

JULY 1, 1989 60p

SOUNDS

**MISSION
SUMMER
SHOWS**
DETAILS INSIDE

BREAKING THE MOULD

**BOB MOULD ON LIFE
AFTER HÜSKER DÜ**

**SUICIDAL TENDENCIES
CLAYTOWN TROUPE
PETE TOWNSHEND
BULLET LAVOLTA
LEMONHEADS
JESUS JONES
BIRDLAND
REM**

**ALBUMS: LL COOL J ● ED KUEPPER ● DREAM SYNDICATE ●
LOLITAS ● PRIMEVALS ● SMITHEREENS ●**

**LIVES: ANTHRAX ● KING'S X ● MARIA McKEE ● WATERBOYS ●
HAPPY MONDAYS ● JAMES ● THE LA'S ●**



FIRST REPORTS

Aerosmith in November

AEROSMITH come over in November for their first tour in roughly a decade, which consists of four (yes, four) dates to coincide with the band's new studio LP – their tenth – as yet untitled.

The dates are Belfast Antrim Forum November 11, Dublin The Point 12, London Hammersmith Odeon 15 and Birmingham NEC 18.

Tickets for Belfast are £12.50 and available from all branches of Makin' Tracks and usual

agents. Tickets for Dublin are also £12.50 and available from HMV and Golden Discs.

London tickets are priced at £9 and £10, available from the box office and usual agents. Birmingham tickets also cost £9 and £10, available from the box office and the following address: Aerosmith Box Office, NEC, Birmingham, B40 1NT (enclose SAE and cheque/PO made payable to NEC (Aerosmith), and allow 80p booking fee per ticket).



Late summer for Bon Jovi?

Speculation persists over possible UK show

BON JOVI are strongly rumoured to have lined up a UK gig this summer after all, at Milton Keynes Bowl in August.

The date has yet to be confirmed, but ends months of speculation over Bon Jovi's plans. Their last UK gigs were in December when they toured around the country, ending up at Wembley Arena.

Metallica are also believed to be setting up a return visit to the UK for November, their second during the mammoth... And Justice

For All' world tour. Expect confirmation soon.

And a call to *Sounds* from a Cardiff local paper suggested that Guns N' Roses were to play Cardiff Arms Park in September. But this has been firmly denied by the band's record company, WEA. As far as they are concerned Guns N' Roses are busy working on their next LP in Chicago, and have no plans to come over to Europe at the moment.

FOUR go out on the road

MEGA CITY FOUR have announced a second round of dates, following their recent tour to promote their debut LP, 'Tranzophobia'.

The group play the Shetland Islands on June 29-July 4, Inverness Hayloft 6, Aberdeen Beach Ballroom 7, Paisley Clubhouse 8, Dundee Dance Factory 9, Greenoch Eve Of Destruction 11, Edinburgh Venue 12, Glasgow Rooftops 13, Hamilton Phoenix 14, Motherwell Star Inn 15, Carlisle Twisted Wheel 17, Stoke Sutherland Arms 20, Warrington Legends 21, Sheffield Leadmill 22, Sheffield Brunel University 23, Cardiff Venue 26, London Fulham Greyhound 28, Bath Moles Club 29, Oxford Jericho Tavern August 3, Boston Indian Queen 4, Lincoln Croft Street Centre 5, Windsor Old Trout 9, Dudley JB's 11 and Liverpool Planet X 12.



THE TWE release a new single on July 10, 'Gravitate To Me', a Matt Johnson and Johnny Marr composition.

Taken from the band's 'Mind Bomb' LP, the single comes backed with 'The Violence Of Truth', while the 12-inch features a remix of 'Gravitate'.

The CD and boxed set of the single, to be released in subsequent weeks, will include the extra track 'I've Been Waitin' For Tomorrow (All Of My Life)', which first appeared on the 'Soul Mining' album.

The The's UK September dates are almost all sold out.

COWBOY JUNKIES

have a new single out on Cooking Vinyl this week, 'Blue Moon Revisited (A Song For Elvis)', a reworking of the old Rodgers & Hart classic.

The 12-inch and CD formats feature a live version of 'Blue Moon' and another previously unavailable live recording, 'To Love Is To Bury', both recorded in Boston for a local radio station.

The band also have a one-off London date next week, at Tottenham Court Road Dominion on July 4. And lastly, a radio station in British Columbia has banned the Junkies' single, 'Misguided Angel', because of alleged references to Satanism in the chorus (as opposed to Satanic verses!). Dean Cooper, general manager of CKLZ-FM (for Fundamentalists?) said: "Listener complaints about Satanism brought it to our attention and we listened more closely; we don't think it belongs on the air."

THE CURE have added an extra Wembley Arena date, July 24, to their two existing (and sold out) dates on 22 and 23.

Tickets are on sale now priced £11.50 and £12.50.

THE DARLING BUDS

new single, 'You've Got To Choose', is out on July 3. It comes backed with 'Mary's Got To Go', while the 12-inch and CD also have another new track, 'Never Stop'.

The band will play UK dates later on in the summer.

A FRACAS broke out at a Birdland gig in Norwich recently when the band started trashing their equipment after two songs.

They then left the stage, returning half an hour later, by which time the crowd was sufficiently wound up to greet them with a shower of beer and missiles, to which they reacted by kicking people in the crowd and hitting them with guitars.

However, a spokesman for the band – while confirming the sound problems and trashed gear – quashed reports of wilful violence by the band.

"It was just part of Birdland's normal extravagant behaviour onstage. They get pretty hyped up before a gig."

Steppin' out



STEVIE RAY VAUGHAN and his band, Double Trouble, have a new LP called 'In Step' released next week on Epic. The fifth LP from the Texan blues guitar maestro, and the follow up to the double album 'Live Alive', 'In Step' has ten tracks and was produced by Jim Gaines. Stevie's due to play UK dates before the year is out (see p37).

MGP
White Lion House, Shortgate,
Lewes BN8 6PJ.
Tel: (0825) 84891 Fax: (0825) 84872
Telex: 957570 MGP G

**JOE JACKSON ★ LOU REED
REM ★ ELVIS COSTELLO
and many more**

TORHOUT FESTIVAL – JULY 2ND
£89 Hotel Trip: depart eve June 30th, return a.m. July 3rd (Tour Ref. TF)

**ROLLING STONES
LIVE IN THE USA**
Phone or write for details

**JETHRO TULL
WEST GERMANY 9TH OCTOBER**
£89 Hotel Trip: depart eve October 7th, return a.m. October 10th (Tour Ref. JT)

All trips include: • Concert Ticket • Transport by air or coach • Cross Channel Ferry • Plenty of free time • The services of an experienced Courier • Insurance against concert cancellations • Hotel trips also offer one night's first class centrally located hotel • Room with private facilities • Continental breakfast

Send £20.00 deposit per person plus £8.50 each personal and concert insurance made payable to M.G.P. to secure your place. Please indicate Tour Ref and No of places required

Name: _____
Address: _____
Daytime Tel. No. _____
No of places: _____ Tour Reference _____

PHONE 0825 84891 FOR CREDIT CARD HOTLINE

FIRST REPORTS

The Mission take the High Road

Gigs in remote corners of Scotland for bed and breakfast

THE MISSION have announced a tour of Scotland, taking in some remote parts of the Highlands, leading up to their Reading Festival appearance on August 27.

"We had a couple of weeks when we weren't doing anything, so we thought, Why not," was Wayne's reason for the tour. It's a far cry from the last Mission tour which ended at Wembley Arena last December.

The dates are Dundee Dance Factory August 13, Elgin Town Hall 14, Stornoway Isle Of Lewis 16, Portree Isle Of Skye 18, Aviemore Centre 19, Dingwall Legends 21, Aberdeen Ritzy 22 and Dunfermline Glenn Pavilion 23.

According to Wayne, part of the deal for the Isle Of Lewis gig is bed and breakfast, as the gig takes place in the hotel bar!

Details concerning a tour season ticket for fans will be announced next week.



THE MISSION prepare for their Highland Fling

Prickly heat



THE FUZZTONES, perennial '60s psycho-punk revivalists, release their debut LP for Situation Two, called 'In Heat', on July 10.

Recorded in LA, the LP was produced by '60s expert Shel Talmy, who has worked with The Kinks, The Who and Manfred Mann. The album features 12 Fuzztones originals and is available in all formats. The band hope to play the UK in August.

MALCOLM McLAREN AND THE BOOTZILLA ORCHESTRA release their new LP, 'Waltz Darling', on July 3. Produced by Phil Ramone and Malcolm McLaren, the eight-track album features the talents of Jeff Beck and Bootsy Collins.

DIED PRETTY, the Australian band, have a one-off gig at London ULU on June 29. They return for a full tour later in the summer.

TOM ROBINSON has an evening of music, readings and anecdotes with "an adventurous approach" at Rickmansworth Watersmeet on June 30. Tickets are £6 from the box office.

TELSTAR, the TV advertised compilation label, has moved into the rock age this week with a 30-track double hard rock album called 'Protect The Innocent'.

The package comes in vinyl (£7.99), cassette (£7.99), CD (£14.99) and 15-track video (£9.99) and artists featured include Black Sabbath, Deep Purple, Motorhead, Zodiac Mindwarp, Megadeth, Anthrax, Scorpions, Magnum, Saxon, Ozzy Osbourne, Rush and Kingdom Come.

ANDI SEX GANG releases a new album this week called 'Arco Valley', on which he's collaborated with axe fiend Mick Ronson, formerly one of the Bowie/Reed contingent and now of Hunter-Ronson.

Anyone for Venice?

PINK FLOYD are to appear in Venice on July 15 as part of the city's annual festival.

From aboard a floating barge, Pink Floyd will play to an anticipated crowd of 300,000.

Leading Italian promoter, Fran Tomasi is responsible for organising the Pink Floyd act - 20 years after the band's legendary Pompeii show.

And fans looking forward to the Quad sound and laser lights won't be disappointed.

Das Damen quit SST

DAS DAMEN, the US hardcore outfit who shared a *Sounds* cover with Fugazi last year, have left SST records and joined forces with London's What Goes On Records.

The band have a new LP, 'Mousetrap', due in August, with a tour lined up for September.

And the reason for the departure? "We were worried about the earthquakes in California and didn't want all our records swallowed up".

CONTENTS

2-9 FIRST REPORTS

Mission take the High Road with small venue dates in Scotland.

Mega City Four line up extensive summer tour.

Aerosmith for the UK in November.

Reading gets 2,000 capacity marquee.

Das Damen quit SST for London's What Goes On Records.

Matt and Johnny compose new The The single.

14-15 BRAIN GAMES

Win The Fall's 'Seminal Live' album.

FEATURES

10-11 Birdland

12 Bullet Lavolta

13 Lemonheads

16 Suicidal Tendencies

17 REM

20 Claytown Troupe

21 James

22-23 Bob Mould

34 Jesus Jones

35 Pete Townshend

18-19 LISTINGS

All the new albums and singles out this week... plus the best on TV, radio and what's on at the flicks

24-27 NIGHTSHIFT

The best gig guide in the world... with telephone numbers

30-33 LIVES

Anthrax, King's X, Maria McKee, The Waterboys, Happy Mondays, James, The La's, Bobby Brown

36-39 ALBUMS

LL Cool J, Ed Kuepper, Lolitas, Primevals, The Milk Monitors, Pete Townshend, Robert Gordon

40 SINGLES

41 SCANNERS

Films: Fair Game, Hellraiser II - Hellbound, Dirty Rotten Scoundrels, The Raggedy Rawney

42-43 CHARTS

47 IN-TECH

Birdland
open
Hall Arts
22 and ru
There's al
raising benefi
play at London's
Mean Fiddler on M
featuring those rustic

SOUNDS

GREATER LONDON HOUSE, HAMPSTEAD RD, LONDON NW1 7QZ
TELEPHONE: 01-387 6611
TELEX: 299485 MUSIC G
FAX: 01-388 5010

EDITOR: TONY STEWART
DEPUTY EDITOR: BILL MANN
NEWS EDITOR: HUGH FIELDER
REVIEWS EDITOR: ANN SCANLON
PRODUCTION EDITOR: SUE SMITH
EDITORIAL: ROBIN GIBSON, SHAUN PHILLIPS
TECHNICAL CONSULTANT: TONY MITCHELL
PRODUCTION ASSISTANCE: EVELYN COURT, IAN CRANNA
DESIGN: ROB MARRON
CONTRIBUTORS: GRAHAME BENT, SUE BUCKLEY, KEITH CAMERON, DAVID CAVANAGH, JULIAN COLBECK, RICHARD COOK, GARY COOPER, SIMON COOPER, PAUL ELLIOTT, ADRIAN GOLDBERG, MARY ANNE HOBBS, ANDY HURT, PETER KANE, SAM KING, BARRY LAZELL, ROBBIE MILLAR, CLARE O'BRIEN, NEIL PERRY, JOHN ROBB, RON ROM, MAT SNOW, MR SPENCER, RALPH TRAITOR, CATHI UNSWORTH, JERRY UWINS, ROY WILKINSON, DAMON WISE
PHOTOGRAPHERS: PETER ANDERSON, DOUGLAS CAPE, STEVE DOUBLE, GREG FREEMAN, LISA HAUN, LIANE HENTSCHER, MARY SCANLON, ED SIRRS, IAN TILTON, RUSSELL YOUNG

ADVERTISEMENT MANAGER: JON NEWAY
SENIOR ADVERTISEMENT REPRESENTATIVE: PAUL ANDERSON
ADVERTISEMENT REPRESENTATIVE: JOHN WILTON
ADVERTISEMENT ASSISTANT: MARGARET CURLE
AD PRODUCTION MANAGER: KATHY BALL
TELEPHONE SALES SUPERVISOR: ANDRINA MACKEE
PUBLISHING DIRECTOR: ERIC FULLER
MANAGING DIRECTOR: MIKE SHARMAN

DISTRIBUTION: 1 BENWELL ROAD, LONDON N7 7AX
TELEPHONE: 01-700 4600

TYPESET BY TABLOID FOTOSSET, 90-92 PENTONVILLE ROAD, LONDON N1

PRINTED BY PRINTEC (LONDON) LTD, LAVINA GROVE, KING'S CROSS, LONDON N1 9RJ

SUBSCRIPTIONS: £50 UK, US \$100 Overseas. Available from Punch Subscriptions Services, 8 Grove Ash, Bletchley, Milton Keynes, Berks MK29 1BZ.

REGISTERED AT THE POST OFFICE AS A NEWSPAPER

©Spotlight Publications 1989

SOUNDS and KERRANG! are United Newspapers publications

FIRST REPORTS

The green House effect

Band buy recycled toilet paper from Sainsbury's

A MID A flurry of high profile conservationist politico-pop campaigns, July 3 sees possibly the strangest contribution so far with the release of 'Stop This Thing' by Dynasty Of Two.

Penned by two formative influences on the Northern House scene (DJ/producers Graeme Park and Mike Pickering), the song's recently acquired 'Eco-House' tag reflects its emphasis on current weighty environmental issues. Rather timely in the wake of Green Party gains in the recent Euro-elections, Graeme Park is quick to stress that this isn't a five minute botch job.

"We'd like to stress that we did dream this thing up months ago," says Park. "It's something we do believe in."

Given their relative anonymity, Dynasty Of Two can't afford to promise miracles.

"Obviously, if we were really rich we'd donate all the proceeds," Park states, though he insists that "... if it does well we'll make sure a percentage goes to various organisations."

So what are they trying to achieve with 'Stop This Thing'?

"You can take it on two levels," he continues, "either it's a good British House record or you can listen to the lyrics. We're just trying to make a few more people aware of what's happening, even if it just means buying recycled toilet paper next time they go to Sainsbury's..."



DYNASTY OF Two: reflecting environmental issues

WOMAD rhythm 'n' blues line-up

THE WOMAD Blues And Rhythms Festival will take place on the weekend of July 14-16, at South Hill Park in Bracknell.

Weekend tickets, limited to 3,000, are on sale now at £30 including camping. The line-up is as follows.

Friday: Buddy Guy And Junior Wells, Clarence Gatemouth Brown, Angela Brown, Amadou Bansang Jobarteh, Ukelele Orchestra Of Great Britain, Zumzeaux, Dit Da, Mike Crawford And The Lost Weekend.

Saturday: London Community Gospel Choir, Orquesta

Reve, The Real Sounds, Jo Anne Kelly, Balkana, John Slaughter Blues Band, R Cajun And The Zydeco Brothers, Kafala Brothers, Kevin Brown Band, Rory McLeod, Trio Bulgarka.

Sunday: Taj Mahal, The Paladins, Rory Block, All Farka Toure, Barrance Whitfield And The Savages, Otis Grand And The Dance Kings, The Happy End, King Pleasure And The Biscuit Boys, Deaf Heights And The Cajun Aces, Jo Anne Kelly And Rory Block.

BLYTH POWER, along with local bands Shelley's Children and Blindman's Rainbow, play Reading Arts Centre on July 6.

Admission is £2.50 (£2 unwaged) and all profits go to Acorn Bookshop, Reading's radical bookseller and community press.

The success of Blyth Power's second album, 'The Barman And Other Stories', has also earned them a spot at this year's Bracknell Folk Festival.

ROMEO'S DAUGHTER have added more dates to their forthcoming debut UK tour.

They also play London Opera on the Green July 4, Morecambe The Gardens 7, Bradford The Frog And Toad 13 and Northampton Rock City 25.

SE ROGIE, the acclaimed blues/calypso solo guitarist, has dates at Loughborough University June 24, Brighton Polytechnic 28, Lancaster University 29, London Swiss Cottage Festival July 2, London Dominion (with Cowboy Junkies) 4, London Tabernacle 7, Aldershot Westland Centre 15, Torrington Plough 21, Bath Moles 22, Barcelona WOMAD 28, Cambridge Folk Festival 30, Crawley (venue tbc) August 5, Manchester Gallery 18 and Hebden Bridge Trades Club 19.

ASWAD have announced summer tour dates to coincide with the release of their new single, 'On And On', on July 10.

The tour kicks off at Cardiff St David's Hall on July 26, and continues at Eastbourne Congress Theatre 27, Hastings White Rock Pavilion 28, Portsmouth Guildhall 29, Corby Festival Hall 30, Cambridge Corn Exchange 31, Worthing Pavilion August 1, Folkestone Leas Cliffe Hall 2, Southend Cliffs Pavilion 3, Blackpool Empress Ballroom 4 and Birmingham Hummingbird 5.

THE STONE ROSES have added a final date to their current club tour, at Leeds Polytechnic on June 30.

It's the Fallen Angels of Hanoi

A N ALBUM recorded by Hanoi Rocks, together with singer Knox from The Vibrators under the guise of the Fallen Angels, is being re-released next week through Jungle Records.

Recorded in 1983, the eponymous album has been unavailable for the last four years, and featured Nasty Suicide, Sam Yaffa and Razzle as the rhythm

section, with sax and additional guitars by 'The Cosmic Ted and The Flashing Psychedelic Kid', ie the other Rocks regulars, Mike Monroe and Andy McCoy.

The LP's reissue coincides with the third Fallen Angels album entitled 'Wheel Of Fortune'. Knox now has a new band, although Nasty Suicide also dropped in to guest on the new LP.

Don't despair, Edwyn's here



EDWYN COLLINS and his band play a one-off gig at London's Harlesden Mean Fiddler on July 14, following the success of Collins' debut solo LP, 'Hope And Despair'. A full British tour is being lined up for the autumn.

ANNIHILATOR, the Canadian band, have changed their July 13 show at the Reading Majestic, to the Loddon Valley Leisure Centre, Lower Earley.

MDMA, And Also The Trees, Beef and Giant International play the first of two benefits for The Nicaragua Solidarity Campaign and Tottenham Against The Poll Tax this week, June 28.

The Second is on July 5 and features Intense Degree, Doom, Godflesh and Gold Frankincense And Disk Drive. Both gigs take place at London Tufnell Park Boston Arms, with the first band on at 8pm, and tickets are £3.50 (£2.50 UB40s).

ED KUEPPER, the ex-Saints guitarist touted in this office as "the most influential figure in the history of rock music", has a trio of gigs, at London Borderline July 5, Bath Moles 7 and London Highbury Corner T&C2 12.

NIGHT Of The Long Knives 5 is the title of the next psychobilly all-dayer taking place at Birmingham Hummingbird on July 15.

Starting at noon, and with tickets priced at £10, the line up is Guana Batz, Demented Are Go, Torment, Skitzo, Frantic Flintstones, Turnpike Cruisers, Coffin Nails, Pharaohs, Klingonz, Rattlers, Grovelhog and Lost Souls.

FRONT LINE ASSEMBLY, the Canadian electro-noise dance outfit, have added two London dates to their current UK tour.

They play Camden Palace July 4 (onstage at midnight with only a half-hour set) and Islington Powerhaus July 6. The latter show will be recorded for a forthcoming live LP.

POLYDOR (UK) LTD have concluded a joint venture agreement with indie label, Big Life Records, founded by ex-Wham! manager Jazz Summers.

The deal will allow Big Life to operate autonomously in the UK, while the label will be licensed exclusively by Polydor throughout the rest of the world.

KING OF THE SLUMS, the Manchester-based folkcore outfit, continue to promote their 'Barbarous English Fayre' LP at London Woolwich Tramshed June 28, Birmingham Burberries July 4, Manchester Boardwalk 13, Norwich Arts Centre 17 and Leeds Duchess Of York 20.

The Bodines will be co-headlining on all dates except at Manchester Boardwalk, where they have a gig in their own right on July 14.

Also featured on different nights are The Train Set, Benji, Profane and The Exuberants.

FIRST REPORTS

Reading continues to pack 'em in. . .

2,000 capacity marquee planned for main area

READING FESTIVAL continues to grow under The Mean Fiddler's organisation, with the addition of a 2,000 capacity marquee in the main arena, 150m from the main stage.

The Mean Fiddler Tent will cover music ranging from African to country, and will be open for live music from 2pm until 11.30pm on Friday and midday until 11.30pm on Saturday and Sunday. As for the main bill, Head Of David have been confirmed as the final addition to the Sunday line up.

The full line-up for the marquee shows reads as follows: Tom Robinson, Jo Ann Kelly, Andy Pawlak, The River Detectives, The Senators, Barely Works, Ancient Beat Box, The Jack Rubies, God's Little Monkeys

on Friday August 25; The Cropdusters, Frank Sidebottom, Edward II And The Red Hot Polkas, Sons Of The Desert, Orchestre Jazira, Kevin Kennedy And A Bunch Of Thieves, Los Pistoleros, Shanty Dam, McCavity's Cat on Saturday August 26; Clive Gregson & Christine Collister, Sally Timms And The Drifting Cowgirls, Hank Wangford, King Pleasure And The Biscuit Boys, All Because The Lady Loves, The Gutter Brothers, The Dinner Ladies, Andrew Cunningham, Peter Jagger, Graham Fellows on Sunday August 27.

A Mean Fiddler hotline has been set up, and anyone wanting information on the Reading Festival should ring 01-963 0797.

Beauty and the rock beast

THE SMITHEREENS' 'Beauty And Sadness' EP is now available in the UK.

The four song EP was originally recorded in 1983 in New York but was not released in either Britain or America. It was then remixed by Ed Stasium and released in the States in November '88. The release has finally filtered through to the UK. It's available on 5-inch CD and on 12-inch, priced as a single.

The new Smithereens album, due out in September, is currently being recorded in Los Angeles.

STARGREEN BOX OFFICE

THEATRE AND CONCERT TICKET AGENTS 01-734 8932

TICKETS AVAILABLE FOR LONDON CONCERTS OF THE FOLLOWING

JULY	16 PAPA WEMBA 16 BHUNDU BOYS 19 PRINCES TRUST 19 ALBERT KING 19 BELLEMON MESSAOU 21 THE PET SHOP BOYS 21 AL DAMELIO 23 SPACEMEN 3 24 ANDY SHEPPARD & JOHN SCOFIELD 24 THE CURE 26 ETNA JAMES 27/28 LYLE LOVETT 28/30 CORNWALL FESTIVAL	22 HOWARD KEEL 25/26 GLORIA ESTEFAN & THE MIAMI SOUND MACHINE 27 JETHRO TULL
AUGUST	19 BROS 25-27 READING ROCK 26 SIMPLE MINDS	OCTOBER 2/3 THE THE 3 THE STRANGLERS 12/25 GARY NUMAN 17/18/19 PHIL COOL 28/29 YES/MUSIC PLUS
SEPTEMBER	5/6 TEXAS 9 BLACK SABBATH 13 INNER CITY 18 JULIO INGELIS	NOVEMBER 4 SHIRLEY BASSEY 28 BEN ELTON
		DECEMBER 6/7/8/9 ALEXANDER O'NEAL 11 ERASURE 18 MARILLION 19/20 MOTORHEAD

MARILLION - DEC 18

YES/MUSIC PLUS - OCT 28/29

DAMNED - JULY 2

THE PET SHOP BOYS - JULY 21

THE THE - OCT 2/3/5

GARY NUMAN - OCT 25

Stargreen Box Office, 20/21a Argyll Street, opp London Palladium, Oxford Circus, London W1
ACCESS/VISA/CREDIT CARD BOOKINGS 01-734 8932

For full info send SAE

Half a dollar's worth



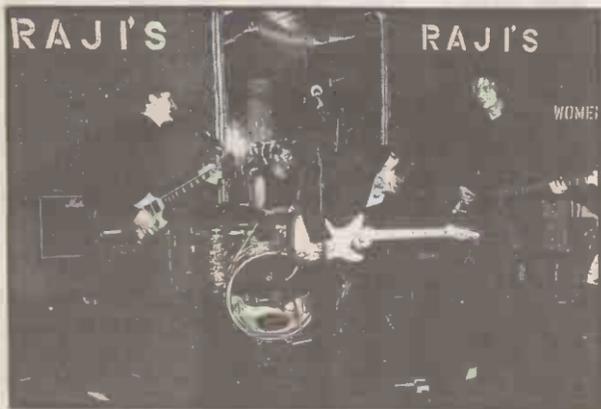
DFA GET attitude adjustment training

DRUG FREE AMERICA, the Leeds trio with a serious Vietnam fixation, release their debut LP, 'Attitude 50c', on July 10.

Available on Blind Eye Records, the LP features nine tracks with two extra on the CD, including the songs that made up the band's acclaimed 'Live At Viet Vegas' EP.

Drug Free America will play one-off gigs around the country during the summer, and tour proper in late September.

The empire strikes back



DREAM SYNDICATE: live and dangerous

THE DREAM SYNDICATE release their live LP, 'Live At Raji's', on Enigma Records this week. The LP, produced by Elliot Mazur, features the singles 'Halloween', 'Medicine Show' and an eleven-minute version of 'John Coltrane Stereo Blues'. It's available on a single CD or on a double album.

UNIVERSAL PRESENTS

BIRDLAND

THE HEART THROBS • THE FAMILY CAT

electric ballroom
thursday 6th july at 7.30 pm
£5.00 advance

TICKETS AVAILABLE FROM ROCK ON RECORDS TEL: 495 8488 AND USUAL AGENTS

ANIMAL LOGIC

The Debut Album

ANIMAL LOGIC

Is Now Available On

CD, Cassette and LP

ANIMAL LOGIC

are

STANLEY CLARKE

Bass, Strings

DEBORAH HOLLAND

Vocals, Songs

STEWART COPELAND

Drums, Programmes



Includes The Single

THERE'S A SPY

(In The House Of Love)



FIRST REPORTS

SOUND OFF!



THE READERS
WRITE TO REPLY

THIS WEEK'S *Sounds* will definitely be the last one I shall bother to purchase.

The item on Elton John/Nik Kershaw at Wembley Arena by a David Cavanagh is nothing more than trash.

People go out and buy these papers to find out news and what is happening and where to see their favourite groups and singers.

They do not buy your paper to read this sort of very basic unwarranted nastiness which appears to be much more personal than truthful.

I went to two concerts just to see Nik Kershaw and I heard no complaints at all from those around me. Obviously the majority were there to see Elton, so no one would have expected a thunderstorm reaction.

If this twit Cavanagh doesn't like Elton or Nik why bother to write at all, unless he is paid good money for it.

It seems pretty uneconomical to pay someone to lose money.

I for one have cancelled my standing order for *Sounds* as from this morning which will save me around £30 per year, and I am sure there are others, not only Nik and Elton fans, who will do likewise as they become offended by stupid people like Cavanagh. Bob S, Bath, Avon.

Irish singer drowns

DONNELLY, SINGER with the acclaimed Irish band Beethoven, drowned in Hyde Park's Serpentine lake on Sunday June 18. He was 27.

Finbarr Donnelly, known since childhood simply as Donnelly, had spent Sunday afternoon in the park with some friends. Reports suggest that he decided to go for a swim and was approached by an official in a boat. He then dived under the boat and never emerged. His body was not recovered until Monday evening.

Donnelly formed Beethoven (aka F*** Me F*** My Beethoven, aka Beethoven Was An Arsehole) in 1988 after the demise of his former band, the seminal Five Go Down To The Sea?

His career, however, can be traced back to 1977 when he formed Nun Attax with guitarist Ricky Dineen, who was to remain his friend and musical partner for the next 12 years.

Donnelly's exploits as prime mover in the Cork punk scene inspired, among others, Microdisney to pick up instruments for the first



DONNELLY: PRIME mover

time. Microdisney singer Cathal Coughlan, now leader of Fatima Mansions, admits:

"If it wasn't for him and Ricky I wouldn't be doing music now. They took the surrealism and energy of punk and made it into a form. If they'd done what they did in 1980 in provincial England they'd undoubtedly have been millionaires now, instead of people like Robert Smith."

Donnelly's embrace of surrealism was impressively total, and fully extended to his behaviour offstage.

Asked once why he was a

singer in a band he replied: "You know when you're sitting round a television and everyone's trying to be the funniest? That's why I'm in a band."

Five Go Down To The Sea? were, without qualification, the inspiration for Stump. This is something that riled Donnelly right up to his death - at Beethoven's last London gig he did a wickedly perfect impression of Stump vocalist Mick Lynch, who was in the audience.

It is a tragic irony that when Beethoven played dates last year, allegations of Stump plagiarism were flung at them.

Beethoven recorded only one single, 'Him Goolie Goolie Man Dem', on their manager Keith Cullen's Setanta label. There are tentative plans for a Five Go Down To The Sea?'s work.

All royalties from 'Him Goolie Goolie Man Dem' will go to Donnelly's funeral, and a benefit gig will take place at London Union Tavern, Camberwell New Road, on July 4 featuring The Mekons and a mysterious band called Stamp. Tickets are £3 and £2.50 (UB40).

THE HYPNOTICS return to Britain after a six week tour of France to play a handful of gigs, before recording their next single, the follow-up to 'Justice In Freedom'. The dates are Leicester Princess Charlotte July 6, London Fulham Greyhound 7, St Helens Citadel 8, Hull Adelphi 9 and Leeds Duchess Of York 10.

STOCK, AITKEN, WATERMAN have just released their newest compilation album titled 'Hit Factory Volume 3'. This double album contains the latest pop songs from such artists as Rick Astley, Kylie Minogue and teenage heart-throb Jason Donovan. 'Hit Factory Volume 3' will be available in record stores from July 3.

YOUNG MC, one of Delicious Vinyl's star rappers, has a new single called 'Bust A Move' released next week. The single is a taster from his debut LP due later this summer.

Young MC has already achieved success as a songwriter, being responsible for Tone Loc's smash hits 'Wild Thing' and 'Funky Cold Medina'.

FISCHER Z have a new LP, 'Fish's Head', released this week. The ten-track LP is the second featuring the current line-up, who can be seen at London's Highbury Corner T&C2 this Wednesday, June 28.

SENSELESS THINGS and Perfect Daze, both recording singles for September release, head out on a joint tour this week. Dates are Exeter Cave June 29, Stroud Marshall Rooms 30, Ilminster Isle Youth Centre July 1, Truro Nag's Head 2, Cardiff Venue 3, Norwich Arts Centre 5, London Arsenal Tavern 6, Ipswich Caribbean Club 7, Holbrook Tiffanys 8, Boston Spoon Club 9 and London Kentish Town Bull And Gate 21.

PHILIP BOA AND THE VOODOO CLUB release their second album, 'Hair', through Polydor next week.

Described by one critic as "art that sweats", 'Hair' was released in Boa's native Germany in February and has sold close on 100,000 copies, and features 13 self-penned tracks by the former indie-pioneer.

Philip Boa And The Voodoo Club also play London Marquee on July 13, and will return for nationwide gigs later this year.

UT'S N' ROSES

© KEV F. ALAN SEAMAN A.PEN

WE'VE DECIDED THAT OUR NEXT ALBUM IS GONNA BE ENVIRONMENT FRIENDLY



WITH ALL OF THESE RAIN FORESTS BEING CUT DOWN FOR PAPER, WE DECIDED THAT OUR ALBUM COVER WOULD BE MADE FROM RECYCLED PAPER



AND SLASH RECKONS A COUPLE MORE CASES OF 'JACK' AND WE'LL HAVE ENOUGH PAPER TO START PRINTING.



The Native Summer Collection 1989

Success.

Formerly The Screaming Trees

Hit The Floor

The New Single on June 19th. Available on Twelve Inch (12NTV 38) & on Three Inch CD (NTVCD 38)
Taken from the forthcoming album World Crash. Available on Long-Player (NTVLP 39) & on Compact Disc (NTVCD 39)

Treeboundstory

Swimming In The Heart Of Jane

The New Single on June 19th. Available on Twelve Inch (12NTV 40) & on Three Inch CD (NTVCD 40)
Taken from the forthcoming album Butter's Cafe. Available on Long-Player (NTVLP 43) & on Compact Disc (NTVCD 43)

The Snapdragons

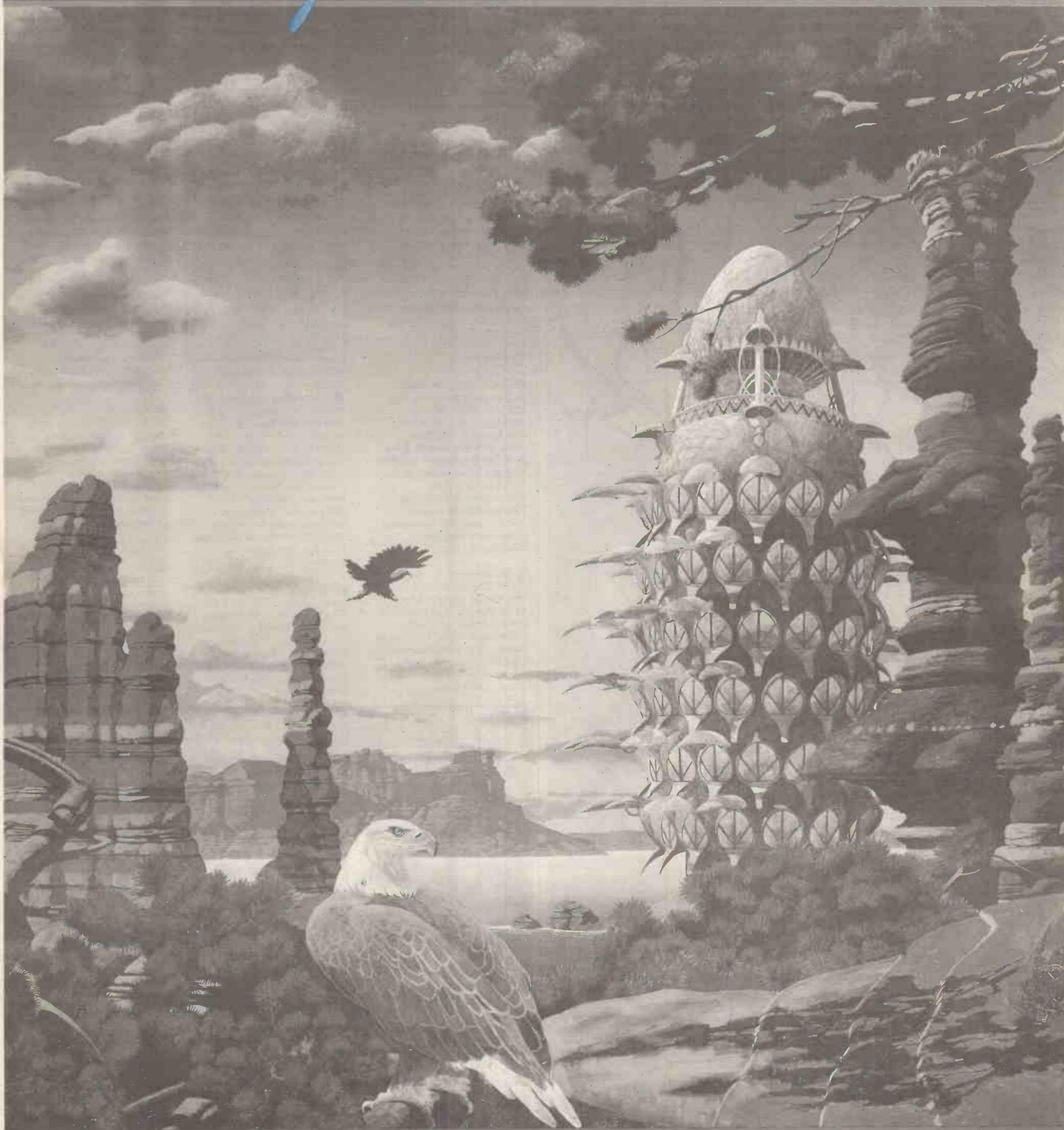
Dole Boys On Futons

The New Single on June 19th. Available on Twelve Inch (12NTV 41) & on Three Inch CD (NTVCD 41)
Taken from the forthcoming album Dawn Raids On Morality. Available on Long-Player (NTVLP 42) & on Compact Disc (NTVCD 42)

Distributed by Pacific

Native Records UK Ltd P.O. Box 49 Sheffield S1 1JD England

ANDERSON BRUFORD WAKEMAN HOWE



"On tour 1989 with an evening of Yes Music plus . . ."

October 21st - Edinburgh Playhouse October 24th - Birmingham NEC
October 22nd - Edinburgh Playhouse October 28th - London Wembley Arena
October 29th - London Wembley Arena

ARISTA

A BERTELSMANN MUSIC GROUP COMPANY

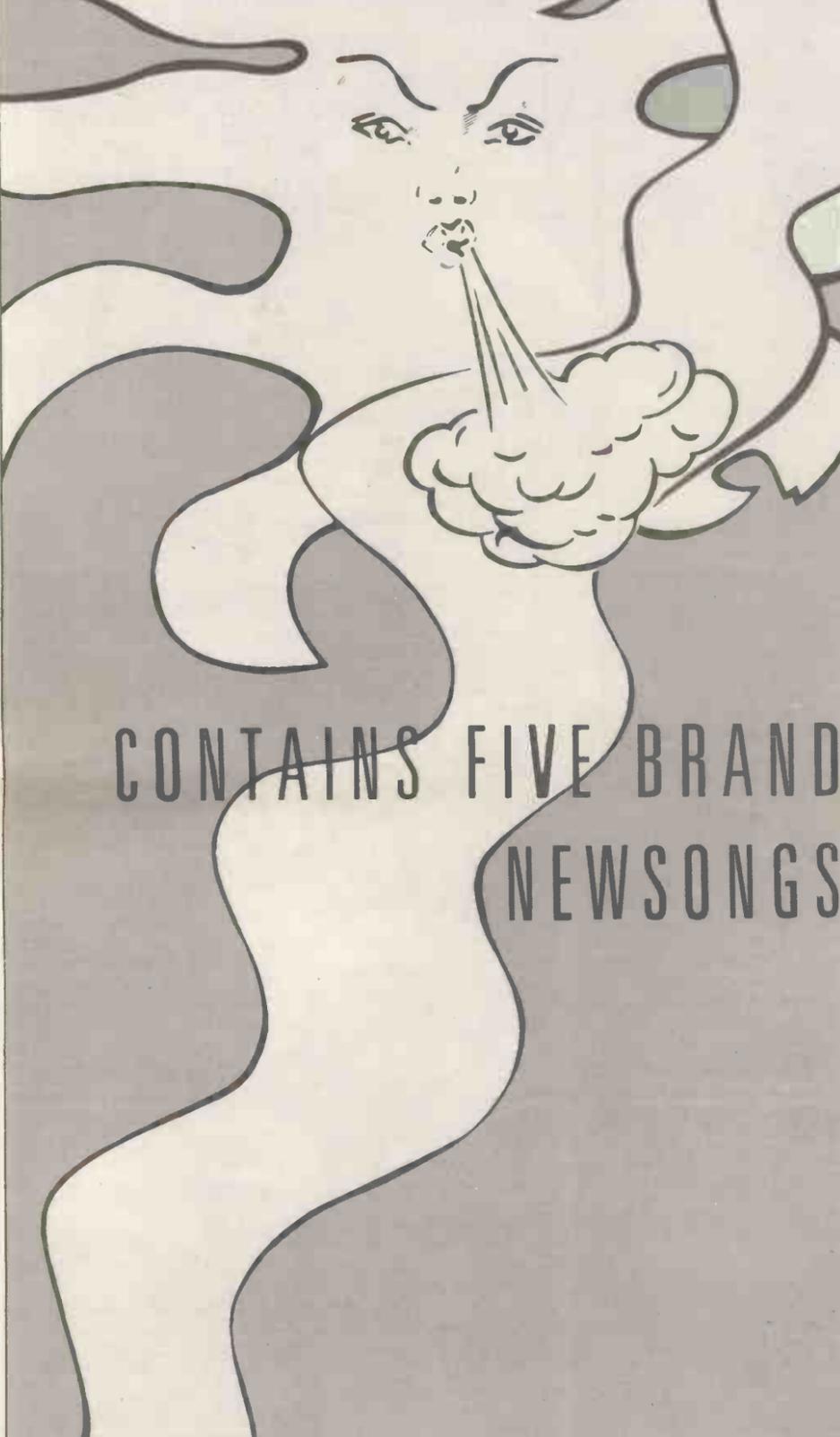
Tour Sponsored By  CONTINENTAL AIRLINES

BMG
Records (UK) Ltd

COMPACT DISC · ALBUM · CASSETTE · LIMITED EDITION GATEFOLD SLEEVE

THE FALL

SEMINAL LIVE



CONTAINS FIVE BRAND
NEWSONGS

RECORD · CD · CASSETTE
ALL AT
SPECIAL LOW PRICE



FIRST REPORTS



DECADE REACTION
WHAT WAS HAPPENING THIS WEEK BACK IN 1979

● **Sounds cover:** Dodgy punkers **UK Subs** caught in an arresting pose.

● Newly emerging post punk popstar **John Lydon** quashes rumours of yet another "punk supergroup" by announcing that he intends to appear on BBC1's *Juke Box Jury* along with sexpot **Joan Collins**. Unfortunately, Lydon will be unable to comment on his latest release, **PiL's** 'Death Disco'. He maintains his cool by walking off in a huff not once but twice at the end. Apparently, the first time he does it the director isn't prepared and asks him to repeat the process. Lydon duly obliges.

● The *Sounds* Alternative singles chart is looking a bit grim this week, with no coloured vinyl whatsoever. **The Specials'** 'Gangsters' rules, with **The Knack**, **Echo And The Bunnymen** and **Pink Military Stand Alone** closing in. No colours in the Alternative albums either. **The Stranglers'** import 'X-cert' tops the chart ahead of **Ian Dury And The Blockheads'** 'Do It Yourself'.

● No change in the major charts as disco fever is replaced by disco apathy. **Anita Ward's** 'Ring My Bell' is still at number one, with **Tubeway Army's** 'Are Friends Electric' and **Amii Stewart's** 'Light My Fire' in pursuit. **ELO** condemn us to another week of top album dross.



ADAM: MUCH ridiculed

● Cover stars, **UK Subs**, after hearing last week's news that **The Grateful Dead** won't be playing Glastonbury, head down to play instead. Sadly, this charitable gesture is lost when they discover that **The Dead's** fans haven't heard the news and the place is full of filthy hippies, a situation which naturally forces **The Subs** to turn around and head back for their native Sarf London.

● An equally screaming week for the albums: **The B-52's** - 'The B-52's'****/ **Neil Young And Crazy Horse** - 'Rust Never Sleeps'****/ **Kevin Coyne And Dagmar Krause** - 'Babble'****/ **Queen** - 'Live Killers'**** and **Joni Mitchell** - 'Mingus'****.

● The totally cool, but much ridiculed **Adam And The Ants** sign their second record deal, this time to **Camden's** unknown **Do It** label, who will release the band's second 'Zerox'/'Whip In My Valise' single. A nation laughs, but when it charts a mere two years later, sceptics are forced to eat their words.

● Happy commierockers **Gang Of Four** are unceremoniously booted off *Top Of The Pops* after they refuse to alter the lyrics to their Number 58 single, 'At Home He Thinks He's A Tourist'. According to the band they are asked to change the line, "And the rubbers you hide in your top left pocket" to "And the packet you hide...". Having reluctantly agreed they are told that the meaning is still the same and is not suitable for transmission. BBC spokeswoman, **Ann Rosenberg**, says that *TOTP* is "a family show" and not a "trailblazer". However, she does state that everything would have been fine if it (whether it's rubbers or packets) hadn't been in the "top left pocket".

● "Punk supergroup" part 12, **ecstasy** greets the news that the 'special mystery guests' joining **Sham 69** at their final Glasgow concert will be none other than ex-Pistols **Steve Jones** and **Paul Cook**, who are expected to join **Purseley et al** at the end of their set.

● In a great week for singles **The Pretenders'** 'Kid' skillfully garners the *Single Of The Week* accolade, closely followed by **Siouxsie And The Banshees'** 'Playground Twist' and 'Mittageisen', **Iggy Pop's** 'Five Foot One', **The Cure's** 'Plastic Passion', **PiL's** 'Death Disco' and **The Cramps'** 'Gravest Hits'.



THESE KIDS get *Single Of The Week*

In the big country

TWO OF country music's leading contenders - **Ricky Skaggs** and **The Judds** - have new albums out this month.

The Judds' 'River Of Time' includes songs that were originally previewed at their sell-out London Dominion shows in February. They include **Naomi Judd's** 'Guardian Angel' and **Dire Straits'** 'Water Of Love', which features a guitar part by none other than **Mark Knopfler** himself.

Legendary rock 'n' roller **Carl Perkins** also makes an appearance, playing guitar on 'Let Me Tell You About Love', a song

he co-wrote with **Paul Kennerley** and the album's producer **Brent Maher**.

Ricky Skaggs, meanwhile, has his 'Kentucky Thunder' album released towards the end of the month. He's also been assisting the "return" of **Dolly Parton** by producing her new back-to-country album 'White Limozeen'.

But best of all **Ricky** has become the proud father of a baby boy. His wife, **Sharon**, safely gave birth to **Lucas Buck Skaggs** at the healthy weight of **9lb 9oz**. He's obviously gonna take after his Pa.

FIRST REPORTS

CRAZY PINK REVOLVERS have three London gigs, at Dean Street Gossips July 5, Hackney Chat's Palace July 7 (Anti Poll Tax Benefit) and Finsbury Park Sir George Robey July 8 (headlining all-day).

BLOW UP have an extra date added to their tour, at Brighton New Zap Club July 4 (with Jesus Jones).

DARE, who recently supported Gary Moore in the UK, have confirmed a set of solo dates for July to coincide with the release of their new single, 'Abandon', on July 10.

The band will appear at Derby Rockhouse July 4, Cardiff Bogey's 6, Newcastle Riverside 13, Liverpool World Downstairs 20, Leeds Duchess Of York 26, London Marquee 27 and Oldham Queen Elizabeth Hall 30.

DON HENLEY releases his new Geffen album, 'The End Of Innocence', this week. Guest artists on the new LP include Bruce Hornsby, Edie Brickell and, yes, even Axl Rose from Guns N' Roses.

PAULINE MURRAY releases her new LP, 'Storm Clouds', on Cat And Mouse Records this week. Singles include 'This Thing Called Love', 'Soul Power' and 'Another World'. Although she has just completed an extensive UK tour, more dates are currently scheduled.

BLACK SABBATH's current single, 'Devil And Daughter', will be released this week in various formats. The 12-inch includes an interview on the B-side. There are also two 7-inch versions - one containing a signed letter from the band and a Black Sabbath stencil and the other containing two full-coloured photographs.

Wicked Japanese deth squads invade Britain

Napalm Death singer introduces crack hardcore unit SOB to your ears

LEE DORRIAN, singer with instant holocaust Napalm Death, is using his hard-earned thrash influence to bring crack Japanese hardcore unit SOB in from the cold.

He's in cahoots with SOB's record label, the Osaka-based Selfish Records, and the plan, already underway, is for SOB's imminent debut UK tour to be mirrored, as of July 14, by Napalm's first ever Japanese raid, comprising five big-city shows. Dorrian will then spend a sushi-filled month acquainting himself at length with Japan's ever faithful new Napalm following.

And that's not all! Says Lee: "SOB are recording a 7-inch for my new label, Rise Above, and I may release their next album for Selfish here. But I'm not taking the label that seriously. . . I was getting hassle off the dole, still signing on, so I started on an Enterprise Allowance Scheme.

And what does Lee make of the present UK 'core scene?

"I'm pretty out of touch, not really concerned with it anymore. I've got no time for it the way it is now. The attitudes just piss me off. The scene here is total crap as far as I'm concerned, it's just crawling up its own ass. The bands are so happy in their own little world. . ."

And how did Lee rate that Arena metal profile? He groans: "Oh, it was terrible! I'm just glad I didn't say anything on it. They missed out so many metal bands! The people who made the programme didn't really know anything about the subject. . . Jimmy Page, oh God. . ."

Steady on, Lee, we need you now more than ever.



LEE: "THE hardcore scene here is crawling up its own ass"

That's all folks

THE 25th Cambridge Folk Festival will be held at Cherry Hinton Hall Grounds, Cherry Hinton, Cambridge from Friday July 28 through Sunday July 30.

The festival boasts an eclectic mix of traditional, New Country, World Music and new acoustic styles by such artists as Lyle Lovett, Nanci Griffith, Al Stewart, Brian Cookman, Martin

Stephenson And The Daintees and James Varda.

Ticket and camping information can be obtained from Cambridge Folk Festival, Mandela House, 4 Regent Street, Cambridge CB2 1BY.

For telephone bookings ring (0223) 463380 or (0223) 463359 for credit card hotline.

