

LIVE!

MOONSHAKE/JACOB'S MOUSE

POWERHAUS, LONDON

JACOB'S Mouse lose the toss and are first into bat. They open with "Fridge", the sort of song most bands wouldn't dare play until the very end of the set. A China Wall of noise, it makes a mockery of their twee name. The twins are matching hairballs of energy from the off and, between them, singing drummer Sam pushes out his bare, bald chest and grits his teeth. He looks like he's about to undergo an ancient red indian initiation into manhood.

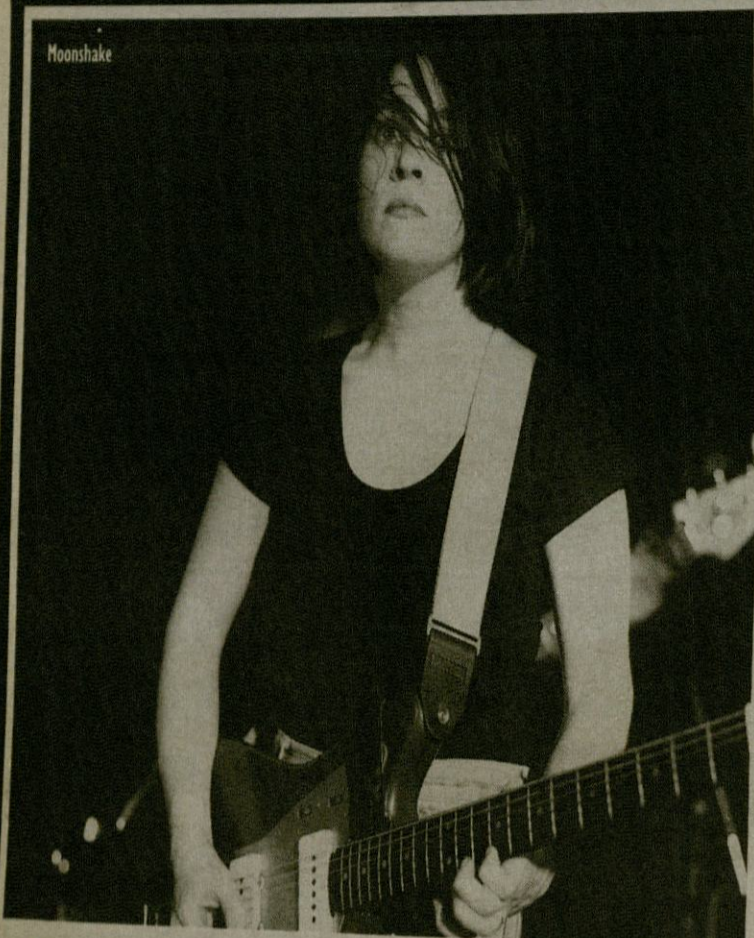
The feathers really fly during "Oblong" and "This Room". They are basically the same angry mess of notes and beats which constitutes "Fridge" in a different order. There's just one new song, "Kettle", the title of which suggests a perverse interest in kitchenware, but the only recognisable material is from their recent "Ton Up" EP. Maybe that's a sign of development. Or maybe the soundman got lucky.

The main complaint is that Sam, although a reasonable singer on vinyl, is too busy drumming tonight to come up with much more than pointless caterwauling. The Mouse would be better off dispensing with vocals whenever they played live. Then they'd sound a bit like Gore. Then, as well as giving journo a nicely obscure reference point, they could concentrate on controlling their cathartic washes of noise to maximum effect. Moonshake are intent on ripping the

rock'n'roll blueprint apart once and for all. And, if the Mouse might one day be described as a long soak in an acid bath, an excruciatingly painful but wholly necessary cleansing, Moonshake could turn out to be the slow and no less agonising drip-dry process. With a few adjustments, what is now an uncomfortable tingle will soon become an almighty sting. "City Poison" is The Fall in top gear, "Secondhand Clothes" is Hipocrisy in reverse and "Beautiful Pigeon" almost has the speakers collapsing. "Mugshot Heroine" rides a bed of Russian funeral music samples. Margaret's voice has no chance but her guitar playing proves she will be an important witness for the defence in the "Can Women Rock?" debate. A huge thumbs up for the melodic basslines too. Not surprisingly, the frenzied fusion of rock, dub, hip hop and industrial sometimes implodes rather than explodes. It's the nature of the beast. The fact that various Valentines, Rockingbirds and one of those Carter blokes have come to see Moonshake is more worrying. It would be a great shame if their experiments only interested people in other bands. Nobody wants to be seminal before they've even released their first album.

