



Album Reviews.

By Colin Hamilton
& Jimmy Blackburn

Scott Walker
Tilt - (Fontana)

And we thought that the Stone Roses took their time. Eleven years on from Climate of Hunter and Scott finally gets around to releasing another album. Unlike the Stone Roses though he's completely reinvented himself. If you want the bitter sweet songs of the Walker Brothers steer clear, this is a far darker animal. If you're expecting the dizzy heights

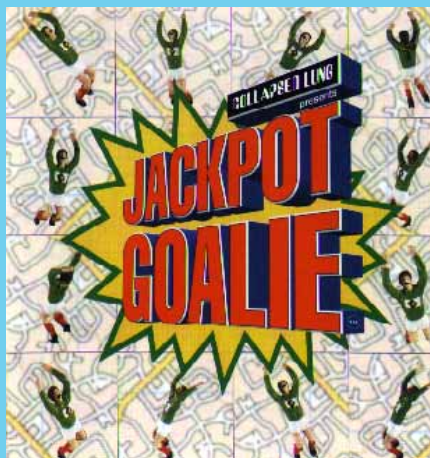
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Scott 4, you'd be nearer the mark but beware, this is a far more primitive sound. Each song is fragmented with primal beats and a chilling undertone which creates a disorientating feel on the first hearing. For the casual listener, once will be more than enough. With repeated plays though and the sparse, edgy sounds and the bleak, uncompromising vocals become less foreign and the full enormity of this work becomes clearer. Scott Walker has produced an album which investigates areas of music which maybe only the Associates touched. This is unlike anything that you have heard before and is a great album if you are prepared to put the work in.

Collapsed Lung
Jackpot Goalie -
Deceptive Records

Collapsed Lung have samples of radio interviews and telephone calls between tracks. One person is heard complaining that their name put him off booking them. It is disturbing to think that he didn't seem to question the sound that they make. This is standard fare, all the obvious structure for a rap record but none of the subtleties that make good rap music stand out. The lyrics vary from the mundane to the inane. eg' underground overground



wombling free'. This is nearly rap by numbers.

Teenage Fanclub

Grand Prix - Creation

The new Teenage Fanclub album sounds just like ...erm...

Teenage Fanclub, which make a change because they normally sound like Big Star. It is another fine album which demonstrates how powerful simple chord based songs can be. Their relaxed informal approach consists of melodies all but drowned by dense overpowering guitars. Grand Prix seems to drift lazily along without the highs of The Concept or Thirteen but history will show that this stands up alongside them.



our price





The Tindersticks This way up

The Tindersticks follow their first epic album (which was called The Tindersticks) with their second epic album, another 70 minutes of unadulterated despair. The foreboding tone is set from the first track, which opens with a simple, sparse beat and slowly builds up. Stuart Staples' voice is quiet, almost apologetic to start with but as violins and keyboards kick in an underlying feeling of desperation becomes evident. As the track reaches it's conclusion the lament of a desolate, misunderstood individual that rings out. And so it continues with each song. The Tindersticks have produced another wonderfully evocative album which will drift into your soul and wring it dry.

Vera Lynne Hits from the Blitz EMI

Those who fought in the war are around seventy years old now. One suspects that not many of them will own CD players. However, as a tribute to those who fought in the war, we have the Vera Lynne singing Hits from the Blitz released on CD only. It might have been more thoughtful if it had been released on vinyl or even as a 78. The thought behind this appears to be similar to the people who run the tube for an extra

hour on VE day. Why? so that all our seventy year old war heroes can party on until 2.00 on a Monday night. As a gesture it is futile. Still it's the thought that counts.

Devolution Various Artists Big Life

Most compilation albums contain four good tracks that you already own, three tracks that you'd rather not own, four that you've never heard of, a track that you wouldn't mind hearing and one track that you would like to have but, hey, you're not forking out £15 for one track. This is the reason that most compilations don't sell well. Big Life have wised up to this though ,and put together an album full of fine tunes released in the times before CD players. If you grew up in the early 80's and enjoyed 'alternative music' or 'new wave' then this is the album for you.

It starts with the 12" version of The Cure's A Forest followed with with Heaven 17's Temptation, Teardrop Explodes' Treason (It's just a story), and Israel from Siouxsie and the Banshees. All classics of their era. There's also Talking Heads, Iggy Pop (no prizes for guessing which one) and ...erm... Billy Idol(nothing's perfect). Of the twelve tracks, all but two are the original 12" 'extended' versions. At the time the 12" single was a new marketing ploy that generally involved adding a non vocal part on to the end of the 7" version and then charging

twice as much for it. This album has two functions, it offers a useful history of the early 12" single whilst being the album to take to other peoples' parties when you're worried that they only own a couple of Bob Dylan CD's.