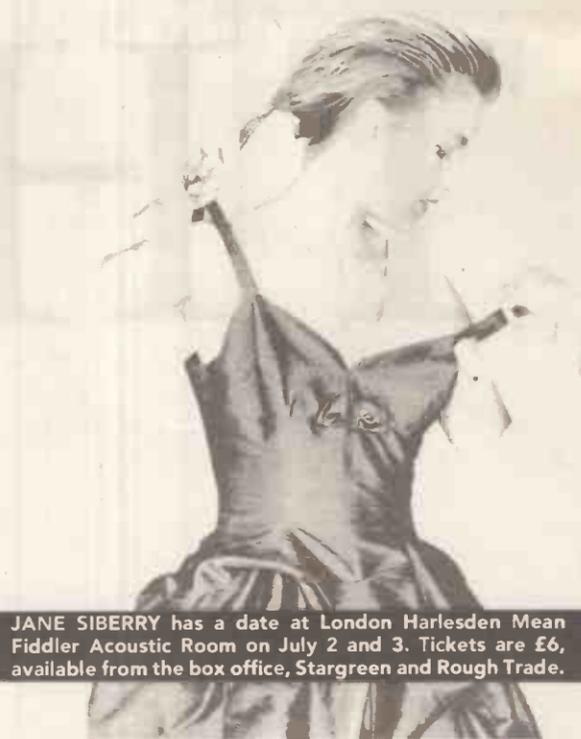


THIN WHITE ROPE: rock cavemen?

The Rope trick

THIN WHITE ROPE, the Californian guitar fiends who won all sorts of praise for their '88 LP 'In The Spanish Cave', have their first UK gigs of '89 at Leeds Duchess Of York July 4 and London Marquee 5.

The band's next LP, tentatively titled 'Sackful Of Silver', is due for release in September, accompanied by a full Thin White Rope tour.



JANE SIBERRY has a date at London Harlesden Mean Fiddler Acoustic Room on July 2 and 3. Tickets are £6, available from the box office, Stargreen and Rough Trade.

THE GEORGIA SATELLITES

WITH SPECIAL GUESTS
SEAHAGS

TOWN & COUNTRY CLUB
WED / THURS / 5 TH / 6 TH JULY AT 7.30 PM

TICKETS £7.50 IN ADVANCE FROM THE BOX OFFICE TEL: 294 0303. CREDIT CARD BOOKINGS - PREMIER BOX OFFICE, TEL: 240 0771. L.T.B. TEL: 439 3371. NETH PROWSE, TEL: 741 8869. STARGREEN, TEL: 734 8932. TICKETMASTER, TEL: 293 0444 (24HRS). ALLEN HALE, TEL: 580 3341. T & C STATION, TEL: 294 1221. ACADEMY TEL: 326 1022. ROCK ON RECORDS.

AND ROUGH TRADE RECORDS, SHADES, OR ON THE NIGHT

UNIVERSAL PRESENTS THE DAMNED PLUS SPECIAL GUESTS CLAYTOWN TROUPE 'HORSE' the milk monitors (LONDON)

THE ORIGINAL 76 LINE UP
CAPT. SENSIBLE DAVE VANHAN
RAT SCABIES BRIAN JAMES

BRIXTON ACADEMY
STOCKWELL RD BRIXTON
SUNDAY 2ND JULY, AT 7.30 P.M.

TICKETS AVAILABLE FROM BOX OFFICE TEL: 748 4081. AND USUAL AGENTS

LITTLE FEAT

HAMMERSMITH ODEON
TUES / WED / 11TH / 12TH JULY, AT 7.30 P.M.

TICKETS £7.50 & £5.00 IN ADVANCE FROM THE BOX OFFICE TEL: 748 6045. CREDIT CARD BOOKINGS - PREMIER BOX OFFICE, TEL: 240 0771. L.T.B. TEL: 439 3371. NETH PROWSE, TEL: 741 8869. STARGREEN, TEL: 734 8932. TICKETMASTER, TEL: 379 4444 (24HRS). ALLEN HALE, TEL: 580 3341. T & C STATION, TEL: 294 1221. ACADEMY, TEL: 326 1022. ROCK ON RECORDS, AND ROUGH TRADE RECORDS OR ON THE NIGHT

PARANOIA IN PARADISE

Birdland have no time for peace and love – they like white light and white noise. Sam King meets the band who were kicked off the Jane's Addiction tour for being too energetic. Greg Freeman takes a flying shot

BIRDLAND ARE fans. They're the kids whose wooden school desks were gouged with the evil litany of rock. They're the kids who scrawled The Jesus And Mary Chain in large black letters down the stairwell at school.

Birdland are this year's Baby Amphetamine. They're an energy obsession, an overdraft of gut reaction.

They're four guys – Robert Vincent (vocals), his brother Lee (guitar), Gene Kale (drums) and Simon (Sid) Rogers (bass) – who've been weaned on a diet of adrenalin, paranoia, Television, Patti Smith, Arthur Lee, glam rock, The Stooges, guitar, bass and drums.

They're four parts excitement and enthusiasm ("That half hour onstage is the most amazing thing") to three parts hype (the chicken pox, the haircuts, the tours).

Live they're The Monkees on the edge of a precipice. They bounce

around like so many overcharged electric muppets, blond birdstack haircuts careering about their heads as their music collapses about them – along with practically everything else.

TODAY ROBERT looks dishevelled – hard, black stubble poking through his white face. He shrugs as he surveys the hospitality suite at the South London studios where Birdland are recording their first John Peel session.

Formed around a year ago, after spells in "a thousand manky nowhere bands", Birdland first leapt out of the live circuit with a single on The Primitives' former label, Lazy, earlier this year.

The record, suitably titled 'The Birdland EP', was a vitriolic, energy enthralled rush through four of their then current stage favourites: 'Hollow Heart', 'Crystal', 'Gotta Getaway' and 'Sugar Blood'.

Noticeably devoid of any production trickery, with the three A-side tracks segueing together, 'The Birdland EP' epitomised their ebullient live experience – a half hour of writhing and jumping that saw them dismissed from the Jane's Addiction tour, for allegedly being "too leapy".

Robert: "With the EP, we set out to make a record that was like the live thing. We had tried to do 'Crystal' in lots of different ways. We could have turned it into one big rock record but that would have been stupid, because we would have just sat there and said that it sounded like shit.

"'Sugar Blood' is kind of like an F song, because I remember wanting the lyrics to be like a Tim Buckley (who wrote 'Song To The Siren') song and he wrote F songs. It could be on 'Greetings From LA', but it would be orchestrated.

"It's not sexy in the sense of, Hey, baby, come on and listen to my love trumpet and stuff – that's like big coloured dudes in the Top 20. It's sexy in the sense of young white niggers in tight, black trousers strutting about onstage, like early Stones stuff.

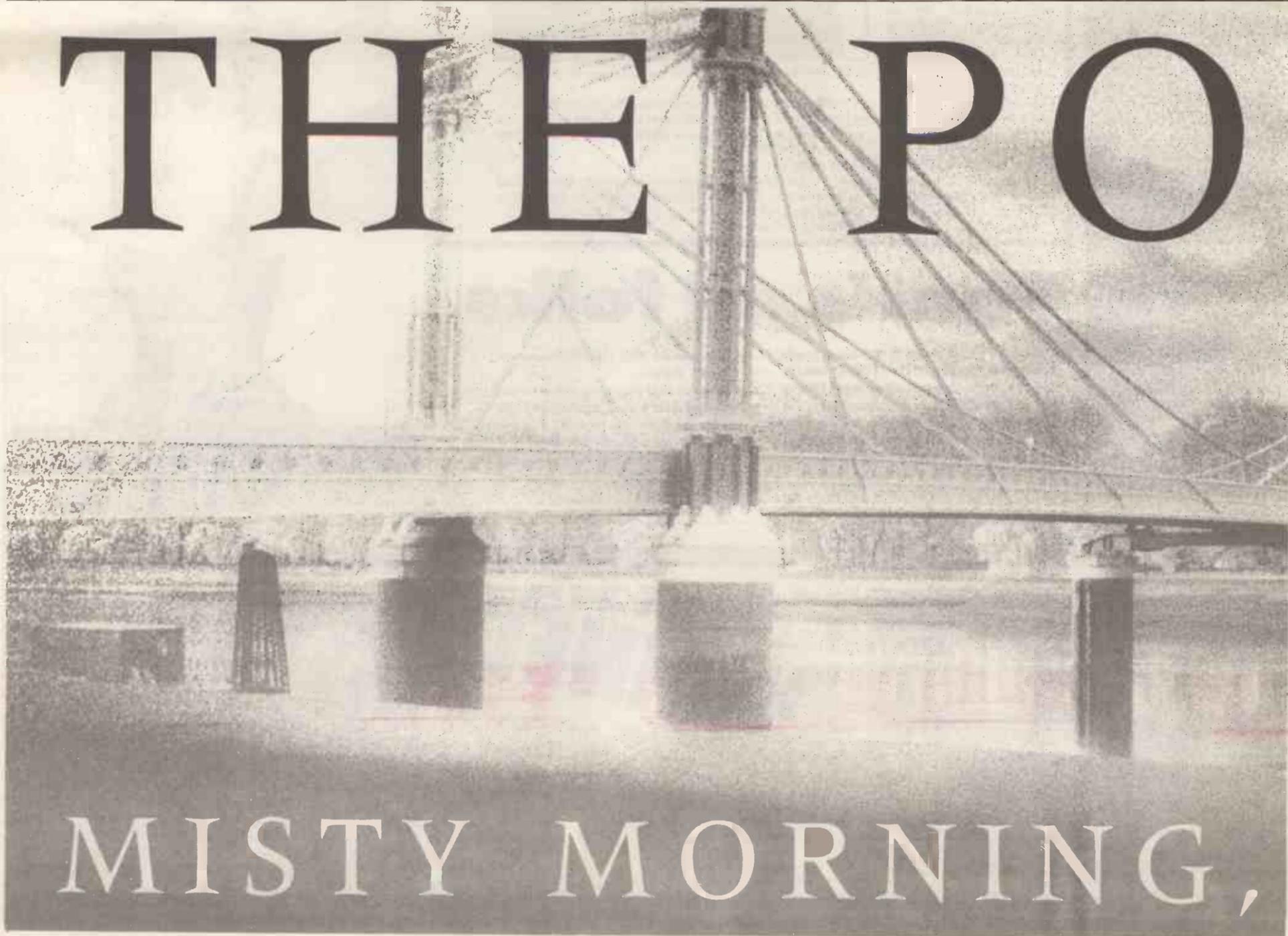
"I don't think about it as particularly sexy, we just do what we do. Maybe people will think it's sexually spastic or sexually crap, maybe that's what we are."

BIRDLAND'S NEW single, 'EP 2', sees them move away from their debut's gritty, protogrunge extremes.

They've become more controlled, less frantic. They're

THE PRO

MISTY MORNING,





BIRDLAND: "PEOPLE say we should be more concerned, more peaceful, but I hate all that stuff"

less obsessed with speed, excess and activity, and more aware of the melodic qualities of their music.

'Paradise', the A-side, sees them turn the control up as Lee's guitar accelerates into the distance, while 'White' sees them exploding amid the confines of the 12-inch. It's still discernibly Birdland, still the sound of young Smith fans (Patti, not Morrissey) getting their rocks off, but the change is noticeable.

Robert: "But it's still really exciting. I can't imagine it getting any radio play, just as I couldn't see the first one getting any. It's got a bit of a 'Jumping Jack Flash' feel to it, there are more dynamics to it.

"There's a great bit where there's one chord that goes, Grnnnerrn, for about ten seconds and that's pretty minimal, really stripped down. We could have put a great slab of guitar in there, but

we thought, No, it's got to go, Grnnnerrn — and that's all it is.

"'Paradise' is like a kind of future vision. It's about someone who's involved in something that they think is really good — either a relationship or a time of life — and finding out that it's really scary. People are fragile and relationships and everything are fragile too, and things fall apart too easily because this is 1989 and nothing lasts for more than ten

minutes.

"It's about being involved in something that's really good, like being in this band and thinking that at any second everything could just suddenly fall apart."

'White', on the other hand, is a blast from their past, a homage to Birdland's roots, to the enervation of bands like The Velvet Underground — the vicious, glaring brilliance of their New York vision. It's also a summation of Birdland's

past experience, recalling the pulsating intonation of 'Hollow Heart' and 'Crystal'.

Robert: "It's a kind of homage to white, like 'White Light, White Heat', 'White Riot', white everything.

"I just thought, Wow, white is so brilliant, y'know, just so glaring at you, so we wrote this song that was so powerful that it shoved your eyeballs back in your face.

"We wanted to penetrate, to make the ultimate white song. Now I hear that Pixies have done one (the as yet unreleased 'Into The White', which appears on their new single 'Here Comes Your Man'), so we'll get our white out before them."

What do you mean about white?

"Exactly what I've said, 'White Riot', 'White Light, White Heat'. It's nothing to do with colour, or racialism or anything like that, it's not even about drugs, although I guess, 'White is the stuff you find/ What's that burning in your mind' is kind of a real speed song. It's along all those lines, without saying any of those things.

"Anyone listening to it will play the other white songs and they'll get the general idea. White is so brilliant, it's great, the whole thing about it — white rooms, white light. Black's great too, so I guess that the next song will be called 'Black'. Can you have black light?"

He turns, pauses and sneers, "I thought that the song was so glaringly obvious really."

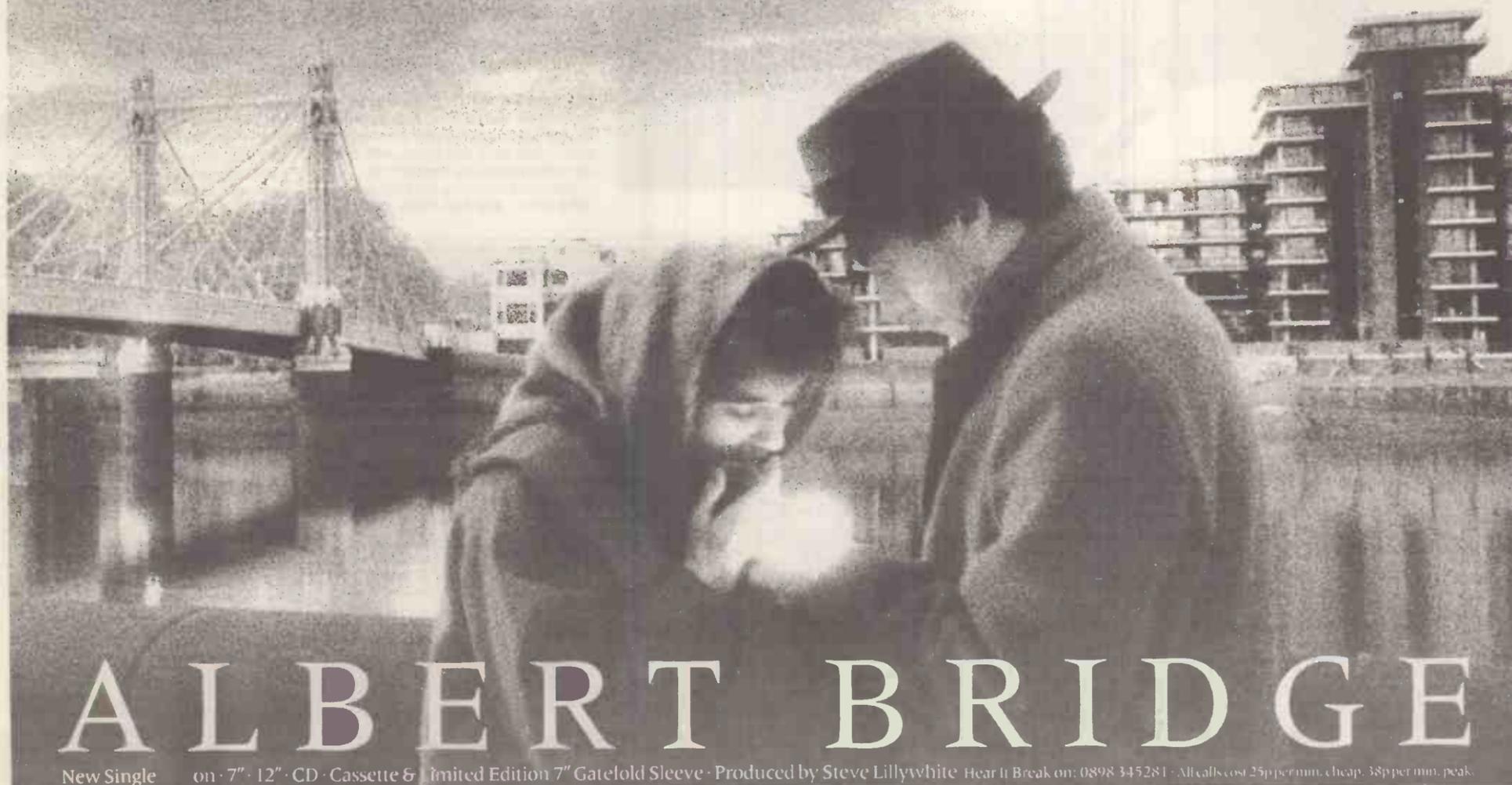
It's the perfect gesture, a punk retort that's been passed down from Elvis through Sex Pistols to Birdland. It's a reaction that says bored, disaffected adolescents with nowhere to go and plenty to say.

"People say we should be more concerned, more peaceful, but I hate all that stuff. Where is the politics in early Rolling Stones? Sometimes when you're jumping up and down onstage and people are getting damaged at the front, there's no time for peace, love and understanding.

"I can't see us standing there saying, Everybody love each other. I certainly wouldn't want to f*** anyone in this band."

GUES

wea



ALBERT BRIDGE

New Single on 7" · 12" · CD · Cassette & limited Edition 7" Gatefold Sleeve · Produced by Steve Lillywhite · Hear It Break on: 0898 345281 · All calls cost 25p per min, cheap, 38p per min, peak.

biting the bullet



BULLET LAVOLTA: "For a while you couldn't feel good about being a rock band"

Boston comes to Europe and, along with Lemonheads, **Bullet Lavolta** represent the cream of the Taang! roster. **Ralph Traitor** wallows in their dirty rock. Football action by **Ed Sirrs**

DON'T think our sound comes from any sort of crossover thing. It's a mesh, just playing hard rock in the live punk tradition.

"The major effect of our influences - AC/DC, Big Black, The Stooges - is to open up the music a little bit more.

"For a while you couldn't feel good about being a rock band, but a lot of Boston hardcore bands were really starting to suck, trying to go metal."

Clay Tarver, one of Bullet Lavolta's two guitarists, has reason to feel good now.

Boston is in the underground spotlight, and Lavolta, whose roots run deep into the incestuous Taang! label scene, will claim their share.

As Taang!'s featured signing of 1988, Lavolta were immediately credible, and they haven't shortchanged expectations at all.

Among the most powerful exponents of the new rock genre that has sprung full-blown from hardcore's wrinkled forehead, Bullet Lavolta are determined not to fall into the hardcore trap of self-defeating repetition.

Guitarist Kenny Chambers: "We don't want to have the

disease some bands do, of saying, we're Bullet Lavolta, so here's Bullet Lavolta songs, and some more, and more of the same."

"Songs have to have their own personality to be successful," asserts formidable frontman Yukki Gipe. "It's a big concern of mine cos I write words slower than they write songs."

"I try to wear the song a little first; to project the song live you have to be able to get inside it and drive it around."

LISTENERS TO 'The Gift', Lavolta's new album (out here on Roadrunner) will get plenty of mileage out of the words and music.

"We want the new album to stand up with The Cult, AC/DC or Guns N' Roses. Not in commercially accessible terms - it's different - but just so it holds its own as music."

"We recorded on 24-track for the first time, but we also left a lot of it virtually live."

After their European tour with Taang! labelmates, Lemonheads, whose present guitarist Corey Brennan first appeared in Lavolta, the band look forward to an American tour that must improve their chances even more.

Bullet Lavolta, whose barnstorming style has been termed "dirty rock" by a German fan, will make some big waves. Get in their way, soon.

MASTERS OF REALITY



THE CRITICALLY ACCLAIMED DEBUT ALBUM — A ROCK MASTERPIECE
NOW RELEASED IN THE UK



LEMONHEADS: "OUR music has nothing in common with the mainstream. It's out on a limb"

THE BIG SQUEEZE

Lemonheads nearly gave up last year but they're back with their third and best album. Ralph Traitor reports. Pic by Ed Sirrs

LEMONHEADS' RENOWN on the American underground scene originally derived from their tender ages. When 'Hate Your Friends', their Taang! debut, was released, they were all under 20 – and sounded it in the best possible way. 'Creator', 'Friends' successor, witnessed an older, but only in parts wiser band.

'Lick', their new platter, and the first to find a UK release, courtesy of World Service, is going to clean the slate.

It's a superb example of why we should be excited that America's new generation of bands have found the way to back to natural, powerful rock 'n' roll with no ego trips attached.

Yet, as Lemonheads explained to me while chowing down before their triumphant Berlin debut – sharing the bill with fellow Bostonian prodigies Bullet Lavalta – the facts behind 'Lick's' creation are about friction, not satisfaction.

IT SEEMS that last August Lemonheads were little more than a rind, split by differences between singing drummer Evan Dando, bassist JLJ on one side and guitarist Ben Deily on the other.

Contractual obligations had Taang! label boss Curtis threatening to comble out-takes as a last testament – a cop-out Dando and JLJ couldn't sanction.

So, as Deily left the band under pressure, the pair chopped and changed, putting Dando up front and getting group guru Corey Brennan in full-time on guitar.

They hoped to write new material that would overshadow the "refuse" on hold and save their good cult name for a US farewell tour.

But, in the end, sensing that 'Lick' was formidable, they reformed, completing the line-up with drummer Johnny Bravo.

"Recording 'Lick' was one of the most stressful experiences I've ever had," claims Brennan. "We hated Deily's two songs, and he knew it. He ordered us out of the studio when he did his vocal track!"

"Listening to 'Lick', I'm proud that it is such a listenable product, despite the personal and professional pressures – we had to redo it, when the original engineering was awful.

"I'll stand by it now, in its final form. There's some high points, and some departures, from Evan's 'A Circle Of One', which is uncategorisable, to 'Come Back DA', which is frenzied Manson meets The Misfits."

LICK, LEMONHEADS happily agree, couldn't come out at a better time, due to what JLJ terms "the listening audience being able to deal with what, a while ago, may have been way too difficult music".

"Independent music is the biggest thing with 15 to 25-year-olds in the States," enthuses Brennan. "The typical college student now knows who Sonic Youth and Dinosaur Jr are; five years ago REM and Elvis Costello were the cutting edge for the average college student.

"To see Lemonheads and Bullet Lavalta taking off gives me extreme pleasure. Seeing people thrashing to our 'Glad I Don't Know' or Lavalta's 'Baggage' – three years ago I wouldn't have thought it possible. I knew both bands were great but I didn't think anyone was interested!"

But being interested has its hazards – Lemonheads have experienced a minor backlash lately, epitomised by a Boston DJ banning their new single, a cover of Suzanne Vega's 'Luka', from his show.

"On our first tour, in the summer of '87, we heard 'Luka' every hour on the hour – it was insane," explains Dando. "We played it a few times as a joke, and Curtis loved it.

"We put off recording it, hated the idea, but we like it now. It might come across a bit of marketing, and I guess it is. But I feel we gave it the authentic Lemonheads treatment. It's a hardcore parody."

Regardless of 'Lick's' obvious commerciality, Brennan harbours no illusions.

"When I watch MTV, or hear a lot of other bands, I realise our music has nothing in common with the mainstream. It's out on a limb. It sounds accessible, but it's still really out there!"

Lemonheads' growing following in Europe has done the band's confidence no end of good: "It's so sick to have people in Dortmund yelling out requests for our most obscure songs!"

For sick, read 'fantastic!'. And for 'Lick'? Read 'brilliant'.

SLAMMER

THE WORK OF IDLE HANDS ...

Initial quantities in Individually numbered sleeves.

SLAMMER 'LIVE'

June 30th Chelmsford – Chancellor Hall July 9th Edinburgh – Venue 10th Leeds – Warehouse
11th Sheffield – Limit Club 12th Milton Keynes – Woughton Centre 14th Reading – Paradise 16th Cardiff – Venue
17th Birmingham – Irish Centre 23rd Newcastle – Riverside 28th Buckley – Tivoli.

wea

PRIZE X-WORD BY SUE BUCKLEY

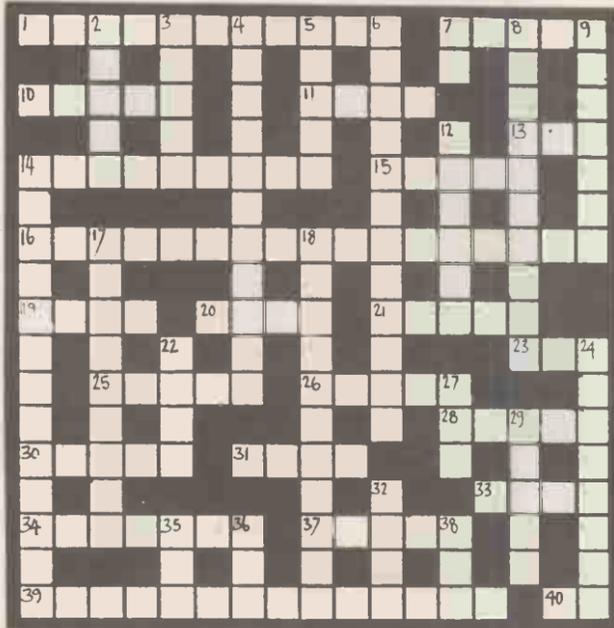
BRAIN GAMES

ACROSS

1. Mental murderers (6.5)
 7. 10cc's ode to Ms Summer (5)
 10. Blue one for El (5)
 11. What the miracle men's radio said (2.2)
 13. Jones/Robinson (3)
 14. Guest at a white wedding (5.4)
 15. Bankrobbers and tommy gunners? (5)
 16. Where could you find Sepultura? (7.3.7)
 19. Pop's Mr Instinct (4)
 20. Andy Fairweather Lowe's '60s corner (4)
 21. Jeff Beck trussed up in '76 (5)
 23. Buddy's Peggy (3)
 25. A crazy stare wasn't enough for ABC (5 anag)
 26. FGTH take it easy! (5)
 28. Degrees/Stooges (5)
 30. One in Genesis' tail (5)
 31. What Manfred Mann's clown said (2.2)
 33. According to Neil Young, it never sleeps (4)
 34. Saxon sailed there (7)
 37. Sisters Of Mercy met her in wonderland (5)
 39. Greedy Carmel? (5.6.3)
 40. And 7 down. Switch flickers? (1.1.)

DOWN

2. Singer, in Elkie's shell-like? (5)
 3. Red and yellow transport (5)



4. Chief citizen of cloudland (5.6)
 5. Eyes for Jeff Healey (5)
 6. Man in black with no more heroes (4.8)
 7. See 40 across (1.1)
 8. Chilly weather for Coverdale (5.5)
 9. They gotta get outta this place... in the '60s (7)
 12. He changes his ways! (6)
 14. Transvision Vamp are really apathetic (4.1.4.4)
 17. Nocturnal hit for Thin Lizzy (5.4)
 18. Bruce is romantically peckish! (6.5)
 22. I'd rather/Bruce/Daniel's (6.5)
 24. Avenue/Blue/Ladyland (8)
 27. Mummers with drums and wires (3)
 29. Cut/Boy/Trade(5)
 32. How many did Dave Clarke have? (4)
 35. She originally poisoned The Coasters (3)
 36. UB40's Campbell (3)
 38. Label for 12 down (1.1.1)

LAST WEEK'S ANSWERS

ACROSS

1. Van Morrison 5. March 8. Lowe 9. Blue Monday 12. English Settlement 14. UFO 15. Cat 16. Sisters 19. Repeat Offender 22. Russell 23. Al Green 25. Midnight Oil 28. Ska 29. Bonzo 30. Rose 31. Dry 32. No 33. The Race

DOWN

1. Velvet Underground 2. New 3. Ralph McTell 4. Stewed To The Gills 5. Madness 6. Royce 7. Heart 10. Oates 11. Little 13. Good 17. Eddie 18. Strange Love 20. Flash 21. Assembly 24. Goodbye 25. Mason 26. Dear 27. Linda

WIN! WIN! WIN!

YOU CAN'T do better than 'Seminal Live' for a crash course in The Fall before they leave Beggars Banquet for the champagne and caviar environment of majordom.

And, as luck would have it, we're giving away ten copies of the illustrious LP in this week's Prize X-Word.

Just send your completely correct entry to: Fall X-Word, Sounds, Greater London House, Hampstead Road, London NW1 7QZ (to arrive by July 4) and wait for it to, er, Fall out of the hat.



MARK E Smith, come on down

KITCHENS OF DISTINCTION X-WORD WINNERS

A Hursthouse, Jeff Brown, Gareth Hughes, Julia Reynolds, James Douglas, John Lawson, Mike Wellings, Paul Davenport, Tom Franklin, Ronnie Carnwath

JESUS JONES

NEVER ENOUGH

7" · 7" Sticker Pack
 12" · CD · Cassette Single



RAP ALBUMS?

We've got 'em - or rather Suicidal Tendencies have.

Their latest, 'Controlled By Hatred' - their first on Epic - is a lousy, asinine attempt to prolong the ST myth.

It's a sordid rag bag which mixes four songs ripped from their past ('Master Of No Mercy' and 'Just Another Love Song' among them), with one from an early compilation LP ('It's Not Easy'), a token new track called 'Feel Like Shit... Déjà Vu' and not one but two 'new' versions of their last album's title track.

The shoddy, elephantine production, coupled with the disturbing lack of new material and a sleeve that embodies all the design qualities of fingerpainting, only strengthens the opinion that the album has been cynically released to cash in on the Suicidals' tour with fellow thrashers Anthrax.

Couched out at the infamous Columbia hotel, steroidal Suicidal singer Mike Muir is remarkably honest about his latest masterpiece.

"The new album was basically a therapy session for me. The songs mean a lot to me and it makes more sense to stand in front of a microphone rather than lie on a couch.

"The main thing was that, basically, we had to have a record out in order to do the tour with Anthrax. So they asked us if we could record an EP but, instead, we decided to re-record a few of our old songs to form a kind of potted history of the band.

"Initially it was only going to be a limited edition in the States but..."

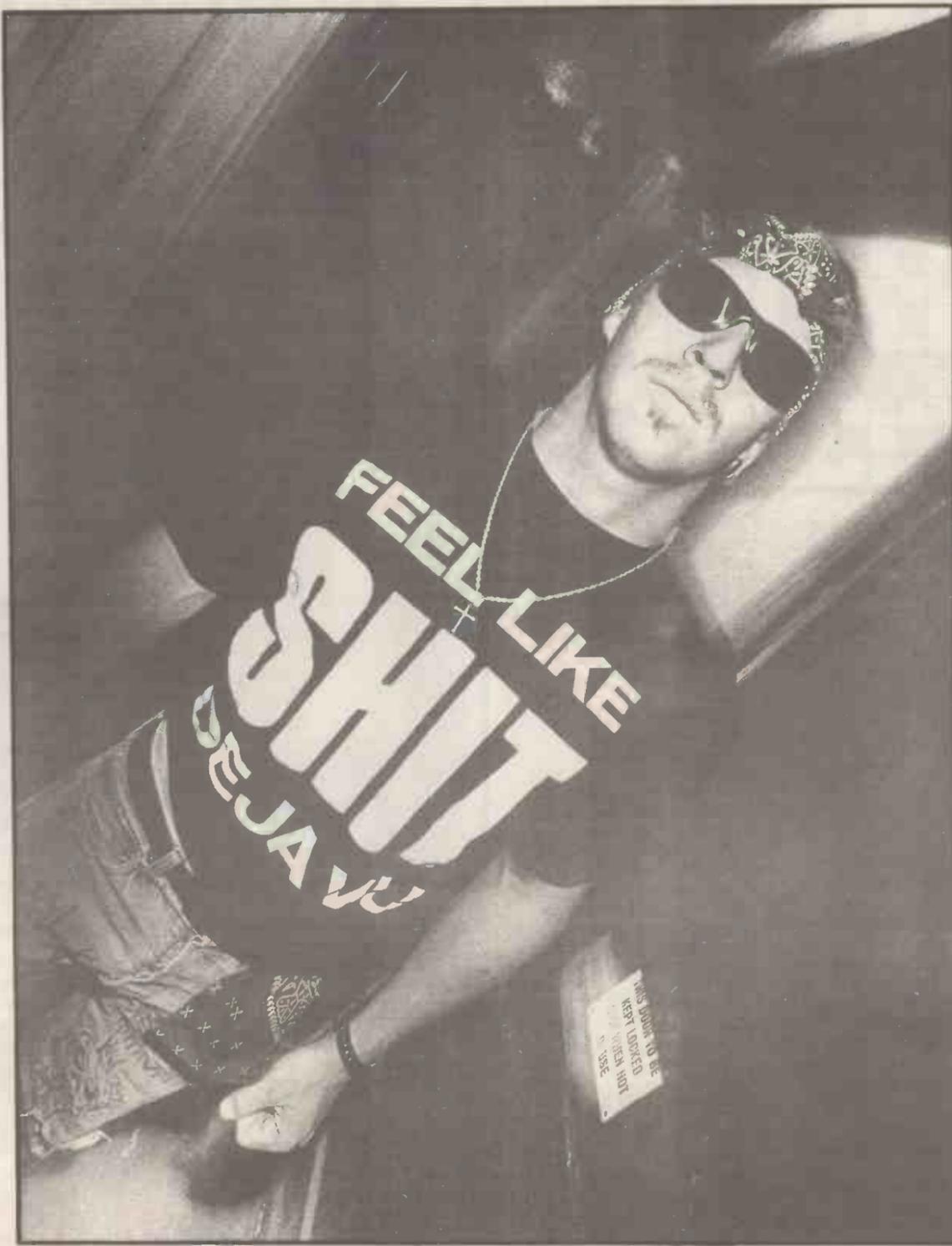
THE PROJECT is hardly enhanced by the two rather familiar re-recordings, a 'video edit' and a 'heavy emotion version', of 'How Will I Laugh Tomorrow'. How did those come about?

"Well," admits Muir, candidly pulling at the straggly beginnings of his goatee, "we'd done a video for 'How Will I Laugh' in the States but we couldn't use it.

"Virgin had said we could use the video, but why is Epic going to use the video for a song that's on Virgin? So we were fortunate that they were nice enough to let us work out a deal that allowed us to use the song as well."

Situations like this, with all the

Suicidal Tendencies' first album for their new label is a shoddy affair. Sam King quizzes unrepentant singer Mike Muir about it. Pic by Leo Regan



MIKE MUIR: "I can't tell the truth - if I told the truth they'd lock me up or put me in a home"

attendant paranoia of secret music biz machinations, seem to be perfectly suited for Muir. He's a man who believes in the powers of positive persecution - with himself, naturally, as principle victim.

"I'll be honest - sometimes I don't want to go on and then you have situations like this Virgin deal, where you just want to prove to them that they're fucking idiots and that they were wrong to drop you.

"You have to use things like that as motivators, because it's the easiest thing in the world to stop.

"One thing I realised is that I can't be the person I am and I don't know the person I am. And that's something that's hard to admit.

"I can't tell the truth - if I told the truth they'd lock me up or put me in a home. It's like politicians, they tell people what they want to hear. You can't tell them the truth."

SO WHAT is the truth according to Mike Muir?

"There's a lot of screwed up people in the world and maybe I'm one of them and I don't do anything about it. Maybe I don't understand things, maybe I'm not smart enough to understand them.

"It's like the last record, people went, 'Well, what does it mean?' and I'd say that it's about false smiling and then I realised that, too often, it was true about me.

"Too often I'm not happy, I don't like the situation I'm in and it's like, if I wasn't in the band, I'd be happier.

"I tell you, if I didn't think that what we were doing was great, I wouldn't be here because, honestly, I don't like being here right now.

"But it hurts telling people that. They say, 'If you don't like it what are you doing here, is it a job?' No, it's not a job, because if it was a job I would quit, I'd put my resignation papers on the table because I've had to go through too much shit.

"You see all these bands pretending that they're hard and tough and that offends me, especially where I come from.

"I know too many people who are dead and these bands are talking about how crazy they are. You see a band like Guns N' Roses and everybody's saying how crazy Axl is - but hey, homey, if he grew up round our way he'd be dead now, so why are people looking up to him?"

"I don't want people to look up to me, that's one of the things that bothers me about this job. I don't want to tell people what to do, I don't want to be responsible for screwing up someone's life - I've got one of my own that I'm doing a pretty good job on."

'Controlled By Hatred' just bears him out on that one.

DEATH WISH

lazy records

paradise

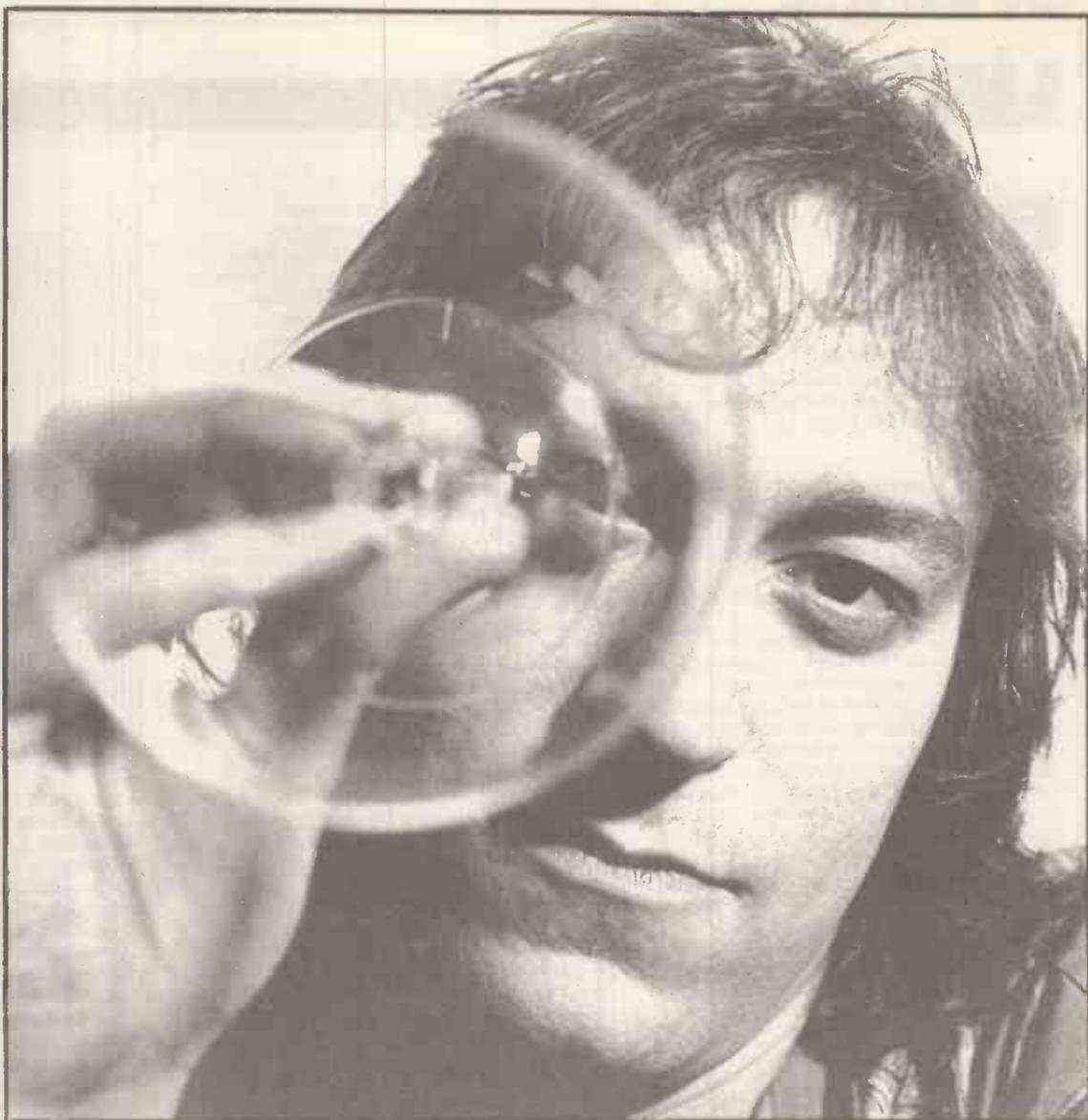
BIRDLAND

lazy 14:ep2:7" : 3 track 12" : out June 26

Distributed Revolver & the Cartel

THE BUCK STOPS HERE

In the second part of our **REM** interview, **Peter Buck** tells **Roy Wilkinson** that they're *not* the Best Band In The World – in fact, they're not even a band at all! Buckshot by **Steve Double**



PETER BUCK: "Every day I have a favourite band in the world and it's never us"

PETER BUCK, guitarist with the recently anointed Best Band In The World, receives his passport to superlative city with characteristic bluntness.

"That's a bunch of shit!

"Every day I have a favourite band in the world and it's never us. We've sold a bunch of records. Big deal, Howlin' Wolf never sold any records."

REM's Best Band title originated when one astute critic abandoned objectivity. Since then it's been inflated into a dumb series of headlines scattered across newspapers and Sunday supplements.

This coronation looks dafter still when it emerges that, technically, REM aren't a band at all!

Legally, manager Jefferson Holt is also a member. And REM are no conventionally signed group, as Peter Buck explains.

"We're the same thing that Public Image were supposed to be – we're not a band.

"With Warners we signed a contract with the five of us (including Jefferson) and we

provide them with services. We provided songs for records, videos, live performances, but there's no guarantee that we're all going to appear on the record.

"We gave them a verbal agreement that most of us would play on the records – and we will, we enjoy doing that – but if we all agree that REM's going to make a record and it's going to be Mike (Mills) and Michael (Stipe) that'd be fine. I doubt we'd ever do that, because we're all arrogant and want to have our own input.

"Effectively we're a music biz corporation that does things. And much as I hate corporations, it's kind of neat to know I'm signed as a musician but really I'm just signed as someone whose ideas are used.

"Anyway, we've all decided that if one of us wants to leave we'll break the band up anyway. We'll stay together till then but there's no guarantee there won't be some time when we bring a lot of other people into what we're doing."

ONE BAND unlikely to be impressed by REM's critical canonisation is the Butthole Surfers.

A couple of years back the Surfers let rip with some

astounding REM-referent rhetoric. According to them, they set their tour bus alight on Michael Stipe's front lawn and daubed the town with suitably puerile poetry:

"Michael Stipe despite the hype, I still want to suck on your big pipe". But it seems the Surfers were all talk.

"It's all bullshit, but it was great bullshit. I thought all their stories were real funny, especially that one about sucking Michael's pipe. But none of it happened.

"I think it's fine – people should make fun of us. Everyone in rock 'n' roll should be made fun of.

"The last time I saw Butthole Surfers, they did a really great version of 'The One I Love'. It was great – there's my song. I mean, I play songs that I make fun of and I still like them. We've done Abba songs – we used to do 'Does Your Mother Know' at soundchecks and now we do Holly Johnson's 'Americanos'. We do a reggae version and Michael refuses to sing it.

"I like humour – humour is one thing, but comedy is another. Comedy is despicable."

Buck's cynical objectivity rarely leaves him. And this, as much as anything, has led to the media image of him as the solid,

dependable inverse of Stipe's quixotic showman.

"Hmmm, I don't know if Michael's a traditional rock 'n' roll enigma. Why don't you ask him?"

Uncannily, at this point Stipe appears from nowhere among the hotel foyer's potted plants. Even so Buck still doubts Stipe's status as the weirdest REMster.

"Without doubt Bill Berry (drums) is the strangest person in this band by a mile. I've been in this band for nine years and I know what Michael does. But I really can't figure out what Bill does.

"Early on I lived with Bill – I saw him every single day, but he was still an enigma to me. I've never seen him with a book in his hand, yet he's conversant with almost everything I read. He's one of those guys who'll have a good idea about everything yet never seems to read. He's a weird guy."

WHILE BILL is the covert kook it's undoubtedly Stipe who supplies REM with their public sheen of ingenious wonder. And recently he's allied himself with that other blissed out skygazer, Syd Barrett.

Stipe, backed only by Mike Mills' bass, now sings a stunning version of Barrett's 'Dark Globe' – which

surprised Buck as much as the rest of us.

"I've loved Syd Barrett's stuff for years and was always telling Michael to listen to it. He never would, then one day we were onstage and he started singing 'Dark Globe'. He'd heard it in someone's house and decided he liked it.

"Roger Waters (Barrett's old Floyd partner) and I were like asking, What did you think of 'Dark Globe'? He was like, Oh it was great, but I was thinking, Maybe I'll tell Michael about the words he doesn't know. But I thought, No, he's got it."

Peter Buck remains REM's most public music fan, raving about anything from Balinese temple music to Dinosaur Jr and That Petrol Emotion. Such is Buck's admiration for the Petrols he almost joined them.

"Reamann had got fed up and left That Petrol Emotion for a while. Damian (O'Neill, Petrols bassist and latterly guitarist) had his manager call us and say, Peter, come over and play guitar for us on this tour.

"So I sat with my two Petrol Emotion records and learned all the songs I could. Then they called off the tour!"

POEM OF THE RIVER

THE DEL-LORDS

THE HAUNTING NEW SINGLE
OUT NOW ON 7" & 12"

ENV14 · ENVT 14

12" INCLUDES TWO PREVIOUSLY
UNRELEASED LIVE TRACKS

TAKEN FROM THE ALBUM
BASED ON A TRUE STORY

ENVLP 508

SEE NEW YORK'S
WISEST GUITAR STREET GANG
LIVE IN JULY

4 LONDON MEAN FIDDLER
SPECIAL U.S. INDEPENDENCE DAY
DOUBLE HEADER WITH
MOJO NIXON & SKID ROPER

5 LONDON HIPPODROME
7 NORTHAMPTON ROADMENDERS
8 READING AFTER DARK CLUB

LISTINGS

FILMS ON TV

WEDNESDAY JUNE 28

NINOTCHKA (1939): 10.35am, BBC2
THE QUIET AMERICAN (1957): 2pm, C4
THE QUIET WOMAN (1950): 12.15am, ITV (regions vary)

THURSDAY JUNE 29

HAPPY LANDING (1937): 10am, C4
THE SILVER FLEET (1943): 10.30am, BBC2
THE SMALLEST SHOW ON EARTH (1957): 5pm, C4
SHE'LL BE WEARING PINK PYJAMAS (1984): 9pm, C4
 Not one of the most auspicious British releases of the last five years, this Julie Walters vehicle concerns eight women being abandoned in the wilds of the Lake District on an Outward Bound course. Inevitably, the brashest among them is the most vulnerable. Sheesh, clichéd human emotions, eh?
DANIEL TAKES A TRAIN (1983): 11.45pm, C4
 Hungarian film about two youths called Daniel and Gyuri trying to escape the Russian invasion of 1956. So, really, it should have been called *Daniel And Gyuri Take A Train*.
THE LONG RIDERS (1980): 2.15am, ITV (regions vary)
 The Carradine, Keach and Quaid clans team up to portray arch villains Jesse and Frank James, the Younger brothers and those renowned "bastards of the barrio", Ed and Clell Miller. Walter Hill directs.

FRIDAY JUNE 30

TIARA TAHITI (1962): 10.30am, BBC2
JULIUS CAESAR (1953): 2pm, C4
PAGANINI STRIKES AGAIN (1973): 4.35pm, BBC1
WELCOME TO LA (1976): 11.25pm, C4

We're meant to believe that a) Keith Carradine is a brilliant and successful songwriter (Dudley Moore in *10* had more credibility), and b) the sort of irresistible cove who can coax Lauren Hutton, Geraldine Chaplin and Sissy Spacek into his Sealey Posturapaedic within a matter of hours of each other. It looks like the phrase "Stroll on, John" is in order here.
MIDNIGHT MOVIE MASSACRE (1986): 11.35pm, ITV (regions vary)
 A spoof horror movie about a revolting creature who lurks in a cinema terrifying punters. Barry Norman, come on down!!
THAT LUCKY TOUCH (1975): 11.55pm, BBC1
 Of all tonight's unappetising flicks this looks the least turgid – what we in the business like to call a "good-natured romp". Roger Moore plays a ruthless arms dealer (and let's face it you can't get more "good-natured" than that) whose business acumen is called into question when he meets Susannah York.
L'ENTRÉE DES ARTISTES (1938): 12.05am, BBC2

SATURDAY JULY 1

MON ONCLE (1958): 10.30am, C4
DAKOTA INCIDENT (1956): 11am, BBC1
THE GLASS MOUNTAIN (1948): 1pm, C4
LES ENFANTS TERRIBLES (1949): 9pm, C4
THE NAKED AND THE DEAD (1958): 11.10pm, BBC2
 Norman Mailer novels tend to make desperate movies, but this one about Yank soldiers in World War II is worse than most. All the author's ludicrous, shall we say, butch-isms are transported intact to the screen and a new genre of heavy-handedness is invented: Rottweiler Movies.

SUNDAY JULY 2

DAVID COPPERFIELD (1935): 2pm, C4
GUNS OF THE MAGNIFICENT SEVEN (1968): 3pm, BBC1
 Except that none of the seven were left, so here's a whole crowd of new ones. Not so



JAMES DEAN: still keeping his cool

magnificent, but still pretty fabulous.
JAMES DEAN: THE FIRST AMERICAN TEENAGER: 6.45pm, C4
 Not strictly a feature film, more a documentary. However, we're promised not only loads of relevant clips from *The Cool One's* short career but also a selection of archive footage made before, in the time-honoured phrase, fame came a-calling.
LORD OF THE FLIES (1963): 10pm, C4
 They don't come much better than William Golding's frightening study of adolescent evil and, against all odds, Peter Brook's film carries the nightmare visions one stage further. This is mainly thanks to some mesmerising performances from the child actors, particularly from Hugh Edwards as the doomed Piggy. A real case of whatever happened to...?

STARDUST MEMORIES (1980): 10.05pm, BBC2
 After last week's gloomy *Interiors* it's back to prime Woody Allen, although larfs take a backseat to biting satire. He plays a prodigious movie director getting grief from all sides as life, love and legend take a battering.

