

BRUM BEAT

THE MUSIC MAG OF THE MIDLANDS

ISSUE **100**
MARCH 1989

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up FRONT

Jagger's Blues

★ IF THE NAME Jesse Fuller means anything to you then take a pinch of sensible advice and get to the Breedon Bar early on April 6th and catch King Pleasure and The Biscuit Boys' support act.

The name's Peter Jagger and although he's not old and black he provides the same good time one-man-band blues synonymous with Fuller's name.

Indeed he will be playing some of Fuller's material though he is keen to make it known that his repertoire stretches into some Chicago-style material too.

A New Shade of Scarlet

★ DROPPED BY ARISTA and with no new deal in the pipeline Scarlet Fantastic duo, Rick and Maggie have split. Personally and professionally. The romance that was the touchstone of SF's love, peace and togetherness is over.

The obvious and immediate effect is the death of Scarlet Fantastic after one album and a string of under-valued singles.

Although no announcement has been made *Brum Beat* believes that Maggie De Monde is at present in Dublin working

COUNTRY

on a 'Cowpunk' project that sees her dabbling with country music. Rick P. Jones meanwhile hasn't announced any future plans.



● MAGGIE DE MONDE

On an optimistic note it seems that the split is not bitter and that they are still songwriting as a duo.

Toll for Edward's

★ EDWARD'S Rock Complex has pulled off a coup by landing an apparently non-existent date for American cult band The Toll.

The Toll, tipped a *the* guitar band and the US band of the nineties, whose track 'Jonathan Toledo' has been played mercilessly on Radio One by Roger Scott, appear at Edward's on Tuesday March 21st despite the London weeklies' claim that they are flying in for a one-off London date!

The complex also has US ska/funk band Fishbone (March 29) — another chance to catch a heavily tipped American act in a club setting, this time round it's at Goldwyn's.

Other worthies appearing include Femme Fatale, supported by Wrathchild (March 16), Vow Wow (March 14) and the scandalous Gaye Bykers on Acid (13).



● LORRAINE LEWIS OF FEMME FATALE

YEAH * YEAH



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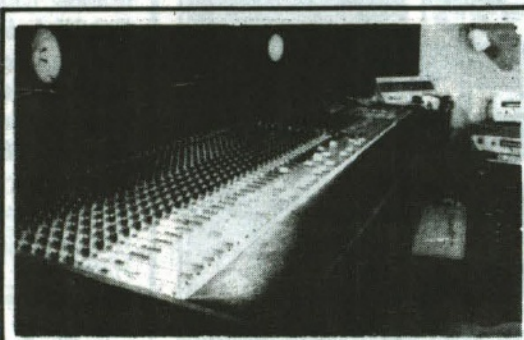
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OVERHEARD

★ **EX-MOVE MAN** Chrissie 'Ace' Kefford has a bad case of the Rockin' Pneumonia, the only known cure for which is some serious gigging. He needs an existing band to back him (in the manner that Steve Marriot uses The D.T.'s). Any band that can play red hot rockin' rhythm and blues should contact Chrissie via 021-474 2878. The man is ready and bustin' to boogie!

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● **FAIRGROUND ATTRACTION** (Pic: Tim Jarvis)

sold out and that "the froggies seem to like us; tone deaf over 'ere". The band return in April for gigs and a possible second single — we'll see how far 5000 francs goes."

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★ **NO FOOLS YOU** if you make your way to Hoo Road in Kidderminster on April 1 to catch the Amnesty International Benefit at the Kidderminster College. Bill-topping are

the **Red Lemon Electric Blues Band** with support from **Paradise and Toot and the Funks**. Tickets at £3.50 are already on sale at **Sounds Around in Kidderminster and Mark and Moody in Stourbridge**. More details from local **Amnesty on Kidderminster 742112**.

★ **THE SPEED KINGS**, a band who claim their address to be Suicide Street, Darkness On The Edge of Town, New York BOL OXX (!) and who probably regard Guns 'n Roses as cissies, announce the following dates for the stout of heart, Birmingham Barrel Organ March 13; Wheatshaf, Walsall (24); Golden Cross, Wednesday (26).

★ **SNOBS** is alive once again. At least on Thursday nights as **Wayne Moseley's Terrayne Management** have taken over the venue for regular live music on that night. Groups, bands, etc., who are looking for a gig in a major city centre nightclub should send demos, etc. to **Terrayne Management, 94 Newton Road, Great Barr, Birmingham B43 6BS**.

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★ **THOSE** who remember Michelangelo's David, one of the first and finest theatrically inclined art-rock experiences who sadly never achieved the acclaim their talents deserved, may be interested to know that mainman **Nigel Dolman** (who had his own hi-energy hit with 'High Sex Drive') is currently to be found in **Beacon's** newsroom. But what about some more music Mr. D? Abilities like that should not be allowed to take second place to editing sense into interviews with local morons.

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★ **Funny women** wanted. **Comedians Workshop** to start on April 10th at **Halesowen College** at 7 p.m. 10 week programme to be led by **Frank Skinner**. Interested? Phone Frank on 021-550 1451 ext 269.

L.O.R.D HAW HAW

HIS LORDSHIP notes that his missives are apparently going astray and wishes to apologise to His faithful readers that their eagerly awaited regular helping of scurrilous media gossip is being temporarily disrupted. However His Lordship has had words with the runner who carries the pouch from Haw Haw Towers to the Caxton-like printers and trusts that this month's musings will find suitable exposure in these pages.

Not least because of an amusing conversation overheard in the corridors of **Pebble Mill** concerning an appearance by the **Count Basie Orchestra** on **DAYTIME LIVE**. Members of the production team were discussing dressing room arrangements for the Orchestra and finally decided to have the gentlemen players in one room and the lady vocalist in another. "That's fine", mused one hapless lackey, "but where are we going to put Count Basie?" His Lordship suggests that perhaps he could share with **Jim Reeves**. Not for nothing in this programme called **Daytime Live!**

What a state of affairs with the proposed **PICADILLY/BRMB-MERCIA** merger! 'Twould seem that a certain influential party of **Red Rose** and mega wealth notoriety has taken objection to the link-up and has instead put in a bid to take-over the **Manchester** station instead, leaving **BRMB** out in the frozen wastes. Were this merger now not to take place where, His Lordship wonders, would this leave **STUART LINELL** who has been appointed **Group Operations Director** (or **GOD** as he is better known to his workmates) for all three stations?

His Lordship is sad to see the state of literacy ever declining among the media. Latest example of this slide into stone-age education standards concerns the television advertising for **BEACON'S** easy listening station **WABC** (What A Boring Concept) which featured a list of names from days of yore asking whether viewers remembered them. His Lordship indeed remembered them all, but never recalls spelling singing brothers **Don and Phil** as the **Everleys!**

With this new soft policy for 'mature' listeners, perhaps His Lordship can look forward to the return of some classical music on **Beacon's** culturally barren airways. But then, as the only culture usually apparent on the station is that growing in unwashed crockery, perhaps not. **Pip, pip!**

Steeped in Otis, Sam & Dave, James Brown?

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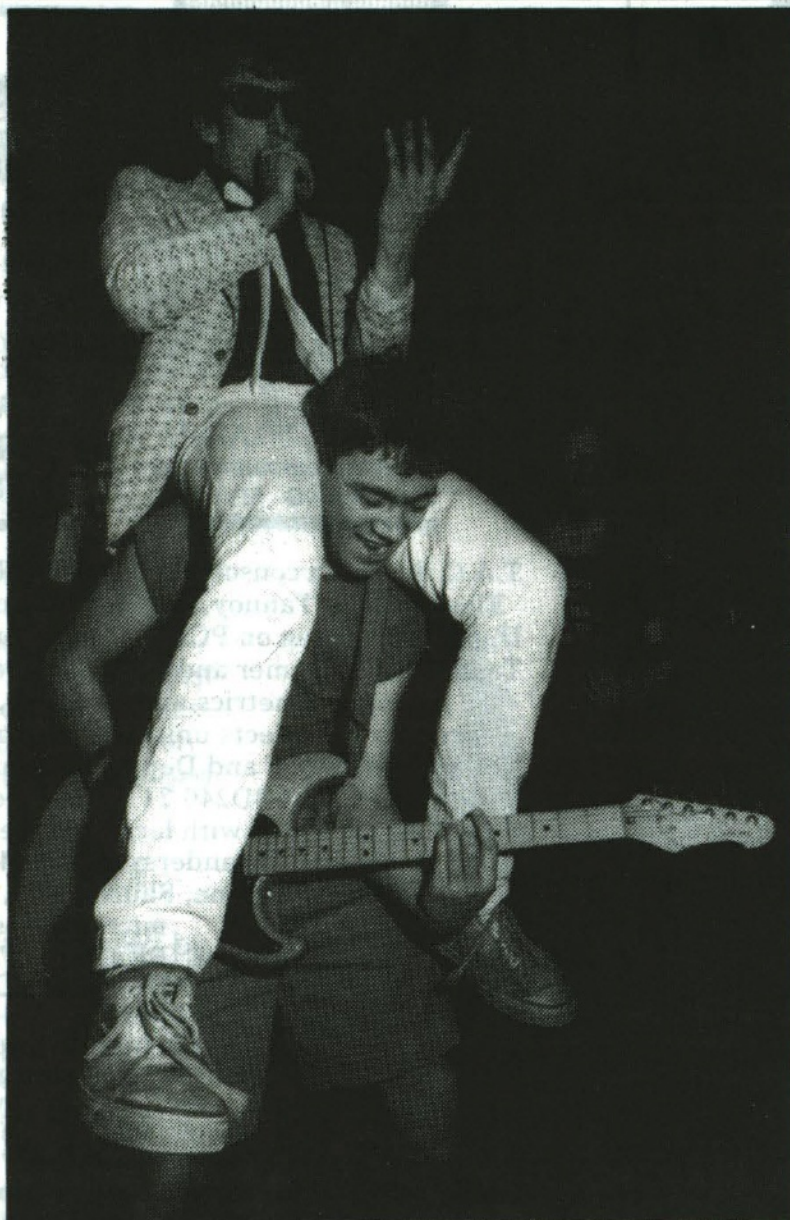
BETTER BABES

★ **THE BABES** are back at full strength with the recruitment of Estelle on extra vocals.

The singer is rated by the band's management as being "one hell of a lot better" than her unmourned predecessor who walked out without speaking to either band members or managers!

Other rumours concerning the line-up have been dismissed as "bullshit". The only change is in the female vocals department; in all other ways BOBs are 100% original and committed. In fact, the minor shake-up seems to have some remedial effect (not that one was needed) in as much as the band are being somewhat prodigious in the songwriting area with the quality being described as "getting better and better".

The debut album will still be with us in the near future and the Blue Ox Babes will be attacking the pop world with greatly renewed vigour. *Watch this space!*



THE GOLDEN DECADE OF KENNETH B. WOODE

★ **THE ANCIENT** and venerable Ken Wood and the Mixers are celebrating ten glorious years of their unique brand of barnstorming, muppet-show R & B — and to make the occasion, Ken is mounting a special Royal Gala performance at the Hare and Hounds in King's Heath on Friday March 10th.

Ken has promised a night of vintage nostalgia. His ramshackle eight piece line-up will twang, parp, honk, holler, scrape and thump their way through all of the band's greatest hits, in what will be their shortest ever sound-check. There might also be surprise guest appearances by international celebrity guest artists (and then again, there might not).

In a career spanning literally hundreds of gigs, the band has played everywhere from seedy bars to extremely seedy bars. Through it all, however, Ken has retained his boyish enthusiasm, innocent idealism and love of the music.

"We're going to milk this meaningless anniversary business till the pips squeak", he said. "It could be our last chance to get rid of them duff singles we had pressed in 1985."

SWEET DREAMS

★ **WOLVERHAMPTON AWAKES!** Hot on the heels of the establishment of regular gigs in the Civic and Wulfrun Halls comes news of a regular alternative/indie venue.

Operating on Monday nights from the George Hotel in Stafford Street is The Dream Hole.

The venue will feature both local and national names. To give you an idea, already booked for March 20th are The Vagabonds and Gunfire Dance to be followed by Snapdragons, Chumbawumba, The Basement, Dark Summer and Head In The Heavens over the following weeks.