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So who will be headlining when Moonshake and the Mouse tour together in October? They'll have to flip another coin if tonight is anything to go by. Let's call it a two-two draw; a game with bags of excitement even though neither team are indie premier league championship material. Not quite. Heads! PUSH



LET THERE BE SATELLITE



Pics: Piers Allardyce

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ON TOUR WITH 'THE FRANK AND WALTERS'

september	october
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sun 20th east wing centre, brighton	mon 5th wherehouse, derby
mon 21st waterfront, norwich	tue 6th arena, peterborough
tue 22nd irish centre, northampton	wed 7th edwards no8, birmingham
thur 24th crazy house, liverpool	fri 9th astoria, london
fri 25th the venue, edinburgh	sat 10th uni, bristol
sat 26th king tuts, glasgow	mon 12th uni, canterbury
mon 28th riverside, newcastle	thur 15th 21 south street, reading
tue 29th poly, leeds	sat 17th junction, cambridge

INSPIRAL CARPETS

SUBTERANIA, LONDON
INSPIRAL Carpets are as valid now as they were at the start of '89. Tonight, regardless of recent chart successes, headlining Reading in '90 and selling out the G-Mex, they return to a venue the size of the bathrooms in the houses they reside in. Much like witnessing a murder in your back garden rather than seeing it on Miami Vica, this show had to be believed. Playing all 12 tracks from their forthcoming "Revenge Of The Goldfish" album, the Inspiral began the fightback of real people. This is pure pop based on classic song structure, with an undercurrent of harsh, poisoned-punk guitar, and of course, Clint's organ. They open with "Rain Song", a slow ballad. It works the crowd up for the classic "She Comes In The Fall", as Clint, in his fishy tee-shirt, plays with his organ and takes a rest, hand on his knees, even managing a quick wave to those dancing on tables upstairs.



Pics: Piers Allardyce

front grab all they can of Tom. His black tee-shirt also, appropriately, sports a fish design, as he nearly ends up swimming in the front of the crowd. "Bitches Brew" is the most accessible, and the best of the new songs. With glorious guitars from a scab-infected Graeme, it brings the best out of Tom's accomplished voice. When he sings "Makes me feel warm in winter's cold," you know that this song is gonna make perfect sense when it's released as the next single as the cold weather and dark nights draw in. "Here Comes The Flood" is another cool lyric of a desolate soul stuck out in netherland, a fairground organ bringing the crowd together, linking arms and swaying from side to side. The organ intro to "Dragging Me Down" brings the biggest cheer of the night, the tortured message still sounding strong and convincing, even though Tom is not a married man. They end with "Mystery", a song of frustration. A shining end, a superb gig, and even with completely new songs it was like the days of old. Live, they always were the best of their colleagues, and tonight were as individual, essential and exciting as always. BEN TURNER

CHRIS BAILEY

CONCERT HALL, TORONTO
WHAT it's all about, as 12 of us elbow determinedly through the crowd and a thousand Concrete Blonde fans keep talking, is the man who was The Saints amusing himself as a busker. "And how are you all enjoying my world famous John Denver impersonation?" he inquires, as he stops bashing his acoustic guitar for a moment. "How about a little country and western? Canada needs just a little bit more American culture, don't you think?" he adds wickedly, and puts the boots to "Ring Of Fire". And people stop talking, chiefly because the glorious gritty unamplified voice silences everything in its path, first through sheer blood-and-guts volume and second with its man-sized command of all the messy ingredients not usually admitted into polite pop society. Passion, sentimentality, rage, self-

MISS WORLD

ZOMBIE CLUB, LONDON
MISS World are clearly unwelcome when they shimmy on stage. This is probably because mainman Jonathan is wearing a spray-on leather catsuit, has a three-foot

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