18 Wheeler Formanka Creation

Giving 18 Wheeler money to make records looked to be Alan Mcgee's worst decision since he signed the Legend. With the release of Formanka, 18 Wheeler's second album, once again Creation have proved us wrong. This is an album packed with uplifting harmonies which transverse the space between the Beach Boys and the Byrds. Despite the fact that some of the tunes are rather too familiar if you know what I mean (He means stolen. Ed.) ,this is a mighty fine listen.

Flying Saucer Attack Distance (Domino)

Ah, them lazy, hazy days of summer... sitting in a field with a few thousand other grubby people, a half empty flagon of rough cider somewhere within reach, a head heavy with intoxicants and an indecision attack as to what stage to visit next... That festival feeling of distant, undifferentiated noise is the sound of Flying Saucer Attack. Sometimes reviled as the ultimate bedroom band the Bristol two piece (and their strictly lower case mates acoustic





Jon and Richard amp) make music of such an ambient nature it saves a trip outside. And all with guitars and a delay box. Hell, you could do this yourself if so inclined, but why bother. This is cheaper and more relaxing, the sound of nothing. As the sleeve says, home taping is reinventing music.

Jayhawks
Tomorrow the Green Grass
American

Teenage Fanclub aren't the only people releasing a delightfully predictable country rock album this month. Minnesota's Jayhawks keep up the standard, unsurprising seeing as some of the same production team worked on both records. Especially heart rending are the opener "Blue", like Roy Orbison in the rain, and "Nothing Left to Borrow". "Bad Time" is a cheesy seventies cover that wouldn't sound out of place on a Richard Linklater soundtrack. This is a very nice record, just the sort of stuff you hope you'll hear on American radio, but never do.

Monster Magnet
Dopes to Infinity
(A & M)

Monster Magnet, the band who once put the message "It's a Satanic Drug Thing. You Wouldn't Understand." on the sleeve of an

album, , have returned with another album of nonsense space rock that should appeal to anyone who's ever sniffed petrol in a workshop when they should have been repairing their sickle. From the Great American Traditions of Steppenwolf and Blue Cheer, ,Quaaludes and Harleys, ,tractor pulling and teen suicide, comes Great Art like this. High spots are ace metal single "Negasonic Teenage Warhead", the truly lobotomised "Ego, the Living Planet" (get these titles man!), dumb drone "King of Mars", and a couple of fine faux psychedelic bubblegum tunes. Mindless, moronic, magnificent.

Single Reviews.

Laibach
In the Army Now Mute

Laibach come from Yugoslavia. Laibach maintain that western pop music is capitalism, rock stars are successful businessmen and concerts are political rallies. So how have Laibach decided to register their anger at the music industry? They've released a cover of In The Army Now. Yes, it is the same one that Status Quo brought to us in 1986. It wasn't very good then but after the Laibach treatment it has reached a new low Milan Fraf's rough voice growls over the melodramatic synthesisers. Choirs harmonise but it



is all far too slow and repetitive to maintain any interest. Keep the fruits of capitalism in your pocket.

Bjork
Army of you
One Little Indian

This single could well be worth a lot of money soon. People who hear it are very unlikely to buy it. The sequencers are uninspiring, the drumbeat is slightly livelier than ambient. One assumes that it's credited to Bjork because no one else was prepared to take the blame. Bjork has a proven track record though, and will return to form sooner or later. She will appeal to a new audience who will want to collect previous recordings. This single will be worth a fortune then. If no one has bought it





there won't be many around. It might be worth buying two or three if you happen to be around the bargain bins over the next two or three weeks.