The organisers have adopted the slogan "No-one can stop the beat." Let us hope that in this instance it proves true.

CLAY CLIMAX

★ **WHEN MIKE STONE'S** Clay Records issued the Climax Blues Band's 'Drastic Steps' album recently, it marked the end of an era. The Stoke-based company, it seemed, had lost its virginity, have gone from indie to major.

The label was born in March 1980 and, after a brief liaison elsewhere, pacted with Pinnacle for distribution. Together they hit pay dirt with such acts as G.B.H., Discharge and Demon.

The relationship with the indie lasted seven years but eventually a parting of the ways was unavoidable. Says Mike: "Our last three releases were lost — I just felt that they were handling too many labels."

Had the runaway success of Kylie Minogue and PWL cast shadows? "No, it would be unfair to blame Kylie for our lack of sales."

Clay are now with Priority via BMG, the massive European parent of RCA and Arista. "The advantage is simple, they have more accounts and are more efficient."

And that move from indie to major? "I never thought of it like that, I always wanted to sell records, as many as possible, it was never a cause."

It's also nothing new; it may not be common knowledge but at one point Demon were licenced to the legendary Atlantic label for certain territories and several Clay productions were released on MCA.

Excellent

For now the future looks rosy. The excellent Climax Blues Band album is selling steadily and hopes are high for the band's new single 'The Winner'. Also, those early Discharge records are moving again; recently NME christened them "The Godfathers of Thrash" and gave them new life. "When I made the first single people said I'd be lucky to sell ten. I did, ten thousand." Clay Records is approaching its first decade... with justified optimism.

STEVE MORRIS

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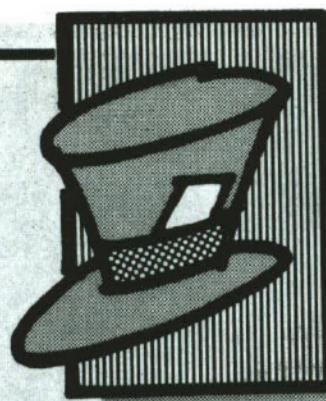
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TURNING JAPANESE

Vow Wow have been together in one form or another for some twelve years. Originally calling themselves Bow Wow, their approach was much softer, guitar oriented and ultimately less effective. No one had heard of Bow Wow and by 1984 they thought they had better do something about it . . . Cue Genki:

"They wanted to get a proper singer — theirs was no good, he was really just one of the guitarists (*Genki found this extremely funny!!*). My band Noise had just broken up and I was busy doing jam sessions — I liked Bow Wow and joined. Then we made the music heavier and changed Bow to Vow."

WESTERN CULTURE

Shortly after, the bassist was replaced by lone Brit, Neil Murray — a face known to many through his associations with Whitesnake, Gary Moore, Eric Clapton and Jeff Beck. "We get on very well with him, he's taught us a lot about Western culture and music." Not surprisingly he also pens most of the lyrics.

The line-up is completed by Kyoji Yamamoto (guitar/techno-whizzkid), Toshi Niimi (drums) and Rei Atsumi (keyboards). Since the name change Vow Wow have appeared on the Tube, released two highly acclaimed albums ('Live In Japan' and 'V') and toured the UK which finished in a sold-out show at London's Astoria. They're only hoping that their dates in Britain this March are going to be as successful.

In the past four years Vow Wow's home ground support has been phenomenal. I asked Genki how the Japanese rock scene compared with the British one.

"Japan is like Britain on a much larger scale as far as music goes. Things happen here but not so much as in Britain. And Japan does tend to be so much more traditional. The older people — they don't like the

IF small cars, micro chips and kimonos are your only immediate impressions of Japan, then think again for here we have VOW WOW, ready and heavy, complete with long locks and leather. — The East comes to the West to rock us at our own game.



LAURA MANISON talks to vocalist, Genki Hitomi . . .

younger music, they think it is ruining traditional Japanese culture."

The young people, however, are just something else. "They love all the rock bands from Britain and America playing in Japan and are very loyal in their support for us, some have even followed us over to Britain to see this tour!!"

JAPANESE CORE

Genki claims that the Japanese core of the band has always been influenced by Western rock music, naming a strange combo of Led Zeppelin, Deep Purple, King Crimson, The Moody Blues and small face Steve Marriott as particular forces.

Asked about his home listening habits, Genki laughed, "Now I'm getting older (*28ish!*) I like to listen to softer music at home. I play loud and heavy so off stage I like black music and jazz like Ray Charles — I've been able to buy a lot of it whilst I've been over here!"

So what's in store for Vow Wow after this British tour? "We're hopefully doing some support spots in Germany during April then later going on to the USA. "We just love the rock and roll," enthused Genki, displacing a well worn Brit-rock expression, "And I hope the people of, ER, Burm-ing-am come to see us . . ."

They want to play Donington in a few years time — so catch 'em now while they're still small enough to play Edward's on the 14th — you'll love it. Well, I told Genki you would, anyway . . .

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SYMPH SWITCHBACK

● THE BIG NEWS from The Symp Complex is a new addition to the family. Popping into the world is a record label that has been christened Switchback.

First release is a seven inch single by Tamworth-based band, Royston. It's called 'Love Is My Cure'.

One point that both Switchback and Symp are at pains to point out is that the label is real. It is not a vehicle for demos recorded in the studio. There will be no buy-on samplers aimed at local hopefuls keen to find a shortcut to the top.

Mind you, there is no immediate notion of Switchback as a major force. The Royston single is to be used almost as an exercise, a means to dip their toes into the market, a way of establishing where the pitfalls lie. They plan to visit all of the UK's radio stations with the record believing that contact is an essential stepping stone. In the interim, demos are welcome; there's no house style, though commercial viability is the keynote.

If you need more info, Mandy Sharpe is the lady in charge.

POLICY

Meanwhile, the proud parent, The Symp Complex studio, is going from strength to strength. They are following a policy of "ongoing development" all with the aim of providing "good recordings economically".

No claims are made for tuning the pigs ear into the platinum disc.

Engineer Royston sums it up: "If you can't do it with the equipment we've got, you can't do it". His engineering experience was gained in Air Studios and Hank Marvin's set-up, so when he states that if you're good, he can make you better or, "If you're shit,

THE BRMB

you'll come out half shit", as he puts it, his track record can back it up.

The bottom line in all studios is cost and here too the complex has an ace card. The Club Membership of £25 per year (that covers a whole band, incidentally) cuts the cost of 8 track recording from £6 per hour to £3 per hour. There's a deal on 24 track too. Recording between midnight and 9am runs up the meter at £10 per hour. Other times it's £18.

COPY CATS

● ON TAMWORTH'S Lichfield Road Industrial Estate (Unit 8A, for the pernickety) you'll find WNE. Why should you want to? Well, if you've a master tape on reel, cassette, PCM, video or R DAT that needs transferring to high quality BASF ferric or chrome cassettes from C1 to C96, it's the place to go for assured quality, personal service and competitive prices. Trade or individuals welcome.

FM PRODUCT

● BRUCE COCKBURN'S 'If A Tree Falls' looks set to give Wolverhampton's FM Revolver Records major singles success. The track from the artist's acclaimed

'Big Circumstances' album is backed with 'If I Had A Rocket Launcher', a track that picked up heavy play on Radio One's 'Stereo Sequence' when included in Cockburn's 'Waiting For A Miracle' set.

IT' A MAD, MAD, MAD...

● DOWN IN Wolverhampton The Mad Hat-ters are having a busy time. Mr President have been demoing for their long-awaited debut album. Bhangra stars Azaad have been polishing up their LP whilst the Lovehounds and Pete Goalby have been demoing. It also seems that the madness has spread to the accounts dept. with their £100 off January Sale offer being extended to bookings for March!

TEACH-IN

● PHIL SAVAGE has added another talent to his repertoire—training. Phil is in the middle of a series of one-day courses in studio work. All aspects of recording and mixing are covered. He told us that he had dreaded the prospect of becoming a teacher but that the reality had been great. The present series of courses is fully booked so keep your eyes peeled for the next set. On non-teaching days, Phil's Outlaw Studio has been busy doing the biz for The Hallelujah Trail, Cartels, Emperors, Without A Trace, Holy City, Stormcrow and Dan Dare's Dog.

FASHION COMPLEX

● IT WAS probably obvious to all that Mega Active was a fine idea that never quite gelled.

However, the arrival of Andrew Tanner, with Dorothy Perkins and Next management experience under his belt, should change all that. The jettisoning of the name should be the final break with the doomed image.

Tanner is to inject both capital and imagination into the project. A new frontage and window will be the most obvious outward sign whilst a walk through the new doors will reveal a new interior concept.

The store will still be split into units, each housing the best in young fashion design talent from all around the UK. Market research has been done and Tanner has formulated a policy and promotional plan that, he is convinced, will finally see the Corporation Street complex fulfilling its promise to become the fashion magnet of the Midlands.

A LIE-IN FOR LES

● FRIDAY March 10th marks the end of an era in Brum Broadcasting when Les Ross vacates the BRMB Breakfast Show chair. It's chastening to think that Ross has sat there for so long that many regularly listening schoolkids may not have been born when he first spoke to the city! His place on the BRMB

morning show is to be taken by Simon Davies and Radio One refugee Deborah Kinch, the 'Delightful' Deborah of Steve Wright show fame. Whether this is a case of it needing two to fill Ross's place or merely BRMB falling prey to the questionable trend of two-handed breakfast broadcasting is not clear.

Fans of Ross needn't, however, shed tears — their hero will be back at the breakfast table on April 4th when BRMB's 'wrinkly' station Xtra-AM is launched.

MOORE MUSIC

● IT MAY WELL be true that there'll never be a Gilley's or an Armadillo World Headquarters in the UK but for those readers of the weeklies who long for a Half Moon, a Mean Fiddler or a Borderline, we've got a tale for you.

Around the middle of '88 Bob and Ann Moore arrived in King's Norton to set up the Border Café in the Breedon Bar. Since then they've featured a list of artists that would have the aforementioned UK venues doffing their caps with respect.

In the short time that the Moores have been in town they've been picking up accolades such as 'Best honky tonk east of Austin' from a man who knows, Joe Ely, and great praise in the Austin, Texas-based newspaper 'Hoka Hey!'

With acts booked in that should get any boot heels wandrin', it's good to know that the UK's best bar room scene is in your own backyard

DOIN' THE BROOKLYN RAG

Birmingham's Further Education Colleges are preparing for the 90's in a variety of ways, most of them dealing with the demand for courses from the public and other related issues. But at Brooklyn College, Great Barr, one innovation has nothing at all to do with such sensible pursuits.

Neil Vnowski reports...

★ IN MARCH, Brooklyn College becomes the first F. E. College in the city to have its own recognised Rag Week. Usually the reserve of Uni's and Poly's, Rag Week is traditionally the time in the academic year when staff and students let their hair down in a fund-raising extravaganza.

Rag Week at Brooklyn will be no different. The College has had an Activity Week in each of the last three years and over £8,000 has been raised for the city's Children's Hospital. This year, once again, the Hospital is going to be the beneficiary; the relationship between them and the College

has become special and the Students Union has displayed a very caring attitude to problems experienced by the hospital staff.

Just what sort of events will be taking place in this inaugural Rag year? The traditional Fun Run takes place on Thursday, March 23rd at 10.30 a.m. (Brum Beat's own Kevin Wilson has won it twice in the last three years, so we'll be rooting for him again this time around!), a first ever attempt to conquer the difficult face of the Walsall Road takes place at 10.30 a.m. on Wednesday 22nd. Those of you who know the Scott Arms pub will know that this climb is a very hazardous one, so look out for the intrepid mountaineers en route.

FAMOUS

There's an Asian Fashion Show on Tuesday 21st and, aside from a whole host of smaller events, the week kicks off on Monday 20th at 10.30 a.m. with a breakfast launch party featuring a special performance by a staff band led by one Keith Jenkins, nominally a lecturer at the College but world famous as guitarist with hot band, The Rhythm Method.

● If you'd like to join in the fun and frolics at Brooklyn, give the Student Union office a ring on 021-360 3543 or ask for Pam Stevens, College Marketing, on the same number. They'll be glad to hear from you.

