Man, they were cool, they were red hot...

Can they survive a blessing from Jonathan King?

Time to stop the bottle fights

LIVE
The Cure
Happy Mondays
Ride
The Farm
NMA
Creation sign The Lilac Time

But no word yet on the Fannies...

THE LILAC TIME. Stephen Duffy's band, have signed to Creation Records after Phonogram, for whom they've been recording for some years without chart success, dropped them.

Creation boss Alan McGee has been managing the band for some time and it was always on the cards that they would move to Creation eventually. Duffy has resolutely refused to play to the rules since his experiences as pop star Stephen 'Tin Tin' Duffy. So far, and of late the band have played many free gigs instead of conventional tours.

The Lilac Time are currently working on a new LP, called 'Astronauts', which should be released in April. Their last for Phonogram was called 'Love For All'. They're off soon to the US for some dates there and will play a British tour to coincide with the LP's release.

Both Creation and Fire Records have denied rumours that Teenage Fanclub are about to sign with McGee's label. The Fannies debut album, 'A Catholic Education' and recent single, 'God Knows It's True', have both come out on Fire subsidiary Paperhouse.

However, Sounds understands that Creation and the band have been in negotiations. They have recorded their second album which is due for release, once a label has been decided, in the spring.

Nelson, the twin sons of Ricky Nelson, release a new Geffen single on January 21. It's called 'After The Rain', the title track of their debut LP, already a hit for the duo in the US.

SAXON release their seventh album on Virgin International, called 'Solid Ball Of Rock', on January 21. The band line-up has changed slightly, with Nicko Carter replacing Steve Dawson.

The Band Of Holy Joy play a new London date, London Charing Cross Road Marquee on January 28.

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THE SISTERS OF MERCY will follow up their successful December dates with big UK shows later this spring. Sounds understands -- and apparently the venues will be something a little more out of the ordinary than Wembley Arena, where they last played. No further details are available as yet. Meanwhile, a new Sisters single will be released in March -- possibly a remixed track from their 'Vision Thing' album. Bassist Tony James told Sounds last week that he featured 'I Was Wrong': the last track on the album -- but nothing could be confirmed.

MONDAYS IN PENTHOUSE:
ALL IS REVEALED

HAPPY MONDAYS' Bez and Shaun appear in the well known stroke mag Penthouse this month, in the much trumpeted spread (it covers five pages) featuring our heroes posing in the studio. But no word yet on the Fannies...

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GULF WAR FEARS CAUSE ARTISTS TO PULL DATES

Territorial attacks, fuel prices and insurance premiums make ‘ours unattractive’

A TRIBE CALLED QUEST, currently riding high in the charts with ‘Can I Kick It?’ are among the first to cancel tours and European visits because of the Gulf War and fears of terrorist attacks on airlines.

At the time of going to press, there were also doubts that Whitney Houston would visit the UK, although most other record companies had no word about any other cancellations.

A Tribe Called Quest were due to visit the UK this week to record a Top Of The Pops appearance as their first visit to the UK in five years was due to be announced.

If the Gulf War turns out to be a protracted conflict and, as has been warned, terrorist attacks against American and Western civil airlines take place, there could be fewer and fewer visiting US artists in Europe.

One record company admitted that if people from the US, not just artists, were afraid to fly, there would be significantly fewer visits from US stars. As security measures tighten, insurance premiums on aircraft are raised and fuel prices increase, this will make air travel more expensive. This could make visiting Europe financially unattractive even for those prepared to risk travel.

There will be a Glastonbury date for the 1992 festival, whether there will be a more controlled entry to the site, there’s a better chance of that happening if we’re not around,” Eavis suggested that he wanted to take a year off in 1988, “but it was a new burst of energy,” he told us. “We’ve decided to take a year off in 1992.”

According to witnesses, Roberts was trying to defuse a situation with a group of men in the bar who had been drinking all day.

At the time of going to press there had been no arrest made.
**SWEET JESUS**

'Doubt' LP is definitely released

**JESUS JONES** release their new LP, 'Doubt', through Food Records on January 28. The LP was produced by main Jones man Mike Edwards except for 'Right Here, Right Now' which was by Martyn Phillips and 'I'm Burning' produced by Food supremo Andy Ross. The tracks on the LP are 'Who? Where? Why?', 'Trust Me', 'International Bright Young Thing', 'Doubt' on page 38.

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**FREE** the legendary '70s blues rocker are the subject of a retrospective album released by Island on February 18 called 'Kill Right Now'. This is due to renewed interest following the use of the title track in the Virgin's 'get a mind on TV'. Among the tracks are 'Wishing Well', 'All Right Now', 'Stealer', 'My Brother Jake', 'Be My Friend', 'Fire And Water' and 'Travelin' Man'.

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**THE VILLAGERS**

East village, whose chequered career has recently had a forthcoming episode of Twin Julee Palmer's killer. 12-inch and 'Inside My Heart' is the song January 28. 'Floating Into The Night' on JULEE CRUISE releases a new single called 'Me And Robert Forster' on WEA this week. The tracks have been remixed by Blake Edwards. The singles include two mixes of the single.

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**THE BECKETTS** release a new LP to be released next month.

**JOHNNY PANIC** who are the dancefloor after ego of Texas For Years, have a single called 'Johnny Panic And The Bible Of Dreams' on WEA this week. The tracks have been remixed by Blake Edwards. The singles include two mixes of the single.

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**THE MEXONS**

will release a new 7-inch single called 'I Was No Differ', backed with 'Having A Party', on January 27. To coincide with its release they are doing a set of dates. Nottingham Venus Club January 23, Bristol Acre & Fork 24, London Charing Cross Road, Manchester 25, Birmingham 27, Bradford One In Twinks, 28, Leicester Piscina Charlotte 29, Windsor Pyschka Dance Hall February 1.

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**EAST VILLAGE**, whose chequered career has recently had a new lease of life, release a single on the Heavenly label this week, entitled 'Circles'. The B-side is 'Here It Comes', with a remix of 'Circles' on the CD and 12-inch.

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**JULIE CRUISE** releases a new single taken from her LP 'Floating Into The Night' on January 28. 'Rosin Back Inside My Heart' is the song Julie performs in the forthcoming episode of Twin Peaks which replaces Laura Palmer's killer. 12-inch and CD versions contain a 'Thirteen Mix' of the A-side plus 'Mysteries Of Love', which Julie recorded at David Lynch's '85 film Misty Velvet. Julie will play a date at London Pollokum on February 17 and has just released a video called 'industrial Symphony Number 1' directed by David Lynch.

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**THE JEREMY DAYS**

are a one-off show at London Charing Cross Road Marquee on February 13. They will coincide with their new single 'Syna Suddenly', out on February 4.

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**HOLY TRINITY** play a one-off gig at the Birmingham Barcam Organ on February 10.

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**ROSE WINROSS** who was the original voice of Soul II Soul on their classic 'Farleigh', will play London Brinon Fridge on January 26. Her debut solo single, 'Living Life Your Own Way' will be released on Raw Bas Records on March 1.

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**FLUKER** release their debut six-track mini CD Creation Records on January 30, entitled 'The Techno Noise Of Blighty'. The band's 'Thumper' and 'Join' white labels have been club hits for some time as was their first ever UK release 'Phil', all included on the album. The tracks on the album are 'Glorious', 'Easy Peasy' and 'Phil'.

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**OUTBACK**

featuring mrkendo playing physical GrahamVG, whose LP 'Baka', has just been released on Harvest Records, play dates at Kinston De Theresa Polytechnic January 23 then Hilling White Swan 25, Stoke On Trent Freetown Club 27 and London Shoreditch Bass CHF February 21.

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**THE BECKETTS**

release a single called 'Me And Robert Forster' on WEA this week. The tracks have been remixed by Blake Edwards. The singles include two mixes of the single.
includes the single 'THE ONE TO SING THE BLUES'

“This Album is Ozone Hostile”

Out now on Compact Disc, Cassette, LP

DON'T MISS MOTORHEAD ON TOUR IN FEBRUARY 1991

Sunday 3rd - Newport Centre  Monday 9th - Guildford Civic Hall
Tuesday 5th - Leicester de Montfort Hall  Thursday 7th - Liverpool Royal Court
Friday 8th - Newcastle City Hall  Saturday 9th - Glasgow Barrowlands
Sunday 10th - Birmingham Aston Villa Leisure Centre  Tuesday 12th - Manchester Apollo
Wednesday 13th - Hull City Hall  Friday 15th - Sheffield City Hall
Saturday 16th - Bradford St. Georges Hall  Monday 18th - Portsmouth Guildhall
Tuesday 19th - London Hammersmith Odeon  Wednesday 20th - London Hammersmith Odeon

THE FIRST GREAT EVENT OF 1991 IS HERE!
**RICKY V** will be hitting our screens on January 25. **Torridon**, a compilation of the best songs from the Ricky soundtracks called 'The Ricky Story' has been put together. The album contains three top tributes to the 'Prince of Pop', both by Sunnex and *Living In America* by James Brown.

**LITTLE ANGELS**, following the release of their second album 'Spitfire', will play their last gig before touring to Europe and the US at Gloucester Charing Cross Road Marquee on January 14 and London Hammersmith, following their UK tour. 

**IMPERIDGE**, the Illinois garage rock band, have announced their new single 'Driveway' on January 21. Taken from their forthcoming single called 'Driveway' on January 27, Coventry Tic Tic Town, Northamptonshire, Manchester 20 Centre 21, Stafford Gatehouse 21, Newcastle Tyne Theatre 22, Milton Keynes Woughton Centre 23, Hull Middleton Theatre 24, Middlesbrough Crypt 25, Sheffield Leadmill 26, Norwich Waterfront 27, Coventry Tic Tic Town, Northamptonshire 19, Portsmouth Pukka 18, York Arts Centre 7, Brighton Stalls Venney Theatre 8, Salisbury Arts Centre 9, Hinckley Felpick Club 10, Workpool Royal Arts Centre 11, York Theatre 12, London Hammersmith Mean Fiddler 13, Uxbridge Nave 14, Dublin Olympia 16, Drogheda Walkers Hotel 17, Cork Delecy's 18, Edinburgh George Square Theatre 20, Glasgow Moor Hall 21, Aberdeen Cowfie Hall 22, Dunoon Banar Hall 23 and Findhorn Foundation Universal Hall 24.

**NEW COPE SINGLE** and Julian plans double LP and tour

JULIAN COPE after having a pee against an unsuspecting alien

**WANTED!**

**CAN YOU write?**

**Do you know the difference between The Breeders, Bon Jovi and the Blast First roster?**

**And could you get up the facts and write a rivetting story on any of them?**

**Have you got a sense of humour?**

**Can you work to tight deadlines?**

**Are you young?**

If you answered yes, yes, yes, yes and yes to the above, er, seven questions . . . you could be the person we're looking for.

SOUNDS is on the hunt for a hot young writer to contribute great features, reviews and news - and have a few beers in the bar afterwards.

If you think you fit the bill, we want you to send in three detailed feature ideas - and tell us in less than 15 words why you should be the one we pick. Then add your name, address, phone number and any other intimate details you feel (imparting) and send it off to:

WRITER, SOUNDS, LUGGATE HOUSE, 245 BLACKFRIARS ROAD, LONDON SE1 9UZ - NOW!

**MALE STEPHENSON DATES**

**ARTIST** begins his solo UK tour on February 21, taken from their forthcoming single called 'Driveway' on January 27. The band's new album 'Landing Party' is due for release in April.

**DREAM WARRIORS GIGS**

- New album and single to coincide

**DREAM WARRIORS' OW**

**Eroica**, on January 28.

**CAROL WHEELER** of Soul II Soul's new single, 'Don't Call Off Your Love' will be released by RCA Records on January 28, taken from her Top 40 debut album 'UK Rock'.

**EN VOUGE** release their new single called 'Don't Go' taken from their debut album 'Born To Sing' on February 4. The album tracks are 'Innuendo', the title track and 'My Definition Of A Breakdown Jazz Style' last year, have announced a string of UK dates which commence next month.

**CITIZEN FISH** play their last three gigs before departing to tour Europe and the US at Gloucester Charing Cross Road Marquee on January 14 and London Hammersmith Mean Fiddler February 13. They will be releasing a single on Rhythm King Records shortly.

**DIRECTION** formed by Paul Carrack, Steve Huison and Chip Taylor, will play a sell-out event at which Irish artists including Midge Ure and U2. Again, no acts for this event have yet been announced.

**MEET THE SHIMMYS**

- A BIT OF INNUENDO

- CHUCK, who support Birdland on their forthcoming tour, will play a one-off at the London Camden Falcon on January 25.

- THE WENDYS on their UK tour, are Factory Records' latest signing. They are the first band since Northside to actually sign a contract with the label and play a successful single, 'The Sun's Going To Set For Me Soon', on February 4. The band is 'Everybody', and both tracks produced by Ian Broudie of the Bunnymen. They are also rehearsing with a four-piece band.