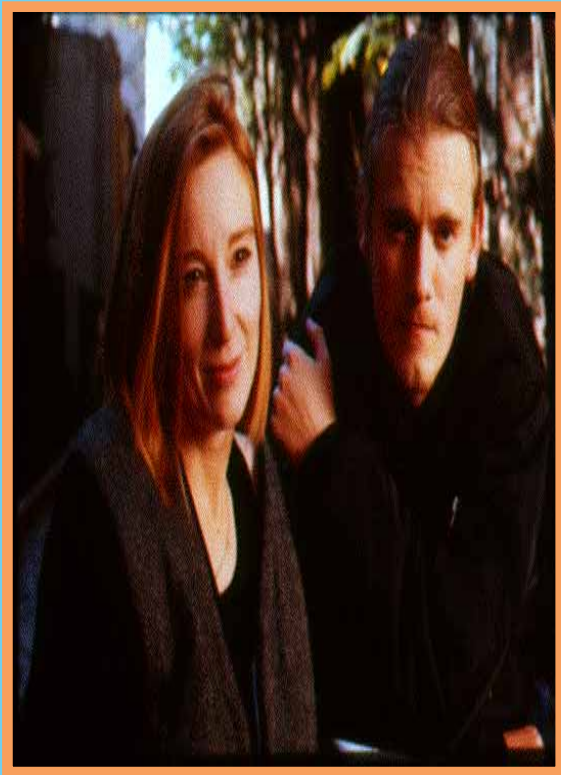


Stone Roses
Fools Gold **Silvertone**

Some cynics might say that Silvertone were out to rip off the punters by re-releasing Fools Gold. Some would hint that they were trying to cash in on the back catalogue of their former signings. But hey, everyone is trying to carve a living and if the goose that lays the golden egg has gone what choice do they have. Remember you don't have to buy it. No one is going to check your bedroom to see if you have every version.

Jeff Buckley
Last Goodbye **Columbia**

Jeff Buckley made Grace, one of the finest albums of last year. The media loved it but sadly nobody bought it. This single is taken from the album and hopefully more people will find out about him. I will attempt to build the legend that is Jeff Buckley. He has a voice so wonderful, so powerful, so compelling, that some people are moved to tears when they first hear him sing. In later life this man will



acquire a god like status. He will be compared to the Beatles and Frank Sinatra. He will play sell out shows in front of thousands of adoring fans. However, this will only happen if you go and buy his records. Now is the time to find out for yourself buy the album and then tell your friends.

Portishead
Sour Times Go Beat

This, of course, is not the cynical re-marketing of something that has been released before. This is the second chance to purchase a single that you may have missed the first time around. Thank you Go Beat for this wonderful opportunity even Laibach would probably approve. If you don't already own the album this single is another haunting tune which should only serve to increase Portishead's already not insubstantial album sales.

Pulp
Common People

The long awaited Pulp single has arrived at last. Though it's not as immediate as Babies or Razzmatazz it is a typical Pulp track., a slow builder with the witty lyrics associated with singer Jarvis Cocker. This time he wants to live with the common people like you. As most of his songs are about life on Sheffield council estates we can only hope that his ambition is achieved or he'll have nothing to sing





about on future recordings. This will be another smash.



Molly Half Head
Shine Columbia

Molly Half Head Once looked to be going somewhere but sadly they've lost the plot. This hard edged, no compromise style which characterised their first album has disappeared and all that is left is over produced and under-arranged tedium. Leave well alone.

Radiohead
Fake Plastic Trees EMI

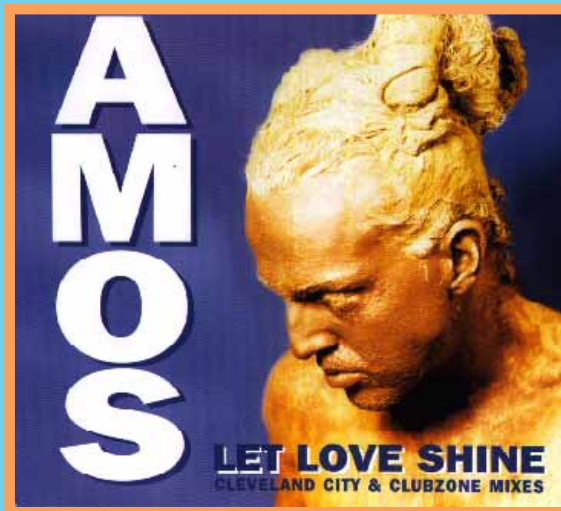
Another Radiohead single promoting their latest album The Bends. Fake Plastic Trees is a ballad which sounds disturbingly like a U2 track. If Radiohead want to maintain their credibility as innovators then they will have to produce something better than this. If they want to



forget their integrity and play large stadia in America, then this is the way forward.

Amos
Let Love Shine Positiva

Handbag house. Amos have managed to produce a record which has rap on yet it's totally inoffensive. A wonderfully up lifting beat, lots of female vocals and a simple message. Ideal for those aerobics classes.



