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**-PURE IRISH SPIRIT-**

# overall

THERE IS A SMELL OF FRIED ONIONS

OCTOBER 1997

ISSUE # 55

visually: Danny Boyle's latest film

## A LIFE LESS ORDINARY

plus LA Confidential Contact Face Plein Soleil

discoverall:

Björk Autour de Lucie Morphine Pansy Division  
Eat Static Pressure Drop Loop Guru

film previews, album reviews, gig guide and club listings.

~~SOME BUT NOT ALL THE INFORMATION CONTAINED HEREIN MAY BE FALSE. STAY ALERT!~~

WEDNESDAYS

Dubble Kreem

House & Dancefloor classics with DJ Matt Shelton (HOT BUTTER CARWASH VOGUE MINOQUE ETC.) and guests £5 in & 2 free drinks cheers!

THURSDAYS

JUNK with DJ Tony Global

& up and coming LIVE bands £3/£2 NUS & members £1.50 selected bottled beers

FRIDAYS

4 x special monthly promotions sees:

WHOOMPF! from 3rd Oct

FLY (t.b.c) from 10th Oct

SOLA from 17th Oct

& SMOKESCREEN from 24th Oct

showcasing local & national Djing talent playing underground sounds including Phat funk, big beat, D'n'B, house, jazzy stuff, breakbeats, techno and more £5/£4 NUS & members

SATURDAYS

V!BE

Acid jazz, fresh & retro funk and assorted flavas with upstairs latin, jazz, salsa & funk from DJ's & LIVE bands £5/£4 NUS & members

SUNDAYS

SUNDAY KLUB

8 - 12pm Indie & Chemical beats from DJ Derv + local LIVE bands ADMISSION FREE plus selected pub prices

Dubble Bubble

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the dubble

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firstofall:

OPEN SEASON (DON'T NEED A REASON)

Tourist season is upon us again as thousands of youngsters flock to Nottingham to drink, take drugs, get laid and party, stopping occasionally to read a book and be lectured by someone other than their parents. And there have been plenty of changes in town since last season. Have fun, y'all.

Nottingham's newest nightclub The Bomb opens on Bridlesmith Gate on October 3rd with Nottingham mainstays DIY's Floppy Disco kicking off with a fortnightly fusing of bump and funk, while Saturday's Drop The Bomb squad lay on House, Disco Bleeps and hey, Weird Shit. Thursdays comprise Beat Da Bomb with guests djs and a monthly night called Bugged Out. See listings.

The Skyy Bar is a new addition to the Skyy Club Open from 6pm to midnight Mon-Sat. With its neon Budweiser sign, relaxing congenial atmosphere in the roadside bar and a spacious games room in the rear with pool and table football, it offers an authentic continental feel during the week and and pre-club warm-up vibe at weekends. If you're in there before 10pm you can back-door it upstairs to the Skyy Club for free. It is situated on Alfreton Road near Bobbers Mill.

premiere of their first project, Twister, is to take place on 11th October at The Djanogly Recital Hall situated on the south side of the campus of the University of Nottingham and again at the Congregational Hall, Castle Gate on 24th October. Performed by the Nottingham Youth Chamber Orchestra which comprises 23 local musicians it is part of the Live And Direct season of New Music. Each of the concerts consists of four new orchestral works, but rather than Chamber Music as such, Twister contains elements of Jazz, Folk, Classical and World music.

Nottingham Playhouse presents a season of new work by local artists this Autumn. Entitled Volcanic the season consists of five live performances which will take place early in the evening in the intimate surroundings of the William Younger Suite. Beginning Fri 3rd and Sat 4th with Peter Schaffer's The Public Eye, a comedy of marital problems. Programmed to complement the main house presentations, the Volcanic season continues weekly with two performances of each work on Friday and Saturday evenings. Oct 10/11th finds the Hard Graft theatre company, who have previously presented work at the Filly & Firkin, moving for the first time from pub theatre to present an exploration of the life of comedy double act Bedders & Pike. On 17th and 18th is a dance piece, First Breath, choreographed and performed by Colette Doyle; on Oct 24/25th writer/director Adrian Reynolds presents Breaking In and the season ends with Richard Pinner's Spliced Oct 31st/Nov 1st. Also at the Playhouse this month is the World Premiere of The National Theatre Of Brent's The Mysteries Of Sex, a new comedy by Patrick Barlow who, in his guise as Dr Desmond Pringle presents a light-hearted look at the the fascinating world of sex. The play opens on Oct. 9th and runs until Nov 1st.

1/2 PRICE SALE! until Sat. 11th Oct. RECORDS TAPES, CD's, VIDEOS INDIE \* ALTERNATIVE DANCE \* REGGAE \* R&B JAZZ \* WORLD MUSIC ETC-ETC-ETC-ETC-ETC-ETC-ETC 32, AVENUE C SNEINTON MARKET SQ.

The Grape Tapes is a chronological, fly-on-the-wall documentary of Black Grape edited down from 400 hours of footage filmed over their five year existence starting with their first rehearsals via world tours, TV and festival appearances and leading to the recording of their latest album Stupid Stupid Stupid due out on Nov. 10th. meanwhile The Grape Tapes is released on video on Oct. 10th and there is a showing of it on that date at Broadway Cinema at 11pm.

Nail It Down is a compilation of tracks by new, young (14-21 years of age), original bands from the Amber Valley area of Derbyshire. Part of the Fleet Arts Project, the Nail It Down organisation provides support and facilities for up and coming Rock and Pop musicians in that area. They also organise gig swaps. Call Sam or Sarah on 01773 820484 or write, send demos etc to Nail It Down, The Fleet, BELPER, Derbys. DE56 1NU.

Mercury Music Prize winners Reprazent— Roni Size, DJ Krust, DJ Die, DJ Suv, MC Dynamite, drummer Clive Deemer, bassist Sy John and vocalist Onalee— hit the road this month with a UK tour which brings them to the Leadmill, Sheffield on Tuesday 21st October. Their album New Forms broke new ground for the Drum & bass genre by beating such favourites as Chemical Brothers, Radiohead and the Spice Girls to win the £25,000 first prize, most of which will go to the Basement project, a charity in their home city Bristol.

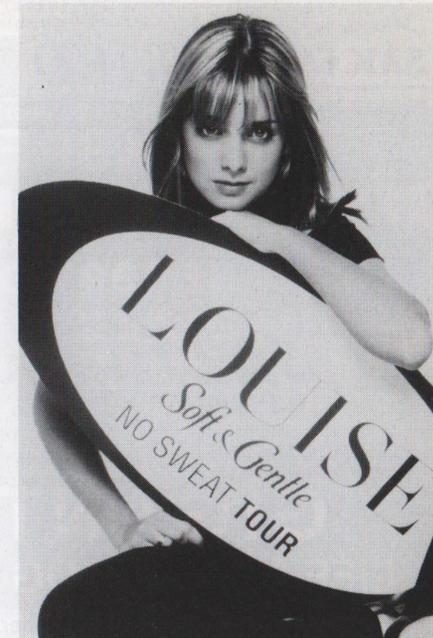
Following a lengthy summer tour Tampasm have released the This Is Carnage ep, their second release for Mercury records. Hostage In A Frock is released by Parlophone this month. It's the new single by Cecil on 7" coloured vinyl or for that bonus live track buy the cd. They escape to tour with Mansun in October. Catch them at Sheffield Foundry, Oct. 3rd and Nottm. Rock City, 7th.

The recently refurbished Dubble Bubble is a new 300-capacity club on Greyhound Street where used to be the Kitsch Club. A brand new programme sees some new club nights as well as established ones from other venues including Fly and Smokescreen nights. There is a mixture of djs and live bands on two floors, and its monthly Sola night now includes The Acid Disco and lengthy sets from renowned djs. See listings.

Nottingham-based [KIC]K Collective is a group of dancers, choreographers, musicians, djs, designers, film-makers and photographers with the aim of showing what music looks like— what you hear is what you see. They are currently working on a new project with plans to unveil a brand new multimedia show in late November. Venue to be announced. For more info. call Frances on 0976 328149.

Derby's Marlow (formerly Zed Milo), who are managed by Paul Gallagher, have signed a five-figure publishing deal with Creation Records. Following a showcase gig in London they were immediately approached by representatives from the label who offered them a deal there and then. apparently they also wanted to offer a recording deal but with 37 bands the label already has a full roster.