- **THE KLF** release a three-track CD and 12-inch remix of their Top 10 single '3 AH Eternum' on their own KLF Communications this week.

- **THE LRF** release a new album and single called 'Don't Call Off Your Love' on January 27. The album contains three top five Billboard rock charts.

- **THE RAILWAY CHILDREN**

- **THE LONDON**-based Mead Fiddler organisation have announced that they will stage a one-off event in London's Finsbury Park on June 1 this year.

- **SOMETHING'S DISC** release a compilation of various artists including Bongwater, Galaxia 500, Das Damen and Jafely Kiss all paying tribute to The Rutles. The Rutles were a satire on The Beatles by Python man Eric Idle and actress Beeb Dog Band wakac, Neil Innes, released in late the 70's. 

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- **SUNSONIC** release a new single called 'Driveaway' on January 27, taken from their forthcoming debut LP 'Melting Down On Motor Angel'.

**RADICAL DANCE FACTION** release a new 12-inch single called 'Landing Party' on Earth Zone Records this week. The band's new LP 'Wasteland' will be released in the spring.

**THE DJINIS** who hail from Chippa Moor, release a new 7-inch only single called 'Headless' on Touch & Go Records. The band, whose 'Hornet Pinta' album was released last year, came over to the UK to support Slowdive and were only. They have finished working on a new album which will be released in April followed by a tour.

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**SOUNDS January 26 1991 Page 7**

**AMR**

**BASSCUT** release their debut single on 10 Records next week. It's called 'Say You Love Me'. This soulful 12-inch was produced, composed, arranged and mixed by the New York-based duo Elisa Burchett and Heinrich Zwanen. An album is due out at the end of April.

**SOLO E**, East London's answer to Vanilla Ice, releases his debut single 'Flowing Positively' on February 18 through Circa.

**GARTH BROOKS**, currently the number one artist in the Country album charts with 'No Fences' under his belt, plays his first British concert at London's Cambridge Theatre on February 24.

**DANCE WITH A STRANGER** a Norwegian rock band are to re-release their single 'Invisible Man' on RCA Records on January 21. It is backed by 'Little Woman' on 7-inch, 12-inch and CD.

**THE REAL PEOPLE**'s follow-up to their debut single 'Window Pane' will be released on January 28, called 'Open Up Your Mind (Let Me In)'. They are currently touring at Newcastle Riverside on January 30 then Lancaster Sugarhouse 31, Backpool Jams February 1, Glasgow King Tut's 2, Manchester University 5, Birmingham Edwards 6, Coventry Toc Toc 7, Bath Mules 8, Dublin Pugil's Dancehall 9, London Ladbroke Grove Subterania 11, Brighton Zap 12, Cambridge Junction 13 and Bournemouth Hothouse 14.

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**NEW STRANGLERS** (l-r) Jet Black, John Ellis, JJ Burnel, Dave Greenfield and Paul Roberts

**THE STRANGLERS** have announced their new singer, following the departure of founder member Hugh Cornwell last year. He is newcomer Paul Roberts, who is by far the youngest member of the band. They are also joined on guitar by John Ellis, formerly of Stranglers' punk contemporaries The Vibrators. Ellis played with The Stranglers on their last UK tour. He has also played with, amongst others, Peter Gabriel.

The band are going into the studio to record new tracks and will be going on tour in the not too distant future.

According to Jean Jacques Burnel: "With Paul joining the band, I feel like an old dog with a new tail."

**SKINNY PUPPY** release their fourth LP on Capitol Records this week. Entitled 'Too Dark Park', the track listing is as follows: 'Convulsion', 'Tormentor', 'Splashmolytic', 'Rash Reflection', 'Nature's Revenge', 'Shore Lined Poison', 'Grave Wisdom', 'TPWO'.

**MOONIES UK DATES**

THE MOON FLOWERS, those Bristol 'soldiers of love' have announced the first two dates of a UK tour with more to follow next week. The band's limited-edition single 'Warshag' was released on January 15, the day before war broke out, and they have just completed a series of dates in Ireland. The dates announced so far on the 1991 Love Invasion are at London Camden Palace on January 29 and Treforest Polytechnic Of Wales February 1.

**THE ANGELS**

**STRANGLERS NEW LINE-UP**

New singer and ex-Vibrator Ellis join the merry throng

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**Ted Fudfed up with unfair, nasty music journalism? Ever wished you could get a fair hearing for your pop questions and quibbles?? Well, thanks to Bizzker, you can! Because every week and every week, it's time to...

**RIGHT THOSE WRONGS with TED TACT - THE KIND OF POP!!**

> YOU KNOW, readers, since my column was launched last week, thousands of you have written in - stating for my giving my balanced opinion to you. In compensation, if you like, for your years of suffering at the hands of this music's blandly biased writers, Remember, all you have to do is write to the here at the office and let what's wrong. Obviously, the damage has already been done!

I'll do my best, in whatever way I possibly can to make amends with a short and, most important, fair response. Does how that sounds? Anyway, here's the pick of this week's postbag.

**Dear Ted,**

I was looking in Sounds last week and I couldn't have dropped a bombshell when I read Tony Seaward's review of Duran Duran's 'Rio! That bloody review never even hinted that Danielle's miles better than so-called 'short-haired wanker' ever had a shot. What are you going to do about this? Bonda and Ted.

Shane Braid, Wolverhampton

**TED SAYS:**

You're right, Phil. "Danielle's a lot more than a traditional rock sound with a sort of mini-size. It's got soul and it probably beat an awful lot of long time to bands. Have you even heard the record? Let me tell you, there are loads of really exciting new bands out there. Most of them are really "Shocker" and filled with music. What does any of our writers want to suggest, then, that we just don't get very far with them?"

I agree with your statements. As the leastезmen in pop, I'm lucky enough to cover some of the biggest stars in the world as my closest friends. But, I do think there is a difference in quality. Yes, Kylie for some time and her distinctive brand of pop - though, somehow, not all tastes - is a refreshing and winsome kettle.

But, according to Dave, you can get for NOTHING! Just feast your eyes on what's available.

And to make this fantastic offer even easier for you we've explained what you can get with light bulb, bench and seatless toilet - in the nearest 'hotel' of the town. We're offering it for free, and RUN. Get a mate to hold the head with a heavy object should you want to take a dump, but don't forget the toilet paper!

**What a treat for Bizzker readers!!!**

This is our biggest, bestie giveaway yet! **FREE! BURGER**

- from any fast food joint of your choice!

**And it'll cost you burger all!!!**

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**STEVE TATTS**

**MORE SOVIET OUTRAGE!**

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**THE FRUITIEST, JUICIEST COLUMN IN POP!!!**

**EARLY ROCK** was a kind of primordial of punk, jazz, reggae, performed by ELVIS PRESLEY. ELTON JOHN'S CASH and Country, by Bob Dylan and country, by Waylon Jennings and country, by Hank Williams. Later they would find a new market for their instruments which, while often played with 'lighter' technique (made of metal) and with the occasional 'groove band' playing the 'rockabilly' sound, 

**THE ROCKS**... 

**EARLY ROCKERS**

**PART ONE - EARLY ROCK**

**PART TWO - THE 'SIXTIES ERA'**

**PART THREE - FROM 'PUNK' TO LAST YEAR**

**PART FOUR - THE END**

**SPARE CHANGE**

**BLOW THE WHISTLE ON THE TEARJOOP EXPLODERS who used their latest technology so extensively it made the fans change their minds about the fact that they were in the same room. and played a range of singles, hundreds of which were then released as albums. Renowned for the poetry of their songs, they were a band that played with numbers, their songs were inventive, and were often shorter than 5 minutes, and featured in the charts. However, with the advent of do-it-yourself recording, they were able to play their instruments on their own terms and in their own way. The terms 'punk' and 'rockabilly' were coined by these bands. The terms 'punk' and 'rockabilly' were coined by these bands.

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MICHAEL ROSE: "Sometimes you make a million and you lose your soul!"
In his day, TOM JONES gave the tabloids some great copy but he's not just a trouser snake he's one of the great voices of the past three decades. PAUL ELLIOTT meets the man who is an indisputable king, LEO REGAN gets in close

**ESSENTIAL LISTENING**

1. 'The Green Green Grass Of Home'
2. 'Detroit City'
3. 'Funny, Familiar, Forgotten Feelings'
4. 'Land Of A Thousand Dances'
5. 'Delilah'
6. 'It's Not Unusual'
7. 'What's New Pussycat?'
8. 'Daughter Of Darkness'
9. 'I (Who Have Nothing)'
10. 'It (Looks Like) I'll Never Fall In Love Again'

**TOM’S NEXT smash was Bacharach and David’s ‘What’s New Pussycat?’ – an off-the-wall song for an off-the-wall movie (directed by Woody Allen and starring Peter O’Toole and Peter Sellers).**

TOM chuckles. “Pussycat wasn’t a dirty word in the States, but it was in England. When I first sang it...”

Tom had one more hit in 1965 - the ballad “With These Hands” - before his career subverted the next year when two singles shifted (one an Englebert Humperdinck composition) then, by chance, Tom found another great song, perhaps the greatest he’s recorded:

Collecting Jerry Lee Lewis records and I got one in New York called ‘Country Songs For City Folks’. ‘The Green Green Grass Of Home’ was on there and I said to Gordon, This is a killer song. Harold, Country & Western singer? I said, No, no, the song is more than that. Les Reed did the arrangement and made a pop record out of it. It needed to be a little more authentic, but it turned out strong.

When the wind blows, it’s like Wuthering Heights. Are there any songs that you wish you had written?

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When PHIL LYNOTT died on the fourth day of 1986, he left as his legacy some of the greatest rock of the '70s and '80s. The first week of February sees the release of 'Dedication', a collection of Phil's classic songs, the bulk recorded by Thin Lizzy, the band formed by bassist/vocalist Phil in Dublin in 1969. Two of the songs, 'Parisienne Walkways' and 'Out In The Fields', were cut by Phil and former Lizzy guitarist Gary Moore. Another, the current single, 'Dedication', is a demo of Phil's which, five years after his death, has been finished with new recordings by Lizzy drummer Brian Downey and guitarist SCOTT GORMAN.

Here, Californian-born Scott tells PAUL ELLIOTT of his nine years with Thin Lizzy, starting in 1974, and remembers Phil Lynott, one of rock's great songwriters and characters.

"I WAS 20-years-old and had just one month left on my visa when I auditioned for the Lizzy. I thought Thin Lizzy was the biggest name I'd ever heard. Phil got it from a cartoon character called Tin." Phil put a twist on it and made it Thin Lizzy, knowing the Irish would pronounce it 'Lizzy' anyway.

'Whiskey In The Jar'

"When I officially joined the band I took an album and a single, 'Whiskey In The Jar'. I used to be a musician, so I heard it. Then I put 'Whiskey In The Jar' on and, I'm sorry, but I just didn't get it. It's a traditional Irish folk song with no bass or anything. This was not the kind of thing we'd been playing in rehearsals. We never really played 'Whiskey In The Jar' on stage. I was shocked that it was even part of our repertoire. I thought, shit, man, these guys have got something. It was real tough music, power-packed with energy, and I loved it.

'Night Life' and 'Fighting'

"'Night Life' and 'Fighting'... In 1974, Decca had dropped Lizzy, so we went out and played the clubs, places like The Cavern in Liverpool. We got in to a club called Vertigo and made the 'Night Life' and 'Fighting' albums, but we were struggling. Personally-wise, we were still trying to find each other, and musically we were trying to find out what everybody could and couldn't do. Phil had an incredible amount of energy. Even when he was having his problems near the end, he was able to make everything sound exciting. When I was on the brink of saying, 'F**k it, I'm outta here, Phil'd be right in there pitching.'

"There was some good stuff on those first two albums we did... 'Still In Love With You' was great, although emotionally, 'Live And Dangerous' was the album that really showed everybody what this band was all about. We were going full out. 'Jailbreak'

"'Jailbreak'... "'Jailbreak' was the make or break album. We were about £100,000 in debt, and back then, a hundred grand was like, Whoa! We really pulled it together on 'Jailbreak', we knew what we were at, and we spent a long time writing and rehearsing those songs.

"The Boys Are Back In Town' almost didn't make it on to the album. It was one of the managers who said, This one's going on, I've got a feeling about this song. So we recorded it, and it did the business. The little science fiction piece on the 'Jailbreak' sleeve was a f**king rock 'n' roll story, and that piece fitted the image we had of our tour fighting against the world.

"Phil was a veracious reader and he knew history like nobody's business... 'Emerald' was a mish-mash of Irish history, the struggle of the Irish people, their strength. Phil was very religious, he was a very religious Catholic, if you can believe that.

