

By NICK ROBERTS

The Daily Bruin, U. of California, Los Angeles

Hey, all you metalheads out there: It's time to put away the Black Sabbath albums, stick in the car plugs and make doubly sure there's nothing flammable around. Spinal Tap is back after a long, eight-year sabbatical. And as usual, they're louder than hell.

Yes, be forewarned, the veteran British rock entity once destined for the "Where are they now?" file has resurfaced in the rock world. And though Tap's members have been keeping a decidedly low profile since their image was trounced in Marty DeBergi's 1983 rockumentary classic, "This Is Spinal Tap," this year could very well be looked back upon as a turning point in the heavy metal band's long, disastrous career.

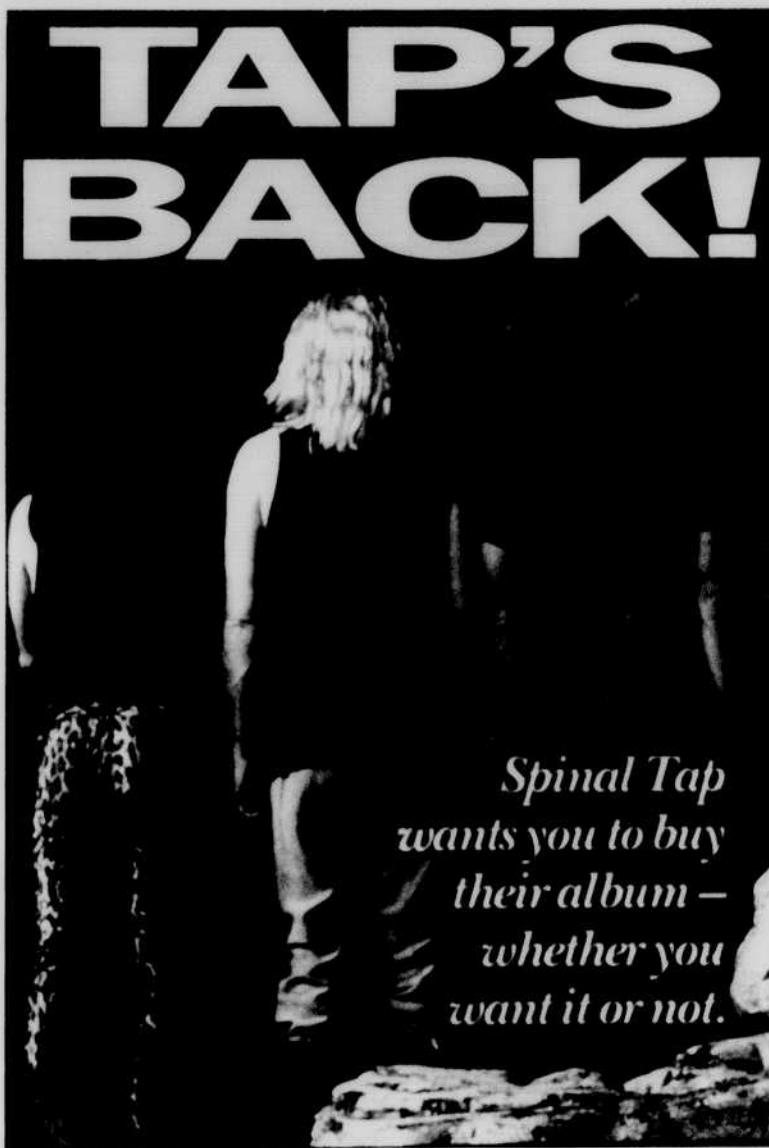
The members of the group decided to reform at a funeral ceremony held in honor of Ian Faith, the band's former manager. But Nigel Tufnel, Tap's temperamental lead guitarist, is the first one to admit that money is the prime motivation behind the band's decision to record again and embark on a two-month U.S. tour this summer. But does he really think that Tap's latest album, *Break Like the Wind*, has a rat's ass of a chance of selling when placed up against the likes of Guns n' Roses and Metallica?

"Well, no one knows, do they?" he replies, apparently a bit miffed at the question. "See, no one in the world can predict anything like that. You can't predict records, you can't predict movies. If they could, then they'd be making money and people wouldn't be getting fired every three weeks."

When asked if the members of Spinal Tap had a clear mind of what they wanted to do with the album when going into the studio, Tufnel quickly replies, "Yes, we knew exactly what we wanted to do—we wanted to have it come out so that people could hear it. That was our main objective." Derek Smalls, the group's mild-mannered bass player, voices a similar sentiment.