Nottingham Composers was formed in 1996 to promote the works of new composers and provide opportunities for young musicians and to promote new music to a wider audience. the



FREEFORALL

Would you like a chance to meet everyone's favourite female artist, Louise? Thanks to Soft & Gentle, Britain's No.1 female anti-perspirant, we have one pair of tickets with exclusive backstage passes, to see Louise at the Royal Concert Hall on Friday 21st November as part of the Louise Soft & Gentle No Sweat Tour. It should therefore come as no surprise that ten runners-up will receive prizes of some Soft & Gentle product and a limited edition Louise cd. To enter simply complete the following sentence: We ordinary folk sweat but Louise \_\_\_\_\_? Entries on a postcard to:— Louise Soft & Gentle No Sweat Competition, Overall (there are sweeter smells than fried onions), PO Box 73, West PDO, NOTTINGHAM NG7 4DG. Closing date 23rd October.

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Tuesday 21st October  
**GIGANTIC**  
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Tuesday 11th November  
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# visuall:

**A LIFE LESS ORDINARY** dir. **Danny Boyle**  
The talented team behind *Trainspotting* and *Shallow Grave* make a stylish and extravagant return with this bizarre romantic comedy. Director Danny Boyle, producer Andrew Macdonald, screenwriter John Hodge, various technicians and star-in-the-making Ewan McGregor are all back, this time forsaking their old Scottish habits for a heavenly trip to America's heartland. McGregor plays a day-dreaming jobless janitor who sets out to wreak revenge on his ex-boss, the callous Mr. Naville (Ian Holm), but finds himself helplessly side-tracked by his beautiful but sharp-tongued daughter Celine (Cameron Diaz). An act of divine intervention has brought this incompatible pair together yet, even though they collaborate in her kidnapping and other assorted crimes, they still fail to find that necessary spark of love. Matters draw to a head when celestial matchmakers Holly Hunter and Delroy Lindo again interfere on their behalf and Celine's angry dad decides it's time he executed his own act of retribution. Utah's diverse landscapes provide an interesting scenic backdrop while an intriguing supporting cast—Stanley Tucci, Ian McNeice, Tony Shalhoub, God almighty (guess who?)—all add to the entertainment value. Boyle and co. turned down some big money offers from Hollywood (*Alien 4* included) to make this and the faith they have in their own talent has produced a fabulous fun-packed fantasy. 'As good as *Trainspotting*?' I hear you ask? Well, you'll have to see for yourself. **Hank Quinlan**  
*A Life Less Ordinary* opens nationwide on Fri. 24th Oct. Boyle, Macdonald and Hodge will be at Broadway Cinema on Thurs. 23rd to introduce the film and attend a question and answer session after the screening. *A night less ordinary...*



**L.A. CONFIDENTIAL** dir. **Curtis Hanson**  
A huge hit at Cannes this year, *L.A. Confidential* is a dazzling adaptation of a James Ellroy novel, drenched in old style Hollywood class and driven by the hardest of hard boiled plots. southern California in the 1950's is the setting, when the City Of Angels wore a tarnished halo and straight, honest cops were scarce. walking into its mean streets are Russell Crowe, Guy Pearce and Kevin Spacey, a trio of mismatched detectives with assorted agendas and differing degrees of moral integrity. At the start each is involved in his own separate investigations into police corruption, prostitution and mob violence, but after a coffee shop massacre these individual threads are inexorably woven together. Danny DeVito's sleazy journalist, Kim Basinger's Veronica Lake lookalike and David Strathairn's sinister, suave pimp are among those connected, while the case, now careering out of control threatens to expose the cities corrupt history. It's a compelling, complex story yet never confusing as director Curtis Hanson keeps a tight grip on the action, remaining faithful to Ellroy's original caustic vision. Comparisons with *Chinatown* are perhaps inevitable, but *L.A. Confidential* can hold its own even in that esteemed company. the dialogue is sharp and snappy, set design steeped in tawdry Tinseltown glamour and the characters created with real depth by a classy cast. Australians Crowe and Pearce (of *Neighbours* fame) are the biggest surprises, beating the Yanks at their own game with two power-house performances. Maybe the final scenes soften the blow slightly, but otherwise this is on the edge stuff, an irresistible treat that satisfies on almost every level. **HQ**  
*L.A. Confidential* opens its files at Broadway from Fri 31st October.

**FACE** dir. **Antonia Bird**  
*Face* has all the trappings of a manufactured British gangster cult item to cash in on the Tarantino-inspired genre of cool movies with violence. It's a heist movie centring around a gang of "faces". One of them has betrayed the others by pocketing the whole £450,000 they've just stolen. each member of the gang is suspect and no-one can be trusted. Much macho banter, gunplay, double-crossing swearing and violence ensue. It has the customary cast of young, flavour of the month talent (chameleon-accented Robert Carlyle, and Blur's Damon Albarn who delivers a very amusing, if far from competent, cameo) mixed with more mature, familiar faces (*Quadrophenia*'s Ray Winstone and Phil Davies). Add into the mix a controversial up and coming British director, Antonia Bird (*Priest*) and sprinkle on a soundtrack of chart friendly drum and bass, dub and techno and you have the ingredients for a British *Reservoir Dogs*. Unfortunately Bird is clearly not comfortable with simply making a hip movie; she has to make a point, goddammit! Oh yes, her movie must be deep, bursting at the seams with layers of social comment. It's shot in that inimitably British grainy style with plenty of hand-held camera work and grey, rain-sodden sets riddled with urban decay. Irrelevant sub-plots and flashbacks about socialist protests are scattered throughout the film while every available wall is plastered with haphazard slogans such as a "abolish porn" and "end low pay", and every TV with stories about hospital closures, etc. By going for the social realist approach, Bird manages to objectify the struggling characters, making this yet another compassionate middle-class overview of the tough lives of ordinary English folk. More damagingly her Loach-handling of the sophomoric material only serves to highlight the inadequacies of the script which otherwise might have gotten away with its sometimes excruciating dialogue, stereotypical characters and convenient plot contrivances. So despite some good performances, a few nice set pieces and a number of gripping moments, at the end of *Face*, the message we're so desperately looking for is a rather feeble, "hey, kids, you know, like, crime doesn't pay." **Steve McLay**



**PLEIN SOLEIL (PURPLE NOON)** dir. **Rene Clement**  
A stunning adaptation of Patricia Highsmith's novel *The Talented Mr. Ripley* set on the sun-drenched Italian Riviera and starring a sexy, sun-tanned Alain Delon as an insidious psychopathic killer. Entangled in his twisted amoral schemes are a rich playboy and his french girlfriend whom he first befriends before planning to betray and later murder. Full of subtle intricacies, the plot demands and ultimately rewards close attention, while director Clement cleverly maintains the suspense, juxtaposing beautiful picturesque scenery with dark homicidal secrets. Nino Rota's superb score is also a highlight but Delon is the man in a magnificent star-making performance. A classic, ultra-cool french thriller. *Plein Soleil* rises at Metro, Derby Mon 13th - Thus 16th Oct.

**L'APPARTEMENT (THE APARTMENT)**  
Gilles Mimouni's French debut is an involving romantic drama starring fine young French acting talent in the form of Vincent Cassel, Romane Bohringer and Monica Bellucci in a love-triangle that takes over the whole plot. Cassel plays Max, a 90's businessman who takes time out from work to sort out his complicated love life. He thinks marriage is a good idea but has doubts about whether he loves his prospective bride. It doesn't help when Lisa (Bellucci) appears, an old flame who he loved and lost two years earlier. He drops everything to go after her and win her back and during the course of his attempts to catch up with her it comes to light how he lost her in the first place. It's engrossing, absorbing, chanced moments and encounters when characters miss each other in a style reminiscent of Altman's *Short Cuts*. But the coincidental nature of the plot is the film's main weakness as certain joins are too contrived and convenient. But these can be ignored as Mimouni's film is nicely played and the romantic angles neatly explored. *The Apartment* can be viewed at Broadway Fri 10th - Thurs 16th Oct. **Matt Arnoldi**

**HERCULES** dir. **Ron Clements, John Musker**  
Even if you've not seen a Disney movie in years you'll still remember all the ingredients in Uncle Walt's recipe. A story, myth or legend, is plucked from history, a hero and heroine hopelessly devoted to each other, an evil egomaniac threatens to destroy their happiness and hordes of cute little goblins goof around inanely in the background. There are also some heavy songs to contend with, some admittedly have been outstanding (*Bare Necessities*, *Everybody Wants To Be A Cat*) but mostly they're MOR abominations and sticking in the throat is the sugar-sweet sentimental morality oozing from every frame. *Hercules*, Disney studios' 35th animated feature, has all of the above but this time, just below the surface, there's a layer of sophisticated adult humour. The striking animation, inspired by the work of satirical cartoonist Gerald Scarfe, also adds another twisted dimension to the accepted Disney vision. Monsters are truly mutated monoliths and horrible old Hades (superbly voiced by James Woods) mixes droll, deadpan ad libs with moments of psychotic lunacy. Some tender *Tellytubbies*-obsessed offspring might find it too much to take and those adults fearful of the Disney megabuck machine should also proceed with caution. These cartoons, mean and merciless with a mountain of merchandise, have come for your money. **HQ**