MONDAY JULY 3

CAMILLE (1936): 10.30am, BBC2
THE GREEN YEARS (1946): 2pm, C4
GLADIATOR (1986): 9.30pm, BBC1
THE TOKYO TRIAL (1983): 11.45pm, C4
 Made by the Japanese director Masaki Kobayashi, this is a four-hour epic whittled down from 170 hours of film shot at Japan's equivalent of the Nuremberg Trials. Part Two is on Thursday.

MUSIC ON TV

WEDNESDAY JUNE 28

ROCKSCHOOL: 11am, BBC1
 Today's show is *A Beginner's Guide To MIDI*. So if you can't speak fluent MIDI, and you want to go to Midiland for your holidays, you'd better pay attention.
CLUB X: 10.15pm, C4
 News has just come in that the *Club X* season has been extended until the end of September. Which only goes to show, you can't beat "an eclectic mix of arts, pop, fashion, drama and dance" for a giggle. Tonight: the history of the leather jacket.

THURSDAY JUNE 29

ROCKSCHOOL: 11am, BBC1
 Today: *Synth Pop And How To Sing*, with expert comment from Midge Ure.
EQUINOX: TWANG, BANG, KERANG!: 3.30pm, C4
 That's right, it's the long-awaited repeat of Channel 4's history of the electric guitar, with more expert comment from Andy Summers, Steve Howe and Gary Moore among others.
TOP OF THE POPS: 7pm, BBC1
 With expert comment from Anthea Turner.
KAZUKO'S KARAOKE KLUB: 8.30pm, C4
 This week Kazuko "takes her Karaoke machine" to Dublin, where she's joined by the Hon Desmond Guinness (a local nob), Nell McCafferty (writer/journalist) and Niall Tobin, a highly respected actor and carouser.

FRIDAY JUNE 30

ROCKSCHOOL: 11am, BBC1
 Today's show deals with *Soloing*, on a variety of instruments but mainly keyboards, and lead vocals. Tony Banks of Genesis and Jan Hammer of The Jan Hammer Combo are on hand to offer expert comm.

SATURDAY JULY 1

THE MONKEES: 11.30am, ITV (regions vary)
 The quirky quartet – that's Digger, Jesus, Nobby and Moenchengladbach – gambol around to their groovy hit, 'Sod Musical Talent (We're Coining It In, Mate)'.
THE CHART SHOW: 12 noon, ITV (regions vary)
 Presented from Wembley Stadium, where Peter Lorre and Princess Marguerita Of Chad will introduce highlights of the 1973 Wimbledon Men's Final between Jan Kodes and Alex Metreveli.

THE BLOB

Remake of the '58 original puts Kevin (brother of Matt) Dillon in Steve McQueen's shoes as the unlikely hero when Arborville is plunged into combat with the ravenous glop of the title. Action-packed and reasonably gruesome but not much of an improvement.

CHILD'S PLAY

Karen Barclay (Catherine Hicks) buys her six-year-old son Andy a 'Good Guy' doll as a birthday present, unaware that the spirit of ruthless killer 'Chucky' Ray (Brad Dourif) lurks within. Pretty soon the Barclay household is in turmoil and, despite the rather naff premise, *Child's Play* delivers a fair few unpleasant surprises.

A CRY IN THE DARK

Meryl Streep stars as Lindy Chamberlain, the Aussie housewife who hit the headlines in the early '80s when her claims that her baby was snatched by a dingo were rejected amid accusations of murder. Meryl braves the storm and co-star Sam Neill is there to hold her hand as husband Michael.

DO THE RIGHT THING

After the much-panned *School Daze*, Spike Lee reaffirms the promise of *She's Gotta Have It* with a tale of exploding racial tensions in a Brooklyn suburb on a hot summer's day. Public Enemy ride shotgun on the soundtrack.

FLETCH LIVES

Intrepid reporter Fletch (Chevy Chase) inherits a rich aunt's decrepit Louisiana mansion and uncovers a sinister plot to oust him from the premises in this lightweight comedy sequel.

HELLRAISER II – HELLBOUND

The hype takes its toll on this disappointing sequel to Clive Barker's splashy debut. High

AT THE FLICKS

on gore, low on common sense, *Hellbound* has the distinction of being labelled a "disgrace" by the *Daily Mail*. Take that as a recommendation.

LICENCE TO KILL

The first Bond movie to really deliver in many a year. Dalton is a credible 007, Robert Davi exudes venom as the seriously nasty villain, Talisa Soto smiles winsomely and Carey Lowell blasts her way into the history books as Cubby Broccoli's first proto-feminist Bond girl. Hard-boiled and exciting.

MARRIED TO THE MOB

Hip black comedy from Yank screwball specialist Jonathan Demme. Michelle Pfeiffer stars as the wife of a dead mafia don opting for the quiet life on New York's Lower East Side, and finding herself caught between the attentions of her late husband's rival (Dean Stockwell) and a lovesick Federal agent (Matthew Modine) hired to tail her.

THE MIGHTY QUINN

Robert Townsend (*Hollywood Shuffle*) and Denzil Washington co-star in a political thriller that follows events surrounding the mysterious death of a wealthy Americano on a Caribbean island. Lashings of red-hot intrigue but the film never really seems to gel.

MISSISSIPPI BURNING

Alan Parker's acclaimed but politically flawed account of the cover-up surrounding the deaths of three civil rights workers in 1964. Gene Hackman and Willem Dafoe are the

mismatched lawmen on the Klan's heels and Parker directs with his usual steamroller intensity. Expect no subtlety.

NIGHTMARE ON ELM STREET 4 – THE DREAM MASTER

Freddy Krueger is back from the undead and kicking ass as the last of the Elm Street children meet the Sandman for the last time. Routine *Nightmare* fare for the devoted but even the most jaded may care to check out the cockroach scene...

PAPERHOUSE

Troubled child Anna takes to bed with a fever and a sketchbook and pencil, only to find that her idle scribbles take on a vivid and sinister life of their own in her dreams. An intelligent, sometimes scary debut from British director Bernard Rose, previously known for Frankie's notorious 'Relax' promo.

PARIS BY NIGHT

Ruthless Tory Euro MP Claire Paige (Charlotte Rampling) will stop at nothing in her quest for political power, even if it means walking over her weak-willed, alcoholic husband and their young son to get it. While on business in Paris, a seemingly harmless fling develops, with sinister results.

WARLOCK

Julian Sands, as the warlock of the title, flees execution in 17th Century Massachusetts and seeks refuge in present-day LA, hotly pursued by witch-hunter Giles Redferne (Richard E Grant) in this offbeat and engaging occult thriller.

WOMEN ON THE VERGE OF A NERVOUS BREAKDOWN

Frantic farce from Spain's answer to John Waters, the oddball Pedro Almodovar, whose blackly comic *Law Of Desire* raised eyebrows last year. To attempt a synopsis, I'm told, is frankly impossible...

ON THE RADIO

WEDNESDAY JUNE 28

JOHN PEEL: 8.30pm, Radio 1
 Birdland wig out in session.
RICHARD SKINNER: 12 midnight, Radio 1
 A session from Southside Johnny And The Jukes (again!?)

THURSDAY JUNE 29

JOHN PEEL: 8.30pm, Radio 1
 A repeat of a session from those real gone daddies Mudhoney.
RICHARD SKINNER: 12 midnight, Radio 1

Mark Germino, a touch of the Steve Earles, in session.

FRIDAY JUNE 30

IN CONCERT: 9pm, Radio 1
 A prime double-feature here: part one is It Bites, recorded last week at Sheffield University, followed by a repeated Jerry Harrison set from last year.

SATURDAY JULY 1

CLASSIC ALBUMS: 2pm, Radio 1
 Glenn Frey, who hopefully has recovered from the Smugglers' Blues, is on hand to talk an inquisitive Roger Scott through The Eagles' "seminal" 'Hotel California', made

during the mad punk heyday of 1977. A real raunch classic, this baby.

SUNDAY JULY 2

ANDY KERSHAW: 9pm, Radio 1
 Sessions tonight from, and I'm afraid I'm going to have to spell this one, Ayub Ogada. And the extremely raunchy Green On Red.

MONDAY JULY 3

JOHN PEEL: 8.30pm, Radio 1
 Raunch a-plenty with Kiss AMC.
RICHARD SKINNER: 12 midnight, Radio 1
 But a complete dearth of raunch here, as the "calorific soul orchestra" Hothouse get calorific and soulful.

LISTINGS

NEW ALBUM RELEASES

ANDERSON Roshell: 'Sweet 'N' Sour Rhythm 'N' Blues' (Ichiban) Cassette, CD. Deep soul
 ANHREFN: 'Soft Lights And Loud Guitars (Part Two)' (Emotions/Pinnacle) Shared album with Last Rough Cause
 AYERS Roy: 'Wake Up' (Ichiban) Cassette, CD. Blues/soul
 BELFAST COWBOYS: 'Relief' (Swordfish/Cartel) Pop
 BERNHARD Sandra: 'Without You I'm Nothing' (Enigma) CD. Controversial American singer/songwriter
 BITCHES SIN: 'Invaders' (GI/Plastic Head) Cassette, CD. Rock
 BLACK RIDERS: 'Chosen Few' (GI/Plastic Head) Rock
 BLUES BOY WILLIE: 'Strange Things Happening' (Ichiban) Cassette, CD. Blues
 CATERAN: 'Little Circles' (DDT/Cartel) Limited edition re-release with free 7-inch of the band's now deleted 'Last Big Lie'
 CHRIS AND COSEY: 'Trust' (Play It Again Sam/APT) Ambient soundtrack
 COCKBURN Bruce: 'Big Circumstances' (FM Revolver) Cassette, CD. Canadian singer/songwriter
 CRANES: 'Self Non-Self' (Bite Back/Backs) "Art as terrorism"
 DIRTY DOZEN BRASS BAND: 'Voodoo' (CBS) Cassette, CD. New Orleans jazz band
 DREAM SYNDICATE: 'Live At Raji's' (Enigma) CD. Posthumous live album recorded in January this year
 ENERGETIC KRUSHER: 'Path To Oblivion' (Vinyl Solution) South Shields thrashcore
 FISCHER-Z: 'Fish's Head' (Arista) Cassette, CD. Pop
 GARON Jesse And The Desperadoes: 'A Cabinet Of Curiosities' (Velocity/Cartel) Limited edition re-release plus free 7-inch
 HARD-ONS: 'Love Is A Battlefield Of Wounded Hearts' (Vinyl Solution) "Satanist pinball punks"
 HARTER ATTACK: 'Human Hell' (Metalcore) CD. New Jersey thrash
 JEREMY DAYS: 'The Jeremy Days' (Polydor) German pop
 KUEPPER Ed: 'Everybody's Got To' (Capitol) Awry rock traditionalist
 LANDSLIDE: 'Hands Down' (GI/Plastic Head) Cassette, CD. Rock
 LL COOL J: 'Walking With A Panther' (CBS) The "legend in leather" returns
 MACABRE: 'Grim Reality' (Vinyl Solution) Chicago thrash trio
 MERCYLAND: 'No Feet On The Cowling' (Tupelo Recording Co/Revolver) CD. Atlanta poppy guitar trio
 MOURNBLADE: 'Live Fast Die Young' (GI/Plastic Head) Cassette, CD. Rock
 PARTON Dolly: 'White Limozeen' (CBS) Cassette, CD. Country
 PRIMEVALS: 'Neon Oven' (DDT/Cartel) "Steamy" live album
 SARAYA: 'Saraya' (Polydor) Cassette, CD East Coast US rock
 STEZO: 'Crazy Noise' (Sleeping Bag) Prime hip hop/rap
 ST HELLIER: 'St Hellier' (GI/Plastic Head) Rock
 TALULAH GOSH: 'Rock Legends Volume 69' (53rd & 3rd) Limited edition (250) clear vinyl
 TROJAN: 'The March Is On' (GI/Plastic Head) Rock
 TURNPIKE CRUISERS: 'Drive Drive Drive' (Link) R&B
 VARIOUS ARTISTS: 'Airspace' (Breaking Down/Revolver) Airspace Charity compilation with Close Lobsters, Benny Profane, Stitch, Flatmates, Rodney Allen, Rosehips, Fieldmice, Cud, This Poison! and Groove Farm
 VARIOUS ARTISTS: 'Antone's Tenth Anniversary Anthology Volume 1' (Bedrock/Pinnacle) CD with three extra tracks. Live recording from Antone's Blues Club, Texas, featuring Albert Collins, James Cotton, Buddy Guy, Jimmy Rogers and more
 VARIOUS ARTISTS: 'British Steel' (FM Revolver) Cassette, CD. Double album rock compilation with Dogs D'Amour, Wrathchild, Trixx Federation, Acid Reign, Lisa Dominique, Re-Animator, Midnight Blue, Death Trash, Tigertailz, Last Of The Teenage Idols, Virus, Sacrilege, After Hours, Lixx, Metal Messiah and Soho Roses
 VARIOUS ARTISTS: 'The Mighty Quinn' (A&M) Cassette, CD. Movie soundtrack with tracks from UB40, The Neville Brothers, Yello and Arrow
 WATERFRONT: 'Waterfront' (Polydor) Cassette, CD. "Classy pop"
 WEISBERG Tim: 'Outrageous Temptations' (Cypress/Sonet) Jazz flautist

CAN: 'Delay 1968'/'Monster Movie'/'Soundtracks'/'Tago Mago'/'Ege Bamyasi'/'Future Days'/'Soon Over Babaluma'/'Cannibalism 1' (Spoon)

The long-awaited (by their many disciples at least) CD transcriptions from Germany's wildest, grooviest and best band.

A quick straw poll at *Sounds* mooted Can as perhaps the most influential band of the '70s, with the possible exception of The Clash. Certainly PiL, Cabaret Voltaire and Shriekback all owe serious debts to Can, and they're only the ones who make it obvious.

'Monster Movie' was the band's official debut (although the rough, embryonic 'Delay 1968' predates it) and its emergence in 1969 stunned those who had access to it. Spurious comparisons were made with The Velvet Underground, insofar as the shrieking improvisations and thunderous beats drew on similar sources of warped invention as 'Sister Ray' or 'European Son.' The rush of 'Monster Movie's' more linear rock songs, 'Father Cannot Yell' and 'Outside My Door' still sound pretty staggering, but it's inevitably the 20-minute track 'Yoo Doo Right' that fries most brain cells, building up from unsettling mantra to outright hysteria. The line-up that made it was the

BACKTRACKS

David Cavanagh rounds up the recent re-releases

20-year-old novice Michael Karoli (guitar) and the substantially older Holger Czukay (bass), Irmin Schmidt (keyboards) and Jaki Liebezit (drums). Vocals, such as they were, came courtesy of American eccentric Malcolm Mooney. After a succession of erratic performances he returned home in late '69.

His replacement, Japanese itinerant artist Kenji 'Damo' Suzuki, debuted on '70's 'Soundtracks', an album of music recorded by the band for various underground/pornographic films, which succeeded in upping the ante as far as the band's reputation was concerned.

The following year's 'Tago Mago' (a double) was a huge, sprawling melodic and percussive masterpiece, dominated by the 19 minute 'Halleluwah.' By this time Can were actual pop stars in their native Germany, with a number one single, 'Spoon', under their belts. 'Spoon' appears on 'Ege Bamyasi' (1972), a much jazzier record (but nevertheless containing the almost unpalatable 'Soup', which seemed to be freeform gone too far).

'Future Days', from 1973, is arguably their best and boasts the mesmerising 'Bel Air', on

which Czukay's bass and Liebezit's percussion create whole new soundscapes of inspiration. The music was softer, more fluent.

Suzuki left before 1974's 'Soon Over Babaluma', but aside from the deliciously upful 'Dizzy Dizzy' vocals no longer figured on Can's musical horizon. They continued to record until their dissolution, somewhere around 1980. Seven further CDs are scheduled for release later this year.

Incidentally, 'Cannibalism 1' is an edited version of the double album 'Cannibalism', itself an edited "best of" compilation of the years 1969-74. For those new to the band it provides an excellent starting point.

PERE UBU: 'Dub Housing'/'New Picnic Time'/'390 Degrees Of Simulated Stereo'/'The Art Of Walking'/'Song Of The Bailing Man'/'One Man Drives While The Other Man Screams'/'Terminal Tower' (Rough Trade)

— It's a bit of a shame that Rough Trade can't score the rights to Ubu's initial, groundbreaking statement, 'The Modern Dance', because otherwise this would be the perfect CD package to represent Ohio's absurdist rockers. As it is, it's still pretty wild — ranging from 1979's second album 'Dub Housing', reckoned by committed Ubuphiles to be close to their best, through the more experimental and less tuneworthy 'New Picnic Time' and 'The Art Of Walking' to the final studio album recorded before the band's six-year hiatus, 1981's 'Song Of The Bailing Man.'

Although avant garde fatigue appeared to be setting in by this time — and, more crucially, frontman David Thomas' lyrics lapsing into triteness — new recruit Anton Fier's drums give the record a hell of a kick.

The two live albums in the package are a fine cut above the usual cursory live fare served up by lesser bands: '390 Degrees' just wins the toss by virtue of excellent versions of 'Heart Of Darkness' and '30 Seconds Over Tokyo', but 'One Man Drives' does include highlights of what is considered to be Ubu's best ever gig, at London's Electric Ballroom.

'Terminal Tower', as a compilation of singles, B-sides and unguarded moments, is understandably mercurial. But any album that boasts 'Final Solution', 'My Dark Ages' and the magnificent, full-length original of 'Heart Of Darkness' has got to be taken seriously. All CD's come with helpful sleeve notes, personnel details etc.

GIANT SAND: 'Giant Songs' (Demon)

— CD-only compilation of the strange desert visions of Howe Gelb, mainly with his band Giant Sand but also as leader of The Band Of... Blacky Ranchette, the one-off country band he formed with slide guitarist Rainer (of Das Combo).

Giant Sand's four studio albums are well represented in these 17 tracks, although Gelb's awesome version of 'All Along The Watchtower' (from 1986's 'Ballad Of A Thin Line Man') is sadly omitted.

Last year's 'Storm' gets the best deal, with three of its least compromising tracks included, notably the wry ozone layer eulogy 'Uneven Light Of Day'. But 'The Love Songs' (also last year) is not, with four of its most unhinged tracks finding groove space. A fine introduction to the Giant Sand gospel.

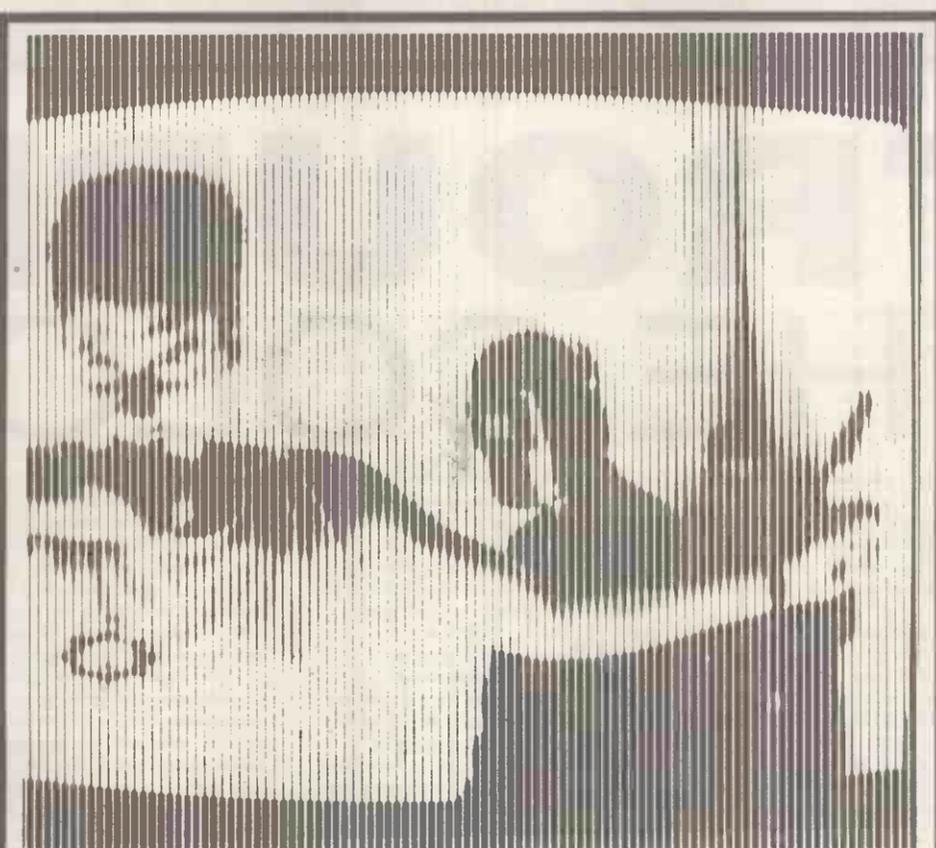
NICK LOWE: 'Basher' (Demon)

— Subtitled 'The Best Of Nick Lowe', this is an essential compilation, available on all formats as a 25-song statement of genius that takes in eight albums and a few additional singles.

'Basher's' tracks span from the days of '76, when his 'So It Goes'/'Heart Of The City' could and did fit comfortably in the New Wave scheme of things, right up to last year's 'Pinker And Prouder Than Previous' LP.

In between there's such arch examples of pop splendour as 'I Love The Sound Of Breaking Glass', 'American Squirm' and 'Cracking Up', as well as his black comedy paean to 'Marie Provost', the Hollywood actress who, according to Kenneth Anger's *Hollywood Babylon*, was eaten by her pet daschshund ("She was a winner/That became the doggie's dinner")

Latterday stuff, such as 'She Don't Love Nobody' and 'The Rose Of England', betray the man's deep affinity for country, and throughout 'Basher' Nick Lowe's warm-hearted songwriting and abrasive production suggests a talent every bit as vital as the mighty Costello.



DIE KRUPPS: into the heart of the machine

AITKEN Laurel: 'Everybody Ska' (Unicorn) 12-inch only
 AXIS: 'Rolling With Rai' (Gee Street) 12-inch
 CASANOVA'S REVENGE: 'Let's Work' (RCA) 12-inch
 CHRIS & COSEY: 'Rise' (Play It Again Sam/APT) 12-inch only
 DARLING BUDS: 'You've Got To Choose' (Epic) 12-inch and CD with two extra tracks
 DEL LORDS: 'Poem Of The River' (Enigma/AVL) 12-inch with extra track. Pat Benatar sings backing vocals
 DIE KRUPPS: 'The Machineries Of Joy' (Mute) 12-inch, CD, picture disc and 12-inch remix
 DIESEL Johnny And The Injectors: 'Soul Revival' (Chrysalis) 12-inch with three extra live tracks
 DOWN BY LAW: 'Livin' In The Ghetto' (Citybeat/Beggars Banquet) 12-inch only
 DYNAMIC DUO: 'Batman Theme' (Anagram/Cherry Red) 12-inch only
 ESTEFAN Gloria: 'Don't Wanna Lose You' (Epic) Two 12-inch versions and CD with extra tracks
 GREEN Isaac: 'I Got It' (Different Class/BMG)
 HAIG Paul: 'Something Good' (Circa/AVL) 12-inch remix version
 JACKSON Michael: 'Liberian Girl' (Epic)
 JADE 4U: 'Rock It To The Bone' (Subway UK/Cartel) 12-inch only
 JAEGER Leigh: 'Johnny And Mary' (A&M)
 SYNDICATE: 'Baby's Gone' (EMI) 12-inch with two extra tracks, CD with two extra tracks (one different)
 JAZZ RENEGADES: 'Do It The Hard Way' (Polydor) 12-inch
 LA MIX: 'Get Loose' (Breakout/A&M) 12-inch and CD
 LOWLIFE: 'Vain Delight EP' (Nightshift/Cartel) Limited edition 12-inch

NEW SINGLE RELEASES

re-release plus free 7-inch
 MARTIKA: 'Toy Soldiers' (CBS)
 MAUREEN: 'Don't Fight The Music' (Danceyard) 12-inch
 NEW FAST AUTOMATIC DAFFODILS: 'Lions' (Playtime) 12-inch plus two extra tracks
 NICKS Stevie: 'Rooms On Fire' 12-inch, limited edition gatefold and CD with extra tracks
 PRESSURE POINT WITH PP ARNOLD: 'Dreaming' (Viceroy) 12-inch with additional remix
 RIVER DETECTIVES: 'Chains' (WEA) 12-Inch, cassette and CD with extra tracks
 ROXETTE: 'Dressed For Success' (EMI) 12-inch remix and CD with extra tracks
 SEQUAL: 'Tell Him I Called' (Capitol) 12-inch
 SHAKATAK: 'Turn The Music Up' (Polydor) 12-inch and CD
 16 FOREVER: 'Rockin' Time' (Rumble Records/Cartel) Double A-side 7-inch only
 SKIN 'N' BONES: 'Almost Cut My Throat' (£2 from The Boneyard, Flat 4, 1 Reedville, Oxton Wirral, Merseyside)
 SYNDICATE: 'Baby's Gone' (EMI) 12-inch with two extra tracks, CD with two extra tracks (one different)
 TRAX Nicky: 'Hooked On You' (Complete Kaos/Antler) 12-inch only
 WILDHOUSE: 'Let's Get Married' (Uh Huh/Fast Forward) 12-inch only

Claytown Troupe are the latest UK hopefuls with their eyes on the Yankee dollar. **Ralph Traitor** meets them in Vienna. Pic by Ed Sirrs



CLAYTOWN TROUPE: "This is the bottom of the ladder. But at least we're here"

TROUPING THE COLOURS

LED ZEPPELIN for Indians' may seem a trite tag with which to burden a young band.

But Claytown Troupe, Bristol's great white rock hope and Island's fastest-ever signing – one month flat – rather like it.

On the final day of their debut European tour with The Godfathers, however, they were stropily coming to terms with *Time Out's* left-on caustic comment – "post-apocalyptic guitar wankers".

Claytown Troupe came from nowhere, but they're certainly not going back there. They're hungry, but in no hurry.

Chris Riou, the Troupe's gregarious, assured vocalist, explains that, although they did plan, it wasn't a matter of outright contrivance.

"We were just interested in getting where we are now, to this point. This is just a start, it's nothing, absolutely bottom of the ladder," he says, scanning the messy tour bus that's possibly responsible for the virus that's dogging him.

"But, at least we're here. We think and care about what we do musically."

ALARGE part of the Troupe's musical capital is invested in supporting an image that could be derided as typically post-Goth – but that's unfair.

While the Troupe are unmistakably marked by that sound and vision, they don't consciously seek it. Chris prefers to have the Troupe seen as "rock for the '90s".

"We're 'Thogs' – backwards Goths," jests bassist Paul Waterson.

"That word doesn't really exist for us. That word is these buildings," adds Chris, pointing to the period architecture around us.

"We're an English rock band and that's as far it goes. People can call us what they like, it makes no odds to us.

"We're not from those roots or part of that scene; in any case it's dead, has been for years. We may have listened to it when we were younger, that's all."

'Prayer', Claytown Troupe's first single, emphasises a subject of great interest to the band and particularly to Chris – North American Indians.

Its lyrics provide a curious introduction to the Redman's

spirituality. When I call it techno-tribal, it goes down reasonably well.

"That's my thing, really," says Chris. "I've had an interest in it since I was a kid and it rubs off on these guys.

"We're standing up and saying, This is kind of what we're about now, rather than leaving it and being accused of something later. It's new and fresh for us now, and that's what counts.

"People can make fun of it; I could look over the top of the toilet and make fun of them, makes no odds.

"For years I've collected and studied Indian culture, done this that and the other with it. When I first got interested in America I looked into different aspects, and ended up with the Indians.

"Their philosophy appeals to me, the freedom of the way they lived. It is escapism in a sense, but it's also a solid interest."

'Alabama', also on the single, appears to derive from the same source, but nothing could be further from the truth.

Chris: "It's from a 2000AD story about the Alabammy Mammies, cannibal women inhabiting the

swamplands, eating men. It struck me as amusing and it fitted a vibe we had based on the riff."

CLAYTOWN TROUPE are honest about their interest in that eternal English rock grail – 'cracking America.

"Bands are obsessed by cracking America because everyone tells them that if they do they'll be millionaires! And they're shit-scared of not cracking it.

"So they say, We hate America – so they don't have to admit that they'd be very embarrassed if it didn't work out.

"It comes down to the English attitude, which is that success and being good at what you do isn't necessarily a good thing," observes keyboardist Rick Williams. "The American attitude is the exact opposite."

Claytown Troupe's commitment has been put to the test in two ways. Firstly, they traversed the UK in the proverbial Transit for months last year, virtually anonymously, slowly attracting a following now loyal enough to cross the Channel for them.

Secondly, they spent the better part of six months rehearsing and

recording their debut LP.

"The album is most important now," claims drummer Andy Holt. "It's a good first album – we're pretty happy with it. The single is just the obvious opening move, whereas we're relying on the album more. It's an obvious statement to make, but true."

"We signed to Island fairly early on because we want to give something that's worth paying for," adds Chris. "We didn't go for the indie scene because, in this day and age, it's a total joke anyway.

"There may be fresh ideas within it, but everybody really wants to sign to big labels. We didn't necessarily want that, but we didn't want to do a cheap album either."

LA PRODUCER Ronald Fair did the fine-tuning, at length.

Chris: "We were expecting a few months, because our previous experience was two days in a demo studio, so it was a bit of a shock to us.

It was good for the band to all be chucked in a one-bedroom flat in Finsbury Park – made us work harder. We had a brilliant time."

Claytown Troupe, whose name

was recommended by a clairvoyant Chris saw, aspire to an equally intuitive feel on vinyl.

'Prayer' driven by guitarist Adrian Van Bennett's natural, expert playing, has a raw energy that is made clearer and more cutting by its clean production.

Elsewhere, on 'Alabama', the band come close to cock-rock cliché, but are saved by imaginative, identity-intensive presentation.

This hybrid of generic hard rock and confident divergence marks out Claytown Troupe for the rendezvous with America they crave.

"We're not arrogant," says Chris. "Just confident. If anyone gets in our way we don't bottle them out of the way, we just go round them.

"Some bands have to fight and have running battles with those who dislike them. We're always just gone round them, avoided them, kept to our path.

"Our Great Plan' is really just us stepping aside when people try to kick us in the teeth, never fighting them. Other bands are blind enough to get kicked in the teeth. We aren't."

the darling buds you've got to choose

next week you can choose from the new seven inch single featuring a new version of you've got to choose and mary's got to go or the three track twelve inch & cd versions which have a new song i'll never stop

STAND UP

IT MUST be a real drag having a reputation to live down.

Tim Booth of James has a more cumbersome rep than most – to wit, that he is nothing but an effete, Buddhist vegan in a Moroccan skullcap who neither drinks Nescafé nor says the word “bottom” in polite conversation.

Denying these persistent rumours is a hassle to which he's well accustomed.

But, as he pulls up a chair alongside bassist Jim Glennie to discuss current James activities (in particular the immensely commercial new single, ‘Sit Down’, on their own One Man Records), I put it to him that he doesn't exactly help matters by shaving his head all the time.

If Tim isn't a reclusive coffee-phobic monk, why look like one?

“I enjoyed what happened,” he says simply. “People react to you totally different when your head's shaved. They sort of look at you, trying to work out whether you're Hare Krishna or a skinhead. If you're a Hare Krishna they can ignore you, but if you're a skinhead they're fairly apprehensive.”

“This time, I didn't like it at all. It started snowing immediately. I came out of the barber's and snow landed on my head and I was bloody freezing.”

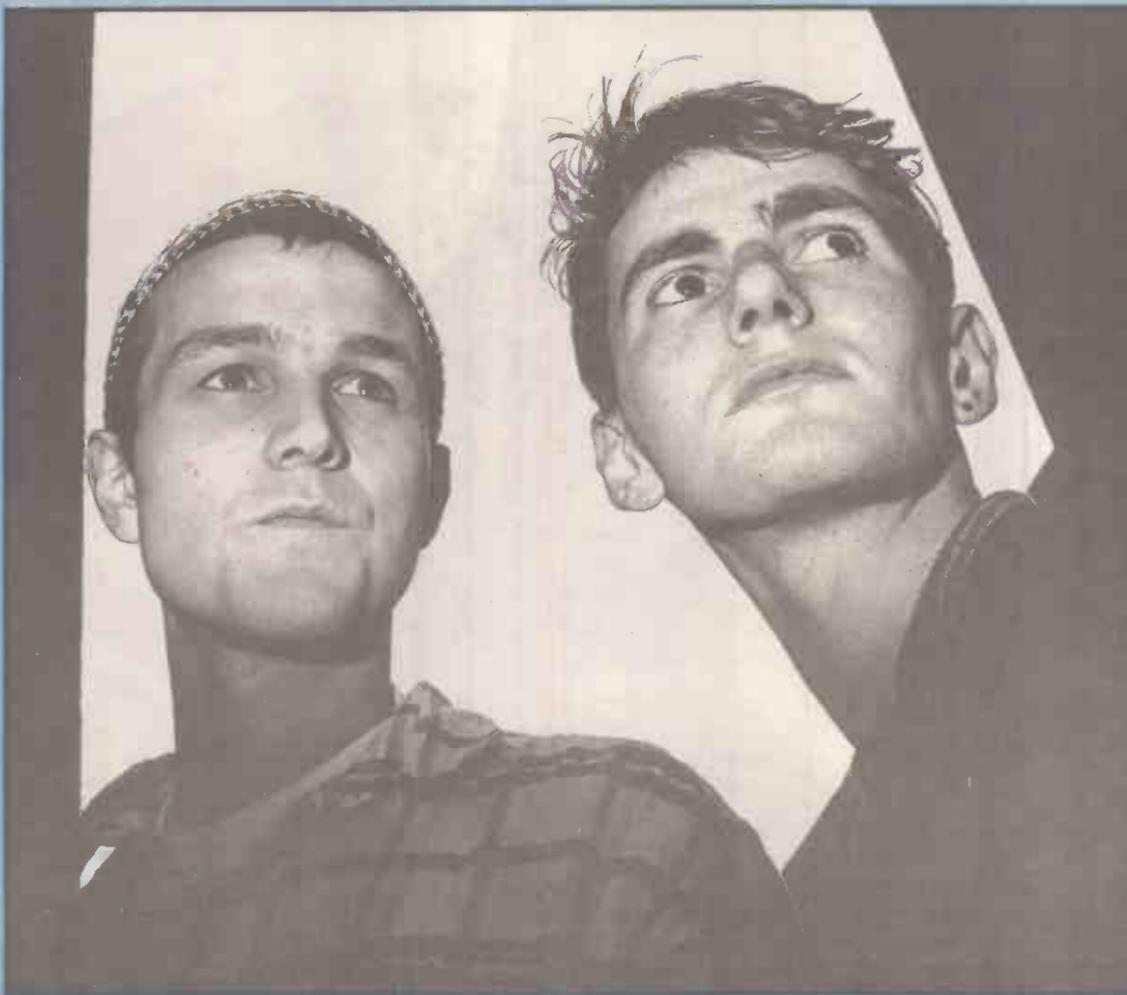
“I missed my curly locks. . .” While he was waiting impatiently for his barber to show some life, Tim recorded ‘Sit Down’, arguably James' most immediate tune to date and easily their most realistic stab at the Top 40.

With a mixture of glee and fear, the band await developments of a Simon Batesian nature.

Tim: “We realise we're in an area we have no experience of. Everybody says we have a lot of follow-up singles, but we haven't got a breaker.”

He looks bemused at the word. ‘Sit Down’ certainly sounds like a breaker, especially the chorus, a kind of circular celebratory chant. As with most James material, its genesis was wholly accidental and inspired.

“Yeah,” says Tim. “All our songs are improvised. We get about one ‘Sit Down’ a year. ‘What For’ was one.”



JAMES BOYS: Tim and Jim

With their new single, ‘Sit Down’, James seem finally ready for the charts. David Cavanagh hears about the tortuous route they've taken. Pic by Leo Regan

“It's a real fluke. And everybody ends up being knocked out by it, not understanding how on earth we managed to get it. Grinning. . .”

THE SINGLE heralds the new James line-up – a six-piece with Tim, Jim and guitarist Larry Gott augmented by pianist Mark Hunter, drummer Dave Bainton-Power and violinist/guitarist Saul Davies.

In typical James style, they located Davies in a pub during an ad hoc blues workshop and he was in the band by eleven the next morning.

“He's been working in a pottery,” explains Tim, adding hastily: “He's really butch, though.”

Absolutely. No namby-pamby pansy potters in the new, hard-edged James outfit. Even hard-drinking, mean-loving ex-drummer Gavan Whelan found the going too tough and squeezed himself out of the band, much to the initial displeasure of the James fan club.

‘Sit Down’, allied to some solid gigging, has upped James' profile, which has always been unfairly puny outside of Manchester.

They've been making the leap from refreshingly intimate but acoustically dodgy small clubs to big halls. And, in France, they're approaching superstardom.

Tim: “The French have a thing about artists and poets. Like Les Negresses Vertes, that kind of gypsy poet culture. And they've taken to us like that. We're treated like artistic royalty.”

Don't the French also require their artistic royalty to die at around 24?

Tim (laughing): “I hope not! We're past our deadline. . . Maybe they just said you have to suffer.”

ALOW moan comes from Jim – suffering. It's time to talk about the Sire machine experience.

James' experiences on Sire have made it to TV, so apparently shabbily were they treated.

“That was a hard time,” shivers Tim. “Waiting two years for your records to come out, that was the worst. We got on telly about that – *Out Of Order*. It was like a watchdog programme, y'know, This is *out of order!*”

“So what they did was this tale of Young, Naive Band Sign To Major Record Company – standard thing. But they tried to make out that we were so amazing that we absolutely should have made it – and it was all Sire's fault that we didn't!”

Out of Seymour Stein's clutches, James decided to fight shy of major deals and form their own label. One Man Records is distributed by Rough Trade (label mogul Geoff Travis is an old friend) and is funded by those previously unconsidered rock 'n' roll philanthropes, The Royal Bank Of Scotland.

Tim: “We got the bank manager to come and see us play a gig. He thought it was fantastic. And, you know, in Manchester we can sell out 4,000. It's complete hysteria.”

The money kindly lent by the bank has funded a video for ‘Sit Down’, directed by the band's eccentric friend Edward Barton.

In arch Barton style, the video's a gentle, warm affair, with lots of what Tim calls “real people” getting a look in.

“The place started filling up with people wanting to know what the hell we were going to do next. You know, What's that *sheep* doing there? All these guys from the Salvation Army came down and Edward got them dancing on chairs and things like that. Lovely guys. . . great stories. We met one guy called Derek, where was he living?”

Jim: “Margate.”

Tim: “He's 20-odd and he's a lorry driver and he drives through Manchester and he knocks this girl down. And so he stays in Manchester to check that she's OK, and he falls in love with her, and he marries her. Thirty years ago, you know?”

“So we said, Well, why are you staying at the Salvation Army? Oh, she kicked me out two weeks ago. She does it *annually*. Kicks him out and he goes and stays at the Salvation Army for a while.”

MIDNIGHT OIL
THE DEAD HEART

The New Single

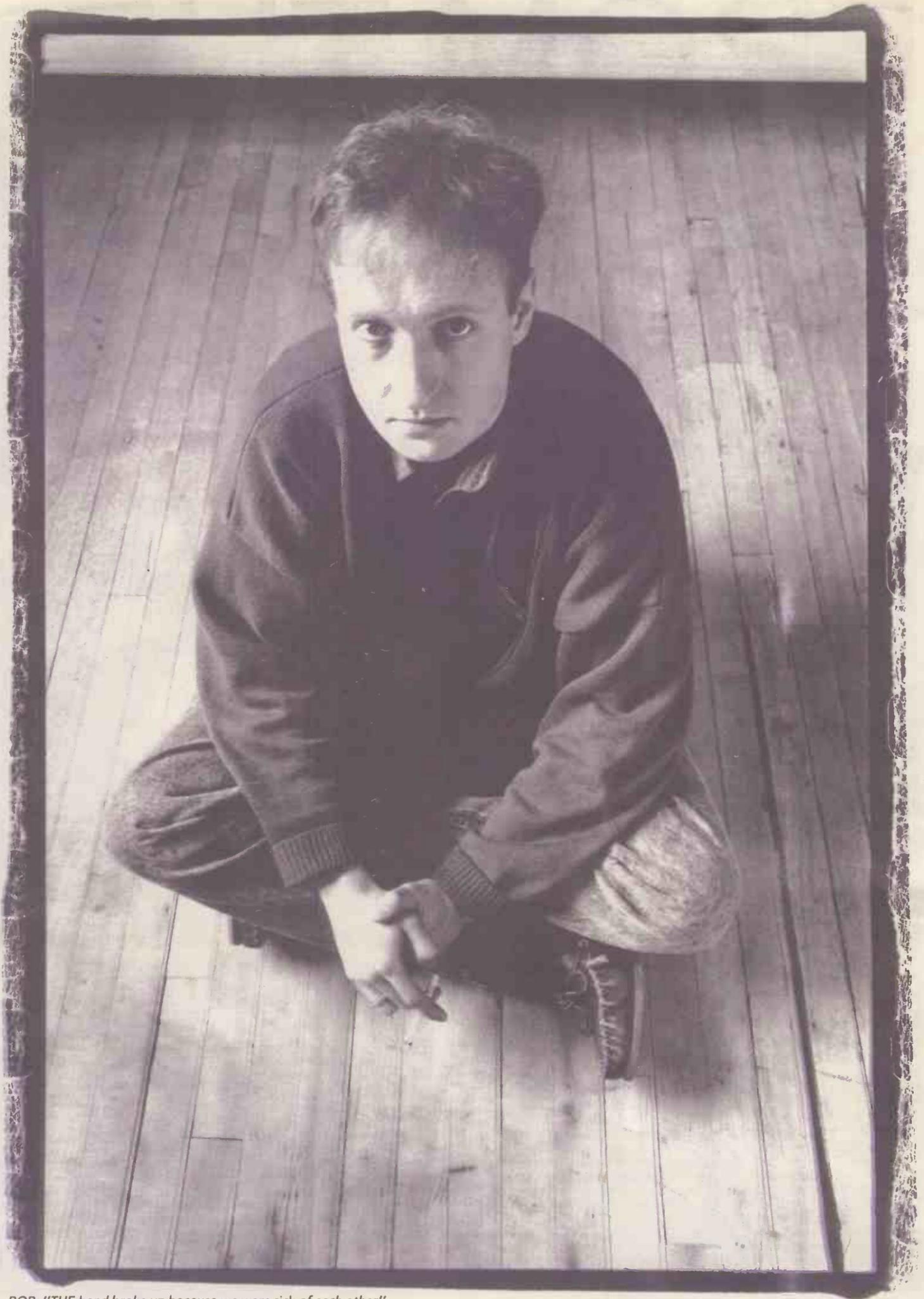
LIMITED EDITION GATEFOLD 7" EP AVAILABLE THIS WEEK

Featuring previously unavailable tracks.

CBS

OIL EP4





BOB: "THE band broke up because we were sick of each other"

"IS THAT it?" asks Bob Mould after a gruelling 75 minute confessional in his newly rented St Paul apartment.

"I'd thought you'd want more. I could go on for days!"

Well, I couldn't. Raking through the ashes of Hüsker Dü was hardly likely to produce a gutful of giggles but precisely why one of the decade's most inspired and inspirational rock bands should fall apart in such apparently acrimonious circumstances remains a mystery.

The explanations offered so far have been confused and contradictory.

Even the fullest account in the British press – provided last January by Hüsker Dü's drummer Grant Hart in a *Sounds* feature – tells only one side of the story. Bob Mould, Hart's fellow songwriter and personification of the band's torrid commitment in his sweat-fuelled stage demeanour, has remained silent ever since rumours about the split began.

But Mould actually disappeared.

In October 1987 he had bought a farm in the Minnesota countryside and it was to there, a rural outpost, amid open fields, animals and very little else, that he retreated after the split.

"I look back and go, Now I know why I moved – it was like an omen, the beginning of the end. Or the start of something new. I just sat back and started writing for myself, after years of writing with two other people in mind.

"Having that pulled away was very scary but it was also real refreshing, it was like, Good, now I don't have to write everything at that tempo, with that guitar sound. . . with that mentality. Which was a great mentality, but it's not something that I wanted to hold onto anymore."

THE RESULT of this self-imposed exile is 'Workbook', the first Bob Mould solo album.

Though his move to the farm was a decisive, if initially subconscious, break with his immediate past, Mould's isolation there was haunted by the

ghosts of the previous year – as the record shows.

The title alone is an oblique clue to his musical mental state.

It comes from a Chet Atkins album, 'Workshop', that boasts sleeve notes by David Halberstam, a major American journalist of the 1960s. Atkins explains to his interviewer that he set up his studio – his "workshop" – at home because he hates working with people who don't dig what he's doing and he'd rather shut himself off and do it alone. These sentiments immediately struck a chord with Bob.

Those seeking an easy, pat solution to the demise of Hüsker Dü – such as Grant Hart's heroin addiction, until recently assumed to be the root cause – will be disappointed. The anguish that coats 'Workbook' like the darkest of nightmares is ample testimony to the far crueller reality, where friendships fall apart for no obvious reasons.

It's never easy to take when the band ideal disintegrates into bitterness; when that band happen to be Hüsker Dü, the epitome of strength in a power trio, the shock is palpable.

Bob Mould's version of events offers few consolations.

"It wasn't even within ten days from

me telling the other guys that I quit and formally withdrawing myself from it that there was stuff in the British papers already about Grant's heroin problem. And I felt really bad for him that people jumped to this conclusion and tried to put the blame on anybody. It was nobody's fault, it just happened.

"You know, people ask now, Do you guys talk to each other? Well, no, because apparently Grant thinks that I set him up for the fall and it was all anybody could do to keep their mouth shut and not let anybody know what had happened.

"That wasn't the reason the band broke up. The band broke up because we were sick of each other."

So there had been a gradual deterioration of relations?

"Yeah. Well, I think that's bound to happen when people know each other for that period of time. You just don't have that much in common by the end of an experience like that. I mean, I can't really attribute it to any one thing. I don't think it was the drug problem, although to be honest the writing was on the wall at that point in time. It was like, Well, if it's come to this, what's the point?

"But there was no ultimatum thrown

"Last year was a rough year. I mean, it was a good year, it was the longest year I've ever had in my life. Just writing and writing and writing shit that was not real pleasant but it was good, it needed to be done"

- Bob Mould

FROM THE WAREHOUSE TO THE WORKSHOP

It's been a long trip for former Hüsker Dü lynchpin, **Bob Mould**. But now he's back with an intense debut solo album, 'Workbook'. **Keith Cameron** meets him in St Paul to find out about the break-up of the band and his reclusive work down on the farm. Interiors by **Ian T Tilton**

down or anything like that. There was a lot of intense dialogue that went on through the month of January that was pretty emotional, pretty honest between Grant and myself.

"I was just really, really disappointed with a lot of things. I was let down by the whole experience. To watch things end like that. . . How much can you care for someone's health, how much can you care for working with someone when you're getting nothing, no satisfaction, and no sign of anything changing?"

Following the suicide of manager David Savoy on the eve of a tour to promote the final Hüsker Dü album, 'Warehouse: Songs And Stories', communication between the band members almost completely broke down. How far had preparations for the follow up to 'Warehouse' gone?

"We had time booked in the studio for January '88. Hugh Jones was gonna come over and engineer the record. Apparently, I guess, he was a producer that was being 'forced' on us," he laughs, any bitterness now long gone, replaced by an air of sad irony.

"So, whatever. . . I get tired of watching things get twisted around. Just might as well get it out in the open.

"We got together in September '87 and started rehearsing some new stuff and the stuff I was writing wasn't that good. I didn't think anybody was bringing good material to it. It was pretty discouraging.

"We went out and toured in October and a lot of things were falling through the cracks. I think it was an attempt to recapture a little bit of what we used to enjoy about it, just go out and play clubs and do all the old stuff. And it was real fun but stuff was in disarray by then, we were still not talking to each other – and that made it real easy, we didn't have to talk about new stuff, the old stuff was automatic pilot. We didn't have to confront ourselves with anything, it was like a ritual. It was easy."

The showdown came after a disastrous show in Columbia, Missouri, just before Christmas 1987 – the only gig where Bob can recall Hart's addiction affecting his performance.

"When there's problems like that, those are serious, those are people's lives – it's not like a f***in' game. So that was it, I just said there's no more gigs till we get all this stuff straightened out."

But things never were. Mould quit Hüsker Dü in January 1988.

"It was like I've confessed, Greg's confessed, Grant's confessed, let's see what happens with it. And nothing happened. Just a sign of it perpetuating itself and I refused to continue, it wasn't worth it.

"You know, there was a lot of things that were said and a lot of things happened in that period of time that I'll never go into with people cos it's just not good stuff. It was unresolved – and the only resolution was for me to leave."

IF 'WORKBOOK' has resolved the spiritual turmoil left by his former band's disintegration then it must rank as a personal triumph for Bob Mould, in addition to its obvious musical brilliance.

Free from the stylistic shackles of the Hüsker Dü sound – which had increasingly frustrated him in the band's last year – he has employed acoustic elements, including the cello, and relentless mid-tempo arrangements to form this epic piece of pastoral angst.

Bob says if we were to go to the farm, we'd see why the record turned out the way it did. I'll settle for its obvious themes of regret and rootlessness in such keynote songs as 'Wishing Well' ("There's a price to pay for a wish to come true/Trade a small piece of your life"), and the especially desolate 'Poison Years' – "I see you swing by your neck from a vine".

"That's a very strange song. That's the one that people have been saying must be the one about the break-up. F*** man, that's about me, not about anybody else. The person swinging on the end of that vine is not Grant or Greg, believe me! Ha ha! It would be a lot easier that way but it's not, y'know. It's me."

And therefore more scary, more intense?

"For me it was. Last year was a rough year. I mean, it was a good year, it was the longest year I've ever had in my life. Just writing and writing and writing shit that was not real pleasant but it was good, it needed to be done.

"I hadn't had an opportunity to evaluate myself for years because I was on the treadmill and never could get off and take a look at what life was about and whether it was worth continuing to live or whether changes were necessary.

"I'm not trying to tell people that I hate the people I used to work with! I'm trying to tell people I have a lot of problems with myself."

IT'S THIS stoical devotion to confronting his psyche's darker aspect that makes Mould a compulsive tortured artist.