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Mike Davies

VINYL-ISED

Back in action with 'A Fridge Too Far' (Rough Justice), as fast and thrashy and screaming axes as ever, spewing out anger in retro punk fashion. By now they do what they do better than most and if you buy the album knowing what to expect, it's unlikely you'll be disappointed. **THE WONDER STUFF** kick of their continued assault on the crumbling walls of plastic pop with a new single, 'Disco King' (Polydor). Initially the reaction is that it's a cacophonous battering ram but second and subsequent plays reveal it to actually be a niggling little fish hook of a record with their inimitable cynicism that's sure to land them their highest chart place to date; assuming Radio One get past the first reaction. The B side sniffs of a deal struck with their label since it's a live version of the song Polydor always wanted as a single—'Unbearable'. There's also live (at Birmingham?) versions of 'No For The 13th Time' and 'Ten Trenches Deep' on the 12".

Despite Pete Winkleman's repeated promises to supply samples of the new **FUZZBOX** material (along with the Robin George/Sean Harris collaboration), nothing actually ever turned up which means that aside from the brilliant two tracker that stole into my hands last year, nothing was heard until the long delayed (and several producers later) single 'International Rescue' (which now won't have a video by Gerry Anderson!). The news is that in the lengthy silence the girls have turned into Bananarama. Not FAB, but it should see them safely back into the popline columns. **BLISS** make their Parlophone debut with the emotion wrenching bluesy belter 'I Hear You Call' which is sure to hold up the Joplin mirror to Rachel Morrison. The song was written for her mother who died some three years back, which would explain both the passion and the uplifting gospel with which it is richly veined. The debut album, 'Loveprayer', is out later this month and when scouring the lyrics for images it's worth remembering Ms Morrison is a lapsed Catholic.

Stoke's Chaotic Brilliance label offers the world a 4 tracker EP from **THE ROSEHIPS**. On the back it mentions The Ramones, Fall, Velvets, Buzzcocks, Stupids and Soup Dragons. The Hips aren't as good as any of them but you get the idea. **EMBER DAYS** rang to say they had a debut hard vinyl single due, titled 'Secret Of Childhood' and requested mucho pluggo. However, since they neglected to mention whether they were sending the aforesaid record it's hard to do more than waft the title beneath your noses and trust the promise of some wispy sensitivity and grace attracts the senses.

TAPE-DECKED

Poor, sluggish production spoiled **THE BASEMENT's** otherwise commendable vinyl attempt to give The Four Season's 'The Night' a rock clarion guitar treatment. However, they're apparently talking to Chrysalis and spread the gap between with a 2 tracker demo of new material consisting of 'You Dragged Me Down'



● THE LOVE HYSTERICS

and the acoustic-based 'The Street Where It All Died', both of which tend to reaffirm a decided Alarming tendency. **EDGING WEST** are an interesting outfit from Malvern whose place in the scheme of things in the UK might seem a bit hard to establish but who should certainly be greeted with welcome arms across the Great Pond. An interest in things West Coast is evident and even first listening suggests that here is a band who could develop into a fully fledged show-and-style operation, though some vocal work still needs to be carried out on the solo lead... 'Spirit Of America' tunes the reference dial to the likes of both Billy Joel and Randy Newman with 'Best Is To Come' not too far removed from the current warm close harmony tastes of The Beach Boys. There's still a lot of polishing to be done on the lathe but the rough model has the makings of a nice finish.

Having put the Squeeze box behind them, **FETCH EDDIE** have seemingly turned their vocalese influences towards The Undertones with that quivering nasal tremelo. 'No Ambition' pops along neatly enough with an infectious nature that doesn't quite become contagious. However, the slight reggae lilt of 'No Good For Love' provides an extra edge to an already catchy structure and soft-swaying chorus. The tack features the 'ethereal' backing vocals of Red Shoes' Carolyn

Evans on the last chorus, unfortunately they're mixed so far back as to be ethereal to the point of virtual invisibility. Hardly seemed any point doing it if you don't give them the blood they deserve, lads.

PRIVATE I.D. should be back in live action soon (and not before time) and garner the interest with another two track addition to their demo library. Though neither are actually brilliant songs, 'Way We Were' is an effective mid-tempo, clockwork-ticking guitar-builder, while 'Call Back' shows the harder thunder potential that a storm-master producer could inject into them. **THE HONEY TURTLES** have managed to shrug off a good 70% of the Lemon Drops comparisons yet retain that big, circling guitar sound and the hefty driving beat amid their commercially inclined hooks. Neither 'Colourful Place' nor 'King For A Day' would seem set to reap them major label bank accounts yet, but seriously inclined indies should be considering early investment.

The WICKED THINGS sailed close to discovery with their vinyl efforts but circumstances eventually shoved them under the carpet. They return, however, with a stronger sense of confidence and a not unattractive brand of organ-punctuated dance music which shows they've been paying attention to the Gibb brothers and Mr. Michael in the interim. 'Damn' is a good limb-jerker with brassy semi-colons, 'Sad Songs' isn't quite as



● STREET PEOPLE

smooth as it would like to be but the concept's there, and 'Accidents (In Doorways)' swaggers with the sort of groove that could keep a nightclub crowd away from the bar for a while. **WHERE GARDENS FALL** are back in action with a full-swalling 3 track offering that could do with a better mix to bring the instrumental guts more to the support of the determinedly forceful vocals. 'No Goodbye' is a nice military beat with an effective, haunting, chorus vocal passage that gives way to a full build and flourish finale with 'I Thought I Was Special' managing to suggest Morrissey without actually sounding like him. A good song that illustrates the band's abilities to contain fine lyrics, a dark deep vocal and a sympathetic instrumentation as does the finely leashed bitter buds of 'Property Guide'. Still—and increasingly—a band to pay close attention to.

SREET PEOPLE take me to task over their Missing In Action reference by remarking they've been busier than ever, albeit outside of Birmingham, including the Marquee. To illustrate the point they turn up with four tracks of their mix of acoustic guitar, electric rhythm and Rachel May's effectively folksy soaring catch in the heart voice. While above average neither 'Fly Like The Wind' nor 'Better Side' are their finest hours but the quality of performance is inherent and the ideas lean heavily to the positive side of the scale. However, 'Million Ways' has some scintillating cross harmony work to provide a shiver against the spine and though overlong and with a couple of touches that don't quite work, the overall verdict is healthily in its favour. Though dubbing seemed a bit dubious on my copy there's also a worthwhile rework of the Hot Rods 'Do Anything You Wanna Do' that emphasises the likely All About Eve comparisons the band could accrue. Not certain they're ready for the contract battles but someone with vision could get in there with an early head start.

THE LOVE HYSTERICS summon up an atmospheric diamond set in gold with 'She's Driving', the sort of song that wraps itself around you like a spider's web with snakey vocals and wisps of smoke against a gothic sky. The organ work gives away its strong (first/second album) Doors influences (though? And The Mysterians is one of their own suggestions) even if it wasn't evident from the live set which includes a version of 'Break On Through', not to mention the prevalence of black among their clothes. Seeing them live reinforces the late 60's (or early Stranglers) hints, to the extent that on certain numbers you'd half expect Judy Geeson to get up and start dancing. Perhaps slightly too moodily edgy for a complete evening's worth but they can certainly create an atmosphere and there's some deft use of the tremelo arm and an effective 12 string from vocalist Mat. 'Razorblade Sunday' and 'Oh God' prove they don't write frothy pop, 'Spider's Web' ('Love Potion No 9' via Jim Morrison?) shows they know a spotlight when they write one. Definitely racing to the upper league of great contenders. But change the name boys. Someone suggested The Runes. Sounds good to me.

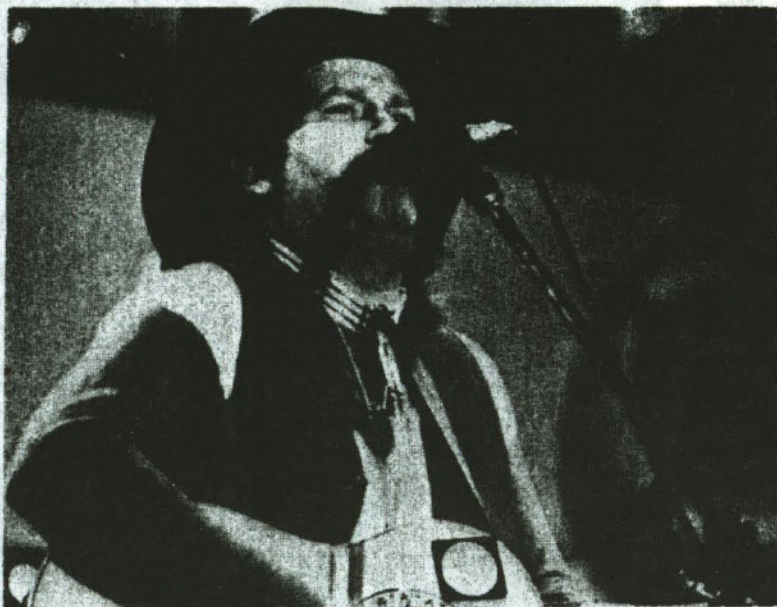
From an entirely personal and totally selfish point of view, it has taken a long while for 1989 to finally spark into action, but March and April see a goodly number of gigs at which my attendance will surely be compulsory.

Acoustic Roots spring back into action (after one of their quietest winters on record) with three visitors from that old colony across the Atlantic First up is Guy Clark, he of the new album 'Old Friends' on the U2 backed label, Mother Records. The recording sessions for this his sixth album, were actually completed during the winter of 1987, following Guy's last full UK tour. The album was released Stateside in early December last year, by Sugar Hill. Guy only fitted in one UK date during 1988, at the 24th Cambridge Folk Festival. Edsel Records reissued his two RCA albums during last autumn. Guy's numerous UK fans will find the songs on this new album are already

"old friends", many having been featured on his last two UK concert tours. If you have patiently waited six years for a new GC album, I can assure you that he has produced a winner. The album liner even features a self portrait which perfectly captures the consummate songwriter who already has one nomination for album cover of the year. Guy appears at the Kingswinford Community Centre on Saturday 11th March.

During the late sixties, Guy was based in Houston, Texas. Among the many local clubs which he used to play was The Old Quarter. That establishment became a focus for numerous other Texas songwriters who later rose to national (well almost) prominence. Townes Van Zandt was one of those. He even recorded a live (double) album there. Townes plays Trysull Village Hall on Tuesday 28th. If you caught Townes at that venue, last time around—27th October 1987—you were privy to

ALL DIRECTIONS



● Pinto Bennett

what can only be described as, "a musical event". At one point during the evening Townes seemed to just drift away. I truly thought he was about to split this mortal coil. The last few years, have seen the appearance of two new TVZ albums, 'At My Window' and 'Live And Obscure' on Heartland Records. His early albums (eight in number), have formed an ongoing reissue series on the Charly/Decal label. If you want to see, hear and experience one of America's greatest living poets, be there on the 28th.

Acoustic Roots have booked bluegrass band, High Country for the Trysull Village Hall on Saturday 8th April. This is the American band's third UK tour, so if you like your licks hot and fast, head west that night.

Staying with our country cousins from "across the pond", the portals of the Breedon also see March visitors by Pinto Bennett and his Famous Motel Cowboys

on 10th & 11th, Michael Johnson on 12th and Kimmie Rhodes on the 25th. At last year's August Bank Holiday "Alternative Country Festival" at the Breedon, of the US visitors, I thought Pinto and the boys were the band "most likely to..." PT Records are releasing Pinto's third album, 'Pure Quill' (PTLP007) to tie in with this visit. A return visit was inevitable anyway, if only to complete the concert video which they began recording at the Breedon last time around. Supporting Pinto will be our own Terry Clarke, making a welcome return.

Since the release last year on Heartland Records, of her second album 'Man In The Moon', Kimmie Rhodes has been working in Sun Studios with legendary producer Jack Clement (and hubby, Joe Gracey) on her next project. That should see a British release during late summer titled 'Angels Get The Blues'. In time for this Spring tour, Heartland

Records are releasing her debut album 'Kimmie Rhodes And The Jackalope Brothers' on their Archive label. Accompanying Kimmie on this visit will be Joe Gracey, Danny Levin (fiddle), David Zettner (guitar) and our own Wes McGhee.

