

FUTURE RECORDINGS

Neil Young, Mirror Ball (Warners) — 10 songs recorded with Pearl Jam in Seattle.

Nine Inch Nails, Further Down the Spiral (Warners) — remixes of 1994's *The Downward Spiral*.

Thurston Moore, Psychic Hearts (Geffen/BMG) — 15 tracks including 20 min instrumental 'Elegy For All the Dead Rock Stars'.

Pink Floyd, Pulse (Sony) — double live set from 1994 tour. Contains live versions of all the tracks on *Dark Side of the Moon* and three from *Division Bell*.

David Bowie, Outside (Virgin) — a collaboration with Brian Eno.

Wire, Behind the Curtain (EMI) — 31 previously unreleased tracks including demos and six live cuts from 1977.

Foo Fighters, Foo Fighters (Capitol) — Nirvana's Dave Grohl, due late July.

Beastie Boys, Root Down (Capitol) — 10 track live EP.

Michael Jackson, HIStory Book 1 (Epic) — two disc pack, 15 greatest hits and 15 new songs.

Shane MacGowan & the Popes, The Snake (Warners) — Re-release, three tracks added. Guests include Sinéad O'Connor and guitarist Johnny Depp.

The Verve, A Northern Soul (Virgin).

Supergrass, I Should Co Co (EMI).

Bjork, Post (Polygram) — produced by Nellee Hooper with tracks co-written with Tricky and DJ Howie B.

Ali Campbell, Big Love (Virgin).

Dusty Springfield, A Very Fine Love (Sony) — new album recorded in Nashville. First single is a duet with Daryl Hall, 'Wherever Would I Be'.

Seven Day Diary, Skin and Blister (Warners) — San Francisco band fronted by writer Pamela Laws and produced by Gil Norton (Belly, Pixies).

Rod Stewart, A Spanner in the Works (Warners) — produced by Trevor Horn and Bernard Edwards (Chic) and includes covers 'Soothe Me' (Sam Cooke), 'Sweetheart Like You' (Bob Dylan) and 'Hang On St. Christopher' (Tom Waits).

Gary Moore, Blues for Greeny (Virgin) — tribute to Peter Green.

Primus, Tales from the Punchbowl (Warners) — there's a CD-Plus version with interactive graphics.

Breeders, Pacer (4AD) — delayed as Kim Deal wishes to re-record tracks.

Green Apple Quick Step, Reloaded (Warners) — co-produced by Pearl Jam's Stone Gossard.

Chris Isaak, Forever Blue (Warners).

Natalie Merchant, Tigerlily (Elektra).

Alanis Morissette, Jagged Little Pill (Maverick / Warners) — 20 year on Madonna's label with guests Dave Navarro and Flea.

Young Gods, Only Heaven (Flying In).

Kendra Smith, Five Ways of Disappearing

(4AD) — ex Dream Syndicate and Opal.

Jon Spencer Blues Explosion, Experimental

Remixes (Flying In, EP).

Paul Weller, Stanley Road (Go! Discs / Polygram) — guests include Steve Winwood on keyboards and Dr Robert on bass.

Teenage Fanclub, Grand Prix (BMG).

Letters to Cleo, Aurora Alice (Festival).

Ride, Tarantula (Warners) — cover Small

Faces' 'That Man'.

Black Grape, We're Great When We're

Straight (Radioactive / BMG) — Shaun

Ryder's new adventure.

Bon Jovi, These Days (Mercury).

Scott Walker, Tilt (Polygram).

Ugly Kid Joe, Menace to Sobriety (Polygram).

The Shamen, Axis Mundi (One Little Indian).

Jimmy Barnes, Psychone (Mushroom).

Elton John, Back Issues (Island).

Phish, Live (Warners).

Crowbar, Time Heals Nothing (Festival).