Those who remember him as Hüsker Dü's turbo-charged focal point, railing against a wall of frustration, might not easily recognise this scrupulously neat, thoughtful 28-year-old. But 'Workbook' walks the emotional precipice with a bravery few others would dare to emulate. Bob purges himself of those destructive impulses in his work, otherwise who knows what he might do.

Is there a danger to his seclusion, his artistic self-obsession?

"Yeah, that's why I'm back down here now," he laughs. "I don't wanna go through that again right now. It was so weird because emotionally it was hell and it was a hell that I wanted to go through, but visually it was a beautiful place to be, out in the country seeing the stars, the northern lights. . . no sound, no one coming by. There was some heavy conflict going on there that was necessary."

But you can't be like that all the time.

"Uh uh, no, ha ha! I mean, you *could* but I don't wanna end up like that yet. People go, Oh, he went up to his tranquil farm and wrote some songs. Yeah, but – there's a price, there's the flip-side to everything.

"It made me feel something again, after walking out of an experience that left me *numb*. Had I just continued and made a record that sounded like stuff I'd done before and jumped right back into it, I would be much more miserable now than had I stopped to take the time to be miserable *then*! Ha!

"Yeah, I don't think you have to set yourself on fire and run round the block but there's a certain virtue to misery. When you stop trying to be everybody's friend and the centre of attention and the life of the party and the hippest thing on Earth...all the things that being in a band implies. When you withdraw from all that and confront yourself for a whole year with what you're really thinking about and what you've been through and where you wanna go – that's the real shit."



ON THE sleeve to 'Warehouse' Bob had written "Revolution starts at home, preferably in the bathroom mirror", an adage that he seems to regard as a rule of life. After all, 'Workbook' emerged from a year-long mirror session.

"Life is a great thing and sometimes I feel like I'm missing out on a lot of it cos I just think a lot. I enjoy my life a lot but I'm not a big social person. I don't have a lot of people I talk to. I talk to myself! In my work I guess I talk to people, that's my way of having a good time and getting things off my chest."

Could you be accused of taking yourself too seriously?

"Yeah. And I do, ha ha! I know I do and people have often said that and I'm damned if I'll change for those few that think that. I often worry that I get very intense about my work because as time goes on it keeps getting more that way. I wonder how much longer I can sustain it before I crack. . . The prospect of whatever the consequence would be is scary.

"But I can't change it. I can't be a happy-go-lucky guy, I'm just not like that by nature. I find humour and beauty in a lot of things but I don't mind seeing the sordidness or the ugliness of the situation as well. If I could just refine the art of black humour maybe I could bridge the two!"

Bob laughs and looks forward to walking the line once more. It's as well someone's out there.

NIGHTSHIFT

WEDNESDAY 28

AYLESBURY Friars (88948) It Bites
 BEDFORD St Mary's Garden Lazy Sunday (56244) Jaded Heart/Dave King/Eat Your Heart Out/Angel Trumpets And Devil Trombones/Twerp/Viet Love/The Late Road Lunatics/Feline Groove/Whiskey And The Devil
 BELFAST Limelight Under Fire
 BIRMINGHAM Goldwyns (021-643 5835) The Pop Guns
 BIRMINGHAM Irish Centre The Stone Roses
 BIRMINGHAM Synatras Senseless Things/Born Blind
 BLACKWATER Mr Bumbles As You Get It
 BRIGHTON Escape Club (606906) The Toasters
 BRIGHTON Polytechnic (819141) I Like Danny's Hair
 BRIGHTON Richmond (603974) The Toasters
 BRISTOL Bierkeller (268514) Mlracle Legion
 BRISTOL Thekla (293301) Sara Davis And The Perfect Strangers
 CARDIFF Venue Shy Reptiles
 CHELMSFORD Y Club Kitchens Of Distinction
 CONSETT Works Custom Pink
 COVENTRY Warwick University (417417) The Trudy
 CROYDON London Road Cartoon (01-688 4500) Stevie Zee/Chaos
 DERBY Dial (372374) The Great Leap Forward
 DUNSTABLE Wheatshaf (662571) Cryin' Shayme
 EAST KILBRIDE Bruce Hotel Worldwide/Boom
 HULL Adelphi (48216) Guana Batz
 KINGSTON Grey Horse The Steve Whalley Band
 LANCASTER University (65201) Bob
 LEEDS Duchess Of York (453929) Acid Reign/Lawnmower Deth
 LEICESTER Polytechnic (555576) Bliss
 LONDON Bramley Road Station Tavern The Top Topham/Jim McCarty Band
 LONDON Brentford Watermans Arts Centre (01-568 1176) EFT
 LONDON Brixton Academy (01-326 1022) Transvislon Vamp/Syndicate
 LONDON Camden Lock Dingwalls (01-267 4967) Frank Sidebottom And The O'Blimey Big Band/The Family Cat/The Contenders/Seymore
 LONDON Camden Parkway Dublin Castle (01-485 1773) The Hipshakers/Shout Sister Shout
 LONDON Charing Cross Road Manette Street Borderline (01-497 2261) Pierce Turner/The Sandkings
 LONDON Covent Garden Rock Garden (01-240 3961) December Daze/Big Weekend/The Story So Far/Trashcan Soul
 LONDON Cricklewood Production Village The Reactors
 LONDON Finsbury Park Sir George Robey (01-263 4581) Eric Bell And The Sunsets/The Nutmeg Band/10% Friction/Close Cut
 LONDON Fulham High Street King's Head (01-736 1413) Food/Endless Party
 LONDON Fulham Palace Road Greyhound (01-385 0526) The Lab Rats/Toxic Kangaroo Babies
 LONDON Goswell Road Lady Owen Arms (01-278 5345) The Clamheads/Midwch Cuckoos/The Happy Ever After/Stockport Ruff
 LONDON Hammersmith Odeon (01-748 4081) Roachford
 LONDON Harlesden High Street Mean Fiddler (01-961 5490) Burning

Skies Of Elysian/The Acolytes/Edible Feign (Main) Any Old Time/Finbar O'Connor (Acoustic)
 LONDON Highbury Corner Town & Country Club 2 (01-700 5716) Fischer-Z
 LONDON Hoxton Square Bass Clef (01-729 2476) The Guildhall Singers
 LONDON Islington Liverpool Road Powerhaus (01-837 3218) De Dannan
 LONDON Islington Upper Street Hope & Anchor Helen Webb
 LONDON Kentish Town Bull And Gate (01-485 5358) Bedouin Fever/Big Love
 LONDON Kilburn National Ballroom (01-328 3141) Throwing Muses/The Band Of Susans
 LONDON Leicester Square Hippodrome (01-437 4311) The Wandering Crutchless
 LONDON Margery Street New Merlin's Cave (01-837 2097) Playhouse/Halcyon Days/The Emotional
 LONDON Marquee (01-437 6603) Sea Hags/Disneyland After Dark
 LONDON New Cross Goldsmith's Tavern (01-01-692 3648) The Field Mice/The Golden Dawn/Mousefolk/The Driscolls
 LONDON Newington Green New Pegasus (01-226 5930) Tower/Valium Pirate/Ryad
 LONDON Newington Green Weaver's Arms (01-226 6911) Sons Of The Desert
 LONDON Oval Cricketers (01-735 3059) Hectic Brothers/Candyland
 LONDON Oxford Street Feedback Club The Wild Poppies/Chapterhouse
 LONDON Pondersend Middlesex Polytechnic The Bloozers
 LONDON Putney Half Moon (01-788 2387) Figgy Duff/Sally Barker
 LONDON Shepherds Bush Opera On The Green (01-749 5928) Head/Wild Life
 LONDON Stockwell Road Plough (01-274 3879) Steve Clarke/Ted Emmet Conglomerate
 LONDON Stockwell Swan Paddy Goes To Holyhead
 LONDON Tufnell Park Boston Arms (01-272 3411) MDMA/And Also The Trees/Beef/Giant International
 LONDON Walthamstow Royal Standard (01-527 1966) Sylent Knight
 LONDON Woolwich Tramshed (01-946 5041) The Bodines/The Train Set/King Of The Slums
 MANCHESTER Apollo (061-273 3775) Chaka Khan/Clive Griffin
 MANCHESTER Band On The Wall (061-832 6625) The Groundhogs
 MANCHESTER Peter Street Gallery (061-834 0474) Big Man Aviators
 MANCHESTER Ritz (061-236 4355) James
 MANCHESTER Whitworth Street Green Room (061-236 1677) The Railtown Bottlers
 MILTON KEYNES Woughton Centre (660392) Marshall Law
 NARN Royal Hotel Kiev Exocet
 NEWCASTLE Playhouse (091-232 7079) The Balham Alligators/The Wes McGhee Band (Auditorium) John Taylor (Foyer)
 OSWESTRY Empire The Cuban Heels
 PORTSMOUTH Hornpipe (817293) Brian Kennedy
 ROTHERHAM Travellers Rest (560191) Bedlam Choir
 SHEFFIELD Take Two (444408) Volunteers/Slop Dosh
 SHREWSBURY Fridge The Chesterfields/The Colgates
 STOURBRIDGE Swan The Indlgo Blues Band
 SUNDERLAND Royalty Singers
 WARWICK University The Blow Monkeys/Birdland/The Levellers
 WREXHAM Golden Lion Thrash

THURSDAY 29

ABERGAVENTY Youth Centre The Partnership
 ASHINGTON Bubbles Cellar Vandamme
 BARROW Mr T's The Walkingseeds
 BATH Moles (333423) A Guy Called Gerald
 BEXHILL Shunters I Like Danny's Hair
 BIRKENHEAD Royal Castle Anhrefn
 BIRMINGHAM Edwards No 8 (021-624 5835) Sea Hags/Romeo's Daughter
 BIRMINGHAM Synatras World Service
 BRIGHTON Richmond (603974) Mood Index
 BRIGHTON Zap Club Physical Waste In The Second Sex
 BRISTOL Bierkeller (268514) The Trudy
 BRISTOL New Vic Brian Kennedy
 BRISTOL Tropic Club (249875) GBH/Bomb Disneyland
 BUCKLEY Tivoli Ballroom (550782) Engine
 CARDIFF Venue Virus
 CHESTER Priory Park George Melly And The John Chilton Feetwarmers
 CROYDON London Road Cartoon (01-688 4500) Hellfire Corner
 EDINBURGH Venue The McCluskey Brothers/The Wild River Apples
 EXETER Timepiece (78070) Perfect Day/Mad At The Sun/Jackson Penis/Skate Bros
 FARNHAM Maltings (726234) Cryin' Out Loud
 GOOLE Steampacket Rich Rags
 HIGH WYCOMBE London Road Nag's Head (21758) Droftes/Eylsian
 IPSWICH Steamboat Tavern The Mean Red Spiders
 IRVINE Pleasure Dome Worldwide
 KEELE University (711411) The Sandkings
 LANCASTER University (65201) Eye Dance
 LEEDS Astoria Bloo And The Crazy Nine Mile Flares
 LEEDS Duchess Of York (453929) Guana Batz
 LONDON Brixton Canterbury Arms (01-274 1711) Xthesea/The Treens
 LONDON Brixton Old White Horse One Style/MDV/Rough Ruff And Ready/Rebel Fleas
 LONDON Camden Parkway Dublin Castle (01-485 1773) Luddy Samms And The Ravin' Jeckyls
 LONDON Camden Royal College Street Falcon (01-485 3834) The Milk Monitors/The Beatpack
 LONDON Charing Cross Road Astoria (01-434 0403) The Wailers Band
 LONDON Charing Cross Road Manette Street Borderline (01-497 2261) The Highlanders/Haze
 LONDON Covent Garden Rock Garden (01-240 3961) Liberty
 LONDON Dean Street Gossips (01-434 4480) Potato 5
 LONDON Euston Road Drummonds (01-387 4566) The Great Leap Forward/The Crawling King Snakes/The Muscde Shoal/The Honey Smugglers
 LONDON Euston Road Rising Sun (01-387 2419) The Reactors
 LONDON Finsbury Park Arsenal Tavern SOB/Long Cold Stare
 LONDON Finsbury Park Hotel (01-800 8304) The Top Topham/Jim McCarty Band
 LONDON Finsbury Park Sir George Robey (01-263 4581) Dean Dwyer/Laid To Waste/Play Dixie/This Is Glass Radio/City Giants/W In The K

James

WHATEVER YOU think of their first single since the big split with Sire Records, 'Sit Down' (and the Sounds office is pretty split here), there can be no doubting the uplifting inspiration of a James gig. Though departed drummer Gavan Whelan's devil-may-care attitude will be sorely missed (not to mention his excellent rhythmic capabilities), the new expanded six-piece - with violin and keyboards - has only served to highlight James' potential as a giant rock band, whose attention to issues Green and adherence to the Byrne/Gabriel ethic of multi-cultural absorption has given them a magical, almost angelic edge over some of rock's more morose competitors. Expect songs from all points on the Factory-Sire-Rough Trade career, and don't be surprised if singer Tim Booth suddenly comes swimming over your right shoulder. Don't 'Sit Down', get up!



James play Manchester (Wednesday) and London Marquee (Monday and Tuesday)

NIGHTSHIFT

LONDON Fulham High Street King's Head (01-736 1413) Blue Ruin/The Emotionals
 LONDON Fulham Palace Road Greyhound (01-385 0526) Another Cuba/Yeah God/Daisy Chainsaw
 LONDON Goswell Road Lady Owen Arms (01-278 5345) Feel The Panic/Shout/If It Bleeps
 LONDON Hackney Chats Palace (01-986 6714) Thrum
 LONDON Hammersmith Odeon (01-748 4081) Chaka Khan/Clive Griffin
 LONDON Harlesden High Street Mean Fiddler (01-961 5490) Little Green Shed/Promise/Toot/The Finks (Main) Jeanette/Spunk The Money/Philip Lord (Acoustic)
 LONDON Hendon Church Road LMS (01-203 2600) Tilt/Bex
 LONDON Highbury Corner Town & Country Club 2 (01-700 5716) Kitchens Of Distinction
 LONDON Hoxton Square Bass Clef (01-729 2476) The Jim Mullen/Mornington Lockett Quartet
 LONDON Islington Liverpool Road Powerhaus (01-837 3218) Weddings Parties Anything/Coming Up Roses/Dead Famous People
 LONDON Kentish Town Town And Country Club (01-284 0303) It Bites
 LONDON Kilburn National Ballroom (01-328 3141) Tin Machine
 LONDON Malet Street University Of London Union (01-580 9551) Died Pretty/The Perfect Disaster/Shy Reptiles
 LONDON Margery Street New Merlin's Cave (01-837 2097) 10% Friction/The Loveless
 LONDON Marquee (01-437 6603) The Pursuit Of Happiness/Dr Millar
 LONDON Newington Green New Pegasus (01-226 5930) Sons Of The Desert/Tonight At Noon
 LONDON Newington Green Weaver's Arms (01-226 6911) Paul Lamb Blues Band
 LONDON Oval Cricketers (01-735 3059) 70 Policemen In My Kitchen/Phantom Guest
 LONDON Oxford Street Oxfords Syndrome The Wild Poppies
 LONDON Shepherds Bush Opera On The Green (01-749 5928) Blue Blud/Circus
 LONDON Shepperton Road Rosemary Branch The Clamheads
 LONDON South Bank Queen Elizabeth Hall (01-928 8880) Malavoi
 LONDON Stockwell Road Plough (01-274 3879) Evidence/Fusion
 LUTON Switch Club Mental Mental
 MANCHESTER Band On The Wall (061-832 6625) Apitos
 MIDDLESBROUGH Hollywood Club Bob
 MIDDLESBROUGH Town Hall Domain/Fallen Angels/Four And A Half Miles
 NEWCASTLE Playhouse (091-232 7079) Tim Dalling/Joe Sadio And The Duffy Brothers
 NEWPORT TJ's Lemonheads/Bullet Lavolta
 OXFORD Polytechnic (68789) The Pop Guns
 PORTSMOUTH Hornpipe (817293) Desmond & Dorothy Fairbreath
 RAYLEIGH Pink Toothbrush (770003) Bounce The Mouse
 SHEFFIELD University (753300) The Levellers
 SOUTHAMPTON Joiner's Arms (225612) Who's In The Kitchen?
 SOUTHAMPTON Polygon Club The Chesterfields
 ST HELENS Royal Alfred The Cuban Heels
 STEVENAGE Bowes Lyon House (353175) The Acolytes/The Jowlers
 STOCKPORT Monroes (061-477 5331) The Catchmen
 WAKEFIELD Players Stacatto Signals

Tin Machine

AFTER THAT bank-breaking hoot that was **The Glass Spider Tour**, the only way for David Bowie to go was backwards. The fact that his supposed raunch riot, **Tin Machine**, is more of a designer grunge outfit doesn't seem to have deterred the faithful. This back-to-the-bars manoeuvre has been practised by more desperate folk than him, and it's usually a disaster. On the other hand, the rhythm section in **Tin Machine** - Hunt and Tony Sales - are used to playing dives with Iggy, so you never know. The big B has already announced that no solo stuff will be played (not even seminal raunch tunes like 'The Width Of A Circle', 'Queen Bitch' and 'Watch That Man'). This means that **Tin Machine** have more material up their sleeves than the 40 minutes on the album, or else (he warned darkly) that some covers are to be attempted. **Sounds'** money is on 'Helter Skelter', 'Smoke On The Water' and 'Whole Lotta Rosie'.



Tin Machine play London Kilburn National Ballroom (Thursday), Newport (Saturday), Bradford (Sunday) and Livingston (Monday)

FRIDAY 30

BATH Moles (333423) Perfect Day
 BEDFORD Angel Screaming Marionettes
 BIRMINGHAM Synatras Bob/Bounce The Mouse/How Many Beans Make Five
 BOURNEMOUTH Burlington Hotel The Levellers
 BRACKNELL Wilde Theatre (427272) Fat Willie's Blues Band
 BRADFORD Queen's Hall Circus/Nightshade
 BRIGHTON Richmond (603974) Rosie Posie
 BRIGHTON Zap Club Physical Waste In The Second Sex
 BRISTOL Thekla (293301) Blowzabella
 CAMBRIDGE Corn Exchange (357851) Jim Penfold And The Hollywood Killers
 CARDIFF New Bogey's (226168) Wreckage
 CARDIFF Quinny's The Partnership
 CHELMSFORD Chancellor Hall (265848) Slammer/Jezebel
 CHESTER Knights (349192) Virus
 COLCHESTER Arts Centre (577301) The Mean Red Spiders
 CROYDON London Road Cartoon (01-688 4500) Bad Influence
 DUBLIN McGonagles Miracle Legion
 DUDLEY JB's (53597) Birdland
 EDINBURGH Calton Road Studios Kevin McDermott Orchestra
 EPSOM West Ewell Bourne Hall Endless Party/Murrumbidgee
 Whalers/Moonfleet/Slim Willie And The Gussett Rustlers
 GLASGOW Barrowlands (041-552 4601) The Damned/The Claytown Troupe

VENUE VIEW

Wembley Arena

YOU MIGHT be able to get your 'Orange Crush' at London's biggest indoor arena - capacity 8,000 - but try buying an orange juice at one of the bars that surround the cavernous, remote seating platforms and see how far you get. Still, since the NCP car park costs £4, most people have already taken the sane option by taking the Metropolitan/Jubilee tube and trying to get wrecked on the plastic bottles of tepid Hofmeister at £1.40 a throwaway. Indeed, with mineral water and coke - poured from two litre, economy containers to up the profit margins - at a £1 a cup, and ticket prices floating around the £10 mark, a trip to Wembley Arena rates with buying a round in the limelight in the entertainment stakes.

In fact, the only advantages to coming here are the bands - the venue has a virtual monopoly on one-off shows by bands considering themselves too big for the Academy and too small for Wembley Stadium - and the clean toilets (there are also toilets for the disabled).

HARLOW Square (25594) 2 Lost Sons
 HIGH WYCOMBE Flint Cottage Into the Red
 INVERNESS Hayloft The Indian Givers
 LEEDS Duchess Of York (453929) Culture Shock
 LEEDS Polytechnic (430171) The Stone Roses
 LEICESTER Princess Charlotte (553956) The Sandkings/Refuse To Bleed
 LERWICK Northern Star Kiev Exocet
 LIVERPOOL Bluecoat Arts Centre (051-709 5297) The Durutti Column
 LIVERPOOL Planet X (051-236 1741) Cud/Poppyfields
 LONDON Archway Roundabout Tavern Schooner's Rig
 LONDON Brixton Canterbury Arms (01-274 1711) The Treasure Park/Another Day
 LONDON Camden Parkway Dublin Castle (01-485 1773) Howin' Wilf And The Vee Jays
 LONDON Camden Royal College Street Falcon (01-485 3834) The Motorcycle Boy/The Wildhouse
 LONDON Charing Cross Road Astoria (01-434 0403) Gypsy Queen/1st Strike/City Kids
 LONDON Charing Cross Road Busbys Jade 4 U
 LONDON Charing Cross Road Manette Street Borderline (01-497 2261) The Sandmen/Upfront Club
 LONDON Chelsea King's Road Roberto's (01-730 5585) Constant City
 LONDON Covent Garden Rock Garden (01-240 3961) The Train Set/Here Comes Jordan/The Walter Swinburn Story
 LONDON Finsbury Park Sir George Robey (01-263 4581) Mourblade/Bash Street Kids/Diddle Squat
 LONDON Fulham High Street King's Head (01-736 1413) City Heat
 LONDON Fulham Palace Road Greyhound (01-385 0526) Lemonheads/Bullet Lavolta/Energetic Krusher
 LONDON Goswell Road Lady Owen Arms (01-278 5345) Mutant Frogs
 LONDON Hammersmith Odeon (01-748 4081) Chaka Khan/Clive Griffin
 LONDON Hampstead White Horse The Loafers/The Tribe
 LONDON Harlesden High Street Mean Fiddler (01-961 5490) Swanjacks/Back To Scratch/Yen (Main) Larry Johnson (Acoustic)
 LONDON Herne Hill Half Moon (01-274 2733) The Fireflies
 LONDON Hoxton Square Bass Clef (01-729 2476) Iota Inti
 LONDON Islington Liverpool Road Powerhaus (01-837 3218) The Four Of Us/My Father/Kingfishers Catch Fire
 LONDON Islington Weavers Arms Paddy Goes To Holyhead
 LONDON Lewisham Limes Grove Labour Club Zolon Quabble/The Muhrons
 LONDON Margery Street New Merlin's Cave (01-837 2097) Ha Ha Bonk/The Reason/The Colour Noise
 LONDON Marquee (01-437 6603) The Fat Lady Sings/Blue Rain
 LONDON Newington Green New Pegasus (01-226 5930) Third Generation/The Answer

LONDON Newington Green Weaver's Arms (01-226 6911) The Balham Alligators
 LONDON North Finchley Lodge Lane High Road Torrington (01-445 4710) Paul Lamb Blues Band Paul Lamb Blues Band
 LONDON North Wembley East Lane Flag (01-450 4506) Too Close For Comfort/The Lemons/Fetch Eddie
 LONDON Oval Cricketers (01-735 3059) The Boogie Brothers
 LONDON Putney Half Moon (01-788 2387) Big Joe Louis And His Blues Kings
 LONDON Stockwell Road Plough (01-274 3879) The Jackie Lynton Band
 LONDON Wembley Arena (01-902 1234) Bobby Brown
 MANCHESTER Band On The Wall (061-832 6625) Azzeta
 MANCHESTER Little Peter Street Boardwalk (061-228 3555) The Great Leap Forward
 MANCHESTER Peter Street Gallery (061-834 0474) Guana Batz

Band Of Susans

WITH THE success of the recent 'Love Agenda' album, a blinding mixture of Sonic guitar scrawling and hypnotic (never monotonous) grinding, New York's **Band Of Susans** are the latest form of rocking nirvana to make the difficult trek across the Atlantic.

Last glimpsed on the controversial **Dinosaur Jr/R*p*m*n** tour, the Susans now look set to eclipse their tourmates.

At their best they're a thriving, ever-evolving conflict that has at its epicentre the hugely rock based guitars of Robert Poss, Page Hamilton and Karen Haglof.

Danger strikes, however, if Poss loses control and lapses into spiralling guitar solos.

If that can be avoided, the Susans will triumph. *Band Of Susans* play London Kilburn National Ballroom (Wednesday)

CONTINUED OVERLEAF

NIGHTSHIFT

CONTINUED FROM PREVIOUS PAGE

MANCHESTER Swinging Sporrán Vandamne
 MANCHESTER Whitworth Street Green Room (061-236 1677) The Chuffinelles/Linda Smith/Betty Spittal
 MILTON KEYNES Woughton Centre (660392) 999
 NEWCASTLE Playhouse (091-232 7079) Carl Perkins/Rockhouse And Sureshots
 NORWICH Arts Centre (660352) Johnny Mars' Blues Band
 OXFORD Jericho Tavern (54502) The Pop Guns/The Clamheads
 RAYLEIGH Pink Toothbrush (770003) Phase II
 READING After Dark Club Sea Hags/Romeo's Daughter
 REDCLIFF Polish Club The Toasters
 ROTHERHAM Sub Club The Holy Joes
 SCARBOROUGH Stage Door Big Man Aviators
 SHERBORNE Electric Broom Cupboard The Chesterfields
 STANSFORD Scots Gate Inn Malicious
 STOKE Zoo Club Dirty Weekend
 STROUD Marshall Rooms Senseless Things/Perfect Daze
 SWINDON Arts Centre (26161) Brian Kennedy
 WALSALL Junction 10 (648100) Engine
 WHITLEY BAY Residents Club After Midnight
 WRECCLESHAM Royal Oak As You Get It

SATURDAY

1

ABERDEEN Station Hotel The Indian Givers
 BATH Moles (333423) Bukky Leo Quintet
 BLACKBURN Fusebox Omnia Opera/Thought Police/Scraps (Hunt Saboteurs Benefit)
 BLACKBURN St George's Hall The Macc Lads
 BRADFORD Queen's Hall The Grip/No Surrender/Winter Of Torment/Metal Messiah/Militia/Blue Sammy/Huzzy Hoodlam/Kastrator/Scripture/Under Lock And Key
 BRIGHTON Richmond (603974) Jack The Ripper/Spiro Glaze
 BRISTOL Le Cav The Field Mice/Jane Pow!
 BRISTOL Thekla (293301) Ceiladh/The Bristol Shanty Men
 BRADIFF New Bogey's (226168) County Line
 CROYDON London Road Cartoon (01-688 4500) Silent Majority (Lunch) Papa George (Evening)
 EDINBURGH Calton Road Studios Pere Ubu/Miracle Legion/Shy Reptiles
 FARNHAM Maltings (726234) The Hamsters
 HADLEY Ram Bad Lover
 HIGH WYCOMBE London Road Nag's Head (21758) Harold Juana
 HULL Adelphi (48216) The Threads/Just For Kids
 ILMINSTER Ile Youth Centre Senseless Things/Perfect Daze
 IPSWICH Albion Mills Tex Arcane
 LEEDS Duchess Of York (453929) Groovin' With Lucy/The Creature Comfort
 LIVERPOOL Royal Court (051-709 4321) 16 Tambourines
 LONDON Bethnal Green Stick Of Rock (01-739 6068) The Heartbreak Angels
 LONDON Brentford High Street Red Lion (01-560 6181) The Steve Whalley Band
 LONDON Brixton Canterbury Arms (01-274 1711) Hurt/Belleveue
 LONDON Charing Cross Road Astoria (01-434 0403) Phase II/Jade 4 U
 LONDON Charing Cross Road Manette Street Borderline (01-497 2261) The Boogie Brothers/Kangas House
 LONDON Chelsea King's Road Roberto's (01-730 5585) Ian Shaw And His Band
 LONDON Covent Garden Rock Garden (01-240 3961) The Toasters/MSQ
 LONDON Cricklewood Production Village 25th Street
 LONDON Dartmouth Park Hill New Brunswick The Reactors
 LONDON Finsbury Park Sir George Robey (01-263 4581) Hell Bastard/Cerebral Fix/Genital Deformities/Energetic Krusher/Plague Dogs/Driven To Distraction/Carnage/Velvet Underpants/Fire Storm (2pm start)
 LONDON Fulham High Street King's Head (01-736 1413) Trish And The Boogies
 LONDON Fulham Palace Road Greyhound (01-385 0526) Bolt Thrower/Axegrinder/Maniac
 LONDON Goswell Road Lady Owen Arms (01-278 5345) Some Have Fins/King Conehead/Run Foxy Run
 LONDON Hackney Chats Palace (01-986 6714) Clae & McLoud
 LONDON Hammersmith Odeon (01-748 4081) Chaka Khan/Clive Griffin
 LONDON Harlesden High Street Mean Fiddler (01-961 5490) Marks Brothers/DARK (Main) Martin Ansell/The Baby Boys/Andrew Cunningham/Fitz Lizard/Newly & Mars/The Ogdens/Harry Powell/Rupert (Acoustic)
 LONDON Hendon Church Road LMS (01-203 2600) Restless/Gamma Rays
 LONDON Hoxton Square Bass Clef (01-729 2476) Orquestra Chakhouka
 LONDON Islington Liverpool Road Powerhaus (01-837 3218) The Mustangs
 LONDON Kentish Town Bull And Gate (01-485 5358) Shark Taboo/Dusay
 LONDON Kentish Town Town And Country Club (01-284 0303) Carl Perkins/Ronnie Dawson/The Playboys
 LONDON Marquee (01-437 6603) Jadis/Freefall
 LONDON Newington Green New Pegasus (01-226 5930) Angels In Aspic
 LONDON Newington Green Weaver's Arms (01-226 6911) Los Pistoleros
 LONDON North Wembley East Lane Flag (01-450 4506) Demolition Jive/Call Me Moses/PHUK
 LONDON Oval Cricketers (01-735 3059) Maroon Town/The Bluebeats
 LONDON Oxford Street 100 Club (01-636 0933) Harry Gold's Pieces Of Eight/Bob Dwyer's Hot Six
 LONDON Putney Half Moon (01-788 2387) Alaham Aligators
 LONDON Stockwell Clapham Road Swan (01-274 1526) Schooner's Rig
 LONDON Wembley Arena (01-902 1234) Bobby Brown
 LONDON Woolwich Tramshed (01-946 5041) Simon Fanshawe/Mickey Hutton/Punt & Dennis/Ian Cognito/Lee Cornes/Rankin Raymond
 MANCHESTER Anson Road International (061-224 5050) Julian Lennon
 MANCHESTER Band On The Wall (061-832 6625) Alias Ron Kavana
 MANCHESTER Platt Fields Festival Frank Sidebottom
 MANCHESTER Swinging Sporrán Unholy Row/Stig Martyr
 MANCHESTER Whitworth Street Green Room (061-236 1677) The Pink Singers
 MOSS BANK Hall Kiev Exocet
 NEWCASTLE Broken Doll Bullet Lavoita
 NEWCASTLE Playhouse (091-232 7079) Rollo Brothers/Smokehouse Boys/Beau-Velts/Skiprats/Rusti Steele/Tin Tax
 NEWPORT Centre (59676) Tin Machine
 OXFORD Co-Op Hall Roy Harper
 OXFORD Jericho Tavern (54502) Press Gang
 PASSFIELD Royal Oak As You Get It
 PRESTON Joplin's Attic Choir
 READING After Dark Club Birdland
 READING Hexagon (591591) It Bites
 SHEFFIELD Leadmill (754500) Front Line Assembly/Faction
 SHEFFIELD Take Two (444408) Owter Zeds
 SHEFFIELD University (753300) Acid Reign/Toranaga

Lemonheads

BOSTON'S LEMONHEADS have a well-rehearsed explanation for the inevitable sniping about their stylistic dependence on Hüsker Dü and The Replacements.

"Yeah," says guitarist Corey Brennan wryly, "We have a box of Hüsker Dü and Replacements records and when we want to write a song we just pick one."

Brennan and Co can afford such comic complacency: 'Lick', their third album is a sparkling, gritty collection (despite inconsistencies due to line-up breakdowns during recording) spanning poppy proto-ballads and raging hardcore, sung in Italian! Live, though, 'Lick' and its predecessors go super-critical, with the 'Heads creating a veritable vortex of post-hardcore energy.

Lemonheads play Newport (Thursday) and London Fulham Greyhound (Friday)

The Pursuit Of Happiness

THE RELEASE earlier this year of The Pursuit Of Happiness' debut album, 'Love Junk', was ushered in with a profile not so much low as subterranean. Despite this, word of mouth has ensured this great album will not sink without trace. It also means a hard act to live up to live, a task Moe Berg and his four fellow Canadians will tackle this Thursday at The Marquee.

Berg's extensive songwriting range is demonstrated by the band's two British singles to date, with hints of the Stooges colouring 'I'm An Adult Now', while the new single, 'She's So Young', reveals a lilting, melodic side to the band.

The Pursuit Of Happiness play London Marquee (Thursday)

It Bites

YOU BET they do! It Bites come armed with a Rog Dean conceptual stage set - each venue is transformed into a gigantic mouth - and anyone miscounting the false endings in the track by track run through of the 'Eat Me In... (substitute your own town)' album gets, er, eaten. And if that isn't awesome enough, Frank Dunnery's always got his amazing new toy, The Tapboard, for guaranteed none-faster solo acrobatics.

It Bites play Aylesbury (Wednesday), London Kentish Town Town And Country Club (Thursday), Reading (Saturday), Birmingham (Sunday), Guildford (Monday) and Cambridge (Tuesday)

SOUTHAMPTON London Arms Full Moon
 SUTTON IN ASHFIELD Golden Diamond Vandamne
 TONYPANDY Naval Club Trixx Federation
 UXBRIDGE Brunel University (39125) Cardiacs/Angel Beat City
 WALSALL Junction 10 (648100) Sea Hags/Romeo's Daughter
 WELLING Danson Park Bexley Festival (01-303 7777) Alistair Anderson/Schooner's Rig/Jez Lowe And The Bad Pennies/Kathryn Tickell/Gregson & Collister/Whippersnapper/The Oyster Band

SUNDAY

2

BIRMINGHAM Barrel Organ (021-622 1353) Front Line Assembly/Faction
 BIRMINGHAM Hummingbird (021-236 1297) It Bites
 BRADFORD St George's Hall (752000) Tin Machine
 BRAE Northern Lights Kiev Exocet
 BRIGHTON Richmond (603974) Axegrinder/Anal Pig Breath/BBMF's
 BRIGHTON Zap Club Mark Miwurdz/Hope Augustus
 BRISTOL Bierkeller (268514) Sea Hags/Romeo's Daughter
 CORBY Earlstree Lisa Dominique
 CROYDON London Road Cartoon (01-688 4500) Blues N' Bitter (Lunch)
 DUNDEE Dance Factory Kevin McDermott Orchestra
 EDINBURGH Calton Road Studios Julian Lennon
 FOLKESTONE Leas Cliffe Hall (53193) Carl Perkins
 GLASGOW Sub Club Phase II
 GOMSHALL Compasses As You Get It
 LICHFIELD Civic Hall George Melly And The John Chilton Feetwarmers
 LONDON Acton George And Dragon Tonight At Noon (Lunch)
 LONDON Brixton Academy (01-326 1022) The Damned/The Claytown Troupe/Horse (London)/The Milk Monitors
 LONDON Brixton Canterbury Arms (01-274 1711) The Critterhill Varmints/Datsun's Acoustic Band
 LONDON Covent Garden Rock Garden (01-240 3961) Vinegar Hill/The Bobby Charltons/Real Eyes (Lunch) Reanon/Framed/Worlds Apart (Evening)
 LONDON Cricklewood Production Village Bill Worrall's Fat Chance
 LONDON Finsbury Park Sir George Robey (01-263 4581) Eric Bell And The Sunsets/Cold Shot/Blue Print
 LONDON Frith Street Ronnie Scott's (01-439 0747) Clive Griffin
 LONDON Fulham High Street King's Head (01-736 1413) Barf Roco
 LONDON Goswell Road Lady Owen Arms (01-278 5345) The Toasters
 LONDON Greek Street Bill Stickers Jade 4 U
 LONDON Harlesden High Street Mean Fiddler (01-961 5490) The Four Of Us/Sporting Life (Main) Jane Siberry (Acoustic)
 LONDON Hendon Church Road LMS (01-203 2600) Jimmy Classic And The Sidekicks (Lunch) Rude Mood (Evening)
 LONDON Hoxton Square Bass Clef (01-729 2476) Don Wright 501 Big Band (Lunch) Otra Vez (Evening)
 LONDON Islington Liverpool Road Powerhaus (01-837 3218) Rain Dance/Short Stories/Kick House
 LONDON Islington Minogues Dr Millar
 LONDON Leicester Square Empire Joe Arroyo Y Su Verdad
 LONDON Leyton Lord Clyde Tangent

LONDON Margery Street New Merlin's Cave (01-837 2097) Sylent Knight
 LONDON Marquee (01-437 6603) Glory/Once Upon A Time
 LONDON Mile End Road Half Moon (01-791 1141) Edward II And The Red Hot Pokers/The Barely Works
 LONDON Newington Green Weaver's Arms (01-226 6911) Back To Back (Lunch) The Montoya Sound (Evening)
 LONDON North Finchley Lodge Lane High Road Torrington (01-445 4710) Top Topham/Jim McCarty Ba Top Topham/Jim McCarty Band
 LONDON Oval Cricketers (01-735 3059) ID Crisis (Lunch) Breaking Point (Evening)
 LONDON Oxford Street 100 Club (01-636 0933) Alias Ron Kavana
 LONDON Putney Half Moon (01-788 2387) Howlin' Wilf And The Vee Jays
 LONDON Theobald's Road Yorkshire Grey Brewery Georgia Jazzband
 LONDON Woolwich Tramshed (01-946 5041) Elise And Her Jazzmen (Lunch)
 NEWCASTLE Heaton Corner House After Midnight
 NEWCASTLE Riverside (091-261 4386) Pere Ubu/Miracle Legion/Bradford/Shy Reptiles
 NORTHAMPTON Black Lion (39472) The Pop Guns/The Cantels
 NORWICH Jacquard Club Nik Turner's Fantastic All Stars/Miracle Men/Rampant Doings/No Nonesense Blues Band (Green Deserts Benefit)
 NORWICH Lawyer Eastside Westside (Lunch) No Nonesense (Evening)
 OXFORD Dolly Vandamne
 SCARBOROUGH Salisbury Hotel Satanic Malfunctions/Scraps
 SHEFFIELD Take Two (444408) Radioactive
 SWANSEA Grand Hotel Mournblade

MONDAY

3

BATH Moles (333423) Kiev Exocet
 BIRKENHEAD Stairways (051-647 6544) Dizzy Mama
 BIRMINGHAM Edwards No 8 (021-624 5835) Dirty Weekend
 BIRMINGHAM Irish Centre Birdland
 BIRMINGHAM Syntras The Pop Guns/The Cantels
 BRADFORD 1 In 12 Club (734160) Scraps/Obligatory/Slum Children
 CARDIFF New Bogey's (226168) Mournblade
 CARDIFF Venue Senseless Things
 CROYDON London Road Cartoon (01-688 4500) Bluer Than Blue
 DUDLEY JB's (53597) Red Jasper/Ark
 DUNSTABLE Wheatheaf (662571) Jaded Heart
 GUILDFORD Civic Hall (505050) It Bites
 LEEDS Duchess Of York (453929) Zoot And The Roots/New Market X
 LIVERPOOL Royal Court (051-709 4321) Julian Lennon
 LIVINGSTON Forum Tin Machine
 LONDON Brixton Fridge (01-326 5100) The Trojans/Maroon Town (Gaz's Rockin' Blues Official 9th Birthday Party)
 LONDON Camden Lock Dingwalls (01-267 4967) Love Train/One/The Green
 LONDON Charing Cross Road Manette Street Borderline (01-497 2261) Vagabond Joy/Claw Club
 LONDON Craven Street Heaven Jade 4 U
 LONDON Dean Street Gossips (01-434 4480) The Milk Monitors
 LONDON Finsbury Park Sir George Robey (01-263 4581) Madonna Kebab/Sink Torpedoes/The Deceivers/Donovan's Brain/The Cuban Heels
 LONDON Fulham Palace Road Greyhound (01-385 0526) Lon Demontis/Protocol/Chunk
 LONDON Goswell Road Lady Owen Arms (01-278 5345) The Pushkins/The Anton Brothers/Love Blobs/Meantime
 LONDON Harlesden High Street Mean Fiddler (01-961 5490) Open Mind/Tinsel Town/Tribe Of Dan (Main) Jane Sibery (Acoustic)
 LONDON Hoxton Square Bass Clef (01-729 2476) Norman Jay's Original Rare Groove Show
 LONDON Islington Liverpool Road Powerhaus (01-837 3218) The Lab Rats/AS/Blg Medicine
 LONDON Kentish Town Bull And Gate (01-485 5358) Kicking The Image/Stonecold/The Atomseed
 LONDON Marquee (01-437 6603) James
 LONDON Newington Green Weaver's Arms (01-226 6911) Auto Murphy
 LONDON Oval Cricketers (01-735 3059) The Rabbits/10% Friction
 LONDON Putney Half Moon (01-788 2387) River Riffz
 MANCHESTER International II Georgia Satellites/Sea Hags
 MANCHESTER Peter Street Gallery (061-834 0474) The Creature Comfort
 MANCHESTER Whitworth Street Hacienda (061-236 5051) Pere Ubu/Miracle Legion/Shy Reptiles
 MARLBOROUGH Havannas Phase II
 MIDDLESBROUGH Empire Hotel The Walkingseeds
 NORWICH Arts Centre (660352) Dub Sex/What? Noise/Brain Drain 69
 NORWICH Coachmakers Arms Lucy And The Brothers
 SHEFFIELD Take Two (444408) Plague Dogs
 STOKE 200 Energetic Krusher
 WARRINGTON Lion (30047) The Last Blues Band
 WARRINGTON Parr Hall (34958) Tokio Rose

TUESDAY

4

BATH Moles (333423) Battle Of The Bands
 BIRMINGHAM Edwards No 8 (021-624 5835) Faith No More
 BIRMINGHAM Irish Centre Pere Ubu/Miracle Legion/Shy Reptiles
 BRIGHTON Zap Club Jesus Jones
 CAMBRIDGE Corn Exchange (357851) It Bites
 CARDIFF Venue Scraps/Cowboy Killers/Atavistic
 CROYDON London Road Cartoon (01-688 4500) Thumbs Up For Friday
 DERBY Rockhouse (41154) Dare
 DUBLIN Top Hat Anthrax/King's X
 GLASGOW Buck Kingfishers Catch Fire
 GLASGOW Napoleons The Indian Givers
 HULL Adelphi (48216) Energetic Krusher/Bomb Disneyland
 LEEDS Duchess Of York (453929) Lemonheads/Bastard/Bullet Lavoita
 LEEDS Warehouse (468287) Birdland/Pale Saints/The Fanatics
 LINCOLN Crown Hall Mournblade
 LONDON Charing Cross Road Manette Street Borderline (01-497 2261) Wild Weekend/Backstage Club
 LONDON Covent Garden Rock Garden (01-240 3961) Mindbend
 Feedback/Cathedral Town/Outcry/Independence Day
 LONDON Dean Street Gossips (01-434 4480) The Atomseed
 LONDON Docklands Arena (01-538 1212) Pink Floyd
 LONDON Finsbury Park Sir George Robey (01-263 4581) Headstrong Club
 LONDON Fulham High Street King's Head (01-736 1413) Food
 LONDON Fulham Palace Road Greyhound (01-385 0526) The Word/This Yabis
 LONDON Goswell Road Lady Owen Arms (01-278 5345) Kissing Kowalski/Buddy Austin Set/Madonna Kebab/Silk Torpedoes
 LONDON Harlesden High Street Mean Fiddler (01-961 5490) Mojo

NIGHTSHIFT

BOOKING

THE THE: Their first ever British dates as part of a world tour - Birmingham Aston Villa Leisure Centre September 22, Bradford St George's Hall 23, Manchester Apollo 25, Glasgow Barrowlands 26, Newcastle City Hall 27, Portsmouth Guildhall 29, Newport Centre 30, London Brixton Academy October 2, London Kilburn National Ballroom 3, London Kentish Town Town And Country Club 4 and London Hackney Empire 5.

READING FESTIVAL: Under new management and appealing to a new breed of festival goer (?). Same August Bank Holiday dates though. Friday August 25 - New Order, The Sugarcubes, Swans, The House Of Love, Tackhead, Spacemen 3, Gaye Bykers On Acid. Saturday August 26 - The Pogues, New Model Army, Billy Bragg, Green On Red, The Men They Couldn't Hang, Les Negresses Vertes, Mary Coughlan, Bhundu Boys. Sunday August 27 - The Mission, Living Colour, Butthole Surfers, Pop Will Eat Itself, Jesus Jones, Voice Of The Beehive, My Bloody Valentine, World Domination Enterprises.

GEORGIA SATELLITES: Hotter than July for the third year running - Manchester International July 3, Nottingham Rock City 4 and London Kentish Town Town And Country Club 5. Supported by The Sea Hags.

ROBERT CRAY: Gets brassy with the Memphis Horns - Newcastle City Hall July 6, Birmingham NEC 7 and Edinburgh Playhouse 9.

LOU REED: Back again - London Wembley Arena July 4.

PINK FLOYD: A chance to see their mega-stadium show in the "intimacy" of London's Docklands Arena on July 4-9.

BLACK SABBATH: Another year, another line-up - Liverpool Royal Court September 1, Sheffield City Hall 2, Newcastle City Hall 3, Edinburgh Odeon 5, Manchester Apollo 6, Leicester De Montfort Hall 7, London Hammersmith Odeon 9-10 and Bristol Colston Hall 11.

MARILLION: Book early for Christmas to see new singer Steve Hogarth - Newcastle City Hall December 3, Glasgow Barrowlands 4, Bristol Colston Hall 6, Newport Centre 7, Hanley Victoria Hall 9, Bradford St Georges Hall 10, Sheffield City Hall 11, Liverpool Royal Court 13, Manchester Apollo 14, Wolverhampton Civic Hall 15, Birmingham Aston Villa Leisure Centre 17, London Hammersmith Odeon 18.

THE CURE: Living on a Prayer (shurely shome mishtake!) Glasgow SECC July 18, Birmingham NEC 20-21, London Wembley Arena 22-23.



Erratum

Mournblade dates published in last week's Nightshift were incorrect. Their tour begins at London Finsbury Park Sir George Robey (Friday) and continues through July and August.



Faith No More

FAITH NO MORE introduce their new selves to the UK at Birmingham on Tuesday. The quintet are over from San Francisco for a string of low key club dates; the band's first outside of America's West Coast since they replaced singer Chuck Mosely with 21-year-old fitness freak Mike Patton. Patton's voice is a weird texture, a little cutesy and pitched high. If the frame of the music is still stark and propulsive metal-funk, he lends Faith No More a new make-or-break accessibility. But, as their recent US gigs have proven, FNM can still turn on the power with merciless abandon.

Faith No More play Birmingham (Tuesday)

- LONDON Islington Liverpool Road Powerhaus (01-837 3218) Javelin Story/Across The Sea/Shrink To Fit
- LONDON Islington Market Tavern (01-354 4853) Mark Perry/James Kylo
- LONDON Kentish Town Bull And Gate (01-485 5358) Johnny Panic/Moss Backs/Hurt
- LONDON Kentish Town Town And Country Club (01-284 0303) Julian Lennon/The Escape Club
- LONDON Marquee (01-437 6603) James
- LONDON Mornington Crescent Camden Palace (01-387 0428) Front Line Assembly
- LONDON Newington Green Weaver's Arms (01-226 6911) Three Straw Men
- LONDON Oval Cricketers (01-735 3059) The Catholics/Purple/The Guttersnipes
- LONDON Oxford Street 100 Club (01-636 0933) Leo Lucky Evans And His Band/Shakey Vic's Blues Band
- LONDON Putney Half Moon (01-788 2387) Hanging Tree
- LONDON Tottenham Court Road Dominion (01-580 8845) Cowboy Junkies/The Lilac Time
- LONDON Wembley Arena (01-902 1234) Lou Reed
- MANCHESTER Little Peter Street Boardwalk (061-228 3555) King Of The Slums/The Bodines/Benny Profane
- NOTTINGHAM Rock City (412544) Georgia Satellites/Sea Hags
- SHEFFIELD Take Two (444408) The Levellers

- Nixon/Skid Roper/The Del-Lords (Main) Selicity Burski (Acoustic)
- LONDON Highbury Corner Town & Country Club 2 (01-700 5716) Bradford
- LONDON Hoxton Square Bass Clef (01-729 2476) Sheila Jordan

BANG YOUR HEAD, POUND YOUR PELVIS, JERK YOUR KNEE & BURN YOUR EARS TO THE NEW ALBUM FROM ...

FAITH NO MORE

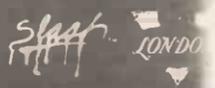
THE REAL THING

UNLEASHED 3rd JULY

LIVE • JULY

4 **BIRMINGHAM** EDWARDS
5 **MANCHESTER** INTERNATIONAL
6 **LONDON** MARQUEE

7 **LONDON** MARQUEE
8 **NOTTINGHAM** ROCK CITY



marquee **THE CLUB**

OPEN EVERY NIGHT
7pm till 11pm
LICENSED BARS
ADVANCED TICKETS
ARE ON SALE
FOR CERTAIN SHOWS TO
MEMBERS ONLY

105 CHARING CROSS ROAD ● LONDON WC2 ● 01-437 6603

<p>Thur 29th June From Canada (Adm: £5.00) PURSUIT OF HAPPINESS Plus Dr Millar</p> <p>Fri 30th June (Adm: £4.00) £2 Before 8pm With This Ad Pop Rock FAT LADY SINGS Plus Blue Ruin and The Chairs</p> <p>Sat 1st July Progressive Rock (Adm: £4.00) JADIS Plus Freefall</p> <p>Sun 2nd July (Adm: £4.00) Red Stripe Presents £2 Before 8pm With This Ad GLORY/ONCE UPON A TIME Plus Sai Sosay</p>	<p>Mon 3rd & Tues 4th July (Adm: £6 Dr, £5 Adv) Two Night Special Of Indie Pop JAMES Plus Support</p> <p>Wed 5th July (Adm: £1ba) Frontline Presents THIN WHITE ROPE Plus Support</p> <p>Thur 6th July (Adm: £6 Or, £5 Adv) Heavy Rap FAITH NO MORE Plus Support</p>
---	---

REDUCED ADMISSION FOR MEMBERS, STUDENTS, SOCIAL SECURITY CARDHOLDERS

marquee T-SHIRTS · SPORTS · SWEATS
From £4.95 £14.00 £10.50

AVAILABLE BLACK OR WHITE IN LARGE SIZE ONLY. From Club or mail.
105 Charing Cross Road, London WC2 · PO/Cheque + 50p&p per item.