**CONTACT** dir. **Robert Zemeckis**  
After the disturbing propaganda epic *Forrest Gump*, Zemeckis is back in the sci-fi game. Based on Carl Sagan's novel, *contact* tells the story of scientist Ellie Arroway (Jodie Foster) whose life's work is monitoring deep space in the hope of finding intelligent life out there. Just as her highly expensive operation is on the verge of closure, a series of loud vibrations are emitted through Arroway's hitherto dormant headphones. After lots of scientific chit-chat it is discovered that the vibrations are actually digital formulae containing data to build a spaceship designed to send a single person far into space. Much political, moral and scientific hoo-hah ensues before it is decided that Arroway will be the one to go. As might be expected from the amalgamation of a Spielberg protégé and a Pulitzer Prize winning author and sometime rocket scientist, *Contact* is a curious mixture. lots of crowd-pleasing clichés and effects spice up a screenplay which is arguably the most literate in this genre since *2001: A Space Odyssey*. In fact *Contact* bears many resemblances to Kubrick's film (not least the leisurely build up to a special effects-laden, alien-free climax) and is, without doubt, inferior. that is not to say that *Contact* is without merit. The moments preceding Foster's journey are breathtaking, while the actual outer space stuff is nice but looks too much like a high-tech video game. Look out for John Hurt's scenery chewing cameo as a distant cousin of Blofeld, complete with bald head and swivel chair. *Contact* is dialogue heavy and the superficial love interest could easily have been substituted by an occasional dose of humour. but it's refreshing to see a Hollywood movie driven by a female character and, from an industry bent on contrived resolutions, *Contact*'s slightly ambiguous ending is, like the whole film, slightly satisfying. **David Gregory**

# FRIED CIRCUIT

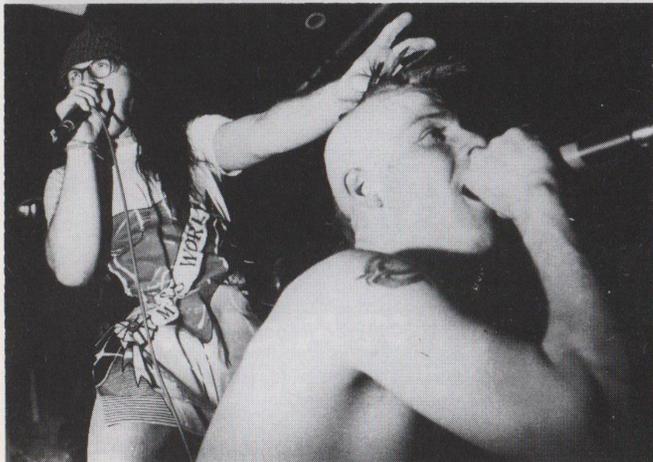


photo: Chris Saunders

**OCTOBER 1997**  
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**FREEKSPERT**

**friday 3rd**

- BLABBERMOUTH Nottm. The Lenton
- PLANET CAKE Filly & firkin
- KELLY'S HEROES Marquis De Lorne
- ENTOMBED / NEUROSI Rock City
- GRIDLOCK Disco II
- WHOLESOME FISH The Maze
- DJ SIMON MU *whomp!* Dubble Bubble
- SIZZORFISH The Old Angel
- STUMBLE BROTHERS The RunningHorse
- HARSH Derby Sgt. Peppers
- ZEN MONKE / CUFF The Victoria
- SKA BOOM! / MINI THIN Leics The Charlotte

**saturday 4th**

- THE SHOD COLLECTIVE *3pm-6pm* Nottm The Golden fleece
- AMANDA / HEN / LYNDA / SUZY CREAM CHEESE *giggle #* The Skyy Club
- BALLISTIC BRITHER The Bomb
- THE SHOD COLLECTIVE PHAT J / PABLO Dubble Bubble
- ACRIMONY/HARD TO SWALLOW The Old Angel
- AUDREY Filly & firkin
- CONNIE LUSH BLUES SHOUTER *£4 adv.* The Running Horse
- PALA /NAKED LUNCH Derby The Victoria
- SEVEN LITTLE SISTERS The flowerpot
- THE KAISERS SIR BALD DIDDLEY Leics. The Charlotte

**sunday 5th**

- CHOSEN REJECTS SHATTERBRAIN / ELFIN SHADES OF RED *Smirnoff Battle of The Bands* Nottm. Sam Fay's
- THE FOOTWARMERS *noon 8pm* The Bell Inn
- SUZANNE MELLARD QUARTET Marquis Of Lorne
- HUBBUB DJS Dubble Bubble
- THE JUG BAND The Golden fleece
- GREGG WRIGHT'S LEFT HOOK The Running Horse
- WINTER WILSON Derby The Dolphin
- FREEBOY / TWINKIE / LIZZELL The Victoria
- FLATLINER Leics The Vaults
- GENTLEMEN'S QUARTERLY MEN UN BLOUSES The Charlotte

**monday 6th**

- FANTASTIC SHOES Nottm The Running Horse
- ACOUSTIC ROUTES The Golden Fleece
- THE HARD GRAFT THEATRE CO. *Bedders & Pike for 4 days* The filly & Firkin
- THE OMEGA BAND The Bell Inn
- AREA 51 / SKEEM / FOIL Derby The Victoria
- SUPERCREEPS The Dolphin
- STRANGELOVE / DRUGSTORE Leics The Charlotte
- STEREOPHONICS / MOVER N'ampton The Roadmender

**tuesday 7th**

- FREEKSPERT DRAGSTRIPPER SENSATION Nottm Sam Fay's
- EASY PIECES The Golden fleece
- SMOG / SAVOY GRAND The Maze
- THE SHOD COLLECTIVE The Bell Inn

**teddy fullick quintet**

- MANSUN Rock City
- KULEJAZZ Langtry's
- IRON MONKEY CONDEMNED SOUL Derby The Loft
- DREAM CITY FILM CLUB Stoke The Wheatshaf
- ADRIAN BURNS Derby The Dolphin
- SAMIAM / SHADES APART SPEED URCHIN The Victoria
- STEREOPHONICS / MOVER Leics The Charlotte

**wednesday 8th**

- THE CHIHUAHUAS Nottm The Maze
- STEREOPHONICS / MOVER Rock City
- ESPIRITU The Bell Inn
- COLIN STAPLES BLUES JAM The Running Horse
- THE FAB 4 Sam Fay's
- DREAM CITY FILM CLUB Leics Physio & Firkin
- SPACE MONKEYS / WEAVE The Charlotte
- SCARFO Doncaster The Leopard
- NILS LOFGREN Newark The Palace

**thursday 9th**

- NOTTINGHAM SCHOOL OF SAMBA / DJ SULEIMAN DJ YUSUFU *Routes In Rhythm* Nottm Top Of O'Reilly's
- ADAM KINGSBURY /LA WALKER *diveres city* Deluxe
- WHOLESOME FISH The Running Horse
- DESIGNS FOR... Dubble Bubble
- BAO-BABS Derby The Victoria
- DONNA MCPHAIL Assembly Rooms
- NORTHERN UPROAR Union One
- MOODSWINGS Leics The Charlotte

**friday 10th**

- BLBBERMOUTH Nottm The Old Angel
- JUNGLE MANOEUVRES The Lenton
- REVOLUTION Marquis Of Lorne
- THE DEFTONES Rock City
- MISERY LOVES COMPANY Disco II
- FLY Dubble Bubble
- EXIT Filly & Firkin
- STEVE BENNETT BAND *£2* The Running Horse
- COLONEL MUSTARD Derby The victoria
- SAMIAM / SHADES APART Leics The Charlotte

**saturday 11th**

- PLANET CAKE / HOOF Nottm The Old Angel
- GABRIELLE'S SALSA MASSIVE LOVELEE Dubble Bubble
- NOTTINGHAM YOUTH CHAMBER ORCHESTRA *Djanogly Recital Hall*
- THE SHOD COLLECTIVE *3pm* The Golden Fleece
- POD Filly & Firkin
- FOUR TILL LATE *£2* The Running Horse
- BUSHBURY MOUNTAIN DAREDEVILS Derby The ?Flowerpot
- BLUE MILLENNIUM The Victoria
- FRANK SKINNER Assembly Rooms
- BALLROOM / WIRELESS IMOGEN HEAP Leics The Charlotte
- ROBIN CHANDLER'S HOWLING TOMCATS The Vaults

