

ARTS

Let them eat Jaffacake

by "Switch"

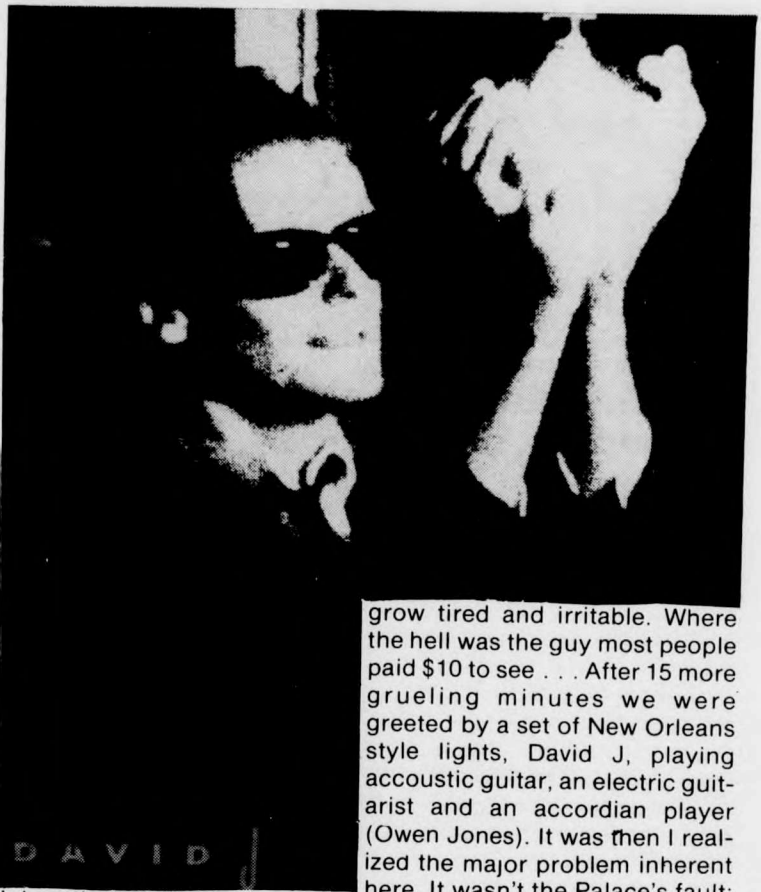
I don't know if you've ever been to Lee's Palace (and I'm talking downstairs), but I've been there a couple times and I swore I'd never go back unless a band was playing I absolutely could not miss.

David J's new album, *Songs for*

Another Season came out about a month and a half ago and really got to me, so I decided to brave the harsh reality of Lee's Palace once again. David J (Bauhaus, Love and Rockets) has released two solo projects (the first release was *The Etiquette of Violence*) to date which have been virtually unlike anything he's

worked on before. The solo stuff is slower and more melodic with a sort of coffee-house style to it.

When I walked through the doors of Lee's the whole sordid image I had of the place started to slink through the shadows and creep towards me. It's not quite a dive, but there is little to no decor except for the coloured light-



grow tired and irritable. Where the hell was the guy most people paid \$10 to see . . . After 15 more grueling minutes we were greeted by a set of New Orleans style lights, David J, playing acoustic guitar, an electric guitarist and an accordion player (Owen Jones). It was then I realized the major problem inherent here. It wasn't the Palace's fault; it's an OK joint if you're going to see a band with guts and you want to party. David J needed a venue where you could sit back, relax, talk to a couple of pals and chill. Lee's isn't even close to being that sort of spot. The other thing I realized is there really isn't too much point in seeing David J live.

His vinyl sounds pretty close to what he sounds like live and you'll have much time to enjoy his music either as a focus or for atmosphere. Take my advice: unless the band is rockin' and you don't mind standin', if you have to go to Lee's Palace, hit the Dance Cave.