METROPOLIS MUSIC PRESENTS

pere ubu
MIRACLE LEGION
SHY REPTILES

TUESDAY 4th JULY
IRISH CENTRE BIRMINGHAM
DERRITTS END, DIGBETH 7.30pm. TICKETS £4.50adv
Venue 021 622 2314, Oasis, Odeon, Tempest.

THE BEATNIGS
A Guy Called Gerald S.K.A.W.

SUNDAY 9th JULY
ASTORIA THEATRE
127 CHARING CROSS ROAD LONDON W1
DOORS OPEN 7.30PM TICKETS £6.00
Venue 01 434 0403, Star Green 01 734 8932, Rhythm 01 267 0123, Ticketmaster 01 379 4444
Keith Prowse 01 379 4444, Rough Trade 01 229 8541, Premier 01 240 0771, LTB 01 439 3371
T&C Station 234 1211

THE BEATNIGS DEBUT ALBUM - LP COLOSSETTE (CAT NO VIRUS 54)
SINGLE TELEVISION REMIXED BY ADRIAN SHERWOOD (CAT NO VIRUS 72)
OUT NOW ON ALTERNATIVE TENTACLES RECORDS

in Cont. with **SOUNDS** THE best in alternative music. **PANIC STATION** in Cont. with **SOUNDS**

DINGWALLS, CAMDEN LOCK, CHALK FARM ROAD, LONDON NW1, 267 1430
ADVANCE TICKETS AVAILABLE FROM T & C STATION 01 284 1221

WED 28th JUNE
FRANK SIDEBOTTOM
& THE O'BLIMEY BIG BAND
THE FAMILY CAT
+ **THE CONTENDERS + SEYMORE**
ADM £5/£4 MEMBERS

MON 3rd JULY
LOVETRAIN
ONE + THE GREEN
ADM £4/£3 members

COMING SOON.....
WED 12 JULY: **DUB SEX**
MON 17th JULY: **THE MAN FROM DELMONTE.**
MON 7th AUG: **THE BAND OF HOLY JOY**

O.P.E.R.A
ON THE GREEN

<p>THUR 29 JUNE (ADM £3.50) Heavy Rock BLUE BLUD + CIRCUS & MONTY ZERO</p> <p>FRI 30 JUNE (ADM £3.00) SONS OF THE DESERT + SUPPORT & MONTY ZERO</p> <p>SAT 1 JULY (ADM £3.50) Rock 'N' Roll PADDY GOES TO HOLYHEAD + ICE BABIES & MONTY ZERO</p>	<p>MON 3 JULY (ADM £3.50) From Ireland ENERGY ORCHARD + ROUEN & NED PAMPHILON</p> <p>TUES 4 JULY (ADM £5.00) Melodic Rock ROMEO'S DAUGHTER + SUPPORT & NED PAMPHILON</p> <p>WED 5 JULY (ADM £3.50) LIGHTNING STRIKE + GIANT INTERNATIONAL & NED PAMPHILON</p> <p>THUR 6 JULY (ADM £4.00) Heavy Rock MIDNIGHT BLUE + RHODE ISLAND RED & MONTY ZERO</p>
---	---

127 THE PRECINCT, SHEPHERDS BUSH, LONDON W12
ENQUIRIES: 01-749 5928 BOOKINGS: 01-306 5019
DOORS OPEN: 7PM OPEN MONDAY - SATURDAY Bars Till 1am Mon-Thurs 2am Fri & Sat

METROPOLIS MUSIC PRESENT

ONS LAUGHT
HORSE ANNIHILATOR
LONDON

BRISTOL HIPPODROME
57 AUGUSTINE PARADE, AVON, BS1 4UZ
TICKETS £5.00 ADV. DOORS 7.30PM
AVAILABLE FROM HIPPODROME (0272 239444), SPILLERS (CARDIFF), OUR PRICE (BRISTOL), RIVAL (BRISTOL & BATH), REVOLVER (BRISTOL), TEN FIFTEEN (WESTON SUPER MARE).

TUESDAY 11th JULY
NOTTINGHAM ROCK CITY
8 TALBOT ST, NG1 5GG
TICKETS £5.00 ADV. DOORS 8.00PM
AVAILABLE FROM ROCK CITY (0602 412544) AND USUAL OUTLETS.

WEDNESDAY 12th JULY
NEWCASTLE RIVERSIDE
57/59 MELBOURNE ST, NE1 2JQ
TICKETS £5.00 ADV. DOORS 7.30PM
AVAILABLE FROM RIVERSIDE (091 232 4366).

FRIDAY 14th JULY
LONDON ASTORIA THEATRE
157 CHARING CROSS ROAD, WC1
TICKETS £6.00 ADV. DOORS 7.30pm
AVAILABLE FROM THE BOX OFFICE (01-434 0403), STAR GREEN (01-734 8932), KEITH PROWSE (01-741 8989), ROUGH TRADE (01-229 8451), PREMIER (01-240 0771), RHYTHM (01-267 0123), TICKETMASTER (01-379 4444), SHADES RECORDS (01-434 1363), T&C STATION (01-284 1221).

BANDSTAND presents

BLACK SABBATH
PLUS SUPPORT
HAMMERSMITH ODEON

SAT. 9th SEPT. Start 7.30pm
TICKETS: £9, £8, AVAILABLE FROM:
BOX OFFICE
071 748 4081/C.CARD 01 582 1626
STARGREEN 01 734 8932,
KEITH PROWSE 01 741 8989
PREMIER 01 240 2245, L.T.B. 01 439 3371
TICKETS SUBJECT TO BOOKING FEE

NEW ALBUM **HEADLESS CROSS** AVAILABLE NOW

D.R.N.

+ Special Guests
ANNIVERSARY 2 NIGHT SPECIAL
at the
MARQUEE
July 14/15
Doors 7.30pm

WOOLWICH TRAMSHED
Woolwich New Road SE18
BR Woolwich Arsenal N82 N77

Wednesday 28 June at 8pm Twilight Zone presents
THE BODINES THE TRAIN SET KING OF THE SLUMS
Late Bar D.J.

Wednesday 5 July at 8.30pm Twilight Zone presents
CROPDUSTERS
LEVELLERS
Late Bar

Tickets £4 (£3.50) from G.E.S. Box Office,
151 Powis Street Woolwich SE18
Telephone **01-317 8687**
A G.E.S. Presentation

MCP, by arrangement with World Service Agency, presents

VERSUS THE WORLD
Brixton Academy
Monday 2nd October 8.00 pm
Tel: 01-326 1022

Kilburn National Ballroom
Tuesday 3rd October 8.00 pm
Tel: 01-228 3141

Town and Country Club
Wednesday 4th October 8.00 pm
Tel: 01-284 0303

Hackney Empire Theatre
Thursday 5th October 8.00 pm
Tel: 01-242/01-986 9666

THE TOWN & COUNTRY CLUB PRESENTS
A BENEFIT FOR GREENPEACE

FAIRGROUND ATTRACTION
& Very Special Guests to be Announced
MONDAY 17 JULY
7.00 PM TICKETS £7.00 ADV.
T&C BOX OFFICE 284 0303 CREDIT CARD HOTLINE 284 1221 AND USUAL OUTLETS

THE THIRD MILDENHALL ROCK & BLUES FESTIVAL
Saturday August 5
12 noon to 12 midnight
featuring
Rory Gallagher
URISH HEEL

DUMPY'S RUSTY NUTS
STAN WEBB'S CHICKEN SHACK ● **ENGINE** ●
THE BUSTER JAMES BAND ● **THE HAMSTERS** ●
APRIL 16TH ● **THE NAFF BAND** ●
FAHRENHEIT ● **FORCED ENTRY** ● **NO NONSENSE** ●
EUPHORIA

Introduced by Radio Orwell's Nick Coady and Stephen Foster
Mega Firework Display by Le Maitra

Advanced booking tickets - £11.50. On the day - £14.50. Tickets available from all branches of Andy's Records or P.O. Box 55, Bury St Edmunds, Suffolk IP33 1SR

Ticketmaster (credit card Hotline 01 379 4444 - 24 hrs) W.H. Smith Travel, Exchange Travel, all branches of Keith Prowse (credit card Hotline 01-741 8989)

All day bars and good food, plus T-shirt, souvenir and book stalls
MILDENHALL SPEEDWAY STADIUM, WEST ROW, SUFFOLK, clearly signposted from all major routes into Mildenhall

No cans or glass bottles
The organisers accept no liability for loss or damage or personal injuries

the The

MIND BOMB

Tickets £8.00 Available from Venue Box Office

'MIND BOMB' - THE ALBUM
FEATURES THE NEW SINGLE
'GRAVITATE TO ME'

25 CAMBRIDGE FOLK FESTIVAL
28 · 29 · 30 July 1989
Cherry Hinton Hall Grounds

AL STEWART · Nanci Griffith · FAIRGROUND ATTRACTION · DILLARDS · BOYS OF THE LOUGH · LYLE LOVETT · RALPH McTELL · DAVY SPILLANE BAND · WATERSONS · MARTIN STEPHENSON & THE DAINTIES · WASHINGTON SQUARES · WHIPPERSNAPPER · OTIS GRAND & THE DANCE KINGS · ALI FARKA TOURE · S. E. ROGIE · RORY McLEOD · PETER CASE · ISAAC GUILLORY · WALLY WHYTON · CAMBRIDGE CROFTERS · BRIAN COOKMAN · LIGHT BLUES · KURSAAL FLYERS · JAMES VARDA · THE BARELY WORKS · SHEP WOOLLEY · STEVE RAWLINS

Additional Compères: TERRY STOODLEY, KEITH DAY, MICK CLIFFORD
All artists subject to contracts and work permits

TICKETS: You can SAVE 15% by booking in advance!
BEFORE JULY 14:
Weekend with camping £22.00; Saturday or Sunday £12.00;
Saturday & Sunday bought together £18.50
AFTER JULY 14 & ON THE GATE:
Weekend with camping £26.00; Saturday or Sunday £13.00;
Saturday & Sunday bought together £22.50
(Weekend tickets with camping & day tickets bought together include Friday night)
Caravan/mobile camper pass £5.00. UB40 concessionary price £18.50 only for weekend tickets including camping & bought in advance (see leaflet for details)

TICKETS AND INFORMATION FROM:
Cambridge Folk Festival Box Office, Mandela House, 4 Regent Street, Cambridge CB2 1BY
Telephone: (0223) 463380 Credit Cards: (0223) 463359

All Day Buffet & Bars · Two Campsites · Offsite Car Park
Two Indoor Stages for Evening Performances & Club Tent
SUNDAY: Main Stage Two
Children's afternoon with Wally Whyton & Steve Rawlins plus guests
SPONSORED BY GREENE KING FINE ALES
MAIN STAGE 2 AND TENT SPONSORED BY HARP LARGER
PROMOTED BY CITY COUNCIL AMENITIES & RECREATION COMMITTEE

To advertise
your gig or tour
call Andrina
Mackee on
01-387 6611



JUNE
TOWN & COUNTRY CLUB
THUR. 29th Start 8.00 pm
TICKETS £6.50 (ADVANCE), FROM BOX OFFICE
01 734 8932, KEITH PROWSE 01 741 8989
PREMIERE 01 240 2245 LTB 01 435 3371
TOWN & COUNTRY B.O. 01 284 1221
TEC STATION 01 284 0303
SUBJECT TO BOOKING FEE

JULY
READING HEXAGON
SAT. 1st Start 7.30 pm
TICKETS £6.50 (ADVANCE), FROM BOX OFFICE
0223 357851

BIRMINGHAM HUMMINGBIRD
SUN. 2nd Start 7.30 pm
TICKETS £6.50 (ADVANCE), FROM BOX OFFICE
021 236 4236 ODEON THEATRE 021 643 8103
TEMPEST 021 236 9170 MIKE LLOYD S
MEGASTORE/WOLVERHAMPTON 0902 27567

GUILDFORD CIVIC HALL
MON. 3rd Start 7.30 pm
TICKETS £6.50 (ADVANCE), FROM BOX OFFICE
0463 444555

CAMBRIDGE CORN EXCHANGE
TUES. 4th Start 7.30 pm
TICKETS £6.50 (ADVANCE), FROM BOX OFFICE
0223 357851

LIVERPOOL ROYAL COURT
THEATRE
THUR. 6th Start 7.30 pm
TICKETS £6.50 (ADVANCE), FROM BOX OFFICE
051 709 4321 AND USUAL AGENTS

MANCHESTER FREE TRADE HALL
FRI. 7th Start 7.30 pm
TICKETS £6.50 (ADVANCE), FROM BOX OFFICE
ST. PETER'S SQUARE 061 834 0943
PICCADILLY RECORDS 061 236 2577

NEW ALBUM OUT NOW
EAT ME IN ST LOUIS

Grand Spectacles!

THE MEAN FIDDLER PRESENTS
**THE 1989
READING FESTIVAL**

Grand Spectacles!

FRI 25th AUGUST SAT 26th AUGUST SUN 27th AUGUST

NEW ORDER

THE POGUES

THE MISSION

The Sugarcubes
THE HOUSE OF LOVE
swans
That Petrol Emotion
My Bloody Valentine
SPACEMEN 3
GAYE BYKERS ON ACID

BILLY BRAGG
Green on Red
MARY COUGHLAN
THE MEN
THEY COULDN'T HANG
LES
NEGRESSES VERTES
BHUNDU BOYS
SOMETHING HAPPENS!

THE WONDER STUFF
Butthole Surfers
VOICE OF THE BEEHIVE
POP WILL EAT ITSELF
THE MIGHTY LEMON DROPS
Jesus Jones
LOOP
HEAD OF DAVID

MEAN FIDDLER STAGE & BAR

TOM ROBINSON - CLIVE GREGSON & CHRISTINE COLLISTER - THE CROPDUSTERS - JO-ANN KELLY - FRANK SIDEBOTTOM - SALLY TIMMS & THE DRIFTING COWGIRLS - ANDY PAWLAK - EDWARD II & THE RED HOT POLKAS - HANK WANGFORD - THE RIVER DETECTIVES - SONS OF THE DESERT - KING PLEASURE & THE BISCUIT BOYS - THE SENATORS - ORCHESTRA JAZIRA - AND ALL BECAUSE THE LADY LOVES - BARELY WORKS - KEVIN KENNEDY & A BUNCH OF THEIVES - THE GUTTER BROTHERS - ANCIENT BEAT BOX - LOS PISTOLEROS - THE DINNER LADIES - THE JACK RUBIES - SHANTY DAM - ANDREW CUNNINGHAM - GOD'S LITTLE MONKEYS - McCAVITY'S CAT - PETER JAGGER
SPECIAL 3 DAY SEASON TICKET AT £32.50 (Subject to booking fee) includes camping, car parking and VAT.
Admissions at ground will be £15 per day, plus car parking and camping.
CREDIT CARD HOTLINES: 01 379 4444, 01 741 8989 or 01 734 8932. Tickets also available at all usual ticket agents (Subject to booking fee).
N.B. Camp site opens for Season Ticket holders only at Noon on Thursday 24th August. No cans, bottles or dogs.
TRAVEL AND FACILITIES: Less than 40 miles West of London (M4, M3, M25). 30 minutes by train from Paddington, Main Station 15 minutes walk. Camp site (for Season Ticket holders), licensed bars, varied food stalls, plenty of shops.
READING FESTIVAL INFORMATION LINE: 01 963 0797. POSTAL APPLICATIONS TO: POWERHAUS PROMOTIONS LTD, P.O. BOX 1707 LONDON NW10 4LW. £33 (Including booking fee). Enclose SAE
TICKETS AVAILABLE AT ALL BRANCHES OF IAN ALLEN TRAVEL, WH SMITH TRAVEL AND KEITH PROWSE
SUPPORTED BY MELODY MAKER

THE PITZ WUGHTON CENTRE
ONSLAUGHT
July 8th
THE WUGHTON CENTRE, RAINBOW DRIVE
CHAFFRON WAY, MILTON KEYNES
Tel: 0908 660392

THE RED & BLACK CLUB
Presents two benefits for
The Nicaragua Solidarity Campaign
& Tottenham Against the Poll Tax
AT THE BOSTON ARMS
(TUFNELL PARK)
Wednesday 28th June
MDMA
AND ALSO THE TREES
BEEF
GIANT INTERNATIONAL
Wednesday 5th July
INTENSE DEGREE
DOOM
GODFLESH
GOLD FRANKINCENSE & DISK DRIVE
Doors open 7.30pm (1st band 8.00pm)
TICKETS £3.50 (£2.50 UB40s)
Nearest tube TUFNELL PARK, and easy
access by bus if there is a tube strike

THE STEVIE WHALLEY BAND
Catch them at the
RED LION, Brentford
on Saturday 1st July.
Also appearing each and
every Wednesday night at
THE GREY HORSE, Kingston
and Thursday nights at
THE SWAN, Fulham Broadway

JLP CONCERTS PRESENT
The Fall

FREE TRADE HALL
PETER STREET
MANCHESTER
THU 13th JULY 8PM
TICKETS £5.50 ADV
FROM BOX OFFICE 061 834 0943
PICCADILLY RECORDS 061 236 2577
TLCA 051 7094321

BOLY THROWER
AXE ZANDA
Maniac
FULHAM GREYHOUND
SATURDAY JULY 1ST. £3.50/£3CONC

Under St Pauls Church
Deptford, SE8
THE GRIP
Psychedelic Nites
EVERY FRIDAY
Friday 30th June
CLOSED
One week only
Church Birthday
Friday 7th July
SONIA
CHRISTINA
+ Atomic Vicars
T-Shirts £5.50 (inc P&P)
& Metal Badges £2.00 + SAE

THE LMS
10 Church Road, Hendon, NW4, 01-203 2600
Thurs 29th June Heavy Metal
TILT + BEX
Adm: £2.50 7.30pm-11.00pm
Fri 30th June Psycho/Rockabilly
**DEMENTED
ARE GO + SKITZO**
Adm: £4.00 8.00pm-12.00pm
Sat 1st July Neo/Rockabilly
**RESTLESS
+ THE GAMMA-RAYS**
Adm: £4.00 8.00pm-12.00pm
Sun 2nd July
Lunchtime: JIMMY CLASSICS
+ The Sidekicks - Adm FREE
Eve: RUDE MOOD + Support - Adm £1.50

ASTORIA 157 CHARING CROSS ROAD, WC2
TEL: 01-434 9592
*EVERY FRIDAY - ROCK GROUPS & DISCO 8-3am
FRIDAY 30TH JUNE
GYPSY QUEEN
+ 1ST STRIKE + CITY KIDS
DJ's Snuff - Chuk Taylor & Dave Black
Advance Tickets £6 from Box Office & usual agents
FRIDAY 7TH JULY Best of British Steel
MIDNIGHT BLUE

OPENING
SATURDAY
JULY 1st
**ACROSS
THE
TRACKS**
34 SYDNEY ST.
BRIGHTON
(0273) 677906

TICKETS
ALL LONDON CONCERTS
BEST SEATS
AVAILABLE
Simple Minds,
Pink Floyd, Simply Red,
REM, Lou Reed, Gloria
Estefan, Bros, Alexander
O'Neill, Marillion, Black
Sabbath.
Plus Many More!
S.A.E. for Full Listings
01-436 0491
Ticketworld
42 Charlotte Street
London W1P 1HP.

LIVE
THE T&C
MUSIC
20/22 Highbury Corner
OPPOSITE Highbury & Islington
Tickets available from
Box Office (01-700 5716)
T&C Box Office (01-284 0303)
T&C Station -
Credit Cards (01-284 1221)
and all usual outlets.
**COMING
SOON!**

WED JUNE 28 - 7.30pm
FISCHER-Z
+ SUPPORT
TICKETS £6.00 ADV
THURS JUNE 29 7.30 p.m.
**KITCHENS OF
DISTINCTION**
+ THE PRUDES
£4.00 Adv.
TUES JULY 4 - 7.30 p.m. - £4.00 Adv.
BRADFORD
+ THE CHAIRS
+ MAYBELLENES
WEDS JULY 12 - 7.30 p.m.
ED KUEPPER &
THE YARD GOES ON FOREVER
THURS JULY 13 - 7.30 PM
HOG
WILD!
**BARRANCE WHITFIELD
& THE SAVAGES**

**THE
RED
LION**
318 High Street, Brentford
Tel: 01-560 6181
COUNTRY AND WESTERN
EVERY SUNDAY ADMISSION FREE
Tuesday 27th June
CASUAL AFFAIR
+ TOY PLANETS £2
Wednesday 28th June
5.30 + SUPPORT £2
Thursday 29th June
MR. MEANER
+ SUPPORT £2
Friday 30th June
PAPA GEORGE
£3
Saturday 1st July
THE STEVE WARLEY BAND
£3
Sunday 2nd July
PARTY ANIMALS ROCK DISCO
(WITH JUICY LINDA) £2
EVERY SUNDAY LUNCHTIME - FREE

Keeping Music Live
JUNCTION 10
Bentley Road North Walsall WS2 0BZ
Tel: & Fax: Walsall (0922) 648100
Thurs 22nd June
GOODBYE MR MCKENZIE
Fri 23rd June
**KEVIN McDERMOTT
ORCHESTRA**
Sat 24th June
**THE CARDIACS
+ SHY REPTILES**
Fri 30th June
ENGINE
Sat 1st July
**SEA HAGS
+ ROMEO'S DAUGHTER**
Sun 2nd July
THE E NUMBERS
Wed 5th July
MOURNBLADE
Fri 7th July
**RED BEARDS
FROM TEXAS**
Sat 8th July
SLAMMER
Fri 14th July
CHICKENSHACK
Sat 15th July
DAWN AFTER DARK

ANNIHILATOR
ALICE IN U.K. TOUR
JULY
8th MILTON KEYNES, Woughton Centre
9th BRISTOL, Hippodrome
11th NOTTINGHAM, Rock City
12th NEWCASTLE, Riverside
13th LODDON, Valley Leisure Centre
14th LONDON, Astoria
(All Dates are support to Onslaught)
"ALICE IN HELL" LP/MC/CD
Available Now!
The dream of guitarist Jeff Waters, Annihilator's brave new
sound is comparable to Queensryche and Metallica but plagiarises
neither. Their jazz-infused power metal places them alongside
Obituary as one of '89's major metal discoveries.
PAUL ELLIOTT, SOUNDS
**ROADRUNNER
RECORDS**

LIVES

MEGA CITY FOUR/ SENSIBLE THINGS

Brighton Richmond
MIX AN American Buzzcocks with an English Ramones, throw in a dash of Descendants and Sensible Things happen.

With cool, long-haired youth on their side, and the most manic drummer since Keith Moon, they've great potential. Unfortunately, their delivery slips out of power and into dirge a touch too much.

Mega City Four now dominate the no man's land between pop and punk. Garnering the appeal of both, they're dirty, mean and, on occasion, even beautiful. And they've perfected the art of swinging guitars around their hips.

Tonight, the Richmond was a sea of rockers and geeks in MC4 T-shirts, down from London to go crazy for the

day. 'Clear Blue Skies' saw them jump onstage, and the ensuing mêlée left a broken mike and an out-of-pocket soundman. Guitarist Danny's constant mid-song spitting and vocalist Wiz's nose-ring kept them the right side of niceness (ie the wrong side).

And while, "Never said we could change a thing" hardly strikes me as a statement to be proud of if you're following in punk's footsteps, Mega City Four do excite and are a good argument against electricity being privatised.

GEORGE BERGER

ASLAN Dublin SFX Centre

IT'S A mighty long way down rock and roll, and just when Aslan's years of solid gigging looked likely to bring them their lucrative reward up cropped the artistic difference, and out dropped singer Christy Dignam.

Tonight's home debut, with new frontman Eamo Doyle, suggested that a lot of work's still needed to restore the group to its previous level of success.

Doyle did his best to impress Dignam's fans, not only by singing his predecessor's songs but by virtually imitating his vocals and stage act. Nevertheless, he seemed happier with new material, particularly the first post-Dignam single, 'Don't Make Me Cry Again'.

Unfortunately, most of the show consisted of the original band battering their way through old favourites like 'This Is', in a futile "we've survived" gesture.

Given their proven musicianship, surely new material offers more hope than reliving past successes. It would probably also make Doyle look a bit more at ease.

JOHN JAMESON

TOM JONES Hammersmith Odeon

"I HAVE to get on with it, I'm singing here tonight," pleaded good old boyo Tom Jones as frenzied middle-aged housewives thrust their finest Ann Summers' knickers in his face.

Dutifully he'd been sanctifying each pair with his alarmingly sweaty visage, but now things were getting out of hand.

The bouncers looked on helplessly as another Blue Rinse Brigade trooper leapfrogged forward and shoved a live tongue into the Welshman's gob.

"It's a tough job but someone's got to do it," he announced with a wry grin.

Forget Elvis '56, Vegas Elvis '76 was a far more interesting proposition, lessons in stagecraft gleaned from observing the Atomic J Jones. Mick Jagger should

follow suit - Jones' '(I Can't Get No) Satisfaction' was the best Stones cover since Engelbert Humperdinck's 'Honky Tonk Woman'.

The hits kept coming, punctuated with some of the most outrageous pelvic thrusting ever witnessed in a public arena. After 'What's New Pussycat', the devastating 'She's A Lady', 'Kiss' and 'Great Balls Of Fire' (Mr Jones' emphasis, not mine), there wasn't a dry seat in the house.

The men don't know but the housewives from Scunthorpe understand.

IAN JOHNSTON

THE FAMILY CAT Charing Cross Road Marquee

WEDNESDAY NIGHT at The Marquee and we're here with the A&R posse to witness the latest buzz. And these people are confused because The Family Cat turn out to be no cuddly pets - if these animals ever got near a pair of Pretty Polly tights they'd probably tear them to bits.

Singer Fred is lovable enough but as soon as the (extremely) solid bass kicks in the three guitars scatch and fight, and chaos ensues.

"People say that in 1989 will we still celebrate together? Will we lie in the gutter and reminisce and talk about the

future together?" sings Fred during the prospective first single, 'Tom Verlaine'.

Fragments of The Wedding Present, Fall and every great alternative band you've ever heard come flying offstage, but just how it all comes together in such an individual sound is anyone's guess.

The drummer's arms spend half their time wavering in the air and the two guitarists, fags falling from the corners of their mouths, look like two brattish Viz characters.

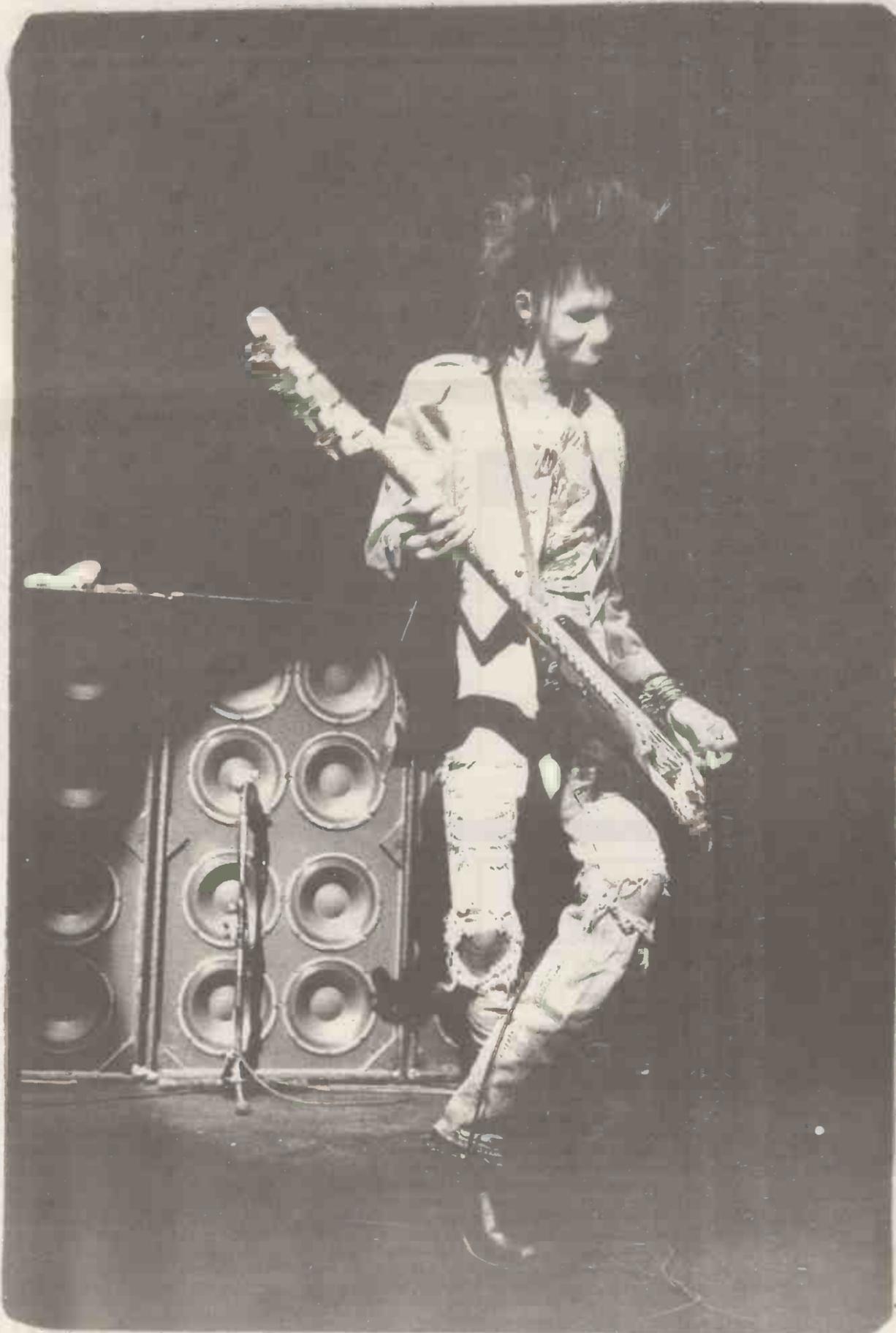
Tonight, though, is very, very hot which plays hell with the guitars forcing Fred to give up on his halfway through and go it alone on vocals and idiot dancing.

The curiously-titled 'Octopus Jr' sees him hunched over a microphone, telling us over a metronomic beat that, "It's like a drink, it's like nothing on earth. It's like a drug I tasted at birth". And the guitars fuzz and explode in one last glorious moment before they disappear.

Then, just as the talent scouts are putting away their cheque books, the band return for a stunning encore.

Right says Fred, "This is the last time we will ever play this," before bursting into a frenzied version of The Reynolds Girls' 'I'd Rather Jack'. And you thought Snuff's Tiffany cover was cool.

ROCKFORD



KING'S X's Joey Pinnick: Brontosaurian stomp for the New Age

Steve Double

Let's go craze-e-e

ANTHRAX/KING'S X Glasgow Barrowlands

KING'S X bass dude Doug Pinnick really said it all when he let slip, "They said wait till you get to Glasgow; those guys are craze-e-e-e."

And sure enough the party started early, with showers of prime lager greeting King's X's arrival onstage.

With selections from their current platter, 'Gretchen Goes To Nebraska', King's X pack a mightily impressive wallop for a trio. Something approaching groove metal, it's a provocative mix - sorta melodic, post-Sabb, post-Halen trudge metal splattered with the odd trace of power funk, riding on an omnipresent Brontosaurian stomp - that gels most impressively on the outstanding 'Out Of The Silent Planet', 'In The New Age' and, best of all, the hard pumpin' 'Over My Head'. King's X are surprisingly potent given their narrow range of pace. It's an entity that's clearly taken some refining and, if their reception here was anything to go by, ripe pickings seem theirs for the taking. But it was all a mere appetizer for the burn up that followed. . .

"It's hotter than f*** in here," hollered Anthrax's Joey B, "but we don't care. We like to sweat, sweat sweat. . ." And just as well because the temperature in this mosh oven had to be pushing 100 degrees. No wonder they wear shorts.

"Hey, I know it's hot out there but f***, it's happenin' right?"

Absolutely goddamn right it was happenin'. Tonight's meet with the 'thrax brotherhood had the same metabolic impact as spending an entire weekend chained to a car going for the ton up on your fave roller coaster. This was a state of Euphoria, the 52nd state.

After an opening quarter that boasted cataclysmic rumbles through 'Be All, End All', 'Madhouse' and 'Indians' my plastic beer tumbler hit melting point. The moshers sought sanctuary in the john, but Anthrax kept right on singing, "Don't you f***in' look at me".

It's irresistible - how couldn't you be into the dementoid, cartooning, thundering X-cess of it all? There's an unmistakable purity of essence at play to this dumb ass commando rock that makes Anthrax to thrash what The Ramones are to punk.

By way of an au revoir, Joey earned himself the freedom of Glasgow for life with the carefully chosen parting shot, "You guys are just the f***in' hardest. . ."

GRAHAME BENT

EDITED BY SHAUN PHILLIPS

LIVES

Dreams never end

REM

Wembley Arena

CAN YOU hear me Bruce Springsteen? Can you hear me Exxon-Esso? Can you hear me inane *Top Of The Pops* presenter? REM gave you boys a right good hammering tonight!

This commentator makes no apology for getting carried away by what, to paraphrase Michael Stipe, was a show of personal and political motivation and inspiration – and performed just for us.

On the final leg of a monstrous world tour they may be, but REM's ideal for living demands more thought than stadium ethics require and so set changes and improvisation serve to keep the band sane as much as the audience rivetted.

Thus REM proceed by reordering the show, with a throwback to the 'Document'-period gigs, 'Finest Worksong' opening and followed by 'These Days'. Then 'Pop Song 89', traditionally first up on this tour, is at last done justice, its comical vibrance clearly tough to pull-off cold.

Tonight, the band seem more relaxed than on last month's dates, and Stipe is notably less frantic. It had seemed as if 'Turn You Inside-Out' was becoming too onerous a personal burden for him to render coherently but now his pins and needles semaphore shuffle – imagine Tiffany undergoing ECT – is superbly marshalled. The others, in particular an exceptionally animated Peter Buck, rise to the occasion.

As REM make this final graduation to the arenas, their appropriation of the Gang Of

Four's 'We Live As We Dream Alone' is highly apt: "We are not born in isolation/But sometimes it seems that way", and encapsulates REM's chosen task of tackling the global demands of major label status on their own terms. Being as humble as their audience allows them to at least mitigate the isolation of these events. It's the spectacle of REM embracing the widescreen devices and humanising them that makes this show special.

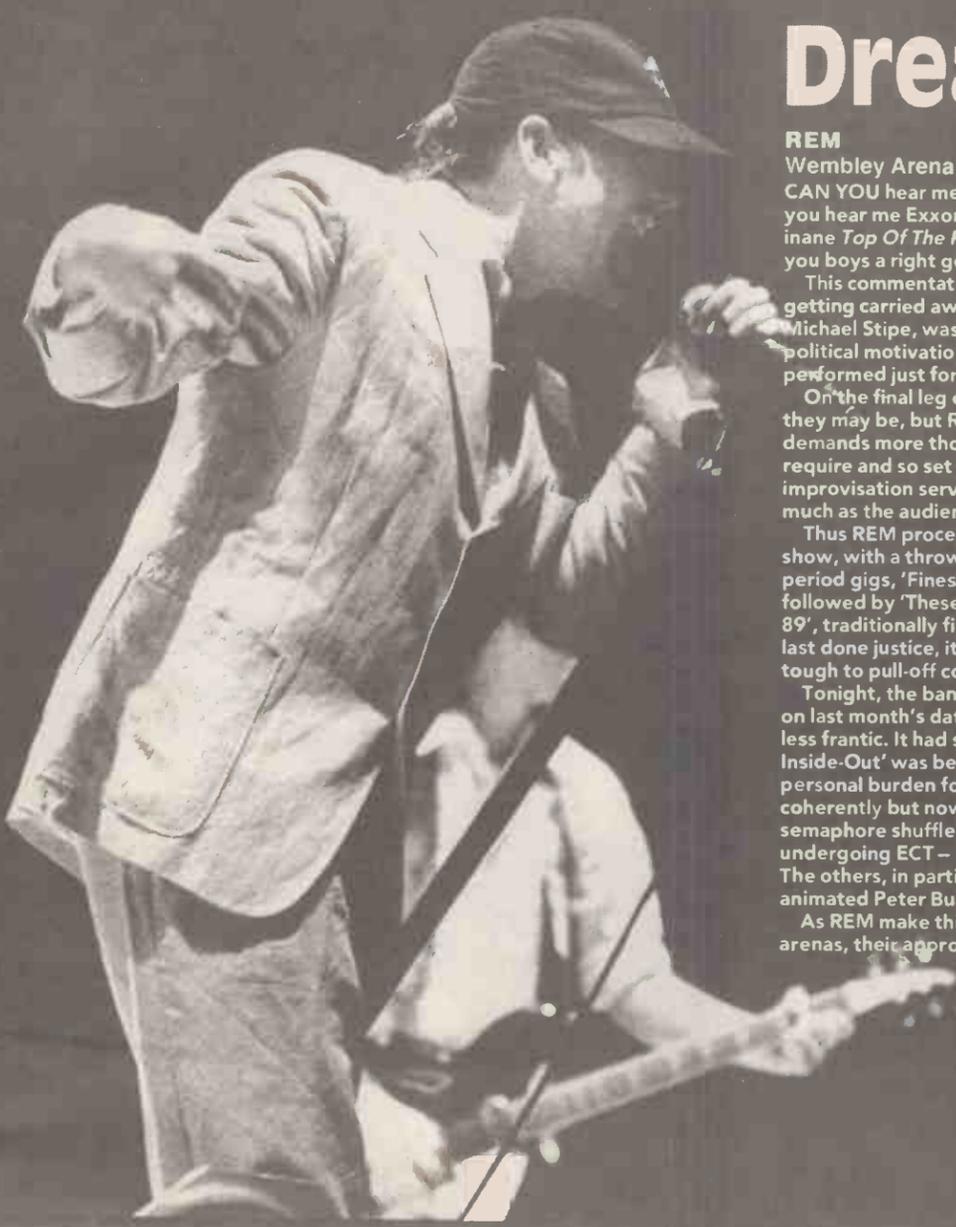
The set's climax is perfect: 'Begin The Begin', a near riotous 'Life And How To Live It', 'End Of The World' – hey, not the last song! – and 'Get Up'.

Encore jollies come aplenty. The newie, 'Belong', is prefaced by an excerpt from 10,000 Maniacs' 'Dustbowl', while Television's 'See No Evil' has Buck on awful backing vocals. The last laughs come with Suicide's 'Ghost Rider' transposed to 'Born To Run' – well it was soundman Bruce's birthday – and a two second appearance of Hugo Largo's 'Hot Day' in 'After Hours'.

Although ambiguity remains REM's most powerful suit, this was a night for plain words and actions. Throwing Muses got thanked for a quite outstanding support slot, Greenpeace got their plug, 'Perfect Circle' got played for the 70th time ever. And the 'mysterious' truth about 'Orange Crush' was revealed: "This is a song about chemical warfare."

Watch out, World Inc, REM are fighting in the front line.

KEITH CAMERON



MICHAEL STIPE: Ghost riders don't use Esso four-star

Greg Freeman

BIRDLAND

Glasgow Fury Murrays

HAD THEY been sold as hapless victims – manicured, moulded and manipulated by someone like Kim Fowley circa '76-'78 – the whole lamentable Birdland charade might have been good for the briefest of chortles. But these are no Runaways – these whinging brats are deadly serious.

A pack of preening, would-be badass cuties, they'd willingly surrender their precious tubes of Clearasil for a three minute shot at being the Dolls. But every time these snotty kids open up – trashing Television ('See No Evil') and Patti Smith ('Rock 'N' Roll Nigger') – they unwittingly shoot themselves in the feet. Their rockin' kindergarten sounds sink closer to the dire punk of Chelsea and the Vibrators than the hot primal trash they so desperately crave to emulate.

Everything on show reeks of cynical premeditation – from the ridiculous posing, to the cheek bones, peroxide jobs, synchronised stage leaps and the de rigueur trashing of guitars and mike-stands. It's all pathetically choreographed outrage with both eyes focused on the cash till. But try telling that to the poor dupes rugby scrumming it out front, they'll swear blind that they witnessed a seminal rock happening.

Stayin' home and rockin' out with your grandad's Ted Nugent and Kiss albums would be far more rad than this pitifully lame performance.

GRAHAME BENT

THE JOHNSON FAMILY

Newington Green New Pegasus

SOD THE '80s and all this chillin' tosh, The Johnson Family intend to load us all into their cosy time machine, and teach us the charm of the boogie.

And not just any ole boogie. We're dealing with The Johnsons' own 'Swing Bop': "I wanna boogie, I wanna boogie... you do the swing bop boogie". To those at the front this is a gift from the gods, to the rest of us it's like every other boogie in history: bloody laughable.

If The Johnsons are to be believed, rock began to roll in the '50s and then died a quick death. That's it, end of lesson, you can go home now. So 'Home of Blues' may be a mediocre period piece with a multitude of licks, but it's also about as exciting as a night out in Topsham with Mrs Mangle.

Occasionally, they forget to pay homage to Elvis, and things look decidedly sleeker. On 'False Eyelashes', flamboyant vocalist Amoco Cadiz surreptitiously smuggles in some panache. Her voice repeatedly kick-starts, before lunging into a don't-you-kick-me-when-I'm-down type chorus.

Ex-Meteor, Nigel Lewis, doesn't fare quite so well. His gruff voice sounds like a hand-me-down from a certain Huey – which is a major set-back for anyone.

The Johnson Family are a collection of pedestrian pub-rockers who dream of being 30 years older. Rather sad, don't you think?

PAUL MARDLES

Tin drum

YOUSSEU N'DOUR
Hammersmith Odeon

ALONE AND swathed in semi-darkness, Senegal's Youssou N'Dour's elegant scribble of a voice soars tangentially from the eerie wooden clatter of 'Macoy'.

A whirlwind of jumbled vowels and consonants that peaks and soars with unearthly purity, N'Dour's concessions to the English market don't extend to translations. This is the way it's going to be. If you don't speak the language, you'd better learn fast. . .

After the less-than-subtle introduction of bass and drums (Western variety), N'Dour's accompaniment swells to a vibrant eleven-piece. The band seem oblivious to the intrusion of a BBC film crew, who are practically shoving their lenses down each others trousers in their excitement to commit this ethnic jamboree to celluloid. Visually wild, they erupt into frantic, limb-flinging dervishes.

Unfortunately, at times it seems that these physical traits are the only hallmark of their roots. This isn't to demean their astonishing musical crossover, it's just that so many of the subtle percussive polyrhythms are lost in a mix almost obsessed with bass and drums.

Similarly, there's a problem with pacing. The set sprawls, and obvious highs are defused by meandering percussion showcases that break the spell of this intoxicating fusion.

Such moments include the haunting 'My Daughter (Sama Doom)' and 'Shakin' The Tree' – which sees minor flirtations with the English language – while the careering 'Koc Barma' highlights N'Dour's phenomenal ability to seemingly freefall with that India-rubber larynx of his.

But even at its thinnest, such as the encore of 'The Lion' when his voice only purrs instead of roars, N'Dour's assured presence carries the sound through.

And, for the record, Peter Gabriel's no-show barely registered.

DAMON WISE

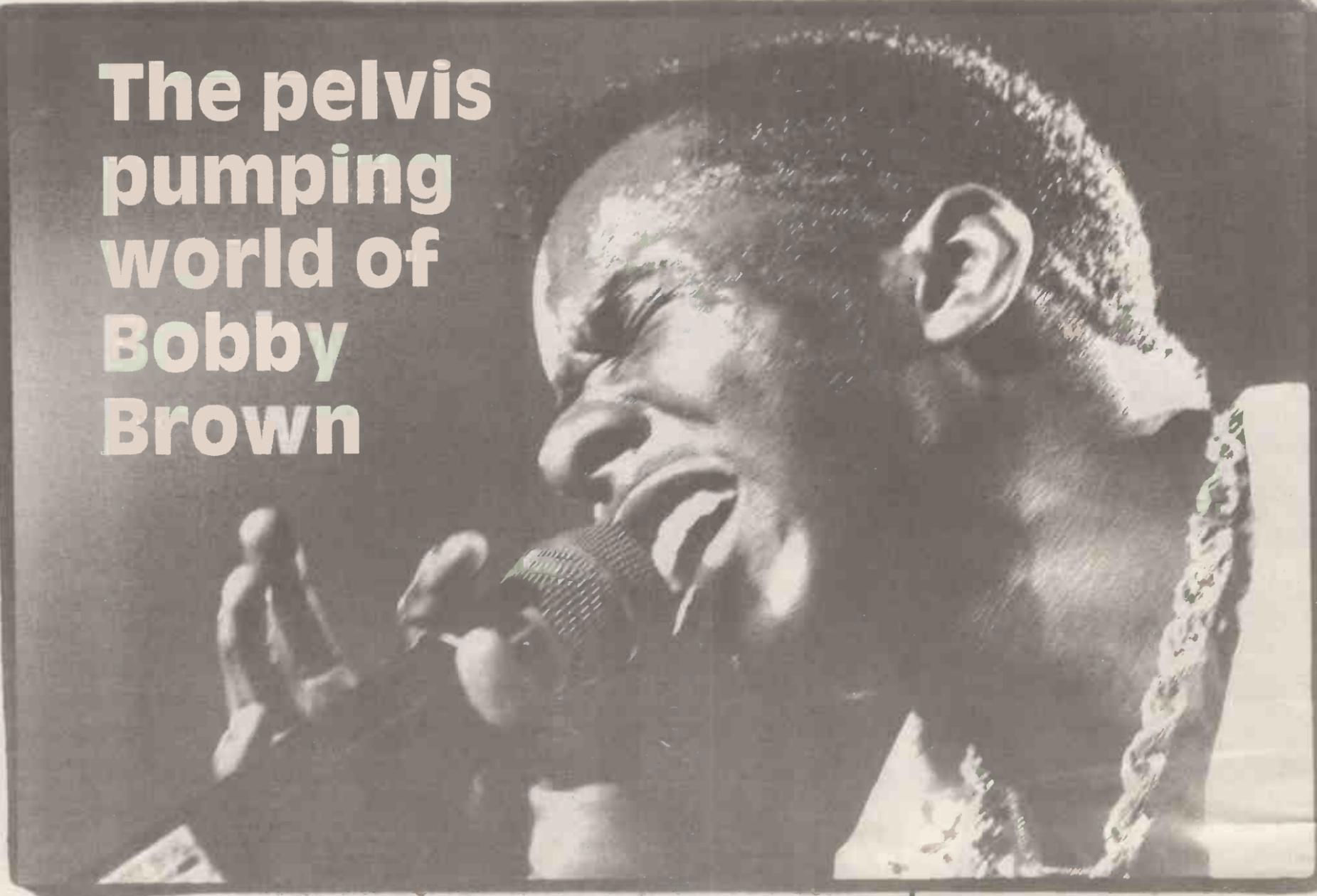


YOUSSEU N'DOUR: roar (not raw)

Liane Hentscher

LIVES

The pelvis pumping world of Bobby Brown



BOBBY BROWN: he's bad!

Steve Double

THE WATERBOYS

Dublin Olympia Theatre
HE CAN grate as much as he can be great, but tonight Mike Scott was – with a hefty Celtic vengeance – the latter. God, the crack was good, so good that the post-gig jam kept everyone yee-hawing until three, and the Dublin audience warmed to The Waterboys as though they were seven Jack Charltons. It was the sort of night when celebration and sentimentality get entwined, and all the better for it.

'Don't You Want To Go', the madcap opener, introduced a band prepared to take in every user-friendly Celtic music device, be it peals of tin whistle (Colin Blakey), gusts of fiddle (Steve Wickham) or great grin-accompanied woggles of squeezebox (Sharon Shannon).

It's a band versatile enough to risk a cover of Dylan's 'Girl From The North Country', accommodate the high-flying single, 'And A Bang On The Ear', and even descend into real showbiz behind-you-behind-you tack for 'Has Anybody Here Seen Hank?'. A large, cavernously-larynxed cove in a ten gallon essayed the departed Williams with panache.

Older material was meanwhile being demanded, and 'The Whole Of The Moon' and 'Old England' from the Big Music incarnation of the band were given a peculiar sense of folksy largesse by Blakey's flute and Anthony Thistlethwaite's mandolin.

Guests like support band The Sawdoctors and Liam O Maónlai from Hothouse Flowers (fighting a bloody bodhran war with Scott on

'When Will We Be Married' dressed in a Mexican cape – what a star) made the throng a swarm until the, er, well let's say highly emotional 'The Lost Highway'. Scott, as it turned out, was just warming up for his hootenanny at the party afterwards. . .

He's a good man, Mike Scott. In front of an audience totally willing to indulge all his Irish folk infatuations, he let it flow manfully. And if he's taken 30 years to get here (just as he's taken ten to write 'Maggie, I Think It's Time For You To Go'), well at least he's arrived.

DAVID CAVANAGH

SABBAT/TORANAGA

Charing Cross Road Marquee

FOUR BIG, greasy bastards from Bradford, Toranaga are as loud as they come. Bouncing huge block chords and megalithic riffs off the ghosts of Black Sabbath, early Metallica and Iron Maiden, their direct-drive metal is crude but overpowering, and as British as bacon 'n' eggs.

Mark Duffy is a tough, matey, no-nonsense frontman; Bruce Dickinson before gelding. Sporadically, he's consumed by anger, every sentence a great blood-choked release. Beside him, Andy Mitchell wrings from a flying-V the riffs of two men. For a one-guitar combo, Toranaga are incredibly heavy.

They roll through 'Sentenced', 'Psychotic' and the towering 'The Shrine' like some terrible, inexorable machine. If generic, this is still searing heavy metal.

Sabbat are fiddly by

comparison, and faster too. There's very little in the way of pacing in a Sabbath show. The first half dozen songs merge into one monstrous speedkill frenzy.