**sunday 12th**

- THE FOOTWARMERS *noon 8pm* The Bell Inn
- JUBA The Golden Fleece
- JEWELLERS EYE The Running Horse
- TONY CROSBY *Forlome bash blues/rock jam* Marquis of Lorne
- HUBBUB DJS Dubble Bubble
- THE MIGHTY HOUSE ROCKERS *£2* The Running Horse
- TWIN LIZZY Derby the Victoria
- THE BOOTHEELS The Dolphin
- THE JUNKET /CATHODE NATION Leics The Charlotte

**monday 13th**

- ROBBIE WILLIAMS THE SUPERNATURALS Nottm Rock City
- VOGUE MINOGUE Ritzy
- THE OMEGA BAND The Bell Inn
- FOLK & ROOTS The Running Horse
- ACOUSTIC ROUTES The Golden Fleece
- THE PROFESSIONALS Derby The Dolphin
- TWINKIE / AGEBABY / KATO The Loft
- BULLYHEAD / SANE RIVER The Victoria
- DEIRDRE CUNNINGHAM The Flowerpot
- HAZE Leics The Charlotte

**tuesday 14th**

- ECHO & THE BUNNYMEN SYMPOSIUM Nottm Rock City
- RYE COALITION The Old Angel
- SMALL WORLD The Golden fleece

- JOHNNY JOHNSTONE JAZZ GROUP The Bell inn
- KULE JAZZ Langtry's
- TEDDY FULLICK QUINTET The Running Horse
- DJ SIMON THE VINYL JUNKIE *Jazzology Free before 11pm*
- SUNWHEEL Derby The Victoria
- HYDROPONICS The Dolphin

**wednesday 15th**

- SEVEN LITTLE SISTERS Nottm The Golden Fleece
- 26 RED The Bell Inn
- COLIN STAPLES BLUES JAM The Running Horse
- SHELTON & WRIGHTY *Dubble kreem* Dubble Bubble
- SKATTERBOOM SLUGS FROM URANUS Derby The Victoria
- DAVID DEVANT & HIS SPIRIT WIFE The Loft
- SCARFO / PLAYER Leics The Charlotte

**thursday 16th**

- SIX BY SEVEN / LOLA Nottm Dubble Bubble
- JODY / SAM RUSHTON *Diverse City* Deluxe
- JAZZ IN THE BOX The Lenton
- STARSKY Rock City
- THE WHITE ROOM *£1.50* The Running Horse
- FAST MOVING WORLD / SIENNA Derby The Victoria
- MY LIFE STORY union one
- GIGANTIC / LUNGE Leics The Charlotte

**friday 17th**

- HANDS ON *all nighter* Nottm The Lenton
- EASY PIECES Behan's Bar
- IDJUT BOYS / D'AFRO / MOOCH *Sola* Dubble Bubble
- GRIDLOCK Rock City
- IRON MONKEY MEDULLA NOCTE The Old Angel
- MEDICINE HEAD *£2* The Running Horse
- LEE HURST Derby Assembly Rooms
- BULLRUSH / ZOMBIE / KANDYSWELL The Victoria
- DR DIDG Leics The Charlotte

**saturday 20th**

- THE SHDO COLLECTIVE *3pm* The Golden Fleece
- SPIRITUALIZED SPRING HEEL JACK Rock City
- SNUFF Disco II
- CHAOS UK / SCREAMER ROADRAGE / AIRBOMB COMBAT SHOCK / OI POLLOI THE STAINS / CONTEMPT *punk all-dayer noon-11pm £5* Queens Walk Community Centre
- LUTHER RIGNO /POLSKA *Vibe* Dubble Bubble

- MANGACIDE / STINKY / CHIN The Old Angel
- RADIUM 88 The Filly & Firkin
- DECENE "HIDEAWAY" BRIDGES The Running Horse
- ZZ BIRMINGHAM Derby The flowerpot
- THE EXPLOITED Leics The Charlotte

**sunday 19th**

- MOTORHEAD Nottm Rock City
- LUNA / THE PASTELS The Market Bar
- HUBBUB DJS Dubble Bubble
- THE STORM THIEVES Th Golden Fleece
- THE FOOTWARMERS *noon 8pm* The Bell Inn
- BLUNT The Running Horse
- THE MIKE DAVIES BAND *£2.50* The Running Horse
- PANEENI / TART / KOOSHTI FLAMETREES Derby The Victoria
- THREE WHEEL DRIVE The Dolphin
- CLIFF BYWATER Leics The Vaults
- MEMBER The Charlotte

**monday 20th**

- THE OMEGA BAND Nottm The Bell Inn
- ISAAC GUILLORY *£4* The Running Horse
- PUMP UP TH VOLUME Ritzy
- GRAOBH RUA Derby The flowerpot
- JUNKYARD ANGELS CUFF / STASH Leics The Charlotte

**tuesday 21st**

- GIGANTIC/LIFE MOTIF DOG TOMAS *£2* Nottm Sam Fay's
- THE SHOD COLLECTIVE The Bell Inn
- TEDDY FULLICK QUINTET *£1* The Running Horse
- KULEJAZZ Langtry's
- PERFORMANCE Derby The Dolphin
- ADDICT KINGS OF INFINITE SPACE Leics The Charlotte

**wednesday 22nd**

- ASIAN DUB FOUNDATION Nottm Rock City
- BLUE TIP / KEROSENE 454 DESMAN DEABLO / BOB TILTON The Old Angel
- FANTASTIC SHOES The Golden fleece
- ESPIRITU The Bell Inn
- COLIN STAPLES BLUE JAM The Running Horse
- THE FAB 4 Sam Fay's
- THE EXPLOITED / THE WEREN'T THE VARUKERS Derby The Victoria

**thursday 23rd**

- BLOOMER Nottm Filly & Firkin
- EMMA FRISCO / MISS BISTRO MISS JOOLS *Diverse City* Deluxe
- DESIGNS FOR... Dubble Bubble

- UNISEX / POOKA Derby The Victoria
- FINALLY / PALIGAP Leics The Charlotte
- STRAPPING YOUNG LAD / MEDULLA NOCTE Rock City
- STINKY / DJ B-ROK The Lenton
- THE DARLINGS The Golden Fleece
- WHOLESOME FISH Marquis Of Lorne
- PESKY ALLIGATORS Saracens Head
- DUKE LA RUE *£2* The Running Horse
- NOTTINGHAM YOUTH CHAMBER ORCHESTRA Congregational Hall
- SMOKESCREEN Dubble Bubble
- BABBLE / QUADRANT / GALACTIC DISCO *Reboun* The House
- PSYCHOTIC REACTION CONDENSER Derby The Victoria
- NINE BELOW ZERO The Flowerpot
- CLUB 0 Leics The Charlotte
- FINLAY QUAYE N'ampton The Roadmender

**friday 24th**

- DUKE LA RUE *£2* The Running Horse
- NOTTINGHAM YOUTH CHAMBER ORCHESTRA Congregational Hall
- SMOKESCREEN Dubble Bubble
- BABBLE / QUADRANT / GALACTIC DISCO *Reboun* The House
- PSYCHOTIC REACTION CONDENSER Derby The Victoria
- NINE BELOW ZERO The Flowerpot
- CLUB 0 Leics The Charlotte
- FINLAY QUAYE N'ampton The Roadmender

**saturday 25th**

- EASY PIECES Nottm O'Rourke's
- NOTTM SCHOOL OF SAMBA PABLO & JONATHAN / BOYSIE Dubble Bubble
- FECK The Old Angel
- HARSH Filly & Firkin
- OUT OF THE BLUE *£3.50 adv.* The Running Horse
- STOCKTON'S WING Derby The flowerpot
- STORMWATCH The Victoria

**sunday 26th**

- THE FOOTWARMERS *noon 8pm* Nottm The Bell Inn
- MIND THE GAP Nottm The Bell Inn
- AUTECHRE vs ZOVJET:FRANCE *Now 97: Avetures In Modern Music* Essance
- DEPARTURE LOUNGE *Touch* The Criterion
- 5 GO OFF IN A CARAVAN The Golden Fleece
- THE MIGHTY 45'S *£3.50 adv.* The Running Horse
- HUBBUB DJS Dubble Bubble
- MURRAY THOMSON Derby The Dolphin
- CHRIS CONWAY & THE TALKING FISH Leics The Vaults
- THE GIMP / OBLIVIOUS The Charlotte