INDIE LIVE REVIEWS

DRUGSTORE/DELICATESSEN
Kings College London

This somewhat under used venue must have the loveliest view of anywhere in the capital, overlooking the Thames by Waterloo Bridge. Which can be a blessing when the entertainment is below par. The room also seems to sound great, so lets see it back on the regular circuit. It's too good to waste Delicatessen, up first, have just released an acclaimed debut album, recorded on somewhat basic gear, which is a bit of a surprise seeing as their rather Eighties take on art rock delights in effects and found noises. They thunder along better than competently too, especially on the opener, which is pleasantly reminiscent of the Young Sound of Liverpool circa 1982. But, and it's a Big But, why do so many young bands persist in crowning often interesting music with a vocal style best described as the English Whine (apart from the fact that most young singers cant sing very well.) All those putative Bunnymen successors over the years have always fallen down on this point. (Yes, I mean you Verve, and the Chameleons. And the Mighty Lemon Drops too. And lots of others, all forgotten.) Ian McCulloch never whined, he groaned. There's a vital difference, honest. They're promising,





none the less.

If Drugstore's aim is to bring a sense of playfulness to the legacy of those prophets of bedsit misery The Jesus and Mary Chain and Galaxie 500 then they've succeeded admirably. Never having been overly impressed by their records, at first I just couldn't get on with the fact that every song sounded like the Mary Chain's "April Skies" with a woman singing. But after a while I twigged that this was more Ramonic than moronic, a set of little nuggets that mean nothing to the uninitiated and can hardly be differentiated at first, are dispatched with such gusto that Drugstore can hardly be resisted. Brazilian singer/bassist Isabel Monteiro is a true entertainer, fag on and swigging from a bottle of wine throughout, occasionally teasing the crowd with snippets from other tunes. The covers add to the fun-tonight the Flaming Lips "She Don't Use Jelly" and Pavement's "Cut Your Hair" appear, though "Teenage Kicks" and "Glory Box" have made the set list Before. And those songs give the true measure of Drugstore. They are fans as much as performers and I'm happy to recommend them as a good night out.

JIMMY BLACKBURN

Indie Tour Dates

Massive Attack have announced a second London date at the Hammersmith le Palais on May the 23rd following the unprecedented demand for tickets for the show on the 16th. Between those shows they play at Nottingham Marcus Garvey Centre(19) Manchester Academy (20) and Brighton The Paradox (22).

Weezer return to these shores in June to promote their album imaginatively titled *Weezer*. The itinerary reads as follows London Astoria (June 16), Wolverhampton Wulfrun Hall (17), Leeds Irish Centre (19), Manchester University(21) and Leicester De Montfort University.

Pavement continue to plug their *Wowee Zowee* album with a short tour in June. Mercury Rev support on all dates apart from the Brixton Academy when **Deus** support. The full dates read Leicester De Montford University (June 1), Norwich UEA (2), Wolverhampton Civic Hall (4), Manchester Academy (5), Glasgow Barrowlands (6), Sheffield University (8) and Brixton Academy (9).

The **Jesus and Mary Chain's** new single I hate rock 'n' roll is out on June 5th. To celebrate it's release they play at Leeds Metropolitan University (May 28), Birmingham Institute (29),

Manchester Ritz (30) and Shepherds Bush Empire (31).

Public Enemy have confirmed two London shows. They will be held at Kentish Town Forum (July 10) and Clapham Grand (11).

Teenage Fanclub's promote their forthcoming album *Grand Prix* with a long headline tour. **Royal Trux** support. St Andrews University (May 20), Newcastle Riverside (22), Manchester University(23), Leeds Irish Centre (24), Sheffield University (25), Brighton Essential Music Festival (25), Cambridge Junction (28), Portsmouth Pyramids Centre (29), Wolverhampton Wulfren Hall (31), Cardiff University Terminal (June 1), London Shepherds Bush Empire (2), Aberdeen Music Hall (14) Edinburgh Queens Hall (15) and finally Glasgow Plaza (16).

Mark Almond, high in the charts with his single *Adored and Explored*, plays shows at Glasgow The Tunnel (May 15), Manchester Paradise Factory (16), Birmingham The Foundry (18), Sheffield Leadmill (20), Brighton Paradox Club (21) and London Hanover Grand (23).

Menswear, the next big thing or a load of media hype, judge for yourself at Sheffield Leadmill (June 26), Liverpool State Ballroom (27), Birmingham Irish Centre (29) London Marquee (July 1) and Cambridge Junction (3).





Therapy promote their forthcoming single **Stories** with a short tour in June with **Skunk Anansie**. See them at Leeds Town and Country Club (June 8), Norwich UEA (9), Wolverhampton Civic Hall (10), Nottingham Rock City (14) Cambridge Corn Exchange (15)

The **Boo Radleys**' never ending tour continues with **Swervedriver** in support. See them both at Edinburgh Queens Hall (June 8), Middlesborough Town Hall (9), Warrington Parr Hall (10), Nottingham Rock City (11) Norwich UEA (13), Leicester De Montfort University (14), Birmingham Irish Centre (15) and Bristol University (16)

Pale Saints return to the fray with three live shows with hotly tipped **Delicatessen** in support. Catch them both at Windsor Old Trout (May 19), New Cross Venue (20) and Tunbridge Wells Forum (21).