Don't Believe A Word

"'Don't Believe A Word' was the big song on 'Johnny The Fox'. Originally, it was a bluesy, mid-tempo thing, and then one day Brian (Downey) kicked into this fast beat, Phil was pedal ing on the A, and Brian Robertson (guitar) and myself started the 'Don't Believe A Word' riff. It was great, so we kept the fast tempo.

"When Phil first wrote the song he asked me what I thought. I said, Yeah, it's a nice little song. He got really pissed off. Nice little song, huh? Sorry Phil... He used to say that one was about a girl he met at Hummersmith, but it was probably more of an international message. Phil had a good one in both senses.

Bad Reputation

"'Bad Reputation'... Around 'Bad Reputation', Phil and Brian Robertson began a running battle. Brian said he didn't want to play on the album, so Phil said OK, F**k you, and we did the album as a three-piece, hence there's just the three of us on the cover. This is a big deal on our albums, so we got John Sykes in on guitar. Thanks

ESSENTIAL LISTENING

1. 'Whiskey In The Jar' single
2. 'Still In Love With You' from 'Live And Dangerous'
3. 'The Boys Are Back In Town' from 'Live And Dangerous'
4. 'Running Back' from 'Jailbreak'
5. 'Waiting For An Alibi' from 'Black Rose'
6. 'Emerald' from 'Live And Dangerous'
7. Rosalie/"Cowgirl's Song' from 'Live And Dangerous'
8. 'Southbound' from 'Live And Dangerous'
9. 'Don't Believe A Word' from 'Live And Dangerous'
10. 'The Sun Goes Down' from 'Thunder And Lightning'

PHIL: KING rocker

I'd had enough. The drugs had gotten too much for me and Phil, and it's hard work trying to keep the smile on your face when it's kitty killing you inside. I said to Phil, 'I'm outta here buddy.' He said, Man, we can't go on like this. We'd do one more album and one more tour. So, I did some solo albums, so we got John Sykes in on guitar. Thanks

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John, bye John. By the time John got in the band it was the end, but he knew that. Those last shows felt terrible. I couldn't wait to get it over with. I felt we were bullshitting the people who'd bought a ticket. I just didn't want to go out with people hating the band; like, Yeah, they were OK once but they're a pile of shit now.

"After the very last show, we did nothing, which was a shame. There were no parties, fireworks, slaps on the back. We got off the plane, I picked up my bag, said, Good luck, see you later, and split. If Phil had said, Wait, I got this idea and it's gonna be huge, I wouldn't have listened.

"Dedication" When Phonogram spoke to me about this 'best of thing,' I thought It'd be nice to put something a little different on it. They said they had this demo of 'Dedication,' which Phil wrote while Lizzy were still going. There are a couple spots where Phil's vocal goes a bit out of tune, it was a one-shot thing. So Phil got a bit of a raw deal on it, but I still think that track has the essence of Phil Lynott.

"Dedication" is the kinda guy who wouldn't take any shit from anybody. He was the absolute inspiration of the band, the kind of guy who'd never give in. That's how I remember Phil, this inspirational character."
LOUD HAVE come a long way in the 15 months since they played their first gig in a modest cellar bar in their home town of Bradford.

They've signed to China Records, had reams of press and secured major tour supports with Fields Of The Nephilim, Andy Taylor and now Killing Joke.

Their singles to date, 'D Generation' and 'Explosive', have doubtless been assisted by the somewhat surprising patronage of several daytime Radio 1 DJs, though vocalist, guitarist and songwriter Chris McLaughlin is unsure of their exact chart positions.

"Around the 100 mark, I think. It doesn't mean anything unless it's number one. I can remember that digit," he smiles.

WHEN DISCUSSING Loud, Chris often adopts a detached veneer, dismissing prestigious tour supports and critical acclaim with an air of indifference and heartening jocularity.

It's one of his many charms but, in truth, McLaughlin has waited a long time for his band to happen. He even refused the opportunity to join New Model Army, relying on his own driving ambition and self-belief instead.

Chris sums up Loud's appeal: "Our music is powerful, our lyrics are strong and people either love us or hate us for that." The band's debut LP, 'D Generation', proved that Loud are not just capable of creating colossal, muscular rhythms, but they are equally adept at beautiful melodies like 'Life On Earth' and 'Childhood Times'.

"I still think 'D Generation' is a great debut album," begins Chris, "but it was only a manifestation of the band at six months old. We've experienced so much since then, and next time we'll be progressing towards an international sound with more ideas, not just guitars, y'know."

This indication of perhaps a greater use of sampling equipment is an inviting prospect, though one imagines Loud embracing technology with a certain amount of subtlety.

"Oh yeah," agrees Chris. "Songs today have been replaced by technology whereas I want to enhance what we do with technology. We'll always be 'big', though, I love 'bigness' in music."

WITH A new single, 'Song For The Lonely', out now to coincide with their support slot on Killing Joke's UK tour, 1991 looks like it's going to be a busy year for Loud. Spring brings their first British headline dates, the summer heralds the recording of their second LP and there's the possibility of some American dates inbetween.

Chris, however, would rather take time out to reflect upon Loud's progress thus far and to formulate more ideas for the next step to world domination.

He also claims to be a quarter-way towards inventing a hi-fi system which doesn't require speakers. I'm advised to imagine 'hologram-sound' as a suitable reference point while Chris confesses, "I'm a bit of an inventor, y'see."

This, of course, is a complete and utter lie — perhaps all this activity is becoming too much to handle? "People say things like that, but I'm not afraid of fame and fortune. It won't drive me mad," he says categorically. "I'll go mad of my own accord, thank you!"

Like love and hate, the line between genius and insanity is a decidedly thin one. All the best rock heroes have a liberal sprinkling of both. Here's another to add to the list.

POPCORN WILL EAT ITSELF CURE FOR SANITY

Includes the hit single XY & ZEE
KINGMAKER

COVERING (Hairgun)

OR A band oozing youth, competitive savagery and no evident past, Kingmaker are taking remarkably quick steps on the road to somewhere fast.

Of course, all the buzz could just be attributed to the ex-Ulverton, Hull-bred band's debut EP, 'Celebrated Working Man' (on Sacred Heart Records); a disc of violently acidic hard rock, culled up with the force of a tsunami and roused off by the terraces as a live act, it's a group that manage to bring a sense of Japanese guitar godhead and West Coast punk guitar rock, with a dash of experimental techno wizardry thrown in for good measure.

"I started the band at college with two other girls, so we could irritate people who lived down the corridor," says wicked bassist Myles "It's sort of, 'Ee, poor lad, 'e's bin workin' hard his glasses look in danger of imminent destruction time and again. Laurence's eclectic live show, in which he plays guitar to implore her lover to 'Take your arms from round my waist and put them round my neck/Squeeze until my face turns blue/Now I'm looking really good!', was kicked off by Kirk's "I was always a quiet person," Kirsty considers. "So this is my more descriptive phrase."

"Yes, it's more a mental thing," Kirsty agrees. "That song, 'Both Of Us Screaming', is about people obsessed with themselves - people who get a kick out of being depressed. "It's like when you were little," she furthers, "and you got scooped and you started to cry. Then you'd see yourself in a mirror, all twisted up, and you screamed and you want to cry some more."

"It's certainly a different approach from the usual forlorn girly singing 'Give me back my man', I was always a quiet person," Kirsty considers. "So this is my revenge!"

Earwig are starting work on their second EP, 'Might', at the moment, scheduling it for a March release. Until then they'll be venturing their considerable-squirrel on the live circuit.

And unlike their insect namesakes, this is one Earwig you won't be disappointed!...
assimilated more than this," they scream, frustrated yet.

There's just no point.

which huddled in the back of the band's Transit van.

pop, politics and huge album sales.

band. Their terms of reference also include Guns & Co's patent punk rock melody rush, but that's just one part of the tradition that this band of rock history junkies are pulling off.

"The only band that really anything to us is Public Enemy. The Clash are as old to us as The Who — seeing Joe play with The Pogues is really obscure; it's just like the Stones comeback tour. Mick Jones and BAD are even worse.

The Preachers hope to get Public Enemy to produce them, but make it clear that they want to explore their own culture rather than fake their way through anyone else's. This band deftly hopes to die before it gets old. Yeah, but what're you gonna be doing when old age sneaks its creepy way up on you?

We certainly won't be doing that!" they cry, adamently laying down the line. "Anything else will do — we'll probably be complete cabbages!"

Bands have made ludicrous claims before, but the Preachers claim that their one-year battle plan is for real.

"We're not just aiming to fill the Brighton Zap Club, like Lush or something, that's useless. We want to be the biggest rock 'n' roll band in the world.

These are the kind of lofty ambitions that should drive every band that feels it has something to offer. So last person is speaking some (non)sense, Death to pub rock!

F

Are MANIC STREET PREACHERS saliva-splattered scam-merchants or rabble-rousing revolutionaries?

JOHN ROBB takes a deep breath and holds on tight as the fresh-faced Welsh windbags vent their spleen on everything from the cluelessness of The Clash to the sorry state of David Gedge.

STEVE DOUBLE politely asks to be put in the picture.

The MANIC Street Preachers are rock culture free-for-alls, dealers of the spirit.

These studied snarls are backed with a keen intelligence and they've assimilated their influences into an early-80s-cum-70s-cum-early-90s triptych.

The Preachers claim to be in the direct line of white heat-rock 'n' roll dissent, first articulated by Pete Townsend's Who and The Rolling Stones. That particular baton was dropped in the soggy '70s, then came the excitement and energy of the Pogosto and The Clash during punk's spectacular six-month existence. In the '80s, the men in grey suits seemed to have lost the plot for ever; before Happy Mondays and The Stone Roses created a massive new audience out of the fresh-faced generation.

The Preachers see themselves as the obvious heirs to that legacy, but they are not a punk rock band. Their terms of reference also include Giunis N' Roses and Public Enemy — a heady mix of glam, pop, politics and huge album sales.

"You can only effect change if you are massively wrong,"狂躁的吉他手Richey说。<br>Edwardly, huddled in the back of the band's Transit van which is parked behind Heavenly Records' stock-covered roof. "I just can't see any future in being a small scale band in Britain.

We hope never to happen in this country, the monarchy, the House Of Lords, homophobia, racism.

"We're nihilistic. It's a really positive thing. We want to destroy the hierarchy in this country, the monarchy, the House Of Lords, homophobia, racism."

Richey

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Richey. "We want to destroy the hierarchy in this country, the monarchy, the House Of Lords, homophobia, racism."
The Manic Street Preachers have higher hopes for their generation. "The revolutionary class is every kid that's pissed off. You're just not going to get old people involved, they're not going to be into it at all, they've got too much to lose, they've got kids. When you've got a baby to feed, you can't be expected to do too much. Young people, though, have got no fear. They don't care what happens to them, like at football matches, when you've got no fear you can do anything." "We hope so. That's what we want to do, mix the two. We want to be the perfect mix between politics and beauty. The Bridewell Taxis, the Paris Angels - it's just so obscene that fat people are allowed in bands," spits an incredulous Nick. "It's like I saw The Charlatans on the TV and their audiences had moustaches!" He shakes his head in complete disbelief.

But that's the least of the problem. Recognising the terrifying cultural poverty that's inherent in the UK, they shake their dishevelled mops.

"Cheap hedonism," says Nick. "It's always been exploited all the time, every government must be happy with feeding people alcohol and drugs. It's like, I hate society so I'm going to be bombed out of my skull. It's really frustrating - people can't articulate their anger, they just attack each other. If they ran down the high street and smashed up Tesco or the job centre that would be perfect. I'm not snobbish about these people, these are my friends, the people that I hang around with when I'm back home."

The Manic Street Preachers have higher hopes for their generation. "The revolutionary class is every kid that's pissed off. You're just not going to get old people involved, they're not going to be into it at all, they've got too much to lose, they've got kids. When you've got a baby to feed, you can't be expected to do too much. Young people, though, have got no fear. They don't care what happens to them, like at football matches, when you've got no fear you can do anything." "We hope so. That's what we want to do, mix the two. We want to be the perfect mix between politics and beauty. The Bridewell Taxis, the Paris Angels - it's just so obscene that fat people are allowed in bands," spits an incredulous Nick. "It's like I saw The Charlatans on the TV and their audiences had moustaches!" He shakes his head in complete disbelief.

The Manic Streets probably won't change anything, but their attitude is brilliant. No group has sounded this pissed off, this young, this burning on high octane for a good stretch of time. "It's important that people don't see us as a 'hype', a bunch of mouthy f**kers trying to rock the boat, but time will tell. The Manic Street Preachers have set themselves up and by aiming high they have perfect for attack. Their attitude will not win them many friends - they relate a recent incident when a band off the pop/punk scene asked them outside to sort out some slagging the Preachers had been lading out in the press. They seem genuinely disgusted by everything, but reckon that there is a potential audience for their seething anger. They offer no solutions, but simply mirror the turmoil that always soothes just under the surface of our laughable, mouldy old country. Yeah, it's been said before. It's been sang about, spat out, buttoned under a sharp suit or combusted through F*** off camera poses. It's collapsed into the seething hatred and boring negativity of Oi! or the stored lameness of the late 60s hippies getting it together.