At the Junction on Thursday 23rd, and at the Breedon Bar on Sunday 9th April, is that son of San Antonio, Texas — Santiago Jimenez Jr. His brother, Flaco is already a regular and welcome visitor to these shores. This tour should ensure that Santiago will also be elevated to similar position. I saw Santiago perform at the 1986 Kerrville Folk Festival where he presented yet another facet of the art of conjunto music.

The Irish Centre in Digbeth plays host to the Birmingham debut by the Gregson/Collister Band on Wednesday 29th. To be honest, I found their 1988 album 'Mischief' and the 12" single 'I Wouldn't Treat A Dog' disappointing, relative to their earlier collaborations. Their new album, 'A Change In The Weather' is due for release by Special Delivery on 13th March. This is their only local appearance on this full band tour, so make the most of the opportunity. Tim Clarke who runs the Junction Folk Rock and Blues Club, is promoting this gig. There will be no Thursday night Junction gig on 30th March.

The Clent Folk Club meets at the Woodman Hotel, Bromsgrove Road, Clent on Thursdays. On March 16th it's Malcolm Stent. For the other March dates contact Glyn on 021-745 8758. At the other Woodman in Kingswinford, Friday nights read as follows: 10th, Isaac Guillory; 17th, Johnny Coppin; 24th, Closed; 31st, Singers Night; April, 7th Kathryn Tickell; At downtown Cambrian Wharf, the Long Boat Folk Club on Friday's during March, 10th, Singers Night; 17th, Vic Shepherd & John Bowden; 24th, Singers Night; 31st, Derek Gifford; April 7th, Singers Night; In up-town Harborne, Thursdays at the Junction see: 9th, Gordon Giltrap & Ric Sanders; 16th, John B. Spencer. The other Junction dates having been covered earlier. Into April at the Junction, and it's Harvey Andrews on 9th, with Spirit of the West the following week.

That's it. Short but sweet this month.

P.S. A big hello to Mick and Fran because... well, because they asked for it and anyone who asks for it, should get it!

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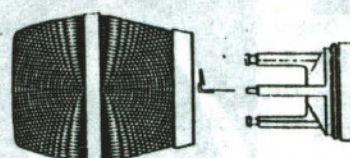
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A cold Sunday morning. Just back from Paris, Bruce Watson, guitarist with Big Country, sounded bright and alert, in direct contrast with myself, who didn't feel very bright and alert and hadn't just got back from Paris.

You've been doing quite a lot of jet-setting lately, haven't you?

"Yeh, at the moment we're doing a British/European tour; we kicked off in Ireland, then we went on to Europe, played Germany, France, Holland — now we're

doing Britain, and after that we'll be off to the States, where the tour winds up".

It seems Big Country have also been doing their bit for Glasnost. First there was the hugely successful concert in East Berlin, then came the album 'Peace In Our Time', which was recorded in America but launched, with a party, in the Russian Embassy and promoted with gigs in the Soviet Union. I ask Bruce about that...

TALKIN' BIG

TERESA BASSETT
IN CONVERSATION
WITH
BIG COUNTRY

through a translator, and that creates a bit of a barrier; it feels quite strange. There are differences obviously... They seem to keep themselves to themselves, they don't tend to talk very much. But I like the way they reacted to us".

we do them, y'know? We do try, always, to come up with new kinds of sounds. And luckily, we get on; we communicate pretty well with one another. You have to, really".

France, Russia, America — it all seems a far cry from the Dunfermline docks where Bruce used to work as a labourer on the nuclear subs, cleaning out

People say that 'Peace In Our Time' has a markedly



"Yeh, we were in Russia — Moscow. Not on this tour, but a few months ago. The first few days are a real culture shock, but after that you just get used to it and get on with things. Unfortunately, we didn't get a chance to get to know the people very well, because obviously you can't speak to them directly, you have to go

different feel to it than your previous albums. Does it signify a change in your musical direction?

"Altogether this was a very important album for us but we always try to be original in what we record — make each one different. We're writing new songs all the time. If there are certain songs that give us a buzz, then

the ballast tanks. I have to ask whether he thinks fame has changed him.

"I don't think fame has changed me at all, as such, but I feel I have changed. I think whatever occupation you do will change you, as you grow up. But I don't really see Big Country as a famous band anyway..."

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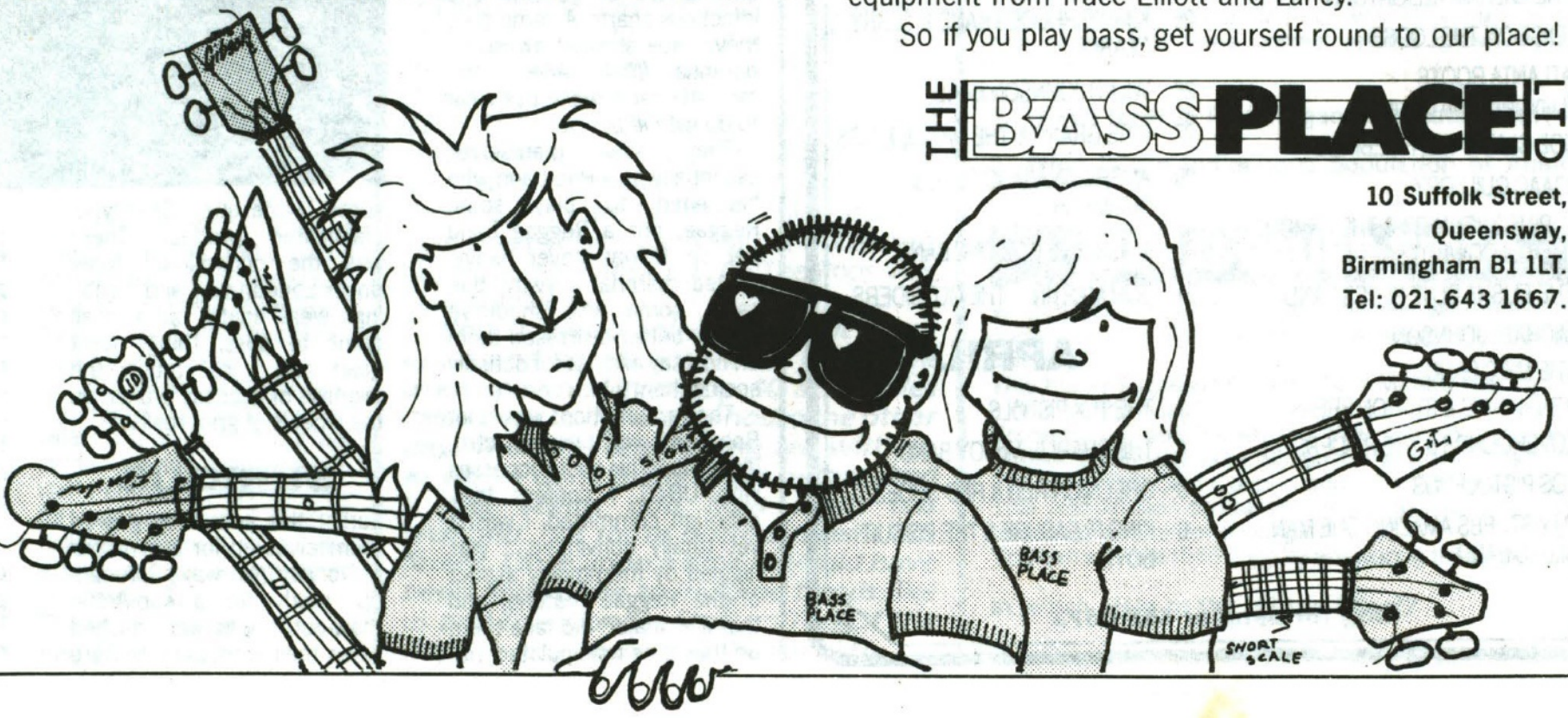
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PICK OF THE P

"I don't see us as an indie band; we're not going to stay a cult. We want to be successful and be seen to be successful. CLINT, FROM EDEN, 1983.

TEMPTATION

It was 1981 when four of the most important men in Stourbridge first joined a pop group and almost a year before anyone, but themselves, knew anything about it. "We spent nine months rehearsing," explained vocalist Clint, "But different to what we do these days." In July 1982 at the Broadway in Stourbridge From Eden performed (music of sorts) for the first time, in front of 150 people. All friends of theirs, I hasten to add, though some of you may have difficulty believing they had 150 friends — remember this was seven years ago. A year later they had almost become the most popular band in Lye, had supported The Sisters of Mercy at The Bournbrook in Selly Oak (!) and supplied all the audience (a mass of 70 people, most of whom made the scenic journey from the Black Country in a coach) and encountered personnel problems. Miles, the drummer, was bored with being hot and sweaty and couldn't be bothered to 'make the effort' to backcomb his hair and put on leather trousers. He was 'ousted' and later re-combined with From Eden guitarist, Malc, in little-known local chart combo, The Wonder Stuff. Clint once again takes up the tale:

A bunch of T-shirted, mop-haired kids sit at their drinks as I come into the Australian Bar lounge. I approach them: "Excuse me, are you From Eden?" They are.

I heard them at the Duma Express and on a demo-tape. The music they play is intense, dark and rocking, the synthesizer swirls round, the bass and drums are incessantly driving, the voice is an American punk-rock snarl and sneer.

At its best when the synthesizer is used



writes the lyrics conjures up most of the songs are a work of art

"We were drummerless for ages until Graham came along. We arranged to meet him at Digbeth Coach Station and he locked himself out of his car. It was a bad night for him — maybe it was an omen for the future." Being into the idea of 'being in a band', the all-new From Eden persisted to the point of near-professionalism, eventually falling apart in '84 due to musical differences. All five of the band argued over an episode of The Tube; Clint, Graham and Adam (keyboards) preferring The Three

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- | | |
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| 3 THE BALHAM ALLIGATORS | 24 HAYDEN THOMPSON |
| 4 JUICE ON THE LOOSE | 25 KIMMIE RHODES BAND & TERRY CLARKE |
| 5 ATLANTA ROOTS (Lunchtime with Longacre) | 26 WILKO JOHNSON BAND |
| 8 JOE CLAY & THE FIREBIRDS | 27 OTIS GRAND & THE DANCE KINGS |
| 9 ISAAC GUILLORY | 29 AMERICAN MUSIC CLUB & SUMMERHILL |
| 10/11 PINTO BENNETT & THE FAMOUS MOTEL COWBOYS | 30 THE STEVE GIBBONS BAND |
| 12 THE ELISHA BLUE BLUES BAND | 31 TOM MARTIN + THE OUTSIDERS |

APRIL

- | | |
|--|------------------------------------|
| 13 MICHAEL JOHNSON | 1 THE TEX PISTOLS |
| 15 THE MR C BAND | 2 THE CHARLIE McCOY BAND |
| 16 KEN HARRIS & STATION BREAK | 5 GREEN ON RED & RED SHOES |
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Let me tell you about The Catch. A bunch of impressionable, good-looking kids from Redditch who had an inkling to play their own particular blend of up-beat Reggae and Funkish Pop. They call at the door of producer, Bob Lamb, hopes high and budget low. Bob likes them and takes them to heart as producer/manager and stand-in drummer; a paternal threesome he still enjoys today. They began doing a fortnightly slot at the Hare & Hounds, Kings Heath. Taking into account the venue's acoustic ambience of an air-raid shelter, they evoked an atmosphere of genuine and infectious charm. A demo-tape they made showed awesome potential (that's A&R patois for: "We can't make out what to do with it").

They saw themselves essentially as a Pop band who happened to play some Reggae, not a Reggae band per se. It was never heavy-rooted material anyway, but, sadly, some who should've known better dismissed them on hearsay and not for actually seeing them live.

The assumption was that Bob Lamb was taking a retro-glory trip to his past successes with UB40. I confess that, although committed, I wasn't yet totally convinced. I was niggled by the novelty aspect of the Reggae material and that if a 'major' did take them on they'd be manipulated into

CAUGHT IN THE

JOHN KENNEDY, OUR M THE SLIPS, KEEPS HIS EY THE IN-SWINGERS AND C WITH THE THE CATCH



some grotesque, SAW-type, plasticated product. There was the occasional foray down London-way and rumblings were heard, but sod all came to pass. Things went quiet and I lost touch; the promise of success broken on the wheels of grim realism?