**monday 27th**

- CARWASH Nottm Ritzy
- THE OMEGA BAND The Bell Inn
- BOB BINGHAM *£2* The Running Horse
- GLITTERBOX / THE DRIVEN / FLYSCREEN Derby The Victoria
- MU 330 / WEST RAIL The Loft
- THE CHIHUAHUAS The Dolphin

- tuesday 28th**
- LABRADFORD STARS OF THE LID Nottm Sam Fay's
- MARTIN The Golden Fleece
- JOHNNY JOHNSTONE JAZZ GROUP The Bell Inn
- TEDDY FULLICK QUINTET The Running Horse
- KULEJAZZ Langtry's
- SLACK / INNER CRY Derby The Victoria
- NOASIS The Dolphin
- THE HEADS / MAGIC DIRT Leics The Charlotte

**wednesday 29th**

- SHELTON & WRIGHTY *Dubble Kreem* Nottm Dubble Bubble
- 26 RED The Bell Inn
- THE FAB 4 Sam Fay's
- COLIN STAPLES BLUES JAM The Running Horse
- TOM PERRY / NICK MAXWELL *The Flavor* The Skyy Club
- NOVOCAINE / THE JELLYS Leics The Charlotte

**thursday 30th**

- PORCUPINE TREE Nottm Rock City
- SILENCER / CONSUMED *Junk* Dubble Bubble
- MARSHALL JEFFERSON SHARON O'LOVE *Diverse city* Deluxe
- MOTHER HUBBARD Leics The Charlotte
- ELECTRIC SOUND OF JOY Derby The Victoria

**friday 31st**

- THE BEAGLES *Greenpeace benefit* Nottm filly & Firkin
- JAMSHAKCLE The Old Angel
- THE BOOGI BAND *£3* The Running Horse
- OZZBORNE *Whomp!* Dubble Bubble
- THE MAX *hip-hop/trip hop* The Lenton

**NOVEMBER saturday 1st**

- THE HYBIRDS BLOODHOUND GANG Nottm Rock City
- AMANDA / HEN / LYNDA / SUZY CREAMCHEESE *Giggle #9* The Skyy Club
- THE STRANGE The Old Angel
- THE SHOD COLLECTIVE *3pm* The Golden Fleece
- STRETCH *t.b.c.* filly & Firkin
- DR DIDG Derby The Flowerpot

# discoverall:

main pic. BJÖRK photo by Phil POYNTER  
below LISA GERMANO opp. MOODSWINGS  
Reviews by Sam Mansour, Gareth Thompson, Christine Chapel, Christy O'Neil, David Gregory, The Fat Dead Nazi and Paul Needham.



**BJÖRK Homegenic** (One Little Indian)  
Long after the novelty of possessing pop's most sonic tonsils has ceased to fascinate, Björk will be able to point out this album in particular as a masterpiece of its time. Her trademark voice is well to the fore here, but the backing has been orchestrated (literally) for maximum, intense impact. The Icelandic String Octet blend their lush dynamics into Mark 'LFO' Bell's minimalist rhythm patterns and instrumentation, but Björk's performance has reached a new intensity too. Part of the plot can be traced to her lyrics which are laced with a passion, often bordering on anger, that may shock and surprise. Urgent, sweeping strings on the opening *Hunter* combine with dreamy accordion, military precision drumming and soft beats as the singer states "I thought I could organise freedom/How Scandinavian of me" with understated cunning. *Jaga*, the gorgeous single, features "emotional landscapes" that may relate to Björk's recent pilgrimage back to her Icelandic roots, whilst *Alarm Call* is a confusing mix of mountains and radio batteries with the memorable line "I'm a fucking Buddhist/But this is Enlightenment." Hmm. No doubt, though, about the recent state of her heart on *5 Years*: "I'm so bored of cowards/Who say they want/Then they can't handle" with the berating continuing on *Immature*. *Pluto*, the planet many believe to be Björk's second home, is a techno assault course of shattered rhythm and cosmic synths whilst *Unravel*'s sonic dreamscapes blend with organ and sax to create an unearthly choir. I could go on, but you must have the message by now. Rooted in the modern, with classical twists, *Homegenic* is awesome and totally of this world. **GT**

**AUTOUR DE LUCIE Immobile** (Le Village Vert)  
Interviewed prior to their memorable show at Sam Fay's last winter, *Autour de Lucie* promised their second recording would be a case of "less strings, more strange", and France's finest weren't about to deceive us. Whereas their debut represented a youthful romp on the Left Bank, *Immobile* is the Paris of savage nights and empty Metro carriages in the small hours. All the tracks are in French this time, and though the lack of a lyric sheet does little to aid one's French revision, it does increase the focus on Valerie Leuilliot's quintessentially French vocalising. It's the group's biggest asset — at once defining culture and stance — but is doubtless a commercial barrier on the wider scale. Opening cut *Selon l'Humeur* is a crackling dialogue over which guitars and organ swirl violently. A pounding drum, repeated later in *La Zeme Chance*, heightens the tension. The title track then casts a suspicious shadow with more strange voiceplay, before *Qu'avons-Nous Fait* seduces with muted violins. Not that Leuilliot's voice could escape romantic overtones throughout, with *Chanson Sans Issue* and *Les Promesses* rolling by alluringly. *Surtis Pas*, *L'eau Crui* and a couple of instrumentals hold the balance before *La Verité* and *Je Vous Ai Tue Ce Matin* return to the darker tones that dominate proceedings. Slow to reveal its strong subtleties then, *Immobile* is still a major triumph of sorts for an act whose proud defiance deserves the widest recognition. **GT**

**MORPHINE B-Sides And Otherwise** (Rykodisc)  
Being the cultish act that they are, you sense Morphine's diehard fans have had considerable fun over the years tracing all their available out-takes. For the benefit of the less fervent, Rykodisc have thoughtfully amassed various deleted singles, film cuts and previously unavailable stuff into one stonking collection. Retaining a sound so distinctively their own has been the heart of Morphine's appeal, and a gruff blast of sax and rough vocal invariably heralds each piece with subtle jazz percussion and twisting bass lines adding a sombre strain. If it all sounds like a movie-maker's dream, then be unsurprised to find tracks here from the films *Get Shorty* and *Things To Do In Denver When You're Dead*. Their number on Rykodisc's recent Kerouac compilation stood out memorably amongst some less coherent contributions, and it ghosts by lyrically here too. Elsewhere on the disc, *My Brain*, *Mail* and *Pulled Over The Car* all reveal a penchant for eerie, half-whispered dialogues that evoke the filmic characters of a Hal Hartley or David Lynch scenario. More than just spooky music to shuffle-dance to, Morphine define the lush, seamy underground of American art that forever holds so much fascination. **GT**

**SOUL WHIRLING SOMEWHERE Pyewackit** (Projekt)  
Lovely name, *Soul Whirling Somewhere*, and it's the songwriting project of one Michael Plaster who seems to have filtered Nick Drake's aesthetics through a Coteau Twins blender and emerged with a saintly glow. The opening cut, *Piece Of Wick Alight In A Pine*, betrays much by its title alone, and the loosely comfortable melody sits well on a swell of guitar spirals. "Sorrow is better than humour" runs the inner sleeve's Biblical quote, but the soft, languid air of melancholy on display is often curiously detached. Part of the reason for this is the vocal mix which, in the Stipean tradition of yore, is fairly low down. Thus the five songs here take their cue from a specifically late-night groove of introspection that works well by and large. The dreamy instrumental soundscape, *God In Heaven*, that closes proceedings is a lengthy ambient workout with seriously karmic overtures. The truth, it seems, is whirling out there...somewhere. **GT**

**VAR. ARTISTS Serialement Vôtre** (Concrete)  
In which today's artists play with yesterday's TV themes. Hence Dimitri From Paris is let loose to live up *Mission Impossible*, even cheekily dropping in a cut from *Axel F* the theme from *Miami Vice* which is noticeable for its absence from the collection. Magnetic Groove make *The Avengers* theme sound like a disco *Dr. Who* (also absent — perhaps there's room for a sequel). DJ Cam hides out in *The Twilight Zone* while Charles Schillings reinforces *Hawaii Five-O* with some boss drums. Bang Bang's Number Six Mix of the *The Prisoner* theme is the most radical here in that it now has cutesy lyrics, and look out for the smug bastard Roger Moore being sampled once too often for his roles as Simon Templar in *The Saint* and Bond... *James Bond*. Radiophonics for the nineties. **CC**

**EAT STATIC Science of the Gods** (Planet Dog)  
Another offering of slippery techno blippery from the ex-Ozrics duo brings more contrast and focus to the usual atomfoolery. Their forté is the build up, most tracks crash landing in a primordial gloom only to find themselves constituted find themselves reconstituted by cosmic spark into another existence. My fave bits, to parrotphrase the Ozrics, are the bits between the bits. if you could segue the intro's it would be musique concrûste. Nicht wahr. **CO'N**