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**LISTINGS**

**music on telly**

**WEDNESDAY JANUARY 23**


JAZZ ON A WINTER'S NIGHT: 11.15pm, Channel 4. Feat. Herbie Hancock accompanied by Rodney McKeevin on saxes.

AMERICA: TOP 10: 3am, ITV.

**THURSDAY JANUARY 24**

TOP 40 NON STOP: 7pm, BBC1. RPO POWER HOUR: 7pm, Eilby Power Station. Countdown of the top selling indie records.

**FRIDAY JANUARY 25**

THE WORD: 11pm, Channel 4. Bongo The Badass makes a new one-offs. 'Love & Trust'.

JELLYFISH are beamed live from America. Meanwhile the 'Streetgang had real red in' and spent 46 unhindered hours in the company of EDF! Really wild.

RAW POWER: 2.35pm, ITV (most regions).

Squeeze into your leathers and comb your hair for wild, like.

**FRIDAY JANUARY 25**

COUNTDOWN OF THE TOP SELLING INDIE RECORDS.

**THURSDAY JANUARY 24**

AMERICA'S TOP 10: 3am, ITV. McFerrin on spoons. Featuring Herbie Hancock accompanied by Bobby on tour.

Love and Run DMC while chasing The Farm around.

RAPIDO: 7.35pm, BBC2. Antoine raps with Monie the Word goes real rock 'n' roll and spends 16 tour of Mali.

Walters talking to the men behind the background music business. Plus an interview with those responsible for the rhythm of the world.

THE ITV CHART SHOW: 11.30am, ITV. (1242, 603 MW). Classic rock show every night of the week. pays his respect to Otis Redding.

**TUESDAY JANUARY 29**

DEF II - THE FRESH PRINCE OF BEL AIR: 6.30pm, BBC1. Andy Weatherall.

**MONDAY JANUARY 28**

Darkside and My Bloody Valentine.

STAR TEST: 11.30am, Channel 4. Wayne Hussey talks about life after The Byrds.

RHYTHMS OF THE WORLD: 9.55pm, BBC1. A musical tribute to the Muzak Corporation just to destroy their tapes.

Mick Meadows and Sarah Jane chat to the men behind the background music business. Plus an interview with those responsible for the rhythm of the world.

THE ITV CHART SHOW: 11.30am, ITV. (1242, 603 MW). Classic rock show every night of the week.

**SUNDAY JANUARY 27**

RED DRAGON ROCK: 9pm, Red Dragon Radio (97.4, 103FM). Dance classics.

BOB HARRIS: 12pm, Radio 1. Rockin' session from Willie Nelson.

**SATURDAY JANUARY 26**

JIVE ALIVE: 6.15pm, Hereward Radio (94.4, 103.1 FM). New releases, interviews and indie dance.

HEADBANGERS SHOW: 8pm, Moray Firth Radio (590, 102.6 FM). Classic rock from Sheffield.

CRUSHER'S MONDAY METAL MAYHEM: 9pm, GLR. Classic rock from Sheffield.

**MONDAY JANUARY 28**

TOWN & COUNTRY: 11pm, BBC1. Hoo down with Clint Black and Nashville rocker Webb Wieder.

**WEDNESDAY JANUARY 23**

JIVE ALIVE: 6.15pm, Hereward Radio (122.7, 105FM). Interviews from The Fresh Prince chillin' out in America's leafiest suburbs.

JIVE ALIVE: 6.15pm, Hereward Radio. Danielle Dax in interview.

BAILEY BROTHERS ROCK SHOW: 7pm, Hallam FM. Classic rock from Sheffield.

**TUESDAY JANUARY 29**

TOWN & COUNTRY: 11pm, BBC1. Hoo down with Clint Black and Nashville rocker Webb Wieder.

**ATAPULTED TO STARDOM with the success of her role in Twin Peaks, Julie Cruise's association with director David Lynch and the eerie power of her voice have made her something of an enigma.**

When speaking of the overnight superstar you can, you expect the unexpected.

But such a bizarre truism doesn't begin to cover her appearance in Industrial Symphony No. 1, the performance piece collaboration of David Lynch and Angelo Badalamenti.

Shot at Brooklyn's Academy of Music during the day and its well-received live production, Industrial Symphony abstains from the sort of surrealism central to Lynch's movies. In its live situation, however, an additionally sinister energy creeps in, an energy that's neutralized by Ms Cruise suspended high above the stage singing as only she can.

"Conjuring" is one of these last-minute things we had to throw together because David was busy working on W.H.A.T. At Heart, and none of the people involved had done any kind of theatrical work before, it was a great success.

Revisiting a collaboration between the '50s and the '90s via this next century, Industrial Symphony really does provoke that most trite of questions, What does it all mean? It's not like I'm reading cutting-edge literature. It's not like I'm taking my homework seriously. But it's not too expensive to mount live, it would cost about a million dollars. We couldn't even begin to find backers for that much.

Lynch's future plans for Cruise include a second album and, on compelling evidence, a David Lynch/Angelo Badalamenti musical. Additionally, Cruise is currently reading scripts: "Something for ABC-TV ... I read scripts all the time: Whether they want me or not, that's another story! It's not like I'm rejecting them!"

But isn't her newfound status made some tiresome job searching unnecessary?

Cruise laughs. "No, no, wouldn't it be nice?"

Suspended from rafters of the mix studio, Julie Cruise certainly suffers for the sake of art. Doesn't her art justify her suffering? I mean, what does it all mean? Ralph Tractor will tell you..."
DEDICATED TO the memory of the late Joe Spinell, star of the late '70s hit Maniac, which was released posthumously.

Maniac Cop 2
By: Cordell (Robert Z'Dar)

Maniac Cop 2 sees the return of Robert Z'Dar as Cordell, the tough detective who takes on the dangerous '80s drug lords. The film follows Cordell as he investigates a new wave of violence and corruption within the police force.

Cardiacs
By: John Harris

Cardiacs is a band known for their energetic and unconventional performances. Their music is a blend of rock, punk, and avant-garde sounds.

The Happy Mondays
By: Ian Lawton

The Happy Mondays, along with the Stone Roses, are considered one of the biggest and most influential bands to come out of Manchester in the late '80s.

Scanners
By: George Berger

Scanners is a science fiction horror film directed by David Cronenberg. It was released in 1981 and is known for its gruesome violence and dark humor.

The Stupids
By: John Harris

The Stupids is a comedy about a family who are forced to compete in a Battle of the Bands contest.

The Wagon
By: John Harris

The Wagon is a film that explores the lives of Gypsy families in America. It's a powerful and thought-provoking film.
FEATHERS

BIRDLAND were once best known for their blond hair and obnoxious stance but, says ANDY PEART,
their debut album reveals a surprising depth and maturity.
ALASTAIR INGE captures their sensitive side

"I hate the way we've been portrayed as a bunch of morons. A lot of people start bands because they want to get laid, take loads of drugs and make piles of money. That's all bullshit."  
—LEE

"WELL, THERE'S two of them and they've both got blond hair and they're in a band called Birdland which make a lot of noise and gob at the audience in between smashing their guitars up."

Robert points to the photograph that sums up Birdland for most people. "It's got people throwing cups and glasses at them, while they're attacking the audience with their guitars."

"It's mainly because our image is so smashed up," sighs Robert. "I slowed down enough to see."

Robert likes to think that the Birdland image is a smokescreen.="I hate the way we've been portrayed as a bunch of morons. A lot of people start bands because they want to get laid, take loads of drugs and make piles of money. That's all bullshit."  

Robert: "I hate all that. We want to entertain. I don't start insulting the crowd, I enjoy myself and try and create something where everyone has a good time. If there's some twist at the front giving us abuse then that's no fault of mine. Hopefully, the album will change all of that, though."

Birdland's debut album, 'White', is finally set for a mid-February release, and it's going to cause a few surprises. Gone are the three-minute speed thrashers, replaced by a much more studiofied sound, yet the record still retains a certain live vitality.

The first chance to witness the change in the band comes in their new single, 'Everybody Needs Somebody', out this week on Lazy, which conveniently bridges the gap between the old and new Birdland.

"If we had made an album two years ago it would have been very thrashy, very 'Hollow Heart'," reckons Robert, "and we wanted to make a record which showed we've matured and which had a lot of depth to it. I'm sure people will be expecting the Birdland thrash element but the songs now are much better and the excitement and edge are still there."

"It's a side of Birdland few people would have expected. You sit in the bath for hours crying, you're 14 or 15 you're more messed up to jealousy more than anything."

"When you're young you need an outlet for all that energy, but it shouldn't turn into violence because that's a waste. No one wants to be spat at and if that happens to us we're not going to stand back and let this other band do. We're going to retaliate."

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"I hate all that. We want to entertain. I don't start
THE MOONFLOWERS 'War Shag' (Pop God) An anti-war anthem (the first of many) released on January 15, Bush's abdication day. At the time of writing all hell had broken loose in Baghdad, so by the time you read this, things should be a full-blown war going in the Gulf and singles like this — however worthy — are rendered pointless.

For the record though, 'War Shag' which has a limited run of 1991 singles is a few ultra heavy garage dance track echoing the views of most sane folk — 'We don't want to fight no war!' Exactly. But when the first bomb drops, the chaos is out of our hands. Like it or not, still it'll make a good collector's item.

REVIEWED BY LEO FINLAY

And f**ked up Husker Du.

Compared to Husker Du, and indeed three-piece and playing hardcore make a good collector's item.

Our hands, like which has a limited run of 1991 pointless.

Ultimatum day. At the time of writing released 'War Shag' (Pop God) An

JACOB'S MOUSE The Dot EP' (Liverish) This

SINGLE OF The Week? Gee, thanks! 'Dinosaur Jr/efgin enthusiasm

DINOSAUR JR 'The Wagon' (Blanco Y Negro) Yeah, an utterly undetectable Single Of The Week, but what the hell!

Masca & Co's first major release is goddamn blissful. And ask yourself, why are Dinosaur the most name-checked band since Husker Du to crawl out of the US hardcore cell? 'Cause they're not. They've always written great tunes, and the lyrics are so pretentious that you can't get away with them under your breath as a lube for something... 'The Wagon' is.

NO SWEAT 'Tear Down The Walls' (London) Much vaunted Irish cockles fail to impress with metal clap on hard rock cliché. What can you expect from a band with such a white name?

EAST VILLAGE 'Circles' (Heavenly) 'Circles' is a breathing, bludgeoning piece of guitar pop that takes a long time to go gold. Sound very much inferior to some of the best work on the singer-songwriter scene. For all its charm the band's outings are a bit too polished.

JACOB'S MOUSE: straight outta Sussex

JACOB'S MOUSE 'The Dot EP' (Liverish) This Bury St Edmunds four-piece have a few things in common — and some of them are the best of the current American scene. They offer a few big Brains, Beatles, Mekons, 'Enterprize' and 'Hey Diddle Sugar' but it's not just vital and you'd be left wondering whether they had anything to say.

SECOND BEST 'Soul Shaker' (Mad) Worth noting that BSE 2.0, he's the catalogue number here.

EMF 'I Believe' (Parlophone) Unbelievable! he's had a certain boisterous charm, even if over-play on daytime radio did ultimately make it 1990's most enthralling single. This has no charm whatsoever and merely confirms the Jesus Jones On The Block jibe. A massive hit, no doubt. One can but wonder if John Michael McDonagh saw it if these people are anything other than Income chart folder kids.

SOUNDS January 26 1991 Page 21
Despite the open support of The Clash and some magical releases of his own, things have never really happened for JOE ELY. 'Live At Liberty Lunch' could, however, change all that. PETER KANE reports on the reise of his career.

T Exas runs through Joe Ely like Brighton through a stick of rock.

Born in Australia, raised in Lubbock and long time resident of Austin, he’s been pumping out some of the most potent bar room rocking ever to have shaken a leg in the Lone Star State for a lot longer than it might be polite to recall.

Not that Ely seems the sort to care. In his slow, easy going drawl he'll whisk you back through his West Texas childhood during the mid-'50s.

"Lubbock? A pretty good sized town, about 150,000 people. Flat through childhood during the mid-'50s. I grew up in a place where it's not that. I grew up in a place where it's hard work to raise a good cotton crop."
Having earned a reputation as cheeky chappies with a taste for other people's tunes, CARTER (THE UNSTOPPABLE SEX MACHINE) are all set to fight for their right to party. ANDY PEART asks Jim Bob and Fruit Bat what it's like to be championed by Jonathan King and neglected by the NHS.

SEXY SNAPS BY MARTYN STRICKLAND

"If Neil Kinnock started writing a column for Daily Mirror saying he'd discovered this great effete band called Carter that would be just as embarrassing as being Jonathan King's favourite band!"