SERIOUS

Earlier this year they geared themselves up for a mini-tour of Norway. (Norway!) Spruced-up, ready for a sub-Arctic thaw-out, hopes were dashed when their work-permits were

revoked because the promoter was a Plod with certain give up? No chance most of the cash they got down to thinking, and, more some serious result was a frustration of satin-sm moonstruck, Soul.

Now I am a up-beat rhythmic panache flushed Reggae-popster right down the

POPPIES



and Malcolm
the music, but
mon property,
r in the

and succeeded with other bands."
So they want to be signed by a

Page 3 BRUM BEAT

MBER 39

AUGUST 1983

Johns; Malc and Chris (bass) preferring King. Thus, From Eden faded into folklore.

WANDERLUST

"It's about time people took a pride in ripping other bands off. We do."
GRAHAM, WILD AND WANDERING, 1985.

"When we split up From Eden there were only three of us and Graham was going out with this girl whose brother Richard could play bass so we asked him to join."

they called themselves Wild And Wandering because it was the title of a Wasted Youth album

ACT

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n (look, I'm

not slugging Reggae at all, just that in the context of this band's profile it wasn't the right thing, OK?). This was a sound I could see sitting as comfortably on a set of headphones in Handsworth as it would on some CD-cred coffee-table.

SUBTLE

They've grown up with a style and presence that's itchy-danceable and fraught with vitality. The oozing rhythm-section of bassist, Paul, and Bob on drums, gels sublimely, discovering an understated clarity of economy. They play around the songs, allowing them a subtle breath of flexibility. On to this guitarist, Phil, can nail down a snatching riff that opens all sorts of gliding conversations with Marina's keyboarding. Frontman, Wayne, gathers all this to his heart to weave a spell of benign charisma, a lithe, caressing voice of pitted silver; sexy, cool and invitingly assertive. I have to say it, they're infuriatingly good-looking!

Catch Music. Is it challenging, innovative, dangerous or what? Is it my botchy?! It's fun, immediate and joyful. Superficial? Perhaps, if you're looking for meanings, but it lends a delightful lubrication to the aching axis of a sometimes grinding world.

There's no catch.... just The Catch.

THE STORY OF POP (WILL EAT ITSELF) BY PAUL FLOWER

and they weren't really serious; they just wanted to play old From Eden songs and Wasted Youth covers. But ending up playing to more people they decided to make a record which a local label Abacus agreed to finance.

Unfortunately, the '2000 Light Ales From Home' EP sat on the shelves for six months even though it contained the pre-Mary Chain fuzz/acid ballad, 'Dust Me Down', and a twelve minute concept punk track, 'The Appletree' - a song with no original lyrics (*"Bit like the ones we do now"*). By the time it actually got into the shops (Virgin, Bull Street at least) Graham had begun to write one minute pop classics like 'Psychopath In My Soup', offers were starting to trickle in and the band decided to break with the past and have a new name to go with the new attitude and sound. They had three to choose from - The Pop Tarts, Grr and Pop Will Eat Itself.

"We sent off tapes under different names and had decided that the first interested phone call we got, we'd use whatever name was on that tape."

COCKSURE

And so the Pop Tarts were born and a five track 7" single in a brown paper bag, hand-printed with the legend 'The Poppies Say Grr' was slung onto a totally unsuspecting public via a launch gig at Mega's Wine Bar where the band played three songs - two of which were covers - and the tiny audience had to interrupt the set in order to get to the toilet. An auspicious beginning and the rest, as they say, is almost history.

THAT WAS THEN, THIS IS THIS

"I'm not really into music that's why I'm in Pop Will Eat Itself."

CLINT, 1989.

But not quite. The brown paper bag EP earned single of the week credits in the NME even before The Poppies had secured a distribution deal. That situation was soon to change with the band's signing to Chapter 22. In the following eighteen months they became press darlings. If a member of PWEL was to do so much as change his underwear it would make at least one of the papers, and usually all of them. The weeklies would also cover the less unusual occurrences, normally in full frontal colour. For a Midlands music industry starved of such attention since the early days of Duran or Dexy's, this was a revelation capitalized on by Chapter 22 on singles and albums and now with mega-label RCA.

The band's last release on the Midlands label, 'Def Con One', dented the lower half of the Gallup BBC chart clearing a path for the first RCA release 'Can U Dig It?' which zoomed in to the 40 at 38. The transition from cover versions and leather trousers to bigger budgets and Top Of The Pops was now complete.

"I find it weird thinking about From Eden and about how from that have been spawned two top 40 acts. Miles came over to my mum's house the other day. There he was having tea with us, as we've done many times before, and it just seems odd how much has changed, but for us nothing seems different. Once upon a time it would have been impossible to imagine bands like us and The Wonder Stuff on Top Of The Pops - and there it is, happening."

COMPETITIONS

HOW TO ENTER

BRUM BEAT COMPETITIONS are free and easy to enter. Simply send your answer (preferably on a postcard) stating clearly which competition(s) you are going for, include your name and address, plus daytime and/or evening phone number (if possible) to: **BRUM BEAT COMPETITIONS, PO BOX 944, EDGBASTON, BIRMINGHAM B16 8UT**

RATTLE AND HUM FROM U2

★ FROM THE CINEMA to your TV in alarming haste comes THE rock 'n' roll movie of all time. CIC Video have U2's highly praised feature film in the stores from March 20th at £11.99 and *Brum Beat* has three to give away. The video runs for a full 95 minutes and features 9 songs not on the soundtrack album.

Already a record sales figure is guaranteed with 200,000 copies being delivered to the stores in the initial ship out. To win a VHS copy answer the questions and the first three correct entries drawn win one copy each.

1. Which blues guitar legend appears with U2 in Rattle and Hum?
2. Who recorded the original of 'All Along The Watchtower'?
3. What is the real name of guitarist The Edge?

CROCODILE DUNDEE II



★ YES, Mad Michael J. 'Crocodile' Dundee is back on the nation's TV screens courtesy of CIC Video.

However, three lucky *Brum Beat* readers won't have to join the queues at their local video library because we have exactly that number of VHS copies to be won. Crocodile Dundee II is a rarity - a comedy sequel as funny as the original. Writer, producer, stuntman and lager drinker Paul Hogan once again excels as Dundee and many of the stars of the first round once more lend their support(!).

Today called it 'Fast, furious and funny' so answer the questions and you can find out why if you happen to be one of the first three correct entries drawn from the billycan.

1. Which lager is Paul Hogan associated with?
2. What is the indigenous population of Australia called?

BILOXI BLUES VIDEO

★ COURTESY of CIC Video you can win one of three copies of what *The Sun* called "A brilliant barrack room comedy"!

This highly successful movie stars Matthew Broderick in a Neil Simon script. Broderick is well known for 'War Games' and 'Ferris Bueller's Day Off' and Simon for a whole host of hits including 'The Odd Couple' and 'The Goodbye Girl'. This combination produces one of the year's best video releases, a must for renting!

You can win one VHS copy by answering this question:

In which state of the USA is Biloxi?

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SCREEN GEMS

JUST OUT is the **Triangle Cinema's** programme guide to March and April and it's packed with interest for fans of the silver screen. Apart from major new runs of movies like Derek Jarman's 'War Requiem' and Alan Rudolph's 'The Moderns' (starring Keith Carradine), the latest season throws up a whole bunch of entertaining blockbusters in the form of matinees and late nights. Heading the onslaught is super-group U2's 'Rattle And Hum', followed by De Niro and Grodin in 'Midnight Run', fantasy thriller 'Dream Demon', the underrated Billy The Kid saga, 'Young Guns' with Emilio Estevez and, finally for March, Terry Gilliam's crazy satire, 'Brazil'. Other forthcoming goodies include 'Midnight Express', 'Blue Velvet', Dennis Hopper's 'Colors' and the classic 1969 'Easy Rider', which features Hopper again, this time as actor alongside Peter Fonda and Jack Nicholson. The late-show season closes with a wham-bam Eddie Murphy All-nighter which offers 'Raw', 'Coming To America', 'The Golden Child', 'Beverly Hills Cop' and 'Beverly Hills Cop II'. The Triangle Cinema has now been equipped with a new and improved Dolby Stereo sound system which "gives 35mm optical prints the capability to deliver the volume range and fidelity that has previously only been associated with the 70mm format", according to cinema co-ordinator, Peter Walsh.

Full details of all films at the Triangle, Gosta Green, Aston on 021-359 3979.

FINE YOUNG CANNIBAL, Roland Gift's appearance in the film 'Scandal' seems to have caused a little friction in the album chart topping trio! 'Scandal' is the story of the John Profumo/Christine Keeler affair that is said to have launched the swinging sixties. Gift plays the part of Johnnie Edgecombe, the man whose liaison with Keeler exposes the scandal of the film's title. It was Gift's on-screen relation-

ship that caused Cannibals cohorts David Steele and Andy Cox to remark: "He's in bed with Joanne Whalley (Keeler) while we're stuck in a studio with Pop Will Eat Itself!!"

UP AND COMING from **Hendring Video** are two David Carradine tapes focussing on oriental fitness programmes Kung Fu and Tai Chi. Musically, Hendring add to their 'at Ronnie Scott's' series with concert tapes of Roy Ayers and Taj Mahal.

MEANWHILE, Warner **Brothers** get 'Beetlejuice' into the video libraries pretty smartish whilst **CIC Video** are about to add to their shelves with 'She's Having A Baby' and Robert Redford's 'Milagro Beanfield War'.

CHOICE viewing in the **Midlands Arts Centre** cinema includes 'Salaam Bombay', a David Cronenberg season including 'Dead Ringers', 'The Fly', 'Videodrome' and 'Scanners' and a chance to catch the uncut version of James Dean's 'Giant'. Phone the MAC on 021-440 3838 for full details of dates and times as they get a little involved!

AT THE LIGHTHOUSE in Wolverhampton it's a little simpler (all shows are at 7.30 p.m.) and their programme over the next few weeks includes 'Drowning By Numbers', 'Business As Usual', 'Consuming Passions', 'Stormy Monday' and 'Mapantsula'. Contact the Lighthouse keeper on (0902) 312032.

reviews

CLIFF RICHARD

Private Collection, 1979-1988 (PMI) (E)

I can hear it now, the guffaws and mock yawns from the holier and hipper than thous who see no place in *Brum Beat* for Cliff. And, I can understand it—I've been there too. However, all fawning over the "Peter Pan Of Pop" aspects apart, one thing is certain, Cliff has been incredibly shrewd, or lucky, in finding himself some very sympathetic situations in which to practice his art. The problem with this video is simple though, Cliff is not of the video age and in anything other than straight performance mode he looks uncomfortable.



HOT CHA! *Brum Beat* has managed to get it's hands on the picture that is changing hands around town for big money! None other than the delightful Lisa 'Sugar' Lee, this sultry dame is setting hearts a-flutter all over the place — and those legs are insured for a million dollars!

Copies of this smouldering portrait have been winging their way overseas, to bring comfort to our boys in the front line and 'Lisa' is adorning more than a few flying fortresses. Darryl D. Goldermeyer is rumoured to be offering the lady a three-picture deal and we've sworn not to tell which Hollywood movie star has been

seen escorting the scintillating Miss Lee around tinsel town?

And the stories that Ertme Armagun, the famous New York record producer, is trying to get the 'Sugar' Lee moniker on a contract just will not go away.

Lisa 'Sugar' Lee can be seen with King Pleasure and the Biscuit Boys at The Midlands Arts Centre on March 15th, when they headline 'A Night At The Cotton Club'. Their special guests are the eleven piece 'Harlem' who recreate the 1930's sound of the orchestras of Duke Ellington and Jimmie Lunceford. Tickets are now on sale at the MAC. A snip at £3/10/0d.

Even in those his desperation to come over as "liked" can wear a mite thin. Mind you the hi-fi soundtrack is good enough to warrant audio only use if the visuals prove too much!

For sure, Cliff Richard is THE exception to all of pop's rules. Sadly, 'Mistletoe and Wine' is exempt from all kind words!

Steve Morris

BOYS FROM THE BLACKSTUFF

(BBC Video) (15)

Two cassettes retailing at less than a tenner a-piece and with a total running time of nearly six hours may seem a bit of a tall order but bear with it.

Alan Bleasdale's classic series certainly warrants re-examination. The focus on the strain of unemployment may have shifted due to selfish preservation or the sense of impotence that permeates the essentially disenfranchised opposition these days, so a TV re-run is unlikely. And that kindly ignores the new political sensitivities at the Beeb.