**ELYSIAN FIELDS Bleed The Cedar** (Radioactive)  
If Curve were slowed right down and mixed with the likes Sleeper, then Elysian Fields might have friends in higher places. But Curve were never this avant garde and spacious. This is quality mood rock worthy of a massive following. Singer Jennifer Charles sighs, breathes and lazily delivers crystal lines with oodles of sensuality, off-set by a band with the skills of top session musicians and the character of an enviable rock outfit. *Fountains On Fire* is a slow-build, jazzy, rock piece that could explode at any moment but, no, it just creeps up then steps down — a real tease. Charles is note perfect throughout and leaves you feeling she could do anything she wants. After so many thrash acts, their use of sonic space is so refreshing, never overloading a track with gratuitous noise, allowing the listener to breathe with the music. The only thing between this band and megadom is hype, which I'm sure they will receive. **SM**  
*Bleed The Cedar is released on Nov 3rd.*

**PRESSURE DROP Elusive** (Hard Hands/Higher Ground)  
Smooth downbeat acid jazz soul using that priceless boy/girl vocal mix that worked so well on early Massive Attack. This album's thirteen moody tracks simply glide through like it was a sheet of ice. All the instrumentation and vocals have been treated so as to swim out of your speakers on an ethereal echo. Fat analogue sounds creep in for *Writing On The Wall*, an elegant, understated, brassy funkier. My Friend, with its uncomfortably spacey narrative breaks, explores the stop-go traits of manic depression and alienation. The mood of this album is often pessimistic, asking why evolution, nature and the heavens have disregarded humanity. Heavy stuff, though delicately and mournfully expressive. Why we are so attracted by lost and bewildered whispers from a lonely and painful world, I don't know, but it's true and even songs of love like *Obsessed*, which uses a drum and bass format, leave you slightly on edge yet thoroughly enraptured. "There's no way you can hurt me... you can't control me," on *Let Me Be Me* opens side two the way side one closed. *Sounds Of Time* has an intro which at first sounds cheerful and perky but alas, no! Beautiful, though, ever so beautiful. Dusk is more optimistic, maybe because there is no lyric. *Darkness* is self-descriptive; to have a track so titled on such a dark album... well, you can guess. The singer is practically crying and the cello is very well placed. Nina Simone had nothing on this lot. The harmonica is dusted off for *The Road* along with tribal drums, chants and spooky bowed strings. We conclude with the fatalistic *End Of The Road*, the perfect end to a sad but wonderful album. **SM**

**VARIOUS ARTISTS Zeitgeist** (Stress/Related)  
A nifty triple cd set of "new wave club culture" on Stress' Related label, this is as eclectic as it gets on the dance music scene. Each cd contains a different vibe. Firstly *The Electric Circus*, experimental electronica and electro (I like that) from such as Palefield Mountain, Bedrock and Sunday Club; then enter *The Psychedelic Shack* of future funk and beatsploitation in the creative company of Hustlers Convention, The Spy Who Dubbed Me, Assassins Of Sound and Full Intention among others; and third but not least *Reinventions*, a collection of remixes and reinterpretations by the likes of Sasha, Paul van Dyk and DJ Pulse. It's a Trojan effort to unify a fragmented scene and may well be considered pretentious by some but it has a clearly commercial focus and beats the shit out of a lot of the competition. It is being featured on every Independent Local Radio dance-oriented show in the country but since we don't have one along the Trent we'll have to wait for the club tour. About that lack of an ILR specialist dance show, what are we to do, tune in to studio students or the pirates? No, because they are obsessed with old wave club culture, being djs and pretending that everyone listening is off their tits at a party, rather than playing anything experimental or innovative. Still, this attempt to pull together all the disparate strands of dance music may well catch on but it's guaranteed to piss off the purists and E-heads and be entirely missed by people who are off their tits at parties. Never mind, at £10.99 for the set, or £5.99 each for triple vinyl sets of the first two, you could always buy it. *Zeitgeist Live comes to Essance, Nottingham (Oct. 10th) and Gatecrasher, Sheffield (25th) then returns to Essance on Dec 5th.* **CC**



**LOOP GURU Loop Bites Dog** (Guru400cd)  
Out belt the beats and up go the choir. Contenders for a new Old Spice commercial or soundtrack for the return of Damian: *Omen VIII* — Satan goes ambient trance in a world music stylee? No, it's Loop Guru, an out-there bunch who have passed me by since their single *The Shrine* — or have they? It appears that we have been listening to Loop Guru without even realising it. They're on *The Good Food Guide*, *The O-Zone*, *The Food & Drink Programme* and they have remixed Jean-Michel Jarre, thus infiltrating our conscious subtly and consistently. This album is inspired and sublime, all the trademarks in there — pitched up Indian singing, big organic drum sounds and all manner of world instruments. It's racey, too, not in a raucous way but if ambience is mood then this is light, optimistic and lustful. Not the fattest of sounds I've heard and there's buggler all you can sing along to, unless you wish to annoy your neighbours by sparking off a cats' chorus; but there's enough going on to keep you interested, 14 tracks of sound textures which could be used on any number of lifestyle programmes. Brilliant(ish). **SM**

**RUTH COPELAND Self Portrait / I Am What I Am** (Deepbeat cd)  
**PARLIAMENT The Early Years** (Deepbeat)  
I am fascinated by how often the 70's post-Motown Holland Dozier Holland catalogue keeps reappearing only to disappear again just when it looks like its current owners are about to release the more obscure and hard-to-find stuff. But that's all over now courtesy of Deepbeats who have the catalogue for the next five years and are determined to put it to good use, with a whole goldmine of goodies waiting in the wings. One such goodie is a cd of the two hard-to-find, believed lost album releases by Ruth Copeland, wife of Jeffery Bowen (he of Temptations producing fame) and sometime member of the Parliafunkadelic thang when not behind the scenes writing and co-writing with George Clinton. The albums appear here in their entirety featuring the classic (and odd for its time) *The Silent Boatman*, a sprinkle of lesser hit 45's and the odd Rolling Stones cover. It's a must for Clinton aficionados, as is *Parliament: The Early Years*, basically the first ever Parliament release album (after 14 years in the business before its release) *Osmium*, plus seven bonus tracks. A weird and wonderful affair which shows Clinton and Co. going off on all sorts of tangents before finding direction via The Mothership Connection. There is everything from Country, Gospel and the early roots of their "On The One" Funk contained here and again is a must for the avid P-funk fan Deepbeats are doing some serious digging in the archives — keep up the good work! **PN**



**SWITCH Switch ep** (No label)  
Nottingham's own break manipulators, Switch release a limited edition cd of hi tech hi jinx and drum n tech bass on their own label-less label! 1 2 & 5 is a melange of crisply executed beats and pulses amassed with dropped-in samples and guest vocals from one Juan Atkins (well, via Mr Ensoniq). *Dr Chop* slims down the style some as does *Keep The Rhythm*, a simplistic, no messing, head down affair that shows the duo's more minimalistic style to be their strongest and most likely for floor domination. **Dael**  
Details 0115 97844703 email- ca 600130 @ntu.ac.uk

**TACTILE Outside The Circles Of Time 12"** (Rawkus/Sentrax)  
Strictly limited to around 500, Tactile get remixed by the godfathers of bizarre electronica, Coil, who take original motif of envoi and sidereally warp it across the stereo field, adding all manner of deep and uncompromised sonicisms. Scorn crop up again to drop a lazy break over some unfamiliar sweeps. Best of all though is Panasonic main man Mika Vanio alias Ø remix which takes the end throes of *Incubation* and stereophonically pans them in time to a Kraftwerkian percussive groove making a tripped out, stripped down sub autobahn epic. Breathtaking in its simplicity and inspiring in its execution. **Dael**

**CHRISTOPH DE BABALON If You're Into It, I'm Out Of It** (DHR)  
If like me you've come to expect the out put of Digital Hardcore to be continuous waves of digital beat distortion and mental sonic onslaughts, De Babalon's debut for Alec Empire's label may go some way towards changing your mind. The first desolate and echoic tones of the opener *Opium* plunge head long into helpless isolationism with its waves of rumbling ambience. *No Step* and *Ex Pressure* clock mid-paced breaks with fucked up acidic digitations and slices of fuzzy resonance. *Brilliance* oozes moody cinematic ambience, centered around a melancholic string loop slowly undulating and loving its lack of rhythmic constraint, as does *High Life*, the third beatless track among the sea of hysteric breaks. De Babalon's breaks, although still based upon the standard of Funky Drummer, offer a well needed interjection to the cycling clichés of non evolving d n b. **Dael**