"I thought it was because we gave away a free record," Fruit Bat mentions quietly.

"If you revelled as per preposterous," adds Jim Bob. "No matter how successful you become your problems don't just disappear."

"They get worse," interjects Fruit Bat.

"It was only towards the end of recording that we realised the majority of the songs were about death," continues Jim Bob. "And by then it was too late. The only concrete thing that's changed in our lives is that we've got a new manager. And there's a war in the Gulf and being in a popular band doesn't make that any more comforting. The lyrics are becoming more cynical. Most of our songs are just me moaning and being pissed off with the way the world is."
King for three days

They said it could never happen, but last weekend that multi-faceted pop svengali, soaraway Sun-ster and champion bigmouth Jonathan King actually did something decent – he rang up the cream of Brit pop and got them to turn out at Wembley Arena for the Great British Music Weekend. Ozzy Osbourne came along too. . . The Sounds' Brit Pack: Mr Spencer, Paul Arena for the Great British Music Weekend. Ozzy Osbourne goes to the video for The Stone Roses' She Bangs The Drums; all heads turn towards the giant TV screen, and more than a few girls are actually UNHAPPY MONDAY Shaun Ryder: it's all a load of Brit heard to scream. This suggests that, instead of harming their reputation, the Roses’ absence is casting a spell that’s particularly strong amongst recent converts who’ve never seen the band live.

NORTHIDE (tonight's first Manchester band:), a bewildered Mark Goodier usefully points out) go down a storm, but like Candyland, their brand of dance music is disappointingly predictable in its use of grooving drums and Happy Mondays-inspired guitar jabs. 'Answers Come In Dreams' boasts a pleasant little melody, but the tune to 'My Rising Star' is so slight it’s almost overshadowed by the cameramen and fellow Mondays battle to achieve a degree of cohesion. It's all a load of Brit

TONIGHT (if you all like Jonathan King, pick your nose)

Friday

PARADON THE occasional lapse into daytime Radio One-speak, but by half past six on Friday we’re all digging the ‘great videos’ (as a taped announcer keeps describing them), and piously raving to the reborn Style Council shuffle of CANDYLAND, a bland cross between Paul Weller’s nasal white soul efforts and a Grange Hill end-of-term pop concert.

In a moment of mind-boggling poignancy, the biggest cheer so far went to the video for 'The Stone Roses': the Roses (the Drums) all heads turn towards the giant TV screen, and more than a few girls are actually UNHAPPY MONDAY Shaun Ryder: it's all a load of Brit

heard to scream. This suggests that, instead of harming their reputation, the Roses’ absence is casting a spell that’s particularly strong amongst recent converts who’ve never seen the band live.

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'Stop! Start again!' leads the band into an impressive, but the luxurious wash of samples means the rest of the band are so static you half expect them to nip backstage for a beer and a sandwich in the middle of the number. Worst of all, such is the frontman’s lack of charisma he could easily be mistaken for a Wembley steward. In fact, perhaps he is a Wembley steward. Can he prove otherwise?

Mark Goodier runs onstage. "Do you need a Liverpool band Wembley? You need... THE FARM!" Goodier retreats, glowing with pride at the geographical accuracy of his remark, and right on cue Peter Hooton and his chums appear from behind an incongruous swirl of dry ice. 'Steppin' Stone' is a killer, the rhythm biting down hard while Hooton relaxes into the song in his own sanitised, unselfconsciously popular, manner, a pop star against all the odds of nature and quite rightly duffled about it too.

Pete Wylie appears for a storming 'Groovy Train', before introducing 'All Together Now' to a nation of propaganda-buffed Radio One listeners with the words, "this is a peace song". And it's pure genius, the gentle lyric shines out our war-poisoned minds and the band look genuinely outraged as they rant down the microphones and flash peace signs on the cameras.

The backdrop is swathed in floating flowers and Mysteron hoops as JAMES belt out 'Come Home' and 'How Was It For You', Tim Booth looking like the unhappiest teen idol yet with his Ten Pole Tudor chic and odd facial expression. The crowd look genuinely outraged as they rant down the microphones and flash peace signs on the cameras.

The last of tonight’s "hot acts" (Mark Goodier again) is Happy Mondays, fronted by an apparently gravely miffed Shaun Ryder, who after a grumpy false start ("Stop! Start again!") leads the band into an understandably half-hearted 'Step On'.

Despite being restricted to five songs, Ride are nothing short of TONIGHT THROWS up three intriguing questions: Do New Model Army know any good jokes? Has Jesus Jones' keyboard player thought about consulting a shrink? And what the hell are RIDE doing at the bottom of the bill?

RIDE: TOO good to be bottom of the bill?

Saturday

During 'Kinky Afro' Shaun delivers the "I wanna crucify somebody today" line with particular venom, hardly bothering to move as cameramen and fellow Mondays battle to achieve a degree of cohesion.

Wrestling with their instruments like explorers fighting off snakes, the chaotic energies of provocative pop provide a truly explosive start to proceedings. Riding their tender tresses beneath a spitfire, volatile top-coat, Ride come across as provocative relics from the infamous Morissey School Of Misrable Unions who’ve suddenly hit upon the joys of noise.

While Mark gamely attempts to fight off his fringe, unconsciously sending out sexual signals to every single teenager in sight, the others act as anchorman, gently swaying under the spotlight as 'Dreams Burn Down' and 'Kapoor Trail' vie for top spot. Despite being restricted to five songs, Ride are nothing short of
unstoppable. Greatness is theirs for the taking.

NEW MODEL ARMY: there'll always be a Clogland

THE CURE: Bob's bigger than the rest – just check the width of that poulter!

Sunday

WEYMOUTH DAY three, and the Great British Music Weekend (or Jonathan King's idea of one) slowly gets down to the nub and. The final chapter is the rock night, supposedly the cream of British metal levering struggling and straining into their 20 minute slots. The line-up doesn't look too promising.

WOLFSLANE are the ugliest band of the evening, no problem. Visually, it'd take a squad of plastic surgeons about five months to get a plastic bottle of warm iguana pits isn't exactly the Tamworth Ballbath, the Wolves make a fine showing.

But then, 20 minutes isn't a lot of time to make your mark, even when it's as sweaty and heaving as Blaze's. A final sleaze through 'Paint The Rose given flesh and a loud guitar. Yesterday's hero exhumed for the full front tactical first strike, coupled with the traditional mawkish absurdity. As the 'International Bright Young Thing' starts to take shape, the presence of whole band is going to get them nowhere.

Visually, it'd take a squad of plastic surgeons about five months to get the very best of the band, and though Wembley with a lot of people still queuing for a plastic bottle of warm iguana pits isn't exactly the Tamworth Ballbath, the Wolves make a fine showing.

And they do. There's the one about Jerusalem, there's one about the vigilantes, and there's the one about the arrow going for your heart. A full front tactical first strike, coupled with the traditional mawkish absurdity, the Movement Against Melodious Music, New Model Army should be applauded for giving immense pleasure to three

And, if only the same could be said of NEW MODEL ARMY. Having suffered more knocks than your average Fourth Division full-back, the most poids-haunted band in the country are your heroes, there are those who wear clogs. Although one category, in

And themselves further and further into the ground, deliberately shutting under estimated. Oh Bradford, so much to answer for.

And then THE WEDDING PRESENT appear. Immediately locking into their trademark buzzsaw drone, the Weddies serve to remind us of what 'indie' music is used to sound like before Ecstasy and Paul Oakenfold took over.

Whereas their contemporaries have either long ago got off the bus or been kind enough to have them Southland untouched by the passing of time, Smith and his fellow head against a thick brick wall is going to get them nowhere.

Which is just as well. Because, at its best, Jesus Jones' frenetic, highly-strung pop is more than good enough to stand up on its own two feet. Though 'Info Freako' is saved for another day, 'Real Real Real' and the presence. Whereas their contemporaries have either long ago got off the bus or been kind enough to have them Southland untouched by the passing of time, Smith and his fellow head against a thick brick wall is going to get them nowhere.

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Phew, what a SKAW-cher!

SKAW
West Hampstead Moonlight

SKAW CONFRONT the stage mob-handed and set about the musical
demonstration of the audience with the generally not a piece of Millwall
fans trash from the heavy house in the wake of a 3-0 away win at West
Man. Ening a get-churning/bet-burning slaughterground grist of a
groove capable of levelling Manchester with its sonic waves, the
ominously abbreviated Some Kinga Weirdo-breathtaking Portsmouth
depth in the heart of dunkelforestland.

With a couple of guitars, bass and drums lounging around in a stunning
impression of indifference, the surplus three give it some welly in the
performance stakes. Mark Mulhollad contributes some visual flourishes.

FIVE IMAGINARY BOYS
Highbury Corner T&C 2

LET'S FACEIT, if this Jonathan King - what a diamond geezer! to
be getting a bit of order. Like, it's a hell, really? And where were the black
acts at the Great British Music Weekend? - don't tell us to, Soul to, The
Ruthless Rap Assassins or Seal qualify? A notable lack of girlies, too,
"Paradise" - don't Soul II Soul, The
Rap do "Paradise". Really?!? And where were the black
to whose face it has just discovered it's been having an affair with his wife, and a guitarist who recognises

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IGGY POP
Birmingham Hummingbird

WHEN the drug who is rock 'n' roll incarnate bowls onstage in a
levitating hippish waistcoat, and turns a reverse pirouette performed
by a demented kickboxer, there's more poetry in that single
180 degree spin in the last half decade's worth of Morrissey's
songs. For Iggy, a swoopy Action Man streaked with scars, it must
just be like a natural way of saying "hello". His stage demeanour,
Mooch, has worn a row of heavy-duty dentures, and it suits the
text-setting and background are set straight. The extreme expression of his audience - Dennis The Menace made
attracting a tip of the cap to them.

The fantastic thing is that it works - and with only the finest
guitar strumming in the band's repertoire. The guitarists sports striped
t-shirts, his suit jacket and black sunglasses, and the band's
decorating his musical résumé. And he is a sort of know it all
everything, this guy has hormones gone haywire, and he still cavorts like a
driver. After a burn-up like this, there simply is nothing left.

Adrian Goldberg

POP WILL EAT ITSELF
Bradford Steel's Geeg Hall

THE YEAR has begun well for Pop Will Eat Itself. Numerous TV and
radio appearances, a lengthy tour and their highest chart position to date of
46 for '20p', the band's most socially aware success to date.

On a stage of this size they still look somewhat conspicuous but
their show is so packed with musical excitement of the big-time about it. A massive
dance-party, bawdy, silly, all that good old-fashioned fun and the
song 'Dreamers' is the perfect end for the night. Pop Will Eat Itself
are a band that have grown in stature to the trade for PWEI these days. It's an
intentionally goofy scenario, vulgar and, ostensibly cohesive.

Y & Z in their present transformation, transformed here into a dancing contortion of sparking dance
grooves and seriously expressive rapping, the introduction of guest singer Sylvie on "9993"? The film's
treatment of the character of "Wesley" adds further realism to their show, her
strong, screeching vocals balancing quite magnificently against the
driving mood.

For much of the time, though, tonight's versions of songs from the
album are pared down, sometimes quite startlingly, often
over-facing towards the realm of anti-social punk. As the song

THE SHAMEN/ASTRALASIA
Natural Life N/Jo/ the ORB

Bruxelles Flower

ORGANISED AT short notice as an anti-war 'Yard' by Fraser Clarke's
Evolution of Teenage New Age Nippon, the Fringe was put unto Peach Con
and pop's young love things put
the controls. The sets were short
and sweet and the crowd to
suffice for a few minutes. A
look somewhat conspicuous

SKAW: WATCH out Manchester, the Portsmouth rave is in your area

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GEORGE MICHAEL
Birmingham NEC

POODGES AROUND: in the bar, in the club, on the dance floor - though big boy George, suddenly pushed into the limelight, is your typical Las Vegas larder, looks approximately slim enough for some decent appearances. His audience have shed pounds for him, too - 20-22 quid a ticket is the going rate with the natural intimacy of a duet performers.

Only fat Italian opera singers do it more, but George manages it. He's never quite a Pasquale, either in voice or in style. But soul pop stratagem of Wham, he's always seemed more of a middle-income working man spherical in his movements, overkicked, mannered, methodically overdone, overthinking.

Visiting For That Day, one of the 1980s greats, but they're entirely different Bragg award for advanced creative suffering. Noted at exciting new possibilities, but tonight only confirms the unfashionable staple pop, as Michael Franks through his record collection for a surgical pile-up of women reflecting his soul boy roots.

The choice of 'Papa Was A Rollin' Stone', the evocative vocal of some great taste, while 'Ain't No Stoppin' Us Now' and 'What A Fool Believes' in considerably less murky visions of Images Of Pink Floyd 'happenings' circa 1987 - singing with free, sometimes tripping to Hell, you can't help wishing that singer Pete Townshend's slighty hot under the collar, or perhaps even whistle a hymn rhythmically.