Traci Lords, 1000 Fires (Radioactive/BMG)

AOTEAROA

Balitorspace, Wammo (Flying Nun)

Greg Johnson, Vine Street Stories (Pagan)

Superette, Rosepig (Flying Nun EP) — 5 songs from Dave Mulcahy, ex JPSE.

Nixons, Special Downtime (Pagan)

Various Artists, Raw 1 (Wildside).

Able Tasmans, Store in a Cool Place (Flying Nun)

FUNKY

Shaggy, Boombastic (Virgin).

Funkadoobiest, Brothas Doobie (Sony).

Paula Abdul, Head Over Heels (Virgin).

All-4-One, And the Music Speaks (Warners).

Shabba Ranks, Mi Shabba (Sony).

Aswad, Dub (Warners) — remixes from *Rise & Shine Again*.

Guru Jazzmataz Vol.2 (EMI) — guests include Chaka Khan, M'Shell N'Degecello, Jamiroquai, Digable Planets, Branford Marsalis.

General Public, Rub It Better (Sony).

After 7, Reflections (Virgin).

Rappin' 4-Tay, Don't Fight the Feeling (EMI).

Papa Chubby, Booty & the Beast (Sony).

Rosie Gaines, Closer Than Close (Motown).

Grand Puba, 2000 (Elektra).

Ice T, Ice T XI Return of the Real (Virgin).

Cypress Hill, Temple of Boom (Sony).

2PAC, Me Against the World

(Interscope/Atlantic).

HEAVY

Blind Melon, Soup (Capitol).

Kyuss, And the Circus Leaves Town (Elektra).

Therapy?, Infernal Love (Polygram).

Soul Asylum, Let Your Dim Light Shine

(Columbia).

Tad, Infrared Riding Hood.

Bodycount, Violent Demise (Virgin).

Def Leppard, Slang (Mercury).

Bad Company, Company of Strangers

(Warners).

Skid Row, Subhuman Race (Atlantic).

ROOTS

Dr John, Afterglow (BMG).

Van Morrison, Days Like This (Polygram).

Dwight Yoakam, Dwight Live (Warners) — 17 tracks including 'Suspicious Minds' and Bill Monroe's 'Rocky Road Blues'.

Jerry Lee Lewis, Young Blood (Sire) —

includes standards by Bobby Darin, Coasters,

Hank Williams, Jimmy Rodgers etc.

Jeff Healey Band, Cover to Cover (BMG).

Janis Ian, Revenge (Navarre).

Joan Armatrading, What's Inside (BMG).

Dave Hole, Steel On Steel (Festival).

John Prine, Lost Dogs & Mixed Blessings (Oh Boy).

Nick Lowe, The Impossible Bird (Upstart).

Jimmy Buffet, It's About Time (Island).

Bunny Rugs, Talking to You (Shanachie) —

Third World singer.

Robert Cray, Some Rainy Morning (Polygram).

Warren Zevon, Mutineer (Giant/BMG) — co-

wrote two tracks with crime novelist Carl (*Strip*

Tease) Hiasson.

Tuck & Patti, Learning How to Fly (Epic).

Carlene Carter, Little Acts of Treason (Giant).

Tony Joe White, Lake Placid Blues (Festival).

FUTURE REISSUES

Devo, Oh, No! It's Devo (American) — fifth

album (1982) with six bonus tracks. Produced

by Roy Thomas Baker.

Flipper, Sex Bomb Baby! (American).

Alan Vega, Power on to Zero Hour (American)

— his sixth album (1992).

Mississippi Fred McDowell, Live at the

Mayfair Hotel (American) — 1969 live in

London.

Pet Shop Boys, Filppantly (EMI) — two CD col-

lection of B-sides.

Gene Pitney, The Great Recordings

(Tomato/Rhino) — two CDs, 51 tracks.

Stone Roses, The Complete (Silvertone/BMG).

Joy Division, Permanet: The Best Of (London)

— extra tracks include an Arthur Baker remix-

of 'Love Will Tear Us Apart', 'These Days',

'Atmosphere' and 'Transmission' (live).