The **3rd Phoenix Festival** will be held at Long Marston from the 13th to 16th of July. The main headline acts are **Bob Dylan, Faith No More** and **Paul Weller**. Also confirmed among many others are **The Fall, Tricky, Public Enemy, Spiritualized, Aztec Camera** and **George Clinton**. Tickets are £58 in advance.

Destined to be a Classic

Mark Eppley from Grunge capital SEATTLE reviews
Mad Season - Above .

Mad Season, are a collection of Seattle musicians from established bands, plus one Minneapolis rehab escapee. They got together originally more as a mutual support group than a serious musical effort. But what may of started as a lark, has resulted in an album that is destined to become a classic, and that may just disrupt their respective positions in their "real" bands.

Unlike other one off albums from a collection of idle musicians, Mad Season has an eerie cohesiveness, and penetrating rhythm that goes beyond the surface experience on the first listen through. Not surprising, considering the haunting lyrics and vocals by Layne Staley from Alice in Chains. Add to this the controlled and piercing lead guitar work of Mike McCready from Pearl Jam and the percussion with an edge from Barrett Martin from the Ellensburg, WA band called the Screaming Trees. Then layer in a some surreal base guitar from a newcomer to the Seattle scene, Baker Saunder, who McCready met while doing a stint at a Minneapolis rehab centre.

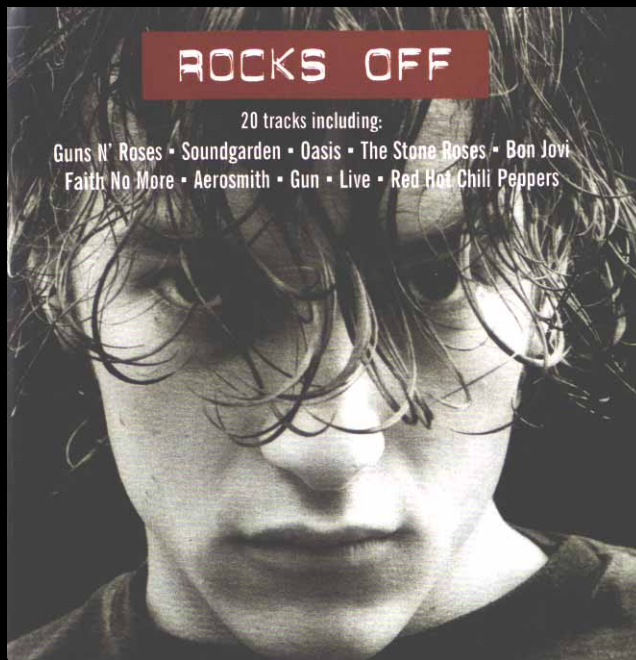
If your a frustrated Alice in Chains fan lamenting the rumoured break up of the band over a rumoured small heroin issue, then you will be thrilled by Mad Season. The "Above" album picks up where Sap and Jar of Flies left off but without the heavy melodic brooding that sometimes permeates the work of Alice In Chains.

Mad Season were formerly known as the Gacy Bunch while essentially rehearsing in a few Seattle clubs. Coming out of the studio after laying the tracks of the "Above" album, they changed their name to Mad Season. Apparently McCready first heard the term in England (Surrey actually) when Pearl Jam were mixing their first album. It is a time he says when psychedelic mushrooms grow as well as a self described assessment of his years with alcohol. And of course, the Mad Season thing can not be bantered about long before the name Hunter S. Thompson comes up. Fear and Loathing in Seattle perhaps ?

The ten cuts on this album range from the haunting lead off "Wake-Up" with Layne Staley's lyrics ringing "slow suicide is no-way to-go", to the pounding blues riffs in "Artificial Red". In the title cut, "I'm Above", it brings to mind an image of Neil Young sitting in and playing guitar on Lou Christies 1960's hit single Lies. Long Day Gone brings in lead vocalist from the Screaming Trees, Mark Lanegan. A fitting addition to this musical support group.

Layne Staley says he will be doing another album with Alice in Chains. McCready is off in Asia touring with Pearl Jam. It will be interesting to see the reaction to Mad Season. It is certainly not what I expected. A few talented idle musicians getting together for a jam. We can only hope they will continue with it and that the "Above" album is not just a one off effort.





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