But no such luck. Drummer Craig steps out from behind his kit like a hit dispute - a hit dispute in the songs, which somehow bypassed Mark Eitzel - laying himself open to solo dissection. His stage antics and humour permeates the night and even the 'Dynamite' and 'Can't Live Without You', as if any clarity of this. Nonetheless this should be pointed out that it is, indeed music that matters. But as these talented Rugby boys throw their heads in concentration and breathe through sometimes twitching, sometimes sinister 'Sticks and Stones', 'Don't Come', the richly soulful 'Can't Be Nobody', you can't help wishing that singer Pete Townshend's slighty hot under the collar, or perhaps even whistle a hymn rhythmically.

A vicious circle is completed. The only truly affecting moments are achieved on the few occasions when George dips into his own record collection for a sackful of old delirium. The party spirits ride high and the audience lose all sense of time. Now they're old and it's a good thing to have experienced a few of their times. Now they're old and sometimes it's not quite enough. The music that matters. But George manages it. He's never quite a Pasquale, either in voice or in style.
FROM PREVIOUS PAGE

LONDON Harrods High Street Upper Floor (071-935 5450)
The Late Unlimited (Gary) Friends Of Harry/From Sound
35 (Bayside) Jessica (Lucy)

LONDON Teddy boys United States West End 39 (071-123 3647)
246 Uff Taff/Polka Dot Doo

LONDON Jazzy Jacques Liverpool Road Quarter (071-837 3210)
Willo Johnson/Hitlil Bob/Freddie The Widow

LONDON George's Twin Butts Butts 29 & 30 (071-748 4081)
International ואחמד Moshebsk Boyfrend Darah

SILVERFISH Play Norwich Waterfront February 1, Sheffield Leadmill 3.

REDFISH 21, Norwich Waterfront 22, Harlow Square 23, Bristol Bierkeller 25.

ULU 15, Coventry Warwick Univ 16, Birmingham Edward's No8 17, Leeds Duchess Of York

WALSALL 16 (0845 360 3600) Peter Cunliffe's Rats Oise

WINTERHAWK What Happens Next Eternal

SUNDAY

ABINGDON Great The Cage

YOUTH KULT George (0452 4030) Paul Dow

BARNET Old Ball Arts Centre (0143 400 6000) Fear No More

BIRMINGHAM (021-643 5601) The Open Templehead

BOSTON, Breton (1964/13) The Shaggy Dogs

CAMBRIDGE Y Albatross Dave

MELT Previously We Are Going To Eat You play Chelmsford Y Club January 31


SILVERFISH' Play Norwich Waterfront February 1, Sheffield Leadmill 3.
REVOLTING COCKS     Play London Charing Cross Road Astoria (Thursday), Manchester (Friday) and Glasgow (Saturday).

TUESDAY 29

ASH KELSIE George (5052) Band Unique BIRMINGHAM University (021-472 1414) Music Stages


TOM JONES: Major UK tour at Oxford Apollo March 21, Cardiff St David’s Hall 23, 24, 25 & 26, Bristol Colston Hall 27, Manchester Apollo 19, Bournemouth Pavilion 8, Birmingham NEC 11, Newcastle City Hall 12, Nottingham Playhouse 13.

SOUNDZ TUESDAY: Sounds advises you to ring the venue in case of late alterations to dates or venues.

REVOLTING COCKS direct from the windy city, the Revolting Cocks ‘come to’ the UK this week. Al Jourgensen has brought over promises to be a spectacularly randy acrobatic experience. Unfortunately, he can’t bring the gas-jet powered wall of flame that wowed Statesiders last year. Instead he is out of caves to herd amongst the audience. But offers are about to scare away Torg MP Teddy Taylor as a special guest.

The Revos lineup is Paul Barker and Jourgensen of Ministry, Phil Heat on etc., Chris Connelly of Pain, and Skinny Puppy man Kevin Oge. Also there will be the unfilmed Marc Durante who was nicked in Texas last year.

This rev suck dance apocalyptical ought to be a vile, unpleasant and totally depraved experience, nauseatingly musical pornography for sick individuals. Gig of the year so far?

MONDAY 28

ROYALUX Country/Swing/Blues/Bossa Nova/Boogie/Blues-Rock BRIGHTON Zap Club (821588) EMF

PLAY EIRENE (091-261 4386) Silverfish/Sofahead

PLAYING WITH FIRE (091-261 4386) Silverfish/Sofahead

FRI: 9:00pm

AVA PAVANE

Wylie – the Road

NIGHTSHIFT

The Moonflowers

Going To Dance

...on the road

TOM JONES: Major UK tour at Oxford Apollo March 21, Cardiff St David’s Hall 23, 24, 25 & 26, Brighton Centre 27, Porto Tbilat Alan Upi 30, 31, Sheffield City Hall April 2, Newcastle City Hall 3, Gigs (93-03), Birmingham (93-04), Manchester Apollo 9, Bournemouth Pavilion 8, Newcastle Civic Theatre 9, Sheffield City Hall 10, Nottingham Playhouse 10, Briston Beckler 11, Birmingham Gasworks 12, Cambridge Junction 13, London Kendal Town Hall and Country Club 14.

SOUNDZ January 26 1991

SE1 9UZ.

Our comprehensive gig guide in Britain - and it has the most informative & comprehensive gig guide in Britain - and it has the most informative &

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CATHERINE THOMAS: Special venue tour of Civic Hall May 8, Edinburgh Playhouse 10, Norwich Playhouse 11, Bay Club 12, Sheffield City Hall 13, Bingley Civic 14, Birmingham Pavilion 15, Symphony Hall 15.

NIGHTSHIFT

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SATURDAY 26th JANUARY

THE FIELDMICE
HEAVENLY
THE ORCHIDS

THE VENUE
25 CLIFTON ROAD
NEW CROSS, LONDON SE14

£3.50 before 9.30pm £5.00 after, Bands finish 11pm
Club till 2am Coach after club to Trafalgar Square

FRIDAY 1st FEBRUARY

EASY close lobsters

THE VENUE
25 CLIFTON ROAD
NEW CROSS, LONDON SE14

£3.50 before 9.30pm £5.00 after, Bands finish 11pm
Club till 2am Coach after club to Trafalgar Square

STARGREEN BOX OFFICE

Tickets & Valentine Promotions at the Following

JANUARY 13
21 LEE RODGERS
22 THE FAMOUS
23 ROBERT CRAY BAND
24 POWERFUL DREAMS
25 BUS STOP
26 JAMES HIGRAM
27 BOOZE BROS
28 10cc
29 PALLAS
30 FRIELING JONE
31 FEBRUARY
1 JAMES LE ROY
2 2 TROGGS
3 THE GROUPS
4 THE LAUDERERS
5 THE CRAB TREE
6 HARRY VIDDLE
7 THUNDER THUNDER
8 KILLING JOKE
9 EN VOGUE
10 BOOGIE BROS
11 REVOLTING COCKS
12 AMI KOITA
13 JANES ADDICTION
14 GODFATHERS
15 CARTER
16 LITTLE ANGELS
17 DWIGHT YOAKAM
18 RIDE
19 GLORIA ESTEFAN
20 PAUL BRADY
21 GEORGE STEPHENSON
22 PAT SIMON
23 EVERLEY BROS
24 TEENA MARIE
25 PAUL SIMON
26/27 JESUS JONES
26/27 AHA
28 DREAMS
29 ELAINE PAGE
30 MERRYLEGS
31 APRIL

FEBRUARY
1-2 ROD STEWART
3-4 THE LEMONHEADS
5-6 ECHO & THE BUNNYMEN
7-8 NEDS ATOMIC SHOUT
9-10 PET SHOP BOYS
11-12 LEVEL 42
13-14 B.B. KING
15-16 DEEP PURPLE
17-18 LITTLE ANGELS
19-20 GLORIA ESTEFAN
21-22 JANES ADDICTION
23-24 PAUL SIMON
25-26 PET SHOP BOYS
27-28 JOE COHEN
29-30 PETE WYBURN
31-02 JOE CONDON

3-4 MAY
1-2 PET聈W7S BOYS
3-4 THE LEMONHEADS
5-6 NEDS ATOMIC SHOUT
7-8 ROD STEWART
9-10 THE LEMONHEADS
11-12 PET SHOP BOYS
13-14 GLORIA ESTEFAN
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19-20 PET SHOP BOYS
21-22 PET SHOP BOYS
23-24 PET SHOP BOYS
25-26 PET SHOP BOYS
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NINE NINE NINE
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Paris

Jesús Jones

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SOUNDS January 26 1991

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When THE BLACK CROWES went into the studio to record their debut LP their only ambition was to make "a 1-1-1 king record". "Shake Your Money Maker" was the result – a no bullsh*t, low-tech job. PAUL ELLIOTT talks to the boys from Georgia who play good songs on straight guitars.

S H A K E Y O U R M e n e y M a k e r , the debut album from The Black Crowes, is one of the more low-tech rock records of recent years, and one of the best.

From Atlanta, Georgia, and signed to the Def American label by Rick Rubin's right hand George Drakoulias, the Crowes play a simple brand of blues rock 'n' roll.

They're only young, but they're staunch traditionalists, with a love of old music and authentic old sounds. Black Crowes music is no frills music. "We just made a *f*king record," says guitarist Young Rich Robinson, acknowledging "Money Maker"'s raw production. "We didn't get a big name producer in to spend a lotta money making a hack band sound good. We don't need that bullshit. That's not real. Our record is." "Money Maker" was produced by Drakoulias and engineered by Brendan O'Brien, who produced Wolfsteins's garage-y classic 'All Hell's Breaking Loose Done At Little Kathy Wilson's Place'.

"George has a really good grasp of music, he knows a lot of different music. That's what we need," Rich admits. "We'll definitely be using him to produce our second album. Brendan has a lot of cool sound ideas, and if we want a certain sound, he can get it."

M O N E Y M A K E R is a big, lively, honest sound, just a good band playing good songs. Rich plays a straight guitar. "I just play straight through Marshalls, those Silver Jubilee Marshalls. I don't use effects, never have done. Nor does Jeff (Ceese, the Crowes' other guitarist). There's no point using them." Rich is building up quite a collection of guitars and other stringed instruments.

"I've got five Telecasters, two handmade, weird, really thick, made like a Les Paul but by Fender. I also have three Les Pauls, one Les Paul Special." The Crowes are currently on the road in North America with ZZ Top. Some of Rich's guitars stay home, too precious to be shipped around the country.

"At home I have a '58 TV Junior, mustard yellow, a '68 Les Paul Gold Top and a '58 Les Paul Sunburst Junior. I play a lotte slide and I'd love a Dan Armstrong slide for working in the studio."

"The other guitar I really love to have is a Tony Zemaitis, fronted with silver metal, cool and woody like the ones he made for Keith Richards and Ronnie Wood and Clapton."

"My brother (Chris, Black Crowes vocalist) bought me a sitar for Christmas, so I gotta learn how to play that. I can play a little piano and bass, but I haven't really tried drums." "I got a dobro recently too, but unfortunately, the dobro's now been deemed hip. Now that the Robert Johnson boxed set has been released, a bunch of yuppies think they're hip, it bastardises that music, belittles it."

M Y BROTHER (Chris, Black Crowes vocalist) bought me a sitar for Christmas, so I gotta learn how to play that. I can play a little piano and bass, but I haven't really tried drums. "I got a dobro recently too, but unfortunately, the dobro's now been deemed hip. Now that the Robert Johnson boxed set has been released, a bunch of yuppies think they're hip, it bastardises that music, belittles it."

A YEAR of touring has tightened up the Crowes since they last played the UK, supporting Dogs D'Amour. "We're 100 times better," says Rich. "We've also added a keyboard player to the band. When we played in Atlanta, Chuck Leavell got up and played with us."

Leavell played all keyboards on 'Money Maker', once he'd finished working on The Rolling Stones' 'Steel Wheels'. The Crowes are now so happy and confident playing live that they may record a handful of studio jam sessions for inclusion on the next record. "We got this new big jam song, 15 minutes long. It's the coolest thing ever. I just wrote it in the dressing room one night during the tour we did with Robert Plant. Originally, Chris didn't think too much of it, but I played it at a soundcheck one time, real loud, and now he loves it. It's pretty weird. It has this huge Arabic-style breakdown in the middle."

"We have another song which goes into 'Get Back', the way Ike and Tina Turner used to 'Get Back'. We jam a lot. We used to go into Sly And The Family Stone's 'I Want To Take You Higher' when we did 'Stare It Cold'."

"Playing other people's songs – what Diamond Dave Lee Roth calls The College of Musical Knowledge – has taught Rich a lot about playing guitar, but he started off by writing his own sons. "The first guitar I ever had was a '68 Epiphone Broadcaster, a big hollow bodied thing, but my first real, serious guitar was a '68 Telecaster, which I still play. I never played scales or solos or other people's songs, I just put chords together, whatever was possible."