Jim Morrison & the Doors, An American

Prayer (Elektra / Warners) — previously unre-

leased tracks 'Babylon Fading', 'Bird of Prey',

'Ghost Song'.

Stone Roses, The Complete (Silvertone).

Doobie Brothers, Doobie Brothers (Warners)

— 1971 debut.

Randy Newman, Randy Newman (Warners) —

1968 debut.

Randy Newman, Live (Warners) — solo at

Bitter End, 1971.



Things are good for London's Leftfield right now. With their Rhythm King contract hassles over and their distribution deal with Columbia, they've moved away from their image as lazy re-mixers and into the record releasing limelight. Their debut album, *Leftism*, has just gone gold in the UK (thanks to that stunning collaboration with John Lydon), and Neil Barnes and his wife have just had a baby.

"We're calling it Little Sid," laughs Paul Daley, the other half of the Leftfield duo.

Why? Well they used to be punks, didn't they?

"Well, you know, we're talking about 20 years ago, when punk was fresh and original and something new. We're talking when I was school, not a couple of years ago."

Which would make them how old? Anyway... How did the Lydon thing come about?

"Neil knew John from the early 80s, with Public Image days. He was a friend of his, and then John went off to America and they didn't talk for ages. Then we sent him over a tape and he really liked it. Then we just had to persuade him to come down and do something in the studio. We did it as a laugh really, and it came out very well."

The album has a few collaborators on it, ex-Curve vocalist Toni Halliday being among them. Do you always create the music first and then give it to the collaborator?

"Yeah, well we write with people in mind sometimes, and give them the music and see what they think. We let people write their own lyrics and stuff, 'cause that's their trade. You couldn't get John Lydon down to the studio and say: 'Sing this,' you know. He'd just tell you to fuck off."

Was he good to work with?

"Yeah, it was wicked. We just had a laugh. He's really into all types of music. He's not just this spitting punk, this rude bastard."

Well, not all the time.

"Not all the time — he can be."

Leftfield started up back in 89. Neil and Paul were both working at the now defunct Eight Dials studio in Covent Garden — Neil as an engineer and Paul as a drummer.

"I was a session musician for quite a few years in the mid-80s, working for Brand New Heavies, people like that. Then I met Neil and

we wanted to do our own thing. The house thing was exploding then and we were quite into it. But we wanted to play with our own version of it, and that's how it all started."

How easy was it to give up your drum kit for a computer?

"Well, at about that time, technology, like samplers and computers and that, were becoming more available, and we just decided to go with the flow rather than fight it. That old kind of muso thing, like you can't make proper music with machines, well that's just rubbish. I think you've got to embrace technology."

So, having made band albums and dance albums, what would be the main difference?

"Well, it's like with a live band it's more spontaneous. Like you'll go in and jam a bit. Whereas, with midi and computer stuff, it's like you've got a sculpture, and you hone it down in the studio and you chip away at it. We'd done a lot of the tracks on the album at home first, and then we'd take it to mix it and stuff."

"And in dance music, there's a lot of people that rely on the engineers. But this is our thing, our sounds, our songs. It's a part of us."

The album took four months in the studio, which seems minimal compared to, say, Future Sound of London's obsessive everyday-of-their-lives-in-the-studio type carry on.

"Yeah, well we can't do that because we're running the label [Hard Hands] and I DJ at the weekends. We've got our fingers in a lot of pies. A lot of people in dance music just do the one thing, but me and Neil do lots of things at once."

Is there a pressure for dance bands to become more visible in the mainstream mags? You know, the Orb and Aphex Twin seem to sell more records because people know about them and read about them.

"I think there is really. But, you know, the thing that attracted me to the dance thing, and house and stuff, was the purity of the music. It was about the music. It wasn't about the colour socks you wore, or what you had for dinner, or that sort of pop star thing. It was almost anti-star. Most people that make dance music are just normal people that don't want to be recognised as they walk down the street — they just want to make music."

JOHN TAITE