**ALEC EMPIRE Death Funk Riot Beat** (DHR Limited Editions)  
He's back, foot held firmly on the distorto stomp box with more frenzied digital mayhem. Jerky demented vocal snatches and colossal beats collide with sleazy head fucked grooves and the usual classy titles *Rip Your Brain Out* etc run on as slab upon slab of Whitehouse-style distortion and digital clipping assault your ears. As the DHR blurb says "Hundreds of beats per minute, relentless noise, incendiary and unforgettable and a fab tune or two". **Dael**

**TACTILE Recurrence And Intervention** (Rawkus/Sentrax)  
The awkward task of remixing Tactile's uncompromising analogue odysseys was never going to be an easy one nor one to be undertaken lightly. The bass heavy sonics of the original productions leave little room for rhythmic intervention, so all candidates had to be ready to muck in and get their hands dirty. Listening to the nine tracks or 'interventions' as they are called here (*Tactile versus Coil ... versus Ø* etc.) it soon becomes apparent just who was up for the task and who wasn't. Special mentions go to Zoviet:France and Eyeless In Gaza who contribute some excellent additions to the skeletal selection and to Scalpel who always had a lot in common with the ill-fated trio. Elsewhere the mixes sit uncomfortably, especially Solaris who bravely attempt to add a minimal techno feel to a loop of *Incubation* that just don't cut it due to a awful handclap and twangy, tacky gearar riff. Also a no-no is *Blood From The Soul* (Napalm Death pseudonym) remix. Quite what a glorified Goth mix is doing in with this lot is beyond me. It wants to be Fellini but is more Fellatio, if you know what I mean! It's dated and under produced and very very poor indeed. Stick with the limited 12". **Dael**

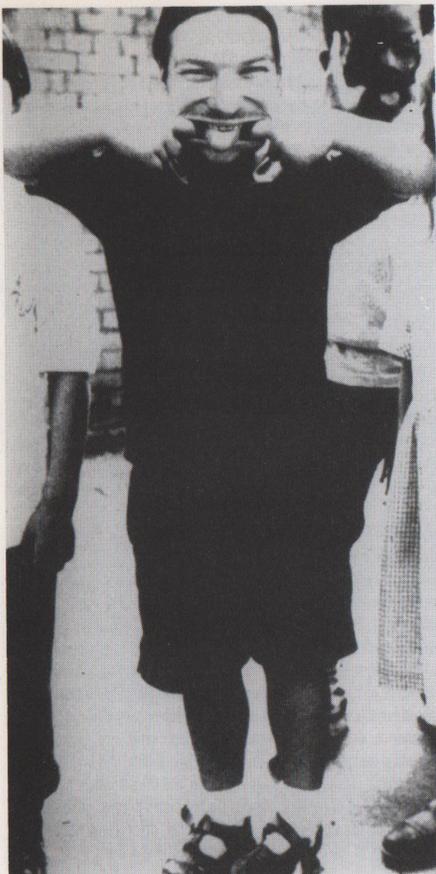
**VARIOUS ARTISTS Big Noise: Another Mambo Inn Compilation** (Hanniba/Rykodisc)  
Gerry Lyseight, resident DJ supremo at London's Mambo Club, puts together a collection of rhythmic World music to move your bottom half. It's all in there, Brazil, Uruguay, Zimbabwe, Nigeria, Haiti, Cuba, Barbados, Brixton and Jamaica all coming together to shrink the world and broaden your mind. From Reggae, Salsa and Samba to Jazz, Ska and Jit, the unifying word is 'dance', so move your feet, shoulders, arms and whatever else you can get away with. **SM**

**BLABBERMOUTH Up High On Top Of The World** (Noisework)  
Ex Wholesome Fish singer Lee Greenway decamped to Leipzig with a determination to harness his angry young man tendencies before the AORot set in. Blabbermouth is the result. Pigeonholing might throw up soundbites such as REM fronted by Captain Beefheart, although there's more going on here, perhaps. The slomo explosion of *Mdm 2 Swords*, the surreal mania of *Uncle Charlie (and Salvador Dali, bought a boat and sailed to Bali)* and the weird percolation of *Pepper Jam* are highlights, along with *Shine and Run*. Although the track order doesn't flatter some of the lighter tracks, there is plenty of food for thought in this strange rock. Chew on. **CO'N**

**PIANO MAGIC Popular Mechanics** (IRE2102)  
Twelve tracks of aptly titled avant garde techno ramblings, punctuated weirdness, sparse mechanical melodies and a few off-the-wall poems. In amongst the pigeon and ticking clock samples are some highly infectious moments akin to Ethiks' *Music For The Stock Exchange* and the experimental side of Kraftwerk. No real hard techno noises just dreamy drips, drops, blips and slurps straight from the lab. Something for the mentally agile. **SM**

**LABRADFORD/STARS OF THE LID The KahaneK Incident Vol 3** (Trance Syndicate)  
Labradford dish up a lovely slice of pure organic ambience remixing Stars Of The Lid who in turn remix Labradford for the favour. Two sides of superb lo fi and minimal gear, with soft pulses and low stirring bass, slowly unfolding and constantly evolving, this is an excellent double sider and a lesson to all on how ambience should be remixed. **Dael**

Tues - Bleuskool vs Godfather  
Weds - Le Bete de Bleu  
D.C.I (Rumpshaker)  
Mark (Go Tropo)  
Thurs - Serve Chilled  
Digs & Woosh (D.I.Y)  
Fri - Departure Lounge  
Sat - Nail & Quadrant  
Sun - Dimanche le Bleu  
**Café Bleu**  
390 ALFRETON RD  
RADFORD, NOTTS  
0115 979 1357



**APHEX TWIN** *Come To Daddy* (Warp)  
Mad, drunk, lazy, Richard James returns after a period of non-release action with a fantastic 4-tracker of Aphexian proportions. No dreamy pop or subtle tunes for this babe, no way! *Come To Daddy* sneers and salivates its way around a dirty grunge rock riff with stuttery Cubase breaks and twisted vocal intonations. Classy and chaotic the way that only he knows how. Else where the rhythms chop and change to those trade mark nursery style melodies and sporadic digital tones never quite letting you know when or how it will all end. Aphex Twin green teddy bear suited genius he say, "I'm the baby gotta love me". **Dael**

**PLAID** *Not For Threes* (Warp)  
The ex-Black Doggers crop up with their first and very fine lp for Warp. It's not much of a surprise to find out with this 16, yes, 16-track lp that production team Ed Handley and Ken Downie were the real driving force behind the innovative legend of BD. Locked away in their Bubble studio Plaid have collaborated to fantastic effect with both Björk and Nicolette adding each one's distinctive voice to their seminal productions. From the opening bar of Abba Eodio, with its familiar and unmistakable tones, it's obvious that this is going to be a great collection. Lazy break beats and 4/4 loops bring the ghost of "Spanners" back to life, making this the epic that last year's lesser Black Dog lp should have been. **Dael**

**CANDYSUCK** *Score!* (Star 5116-2)  
A brightly coloured all female rock outfit who splash on to your hi-fi with an attack on Ben Elton who apparently has "popcorn for brains". Fortunately for your melodic senses this frenzy is short lived, settling in by the second track for a more convincing proposal of pure rock. Not the heaviest band to grace our planet but heavy enough to set them aside from that diluted brand of pop rock that makes you weep for a lost generation. The tainted male stereotype—you know, the bloke who beats the shit out of his partner then begs forgiveness with bags full of phoney love?—well, he is treated to one of the best tracks on the album, *The Heavy Metal Ballad*. ("I'll be coming back to you, it will be with a gun in my hand and don't you dare to blame me") Cool! If rock was used in the 70's to glorify machismo and played as the soundtrack to misogynist attitudes, then why not turn it on its head? If you can do it well, then do it loud. As for stale bastions of archaic male attitudes, take it to the local disco, because there is nowhere else to hide. Candysuck have 'scored', albeit in dated American style. **SM**

**POWERHOUSE** *No Regrets* (BLK 37)  
There are 14 tracks on this nosebleed tantrum of an album—or is it only one? They all sound exactly alike and all have a cunning knack of giving you a searing pain between the eyes. The outstanding musician has to be the drummer, whose crazed talents are completely

wasted on a singer who just wants to shout. But why? I'm listening aren't I?... and it's rubbish. **SM**