The 'Boys' series is a funny, moving, humane slap in the reality; finely acted, observantly and sharply written, it remains a gem.

Bernard Hill's Yosser Hughes may be the folk hero but Michael Angelis' Chrissie is a full-blooded lump-in-the-throat of a character.

Watch these then listen to Costello's 'Tramp The Dirt Down'. That should sort you out.

Steve Morris

U2

Rattle And Hum (CIC Video)

Watching this tape makes it all too easy to rush, quill in hand, to the bottle marked 'superlatives'.

Reason is that U2 are of that rare persuasion, a mega star band that still cares about rock and roll (cue Bruce as the only other member of that club). U2 reaffirm faith in rock and roll as music of community, as music aware of its heritage. On the first point witness Bono's anger-fuelled, emotional 'Sunday Bloody Sunday' as performed on the day of the Enniskillen massacre; on the second the band's playing with both a Harlem Gospel Choir and B.B. King.

Rock 'n' roll movies rarely succeed in as much as the replay methods forcibly separate the audience from the atmosphere. That is also true here, though the passion of U2's performances effectively minimises the distance. One tip, where possible — connect your video sound to the hi-fi and crank it up high.

At £11.99, this has to be the video bargain of the year. If you have an inkling of rock 'n' roll in your soul it's compulsory.

Only a similarly successful Springsteen video could challenge its supremacy.

Steve Morris

THE SCORPIONS

To Russia With Love And Other Savage Amusements (PMI) (E)

Ah! so Perestroika actually means West Germany's Scorpions and red rockers Gorky Park sharing a Leningrad stage to blast through a good natured version of 'Long Tall Sally'. Mmm.

There is, I feel, a touch of the holiday photo album creeping into music vids. However, proof that you're division one seems to rest on the 'Russian tour movie'.

The Scorpions are the latest to make that move using footage from behind the rusting curtain to spice up a collection of promo clips and live performance bits that in all honesty could have been filmed anywhere (though that in itself speaks volumes).

Musically, the Scorpions are trad/hard rock with all the moves off to a Tee. There is, though, something less offensive about them than many. This release is hardly likely to win fans (though with no former knowledge of the band I was pleasantly surprised) but is more than guaranteed to thrill their (red) army of fans.

Steve Morris

BROADCAST NEWS

The early months of '89 seem to be the time when media personnel organise the recording of new programmes for the airwaves. It's a pity that all the programmes are located in the metropolis and therefore the good Doctor's readership are unable to take advantage of 'freebie' ticket offers — perhaps in the coming months Central Television will do something to redress the imbalance. Following on from Granada's 'Stand Up' (reported in last month's issue), London Weekend Television are filming a late night comedy programme called 'Absolutely', for Channel 4. The programme features Morwenna Banks and John Sparkes (remember his parka-coated character, Shadwell). Auntie BBC are countering the popular 'Whose Line Is It Anyway' format with a new offering called IMPRO, featuring Jim Sweeney, Steve Steen, Pete Wear, Mac McDonald, Steve Brown and Birmingham's John Dowie. It seems that this programme will follow the pattern of entertainment established on Sunday nights at Jongleurs in Battersea, with performers appearing to demonstrate their comic improvisational skills before an invited 'live' audience.

● On the non-visual airwaves, the continued series of Hey Radio (Radio 1-Friday 9pm) from The Tramshed, Woolwich includes John Sparkes (again), The Panic Brothers, Arthur Smith and John Hegley (of the Popticians fame). Also, Radio 4 are recording a new improvised panel game called 'Heads For Tales', featuring Jeremy Hardy (Edinburgh Festival Perrier Award winner '88), Sandi Toksvig, Luke Sorba, David Nelson and Hattie Hayridge. It would appear that improvisational comedy is seen by the media buffs as the coming thing for '89.



● Finally, Lenny Henry has been performing a whole week's live show format at the Hackney Empire with television cameras in attendance so expect to see a Lenny 'live' comedy show later in the year.

Doctor Duck

print out

KEVIN WILSON'S GUIDE TO WHAT'S NEW IN PRINT

▶ With Red Nose 2 Day due on March 10th, it seems fitting that Penguin's contribution, **THE UTTERLY, UTTERLY AMUSING AND PRETTY DAMN DEFINITIVE COMIC RELIEF REVUE BOOK** (£4.99) should contain many of the sketches, songs and skits that have had the nation in stitches over the years. The idea is that purchasers of the said book can put on the ultimate revue in aid of the fund, thus ensuring that even more much needed money will be on its way to Africa in support of Oxfam and Save The Children. And just what calibre of material is available, I hear you ask? The Two Ronnies classic 'Mastermind', 'The Last Supper' by John Cleese (a show stopper at the Secret Policeman's Ball) songs such as Spitting Image's 'I Never Met A Nice South African' and Victoria Wood's 'Thinkin of You' plus, Alan Bennett's wonderful 'Take A Pew'. And, as they say, there's so much more.....

▶ One comedian sure to feature somewhere along the way in Comic Relief is Ben Elton, and Benny boy has developed a new career as a novelist thanks to his first book **STARK** (Sphere £3.50). Set in Australia, the story revolves around a Pom, ecologists of the extremely green variety, governments which purport to care about the state of the globe and a giant leisure centre. And don't forget the flatulent camel! As you'd expect, it's all very frantic, very witty and very astute. Elton at his very best.

▶ On the music side, Mick Mercer's **GOTHIC ROCK BLACK BOOK** (Omnibus £7.95) traces the history and development of that most pale-faced of movements. Starting with the premise that gothism was born with Siouxsie and the Banshees, Mick Mercer takes on a short historical perspective before homing in on the five main Goth bands of the 80's. Which are? In order of reverence: All About Eve, Fields of the Nephilim, Sisters of Mercy followed by the big two.... T Rex meets Zeppelin, i.e. The Cult and.... Les supremes Images gothiques, The Mission. And what of Goth in the 90's? Will Bible for Dogs be the next big thing? Or will the movement die a slow megadeath? Who really cares?

▶ Two new books for fans of the "what was actually said or what was reputedly said" syndrome, **BONO. IN HIS OWN WORDS** (Omnibus) by David Thompson and **MORRISSEY. IN HIS OWN WORDS** (Omnibus) by John Robertson. These two superstars of modern music have millions hanging on their every word so these collections of quotes on assorted subjects make for fascinating reading. Morrissey on Royalty, Politics and his heroes, Oscar Wilde, Sandie Shaw and James Dean is compulsive stuff; Bono on Religion is dynamite! Two neatly packaged and controversial additions to any rock library.

▶ Finally, **CHIAROSCURO** (Paper Tiger £7.95), the latest offering from Tim White, a contemporary artist best known for his design on the jacket cover of Clive Barker's best selling book 'Weaveworld' as well as a host of other commissions to adorn the work of such writers as H.P. Lovecraft, Roger Zelazny and Isaac Asimov. Tim White is simply an art technician, a man with an imagination as vast as the universe that he beholds in his work. Sci-fi writing needs visionaries and in Tim White it has one of the great exponents.

▶ P.S. **WAITING TO BE FAMOUS** is the latest collection of poems from eccentric Brum lyricist Rodney P. Personal—piratical, pretigious, parodies. What does the 'P' stand for? He is always worth a look at, so for £2.50, he could be yours. From Virgin, Ikon Gallery, Vinyl Dreams, Athena and The Mine amongst other places.

Trail Blazers

Dear Brum Beat,

After sending our guitarist neurotic with worry with your reference to 'The Castle' by Love, (*Brum Beat*, February) he rushed out and purchased said LP. After listening to the track in question he demands that you refund the £4.99 he spent (find receipt enclosed).

The 4 track tape 'Graveyards and Inches'

POST HASTE

(which is a reference to the numeracy of death) is now available to the masses for £1.50 and includes a lyric sheet (write to 193 Severne Road, Birmingham B27 7HP.)

We're soon to hit the trail at the Hype Club, Kentish Town on March 9th, Tamworth Arts Centre on March 12th and Dudley JB's on March 14th.

Yours jokingly,

The Hallelujah Trail.

Ear Ache

Dear Brum Beat,

Why is it that when I go to a concert these days the sound is so awful? It seems that no matter how much equipment they have, they never get it clear.

I went to see both The Waterboys and Big Country at the Hummingbird recently and on both occasions the sound was overpoweringly boomy and, in the case of Big Country, horribly loud. I don't want rock music to be quiet, and I'm not old, but I do want to keep my hearing. Waking up with buzzing ears can't be good can it?

Yours,
David Parker
Moseley.

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TENNENT'S JAZZ TALK

FLIGHT CREW

★ APPEARING at the Porsche Club in Bordesley on March 11th is a new fusion outfit, Flight. Led by bassman Paul Carmichael they line up as Phil Todd (saxes), Peter Lemer (keyboards), Paul Dunn (guitar) and Ralph Falmins (drums).

Whilst undoubtedly having a jazz flavour Flight seamlessly incorporate latin and world rhythms into their unique blend.

The gig is promoted by Hilary Ashe-Roy who has, we hear, got some big news being kept under his hat! Could it be a major deal for a new line-up playing a new brand of world music, we ask?



● JUST ALICE'S GREG HEATH

JUST ALICE

★ JUST ALICE, the quartet formed by the musicians in the pit band of the Birmingham Rep's winter production of Alice In Wonderland, has been raising eyebrows with their recent string of dates around town.

Led from the keyboards by Australian Warren Wells, a veteran of the Bouncing Czechs, the group's tenor and soprano is provided by Greg Heath, a New Zealander who has served time with Paz, Breeze and Coup D'Etat.

Bass responsibilities are in the more than capable fingers of Fionn O'Lochlann, eighteen year old nephew of Jazz News editor, Dara. Drummer Paul Kodish is a bare two years older.

Our spies, who caught Just Alice at their end of Feb gig at the Midlands Arts Centre, came back raving with special praise for Heath and O'Lochlann.

Just Alice are heading to London for a string of dates in April.

CENTRAL FEVER

★ SPRING FEVER comes to Birmingham from March 14-20 when Jazz Central put on a week of jazz and international music at venues around the City.

Highlights will include the European Jazz Ensemble at the Cannonball, Will Gaines with Andy Hamilton at Gilligan's, Stan Tracey's Orchestra at the Adrian Boult Hall and Nana Vasconcelos at the MAC. Other names making an early visit to play in Brum include the Jazz Warriors, Sammy Rimmington and Don Rendell.

BLACK TIE AWARDS

— JEWEL IN BRUM'S JAZZ CROWN

★ THE VOTES have all been counted (over ten thousand voting forms were sent out) from all over the country and the UK's top jazz musicians are brushing off their best tuxedos ready for the trip to Brum on the night of Monday March 13th hoping to receive the coveted Brummie, the jazz world's equivalent to the Oscars, at the 1989 Tennent's British Jazz Awards.

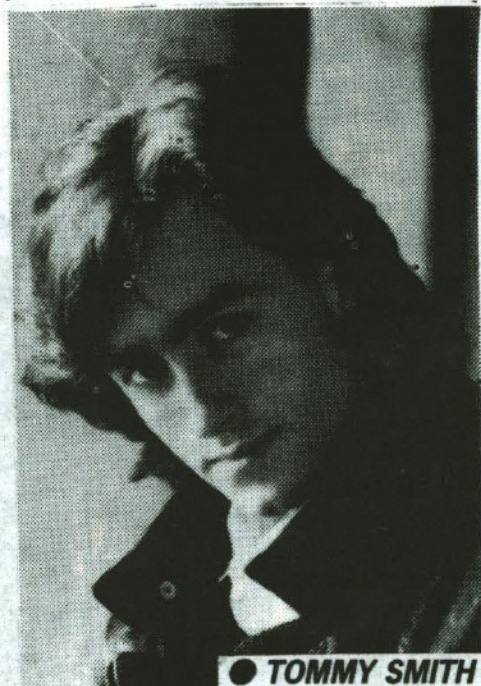
With the introduction this year of a new category, that of Rising Star, there has been much speculation from the London record industry, many of whom have Britain's hot young jazz bloods under contract.