The performance is, however, rich in drama. Gulping clouds of dry ice, little demon Martin Walkyier spits, twists and stresses each last syllable. His rapped growl is repetitive but his costume changes are something else. He dons a clergyman's cloth and collar for 'The Church Bizarre', coaxing from the crowd a wry "Hallelujah, brothers!" and "Praise the Lord!"; Billy Graham in eyeliner, leather and an advanced state of madness.

To the list of Wolfsbane, Horse (London), Slammer, Under Neath What and The Almighty, add Sabbath and Toranaga. Young, brilliant and British.

PAUL ELLIOTT

MARIA MCKEE

Dublin Mother Red Cap's
TASTELESS I know, but had there been a fire here and everyone frazzled, every insurance company in Ireland would have gone bust.

U2 were here (to see Clayton minor's support band among other things), REM strolled in and even Gavin 'Don't Push Me' Friday reported for duty.

Maria McKee and Bruce Brody, her keyboard player, took the stage somewhere around the witching hour. He looked exactly like Peter Buck, she the bemused and gossamer nymph of her album cover. He played organ and piano, she strummed an acoustic, stomped her foot

and sang. And were they great or were they great?!

Even though the first number, 'Am I The Only One (Who's Ever Felt This Way)?', was a sea of reverent sssh's from the crowd, enough of its honourable country sentiments survived the snake noises to give a thrill of expectation. No, she's not the only one, but she's very definitely a unique, bewitching vocalist.

Be fair. To switch in seconds from the growl of an Esso tiger to the epitome of vulnerability takes something you or I haven't got, and so awe and wonder greeted her songs as much as musical appreciation. It would have been a virtuoso display, had hurt and sorrow stayed in the wings instead of getting in the way.

Then she did 'To Miss Someone'. It's the pick of her LP, a true lament. Its tune is a primitive one, save for an unexpected chord change in each verse which makes it a lovely and mournful song. Every time it occurred tonight Bruce Brody, who played with his back to her throughout, would turn and look at her with – you may sneer at this – a gaze of utter devotion.

There was an entire life's worth of permutations and possibilities in that one song.

Her triumph never in doubt, she went back a few years for 'Shelter', a neat round up of the Lone Justice experience. That band, it now turns out, was a mere semi-rung on her ladder to the stars. Maria McKee is going to be gargantuan in glory before you know it.

I hope Bono was taking notes.

DAVID CAVANAGH

BOBBY BROWN

Wembley Arena

The truth about the Bobby Brown phenomenon – and believe me, it is a phenomenon – is something you'll never find etched in vinyl.

Brown's recent single successes obviously account for a measure of his (near enough) overnight stardom, reinvesting modern soul with the vitality it sorely lacks, but the real impetus behind this crazy eight night sell-out must be seen to be comprehended. You have to see this boy move.

A muffled orchestral washes over a severely packed Arena through the kind of sound system a big name should be ashamed of. A flash of light reveals Brown, sat on a hydraulic platform at the back of the set, dressed in the white shimmering tux they probably buried Liberace in. Stomping down, stage centre, Brown brings the screaming auditorium to its feet as he reveals exactly why he's here.

New Edition could never have prepared him for this. Michael Jackson's third-hand James Brown footsie looks like The Charleston in comparison. Prince is probably Bobby Brown's only peer, but even he shies from such sheer physical action. Bumping, grinding, thrusting his pelvis with broad, stabbing motions, Bobby Brown doesn't care much for foreplay. LL Cool J should stick to shagging sofas. Bobby Brown is raw sex!

Brown shrugs through three costume changes, losing his shirt at every available opportunity. Fiddling with his waistband, he jerks down his trousers to reveal skin tight cycling shorts as he shoves out his arse to emphasise the line, "bust my ass". Pulling a girl from the audience, he straddles her thighs to croon the iffy ballad 'Rock Witcha'. Bent over her, his hips gyrate in slow bucking motions similar to those that led to his recent conviction for 'lewdness' in Columbus, Georgia.

But after hour it's clear that Bobby Brown hasn't been pacing himself. A sagging, slow-motion middle section doesn't seem to replenish his draining energy supplies. What ought to escalate to a staggering finale doesn't; he has, quite literally, f***ed himself into the floorboards.

Musically, he needs stronger material. If he's responsible for anything, Bobby Brown has taken the raw energy of street rap and brought it confidently into the mainstream. Vocally – not that you could hear it tonight – it's the seamless fusion of black music archetypes (rap/soul/funk) that makes Bobby Brown so very right for his time but it's this roundly cocksure, supremely arrogant showmanship that sets him apart.

The closing strains of 'My Prerogative' sends the youth of '89 out into the Summer Of Lust. If only their parents knew. . .

DAMON WISE

LIVES

GUN/THE ALMIGHTY

Leeds Duchess Of York
CRITICS OF what can loosely be termed rock music would have had a field day with The Almighty.

From the opening 'Resurrection Mother', theirs was a set of age-old clichés – and any preconceived notions of machismo, seriousness and a void where humour should live would have been immovably reinforced.

On the positive side, they conjure a healthy mix of potent riffs and ferocious rhythms that maintain even the most disaffected listener's attention – though titles as ludicrous as 'Full Force Loving Machine' can only work if injected with a modicum of irony.

Gun are here to entertain, and you can be damned sure they'll extract a little pleasure for themselves in the meantime.

Their songs often start slowly, Mark Rankin's voice being barely a whisper, ascending gradually through guitar avalanches and soaring vocals to finish in a magnificent crescendo. 'Better Days' (the single) and 'Shame On You' demonstrate these qualities to the full, while 'Coming Home' employs a fragile harmonica with a gushing melody.

The album's title track, 'Taking On The World', is moody, anthemic and awash with intensity. And, blow me, if they don't allow themselves the luxury of covering Thin Lizzy's 'Don't Believe A Word'. If bands are performing Gun songs with equal passion in 15 years time, it would be no surprise.

IAN CHEEK

JAMES

Liverpool Royal Court
THERE'S A feeling of completeness with James these days.

Whereas the original quartet relied largely on bruising rhythms and frenetic, skittery guitars to underpin Tim Booth's vocal whooping, this expanded six-piece have set about sculpting a sublime, integral set of hymns from their village.

On this, the first date of the current tour, the band already have their sights fixed firmly on Nirvana. The first half grabs eagerly at its coat tails, with newer material as well as confirmed favourites – such as 'Scarecrow' and 'Johnny Yen' – vying for attention.

The new single, 'Sit Down', bounds along in seven-league boots, proving the quirkiness of yore to be still happily intact. Only now it's harnessed and fully focused, with Mark Hunter's ivories and Saul Davies' violin providing essential swathes of colour, allowing these taut anthems to breathe.

But momentum slips temporarily, and for 20 minutes James are ungainly and vulnerable. 'Whoops' attempts to stem the tide, its gargantuan beat unleashed like a Rottweiler on heat, and colliding head on with Larry Gott's scorching slide guitar. 'Riders' and the closing 'Folklore', though, collapse beneath their own tremors. Booth's plea on the former, "I don't want that poison in...", proves ultimately useless – it's already there.

Thankfully, the three encores restore a heady euphoria. 'What For' rouses the crowd to fever pitch,

which culminates with 'Stutter's chilling paranoia.

Throughout, Tim Booth lurches and contorts like an eerie puppet, whose master has just unearthed the dubious delights of Ecstasy.

But the strings are nowhere to be seen, for James have shrugged off the unfortunate shackles of their major deal and are contenders once more.

TIM PEACOCK

SCAREHUNTERS

Islington The Cave
SEEING A band at The Cave is the gig equivalent of Bullseye.

Within the venue's tacky confines you can see the latest aspirants to the rock 'n' roll throne and take home "a video of your favourite band for only ten quid" – shot in fabulous Technicolor by a cameraman who looks remarkably like the bouncer.

Tonight, The Scarehunters have travelled from Nottingham for the experience and, despite the Jim Bowen introduction, launch into their gabba-gabba-hey opening song 'Snakecharmer'.

Though another Poppies/Jesus Jones inflection on the white-boys-use-cut-up-dance-formula, The Scarehunters have developed their own version of Glitter Band rhythms. Over these their gangly frontman raps, and squeezes wailing tunes from the neck of his guitar.

'Save Your Soul' sounds joyously like the Colourbox 'World Cup Theme' and sends him careering across the stage doing a Chuck Berry duck walk, while 'Send Me All Your Money' could be a message to buy the 'fave vid'.

As the two flanking guitarists hit the mikes for yet another hey-hey-hey chant, it starts to get repetitive but The Scarehunters know they're here to get us sweating, and that's what they mean to do.

They finish with 'You're Upset', sarcastically dedicated to London yuppies and definitely one up for the Nottingham scuzzbags.

As for that ten quid video? Well, it's not quite time to trade in your '70s 'Glam Rock' compilation.

ROCKFORD

DAWN AFTER DARK

Shepherds Bush Opera On The Green
THE SADDEST thing about Dawn After Dark is that despite having plied their trade for longer than The Cult, comparisons seem inevitable.

There is one major difference – DAD's joyful grunge workouts come straight from the heart, all unwashed hair and encompassing headbands.

They open with 'Crystal High', a dramatic rush of hammy psychedelia with no traces of po-faced posturing.

Indeed, throughout such blistering cracks as 'Wild Wild Love' and 'Dead On Time', singer H and his band of scuzzbags' dedication to foaming, sweating inhibition goes down far better than a lecture in a fake American accent ever could.

They climax with the new single, 'Maximum Overdrive', a demented, screeching anthem delivered with the appropriate gusto.

Dawn After Dark may not be future messiahs but neither are they fashion victim rock. Awright?

CATHI UNSWORTH

Save De La's Danzas for me



LEE MAVERS and the sunburnt kids

Mary Scanlon

HAPPY MONDAYS/THE LA'S/INSPIRAL CARPETS/THE POP GUNS

Valencia Barraca Bar

YOU COULD really get to like Juan Santamaria. Every year he flies a clutch of UK journo and flashmen out to Valencia (temperature 100 degrees Fahrenheit and rising) to have a few drinks, meet his extraordinary DJ acquaintance Jorge Albi, have a few more drinks and, for those still capable, attend the Valencia Rock Festival, La Conjura De Las Danzas.

La Conjura De Las Danzas doesn't actually mean anything. Jorge, who thought it up, thinks it means "The Conjure Of The Dances", but then his English isn't too together. It's his obsession not only with British indie music but also, weirdly, the British music press that gives the proceedings their unmistakably surreal edge. As soon as everyone's off the plane, Jorge wants an interview. I was ready for the heat but I didn't expect the Spanish Inquisition.

He's also MC at La Conjura, cautioning the frisky audience to shelve momentarily their Andrea/Tracey preoccupations and give The Pop Guns, pretty girl singer and all, a cracking chance. They're from Brighton and have a slight celebrity factor in drummer Shaun Charman, who used to be in The Wedding Present. In fact, Wendy Morgan's wistful lyrics ('Landslide', 'Someone You Love') have a bit of Gedginess about them, although the three guitar putsch gets a bit wearing after a while – you've really got to be Blue Aeroplanes to carry off that caper. Nevertheless, an auspicious start.

With Shaun Ryder crippled by sunburn – rumour had it someone had Mickey Finn'd his Ambre Solaire with Spry Crisp 'N' Dry – it was left to Inspiral Carpets to be the Official Tour 'Lads'. Good blokes all, they utilised their minimal Spanish vocabulary of "una", "cerveza" and "grande" to heartwarming effect. They hit the stage after Machine Gun, a mediocre English rock combo who came to Valencia some years ago to appear in a talent contest and immediately scored a recording contract.

The Inspirals could do with luck like that; at the moment they can't even blag copies of their first single. But in their 'Inspiral Carpets – Cool As F***' T-shirts they did one of the speediest, jauntiest six song aperitifs imaginable. 'Whiskey' and 'Joe' saw the bar staff pausing respectfully in their nook just

underneath the stage to make wow noises in the direction of Clint Boon's Vox. The bowl-headed boy sure can play, and singer Tom Hingley provides a suitably mobile foil.

The La's flew straight in, looked pissed off and, as usual, let their staggering arrogance breeze through their songs. 'I Can't Sleep', the one with the 'Can't Explain' riff but better harmony singing, got a typical "nice one" from bassist John Power, and 'Callin' All', 'Knock Me Down' and 'Son Of A Gun' all moisturised the lips for the much-delayed La's debut album (to date: five producers, all sacked). But Lee Mavers claimed voice loss, or no access to decent lager or something, so the set was curtailed before they could get to the brilliant 'Looking Glass'. I suppose it's this impossibly perfectionist approach that makes them so wonderful. Whatever, they're revered to such an extent here that the new single, 'Timeless Melody', was released in Spain before Britain. Jorge's probably playing it even now.

Happy Mondays wound it up, somewhere around seven in the morning. Never very happy with the proceedings (anyone educated in Valencia's synthetic standards could possibly hazard a guess as to why), they played four songs during which they regularly scowled and snapped at each other. "We've got a f***in' sequencer", drummer Gary was reminded archly after 'Do It Better' was done extremely sloppily. 'Moving In With' wasn't a great improvement, although the groovers and grooves from local press and TV were visibly enchanted. It was only with 'Mad Cyril' that they started to gel, although Bez's languor and Shaun's sunburn agony (some genius would later suggest wrapping his fried legs in bandages, with the result that all the skin stuck to them; mega-ouch!) dampened Mark's consistently danceworthy guitar.

The night's last number was 'Wrote For Luck'. I'm not sure, but something in the air – the alcohol or the sticky paella we'd all been served for dinner – did a resuscitation number on us and, as a result, this song sounded astonishing and life-enhancing.

Appropriately enough, when Mark was congratulated afterwards, he couldn't even remember playing it. It was that sort of picnic: the real met the surreal, the legal met the dodgy and Happy Mondays remained oblivious throughout. Valencia, you were an experience.

DAVID CAVANAGH

Cool for Cats

YO LA TENGO/THE TELESCOPES/THE CATERAN

Highbury Corner T&C 2

THE CATERAN's scrawny noise pushes our mental energy until we can take no more.

"Don't want no more", they scream – although with the aural blurring qualities of their viscous guitar thrash it could've been almost anything. Was it about the Poll Tax? The 1992 Euro-alignment? Who knows. Like everything else, bar the wonderful 'Kitty Kitten', it's gratuitously ambiguous.

The new LP, 'Ache', is the epitome of The Cateran's essence. Their music is one gigantic headstrong surge of pain, a hair swilling, posture pulling force of noise that's ably backed up by some of the most impetuous drumming since Swans' Roli Mosiman.

Like The Cateran's apt album title, The Telescopes' very name defines them. Their music is the product of an inspired tunnel vision gazing backwards over the last 20 years of rock alienation.

Singer Steve has swallowed whole the Mary Chain's melancholy stage presence – the devotional lack of eye contact, the vacant audience rapport – and matched it with an attitude that says, Danger emotionally flayed youth at work.

The music's tempestuous stuff, each song a fossilised remnant of a previous teen crush. The opener, 'There Is No Floor' is the Mary Chain's 'Upside Down' without happy feedback, while 'Suffocation' is the dislocated jangling of The Birthday Party's 'Mr Clarinet'.

Only Yo La Tengo could surpass them and, paradoxically, only because they have so much to offer. Their recent album, 'President Yo La Tengo', suggests they can blend the husky tones of Reed (Lou not Jim) with The Miracle Legion's sense of tranquility. Tonight, though, they, er, suck.

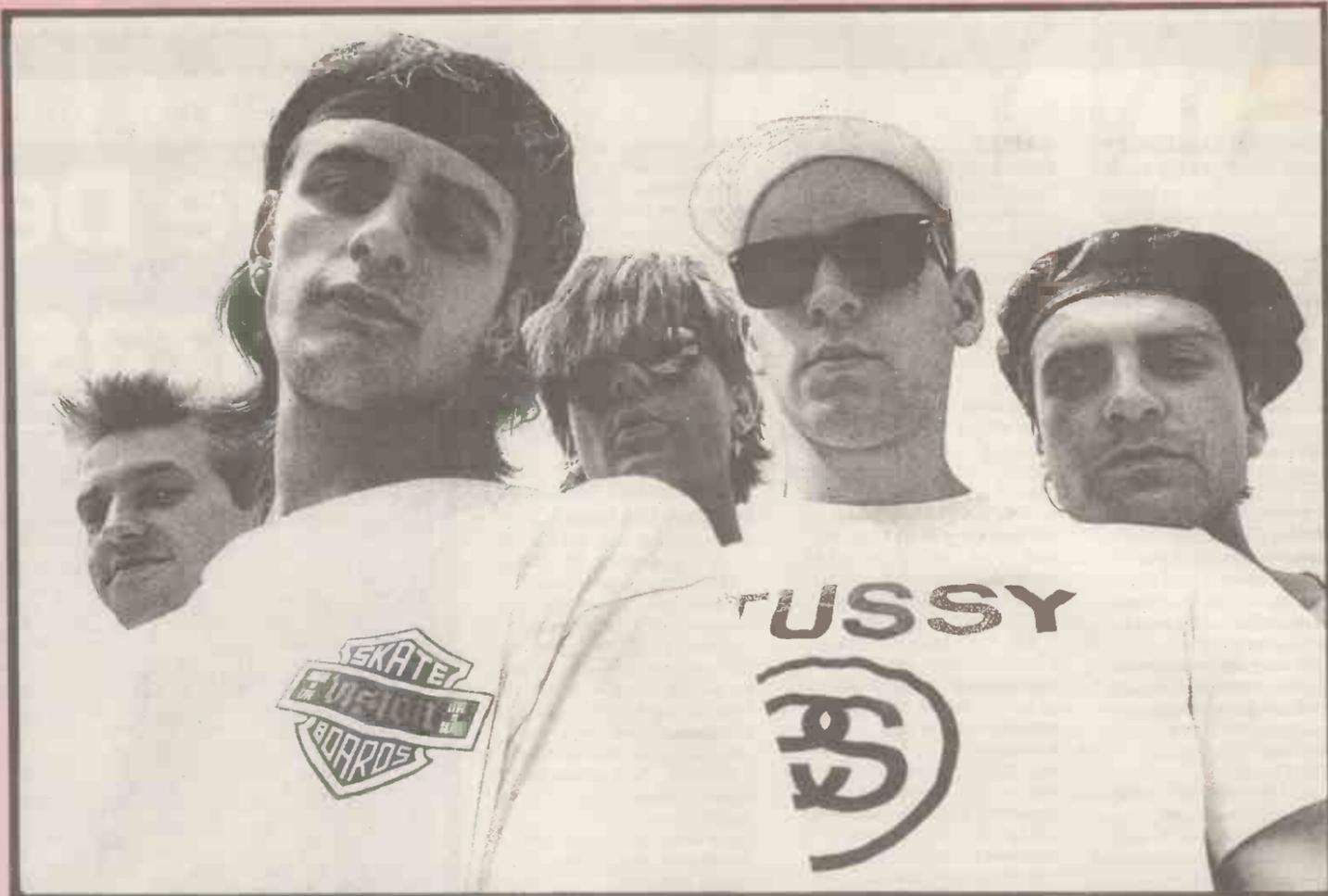
One song exists in a oxygen tent filled with a stagnant, stomach turning bass belch, while drummer Georgia Hubley's horsey vocals are lost behind Ira Kaplan's Dylanesque rambling.

It's apologetic, too close to the real thing and too rooted in the treadmill of folkland's guitar myth to offer any salvation. So that while Yo's 'Drug Test' – with its "I wish I was high" lyric – is suitably apathetic, it is far less attractive than anything by those masters of apathy, Dinosaur Jr.

Three revisions of the past, but only The Cateran's holds any hope for the future.

SAM KING

Are Jesus Jones making the most subversive pop music since the punk era? Ron Rom investigates the implications of their sonic hurricane. Pic by Ed Sirrs



THE STARDUST COWBOY

HERE COMES the noise!

A metal hurricane made up of layer upon layer of mutoid guitar riffs, deranged hip hop beats, snarling vocals — all driven by a blatant disregard for convention.

This is a noise you could drown in, the sound of the holocaust exploding from your speakers.

It fills every molecule of space with uncontrollable energy which threatens to claw your ear drums and zap your brain irreparably.

The question is, Can you dig it? And the answer is, Yes. In fact, you have already — in the shape of Jesus Jones' highly volatile 'Info Freako', the most outstanding and original debut of the year.

It burst into the Top 50 like a radioactive satellite into a stagnant ocean, taking everyone by surprise and combining nihilistic punk attitude with the dance vitality of hip hop in an innovative pop groove that overloaded the body with static.

It was chaos '89 style and it was extreme enough to swell Jesus Jones' gigs from unpopulated nights in small clubs to sell-outs at the University Of London within two months.

AT TOWNHOUSE Studios, in London, Jesus sits behind a production desk with his black beret fixed firmly on his head, looking like a terrorist.

His suspicious appearance has already caused problems. He was once mistaken for a Guardian Angel on the London Underground and followed home.

And, while on tour in Leeds, a childish game of water pistols in a hotel lobby brought the town centre to a standstill when a passing squaddie mistook the pistols for real guns and reported it to the police. They staked out the hotel for an hour before moving in and seizing Jesus as he walked out of an elevator.

But, talking thoughtfully about Jesus Jones, the man is actually very mild-mannered.

They are in the studio laying down tracks for their debut album — planned for September — with Craig Leon, who has produced Blondie, The Ramones and The Primitives in the past.

Was he surprised by the success of 'Info Freako'?

"No," he says with a touch of self-belief that could be mistaken as arrogance. "It seemed like a long time for us but when it went into the charts at number 50, I thought, Wooh.

"But after a few days I thought, Yeah, this should be here, it's a great single and, Yes, it is better than records placed higher in the charts."

Part of 'Info Freako's' success lies with its ability to prise open the usually conservative Radio 1 daytime airwaves. This is where having the support of EMI (via Food) rather than Rough Trade becomes more than useful.

"I'm under no illusions about the benefits being signed to EMI can have and, after all the good reviews, EMI made it their priority single — so it meant they pushed the single harder than any other single."

CRITICS ARE already speculating that Jesus Jones may find it hard to live up to 'Info Freako'. But the new single, 'Never Enough', should blow all these doubters away.

It's a more traditional rock record than 'Info Freako' but it still speeds along at 100 mph. Ramones-like riffs slice through Jesus' growling sneer, which sounds like John Lennon being eaten by John Lydon.

There's a delicious pop hookline working away underneath a spiteful chorus of "So you wanna be happy", and it should throw blank minds into disarray.

"The whole point of 'Never Enough' was to release something that was completely different from 'Info Freako' so that there could be very little comparison between the two.

"It reflects all the stuff I listen to. There's nothing unusual about me but I do think a lot of bands say to themselves, This will be our overriding theme and we will go for one goal, which is exactly what I have tried to

avoid."

Why do you think so few rock bands are willing to take notice of hip hop's influence? There seems to be an almost Luddite refusal to accept sequencers.

"You'll find that they will occasionally dally with it and I find that quite offensive. I was talking with The Wonder Stuff's drummer and he was extremely against any form of technology altogether.

"He hates it all and yet, on their album, you'll find a song with a very strong hip hop feel to it.

"But it is all dalliance. Ciccone Youth are another example, where they seemed to be drawing attention to themselves just because they were using hip hop — but they didn't think, Let's try and do something with this... it was all treated like a joke.

"At the same time, we've never had this thing where we went around saying, We are wonderful, we use technology — that's bollocks."

Are you an obsessive?

"Oh yeah. Totally, that probably reflects in a lot of songs, especially 'Broken Bones'. In the past, it has led me off in some very bad directions. Once I stopped being so obsessive, I became a lot more open to new ideas."

PART OF Jesus Jones' charm is that they manage to capture that moment before everything implodes.

They seem to hover on the edge of total destruction but, at the same time, their sound traces back the history of rock and pop.

The remixed B-side version of 'Never Enough' is absolutely AWOL — a complete wipeout that is as raw as any contemporary sonic experiment.

The songs themselves deal with the darker side of the human psyche — Jesus occasionally sounds like a schizo.

"I think most people are interested in that, and I think it's easier to be original with negative themes. I watched *Stardust Memories* last night, the Woody Allen film, because that's what inspired 'Never Enough', and the whole point of the film is that mankind cannot be content because you're constantly putting up new obstacles.

"No matter how much you achieve, or how content you are, there will always be something else.

"In my opinion mankind was never meant to be happy. You just can't do it and, to me, it's important that you face up to the realism of the world."

Jesus Jones are in keeping with the madness of the modern world. They reflect the speed at which we live and our thirst for a wide-ranging draught of culture.

This reveals itself in their short live sets but, unlike most of today's careerists, they show a healthy disdain for the codes of competitive thinking.

They have also been allowed into the system and are attacking it from within — unlike Pussy Galore or Sonic Youth who remain worthy but almost token distractions rather than genuine alternatives.

Which begs the question — are Jesus Jones a subversive act?

"Realistically, no. That bugs me. I feel duty bound to change that — there are some things that I feel I should say that would make us more than a standard pop package. At the same time, I don't want to end up like Simple Minds.

"Anything The Clash did at the end of the '70s, well, that's dead and buried. But I'm sure there are still ways of saying something without boring people by ramming messages down their throats.

"Musically, I can't really give you an answer to that one because, as soon as you think, Hey, this is being subversive, then you're finished. Because if you do something for the sake of being subversive, you'll fail because people will see through it.

"The last subversive age was punk, but that's why I think Lydon left — you know, when the Pistols started courting controversy for the sake of it."

At the moment, it looks like Jesus Jones are the closest pop music has come to being subversive again.

A large smile sweeps across Jesus' face.

"We'll see, we'll see. I intend to take it further, if I can. All I can do is take from the people around me. I don't think our records are subversive at all because I put them alongside Big Black and I think, I've still got a long way to go."

ANY OLD IRON.

YOU HARDLY notice the nose.

That "enormous great hooter" a schoolboy Pete Townshend swore he'd defiantly push "from every newspaper in England" is now such a familiar part of rock's furniture you wonder what all the fuss was about.

These days you notice the pigtail.

Given his greying and none too luxuriant locks, Townshend's pigtail is one of the least necessary accoutrements in modern hair care. But it does at least tell us that the gent sitting here in his plush hotel suite, elegantly attired in a gun-metal grey silk suit and equally understated black polo-neck, is no mere commissioning editor for the publisher Faber & Faber on his day off.

He is an elder statesman of rock. More precisely, he is the Godfather Of Punk, the Thinking Man's Rocker, the Schnozz That Smashed A Thousand Guitars. And he's telling me about his darkest day in The Who's dark age of 1981-82 when he tried to deny to himself that the legend had long outgrown the music and the band could barely creak through the motions.

"It's such an awful story," Pete laughs ruefully. "I became so utterly disenchanted with The Who. They really were pathetic in their last days — a dire, shadowy, awful, money-making desolate dinosaur. Dinosaur is just too high a term. Just f***ing awful."

"It was a dispiriting experience playing this tired set of songs; this set that advertisers insist on being played on American radio stations because they were the only f***ing songs that people would respond to. We'd given up on our own history."

"So we just trotted out 'Baba O'Riley', 'Won't Get Fooled Again', 'Who Are You', 'Pinball Wizard', 'My Generation' — and dragged them out to six minutes each. So we'd be playing maybe ten songs in a two-hour show and at the end it would be a half-hour version of 'Summertime Blues'. It was just miserable for me."

"One day, after a show in some big Swiss town, I just couldn't stand it any more, so I took a car to Berne, checked into a hotel, but just couldn't be comfortable there."

"So I had this old army greatcoat, a bottle of brandy and a Swiss army knife, and I went into Berne and started to walk from about 11 o'clock at night to about five in the morning. I hopped over a fence and found this bunch of caves, where I went to sleep. Next day I got up and was brushing myself down and a guy on a bridge shouted, 'You must get out of there. I thought he must have thought I was a tramp.'"

"So I went back to the hotel and said, 'What are those caves?' And he said, 'Those are the famous bearpits of Berne!' I said, 'But there weren't any bears.' And he said, 'That's because this week the bears are taken away to be deloused. So what kind of bears are they? Big, black grizzly bears!'"

"I would have died! Torn to pieces. What a great way to go! I was going through this nihilistic, suicidal period and I felt really, really cheated. I felt my destiny was to live... and it was very irritating!"

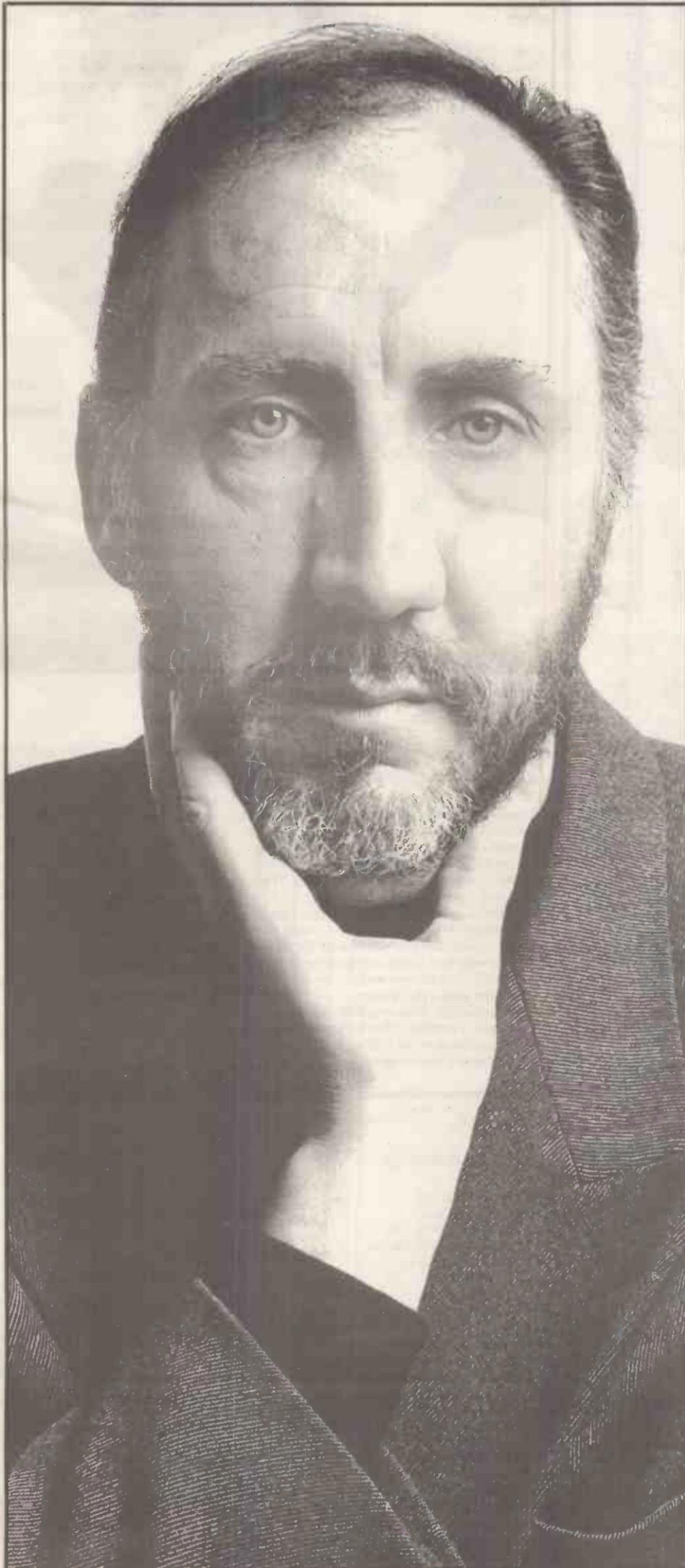
RIGHT NOW, Townshend claims The Who are "creatively, clinically dead". Consequently they can return to the lucrative US stadium circuit after a seven-year split knowing they have no pride left to lose and a lot of money to be gained.

"What they're looking for in America is context," Townshend asserts. "They want to understand why rock 'n' roll still matters, why it's such a part of American life."

"It's a part of high commerce — advertisers depend on it, they can't sell half the products they want to without rock 'n' roll music. 'Won't Get Fooled Again' is a necessary part of the commercial institution of America."

"So I thought The Who's 25th birthday shouldn't just slide by in

The Who are "creatively dead" but they're back on the road again. On the other hand, Pete Townshend has just released a new solo album and is very much alive. Mat Snow mulls over the contradictions with him. Happy snap by Steve Double



PETE: "I was the first person to claim that rock music was art"

America like it did in the UK — Oh, they're 25 years old. Who gives a f***? I should really work at it — this is my life.

"OK, so I've got a nice little house and a nice little car and a nice little boat and some children at university, but do I have to turn my back on all that stuff? Don't I owe it to fans of the band and people who grew up with the music? And if I owe anything, what is it that I owe?"

"First of all, I owe it to myself that the material is kept as alive as possible and the 25th Anniversary should encourage retrospectives of our work and acknowledgement of it as Art."

"I think I was the first person to claim that rock music was art and I've always believed it implicitly and passionately. It is a living art, as important to me as a good book, the theatre, cinema, ballet — and often much more important. It's not pomposity or pretentiousness, it's a statement of fact."

PETE TOWNSHEND's new solo album is likewise of an improving nature. Adapted from the 1958 children's fable of the same title by Poet Laureate Ted Hughes, 'The Iron Man' addresses themes that Pete has tackled before.

"The thread that connects 'Tommy', 'Quadrophenia' and this is that they're all about childhood," he explains. "All good rock 'n' roll is music that appeals to the essence of the human soul, which is not the baby or the adolescent inside you but the child. If there's any kind of interesting struggle that goes on in adolescence — when we start to wear blue jeans, try and drink too much beer, smoke cigarettes and learn how to stand properly on the street corner — what we're trying to deal with then is what we want to drag from childhood into adulthood."

"For a lot of people in the modern world, adolescence is a long, drawn out thing. I was still suffering from or enjoying adolescence when I was about 26, maybe even 30."

"It's only recently that I've felt I've discovered what really makes good rock important to me. I loved it so much. The first R&B records I played completely, utterly transformed my life."

"What makes it rock for me is it has to go straight in and make me shudder. The last record to do that for me recently was 'Stand' by REM — a f***ing great song, a classic."

"Another time was in the States watching MTV — and this is really off the wall for me cos I'm not a heavy metal fan — but it was hearing Guns N' Roses' new record. I heard the guitar player, and I thought, 'This guy is a f***ing genius, an absolute quantum genius — and there he is in the video knocking back Jack Daniel's. That's one of the great contradictions of rock.'"

AND SO back to another — The Who performing 'My Generation' ("Hope I die before I get old...") in 1989. So what else will they do?

"Roger wanted to do The Everly Brothers' 'Love Hurts' just with two guitars, and then he said, 'Let's do that song from 'Who's Next', 'Too Much Of Anything' — he loves this silly little song. So we started but it wouldn't gel, so to make it work we had to gaze into one another's eyes like the Everlys. He laughed awkwardly because our eyes don't often meet in conversation," Pete chuckles.

"I've been saying to Roger for years, 'If you want to go out and tour, go on, — you could be a millionaire, making more money going out as The Who than you've ever made in your life. But he's very religious about it — Oh no, it wouldn't be the same, Pete...'"

"The relationship between Roger and I is the same as when I first met him on the stairs of Acton County Grammar School and he was in the year above — a lout with a guitar. I was 13 and John Entwistle and I already had a group. There were three groups in the school and we were just one of them. Three snotty-nosed schoolkids with mashed potato on our lapels!"

"When we gather together today, that's what we feel. Nothing has changed!"

ALBUMS

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

PREVIEW

A fast-forward look at four expected vinyl highlights in July



BEASTIE BOYS: second album on its way

BEASTIE BOYS 'Paul's Boutique' (Capitol)

THE IMMINENT release of the second Beastie Boys album, 'Paul's Boutique' is bound to herald open season for the more fickle converts to De La Soul's Mothers Of Invention collage technique. This patchwork quilt of a record will invite direct comparisons, but once fully digested, 'Paul's Boutique' emerges as a serious contender for any albums of the year short list.

While inevitably lacking the shock-of-the-new value of 'Licensed To Ill', inventiveness abounds, particularly on the sharp rap of 'Shadrack' and the witty 'Egg Man', which employs a tape loop of the music-to-stab-to from *Psycho*. AH

THE POGUES 'Peace And Love' (WEA)

RATHER MORE cynically titled than the previously mooted 'Love And Peace', The Pogues' fourth album looks like being the best and most diverse yet.

The taster 45, 'Misty Morning, Albert Bridge', is a fine lament in the tradition of 'A Pair Of Brown Eyes', but it looks like being the most staid and unadventurous song on the record.

Far more interesting are the West London panorama of 'White City', the orchestrated jazz à la Buddy Rich of 'Gridlock', the frenetic 'Gartloney Rats' and particularly 'Down All The Days' - a quite wonderful song sung straight by MacGowan to what sounds like REM with Steve Wickham of The Waterboys on fiddle.

While live shows tend more and more to disintegrate, The Pogues on vinyl just get better and better. DC

VARIOUS ARTISTS 'The Bridge' (Caroline)

WIDELY REGARDED as one of the most influential figures from the last two decades, Neil Young is the subject of this compilation where a bevy of contemporary stars cover their favourite Young songs for charity.

Named after the Bridge Project (run by Young and his wife to help children suffering from cerebral palsy), 'The Bridge' has Sonic Youth homing in on 'Computer Age' from the 'Trans' album - certainly one of the worst songs Young ever wrote - and Pixies tackling 'Winter Long' - one of his best and a version that the band themselves regard as their best ever work.

As for *Psychic TV*, their 'Only Love Can Break Your Heart' is surprisingly reverential to the original, with no evidence of tabs being jacked anywhere remotely near the session. Dinosaur Jr, meanwhile, get bitchin' on 'Lotta Love', a country ditty from 'Comes A Time'. With this plus Nick Cave, Soul Asylum and Bongwater, 'The Bridge' is a rare item: a tribute album that succeeds through not trying too hard. KC

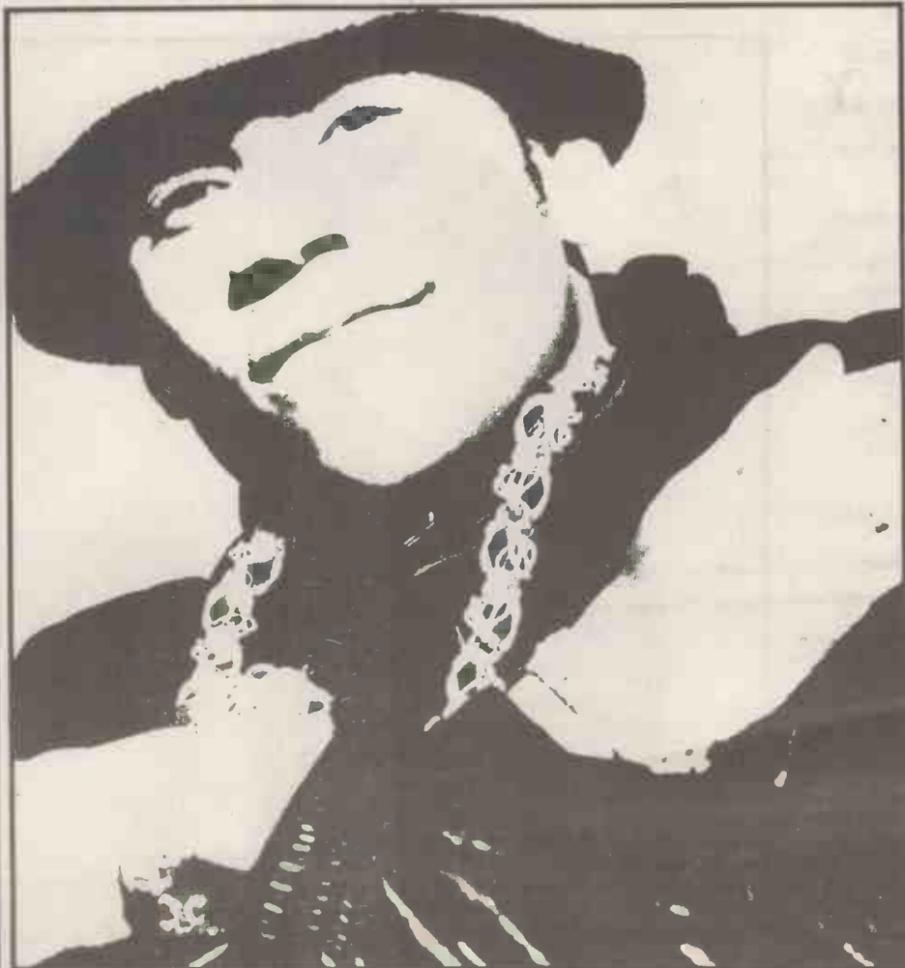
WOLFSBANE 'Live Fast, Die Fast' (Def American)

POSSIBLY THE greatest British metal album of the decade, 'Live Fast, Die Fast' is, as the song goes, a killer debut. Cut hard by Rick Rubin, Wolfsbane rip it up like a wild post-Slayer hybrid of AC/DC and Van Halen.

'Manhunt' is sheer mania, 'Fell Out Of Heaven' is raw sex, and 'Tears From A Fool' is a bleeding heart 'power ballad' (or so says Rubin).

The most playable Def American release to date, 'Live Fast' is the state of good-time rock 'n' roll at the turn of the '90s. Greasy, loco - brilliant heavy metal. PE

The art of being un-Cool



LL COOL J: no more Mr Bad Guy

LL COOL J 'Walking With A Panther' (Def Jam/CBS 46511/CD) **

LL COOL J was the meanest muscle-bag to swagger out of the violent, paranoid subways of hip hop. All mouth and trousers, his sharp raps were the sounds of a hunky King Kong beating his chest. He was badder than bad until he squealed like a sippy teabag, 'I Need Love', and then his credibility faded.

Not that LL worried - that first hip hop ballad made him enough money to buy all the rope chains in Fort Knox. But with De La Soul, Public Enemy and Tone Loc steering the badship hip hop to new waters, he is now left to look like yesterday's hero.

Unfortunately, 'Walking With A Panther' confirms LL's decline. That streetwise, bad young mother that ran riot in 'Bad' has now vanished into a better neighbourhood, but LL

tries to kid us into believing that he is still the best rapper in the universe and that he has got a big old 'chunk' (and I don't think he's talking about Pedigree Chum ladies).

That said, 'Walking With A Panther' is hip hop at its most polished and refined, made for mass-acceptance with 'Jealous', 'You're My Heart', 'One Shot At Love' and 'Two Different Worlds' all trying to be this year's 'I Need Love'. It's lover's hip hop at its tackiest, with sickly sweet raps rating high in the cringe count. Elsewhere, LL's romantic tendencies present themselves in lyrics like, 'Tina's got a big old butt'. I'm sure Tina will be more than pleased about that.

The excessive urban madness that made LL Cool J so threatening has been sacrificed for minimalist rap that makes 'Walking With A Panther' bland, predictable and safe.

RON ROM

THE CLAN 'The Roke' (New Alba Recordings Tartan 1) ***

THE CLAN is a sizeable collection of musicians assembled here to help folk archivist Colin Blakey illustrate an impressive cross-section of Celtic music. Or "Keltic", to go by the sleeve notes.

Add to this that "roke" is Scots for "rock" and Blakey, plus several other Clan members, once thrashed their days away in the late (it would seem), great (unquestionably) We Free Kings, and it's clear that this is more than just another trad folk album.

Blakey is credited with lending The Waterboys their recent folk bent but the purer orientation on 'The Roke' is a lot more convincing. His musical travels through Keltic lore are anchored from

Scotland but embrace Ireland, Brittany and Galicia in north-west Spain. That none of it ends up contrived or disjointed is proof of Blakey's understanding and love for these tunes.

His own compositions, such as the gently powerful 'The Hermit', sit comfortably next to the trad arrangements.

Sadly, Robert Burns' 'Ye Jacobites By Name' receives a drab, one-dimensional vocal treatment from Lucy Johnstone, but any album that employs 'The Cameronian Rant' is on the right lines in my book.

KEITH CAMERON

ID UNDER 'Genericide' (Walkthruyre WTF 1742) ***1/2

ID UNDER, like Impulse Manslaughter, are a Chicago

band poached from Underdog, whose less structured approach they found awkward.

'Genericide' is decidedly post-hardcore, and a strong bid for attention from America's mushrooming underground public. It's all pointedly political.

ID Under's greatest forte is their lyrics, which contain enough imagery and uncompromised anger to justify the music's aspiring overdose. "I woke up early/And my city had a cramp/So I sent in my police and put a stop to that" ('I'm A Nation') provides a particularly potent soundbite.

'Genericide' may suffer from the usual problems of stylistic limitation, but its anger is real enough. No masterpiece, but certainly a generic contender.

RALPH TRAITOR

BIFF BANG POW! 'The Acid House Album' (Creation Crelp 046/CD) ***

THE FAMILIAR beef on last year's summer of lurve had it that the only true psychedelic soundtrack was a 12-string glissando draped in romantic mist - none of that disco rubbish or enjoying yourself.

So as the dance craze still shifts vast units of vinyl and brain cells, trust Alan McGee to come up with the last word in irony: a Biff Bang Pow! compilation album with not very much Acid House on it.

What with the hand-painted and decidedly cosmic sleeve, 'The Acid House Album' is laughing-boy Alan at his irrepressible, teasing best.

Biff Bang Pow! may or may not be finished, but they were always a thing of the past. While McGee's signings strayed off the nostalgic straight and narrow, deluded with ideas of progression and other such heresy, only Biff Bang Pow! could remain true to his ideal because they were always the joke. They never had to live up to anything except McGee's Rayban-framed view of rock history.

This album riffs the BBP! vaults and reminds us that, had McGee's voice not been so relentless in its preachy tones, his band might well have been up there with his prodigies.

Certainly, he had the songs, no matter how familiar. 'She Never Understood' combines the chord structure to 'Knockin' On Heaven's Door' and a feisty riff to full effect, and 'The Beat Hotel' is the last word in "dreamy". The only new song, 'The Girl From Well Lane', sees Alan in balladeer mode.

A lack of pretension is something Alan McGee could never be accused of but in Biff Bang Pow! he could be himself, and the results were blessed with a certain charm.

Come what may, there will always be one band on Creation.

KEITH CAMERON

CORPORATION OF ONE 'Black Like Me' (Desire LUV 3) ****

CORPORATION OF ONE is the brainchild of leading NYC producer and DJ Freddy Bastone. It's a controlled vehicle, moving from one dance style to another.

'Vanessa Del Rio', the opener, is a tropical, topical tribute to a South American porno queen - sensible, sultry and so calculatedly catchy that you can but admire Bastone.

'Concrete Jungle', an able hip hop track, overlays its cool groove with an excellent rap, the bouncy beat being irrepressible. 'The Prayer' is the House offering. Once again quite restrained and removed from heavier treatments, Bastone plies his groove carefully, with a circumspection that lends strength to the material. 'So Where Are You' is more House, more energetic but somehow pedestrian.

Soft Cell's 'Bedsitter' is revised intelligently, making way for reggae and jazz moods. Bastone has gone out of his way to prove his versatility and he backs up his ambition with what amounts to a one-man sampler.

For scope and feel, 'Black Like Me' is hard to knock.

RALPH TRAITOR

EDITED BY ANN SCANLON

ALBUMS

CASHMEAT

'Cashmeat'
(Deaf Mute Records ADM 3975) ***1/2

HOLLAND'S SOGGY lowlands have never really thrown up great melody merchants.

From the godlike Ex and their pulverising rhythm machine to Gore's sonic discord, the Dutch have never really entertained notions of the *tune*.

Cashmeat fit neatly into this tradition. Their self-titled debut harnesses some of the crazy energy that they burn onstage, but gives the songs a more structured rap.

Supercharged by a dynamic rhythm section that tackles the most awkward of time changes while spitting death with the mere nod of a head, Cashmeat grab the most spooky of middle eights before soaring off again.

Their three year history has seen them struggle valiantly against both the closed shop of Holland's politico-only squat scene, and the trad club circuit's Yankophile leaning.

The slow burning spark of frustration has lit the danger fuse. Guitar dischords clash with throat-ripping vocals and lead guitar licks. A manic cover of Peter Hamill's 'Nadir's Big Chance' beats the crap out of the original.

Cashmeat sure as hell know how to rock without the rule book.

JOHN ROBB

MR BIG

'Mr Big'
(Atlantic 781 9901/CD) ***

GIVEN THAT they're named after the famed cut from Free's benchmark LP 'Fire And Water', it follows that Mr Big are, as Free were, a trad heavy rock power trio plus vocalist.

Based on America's West Coast, Mr Big qualify for the dubious title 'supergroup' by merit of the reputations that each band member carries into this new project.

Eric 'Babyface' Martin was a renowned solo vocalist who might have stepped into David Lee Roth's yak-fur boots were it not for Sammy 'Voice Of Redneck America' Hagar; Billy Sheehan played bass in Diamond Dave's band on 'Eat 'Em And Smile' and 'Skyscraper'; Pat Torpey has been session drum hand for numerous SF acts; and Paul Gilbert emerged from Racer X as another of Metal Blade supremo Mike Varney's precocious guitar killers.

Incredibly, they've contrived to sound like a band. Egos shelved, Mr Big play a streamlined, elemental, thumping stadium-eating rock, like some post-Van Halen Bad Company.

Gilbert scribbles future shock graffiti in some of the big open spaces but as a whole Mr Big's debut recalls the slow one-axe stomp and sex(ist) grunt of the early-to-mid-70s.

'Take A Walk' is an obvious, chewy goosetep, 'Addicted To That Rush' is adolescent spoof metal, but 'How Do You Do' and 'Big Love' (?) prove Mr Big subtler than the last pea-brained Whitesnake album.

And if Martin's voice yelps a little under the strain of the louder riffs, it's nevertheless gratifying that this great voice should soon be widely recognised via a band born unto America's hugest arenas.

PAUL ELLIOTT

Ghost town gloom

ED KUEPPER

'Everybody's Got To'
(Capitol EST 2099) ***3/4

"THEY'RE NOT. . . really there." Ed Kuepper's parting words on this album form an odd valediction, rather like a half-heard voice telling you not to worry, it was all a dream.

Despite his traditional, acoustic-backed brand of everyman rock 'n' roll and the facade of a fair dinkum Oz geezer, Kuepper's weird song world is one of half light and half illusion.

This is the stuff of assassinations in anonymous rooms where, despite the prosaic presentation, the characters are always haunted. 'Everybody's Got To' is the ghost of rock's staple currency, where the motels and the booze become not so much reassuring as spooky.