Flowers grow close to home

by Howard Kaman

Hothouse Flowers
Home
Polygram

Hothouse Flowers' second release, *Home*, continues in the same vein as their 1988 debut, *People*. However, as a record written and recorded in various places at various times over the past 18 months, the influences vary greatly.

From a rollicking cover of Johnny Nash's "I Can See Clearly

Now," to a traditional Irish ballad, "Seoladh na nGamhna" the group covers a lot of ground. Like their mentors and fellow Irishmen, U2, Hothouse Flowers attack social and spiritual issues with equal aplomb.

Environmentally conscious songs like "Water," and "Giving It All Away" are placed beside such soul-searching pieces as "Trying To Get Through" and the title track, giving the record an occasionally religious slant. At the same time, however, the group's

traditional instrumentation (fiddle, bouzouki, mandolin, bodhran etc.) and subtle use of gospel elements (a choir is featured on only one track) keep the album planted firmly on the ground.

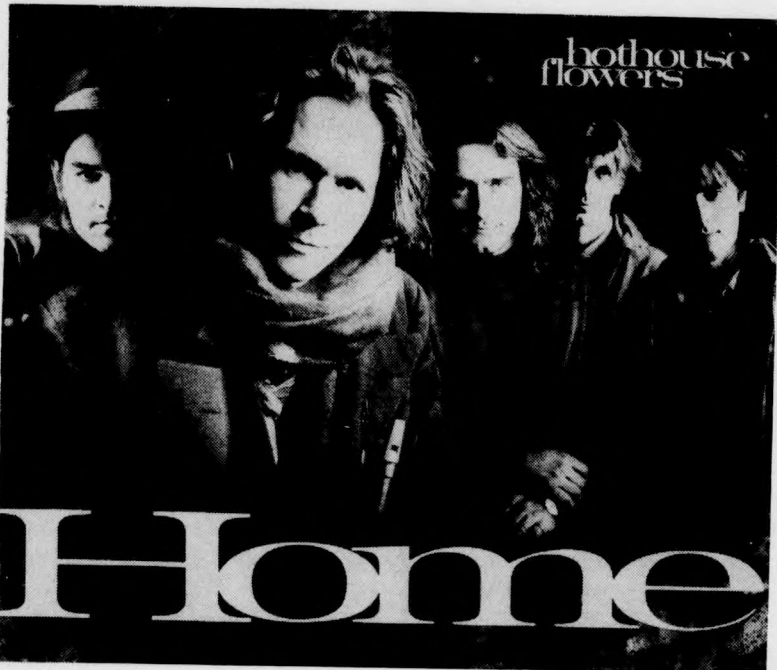
One source of *Home's* stylistic variety is the number of producers that worked on it. Two of the tracks, including the lead-off single, "Give It Up," were produced by Clive Langer and Alan Winstanley, who were responsible for the group's sound on *People*. "Shut Up And Listen," an eerily plaintive ballad, was produced by Daniel Lanois, the Canadian producer who gained fame producing U2's *Joshua Tree*.

Yet, despite the irregularity one would expect from the involvement of five different producers, *Home* is a cohesive work. This could be due to Langer and Winstanley's commitment to the whole project, being involved even when not producing; at least one of them took part in the recording or mixing of almost every song. The stability could also be due to Hothouse Flowers' commitment to their roots, never straying too far from the ground they know best, the music of Ireland, their home.

globes that divide the bar from the tables. When it's crowded there's nowhere to sit, not even the floor or the stairs. Not a comfortable venue to say the least.

At 9:30 p.m. a table was impossible to find so we headed upstairs to the dark cool relaxed haven of the Dance Cave, and waited until the opening band "Tent of Miracles" hit the stage. They weren't bad but they didn't seem to go anywhere in their 35-odd minute set. Then we waited patiently (standing in the crowd of course . . .) for David J to take the stage. (He was due on stage at 11 . . .)

After an hour wait, we began to



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