EXPOSURE

To qualify for the Rising Star award, the player has to be under twenty five as on 1st Jan 1989. Nominated are four players all in their early years. First out of the gate is teenage trumpeter Gerard Presencer who is adding notches to his belt with the Clark Tracey Quartet. Pianist Jason Rebello, who has made a tremendous impact on the jazz scene in recent months, is up against a pair of tenor titans of varying reputation. Dave O'Higgins is making waves via his group Roadside Picnic who have their album released on RCA's new Novus label, while Tommy Smith, subject of much media exposure in recent times, has joined the revered Blue Note label for a debut long-player 'Step By Step' produced by Gary Burton (see Recorded Delivery). The vibist has given the young Scot much valuable experience in his group and a lot of smart money is riding on Smith to win.

JAM SESSION

The host for the Tennent's British Jazz Awards 1989 is the unflappable Benny Green, tickets for the dinner are a mere twenty quid each, dress is tux or lounge suit and the event is crowned with a live jam session from the Awards winners. As recipients in previous years have included Humphrey Lyttelton,



● TOMMY SMITH

trumpet; Roy Williams, trombone and Dick Morrissey, tenor sax, the night is guaranteed a swinging conclusion.

● Tickets are available from the Grand Hotel, Colmore Row, and The Ticket Shop, City Arcade.

...Album Hit For Guitar Nominee

★ MARTIN TAYLOR, winner of British Jazz Awards for best guitarist in both '87 and '88 has taken a giant leap onto the international stage with his current album 'Sarabanda' shooting to the number one slot in the American jazz and contemporary music chart.

Martin is again a nominee for a 'Brummie', as the British Jazz Award is fondly known, and will be present at the Tennent's sponsored awards presentation at Birmingham's Grand Hotel on Monday March 13th.



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RECORDED
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TOMMY SMITH

Step By Step
(Blue Note BLT 1001)

Any of you who caught either of the screenings of the BBC documentary of Tommy's progress through Berklee college and beyond will be familiar with most of this material — with different sidemen and instrumentation. Gary Burton leaves aside his vibes, instead contributing to his ex-students' L.P. as producer. Smith and Burton have a relationship which goes back over four years, from Tommy playing in Burton's touring band, following Chick Corea's recommendation.

For me, the documentary was bland in the extreme, so this L.P. came as a pleasant surprise. The opening bars, with Eddie Gomez' striking bass melody, met by Jack DeJohnette exuding his usual masterful sensitivity, sets the tone for the quality of rhythm throughout. Tommy plays here in a style somewhere between the stark northerness of Garbarek and occasional hints of recent Wayne Shorter.

The first track, Smith's own 'Ally The Wallygator' is an improvement on earlier renditions, presumably because of personnel. Even stronger though is the title track which follows, in which strength of playing and composition reflect the extent of this young man's talent.

In 'Ghosts', Mitch Forman holds his own with a lingering piano solo which made me regret his use of electronic keyboards on other tracks. Side two opens with John Schofield in 'Pillow Talk' switching between matching note for note Tommy's playing, to soloing, slotting in rhythm and creating a wall of sound with DeJohnette for the tenor licks to rasp over. This is the best I've heard Schofield in years.

The hypnotic repetition of Forman's playing on 'Time Piece', given crescendo by DeJohnette's slowly extended use of his kit, held me. The weaving, drawn-out saxophone part laid over this is the most articulate of the album. Not many young British players have the opportunity to record with a group of this calibre, but Blue Note International show confidence in releasing this example of Smith's maturity that belies his years. An excellent debut.

Mark Harrington

VARIOUS ARTISTS

Reptile House Vol 1
(Reptile Records)

The ten bands included here each paid one hundred and seventy five quid for a day in the Reptile House Studio with a place on this LP guaranteed. On top they get fifty free copies, no loss of copyright and publicity (the sleeve carries all the contract numbers).

Certainly good value, especially as the resultant vinyl doesn't sound like a cheapo production. Recording, cutting and pressing being well up to scratch (?!). Musically it is obviously a mixed bag. DBA Daniel stand out as an underdisciplined Doobie Brothers; promising but in need of experience.

That aside, Reptile House satisfy that demand rather well and anything that helps promote local talent is worth five stars.

Steve Morris

THE JIMI HENDRIX EXPERIENCE

Radio One
(Castle Communications)

Hendrix was without doubt THE influential guitarist. It was he who grabbed the potential of the guitar/FX (though crude by today's standards)/amp set-up to create the rainbow of possibilities that is still being abused by all your modern heroes. Indeed, not until the advent of Stanley Jordan did anyone do anything to add to Hendrix's lexicon.

like Elvis' 'Hound Dog' and Beatle's 'Day Tripper' (with a Beatle on vocals, to boot) are captured.

I originally taped these onto a crude reel-to-reel machine as they appeared. At that time stereo was a novelty, having them now on CD is a gift.

One you should shower yourself with immediately.

Steve Morris

BURNING SPEAR

Live In Paris
(Greensleeves)

Some consider Winston Rodney to be the greatest living reggae star and if proof were needed that the case is indeed a strong one, 'Live In Paris' is it. As soon as 'Spear Burning' skanks out of the wil-



● REGGAE PHILHARMONIC ORCHESTRA

Catch 23 play with their normal vigour but the song is sadly lightweight. Men of the Match are the Europe-ish AOR act. Never Say Die whose 'All Of My Love' is satisfyingly complete. Elsewhere the bands demonstrate the malaise of the time, that lemming-like rush to the studio to demo. I understand the pressures that cause this but the results are getting depressing — half-worked ideas tarted up and served cold.

This mid-priced double album or single CD set shines with the spirit of the man. Back in the late 60's a live session for the fledgling Radio One meant live in the studio, not the sophisticated multi-track recreation of the album that passes as 'in session' nowadays (though the sound captured two decades back is excellent).

Consequently there is a loose-limbed spontaneity present that tingles. It also means non-Hendrix material

derness, the sound system throbs and pulses in a way that surrounds the senses and curls the toes. 'The Youth' is as anthemic as ever and 'Creation Rebel' as burning a track as Burning Spear have ever made, simply lay the ground for a double album delight, a truly regal reggae experience. If you're wondering what ever happened to hard reggae in the age of lovers rock and ska revival, Burning Spear is here!

Kevin Wilson

FAMILY

A Song For Me/Bandstand
(Both See For Miles)

1970's mega band Family are due a revival. In Roger Chapman they had a voice with a resonance that made Rod Stewart sound sweet and a lyrical ability that put Joe Cocker to shame. The boys in the band were mighty fine too, with John Whitney and John Wetton being guitarists of the highest order. Family songs were always individual in their subject and their slant; 'Burlesque' became an audience fave, a quirky, irksome salute to frivolity; 'Drowned In Wine' a jaunty affair that showcased Chapman's vocal prowess perfectly whilst letting the band rip it up and 'Song For Sinking Lovers', a ballad to out-ballad any other rock ballad, seductive, passionate yet gone in a moment. Like all good music, Family music is familiar yet winsome, a friend only in the sense of an acquaintance, a comfort and a joy. Forget Genesis, Supertramp and other 70's survivors, listen to Family.

Kevin Wilson

THE REGGAE PHILHARMONIC ORCHESTRA

(Mango)
From Steel Pulse to RPO, Birmingham's prodigal son Mykaell S. Riley has always been one to watch. Now, with a zillion musical ideas running wild, he has made the RPO the most innovative sound around today, combining reggae, jazz and classical idioms into a sound for the 90's. 'Minnie the Moocher' is not the best example; the rousing 'Sharpeville' takes that accolade, closely followed by the cool slide of 'Best Friend'. The RPO sound is unique, not the Black ELC (heaven forbid!) rather the more rhythmical gymnastics of the perfect 10 variety. The next album will be very interesting.

Kevin Wilson

BLISS THE POCKET OPERA

Tribal Dance
(Tape EP)
If this lot were, let's say Icelandic, they'd be revered like the Sugar Lumps, but they're from Walsall.

Vocalist Tina's Lene Lovich warblings and the band's all-encompassing, psychedelic meanderings create a sound that is unlikely to engender indifference. Like 'em or not you'll have to admit that BTPO are unique.

If they had the financial wherewithal to stage this music with the same imagination, they would, I'm sure, be breathtaking. As it stands, in sound alone, it's disturbingly different and has an alarming tendency to draw you into the band's liquid light imagination.

Steve Morris

VARIOUS ARTISTS

The Awards '89

(Telstar)

The soundtrack to the much talked about BPI/Brits award show.

It's a double album that focuses on nominees rather than simply on the winners.

It gives us yet another chance to contemplate the whole affair; Yazz apart, all nominees are on major labels, all nominees are happily AOR. So what is it about if not business at the expense of talent? That's not to automatically deny all of the music represented here, in fact used in the car it's more than 80% enjoyable. Only what it represents is in question here.

Would, for instance, a one hit act like Enya be up for Best International Female if she were on Chapter 22 instead of WEA?

Oh, and after the balls up on TV, it is ironic (to be kind) that there's a typesetting/proof-reading error on the album sleeve. See if you can find it!

Steve Morris

MONKEY MESSIAH

Gone Wishing +2

(Demo)

Brand new and breathtaking. You can add Monkey Messiah to the likes of the Primitives and Darling Buds immediately. Musically, they're not ploughing the same self-conscious sixties/new wave groove, rather choosing to use rhythms that'll have you up and moving without resorting to dismal disco moves. Lorraine's lead vocie is an expressively elastic device that may yet be a mite over enthusiastic but will with time show the Tracey's and Andrea's a thing or three.

This demo is so assuredly positive in all aspects that one can only offer congratulations in excess.

Steve Morris

DYLAN & THE DEAD

(CBS)

Only the truly faithful would have approached this with no reservations. Seems faith still



THE FILIPINOS

Doo-Wadda-Doo-Wop

(Swordfish)

Okay, Filipinos, before I'd even taken the record out of the packet I was enamoured. Christening the damn thing with a Captain Beetheartism marks you guys down as alright by me.

Acid test. Needle in the groove, track one side one, 'The Dictator'. Mysterions - like cheesy organ, sharp guitar, gravel vocal. No break

and it's 'Soul Brother.' Strangling bass guitar, same organ. Power rock 'n' roll, or Psychedelic? Wah wah pedal as a clue, perhaps? Liquid light-shows on sweaty leather? Is that the ghost of Van Vliet's saxophone? And this is only halfway through side one. Like most of Birmingham's best, The Filipino's are rooted in sixties west coast americana. Not the jingle/jangle folk-derived lot, though - rather the R&B-derived MC5, Seeds, Roky Erickson ballroom bands.

SPECIAL!

'Doo-Wadda-Doo-Wop' is a swirling, metallic mist of pounding dance music, the amphetamine rush of those far off days, not the herbal dream. I'd almost forgotten that it was possible to press such vitality into plastic.

Steve Morris

holds up under the circumstances. Recorded live in July 87 it finds Dylan in better form than might have been expected from other recent outings with the Dead providing a sympathetic and relaxed back-up. Not everything holds together, 'Slow Train' and 'Gotta Serve

Somebody' are a bit routined and 'I Want You' has had better, more lustfully desparate days, but get to a rollalong version of 'Queen Jane Approximately', the burning 'All Along The Watchtower' and a resounding 'Knockin' On Heaven's Door' and you'll wish they'd taken the extra time to turn this into a double.

Mike Davies

CLANNAD

Atlantic Realm

(BBC Records)

S'funny how high tech folkers, Clannad, peak with soundtracks.

First was 'Harry's Game' and then the lushy textural 'Robin of Sherwood'.

Now 'Atlantic Realm' written for a TV natural history programme. The successful side is that the discipline of writing complements to moving images obviously stimulates them and that the textures contained here are wonderful.

The down side here is that this rather short set seems to contain only music necessary to the TV shows. None of the

pieces have been developed or completed as happened with 'Robin of Sherwood'. Approach with optimistic caution.

Steve Morris

JOE ELY

Milkshakes & Malts

(Sunstorm/Heartland)

Compiled by Omaha Rainbow's Peter O'Brien, 'Milkshakes and Malts' is a thirteen track assembly of Butch Hancock songs that Ely recorded between '77 and '81.

It was a mutually satisfactory arrangement. Ely's high profile at the time ensured a wider audience for Hancock's wonderful songs whilst the material gave Ely's performing and interpretative talents something to relish.