Kuepper's spectral mood is accentuated by his nasal voice and the laconic way he draws out platitudes - 'Everybody's Got To' ('Be with somebody'), 'No Skin' ('Off your nose') - stacking a welter of menace behind glib phrases.

'Too Many Clues' is propelled by a chord progression that feels as if you're swiftly moving your car up through the gears. But Ed isn't staging a rock 'n' roll road party and, as he strains to scan on the couplet "Remember, chance is not on your side/So you walk out among the ruins like a spring bride", the feeling of resignation returns.

As with Edmund's previous two solo albums ('Electrical Storm' and 'Rooms Of The Magnificent') here he colours his guitar music with a rampant horn section, belting out riffs like the parping fanfares employed by Teardrop Explodes. Despite the horns' superficial jollity, in Kuepper's world they sound like music from a deserted fairground.

So, Ed's music is hardly a fountain of cheer but then neither is life. Kuepper is a master in painting moments of half-hearted despair and heavily tempered satisfaction, a compelling writer of dog-eared, sad little sketches.

If 'Everybody's Got To' has a failing, it's in not making a significant departure from his other solo albums. But perhaps a sonic evolution would imply hope. And in Ed's blighted diner that wouldn't do.

ROY WILKINSON

ANDERSON, BRUFORD, WAKEMAN & HOWE

'Anderson, Bruford, Wakeman & Howe'
(Arista 209 970) ***CLOSE TO the Yes, very close to the Yes. There are times when you wonder whether this isn't some colossal Yes *Tap* send-up, perpetrated by the four guys who set up the prototype.

But it's so flagrant, so unashamed and done with such evident enjoyment that you can't help but marvel at their audacity.

Sure you can criticise it for all the things Yes got derided for a decade ago - the monstrous classical pretensions, the flowery pink prose, the pompous, overblown solos. It's all still there in glorious '89 technology. Updated but unmistakable.

Jon Anderson has jumped back into the bubble with adolescent enthusiasm, his voice swooping and soaring with that thin purity which befits the fairytale ideology of his lyrics. The album is littered with his little anthemic chants followed by bursts of grandiose music.

The only other member of the quartet to have kept himself match fit all these years is Bill Bruford, who does more than anyone to ensure that the album maintains a contemporary rhythm without having to resort to a drum machine. Howe and Wakeman simply provide their timewarp trademarks whenever they are required.

They only come unstuck when they venture outside the strict formula, like the horrendous latin dance song on side two. It's not as adventurous as the brighter moments of '90125' but infinitely preferable to the turgid era of 'Tormato' and 'Drama'.

Marillion are going to have to shape up.

HUGH FIELDER

BREATHLESS

'Chasing Promises'
(Tenor Voss BREATH 7) ***

BEAUTIFUL AND ethereal are words usually used to cover a multitude of sins. However, when applied to Breathless they only begin to sum up what has been forged on this, their third album.

Despite gathering praise from abroad, Breathless have been ignored at home. Which is a mystery, since they offer everything the sensitive crave.

'Chasing Promises' treads through fantasy land with trained steps and has enough guts and depth to blow away clouds of whimsicality.

The opening track, 'Compulsion', propelled by shimmering guitars and Dominic Appleton's yearning vocals, entices you into a fascinating world.

Although the pace is sometimes melancholy, as on 'Better Late Than Never', there is always a searing beauty about the pain. In a Breathless nightmare you always know that dawn's brightness is never far away.

Breathless are a kind of missing link between the rich fantasies of the Cocteau and Bunny-men of yore, and the more savage hedonism of the Loops and Mary My Hopes of today - a softer, delicate psychedelia, and a pleasure to behold.

CATHI UNSWORTH

TED HAWKINS

'I Love You Too' (PT PTLP008) **

FOR TED, singing the blues means never having to admit you're happy. Something which potentially makes Ted, himself a former gung ho total loser, ex-con, beach bum, wino and money squanderer, one of the most accomplished bluesmen ever.

Spurred on by the phenomenal success of his two solo 'busking' albums, 'I Love You Too' is Ted's bid for the rewards of life in the big league, an album that sees

him standing shoulder to shoulder with real moneyspinning bluesmen like BB King.

His preoccupation with success and its rewards is abundantly evident here. Titles like 'Dollar Tree', 'I Ain't Got Nothing Yet' and 'Ladder Of Success' only serve to emphasise the man's new found enthusiasm for financial gain.

The last song sums up his mood best. "You've got to finance somebody so they can push somebody," he declares.

Hawkins is wasted here. His

hugely original hoarse, coughing voice, normally the centerpiece of his material, is quashed, dulled by the plodding leadfooted (as opposed to Leadbelly'd) white boy blues.

There's none of his former spontaneity, none of the joy of 'Natural Comb' or 'Watch Your Step', just the thought that in blending his blues to the natural sound of money, he's sacrificed everything that originally made him.

The only real sadness here is in the ears of Hawkins' devotees.

SAM KING



STEVIE RAY Vaughan: playing for time

A small step for mankind

STEVIE RAY VAUGHAN AND DOUBLE TROUBLE

'In Step'
(Epic) ***1/2

AS A musical style, R&B has never exactly leant itself to wild bursts of innovation and experimentation; but if anyone could push back the often rigidly defined borders, Stevie Ray Vaughan was the man to do it.

And this leads straight to the dilemma of 'In Step', the bluesmeister's fifth LP. As a body of work, it is still the most modern and exciting representation of the genre you'll find today, and yet there are parts of it which suggest Vaughan has hit auto-pilot.

'Soul To Soul', the previous studio album, saw Texas' own guitar hero heading off at several intriguing tangents, and when he was playing it dead straight there was still plenty of muscle to carry the more traditional R&B tunes with conviction.

On 'In Step', numbers like the opening 'This House Is Rockin'', 'Let Me Love You Baby' and 'Scratch 'N' Sniff' seem to have lost a little of the crunch, howl and grind that characterised Vaughan's heads-down boogie appeal. The sound is somehow cleaner, more sanitised and, consequently, some of the drive is lost.

That aside, Vaughan is still one of the most listenable guitarists around, blues or

otherwise. His distinctly idiosyncratic work on the hard, shuffling 'Tightrope' or the immaculately constructed 'Wall Of Denial' is unrivalled in feel and direction. Barely a gap is left unplugged by his long, sustained loops and delicate little fills - the joy of Vaughan is that, like Jeff Healey, he plays the crap out of the thing and doesn't just tease. And let's not forget his voice - deep, rich and full of the soul that the best blues demands.

The sound is now fully fleshed out with piano and occasional brass in addition to Vaughan's redoubtable rhythm section, and 'In Step' still has one surprise up its sleeve. The album closes with the brow-soothing swoon of 'Riviera Paradise', a slow, lengthy guitar and piano workout that proves just why Vaughan is to the guitar what Nureyev is to ballet.

If you can't get off on this, you ain't got no soul.

It's been said that if SRV was English and was playing on the hoary old pub circuit, nobody would take a blind bit of notice; which is irrelevant. This is a dyed-in-the-wool Texan with America's most potent roots music coursing through his veins, and the way he interprets it is undoubtedly special.

If he's become a little complacent, then just be thankful that it's still way above most other people's best.

NEIL PERRY

ALBUMS

PLAY
BACKA look back at June's
essential albumsTHE BEATMASTERS
'Anywayawanna'
(Rhythm King)

IF THERE'S one thing The Beatmasters can be credited with, it's the return to form of PP Arnold, whose blazing larynx breathes fire into a mellow 'Burn It Up' (remixed drastically and successfully) and the sultry 'Make Me Feel'.

More than any other comparable UK act, The Beatmasters have learnt a few lessons from their chart successes, and the resulting fusions of hard beats/hard melody cross credibility barriers with ease. DW

THE CATERAN
'Ache'
(What Goes On)

WHEN THE Cateran blaze through Hendrix's 'Love And Confusion' it's as apt an instance of guitar-fixed grave-robbery as Hüsker Dü's 'Eight Miles High'; they know exactly what they're doing.

The Cateran are like nothing else from these shores and can now stand proudly with the New World's finest. KC

EDWYN COLLINS
'Hope And Despair'
(Demon)MORDRED 'Fool's
Game' (Noise UK NUK
135/CD) ****½

LIKE THE great yet ignored Blind Illusion (currently on hold and seeking out a drummer), Mordred create Bay Area metal with a difference; to wit, they don't ape local heroes Exodus and Metallica.

Mordred are rooted in thrash but also in funk. Freakish, furious, melodic, Mordred are closer to Faith No More than Metallica and are as startling as both. 'Fool's Game' is their debut, an eclectic set, but idiosyncratic in spite of its variety. With Scott Holderby's weird, nasal though tuneful voice akin to a less delirious Joe Belladonna, Mordred often sound like a fitful hybrid of Anthrax and, perhaps, Fishbone.

The quintet galvanise Rick James' 'Super Freak', playing it hard but not too stiffly, and chop some original crunch-funk on the arrogant 45, 'Every Day's A Holiday'. The big metal numbers are sly, zealous and full of sharp angles. 'State Of Mind' drops the coolest of hooks into a seething riff; 'Shatter' goes awry on looping twin leads; 'Numb' slips, schizoid, from high-velocity screwball metal to heaving jazz-rock.

Mordred are the Noise label's first US signing. Brave and creative, they're far stronger than trad-slammer like Testament and Forbidden.

Regrettably, the misfortune of Blind Illusion may also signpost Mordred's fate.

AFTER IRRITATINGLY haphazard and mysteriously curtailed platonic relationships with the Top 40 as leader of Orange Juice, Collins has combed back the quiff, settled up with the landlord and written 13 epistles of wit, mighty sincerity, pride, regret and the two crucial emotions in the record's title.

We're now faced with the thrilling prospect of reassessing Collins' career and concluding that even the best Orange Juice songs (not to mention his two solo singles) were but tasters for this superlative record. DC

THE FALL
'Seminal Live'
(Beggars Banquet)

AS MARK E Smith starts on his third decade he grows ever more errant – a limitless spring of bile, paranoia and self-aggrandisement. But his Fall still spark vigorously despite, or perhaps because of, his personal cranks. 'Seminal', with its first side of unreleased studio and home recordings, offers as complete a look into Smith's awry, genuinely gothic sub-world as any Fall album.

Live, not live, The Fall remain vividly vital. RW

PETER GABRIEL
'Passion'
(Real World)

FAIR PLAY to Peter Gabriel. Getting the various masters of the strange and wonderful instruments was an art in itself; writing and arranging this lovely, moving record was a complex and courageous labour of love. DC

KING'S X
'Gretchen Goes To
Nebraska'

(Megaforce)
KING'S X work on a number of levels. Their music is powerful, accessible, groovy. But amid all rock's trad outrage and excess, it also holds a rare sense of purity and dignity. PE

MEGA CITY FOUR
'Tranzphobia'
(Decoy)

THIS BAND has found where pop fits into high energy music; 'Tranzphobia' works because it isn't afraid of pop. It embraces pop, puts a charge through it and lets it come alive in a way that has rarely been so successful.

'Tranzphobia' is a major pop-punk achievement, on a par with Hüsker Dü and other elites of the genre; it is, in essence and in fact, a major album. RT

VAN MORRISON
'Avalon Sunset'
(Polydor)

IN VAN Morrison terms, ie compared to his output since about 1980, it's a bit hard to take.

What can't be criticised is the emotively-recited 'Coney Island', which is taken to a perfect conclusion: "On and on, over the hill and the crack is good... /I'm thinking/ Wouldn't it be great if it was like this all the time?"

Wisdom undiminished, Van's merely made a good album for a change, instead of a great one. DC

THE PERFECT
DISASTER
'Up'
(Fire)

THE PERFECT Disaster unashamedly covet rock 'n' roll's classic motifs. Their

fascination is for the '50s and '60s when rock's grainy vocabulary was still being coined, for a time before rock 'n' roll became a quaint thing bereft of any real menace. And against the odds, despite the sheer crustiness of their living-on-the-edge-manship, The Perfect Disaster's age-old scheme works. RW

PRINCE
'Batman'
(WEA)

PRINCE HAS finally freaked. Less a soundtrack than a psychotic tow-act microdrama, 'Batman' takes place in a one-seat auditorium. And Prince takes all the parts.

Changing roles and gender with no pretence of continuity, Prince plays Batman, The Joker and Vicki Vale in a staggering fit of schizophrenia. There are guest presences (Michael Keaton, Jack Nicholson and Kim Basinger surface in fragments of snatched dialogue) but this is Prince, in control. DW

PUBLIC IMAGE
LIMITED
'9'
(Virgin/CD)

WITH THE fresh-faced Brit-Packers still wedded to all points '77 and the Pistols' goth offspring as rampant as ever it's only proper that the oldest errant schoolboy of them all should be steering in the opposite direction entirely.

You can mutter the old adage about each revolution assuming the robes of its predecessor – and some of these robes are a mite tatty – but Lydon remains heart and soul his own man. KC

ALSO
RECOMMENDEDBANG TANGO
'Psycho Café' (MCA)RHYS CHATHAM
'Die Donnergötter'
(Homestead)GAVIN FRIDAY & THE
MAN SEEZER
'Each Man Kills The
Thing He Loves' (Island)CHRIS ISAAK
'Heart Shaped World'
(WEA)KITCHENS OF
DISTINCTION
'Love Is Hell' (One Little
Indian)TOM PETTY
'Full Moon Fever' (MCA)SCREAMING TREES
'Buzz Factory' (SST)SOULED AMERICAN
'Flubber'
(Rough Trade)VARIOUS ARTISTS
'Time Between: A Tribute
To The Byrds'
(Imaginary)YOUSSEU N'DOUR
'The Lion' (Virgin)ROBERT GORDON
'Live At Lone Star'
(New Rose/Rose 173)

A CHARMINGLY low-key live album hot-wired direct from the desk, 'Live At Lone Star' captures Robert Gordon and friends boppin' the blues one hot night in New York City.

Robert Gordon's something of a pleasing anachronism. Respectful of the weight of rock 'n' roll tradition resting on his shoulders, his resolve to play things down-the-line might make him a purist's dream – but never a dusty relic.

Backed by a tight rhythm section, 'Live At Lone Star' breathes rejuvenating life into the dormant spirit of Gordon's great '70s collaborations with Link Wray. But this time around, neglected British master guitarist Chris Spedding is featured in his own idiosyncratic variation on the Link Wray role model.

His revelatory playing seasoned with an assured lightness of touch, Spedding proves the perfect foil to Gordon's hot 'n' snappy hop through some of rock 'n' roll's tastiest moments.

Rolling off with Jack Scott's period classic, 'The Way I Walk' (immortalised by The Cramps on 'Gravest Hits'), this album uncovers a glut of classily resurrected post Presley, Cochran and Vincent rockabilly boogie – 'Twenty Flight Rock', 'Remember To Forget', 'You're Undecided', 'Red Hot'. The only shaky moment is the cover of Springsteen's 'Fire', which feels too MOR here.

This album is discriminating rock 'n' roll and proof that, when it comes to kicking a tune into shape and coming on all shook up, few can cut it like Robert Gordon.

GRAHAME BENT

The French
connectionLOLITAS
'Fusee D'Amour'
(New Rose/Rose 170/CD) ****½

LOLITAS SET themselves an unenviably hard task when they unleashed their stunning self-titled debut. A garaged-out fusion of glam, rock and pop, with a hint of roots rock 'n' roll, it proved a hard act to follow – evidenced by last year's 'Series Americaines'.

'Fusee D'Amour' – their third LP – took them to Memphis, and to producer Alex Chilton. Between them they've come up with Lolitas most solid, considered and constant album to date.

From Eddie Cochran and Gene Vincent to Tav Falco and The Cramps, France has had an obsessive affair with rock 'n' roll, and this same *amour fou* burns at the heart of Lolitas.

Only very rarely does a band playing rock 'n' roll from anything other than an Anglo-American perspective, invest it with sufficient true grit. But, as with Montpellier's nitro rockers OTH, Lolitas' rock *en Français* packs a gutsy resolve.

Remorselessly driven by the locomotive vocals of singing drummer Françoise Cactus, this trashy garage owes as much to Bo Diddley and New York Dolls as it does to Françoise Hardy and Johnny Halliday.

And on closer inspection, 'Joli Johnny' turns out to be Chuck Berry's 'Little Queenie' incognito.

In the countdown to '92 Lolitas' spicy hybrid is living proof that Euro-rock needn't add up to the dodgy modernism of Front 242 and their ilk.

Allez rock, mes enfants. . .

GRAHAME BENT



LOLITAS: AN obsessive affair with rock 'n' roll

They're a great band in the making, but it's possible that Mordred are too far 'out there' to sell records and survive.

PAUL ELLIOTT

drivin'n'cryin'
'Mystery Road'
(Island 7 91226-1/CD) ***

'MYSTERY ROAD' is drivin'n'cryin's third album, but their first release here, and the timing is immaculate.

From Georgia, soon to be rechristened The REM State, this talented trio are faintly comparable to their neighbours.

Beginning simply with 'Ain't It Strange', a folksy, wistful ballad, the album kicks away the REM traces with 'Toy Never Played With' – a generic rock 'n' roller unpolished by pretence.

Understandably, drivin' also ride the same roads as the Georgia Satellites albeit less ostentatiously.

The largely acoustic 'With The People' and 'Wild Dog Moon' show two sides of the band – the latter being a rough-riding rocker.

The piledriven 'You Don't Know Me', handy for any unforseen stadium stint, and 'Malfunction Junction', cut from the same cloth but harder still, set the band's distinctive styles even further apart. 'Straight To Hell', another country castaway, continues the contrasting turns that make 'Mystery Road' one worth travelling.

REM paved the lot, now drivin'n'cryin' just have to find some place to park.

RALPH TRAITOR

SINGLES

REVIEWED BY RICHARD COOK

PET SHOP BOYS 'It's Alright' (Parlophone) A bleak soul-rap tune not so much sanitised as chilled by our planet's cleverest new pop svengalis. This is tailored comfortably to the pale melancholy of their disco realm. The track is ripened under a Trevor Horn glitterball, but the loving treatment of the melody is pure Lowe and Tennant — even as the machines pound a street of beat and perky keyboards chirp busily in the foreground, there is Neil's quietly suffering voice. I couldn't stand the sincere front of 'Always On My Mind'. This one is another matter.

LEDERNACKEN 'Wheelin' & Dealin' (Deutschland Strike Back) Here, on the other hand, is dance music used for worthless ends. A man who chews metal for elevenses, sweats and roars for minutes on end as various other knuckleheads bang and crash around him. There is, though, some light relief when a saxophonist stumbles up to the microphone for a few squiggly remarks. Strike out.

DOLLY PARTON 'Why'd You Come In Here Lookin' Like That?' (CBS) A crucial moment for country music, this. If Randy Travis has peaked and the initiative is passing back to more senior names, it must be an ideal time for Dolly to release her back-to-the-roots album.

Produced by Ricky Skaggs, this is an encouraging trailer for the forthcoming 'White Limozeen' — snappy hoedown beat, breezy harmonies and a tantalising, James Burton-style guitar solo, this is 'Here You Come Again' brought down to basics. Best performance of the week.

1927 'If I Could' (WEA) An interesting group, poorly served by a rock-ballad fillip from a patchy LP. They have some songwriting nous that disappears into the anonymous clothes of a tune that could have served as makeweight material on just about any album from the last ten years or so.

MIDNIGHT OIL 'The Dead Heart' (CBS) The vividness of Midnight Oil's rock gets them through all the awkwardness of Aussie authenticity. Before the admirable 'Diesel And Dust', it was hard to imagine a music traced in bleached outback stone; nothing The Go-Betweens ever did, for instance, struck such remarkable sparks out of a distant land.

This excerpt is less immediately gripping than 'Beds Are Burning', but the marching-chorus, the strange alliance between horns and guitars and the ominous sentiments of the song conspire to achieve the rough, compelling grace peculiar to this extraordinary band. Bonus tracks of various vintage show that this is really a stop-gap release. I look forward to their next new music.

PLAIN WHITE TOAST 'Temptations Of Driving EP' (St Valentine) Life after Ubu in Cleveland, Ohio. Three

SINGLE OF THE WEEK

THE PURSUIT OF HAPPINESS 'She's So Young' (Chrysalis) It's been hard to keep faith with Todd Rundgren over the years. He might be, at times, the most heartless of players in pop music, turning his talent to the most unworthy ends — entire albums of disaster such as 'Healing', most of the output by Utopia, the cruel unleashing of Meatloaf's 'Bat Out Of Hell' on a gullible world. Todd's made it tough for us.

He has also gifted the most sublime music on a mostly deaf and ignorant audience. I've often compiled imaginary best-ofs that would settle for all time that his is the most peerless, transfixing craftsmanship in pop music. When he wants it to be.

Alright, 'Almost Human' isn't much of a comeback, no matter what American reviewers are saying, and he does seem to be retreating further into mere eccentricity. But sometimes he appears to just stand behind someone else's mixing desk and magic starts to happen.

It happened with XTC's 'Skylarking', the best-disciplined album of their career, and with Bourgeois Tagg's amazing 'Yoyo' LP that begs to be rediscovered. And it almost happens here, with this group called The Pursuit Of Happiness.

'She's So Young' starts with the voice and wait-for-it guitar intro that is pure Rundgren, and shifts into the kind of stinging high-octane pop that Todd first synthesised out of Beatles memories and American garage drive. It just unreels that way for three minutes or so, and it's a little ragged at the edges — well, the group has to assert itself somehow.

A producer's record, a ringing blast in the ears, a master's reminder of what he can do.



THE PURSUIT Of Happiness: a pure Todd Rundgren production

grinding tracks sparked by music poet Moz: best is the neurotic, blitzed-out thrash of the title tune, but both 'Real Cool' and 'Alone In the Home' get the fallout blooze down to a fine, disreputable art. Contact: PO Box 79116, Cleveland, Ohio 44107.

THE POGUES 'Misty Morning, Albert Bridge' (Pogue Mahone) This is not, frankly, the sound of surprise. Gruff, mouthful-of-porridge vocals, heaving up and down over the familiar sea shanty melody and strummin' rhythms that they can probably turn out in their sleep by now.

It's still hard to grasp why The Pogues cause as much interest as they do. Maybe this is a novelty for Anglo Saxons who never visited Irish dancehalls. Anyway, a Steve Lillywhite production glosses over what folk legitimacy the music may have had, and the rest could probably be heard in any pub around London's Archway Road.

SWING OUT SISTER 'Where In The World?' (Fontana) The blandness is authentic enough. Everything else about this attempt at heisting '60s pop values and fast-forwarding to today is completely phoney. From the twittering 'rebel' stance of

the lyric to the mincing arrangement, there's hardly a crumb of encouragement to play this more than once.

CACTUS WORLD NEWS 'Rebound' (MCA) Promising start — death-knell guitar struck over a sombre chord sequence. It doesn't quite hang together after that, but at least there's a sparseness in what would otherwise be routine epic rock stuff. They sound like they'd rather be taking notes in a corner than beating their breasts on the grander stage.

RUFUS & CHAKA KHAN 'Ain't Nobody' (Atlantic) Here's an early prediction for the '90s: the remix obsession will finally die a deserved death. The only reason for a project such as Chaka Khan's interminable 'Life Is A Dance' album is an artistic dead-end or personal incapacity. Little is added to the new versions of old tunes except weight and duration. That said, the light joy of 'Ain't Nobody' gets a mildly interesting rebore here as a vaguely threatening body-pop track. But why trade for the original?

STRENGTH 'Breaking Hearts' (Arista) Seems incredible that this had to be put together in five studios in three cities. Otherwise, a

creditable flexing of soulboy muscles by two nice young white chaps from Croydon. If they'd left off the tired horn parts and stuck to the crisp play of drums and voices it might've sounded even better.

NORMAN COOK 'Won't Talk About It'/'Blame It On The Bassline' (Go-Beat) If Soul II Soul have taken the lead in restoring structural power to experimental dance tracks, it looks like plenty of others are prepared to follow it up. This ex-Housemartins bassist sounds like a fair candidate.

The first track is someone sticking together old Philly soul tricks and getting Billy Bragg to do the basement vocals. 'Bassline' finds Norm taping other stuff off the radio, asking a few pals in to rap while beating out a bonus rhythm on a couple of tin drums. Funny, exuberant record-making.

BORGHESIA 'She Is Not Alone' (Play It Again Sam) Crudely effective cover of a Sonic Youth tune (come on, you can all whistle that one). Machines get cranked up to a lather while a couple of grimacing vocalists live out all your fantasies about Eastern Bloc greyness and repression. A

miserable affair. Sleeve sports images of nightmare, horror etc. . .

WISHBONE ASH 'Cosmic Jazz' (IRS) SPIRIT 'Hard Love' (IRS) Old guys setting out to prove that they're alive. Wishbone Ash have tamed their guitar blast down to a record that thinks it's a video game — all sharp angles, robot voices and sheer surfaces. Cute, meaningless title to up their cool rating.

Spirit sound far more true to their roots. Much has gone down since 'Spirit Of '76', never mind their original hash-haze masterworks, but Randy California still does a good take on Hendrix and the bald guy drums up a minor storm. Sandy Nelson would have approved; so would adult rock radio — if we had any here.

THE BLOW MONKEYS 'Choice?' (RCA) This band have tried more styles than Ted Dexter's seam attack. Apocalypse pop, blue-eyed soul, fake jazz. . . now here comes the next hot thing whistling through the rafters of the dub housing. Vigorous vocal from Sylvia Tella while Dr Robert heckles and jives alongside, but it sounds like they forgot to finish the backing track. Maybe the song as well.

VARIOUS 'Pressure Drop Volume 2 EP' (Mango) Desmond Dekker's '007 (Shanty Town)' is a beautiful, dignified track, the most imaginative picture of trouble and strife in a tough community, achieved through restraint and a filigree touch.

The vocal parts are simple and haunting, the unswerving shuffle beat is as hypnotic as this sort of thing is meant to be and seldom is. Shows its age (first born 1966) without shame.

Bonus tracks: a Pioneers rarity, 'Samie Man', with odd pre-echoes of dub; The Melodians and their sad, stiff-backed, 'Rivers Of Babylon'; and The Maytals making a clattery stomp out of 'Monkey Man'. Bargain of the week.

JULIAN LENNON 'You're The One' (Virgin) "His career's over," muttered a colleague, turning the sleeve over. Pity, if that's so. This and his last single shook off comparisons with the old man with some aplomb — bold, upfront performances of strong rock tunes. Nothing to burn down today's chart toppers, maybe, but a long way clear of the weedy copycat sound of 'Too Late For Goodbyes'.

THE SNAPDRAGONS 'Dole Boys On Futons' (Native) Perceptive caricature of indie protest pop by a group with an arrogant, aggravating power. James Taylor's whining vocals sound too hung up on a Smiths sort of world weariness, but there's little wrong with the offhand attack of the guitars or the clever twists in the lyric. Also present: the snooty, swaggering 'Lies' and the trumped up rockability of 'Fruits Of The Earth'.

SIMPLY RED 'A New Flame' (WEA) Doesn't mean much to me, but there's no reason why this shouldn't follow 'If You Don't Know Me' into the high numbers.

Stewart Levine masks the dull competence of the group with a chunky studio sound and Hucknall sings with surprising commitment. You might expect third-album blues from the vocalist, yet he seems to be a rare case — a man inspired by studios.

HEAD 'All The Boyz (At War)' (Virgin) Flabby, thuggish exploits by men old enough to know better. Far better. I thought this lot were supposed to be into anarchy, crazed outbursts of energy, power-mad assaults on effete pop? This one will not be troubling Jason and friends.

THIRD WORLD 'Forbidden Love' (Mercury) Still searching for another 'Now That We've Found Love', Third World aren't quite there with this rather reserved bit of electro-reggae.

Since this is just the sort of music that Bob Marley would be making if he were still here, they must be wondering why they can't inherit his MOR success.

Maybe the pointless rap halfway through is the answer. Instead of turning clichés to their advantage, they let the clichés take over.

EDITED BY ANN SCANLON

SCANNERS

HELLRAISER II —
HELLBOUND

(Premier Releasing)
TO HELL with it. For all the critical rumblings, Clive Barker's '87 *Hellraiser* remains just a rather modest horror flick with a few intelligent touches — a souped-up *Dr Who* for Dungeons And Dragons enthusiasts. With a new director (Tony Randel), *Hellraiser II* is a good deal tighter than Barker's but lacks any of the conviction of its laughably po-faced publicity.

Following directly on from its predecessor, *Hellbound* finds Kirsty in a sanitarium under the administration of sadistic Dr Channard (Kenneth Cranham). Unbeknown to Kirsty, Channard is an occult freak with designs on the Lament Configuration, the mystic puzzle (featured in the previous movie) which, when solved, opens the gateway to hell. Channard sets Tiffany, a mute cutie with carefully nurtured puzzle-solving skills, the task of solving the Lament. Which, obviously, she does.

Plunged into a rather tedious underworld labyrinth (this is meant to be purgatory?), it's here that *Hellbound* really falls apart. Most of the gore is pretty neat, but much of it seems to have been cut for the American censor's pleasure.

A potted history of Cenobite mythology obliterates any trace of *Hellraiser*'s bleak S&M subtext but a shoddy, tacked-on epilogue — hinting at a third instalment — is the absolute pits.

DAMON WISE

FAIR GAME

(Medusa)
IMAGINE YOU'RE trapped in a Los Angeles apartment with a kill-crazed green mamba. What do you do? Simple — you grab a heavy object, stand in a corner and wait, then wallop! Bye bye snake.

Oddball sculptress Eva (Trudie Styler) has different ideas in Mario Orfini's *Fair Game*. She's just been visited by her estranged husband Gene (Gregg Henry) — an electronics wizard and a real man's man who doesn't take kindly to being rejected.

After a last unsuccessful attempt at seducing his wife, Gene has left, but not before secreting a foul-tempered mamba in a handy plant pot.

All exits have been sealed by the astonishingly vindictive Gene and, from his car outside, he charts the radio-equipped reptile's progress via a home-made computer game. You've guessed it, *Fair Game*.

As the flashing onscreen snake locates its bleeping prey, we return to the scene indoors. From a mamba's eye view we watch amazed as Eva bathes, dries off, goes for a stroll and finally settles in front of the TV.

When she finally spots her slithering foe, Eva goes ga-ga and does everything you shouldn't do when imprisoned with a mamba — like standing underneath a maze of ceiling rafters armed (initially) with nothing more than an egg whisk!

The battle is underway, but such is the heroine's incompetence that your sympathy lies with the poor snake, which must have better ways to spend its time than chasing after a screaming twit lacking the brains to provide even a minor challenge.

As a thriller, *Fair Game* is truly dismal.

MR SPENCER

Comedy of errors



MARTIN: MAD, bad and dangerous to know

DIRTY ROTTEN SCOUNDRELS

(Orion Pictures)

UNFURL THE bunting! Pop those champagne corks! The new Steve Martin movie! But wait awhile...

Dirty Rotten Scoundrels is no more "the new Steve Martin film" than was *Planes, Trains And Automobiles*. In *Planes, Trains, and Automobiles*, Martin and John Candy emerged with honours even; in *Scoundrels*, he meets his match in Michael Caine.

Based on a '60s box-office failure, *Bedtime Story*, *Scoundrels* weighs in somewhere between the well-mannered comedies *All Of Me* and *Roxanne* and Martin's more absurdist stand-up routines. Essentially it's a plausible (enough) plot overlaid with ridiculous embellishments.

The result is a film which lurches along, but which ultimately proves rewarding because of the periodic lunatic genius of Martin, set off by Caine's surprisingly polished performance.

The protagonists are conmen — Martin, a small-time interloper by the name of Freddy Benson, who stumbles upon the rich pickings of Lawrence Johnson (Caine), an aristocrat among tricksters who has the riviera resort of Beaumont-Sur-Mer sewn up. Having had his avaricious eyes

opened to the possibilities presented by the wealthy, gullible, single and generally American women residents, Benson uses a little coercion to lever Johnson into taking him under his wing.

In cahoots against the Cote D'Azur widows and spinsters, Benson adopts the guise of Prince Ruprecht, Johnson's retarded 'brother'. They prosper. They fall out, and a winner-takes-all wager ensues, the object of the bet being an American soap queen (ie the female interest), played by Glenne Headly. It pretty much goes without saying that Headly is not what she seems, and it's high jinks all the way to the film's conclusion (which sets things up nicely should the producers feel like knocking up a sequel).

Caine plays the role of Johnson with the straightest of bats, more than sufficiently convincing as a latter-day David Niven character — suave, debonair, etc. Martin's performance is a little patchy, as is the film itself. Not one of Martin's greatest films, but still more than enough to at least merit a nomination for one of the comedies of the year (well, how can anything top *Working Girl*?). Of course, you've gotta see it.

ANDY HURT

THE RAGGEDY
RAWNEY

(Handmade)

DURING ENEMY fire, raw recruit Tom (Dexter Fletcher) sees his companion obliterated and runs for his life. Now technically a deserter, he finds himself in dangerous limbo, about to be shot by both sides.

Plastered with mud and make-up, lumbering awkwardly in an ill-fitting dress, Tom finds refuge with a band of gypsies who mistake the half-crazed vision for a 'rawney', a folklore figure with mythical powers.

Though first mistrusted, Tom is at last inducted into the camp and favoured by gypsy leader Darcy (Bob Hoskins), whose daughter Jessie (Zoe Nathenson) comes to learn the 'creature's secret.

As Tom and Jessie's relationship strengthens, their life together is constantly threatened by disputes within the group. Meanwhile, the theatre of war is fast approaching.

Bob Hoskins' debut in the director's seat is a strange affair. His inexperience is evident, but the problem is the narrative — *The Raggedy Rawney's* 'fantasy' basis is too subtly expressed, leaving the viewer confused by the vagueness of the unspecified war and the strangeness of the unidentified eastern European landscape.

What we have instead is principally an actor's movie and it's here that Hoskins' sympathetic camera triumphs. The entire ensemble turn in credible and movingly understated performances, in particular Zoe Wanamaker as Darcy's former mistress Ellie.

Dark in tone and at times macabre, *The Raggedy Rawney* makes no compromise with its delivery and proves uncomfortably direct with its reflections.

By no means a masterpiece, but there's more in Hoskins' unflinching lens than any sanitised Hollywood rival. Nice one, Bob, but that moustache...

DAMON WISE

The last temptation...

INDIANA JONES AND THE LAST
CRUSADE

(UIP)

ANOTHER RIPPING yarn from George Lucas and Steven Spielberg, two men with arrested childhoods and a mega million dollar purse.

Third in the *Indiana Jones* series, *The Last Crusade* is a thunderous caper of classic construction. It sags in the middle, but perhaps a little slack is needed between the bangs that begin and end the tale.

The Last Crusade is the ultimate treasure hunt, wherein ever durable lecturer-cum-superhero Indiana Jones (Harrison Ford) pursues the Holy Grail and patches up his relationship with his stiff old dad (Sean Connery) along the way.

Nouveau brat River Phoenix lives dangerously through 20 minutes as the male lead before the timescale accelerates into the late '30s and the familiar figure of Harrison Ford is recalled to achieve the (seemingly!) impossible.

The quest for the Grail leads him to the dustiest corners of the earth and into some pretty mean competition. "Nazis," sighs Indie, "I hate those guys!" Snakes, tanks, booby traps, fist fights and political comment — it's all here.

The only problem is, after the Holy Grail, what's left for Indie to chase? The Football League Championship? Sorry, mate, those glorious Gunners beat you to it.

PAUL ELLIOTT



LOOK OUT it's Jesus, Jones

CHARTS

UK 50 ALBUMS

- 1 - BATMAN MOTION PICTURE SOUNDTRACK.....Prince Warner Brothers
- 2 4 CLUB CLASSICS VOLUME ONE Soul II Soul 10
- 3 1 THE HITS ALBUM 10 Various CBS/WEA/BMG
- 4 7 FLOWERS IN THE DIRT..... Paul McCartney Parlophone
- 5 9 RAINBOW WARRIORS Various RCA
- 6 2 TEN GOOD REASONS..... Jason Donovan PWL
- 7 3 RAW LIKE SUSHI Neneh Cherry Circa
- 8 12 APPETITE FOR DESTRUCTION Guns N' Roses Geffen
- 9 5 THE MIRACLE..... Queen Parlophone
- 10 13 PASTPRESENT..... Clannad RCA
- 11 11 DON'T BE CRUEL..... Bobby Brown MCA
- 12 10 WATERMARK Enya WEA
- 13 8 NITE FLITE 2..... Various CBS
- 14 6 THE OTHER SIDE OF THE MIRROR Stevie Nicks Modern
- 15 17 STREET FIGHTING YEARS Simple Minds Virgin
- 16 24 A NEW FLAME..... Simply Red Elektra
- 17 - ANYWAYAWANNA..... Beatmasters Rhythm King
- 18 16 WHEN THE WORLD KNOWS YOUR NAME Deacon Blue CBS
- 19 25 LIKE A PRAYER..... Madonna Sire
- 20 40 STEPPIN' TO THE SHADOWS..... The Shadows Polydor
- 21 23 THE RAW AND THE COOKED Fine Young Cannibals London
- 22 50 THE ESSENTIAL PLACIDO DOMINGO Placido Domingo Deutsche Grammophon
- 23 - A NIGHT TO REMEMBER Cyndi Lauper Epic
- 24 20 PRECIOUS METAL Various Stylus
- 25 36 GREEN REM Warner Brothers
- 26 19 PARADISE Inner City 10
- 27 14 TIN MACHINE..... Tin Machine EMI USA
- 28 21 KYLIE Kylie Minogue PWL
- 29 29 ANYTHING FOR YOU Gloria Estefan And Miami Sound Machine Epic
- 30 15 AVALON SUNSET..... Van Morrison Polydor
- 31 18 GOOD TO BE BACK Natalie Cole EMI USA
- 32 28 LOC'ED AFTER DARK Tone Loc Delicious Vinyl
- 33 22 STAGE HEROES Colm Wilkinson RCA
- 34 30 LIFE IS A DANCE (THE REMIX PROJECT)..... Chaka Khan Warner Brothers
- 35 - EAT ME IN ST LOUIS It Bites Virgin
- 36 - KARYN WHITE Karyn White Warner Brothers
- 37 43 BLAST Holly Johnson MCA
- 38 31 THE CHART SHOW DANCE MASTERS Various Dover
- 39 26 EVERYTHING The Bangles CBS
- 40 27 FOREVER YOUR GIRL Paula Abdul Siren
- 41 - PROTEST SONGS..... Prefab Sprout Kitchenware
- 42 - BADLANDS Badlands Atlantic
- 43 - RATTLE AND HUM U2 Island
- 44 - THE GIPSY KINGS Gipsy Kings Telstar
- 45 - THE PRIVATE COLLECTION..... Cliff Richard EMI
- 46 46 BAD Michael Jackson Epic
- 47 - ANCIENT HEART Tanita Tikaram WEA
- 48 - HEAVY NOVA Robert Palmer EMI
- 49 32 BLIND MAN'S ZOO..... 10,000 Maniacs Elektra
- 50 44 ANOTHER PLACE AND TIME Donna Summer Warner Brothers

UK 50 SINGLES

- 1 2 BACK TO LIFE (HOWEVER DO YOU WANT ME) Soul II Soul featuring Caron Wheeler 10
- 2 11 BATDANCE Prince Warner Brothers
- 3 8 ALL I WANT IS YOU U2 Island
- 4 7 SONG FOR WHOEVER Beautiful South Go! Discs
- 5 1 SEALED WITH A KISS Jason Donovan PWL
- 6 4 RIGHT BACK WHERE WE STARTED FROM Sinitta Fanfare
- 7 6 I DROVE ALL NIGHT..... Cyndi Lauper Epic
- 8 3 THE BEST OF ME..... Cliff Richard EMI
- 9 5 SWEET CHILD O' MINE Guns N' Roses Geffen
- 10 28 LICENCE TO KILL Gladys Knight MCA
- 11 10 IT IS TIME TO GET FUNKY D Mob featuring LRS & DC Sarome Warner Brothers
- 12 12 JOY AND PAIN Donna Allen BCM
- 13 22 IN A LIFETIME Clannad RCA
- 14 9 EXPRESS YOURSELF..... Madonna Sire
- 15 - PATIENCE Guns N' Roses Geffen
- 16 14 JUST KEEP ROCKIN' Double Trouble & The Rebel MC Desire
- 17 16 MISS YOU LIKE CRAZY Natalie Cole EMI USA
- 18 39 ATOMIC CITY Holly Johnson MCA
- 19 - BREAKTHRU Queen Parlophone
- 20 25 TILL I LOVED YOU..... Placido Domingo & Jennifer Rush CBS
- 21 15 PINK SUNSHINE Fuzzbox WEA
- 22 13 THE ONLY ONE Transvision Vamp MCA
- 23 18 CRUEL SUMMER (SWINGBEAT VERSION)..... Bananarama London
- 24 27 SUPERWOMAN Karyn White Warner Brothers
- 25 29 I WON'T BACK DOWN..... Tom Petty MCA
- 26 26 BE WITH YOU The Bangles CBS
- 27 21 I DON'T WANNA GET HURT Donna Summer Warner Brothers
- 28 31 POP MUZIK (THE 1989 REMIX) M Freestyle
- 29 - FIGHT THE POWER..... Public Enemy Motown
- 30 17 FOREVER YOUR GIRL Paula Abdul Siren
- 31 19 MANCHILD Neneh Cherry Circa
- 32 33 GATECRASHING Living In A Box Chrysalis
- 33 30 WALTZ DARLING Malcolm McClaren And The Bootzilla Orchestra Epic
- 34 23 FUNKY COLD MEDINA/ON FIRE Tone Loc Delicious Vinyl
- 35 34 LOOKING FOR A LOVE Joyce Sims Sleeping Bag
- 36 20 ORANGE CRUSH REM Warner Brothers
- 37 40 DOWNTOWN..... One 2 Many A&M
- 38 - GRANDPA'S PARTY Monie Love Cooltempo
- 39 24 ON THE INSIDE (THEME FROM PRISONER: CELL BLOCK H)..... Lynne Hamilton A1
- 40 47 CRY Waterfront Polydor
- 41 - YOU'LL NEVER STP ME FROM LOVING YOU..... Sonia Chrysalis
- 42 37 TEARS Frankie Knuckles ffr
- 43 - THE SECOND SUMMER OF LOVE..... Danny Wilson Virgin
- 44 32 EVERY LITTLE STEP..... Bobby Brown MCA
- 45 - VOODOO RAY EP..... A Guy Called Gerald Rham
- 46 - WIND BENEATH MY WINGS..... Bette Midler Atlantic
- 47 35 FERRY 'CROSS THE MERSEY..... Gerry Marsden and Various PWL
- 48 - UNDER THE GOD..... Tin Machine EMI USA
- 49 - LONDON NIGHTS..... London Boys Teldec
- 50 - BROTHER OF MINE..... Anderson Bruford Wakeman Howe Arista

Compiled by MRIB

COMPACT DISC

- 1 1 FLOWERS IN THE DIRT..... Paul McCartney Parlophone
- 2 3 THE MIRACLE..... Queen Parlophone
- 3 7 PAST PRESENT Clannad RCA
- 4 4 RAW LIKE SUSHI Neneh Cherry Circa
- 5 2 THE OTHER SIDE OF THE MIRROR Stevie Nicks RCA
- 6 - RAINBOW WARRIORS Various CBS
- 7 6 WATERMARK Enya WEA
- 8 13 NITE FLITE 2..... Various CBS
- 9 8 CLUB CLASSICS VOLUME ONE Soul II Soul 10
- 10 15 PRECIOUS METAL Various Stylus
- 11 5 THE HITS ALBUM 10..... Various CBS/WEA/BMG
- 12 10 STREET FIGHTING YEARS Simple Minds Virgin
- 13 12 APPETITE FOR DESTRUCTION Guns N' Roses Geffen
- 14 14 DON'T BE CRUEL Bobby Brown MCA
- 15 9 WHEN THE WORLD KNOWS YOUR NAME Deacon Blue CBS
- 16 17 THE RAW AND THE COOKED Fine Young Cannibals London
- 17 19 AVALON SUNSET..... Van Morrison Polydor
- 18 - EVERYTHING The Bangles CBS
- 19 16 A NEW FLAME..... Simply Red WEA
- 20 11 TIN MACHINE..... Tin Machine EMI USA

Compiled by Gallup

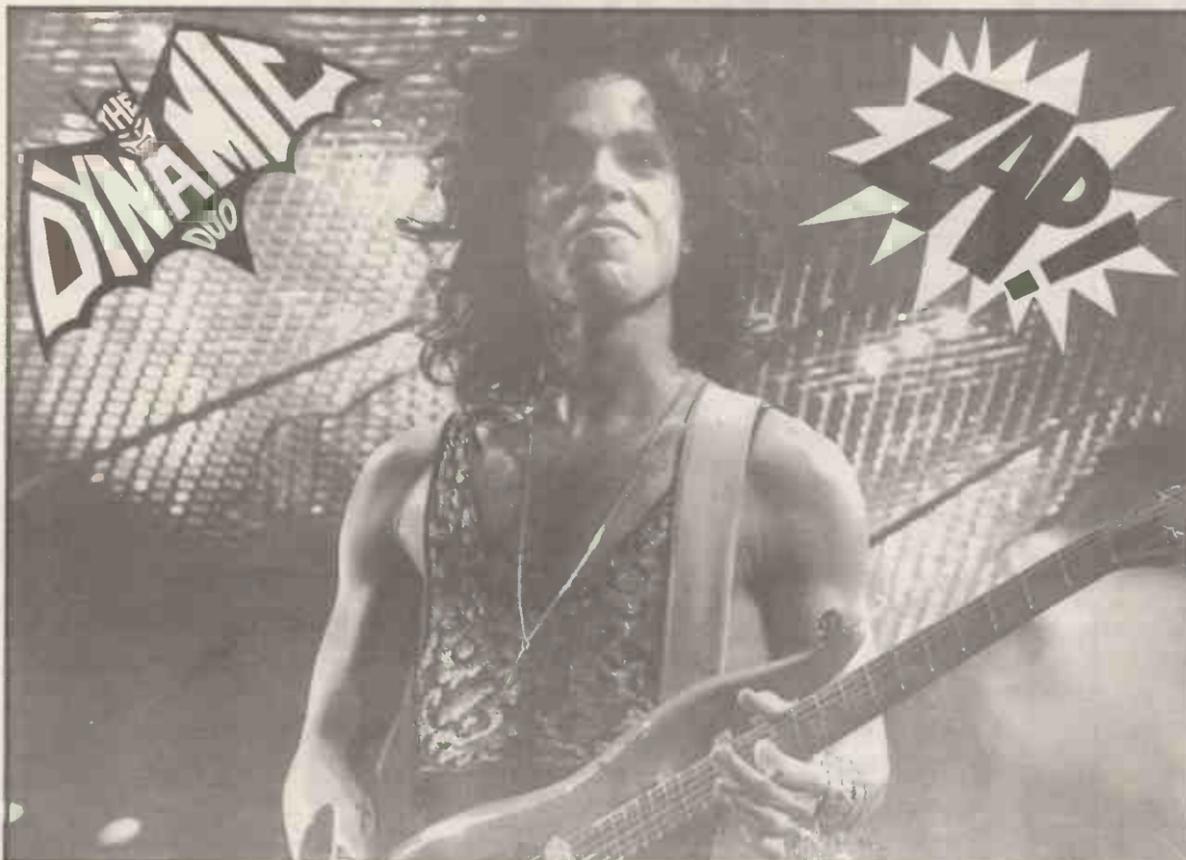
MUSIC VIDEO

- 1 1 DELICATE SOUND OF THUNDER Pink Floyd PMI
- 2 3 FRANK SINATRA AND FRIENDS..... Various Video Collection
- 3 2 THE INVISIBLE TOUCH TOUR..... Genesis Virgin
- 4 4 RATTLE AND HUM U2 CIC
- 5 7 VIDEO ANTHOLOGY 1978-88 Bruce Springsteen CMV
- 6 6 KYLIE - THE VIDEOS..... Kylie Minogue PWL
- 7 18 PRIVATE COLLECTION..... Cliff Richard PMI
- 8 10 HOMECOMING CONCERT..... Gloria Estefan & Miami Sound Machine CMV
- 9 5 INNOCENTS Erasure Virgin
- 10 8 IN SEARCH OF EXCELLENCE INXS PMV/Channel 5
- 11 - LIVE AND GUARANTEED..... Cliff Richard PMI
- 12 - IN CONCERT..... Roy Orbison And The Candy Men Music Club
- 13 9 TWO OF ONE..... Metallica PMV/Channel 5
- 14 12 THRILLER Michael Jackson Vestron
- 15 - LIVE AT BRITXON ACADEMY New Order Palace
- 16 - POP ART VIDEO SINGLES Transvision Vamp PMV/Channel 5
- 17 16 VIDEO HITS Rick Astley BMG Video
- 18 14 LIVE! THE GET EVEN TOUR 1989..... Brother Beyond PMI
- 19 - GREATEST HITS LIVE Neil Diamond CMV
- 20 - BIG AREA Then Jerico Channel 5

Compiled by Gallup

SOUNDS TRACKS

- Keith Cameron
COMPUTER AGE Sonic Youth Forthcoming Neil Young cover
ALL THOSE PEOPLE KNOW Bob Mould Forthcoming B-side
LUKA Lemonheads World Service cult classic
- John Robb
UGLY AS SIN Slum Turkeys Probe Records top debut single
BRIGHT AND GUILTY Wolfhounds Midnight Recs dogged classic
HAIR Phillip Boa And The Voodoo Club Polydor LP German genius
- Damon Wise
AIN'T NO HALF STEPPING Big Daddy Kane Cold Chillin'
AS LONG AS WE'RE TOGETHER (AL B SURE! MIX) Al Green A&M
VICKI WAITING Prince Warner Brothers
- Mary Anne Hobbs
TOYS IN THE ATTIC Aerosmith Classic
THE ALMIGHTY Live at the Town And Country Club Grrrr
DIVER DOWN Van Halen Warner Brothers
- Shaun Phillips
I'LL FEEL A WHOLE LOT BETTER Dinosaur Jr Byrds compilation on Imaginary Records
CRY BABY CRY Throwing Muses Live at the Arena
KING OF BIRDS REM Liver at the Arena
- Metal Elliott
LIVE FAST, DIE FAST The Wolfies Def American
NO REGRETS SVT Unknown
SPOT THE BALL The Arsenal It's up for grabs now!
- Robin Gibson
MASTERS OF REALITY Masters Of Reality Def American LP
TAGO MAGO Can Fab Spoon CD
LEAVE HOME Ramones Sire LP



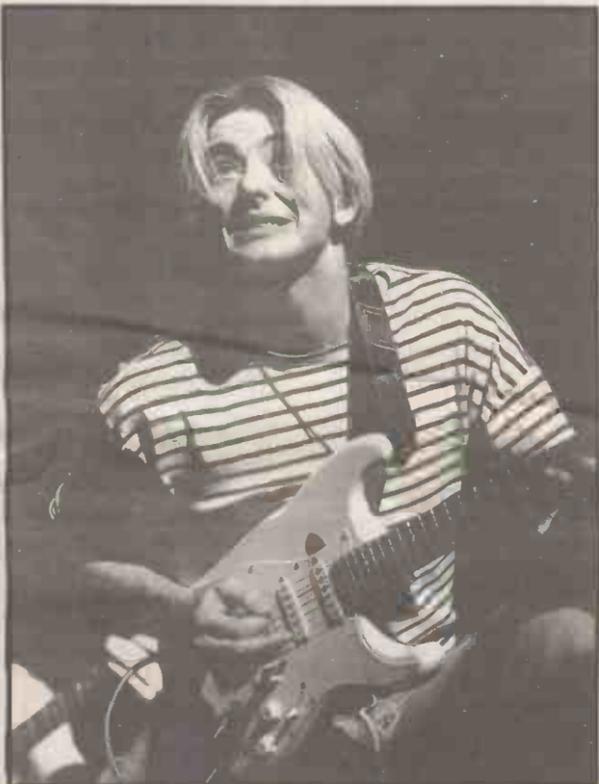
PRINCE: A good opening bat...