"We're trying to get people to buy it—that's the idea this time. Before, we've said, 'Right, here's the album, buy it if you want it.' This time, we're saying, 'We really don't care whether you want it or not—just buy it. You can always discover you want it later on, but by then it's too late, so buy it now. Let it grow on you.'" Does he mean like a fungus or something? "Well... yeah. Or like moss."

Break Like the Wind picks up where 1984's ill-fated *Smell the Glove* LP left off—with the group plumbing the depths of musical bravura and lyrical sensitivity, as has been the case in each with every Spinal Tap album in the past.



*Spinal Tap
wants you to buy
their album—
whether you
want it or not.*

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Tracks like "Majesty of Rock," "Bitch School" and the guitar-anthem title track (featuring a whole slew of guest soloists including Slash of Guns n' Roses, Jeff Beck and Joe Satriani) represent a "newfound maturity" in the band, says Smalls. While that may not seem a fitting description for a group of musicians who've been known to kick and scream at each other in the studio, Smalls attributes the new album's strength to the presence of "a more mature version of the old feeling" felt on the band's previous work.

"I think we gave ourselves permission on this album to be all the people we are," explains Smalls. "We were always very conscious (before) of being a sub-people of that. You know those people who get their arms sewed back on after an accident? It's like that's what happened to us. We sewed the

comfortably behind them. As Tufnel says, "You plan, you do the best you can, you go out on stage and something falls down—light falls down or a midget has a heart attack—but these things happen. It's show business."

Tufnel's attitude sounds optimistic, but Tap fans beware: It seems rather unlikely those who buy the albums and who come around to see the show this time are really going to be able to truly realize just what they've gotten themselves into.

"Well," says Smalls, "everyone knows that we embrace a certain amount of evil, just for the purpose of putting on a good show. If you've seen the name Spinal Tap on a record by this point in time, you know what it is you're getting into. You don't have to be warned any further. We feel the name Spinal Tap is warning enough."

Oh no, not another British invasion

By ROBERT REID

The Oklahoma Daily, Oklahoma U.

The English pop band Lush could probably "ooh," "ah" and "yeah yeah" their way through the band's second full-length release, *Spooky*, and it wouldn't make much difference to the listener.

The record's 11 songs are composed of spaced-out/mucho-effected guitar parts with chorused, murmuring vocals falling into an indistinguishable haze. All this rides just above a downplayed, but still peppy, rhythm section.

It's the newest revision of an age-old "British invasion," with bands like My Bloody Valentine, Ride and Swervedriver fighting for American ears. Some call it "dream pop" played by "shoe gazers." But Lush's singer/songwriter guitarist Miki

Berenyi just calls it what they do.

"I'm not entirely sure what 'dream pop' means," Berenyi said over the phone during a recent break from Lush's European tour. "You'd be better off asking a journalist in (England), seeing that they formed that sort of label.... Do you know anyone that can describe their own music?"

The most common descriptions of Lush, since the band's first recordings in 1989, have relentlessly compared the band with the '80s pop gala Cocteau Twins. The fact that Robin Guthrie, producer for Cocteau, also produced *Spooky*, doesn't help much.

"We sort of get a bit irritated because people can be a bit lazy," said Berenyi, who shares song-writing credits and vocals with longtime friend Emma Anderson. "They'll just listen to the record and they'll go, 'Oh yeah, Robin produced it.' They'll

immediately say, 'Oh, don't you think you're just like a sub-standard Cocteau?' Obviously we don't, or we wouldn't put the record out."

Lush's pop product is a refreshing change to the Manchester-manufactured hip-hop drivel that has dominated America's overseas interests in past years. Yet, Berenyi claims that the Manchester scene has actually been "dead for about two years" in England—surprising news for Manchester natives Jesus Jones, EMF and Happy Mondays.

"Some of the music (from Manchester) was really good," Berenyi said. "But it was incredibly made for boys who go to football matches. No women involved at all, which pissed me off a bit."

Lush will continue their American tour this month—something they love to do. While Berenyi insisted that America "pisses



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all over Britain." Drummer Chris A'land said, "Every time we went (to America) we've had a brilliant time. The audiences are a lot more open-minded out there. They're a lot less bothered about what's in and what's out. They just like to listen to the music."