"He and Chris would write songs and that's how my playing developed. I was influenced by songs more than guitarists. Free were a great band, Humble Pie, old Aerosmith up to 'Dore With Mirrors', Sly Stone, even Prince is smokin', James Brown, Ike & Tina Turner, the Stones, the Faces, Mississippi Fred McDowell..." The Black Crowes learnt from the best: simplicity is genius.

RICH ROBINSON
**THE IMMATURE CRAP WRAP**

**MORE FRIENDS** (Total Loss) (Semaphore)**

LOUD CLOTHES, left larvae, furry namers. You've enacted More Friends to actually see as bona fide twisted as a life of forgotten, and yet still capable of unveiling a wobbly and ungrateful rock.

Their one basic raw sort approaches what it's uncanny that era Pere Ubu might've sounded like had they be some strange folding of history - been heavily influenced by The Membranes, Dog Faced Homemans, or some such oddo-shocking British pop hothead.

The track, a sort of comsat. Side one is the Band's feeling from '90's '98. The track comprises six new tracks recorded in two studio blocks. The first couple of shows on the flip are pleasant an early Butthole Surfers style of Fridge's slide guitar shots, and are less enjoyable than the more usual Fiend's slide guitar shots, and are

**KONG**

* *Mute Poet Vocalizer* (Dreamtime-Peelarme)**

THREE TRACKS in and you'll understand the relevance of this, Kong's debut LP. Lovers of the king's non-musical, the take token instrumental, will be unpinned for anything as inspired as *Mute Poet Vocalizer*.

Hailing from Amsterdam, a city whose isolation in the way of pop geeks must be nothing like what the take token instrumental will be unpinned for anything as inspired as *Mute Poet Vocalizer*. The track run randomly from New Age trance, Bud and swap fishing noise, there is still a segment of unorthodox rhythm to my presence. 

Vink and Faux, in particular, reflect Bashas circa "The Sky's Goin' Out"; bruise analogues of feedback, cracking chords and seductive flanged tones.

It may take a few ages before settling into your senses, but *Mute Poet Vocalizer* doesn't set out to be an easy ride.

Trish Janga

**THE SPORTING BACKWARDS駐**

*Love Letters To Joanna* (Dionysus)**

AFTER YEARS of subjection to bands from Smallville's all over America, perhaps hey's the Sporting Backwards. The Sporting Backwards, one suspects, has done pastimes and the like by day. By night they reply Animal Abuse ad nauseum, delight in apocalyptic stories, and, when the worship is

**KATMANDU**

*Katmandu* (Epic)**

CONCLUSIVE PROOF that the *90's is going to end up being a misguided decade. All we need now is for bands with names like Tisten Yak or The Joss Stick Experience to get in on it and we're talking about a superior survival package in a cross-record for their lives.

Having said which, the astringent powerful guitar of the Georgie, kid-rockenohthing, no woman in her right mind's gonna love this.

Ralph Traitor

**BIG BARN BURNING**

*Topping The Orchard* (Big Barn)**

...the Big Barn Burning is even a metaphorical frontier, seems an unlikely base for country acrobatics. The Illwill Miners Big Barn Burning. Of course, the trio may be one of the most unlikely Ethiopia's shape or choice, but circumstances, but the trio's "Sticks And Stones Hungry". The Big Barn burns so many other bands would never seen a cherry tree" Only in "books" it's too bourgeois.

The result is, if bland. Something akin to aural microwave chicken; easy to swallow, bit-form pieces that look good, taste shit, but are OK if you're mind's on

**VARIOUS**

*The Tree And The Bird And The Fish And The Bell (The Glasgow Artists)* (CBS)**

THIS IS a tribute to Oscar Marzaroli, a film maker/photographer whose pictorial history of Scotland since the war has earned him much respect. It's a level of respectably shown in the collection of big names here.

Ain't We Laid Back In Deagon Blue, with many goobers in sight, all the stand have come out to play for Oscar.

It's the big name that provides the best moments, too. Wet Wet Wet smooth in with a live recording of "Break Of Dawn", complete with a thousand pubocratic backing vocals. Wet Wet Wet know how to do it with a predictably classy "Are You Ready? To Be Heartbroken". Deagon Blue's Christmas And Glasgow and Hot Styx's "Mother Glasgow" are the most directly relevant songs currently pop accomplished love songs for the 90s.

Nice surprises, too - from Dick Gaughan's haunting "Jamaicca Foyers", an idiosyncratically Glaswegian strain of acoustic music that catches the atmosphere of Filipaina's pictures better than anything here, and Eddi Reader, late of Fairground Attraction, with a beautiful "Sixpence In Her Salt".

Mike Edwards responding in desolate tones as a Barbara D talking over a dubby soundscape with a predictably classy "Are You Ready? To Be Heartbroken". Deagon Blue's Christmas And Glasgow and Hot Styx's "Mother Glasgow" are the most directly relevant songs currently pop accomplished love songs for the 90s.

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FLUKE
'The Techno Rose Of Blighty' (Creation)**

OLD ENGLISH dance proverb say:

...remarkable applause and great riches.

'...you're a good mother, that's true/But you can't forget that you're a voice/In the chick's lair, as Iron Maiden would have it. Yet "a true man," says...

Naked City
'Torture Garden (Earache)***

AS THE WILD ONE'S record puckin' jazzy Snob Eat Shit'.

'You're a good mother, that's true/But you can't forget that you're a voice/In the chick's lair, as Iron Maiden would have it. Yet "a true man," says...

The LA sun certainly hasn't been frying Lemmy's brain.

...the regular moaning... Lyrically, though, they haven't advanced much further than 'The Icky Fрокed Munich, the rest of the pack aren't far behind.

Motorhead
'1916' ( Epic)**

WHILE THERE might be heaps of potential.

...though, they've managed to...

Spermbirds
'Nothin' On Your Breasts' (Full Circle)****

WE THERE may be heaps of potential...

There were once some extremely hilarious lyrics, things aren't played strictly for laughs, with...0 1916' - named after a war poem and...Unsworth

SKULLFLOWER
'Kamut' (Shock)'

TO DRAW right away on a compassion, imagine what would have happened had Public Image Limited's second LP been a darker dip into the intensity of their early work...
BAD RELIGION

Against The Grain

(Epitaph)***

CHORUSES COME and go away, but this one, from 'Against The Grain's opener 'Master Man', will be something like an enduring anthem. The song's melody and rhythm, and the guitar riff and attack of Mr Brett and ex-Exile in Jeff Wenzel, combine to make Bad Religion one of the most interesting bands on the planet's most predictable rock scene.

Leader Greg Graffin, whose practice of making the band, and his love for the songwriting and, at times, even the musicality of their own work, is, of course, but in reality makes Bad Religion easier to live with than they have been, makes the band's latest offering a triumph of melodic and lyrical virtuosity.

But for those who have been following Bad Religion for a full decade, one of this band's earliest albums, 'Against The Grain', will always be a touchstone. For many, it was their first introduction to a band that was, and is, still one of the most original and creative in the genre.

And so, as the tanks rumble around the mid-'80s when, from the American Midwest, this band upped their normal, early Sabs thunder to try and escape the听众's netherworld, there's no better time than now to appreciate the band's work and the music they've created over the years. The band's latest album, 'The Black Album', is a testament to their enduring talent and their ability to deliver a range of sounds and styles, from hardcore to acoustic and everything in between. The album is a masterclass in melody, rhythm, and musicianship, and is a testament to the band's commitment to delivering a unique and memorable sound.

Ralph Tidror

SOUND TOUCH 8 RECORDS

Tracks from the vaults re-released and reviewed

BOLT THROWER

'War Master' (Earache)***

AND SO, on the twin rubble and dead bodies, the band return to the heart of their music, where it all began. 'War Master' is the perfect track to close out the album, with its raw power and intensity, and its ability to deliver a sense of atmosphere and emotion.

APOLCALYPSI NOV: Bolt Thrower's soundtrack the impending doom

It's the end of the world as we know it, but there's still room for some good music. Bolt Thrower's soundtrack to the impending doom of the human race is a testament to their ability to deliver a sense of the surreal and the absurd, and their ability to use music to make a point.

The album, 'The Black Album', is a masterpiece of its kind, and is a must-listen for anyone who loves music and the human condition. So, grab your headphones, settle in, and let Bolt Thrower take you on a journey through the end of the world.

Tim Peacock
"Groovy Space Man Pills" contained howl of guitar aggro and disappoint and their 'Good Cop' is on the flip with a track that's more unexciting courtesy of Big Chiefs Mark Dencey finger -on -the -pulse German label.

Sonic Youth's 'Death Valley '69', the song's sheer simplicity makes it rock certainly, there was little merit in their last LP, 'Historia De La Musica'. BOSS HOG: probably not the new Sonic Youth March.

'Pop Catastrophe' kicks life into unfussy arrangements. 'n' roll at its ear -bloodying best. The Steve Albini-produced 'Red Bull' music straightforward and innocent album, guitars, whistles.

When it comes to Pussy Galore, 'core fans split into two highly unfurnished camps: those who love the anthemic blues driven Republic group, and those who think they're over-rated, and retention-savvy -censors -and -perhaps -partly, there was little merit in their last LP, 'Historia De La Musica'....the Kids sing 'Cindy Is A Wee Herman and actress Scarlett had a killer sense of humour and you could easily take under his wing. 'Losida Slide'.

To this end, we're presented with a pun in the title of 'Heavenly Vs Satan'. Although the opening track, 'Loser', reveals a bit of a storm, more for the (and only pornographically) shots of vocalists of Crent the rather average blues-core noise in the grooves. This year's model again features the charming ex-Pussy Galore wailer in a 'Battery Rap', which consists mainly...spread out around like the bastard offspring of the semi-serious who-gives-a-heck (to say bad) aspects seem to stem from the semi-serious who-gives-a-heck...tackles catching just the night menacing drift. 'Petes Shore', named after the band's guitarist, is the highlight and white Sheffield's playing results...a plodding self-indulgence. 'Black Bloods', which is 'Mother's', though...the rhythm section does a devilish difference of alan etc. overdrive's worst nightmares.

We ALL know about those awful Hollywood mams and dads who have their offspring doing catapillars and at movies and five. Davey. mark mcaulfey. Mark Mothbaugh is cut from the same cloth, as Visiting Kids - a Kits quartet including Alex, his own kin - is...some cute guitar licks a la Kid Congo Powers aside, that truly sets the tone, the rhythm section does a devilish difference of alan etc. overdrive's worst nightmares.

The opening 'Geroid' sets the scene with a cross of filthy blues augmented by a mighty roaring lead guitar and Spooner's frustrated voice. The big Black Sabbath 'Eddy' is ultimately evil sounding, with Crent's. tunes catching just the night menacing drift. "Petes Shore", named after the band's guitarist, is the highlight and white Sheffield's playing results...funk. 'Save The. ..', save the aeroplane”. On}

IT'S DIFFICULT to come away with a useful overall judgment of whether it's any good or not. Both albums are fun, contain some great songs, but to say bad aspects seem to stem from the semi-serious who-gives-a-heck...tackles catching just the night menacing drift. 'Petes Shore', named after the band's guitarist, is the highlight and white Sheffield's playing results..."Black Bloods", which is 'Mother's', though...the rhythm section does a devilish difference of alan etc. overdrive's worst nightmares.
## UK SINGLES

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<th>Artist</th>
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<td>Sadness</td>
<td>Enigma Vienne International</td>
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<td>The Very Best Of Joy</td>
<td>Elton John Rocket</td>
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<td>PopWillEatItself RCA</td>
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<td>20</td>
<td>Waggles</td>
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<td>In X, Y &amp; ZEE</td>
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<td>Dirty Dancing</td>
<td>Big Dish EastWest</td>
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<td>24</td>
<td>I've Seen More Turnarounds This Week Than A Great Cover Dart</td>
<td>The Scriptwriter Chrysalis</td>
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<td>25</td>
<td>There's Been More Comebacks In This Match Than A Blue Moon</td>
<td>The Business Bums Chrysalis</td>
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## UK ALBUMS

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<td>3</td>
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<td>The Very Best Of</td>
<td>David Bowie CBS</td>
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<td>10</td>
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<td>I Can't Take My Eyes Off You</td>
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<td>The Very Best Of 2001</td>
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## 5 YEARS AGO

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<td>Echoes In A Shallow Bay</td>
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<td>The Last Sanctuary</td>
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<td>Tiny Dynamite</td>
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<td>Kick Over The Stakes</td>
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<td>6</td>
<td>Blue Monday</td>
<td>New Order Factory</td>
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<td>Let Them Eat Rock &amp; Roll</td>
<td>Black Box Vinyl Disc</td>
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<td>What You Got Do The Doo Doo</td>
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<td>9</td>
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## 10 YEARS AGO

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<td>Barking Up The Wrong Tree</td>
<td>Various Artists Rhino</td>
</tr>
<tr>
<td>15</td>
<td>The Very Best Of</td>
<td>Various Artists Rhino</td>
</tr>
</tbody>
</table>

## SOUNDS CHARTS

**Crusty 10**

1. Sex Penge EP - Anti-Crasty
2. Have You Got Toppy - The Epic
3. Give Me Enough Soap - The Clash
4. Born to Die In the Gutter - Discharge
5. Dirty Love - The Stranglers
6. In the Middle of Nowhere - Crusty Springfield
7. This Crusty's Gone to America
8. How Much is That Doggy on the String? - Pat假如
9. Give Me Your Beer and Your Cigarettes - Harry Rocks
10. Reggae Rastaman - The Rolling Stones

**SAD WADDELL '91**

1. There's Only One Word for This, Too Much
2. Unchained Dreams - Are you Here on Two
3. There's Been Work Comebacks in This Match, That Status Quo Have Made
4. I Can't Be Forgiven - Double for Dough
5. Great Cover Dart
6. It's Jocky on the Deck
7. You've Got a Saying in Yorkshire, Give Me Your Whine
8. Double Sixteen... No He's Changed the Shot... He Wants Tops... Brilliant... an Eleven Darter...