CHARTS

HOT METAL

ALBUMS

- 1 1 APPETITE FOR DESTRUCTION Guns N' Roses Geffen
- 2 2 PRECIOUS METAL Various Stylus
- 3 - BADLANDS Badlands Atlantic
- 4 - EAT ME IN ST LOUIS It Bites Virgin
- 5 3 GN'R LIES Guns N' Roses Geffen
- 6 4 OPEN UP AND SAY...AAH! Poison Capitol
- 7 7 SOFT METAL Various Stylus
- 8 5 THE HEADLESS CHILDREN WASP Capitol
- 9 6 HYSTERIA Def Leppard Bludgeon Riffola
- 10 8 TAKING ON THE WORLD Gun A&M
- 11 16 BAT OUT OF HELL Meat Loaf Cleveland International
- 12 20 SEA HAGS Sea Hags Chrysalis
- 13 9 NEW JERSEY Bon Jovi Vertigo
- 14 - BROADWAY THE HARD WAY Frank Zappa Music For Nations
- 15 14 HEADLESS CROSS Black Sabbath IRS
- 16 11 RECKLESS Bryan Adams A&M
- 17 12 BLUE MURDER Blue Murder Geffen
- 18 10 IN YOUR FACE Kingdom Come Polydor
- 19 - THE LAST COMMAND WASP Fame/EMI
- 20 - FOUR SYMBOLS Led Zeppelin Atlantic



IT BITES get their just desserts

INDIE ALBUMS

- 1 1 TEN GOOD REASONS Jason Donovan PWL
- 2 - COUNTERFEIT EP Martin L Gore Mute
- 3 3 RAY MOORE - A PERSONAL CHOICE Various BBC
- 4 2 KYLIE Kylie Minogue PWL
- 5 5 STONE ROSES The Stone Roses Silvertone
- 6 7 3 FEET HIGH AND RISING De La Soul Big Life
- 7 6 DOOLITTLE Pixies 4AD
- 8 8 THE INNOCENTS Erasure Mute
- 9 - PARADISE REGAINED Various Republic
- 10 12 THE CIRCUS Erasure Mute
- 11 9 WANTED Yazzy Big Life
- 12 13 HOPE AND DESPAIR Edwyn Collins Demon
- 13 4 TRANZOPHOBIA Mega City Four Decoy
- 14 17 TECHNIQUE New Order Factory
- 15 11 BROADWAY THE HARD WAY Frank Zappa Music For Nations
- 16 10 101 Depeche Mode Mute
- 17 - THE NEPHILIM Fields Of The Nephilim Situation Two
- 18 16 ORIGINAL SOUNDTRACK S'Express Rhythm King
- 19 - LOVE IS HELL Kitchens Of Distinction One Little Indian
- 20 - BLACK LIKE ME Corportation Of One Desire
- 21 15 DREAMWEAVER Sabbath Noise International
- 22 18 ENYA Enya BBC
- 23 14 SITTING PRETTY The Pastels Chapter 22
- 24 20 THE MAN Elvis Costello Demon
- 25 - LOVE IS A RHAPSODY General Lafayette Plaza
- 26 - IBTABA (IT'S BEGINNING TO AND BACK AGAIN) Wire Mute
- 27 - BARBAROUS ENGLISH FAYRE King Of The Slums Play Hard
- 28 - WHEN IN ROME, KILL ME Cud Imaginary
- 29 - TURNIN' TABLES Dynamic Guvnors Blapps!
- 30 21 SURFER ROSA Pixies 4AD

Compiled by Spotlight Research

UNLIKELY KENS

- 1 POPE KEN II
- 2 KEN THE RIPPER
- 3 ST KEN OF ASSISI
- 4 THE INVISIBLE KEN
- 5 KEN, QUEEN OF SCOTS
- 6 KEN THE TERRIBLE
- 7 GENGHIS KEN
- 8 KEN OF ARABIA
- 9 KEN JOHNSON
- 10 KEN DODD



KEN JOHNSON?

Chart compiled by Mr AR Crap Chart plc ©1989

INDIE SINGLES

- 1 1 SEALED WITH A KISS Jason Donovan PWL
- 2 2 RIGHT BACK WHERE WE STARTED Sinitta Fanfare
- 3 3 JUST KEEP ROCKIN' Double Trouble/Rebel MC Desire
- 4 4 JOY AND PAIN Donna Allen BCM
- 5 24 VOODOO RAY (EP) A Guy Called Gerald Rham!
- 6 5 ON THE INSIDE Lynne Hamilton A1
- 7 9 CHILDREN OF THE REVOLUTION Baby Ford Rhythm King
- 8 8 HAND ON YOUR HEART Kylie Minogue PWL
- 9 6 HEYLOM HALIB (ACID ACID ACID) Cappella Music Man
- 10 7 FERRY 'CROSS THE MERSEY Gerry Marsden And Various PWL
- 11 11 LOVE BOMB BABY Tigertailz Music For Nations
- 12 10 WORK IT TO THE BONE LNR Kool Kat/Big Life
- 13 15 PSYCHONAUT Fields Of The Nephilim Situation Two
- 14 13 WHO'S IN THE HOUSE Beatmasters with Merlin Rhythm King
- 15 - THE FLY (ZOBI LA MOUCHE) Les Negresses Verte Rhythm King
- 16 12 MY TELEPHONE Coldcut Ahead Of Our Time
- 17 16 QUE SERA MI VIDA ('89 MIX) The Gibson Brothers Debut
- 18 21 THE REAL LIFE Corporation Of One Desire
- 19 14 DON'T IT MAKE YOU FEEL GOOD Stefan Dennis Sublime
- 20 18 ME MYSELF AND I De La Soul Big Life
- 21 22 JUST LIKE HEAVEN Dinosaur Jr Blast First
- 22 - I SURRENDER Funk De Luxe Tam Tam
- 23 17 LET ME SHOW YOU Tawanna Curry Republic
- 24 - SALLY CINNAMON Stone Roses Black
- 25 26 BONNIE WEE JEANNIE McCALL Stuart Anderson Scotsdisc
- 26 20 LET'S DANCE Sweet Tee Profile
- 27 - THE PLASTIC BAG EP Eat Fiction
- 28 - AFRO DIZZI ACT Cry Sisco! Escape
- 29 39 THERE AIN'T ENOUGH LOVE Zushii First Base
- 30 25 OPEN UP YOUR HEART Raina Paige Sleeping Bag
- 31 - AIN'T NOTHING BUT A HOUSE Corporation Corporation
- 32 19 WHERE HAS ALL THE LOVE GONE Yazzy Big Life
- 33 37 TOO MANY BROKEN HEARTS Jason Donovan PWL
- 34 35 HEARTBREAKER Mystique Republic
- 35 28 COCOON Timerider Lisson
- 36 32 JOY AND PAIN Rob Base & DJ E-Z Rock Supreme
- 37 31 I COULDN'T LIVE WITHOUT YOUR LOVE Petula Clark Legacy
- 38 27 MONSOON Black Radical Mk II 2 The Bone
- 39 33 PEOPLE HOLD ON Coldcut featuring Lisa Stanfield
- 40 - ALL OVER THE WORLD Chuck Jackson Nightmare
- 41 23 TECHNODELIA Technodelia Living Beat
- 42 31 A PLACE IN THE SUN The Men They Couldn't Hang Silvertone
- 43 30 STILL WAITING Keichia Jenkins Profile
- 44 34 THE EVENING SHOW SESSIONS The Stranglers Strange Fruit
- 45 - ONE STEP AT A TIME Naisha PWL
- 46 - PURE Lightning Seeds Ghetto
- 47 - HURT ON HOLD Fuzztones Situation Two
- 48 - IRON MAN Sir Mix-A-Lot Tam Tam
- 49 - ZERO SEX Christian Death Jungle
- 50 44 THIS IS SKA Longsy D Big One

Compiled by Spotlight Research

SINGLES

- 1 1 SWEET CHILD O' MINE (REMIX) Guns N' Roses Geffen
- 2 2 I WON'T BACK DOWN Tom Petty MCA
- 3 3 LOVE MADE ME Vixen EMI USA
- 4 5 LOVE BOMB BABY Tigertailz Music For Nations
- 5 7 BETTER DAYS Gun A&M
- 6 4 THE REAL ME WASP Capitol
- 7 6 CLOSE MY EYES FOREVER (REMIX) Lita Ford with Ozzy Osbourne RCA
- 8 13 I'LL BE THERE FOR YOU Bon Jovi Vertigo
- 9 10 STILL TOO YOUNG TO REMEMBER It Bites Virgin
- 10 11 PARADISE CITY Guns N' Roses Geffen
- 11 8 ONE Metallica Vertigo
- 12 12 YOUR MAMA DON'T DANCE Poison Enigma
- 13 9 BLACK BONE SONG Zed Yargo RCA
- 14 14 I FEEL THE POWER Vow Wow Arista
- 15 15 VOICES OF BABYLON The Outfield CBS
- 16 17 LET THERE BE ROCK Onslaught London
- 17 20 WELCOME TO THE JUNGLE Guns N' Roses Geffen
- 18 16 EYES OF A STRANGER Queensrÿche EMI
- 19 - CRY TOUGH Poison Music For Nations
- 20 19 DO YOU LIKE IT? Kingdom Come Polydor

IMPORTS

- 1 - HERE AND NOW Billy Squier Capitol
- 2 3 DANGEROUS TOYS Dangerous Toys CBS
- 3 5 NITRO Nitro Rampage
- 4 2 DON'T TOUCH ME THERE Silent Rage Simmons
- 5 6 SURPRISE ATTACK Tora Tora A&M
- 6 7 ENDANGERED SPECIES Burns Sisters CBS
- 7 9 GUARDIAN Guardian Enigma
- 8 10 LOST IN THE WIND Melidian CBS
- 9 - ALANA MYLES Alana Myles Atlantic
- 10 - FINK O METAL CARPET RIDE Electric Boys Phonogram

Compiled by Spotlight Research



EAT: DRASTIC plastic

SOUNDS CLASSIFIEDS

● SOUNDS CLASSIFIEDS ARE READ BY 376,000* PEOPLE EVERY WEEK (SOURCE: TGI 1988) ● TO ADVERTISE SIMPLY FILL IN THE COUPON - WE'LL DO THE REST

PERSONAL

27p per word (inc VAT)

- **FRIENDSHIP, LOVE** or marriage in your area. Free details: Dateline, Dept (840), 23 Abingdon Road, London W8. Telephone: 01-938 1011. **S6554**
- **PENFRIENDS - USA** Make lasting friendships through correspondence. Send age and interests for free reply. Harmony, Box 82295X, Phoenix, Arizona 85071, USA. **S7197**
- **PENPAL MAG** for lonely people. Approval copy from:- MATCH MAKER (A.95) Chorley, Lancs. **S7683**
- **CRUELTY FREE**, Shocking Hair dyes rouge, lemon, burgundy, plume, amber, pink, green, orange, blue/black, coral blue £2.99. ALLURE COSMETICS (4S) 35 Montague Drive, Loughborough, LE11 3SB. SAE for catalogue. **S7624**
- **1000 PRETTY GIRLS** from all countries of Western & Eastern Europe, Scandinavia, North & South America, Asia, etc. want correspondence acquaintance, holidays, marriage with you. Ask for our Free Photobrochure!! Correspondence Club 70/S, Postbus 8177, Rotterdam, Holland. **S7646**
- **IMAGINARY JOURNEY** 0898 666325 A Unique Voyage of Self Discovery. Dream World 0898 666326 Float Like a Butterfly. (25p a min cheap rate, 38p other) **S7647**
- **NOT A CHATLINE** - Much Funnier 0898 666331 Everything you always wanted to know (but were afraid to ask) 0898 666321 (25p a min cheap rate, 38p other) **S7648**
- **INCREDIBLE MADAM** Clarovitch of Tooting 0898 666333 World's most unbelievable astrologer. Hilarious guide to romance 0898 666334 (25p a min cheap rate, 38p other) **S7649**
- **UFO's HAVE** Landed in Purley 0898 666339. Killer Mice invade America 0898 666337. Stories Fleet Street dare not print. (25p a min cheap rate, 38p other) **S7650**
- **GAY LESBIAN OR BISEXUAL?** We can put you in touch with that special friend. For information on our confidential introduction service, send large SAE to PO box 137, Cheltenham, Glos GL51 9LW **S7651**
- **ATTRACTIVE GIRL** 28 Wales seeks penfriends also male friend anywhere. Photo appreciated. Write/meet later. Box no. 1471 **S7652**
- **E. ANGLIAN INTELLIGENT** Male (23) Nephilim, W/Present, Shamen, seeks female for friendship and nights out. Photo appreciated. Box no. 1472 **S7653**
- **TOMMASO/SOUNDBOX** I wish you a miracle Love from a friend in England XXX... "Git down, stay there" **S7654**
- **LLANELLI AREA** "Boy Afraid!" lost all alone, needs friends m/f for nights out, gigs, etcetera. Anyone who loves Smiths, Cure, indie music write and rescue me. Box no. 1473 **S7680**
- **LAST EXIT** for the lost? Male 22, spellbound by the Nephilim, Sisters, Mission, Ghostdance etc seeks bewitching female to share nocturnal flights at Bedlam, Badlands, Kitkat etc. Box no. 1474 **S7681**
- **LONG HAIRD** Alternative Guy 24 into Cult, G'n'R, Mission seeks girl into similar, London, South East. box no. 1475 **S7682**
- **MUSIC PENPALS** Worldwide. All tastes all ages both sexes. Details send SAE to: Pentec (MP) PO Box 88 Epsom, Surrey KT18 7JG **S7684**

FOR SALE

27p per word (inc VAT)

BROADWAY TICKETS

01-741 7414

SIMPLE MINDS
PINK FLOYD
GLORIA ESTEFAN
BROS
SANTANA
BOBBY BROWN
CHAKA KHAN
MALACO BLUES
CURE
BLACK SABBATH
CLIFF RICHARD
THE SHADOWS
BEE GEES

01-741 7414

- **MR MUFF ALTERNATIVE CLOTHING AND FOOTWEAR NEW COLOURED CATALOGUE** Lycra, PVC, Afghan wear, Printed Jeans, Concho and Tassel Jeans, Shirts, Paisley and T. Shirts. Also extensive range of Alternative Boots and Shoes. Send £1.00 which is redeemable on first order - 2 Stileman Way, Sharnbrook, Bedford MK44 1HX. MR MUFF NEW LINES SUPPLEMENT phone for free copy 0933-315890. **S7199**
- **DISCOVER ALTERED** states of consciousness with LEGAL HIGHS: SAE for details, BCM Pagan Products, London WC1N 3XX. **S6123**
- **800 HITS FOR JUST TWO POUNDS** - Compiled from the official Music Week/Top Of The Pops chart, SINGLE FILE is the only place to find the essential details on every Top 75 hit single, its highest position, weeks on chart, producer, writer, publisher, label and catalogue number. SINGLE FILE of the 1988 chart, over 800 hits, is still available for just £2.00. Details for 1989 are being constantly updated and for £12.50 will be despatched to you every month for a year. To place your order for SINGLE FILE send a cheque or postal order, made payable to Masterfile to: Spotlight Publications, Greater London House, Hampstead Road, London NW1 7QZ. **S7191**
- **UNDERGROUND SHOES.** Alternative shoes, belts. Colour catalogue send £1 in stamps to: Mail Order Department SO, Underground Shoes, 10 Little Lever Street, Manchester M1 1EF. **S7450**
- **NEUROPHAZIA DEMO** original tapes available now £5.29 inc p&p (Tony Bright). Box no 1452. **S7573**

DATEMASTER LTD
presents
SIMPLE MINDS ERASURE BOBBY BROWN

Plus all Concerts

Tel: 0375-360614/361266
or 0836-723433 (24 hr)

All major credit cards accepted. **S7341**

- **ALTERNATIVE CLOTHING** - range of shirts, skirts, jeans, leggings, tops, T-shirts, etc. All in paisleys, prints or glorious black. Also footwear. Send large SAE for details. The Interior, 101 Green Street, Ayr, Scotland KA8 8BG. **S7582**
- **FREE MASSIVE** illustrated catalogue T-shirts posters etc Morrissey, Smiths, G'n'R, Roses, Cure, Transvision, Inxs, REM, Erasure, Deacon B, N. Order, Prince, W. Present, Wonderstuff, H. Mondays, Fuzzbox, S. Minds, Nephilim, Velvet, U2, Sisters, Pixies, indie, punk, h.metal. SAE 885 Chester Road, Erdington, Birmingham B24 0BS. **S7617**
- **MUSIC PAPERS/magazines** 1955-1988 including Sounds, Kerrang etc. SAC/IRC Back-numbers, 51 Cecil Road, London SW19. **S7574**
- **BOWIE NEWPORT** tickets 0392 75718. **S7640**
- **BOWIE TICKETS (2)** Newport 1st July. Offers. Ring 0633-420046 Room 76 **S7655**
- **WEDDING PRESENT** New Merchandise also special offers on Mission, Soup Dragons, Michelle Shocked, Hunters Club etc Large SAE for catalogue to DNA Official Merchandise, PO Box HP2, Leeds LS6 1LN **S7656**

- **LEVI 501s Stonewashed Jeans** with mirrored sunglasses £26.99 inc p&p, for details send to: Martin Anthony, Dept S, Freepost, (no stamp needed), Manchester M9 2AX **S7657**
- **LIVE PHOTOGRAPHS** Deacon Blue, Erasure, Tanita Tikaram, Transvision Vamp, 10,000 Maniacs, etc. List/sample stating interests SAE "Ikonography" (S) PO Box 390, Sheffield S1 3UE. **S7658**
- **DINOSAUR, S. YOUTH**, Surfers, Lunch, N. Death, Foetus, Swans and many more great selection Noise, Hardcore, Audios, large SAE Steve 88 Kensington Road, Earlsdon, Coventry. **S7659**
- **DISORDERLY FASHION** Alternative clothing 6x20p stamps for NEW catalogue. 4 Alma Court, UpHolland, Lancashire WN8 ONT **S7660**
- **FOR MELLOW MOMENTS...** Don't drink coffee - Try our LEGAL HERBAL HIGH SMOKING MIXTURE! (NEW, IMPROVED SMOOTHER TASTING BLEND!) Unlike some mixtures, this stuff really works - Full refund if not delighted. For trial ounce send £4.25 to: CURIO STUDIO, 308 Liverpool Road, Haydock, Merseyside WA11 9RY. ALSO - METAPHYSICAL BOOKS - Occult, Meditation, Self Development etc. and ALTERNATIVE JEWELLERY - Send 2x19p stamps for catalogue. **S7661**
- **POSTERS POSTERS** Tom Cruise Betty Blue Mickey Rourke Marilyn Monroe New Order Depeche Mode Transvision Vamp Deacon Blue. Illustrated catalogue SAE Promo Posters (S) PO Box 86, Rotherham S60 1TT **S7685**
- **AAA ACTION POSTERS** Cure, Sisters, Bauhaus, Guns 'n' Roses, W. Stuff, N. Order, Siouxsie, J. Division + 350 others. SAE Action Posters, 66 Lysways Street, Walsall WS1 3AA **S7700**

RECORDS FOR SALE

27p per word (inc VAT)

- **ALBUM HIRE.** Postal service. Thousands available. SAE Taw Records, Calver, Sheffield. **S7002**
- **FANTASTIC RARITIES!!** Live Radio Concerts. Promotional items. Picture Discs. Shapes. Autographed Material. Collectors items - direct from the USA/Japan and Europe! Rock Video/Compact Discs - AC/DC/Iron Maiden/Kiss/Motley Crue/Queen/Zepplin/Pink Floyd/Deep Purple/Whitesnake/Megadeth/Anthrax/Bon Jovi/Def Leppard/Marillion + ALL BIG NAME METAL BANDS!! - +++ New Wave/Punk - Sisters/Damned/Cure/Siouxsie/Ramones/ Pistols/Clash/Cramps Etc... Collectors - Don't Miss THIS!! - ALL BIG NAMES! - ALL BIG RECORDS!! - large SAE (Dept S) RS Records, 9 Silver Street, Wiveliscombe, Somerset TA4 1PJ. **S5773**
- **COMPACT DISC/VIDEO!** Collectors items! - Large SAE - (Dept CDV) 9 Silver Street, Wiveliscombe, Somerset TA4 1PJ. **S5774**
- **QUEEN - RARE** Collectors Records (Dept Q) 9 Silver Street, Wiveliscombe, Somerset TA4 1PJ. **S5775**
- **COMPACT DISC Hire Club.** Superb service. SAE CD5000, PO Box 251, Leicester LE2 4TU. Tel: 0533 705533. **S7434**
- **GOLDEN OLDIES 1955-89.** Thousands available from 5p. Quick delivery. SAE 82 (B) Vandyke St, Liverpool L8 0RT **S7547**
- **LIZARD RECORDS/COMPACT DISCS,** Dept S, 12 Lower Goat Lane, Norwich. Chart to collectors, metal, indie, pop, disco. State lists required. SAE lists (overseas 3 IRCs) **S7550**
- **A BARGAIN** Pot Luck Assortment (our selection) - send £25 for 500 used 7" singles or £14 for 100 used LP's and 12" singles. (Postage included). Music & Video Exchange, 28 Pembroke Rd., London W11. (01-727 4185). **S4**
- **'RHYTHM' - ALL** Independent Label Releases, Imports, Punk/New Wave, Rarities, Fanzines. SAE or 2 IRCs for 40-page June Catalogue. 172 Gwydir Street, Cambridge (0223) 60981. **S7618**
- **COLLECTORS RECORDS.** Picture discs, coloured vinyls, double packs, poster sleeves, videos, CDs, promos plus hundreds more 7" and 12" singles send for your artists wants lists: Paradise (Mail-Order), 207 Downs Road, Folkestone, Kent CT19 5PX. **S7627**
- **THE PLANET WILSON NEW ALBUM "NOT DROWNING BUT WAVING" OUT NOW. RECORDS OF ACHIEVEMENT. CAT PLAN 003 CD LP DISTRIBUTION A.P.T. S7662**
- **REGGAE + DUB** Records + Tapes for sale! The largest selection in the World of old, new and very rare reggae dub, steppers + Lovers rock, send £1 + a large 70p SAE for my exclusive 73 pages 1988-90 lists. P&p free in UK + lots of special offers. Donald Roberts, PO box 352, London E14 9RB **S7663**

RECORD FAIRS

27p per word (inc VAT)

BRIGHTON RECORD FAIRS

'Deeper than the Titanic, Taller than Everest and more beautiful than Snow White'

BRIGHTON CENTRE
Kings Road
SUNDAY 2ND JULY
150 Stalls
Admission 10am-12noon, £1.50
12 noon-5pm, 80p

BUY AND SELL
Records, CDs, Tapes, Tour Merchandise & Music Memorabilia. Bargains, Rarities & New Releases. Refreshments and Bar

Stalls/Details ring: (0273) 608806 or write to: 46 Sydney Street, Brighton BN1 4EP

WANTED

27p per word (inc VAT)

- **MUSIC PAPERS/magazines** wanted. 01-540 5404. **S7575**

RECORDS WANTED

27p per word (inc VAT)

- **BUY SELL & EXCHANGE** ALL your records, tapes, CD's, videos and books - also ALL Hi-Fi, musical instruments, computers and cameras - NONE REFUSED! Bring ANY quantity in ANY condition to Music and Video Exchange, 38 Notting Hill Gate, London W11. (Open 7 days 10am-8pm Tel: 01-243 8573.) Or send them by post with SAE for cash. Quantities collected ANYWHERE. **S5**
- **HEAVY METAL COLLECTIONS!!** Wanted - All Kiss, Iron Maiden, etc. Pic Discs, Shapes, Limited Editions. Bon Jovi, Japanese 7". Queen also Stranglers, Cure, Damned. ALL NEW WAVE rarities!! - Excellent prices paid for rare Material!! - Send List/Price (Dept W) RS Records, 9 Silver Street, Wiveliscombe, Somerset TA4 1PJ. **S5779**
- **NEW WAVE/PUNK** Collections wanted. Stranglers, Ramones, Siouxsie, The Cure etc. Send List/Price (DEPT NMW) RS Records, 9 Silver Street, Wiveliscombe, Somerset TA4 1PJ. **S6133**
- **QUEEN - Collections/rarities.** Send list/price (DEPT QW) RS Records, 9 Silver Street, Wiveliscombe, Somerset TA4 1PJ. **S6139**
- **RIP OFF RECORDS.** One Maesycod Road, Lampeter, Dyfed SA48 7JE. Albums, cassettes, CDs, singles, videos wanted. Absolutely top prices paid! Send direct or SAE for quote. **S7433**
- **IMMEDIATE CASH OFFER** for your surplus LP's, cassettes, and singles any age, any condition, NONE REFUSED. Bring them to Sounds Familiar, 95 Wood Street, Walthamstow, London E17, or call 01 509 0239 for fast collection of large quantities. **S7572**

FANZINES

27p per word (inc VAT)

- **RECOIL 1** Sonics, M.B.V., Shocked, Susans, Present. S.A.E. 60p payable 'Recoil', 3 Curzon Avenue, Manchester M14 5PU. **S7574**
- **GONG, SOFTS,** Wyatt, Bruford Fanzine £1, Phil Howitt, 3 Curzon Avenue, Manchester M14 5PU **S7669**
- **'SHINE' TWO...** Exclusive interviews and photos with: - Psychic Television, Danielle Dax, Salvation, Claytown Troupe and lots more... 80p and large SAE from:- C. Lovell, 69 Crown Street, Peterborough PE1 3HX **S7670**
- **SEX DRUGS & MONKEY SICK!** Just Three of the exciting things you can read about in "Contraflow", the New alternative magazine. Comic Strips, humour, music, sport, investigations, kebabs and exclusive Frank Sidebottom interview. All for 60p + large SAE. 9 Grayswood Gardens, Raynes Park, London SW20 0UF **S7671**
- **PINK FLOYD TAP 37.** 70p inc p&p from B. MacDonald, 64 Cleveland Road, London E18 2AL **S7687**

TEESIDE RECORD FAIR

SATURDAY JULY 1ST
TOWN HALL CRYPT
MIDDLESBROUGH
11am-4.30pm
Admission 50p (Pre: Admission 10-11am £1)
Loads of Vinyl, Posters, CDs, Videos, etc to buy for your hols on the beach - All the usual crappy Dealers including Sci-Fi Comics & Books.
See you There.
Enquiries: 091-261 0749 **S7665**

- **MANCHESTER SATURDAY** 1st July. New Century Hall, Corporation Street (opposite Victoria Railway Station) 10.30am-4pm (80 stalls fully booked) Trans-Pennine 0532-892087. **S7629**
- **CANTERBURY SATURDAY** July 1st. Methodist Church Hall. 10.00am-11am £1. 11am-5pm, 50p. **S7630**
- **SOUTHAMPTON SATURDAY** 1/7/89. Arts College, East Park Terrace. Admission £1, 11am. **S7642**
- **AYLESBURY 1.7.89** Civic Centre. 10.00am-4.30pm, 50p. Preview 9.30am, £1. **S7666**
- **A RECORD FAIR NOT TO BE MISSED** Cambridge, Guildhall - this Saturday. Put together by the UK's top promoter - so it's worth a visit. Oldies to rarities on current bands. VIP Record Fairs 0533-548821 **S7667**
- **A DATE FOR YOUR DIARY.** Sunday 23rd July. The International Record Fair, Congress House, Great Russell Street, London. Even the Big Mail Order Companies on Show. VIP Record Fairs 0533-548821 **S7668**
- **HULL SATURDAY** 8th July Alberman Centre, Ferensway. Disc Discovery 0482-448578 **S7686**
- **BIRMINGHAM - SATURDAY** July 1st - New Imperial Hotel, Temple Street (off New Street) 11am-5pm, 50p (10am, £1) All the usual goodies! Enquiries SCS 021-236 8648. **S7692**
- **BRISTOL'S BIGGEST & Best** returns! Next Saturday July 8th - Transport House, Victoria Street 11am-5pm, 50p (10am, £1) 40+ stalls crammed full of bargains/deletions/collectables. Be there! Enquiries SCS 021-236 8648. **S7693**
- **HEREFORD 1st July** Booth Hall, Town Centre 10.30am-4.30pm. **S7694**
- **BEDFORD SUNDAY** July 2nd. Harpur Suite, Town Centre. Record Revival Fairs 0692-630046. **S7695**
- **BURY ST EDMUNDS** 8th July. St Johns Centre, Town Centre. Record Revival Fairs 0692-630046. **S7696**

- **BATH SATURDAY** 8/7/89 College Refectory, Avon Street. Admission £1, 11am-4pm. **S7697**
- **EALING BROADWAY** Saturday 1st July. Christ the Saviour Church Hall. 9am-5pm. P&J Record Fairs. **S7698**
- **MARBLE ARCH** Sunday 2nd July. The Victory Club, Seymour Street, (50yds Marble Arch next to Garfunkels) 11am-4pm. Enqs 01-997 7114. P&J Record Fairs. **S7699**

To advertise on the Classified Pages simply fill in the form on the opposite page. Rates are at the top of each category.

Please mention Sounds when replying to ads

START WITH AN ENCORE!



AUDIO-TECHNICA low Imp microphone. Full range. Available at sensible prices. **ENCORE ELECTRIC** in mint condition. Full range. Available at sensible prices. **ENCORE ELECTRIC** in mint condition. Full range. Available at sensible prices.

For more information and specifications send large S.A.E. to: Dept E, John Hornby Skewes & Co. Ltd., Salem House, Garforth, Leeds LS25 1PX.

CHARVEL guitars available at franchise dealers. Many models, many colours. Get the No. 1 line.

DEALERS

Roka's

MUSICAL INSTRUMENTS,
 5, DENMARK STREET,
 LONDON WC2H 8LP
 TEL: 01-240 2610

Fender MAIN DEALER

Royal Guitars

**EXCLUSIVE LONDON DEALER
 HANDMADE IN BRITAIN**

ELECTRA YELLOW	£999	MEDUSA DE-LUXE MAPLE	£925
MEDUSA RED	£850	MEDUSA CUSTOM BLACK	£925

ALL ROYAL GUITARS ARE FITTED WITH EMG PICK-UPS AND KAHLER TREM AND SUPPLIED WITH CASES.

AMPEG - CRATE AMPS
EXCLUSIVE WEST END DEALERSHIP

AMPEG MADE IN USA
 SS35 x 12 35 WATT GUITAR COMBO £249
 SS970C 2 x 10 70 WATT GUITAR COMBO (AMAZING) £399
 SVT7071 x 15 70 WATT BASS COMBO £415
 SVT 400 T400 WATT RACK MOUNTED BASS AMP R.R.P. £799 SPECIAL OFFER £599
 S.H. SVT 810E 300 WATT 8 x 10 BASS CAB £499

CRATE MADE IN USA GREAT SOUND
 GREAT VALUE
 G10 10 WATT GUITAR COMBO £84
 G15 15 WATT REVERB GUITAR COMBO £110
 G40C 40 WATT STEREO CHORUS GUITAR COMBO £275
 G120-XL 120 WATTS 2 x 12 STEREO CHORUS COMBO AMAZING PRICE £419

B.C. Rich
 U.S.A. Exclusive Central London Dealers
GUNSLINGER Guitar Red or white
 Single Humbucker
 B.C. Rich Licensed Floyd Rose Reverse Headstock
 Genuine USA Only £599
 Gunslinger V. Black £599
 Warlock Bass USA Black £669
 Turbo Bass USA 5 String £725
 Warlock Guitar White USA Second-hand Thro'neck Kahler trem £595

KRAMER MAIN WEST-END DEALER
 Chaparral Dot, Floyd Rose, fixed neck, grey snake skin £925
 Hammer Explorer White Floyd Rose RRP 995. Special Offer £750
 S.H. Scarab Bass Custom Finish £695
 Steve Sleven II Custom Copper £799
 Chaparral Bolten-Crush Velvet Graphics £950
 S.H. Chaparral Custom Blue + Case £795

SECOND HAND GOODIES
 GIBSON ES 125 TD APPROX 1957. £695
 GIBSON ES 330 1967. £350
 TOKAI LES PAUL T/S. £195
 HAMER V. £425
 JAYDEE ROADIE BASS. £450
 MARTIN BASS (RARE). £350

LARGEST STRING SELECTION IN WEST END.

RHODES MUSIC CO. 22 DENMARK STREET LONDON WC2 836 4656
 NEVER KNOWINGLY UNDERSOLD

Kramer
 US Baretta (Van Halen)
 US Night Swan (Vivian Campbell Model)
 US Richie Model
 US Pacer Deluxe
 US Pacer Custom II
 US (left hand) Pacer Custom
 US Stagemaster
 Plus Focus Series and Striker Series
 Ferrington Acoustic Electric
 Ferrington Acoustic Electric Bass

BEST UK PRICES
Kramer SUSTAINER INFINITE SUSTAIN NOW IN STOCK

Rickenbacker
 330 P.O.A.
 360 P.O.A.
 610 12 String P.O.A.
 620 12 String P.O.A.
 4003 Bass P.O.A.
 330 12 String P.O.A.
 360 12 String P.O.A.
 381 (Steppenwolf Ltd Ed.) POA

Blade MAIN DEALER
 NOW IN STOCK P.O.A.

Roland
 J.C. 120 Jazz Chorus P.O.A.
 J.C. 77 Jazz Chorus P.O.A.
 J.C. 55 Jazz Chorus P.O.A.
 Supercube 100 lead £295
 DAC 15B Bass Combo £99
 DAC 50XD P.O.A.

SECONDHAND GUITARS
 79 Fender Strat Anniversary £495
 79 Fender Strat natural £450
 Hagstrom Swede £350
 Gibson Les Paul Gold Top £595
 1958 Fender Jazz Master P.O.A.
 Bond Electro Glide £499
 1969 Gibson 335 P.O.A.
 Gibson Les Paul Sunburst £499
 Gibson SG £499
 LH Fender Precision £399
 Epiphone Semi Acoustic Bass £499
 Fender Telecaster Black £450
 Music Man Stingray Fretless £499
 L. H. Rickenbacker 4001 £550
 Aria SB 700 Fretless £350
 70's Gibson 345 POA
 Gibson R. D. Artist £399
 Gibson Explorer £450

US Std Strat P.O.A.
 US Strat Plus P.O.A.
 Jazz Bass Special P.O.A.
 H. M. Strat P.O.A.
 Squier Jazz P.O.A.
 Squier Tele P.O.A.
 US Clapton Strat P.O.A.
 Stingray P.O.A.

BOSS
 ME 5 Multi Effects Unit £P.O.A.
 BE5 Multi Effect Unit £P.O.A.
 FULL RANGE OF PEDALS ALL IN STOCK
 PHONE FOR BEST PRICES
 400 Ebony Bass P.O.A.
 200 Ebony Bass P.O.A.
 200 Ebony Drum P.O.A.

200W VALVE GUITAR COMBO WITH ALESIS REVERS £749

SESSION AMPS NEW RANGE NOW IN STOCK

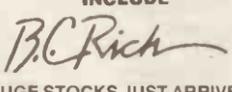
ACCESS AND VISA AND AMEX. PART EXCHANGE. MAIL ORDER NOW AVAILABLE.
 WE PAY TOP PRICES FOR SECOND HAND GUITARS, AMPS AND YOUR UNWANTED PEDALS.

104/6/8B Main Street, Bingley, West Yorkshire, BD16 2JH
 Tel: Bradford (0274) 568843/564389/561044

Spectre SOUND

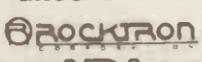
 MON & THUR 11.00-9.00
 TUE, WED, FRI 10.30-5.30
 SAT 10AM-5.30

MASSIVE STOCKS OF P.A. INCLUDING:
 SOUNDTECH AMPS PLUS E.V. DRIVEN CABS
 YAMAHA CLUB SERIES
 CARLSBRO INCLUDING MARLIN 150/6 £269

GUITARS & BASSES INCLUDE

HUGE STOCKS JUST ARRIVED
 Schecter large range in stock ... P.O.A.
 Vivian Campbell Graphic £885
 G+L Asats plus SC3 P.O.A.
 Levinson Blade from £575
 Fenders - large range in stock
 Fernandez R.4 plus Floyd Rose ... £485
 Peavey Vandenberg P.O.A.
 Washburn EC29 £499
 Gibson Les Paul Std with case from £595
 Gibson Les Paul Jnr with case £425
 Gibson SG Std with case £495
 Spectre Guitars and Basses in stock now
 G+L Basses - large range in stock
 Washburn B20 Magma £325
 Hohner Jacks Blk or Nat £249
 Yamaha R.8 x 800A £399

ACOUSTICS INCLUDE
 Martin HD 2832 Shenendoah £795
 Martin Sigma Br 28H £245

GUITARS IN STOCK NOW INCLUDE
 D25, D50 JF50, GF60
 Dobros in stock
 Washburn Woodstocks from £320
 Ovation - large range in stock

GUITAR RACK SYSTEMS OFFICIAL NORTHERN DEALER
GROOVETUBE



 RACKS CUSTOM BUILT TO YOUR SPECIFICATIONS

HUGE STOCKS OF AMPS, CABS + COMBOS
 MARSHALL MAIN DEALER PLUS 9000 SERIES RACK CENTRE
 PEAVEY MAIN DEALER
 TRIUMPH 60 PLUS 120 IN STOCK PLUS MUCH MORE

PETERSON ... VERY SPECIAL PRICES P.O.A.
 TRACE ELLIOT MAIN DEALERS
 SERIES 6 RANGE IN STOCK NOW

JOHN SHEARER'S TALKING DRUMS

 PERCUSSION MEGASTORE
 5/9 St. John's Way London N19 Tel: 01-272 2046

5 Seconds away from Archway Tube
 Open 10.00am-8.00pm Mon-Sat



IT'S HERE!!

CUSTOM 'Z' SERIES
 THE LARGEST KIT EVER MADE FOR THE DRUM MARKET
 THE ULTIMATE FOR THE ROCK DRUMMER -
 13 PIECES IN CHAMPAGNE LAQUER.
 THE ONLY ONE IS HERE AT TALKING DRUMS - MUST BE SEEN!!

SPECIAL CLINIC TO SEE & HEAR THIS AMAZING KIT BY JOHN SHEARER ON SATURDAY 15TH JULY AT 2PM ADMISSION FREE

Talking Drums are pleased to announce that our new teacher is now taking students.
TONY PEART
 Winner of the Nationwide Drummers Alliance Talent Competition 1988
 £12 per hour - limited offer.

IF YOU WANT TO SELL YOUR KIT, DO IT THROUGH US. CALL FOR DETAILS

ABC MUSIC
 Showcase '89
 15th July
 Guildford Civic Hall from 7.30pm

Acts appearing are:

**THE EXTREMES
 CALAMITY SAX
 WISE CHILD
 THE HA HA MEN
 FORREST AND THE CHOPPERS
 BITTER SWEET
 SCREW LOOSE
 THE HYPE**

Tickets: £3.50. Available from all ABC Music Shops. Call 0372 66195 for your nearest shop or Guildford Civic Hall Box office: 0483 4449555.

**COUNTDOWN TO THE
 B. M. F. MONSTER ISSUE.
 BE A PART OF THIS
 STONKING SPECIAL.**

Call Paul Anderson or Jon Newey on
01-387 6611

EDITED BY TONY MITCHELL

IN-TECH

Tama-plated tom toms

Bob Wiczling puts Tama's new Rockstar-Pro kit through its paces and then turns his attentions to the same firm's burgeoning range of snare drums

TAMA ROCKSTAR-PRO FIVE PIECE KIT INCLUDING HARDWARE £982 QQQ VVV

ROCKSTAR-PRO is, as its name suggests, the big brother of the Rockstar family. Priced at the higher end of the market, it works out at about £280 more than the regular Rockstar, but is still extremely good value for money, featuring a different style of shell manufacture and a more upmarket type of hardware.

The Rockstar-Pro series drums are available as shell packs and as individual items, so you can start small and build your kit as large as you want.

Needless to say with Tama, and in particular with the Pro kits, the quality of manufacture is excellent, with shells made of a plywood combining basswood and veneer. The shell exterior is sealed with a covering sheet and the shell interior is beautifully coated with a lacquer finish.

There is a great selection of colour finishes and the kit I had to review was particularly striking, in what Tama call a cherry rose finish. I see it more as a sort of silky shocking pink, but whatever you call it, it's certainly



ROCKSTAR-PRO RP522X five drum kit finished in lilac

eye-catching, especially on a spotlit stage.

The drum sizes on this kit are as follows: 16x22in bass drum, 11x12 and 12x13in mounted toms and a 16x16in

floor tom. The toms represent a nice selection of power sizes and are easy to tune and manipulate to your required sounds. None of these drums have internal

dampers but together with the heavy bass drum, they deliver a deep and powerful sound without too much overtone.

The bass drum carries the

solid but neatly designed new bassmount that holds the double tom holder firmly. Also featured here are the new round bass drum spurs featuring adaptable rubber or spike tip. These hold the drum securely in place and fold quickly onto the side of the drum when not in use. The bass drum is well finished off with solid, chrome-covered metal hoops.

I particularly like the fact that on the toms, the mount fittings are such that no parts of a stand actually intrude into the shell of the drum. To achieve this, Tama use a system of L-shaped rods that hold the drum from its side edge.

These toms, fitted with Pinstripe top and Ambassador clear bottom heads, sound powerful without too much ring, so it's a big yet controllable sound and very easy to work with.

When it comes to the tom mounting system, Tama really have gone to town with their double tom holder. It is a very impressive and almost daunting looking system that gives you complete manoeuvrability and angle adjustment. There has obviously been a lot of

thought put into this system with its memory locks, quick release and lock angle adjusters.

The kit comes with a chrome finished metal snare drum. It features good wide snares with nylon strip connectors, adjustable on one side only. The snare release system is smooth-acting and fast. As with all the drums, the exterior finish is excellent with good quality chrome work. The drum delivers a loud and attacking snare sound and is very live, so use of external dampers or the now available and very effective aero rings would probably be advisable.

On the hardware front, Tama have always had a good reputation. All the stands with this kit are double-strutted and very sturdy. There are two cymbal stands – one straight and one boom. Both have good height variation and feature a fast-acting, large L-shaped release and lock nut. Nylon bushes are standard throughout and all stands feature large secure rubber tipped feet.

Snare stand is sturdy and straightforward although the addition of a ball and socket system would have made positioning an easier process.

The hi-hat stand really does portray quality. It is a fast action, chain drive pedal with a clever spring adjustment and positioning system. It is positive and a pleasure to use. Again, memory locks are present and spikes in the base keep it securely positioned. Last but not least, the bass drum pedal is the Tama Camco pedal with a single spring, chaindrive action. A double locking system keeps the beater well secured. It is a fast and powerful pedal and again feels positive underfoot.

With the Tama Rockstar-Pro, it's quality and value all the way.



SIX-DRUM version of the kit, the RPS622GD in misty chrome



RPS722GD SEVEN PIECE kit in dark blue

QQQ: Top quality; QQ: Fair attempt; Q: Naff; VVV: Top value; VV: Fair price; V: Too dear

TAMA SNARE DRUMS

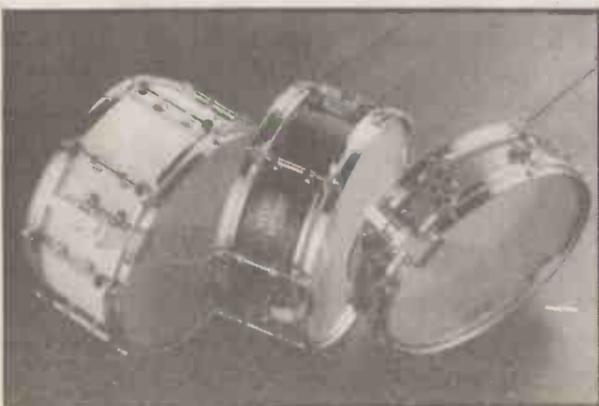
THE TAMA drum company are now producing a wide and varied range of snare drums. You are definitely spoilt for choice these days with a fabulous selection of sizes and materials ranging from piccolo to 9in deep models and featuring maple, birch, brass, steel and even copper shells.

All these drums display the Tama quality of manufacture and have been produced with the aim of providing the drummer with a wide selection of sound qualities for recording and live situations.

The range is too large to describe them all but here is taste of a few of the maple and brass drums.

TAMA 13 x 3 1/4in MAPLE PICCOLO SNARE DRUM £225 QQQ VV

A 13IN diameter snare drum is quite unusual to find these days, but apparently it's the traditional piccolo snare drum size, although this diameter shell is also available in 5 and 6 1/2in depths (below).



The shell is eight-ply maple, beautifully finished on the inside and with an attractive amber wood finish to the exterior.

The snare runs on a cam lever system that is quick to flick on and off and the actual snares themselves are nice and wide. The smaller diameter of this drum offers higher pitched tuning possibilities and when tuned high, the drum projects a really loud, live and cutting sound.

There are 16 two-way piccolo lugs and the drum is available in piano black and piano white finishes also.



TAMA 3 1/4 x 14in MAPLE SNARE DRUM £258 QQQ VV

AN EXTRA £33 gets you an extra inch of diameter, plus, in the 14in diameter drum, you also have the option of getting a birdseye maple shell (above). Obviously it has a similar piccolo sound character but with a slightly warmer, fuller sound. There are 20 two-way lugs on this drum with the same die cast hoops, cam lever snare action and sensitive snares.

All models come with WK coated heads on top and WK clear snare bottoms. The shell is made up of eight sheets of maple forming a 7mm thick shell.

TAMA 5 x 14in BRASS SHELL SNARE DRUM £270 QQQ VVV

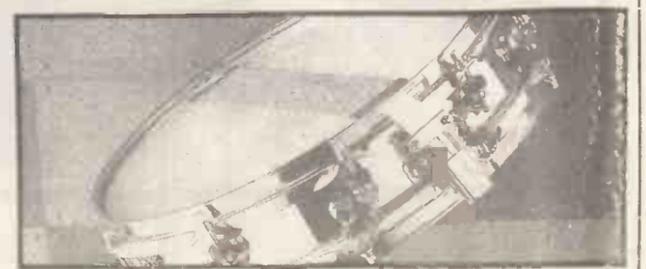
THE BEAUTY of a brass shell is in its projection of a very loud, live and bright sound – a crisper sound than that of the warmer toned maple shell.

This 5in deep brass drum has a shell thickness of 1.2mm and features ten two-way lugs. This means no lug nut is required as the tension rod is held directly by the column itself, making tuning easier and ensuring no interference with the resonance of the shell itself. This drum also features mighty 2.3mm thick steel hoops offering strong attack characteristics.

Again, a cam lever snare release system locks the wire snares on and off smoothly and efficiently. This drum is a real favourite with me; it's attractive, very weighty and the sound is really bright and full of presence.

TAMA 3 1/4 x 14in BRASS SHELL PICCOLO SNARE DRUM £260 QQQ VV 1/2

THIS IS the piccolo version of the above. Again, it's a stunning snare drum (see below). Shell thickness is 1.2mm, so this is still a heavy drum and still very loud and attacking. 20 two-way piccolo lugs are fitted with, again, a cam lever snare release, to give a great sound that's tighter and crisper than the 5in model.



Harvey Goldsmith Ents by arrangement with World Service Agency
proudly presents

THE CURE

THE PRAYER TOUR

+ special guests **SHELLEYAN ORPHAN**

GLASGOW S.E.C.C.

Tuesday 18th July

Tickets £12.00, £11.00 available from
Virgin Records, Union Street, Glasgow all TOCTA agents & Edinburgh Playhouse
(subject to booking Fee)

TELEPHONE BOOKINGS 031 557 6969

BIRMINGHAM N.E.C

THURSDAY ^{Sold out} 20th JULY
FRIDAY 21st JULY

Tickets £12.00, £11.00 available from
Box Office tel. 021 780 4133, Birmingham Ticket Shop, Odeon and usual agents
(subject to booking Fee)

WEMBLEY ARENA

SATURDAY ^{Sold out} 22nd JULY
SUNDAY ^{Sold out} 23rd JULY

EXTRA SHOW FINAL SHOW OF EUROPEAN TOUR **EXTRA SHOW**
MONDAY 24th JULY

Tickets £12.50, £11.50 available from Wembley Arena Box Office 01 900 1234
Tower Records-Piccadilly (personal callers only) All branches of Keith Prowse,
Premier, Stargreen, W.H. Smith Travel Shops and usual agents
(subject to booking fee)

CREDIT CARD HOTLINES

(01) 379 4444 - 836 4114 - 240 7200 - 741 8989

(subject to booking Fee)