**FRENZAL BOMB**  
*Not So Tough Now* (BLK5007E)  
Mano Negra on speed? It says there are 49 tracks but my cd player registers 53. Then again, track 49 is titled *Maybe We Missed Some*. Tracks 19 to 49 all refer to a secret track and track 18 is "something really quiet". This amusing programme of thirty-odd minutes of hardcore pop is so dire I can only assume it's some kind of joke. Playing at stupid speeds does not improve your product, nor give you energy nor any longer shock anyone. The three people listening to this band are a 14-year old girl who thinks that mummy doesn't love her, a 12-year old boy who's hoping to pull her, and this reviewer who doesn't know why he's listening to it. Call it a day. **SM**

**THE MR. T EXPERIENCE**  
*Revenge Is Sweet, So Are You* (Lookout)  
The eleventh Mr. T Experience album sees the Ramones, Undertones and The Beach Boys stagger out of the train wreck and start jamming. The ultimate North California Surf Punk disc, these sickly sweet love songs have a Hindley-esque sinister subtext. This is vaguely disturbing in a fun way. "I'm gonna shave off my beard, and I'll try not to act too weird." (*She's Coming Over Tonight*); "I'm just dumb enough, I'm standing in front of your lawnmower of love" (*Lawnmower Of Love*); "She slices, dices and more, she can handle any household chore, I love the feel of her stainless steel as we roll around on the floor." (*Swiss Army Girlfriend*). This band have something strange to say and I for one will be listening when they tour in November. **TFDN**

**PANSY DIVISION**  
*More Lovin' From Our Oven* (Lookout)  
No one who saw Pansy Division last year during their UK tour will forget the Queercore army. This, their fifth album, contains the singles, comps and demos of the last few years. Musically this is a mixture of high power pop punk and high camp silliness. The self-penned songs are great, stuff about falling in love with a Metallica fan, for instance (*Headbanger*) but it's the covers that do it for me—*Male Model* (The Undertones), *Pretty Boy, What's Your Name* (Depeche Mode) and the high spot, Judas Priest's *Breaking The Law* subtitled *The Sodomy Law*. As the band say, "Check out Rob Halford's motorcycle leatherman routine and then tell me he's not a big old queen" from the ep *For Those About To Suck Cock*. Essential music, everyone knows somebody whose sexuality is a grey area, so play this to them, they may thank you. As the T-shirt says, "DISCO IS TOO HIGH A PRICE TO PAY FOR MY OWN SEXUALITY". **TFDN**

**NO USE FOR A NAME**  
*Making Friends* (Fat Wreck Chords)  
A one-time Gilman Street band from San Francisco, No Use For A Name take a melodic, catchy NOFX/Good Riddance approach to Punk Rock. At times a bit tame, as if the production has robbed the guitars of their edge, the songs themselves are powerful and deal with personal issues such as such as unwanted teenage pregnancy (*Growing Down*) and lack of control over kids' lives (*Revenge*). The high spot for me is a cover of the Irish folk classic *Field Of Athenry* which kicks ass, albeit overproduced, antiseptic ass. **TFDN**  
No Use For A Name play *Birmingham Foundry* on 17th Oct.

**LAWGAGON**  
*Double Plaidinum* (Fat Wreck Chords)  
The title refers to the band "reaching plaid record status, signifying nearly satisfactory sales figures". Hmm, in order to sell product, punk bands have to offer something new, refreshing and hard-hitting or informative. This is none of those things. Don't get me wrong, this is not a bad record in the sense that Elton John's *Candle In The Wind '97* is a bad record, this is accomplished formulaised punk music, it's just that the passion seems to have been lost somewhere in the (over)production. Good Punk should be like good sex—hot, sweaty and committed. Fat Wreck have found a niche in the 'safe punk rock' market. Good luck to them, but I want something more. **TFDN**

**TRAVIS** *Good Feeling* (Independiente)  
Starting with the dog's bollox and getting hairier, fatter and smellier, this progressive sound marches relentlessly on leaving a veritable bucket full of shite bands in their unquenchable wake. This is one of the best debut albums for ages, boasting everything from hooks to thoughtful lyrics. It grabs you by the balls betas you around the face and dares you to turn it off. **AH**

**EAT STATIC**  
*Interceptor/Interceptor Remixes* (Planet Dog)  
For the full *Interceptor* experience you will require both singles. The remixes also feature CJ Bolland and T-Power submissions. This D&B exploration is as simple as Eat Static get. The usual Staticonics are kept as subdued and understated as they possibly could go, but I bet they were itching to go further. The timeless wonder CJ Bolland has

not, like others, been swept up by the torrent of scatty break-beats; he delivers a techno mix that is pure Bolland, nothing more, nothing less. T-Power turns it into a darker D&B affair that's a bit a bland and less fulfilling than the original. **SM**

**MAGIC DRIVE / CINNAMON SMITH**  
*split 7"* (Fantana)  
*Magic Drive's It Had To Be You* is like a cross between The Sweet, the Bay City Rollers and The Ramones. Quick, to the point, bubblegum rock if ever I heard it. On the flip is a Cinnamon Smith demo of a far more sombre song, *You've Haven't Gone, But I'm Missing You*. Two very different sides of asingle given away free on the recent Alas Smith & Drive Tour. **SM**

**PRESSURE DROP**  
*Got To Be For Real 12"* (Hard Hands/Higher Ground)  
The opening line "I cried and cried for hours" is true. I know because I've just listened to their album, but you can't fault this choice for a single. It may well sound moody but check the lp review. The Tipper Vocal mix is to damn short so without hesitation it's on its back for the Tipper Dub. Gorgeous metal strings fx, twisted snare rolls then we're bouncing, with eerie intergalactic communication holding it all together. another remix could have it move onto an eruption of betas that could drive a crowd to euphoria. This doesn't quite deliver what you wish it would. ever so nearly massive! **SM**

**FILTER & THE CRYSTAL METHOD**  
*(Can't You) Trip Like I Do* (Sony)  
Filter & The Crystal Method offer some musical boundary blurring between dance and rock music. the rave crowd were once unlikely to be found dead listening to the likes of Metallica, but the professional knob twiddlers are quite happy to exploit their lack of musical prejudice and the head-bangers seem content to play along. The resulting sound is distinctly industrial, the heavy guitar and wailing vocals casually complement the thumping beats. The techno orgasm early in the song as natural with a dirty gear barrage of axe action as it does with the more traditional bpm. *Trip Like I Do* is a song which yearns for spectacular moving image accompaniment to further enhance its potency, though I've heard on the grapevine that Spawn (the film for which the song was written does not make an adequate third party medium merger. **DG**

**CABLE** *God Gave Me Gravity* (Infectious)  
Derby may not be Seattle but Cable are happy to give the grunge thing a go. A quiet riff starts the song soon to be accompanied by a cracking bass line and a high pitched voice crying misunderstood. You don't have to be a rocket scientist to know that the song is itching to burst into a heavy three chord chorus and sure enough it does. An indie/avant garde element is added, courtesy of some weird background shouting and the occasional tuneless guitar undercurrent. nothing particularly ground-breaking, then, but that bass line makes quite a catchy little number. **DG**

**DRAGSTRIPPER** *Interstate* (Poppy)  
Funky, trippy loops and samples aho! then it all becomes quite pop with a wicked female vocal and great, catchy tunes backed by incredibly tight rhythm. It's gonna go all the way, baby! **AH**

**THE HYBIRDS** *Stranded* (Heavenly)  
Beautifully crafted lyrics capturing the bitter-sweet memories of life in a small-minded industrial, having finally broken free. the ever-present heaving basslines are rapidly becoming The Hybirds' trademark along with the powerfully mod, accurate yet strained vocals of Richard Warren. Wicked b-sides, lads. **AH**

**WILSON** *One Girl Universe* (Liquid)  
This feels like a piece of a long-lost puzzle that could explode into a million fragments and scatter through radio waves and turntables the world over. An utterly complete work which loses none of its northern verve and soul even with a commercial edge. **AH**

**KINGS OF INFINITE SPACE**  
*Speedboarder* (V2)  
Shoegazers in leather jackets purveying delicately distorted, heavy lo fi with an unusual rhythm. Well constructed and probably destined for larger things. **AH**

**SCARFO** *Cosmonaut No. 7* (Deceptive)  
This is fairly ordinary yet I can't quite switch it off. Good tempo changes, early New Order bass lines and interesting lyrics make for a worthy play. the vocal melody could use a bit more work instead of just following the groovy bass lines. **AH**

**THE HORMONES** *This Is The Sound* (V2)  
Incredibly tight build-up and run down riffs front great tunes and amazing lyrics on this darkly huge sounding ep of hectic, anthemic pop that kicks and runs. *Good Night Good Luck* displays a mellow, soulful side to a talented band and the seemingly misplaced vocals make it sound even better. Biker music with escort Mk II pop vox. **AH**

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