DAVE LEE ROTH: It's a pretty, thanks

**MUSIC VIDEO**

1. The Incubate Collection
2. Madonna
3. Live
4. Duran Duran
5. Live from New York City
6. Live from Barcelona 1990
7. Various Artists
8. Various Artists

**METAL SINGLES**

1. Bring Your Daughter... to the slaughter... - Iron Maiden EMI
2. All Isn't Enough - David Lee Roth Warner Brothers
3. Gotta Getta - Anthrax Island
4. Twice as Hard - Motley Crue
5. Miles Away - Black Crowes Geffen
6. The One to Sing the Blues - Aerosmith Columbia
7. The Anniversary Waltz Part 2 - The Exploited Exploited
8. Meat hooks - Various Artists Rhino
9. Rocking All Over the Years - Status Quo Channel 5 & PMV
10. Paul Kossoff - Various Artists Rhino

**THE PROFESSIONALS**

1. The Professionals - Various Artists Rhino
2. The Professionals - Various Artists Rhino
3. The Professionals - Various Artists Rhino
4. The Professionals - Various Artists Rhino
### INDIE SINGLES

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<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Track</th>
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<tbody>
<tr>
<td>1</td>
<td>The KLF</td>
<td>3 AM ETERNAL</td>
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<tr>
<td>2</td>
<td>The Charlatans</td>
<td>GROOVY TRAIN</td>
</tr>
<tr>
<td>3</td>
<td>Thomas Pau</td>
<td>I'M NOT IN LOVE</td>
</tr>
<tr>
<td>4</td>
<td>The Stone Roses</td>
<td>SUGARBLAST</td>
</tr>
<tr>
<td>5</td>
<td>The Charlatans</td>
<td>I DREAMED A DREAM</td>
</tr>
<tr>
<td>6</td>
<td>The Charlatans</td>
<td>BOB'S YOUR UNCLE</td>
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<tr>
<td>7</td>
<td>The Charlatans</td>
<td>TRUCK TRAIN TRACTOR</td>
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<tr>
<td>8</td>
<td>The Charlatans</td>
<td>LOVE GOD</td>
</tr>
<tr>
<td>9</td>
<td>The Charlatans</td>
<td>8 MILES HIGH</td>
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<td>10</td>
<td>The Charlatans</td>
<td>EIGHT MILES HIGH</td>
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### INDIE ALBUMS

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<th>Artist</th>
<th>Album</th>
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<tr>
<td>1</td>
<td>Happy Mondays</td>
<td>Factory</td>
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<tr>
<td>2</td>
<td>The Stone Roses</td>
<td>SITUATION TWO</td>
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<tr>
<td>3</td>
<td>The Stone Roses</td>
<td>THE STONE ROSES</td>
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<tr>
<td>4</td>
<td>Happy Mondays</td>
<td>I WANNA BE THE ONE</td>
</tr>
<tr>
<td>5</td>
<td>Happy Mondays</td>
<td>STEP BACK IN TIME</td>
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<tr>
<td>6</td>
<td>Happy Mondays</td>
<td>I WANNA BE THE ONE</td>
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<td>7</td>
<td>Happy Mondays</td>
<td>STEP BACK IN TIME</td>
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<td>I WANNA BE THE ONE</td>
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<td>9</td>
<td>Happy Mondays</td>
<td>STEP BACK IN TIME</td>
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<tr>
<td>10</td>
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<td>I WANNA BE THE ONE</td>
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</tbody>
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### AWESOME 10

<table>
<thead>
<tr>
<th>Track</th>
<th>Artist</th>
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</thead>
<tbody>
<tr>
<td>GOD KNOWS IT'S TRUE</td>
<td>Teenage Fanclub</td>
</tr>
<tr>
<td>BEDSIDE</td>
<td>Carter (LSM)</td>
</tr>
<tr>
<td>I CAN'T STAND IT</td>
<td>Velvet Underground</td>
</tr>
<tr>
<td>THE WAGON</td>
<td>Dead Can Dance</td>
</tr>
<tr>
<td>TRUCK TRAIN TRACTOR</td>
<td>The Post</td>
</tr>
<tr>
<td>BOY'S YOUR UNCLE</td>
<td>Happy Mondays</td>
</tr>
<tr>
<td>I DREAMED A DREAM</td>
<td>The New Cross</td>
</tr>
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### KU CLUB 20

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<tr>
<th>Track</th>
<th>Artist</th>
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</thead>
<tbody>
<tr>
<td>WE LOVE YOU</td>
<td>The Rolling Stones</td>
</tr>
<tr>
<td>TOMORROW NEVER KNOWS</td>
<td>The Beatles</td>
</tr>
<tr>
<td>VOODOO CHILE</td>
<td>Guns N' Roses</td>
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<tr>
<td>I HAD TOO MUCH TO DREAM LAST NIGHT</td>
<td>Electric Prunes</td>
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<tr>
<td>BREAK ON THROUGH</td>
<td>The Doors</td>
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<tr>
<td>SYMPATHY FOR THE DEVIL</td>
<td>The Rolling Stones</td>
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<tr>
<td>TOUCH ME</td>
<td>The Doors</td>
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<tr>
<td>EIGHT MILES HIGH</td>
<td>The Byrds</td>
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<tr>
<td>CROSSWATER TRAP</td>
<td>The Byrds</td>
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<tr>
<td>TILL THE END OF THE DAY</td>
<td>The Kinks</td>
</tr>
<tr>
<td>GET MY CLOUD</td>
<td>The Rolling Stones</td>
</tr>
<tr>
<td>I'TCHY PARK</td>
<td>The Doors</td>
</tr>
<tr>
<td>THE SHRINKING MAN</td>
<td>The Soup Dragons</td>
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<tr>
<td>SHE'S NOT THERE</td>
<td>The Byrds</td>
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<td>LA WOMAN</td>
<td>The Byrds</td>
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<tr>
<td>BADGER</td>
<td>The Byrds</td>
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<tr>
<td>SUNSHINE SUPERMAN</td>
<td>The Byrds</td>
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<tr>
<td>FOR YOUR LOVE</td>
<td>The Byrds</td>
</tr>
<tr>
<td>FIRE</td>
<td>The Byrds</td>
</tr>
</tbody>
</table>

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WIN! WIN! WIN!

Two of the hardest rockin' videos in town to be won in this week's Prize X-Word.

WHAT A hard rocking selection of roundabouts we are and no mistaken! Why, whenever we're bored, we just down a bottle of Jack Daniel's, scour the medicine chest whenever we're bored, we just down a bottle of Jack Daniel's, scour the medicine chest for a bottle of Vicks and have ourselves a party with only the most outrageous rock videos we can find in our extensive collections.

Half an hour later, though, we find ourselves at a loose end. That's why we've teamed up with those enormously on-the-ball people at Warners. They must be psychic, we thought, as they rang us to offer 10 copies of Motley Crue's Dr Feelgood video and 10 copies of the Moscow Peace Festival Volume One, which commits to video the heart-warming sight of such top rock luminaries as Skid Row, Cinderella and Bon Jovi gathered in August '89, presumably to illustrate the perils of free trade and Western decadence.

Not being the selfish sort, we've opted to share our good fortune with 20 lucky readers. To be the envy of the 20th Century, all you have to do is take out every book in your local library, put on a mortar board and apply your beavering brain to Sue Buckley's PhD-level X-Word. When you're done, put on some leather trews, a big girly wig and loads of make-up then rock down to the nearest pillar box. Don't forget to include your name and address and mark your entry 'What Great Taste I Have' before sending it to us here at Sounds, Ludgate House, 245 Blackfriars Road, London SE1 0UZ, to arrive no later than January 29.

ADAM JC PEARSON IS AN ALARM FAN

ADAM JC PEARSON IS AN ALARM FAN

PETTIES & BUSH X-WORD WINNERS

THE TEN Takers of the Pet Shop Boys Highlights video are: David Wingate, Steve Lukett, Doug Turner, Kiel Oho, Brian Garner, Paul Burfield, Greboid Twins, Gareth Evans, R Tolley and Graham Heap.

The sexy people who get Kate Bush's Sensual World are: HE Morgan, Chris Jenkin, Nicky Johnston, Kate Busch (onyeal - Ed), Karen Cook, Kevin Howson, Tony Kaye, Andrew Leuwiski, Roger Ackland and Peter Aiton.

OLLY THOMAS IS NO CHICKEN

PREPARE YOURSELF for evenings of nail-bitng gore and horror Olly Thomas of Warning Community magazine tells us he is the winner of the Welsh boys' six albums on CD, plus the Standards video and a limited-edition six-single box set.

He correctly answered that The Alarm's first single was "Unsafe Building." So did Barry Gray, Neil Bradshaw, Mark Pritchard and Nick Glave who receive the video and singles set.

Look out for the postman you lot.

BY NICK WRIGHT
THE READERS WRITE TO REPLY

ALBUM WINNER

Readers who write to Sound Off! should include their chosen LP when writing. Either chart published in Sounds - the big one or the indies - is acceptable.

Spoilt bastard

I OFFER my most profound and heartfelt sympathy to the "Loop Fan" who feels so hurt by singer Andy Stout's referring to "money grubbers" (Sounds, January 17). One inherits the attitude to which the unfortunate victim was subjected relating to facts for two sentences, not to personal comments.

Firstly, the announcement at the Kilburn Hilton on December 17 1990 that they would split up in 1991 probably was the last time that we would see Loop play live and thinking this as our support over the past four years, secondly that an article relating Loop's decision to split was then printed in the music press. Oh shame on you, Josh, you foolish f*ker! You really must.

Many of us are subjected to such petty-mindedness! Dear God, there are many injustices in this world worth moaning about and you get all upset because one day you think Loop have split up and then find out they haven't.

If I were pleased with the news but you evidently found this change of heart far too confounding and so resorted to swearing and name-calling. But if we must attach to such petty levels then I beg your indulgence while I too engage in such trivial sniping.

Joel said it would probably be the last live performance and I was doubtful that they would play together again. The subsequent denial stated that the band were tired of the touring, writing, recording routine and had decided to take a break of indeterminate length - after which they would then decide whether or not to carry on.

This can be perfectly understandable and then to be expected to chum out a load of new material straight away is ridiculous. Bands like the Sisters or Cockatoo Twins have only recently released a tour but have continued to write. The Cure have years between record releases and rarely tour. For Loop, to claim to be changing their minds and different, is one of the facts of life. How many has Robert Smith perpetrated? How many times has he changed his mind? And how many whingeing little f*ckers litter the letters pages with their pathetic bleating?

People form bands for the music, or for the money, or for the "sex 'n' drugs and rock'n'roll" or for the art form. All I can say is that video is an art form in the same way that literature is. Books and albums are awful. But where would we be without them? The whole idea is to produce something that can create an art form where we can read about and discover our music, bands and culture. It is where we learn about the young, creative, original aspects of our times in all genres. It is where we escape the corporal and corporate pressures which surround the media.

If the fame-ridden pop establishment, remorseless fans (eg Richard Ch蔓延, Sounds, December 19) feel they need to go direct on their band's make-ups regularly, all they have to do is produce any other musical publication.

ROBIN JOQUOLAM, London W1

WHY DOES Andy Peat hate punk music so much? Because he's not the only one who has bores any shit it was in 1977? The music industry hates punk and you bastards by trying to trivialise it by covering air-headed American popsters and bands like Snuff. You didn't sing the praises of Grass, Kings Kross or Discharge but your lie now you love them five years later - and when they raise their head, as in the case of The Subhumans, you show your true colours in trying to shout them down.

JAMES MAY, Luton, Beds.

SOUNDS

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