If you omitted to purchase Ely's original albums (like me, if you think I'm patronising, incidentally!) then this is a fine set to be going on with until MCA realise that budget price reissues are long overdue.

Call it country or call it rock it doesn't matter. Call it classic

and you'll be on target. Joe Ely is once again flavour of the month in the best quarters. Find out why with the original vintage.

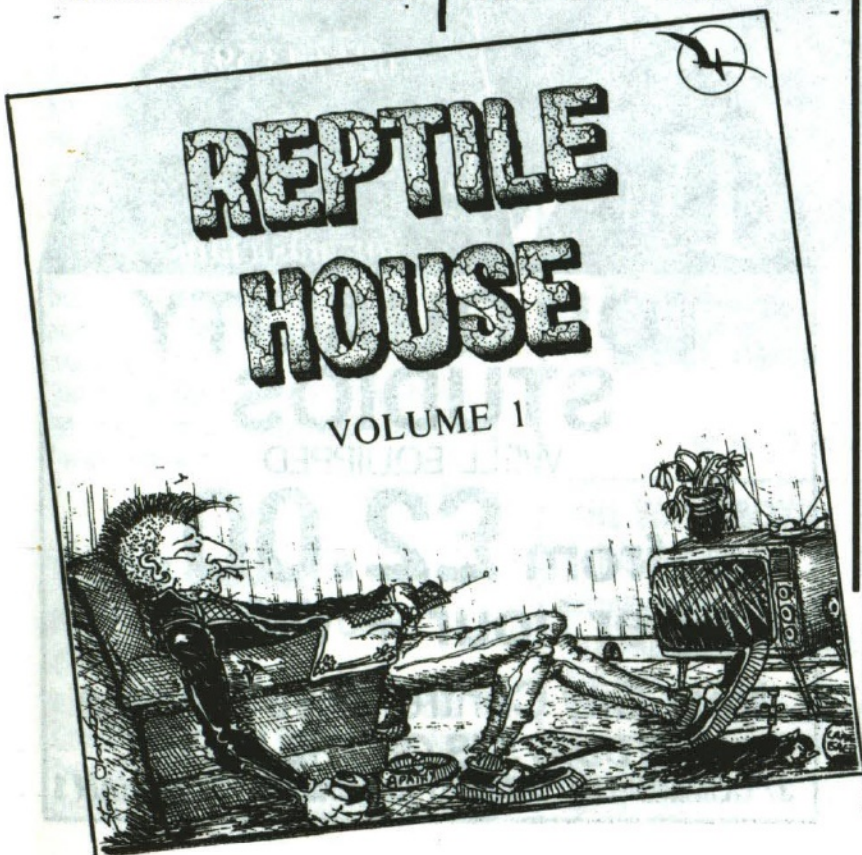
Steve Morris

SOULED AMERICAN

Fe
(Rough Trade)

The new age of American guitar bands cometh with a roots edge and Souled American are in the vanguard, not leaping on some trialing bandwagon. Simple songs, straight-laced production, heart on the sleeve and honest John vocals make this a breath of fresh air in a technocrat age. 'Magic Bullets', a folk 'n roll cut with cajun beat and 'She Broke My Heart', where country meets soul and harmony reigns, are two stunning tracks but the other nine will do too. Call me old-fashioned if you like, but I long for a renaissance of The Long Ryders and Green On Red and when I find a band that combines that energy with a lyrical awareness of REM, I swoon. Swoon on.

Kevin Wilson.



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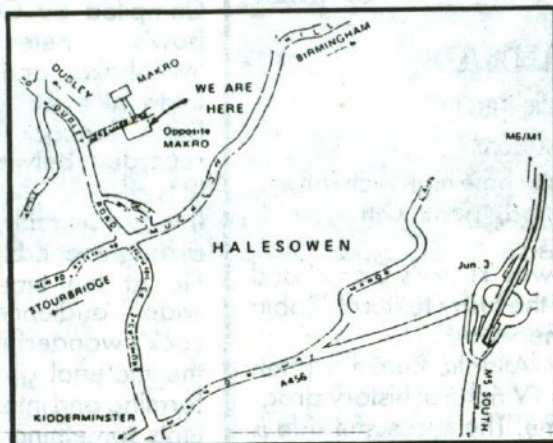
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LIVE REVIEWS

THE HUNTERS CLUB

EDWARD'S NO. 8

Birmingham

Smoke-laden air, black leather, moody characters sitting in corners in the half-light; the place was heavy with atmosphere even before the appearance of the band. A thrusting drumbeat heralds the arrival of The Hunters Club, looking lofty and ethereal; straight out of Alice In Wonderland, what with the Mad Hatters tea-party hats and the—er—somewhat extravagant names (Otis, Crash, Beast, Christian and Barbarian, to be precise).

The music they present is something of a paradox—the beat is heavy and gloom-laden (the kind of music you might dig graves to), yet it's also powerful, electric, making you want to leap up and down and run about: the best kind of rock music with compulsively repetitive guitar riffs working addictive magic, binding the audience in a mesmeric spell. Plus the kind of doom-afflicted lyrics I love for their audacity and sheer over-the-topness ('Angel of Fortune, The Devil Inside, Desire and Hatred for Lucifer's Bride').

The excellent track from their single 'Give Me Your Soul' brings everyone alive, as it thrusts out its vibrant energy; and there are manic, sing-along numbers like 'Little Sister' which induce a frenzy of participation in the crowd. Not much experimentation in the way of chords, but this is an intrinsic part of the style, supported by considerable talent, especially from the rhythm section—lots of vitality there. Dynamic. And bloody loud! The whole added up to great fun all round, leaving me not only deaf but speechless.

Teresa Bassett

STEVE GIBBONS BAND

BREEDON BAR/BORDER CAFÉ

Birmingham

I went to see "Gibbo" last night—you know, Steve Gibbons and of course "his band" at the Breedon Bar—sorry—Border Café—you know—that old geezer you always see walking round town with all those wrinkles and grey hair and those funny scarves—you know—the bloke everyone claims to know.

Well, let me tell ya, he's Brill: his songs are amazing, his stage presentation is fascinating, the band are Ace, A1! Mind you, that wet they put on first bored the tits offa me—he dain't even smile. Some sorta Donovan or sumfin? Where was I? Oh yea, I just can't believe he ain't made it, I mean Mega, Rolls Royce, everything!—instead of knackerin' his guts out for a few bob or so for jerks like us with nothin' but swilling and humping on our minds, living in hope of another "brush past" in the packed room whilst he does his bit. I tell you he's at the top of his career not the bottom, but then them Londoners don't take no notice of us Brummies do they?

Stuck-up gits.

The two songs that stick in my mind are 'Mr Jones', and 'Speed Kills'—enthraling. I wish I knew him.

Jason Punter

TIC TOC CABARET

HERTFORD SPORTING CLUB

Coventry

Regular comperes at the Tic Toc are 'The Cheeky Chappies.' They use the familiar 'two hander' approach with impressive performance skills and cunning audience

manipulation. Only complaint, chappies, is that a twenty-five minute set makes too long an introduction.

Top of the bill and up from London for the night was John Hegley who turned in a masterful performance that demonstrated clearly why he is much more than a mandolin-playing, performance poet. He's an exponent of the throw-away acidic comment and his audience participation set, based on spectacles, went down well.

Birmingham's Frank Skinner showed that the capital hasn't got it all its own way. His polished throw-away, observation humour, taking in sneezing, driving tests and ex-girlfriends, revealed him as a real comic talent. It's only a matter of time before he's better known.

An open spot for floor performers hit paydirt with Janet Hughes. Though her material may not be spot on, she has the skills necessary to succeed as a stand-up comic.

Finally, a mention for John England who, under the pretext of demonstrating the egg into the pint of beer routine (?Ed.), produced a comical treatise on marxist theory as understood by a university porter.

The TIC TOC cabaret is well worth a visit. Try it.

Doctor Duck

Inside it was sauna time with the bar staff fighting a losing battle as the crowds around these oases of relief grew and grew.

The support act we can dismiss if only because any mention of their name may be misconstrued as publicity and I'd rather not.

So to the main event. The six man Waterboys hit the stage and amidst a frenzy of expectation launched into a spirited 'Fisherman's Blues.' Indeed much of the long set was from that album with the older material on show having absorbed its stout flavour.

The Waterboys are a Folk/Rock, Country 'n' Celtic goodtime band that obviously draws on the traditions of Dylan and the less bombastic end of Springsteen. Indeed, given a loosening of rock marketing restraints, Mike Scott could reach their dizzy heights.

I suspect that those of us squashed into this venue have seen the Waterboys for the last time in such intimate surroundings; like it or not the arenas are beckoning. Mike Scott may yet see the whole of the moon.

Steve Morris

THE TATTOOD LOVE BOYS

EDWARD'S NO. 8

Birmingham

Oh baby, dir-ty! The Tattood Love Boys ain't exactly musical messiahs but they sure know how to get the bodies rockin'.

Skulking on stage, they grinned and hollered and launched into a tirade of teasin', sleazin', grubby sexuality. The Boys leave little to the imagination; their lyrics still less... "She's breathin' heavy in your ear



● WATERBOY, MIKE SCOTT (Illustration: DANE BRADSHAW)

THE WATERBOYS

HUMMINGBIRD

Birmingham

No doubt about it, this was the first 'gig of the year'.

Over one hour before the doors opened there were substantial crowds milling about, swelled by an army of touts asking twenty quid a ticket.

and she's got that female smell", a song called 'Sticky Stuff', with the same sort of ideas following in 'Stale Lipstick' ("on your backbone")! Nuff said... Best of the night though were 'Read My Lips' and the tantalizingly guttural 'Sweet Little Ragamuffin'. Technically, their live performance is a far cry from the perfected vinyl version, though it is (for a change!) instrumentally rather than vocally weaker. Token slowie

'Ride Lonesome' illustrated this wonderfully with a few bloodcurdling guitar gaffes. But having said that, they'll learn! They've got style and clout live and the punters love 'em—so much so that by the end of the gig half the audience were up onstage wailing along with them!

To a point they're comparable with the Dogs D'Amour—raw, seedy and corrupt! 'Cept The Tattood Love Boys do it with an ease and cheeky charm the Dogs'll never have; and besides, vocalist Garry has a head of locks that Tyla would take half a century to grow...

Loud, proud and disgusting, it's a sin to miss 'em. This is the year of the Love Boy!

Laura Manison

JANE'S ADDICTION

BURBERRIES

Birmingham

Jane's Addiction have, over the last few months, been much praised, much maligned but above all much hyped. Love 'em or hate 'em but you just could not ignore 'em. Not that I didn't try... Their debut album 'Nothing's Shocking' did absolutely nothing for me. It was therefore with great difficulty that I anticipated the gig with 'an open mind'—a situation worsened on arrival when someone's pint, er, 'fell' on my head...

What I saw, however, at this heaving to capacity Burberries evening totally transfixed me and gave 'Nothing's Shocking' animation and character.

Weird and wonderful, the awesome four-some swept on stage fronted by gruesome and red dreadlocked Perry Farrell, spindly and horrible and totally fascinating. Then, in a sudden flurry of movement, they whined and wheedled through their bizarre yet beguiling parody of music.

Oddly titled tracks 'Ted, Just Admit It' or 'Standing In The Shower, Thinking' are paralleled by equally offbeat lyrics—"Me and my girlfriend don't wear no shoes/her nose is painted pepper sunlight..." and instrumental methods—one encore consisted of the band beating the drumcase (yes—case!).

Jane's Addiction are the best musical gimmick to happen in years, certainly the most original.

Laura Manison

Searching For a Star

★ **DAVE MASSEY** of *Chrysalis Music* is looking for songs that make his spine tingle. The publishing company who already have *Simon Climie, Wet Wet Wet, The Waterboys* and *Sinead O'Conner* under contract are on the lookout for new talent.

Most bands tend to go straight to the record company A&R man forgetting that publishing can be both important and lucrative. Dave points out that *Chrysalis Music* can help financially and with demos, they have their own 16 track studio. They can also put aspirants in touch with press and broadcast media and there is even the possibility of indie singles being financed.

So, if you've got songs that give people the chills for the right reasons...

Dave Massey can be contacted at *Chrysalis Music, 12 Stratford Place, London W1N 9AF* or called on 01-408 2355.



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- 13 The Speed Kings
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