

BRUM BEAT

THE MIDLANDS ENTERTAINMENT MONTHLY

NUMBER 124

APRIL 1991

ocean scene colour in depth

centre pages



*deep purple
smoke without fire?*

PLUS

NEWS



REVIEWS



COMPETITIONS

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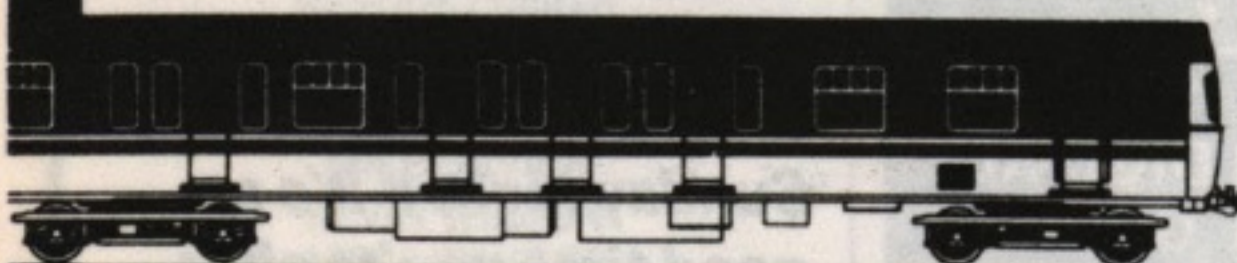
PICK OF THE APRIL DATES

- 4** **JOHN DENSMORE** Virgin Megastore, Birmingham. The drummer of the legendary Doors in store at 1pm to sign copies of his revealing autobiography, 'Riders On The Storm'. * Win an autographed copy. See Competitions.
- 6** **ROD STEWART** NEC, Birmingham. The current abuse of a once awesome voice is a tragedy. Gig of the month for tartan scarf wavers only.
- 7** **TOM JONES** NEC, Birmingham. For years all he's needed has been a kick in the tight leather pants to help get his music together. Van Morrison has, at last, administered it on record but will he, sadly, remain a singing (clothed) Chippendale in concert?
- 14** **POWER OF DREAMS** Goldwyns, Birmingham. Surprisingly still only contenders, the potent power poppers should find their luck changing with new single, 'Stay' and gigs like this.
- 17** **TOM PACHECO** Breedon Bar, Cotteridge, Birmingham. Dublin based, American singer/songwriter of genuine class, returns for a third bout within twelve months. Forget the hype heaped on others, Pacheco delivers the real McCoy. AW
- 18** **RITA MacNEIL** Symphony Hall, Birmingham. The multi platinum album winning Canadian singer writer is described by Mike Davies as having a voice that combines 'the best of Nana Mouskouri, Judy Collins, Jennifer Rush and Janis Joplin'. If that's not reason enough to book now....
- 19** **IAIN MATTHEWS / AL STEWART** Civic Hall, Wolverhampton. Timewarps and flashbacks as the venue becomes a late sixties student union for the night. Once upon a time folk used to really rock. Ah, the memories. AW
- 22** **AC/DC** NEC, Birmingham. Throat shredding vocals and rifferama in school uniform. Also rockin' the Arena on 23/24.
- 24** **GREEN ON RED** Goldwyns, Birmingham. Loose limbed country inflected barroom songs with scorching guitar from Chuck, Dan and the gang. A must.
- 26** **THE TROGGS** Gainsboro' Hotel, Kidderminster. Legendary rockers and punk influencers. The band who taught the world how to do the 'Wild Thing'.



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SHORTS

● **GERRY AND THE PACEMAKERS**, the 60s Merseybeat legends, well they were the first group ever to score three number ones with their first three singles, play Harpers Discotheque, Walsall Wood on Tuesday April 16th. Gerry plays the nostalgia card for all its worth these days but the Carl Perkins covers in the set prove that he still has a rock'n'roll heart.

● **HI-FI** smitten jazz fans should check out BBC Records' Century Masters series. Originally recorded direct to disc the set has been made available on CD for the first time following the acquisition of first class analogue copy tapes. Thus premier class music joins demonstration

class sound for a jazz treat. Featured albums are Woody Herman - 'Road Father'; Flip Philips/Woody Herman - 'Together Flip and Woody'; Phil Woods Quintet - 'Song For Sisyphus'; Buddy Rich - 'Class Of '78'; Les Brown - '...and His Band Of Renown'; Woody Herman - 'Chick, Donald, Walter and Woodrow'; Buddy Rich/Mel Torme - 'Together Again-For The First Time' and Benny Goodman - 'The King'.

● **ALMOST BLUE**, the five piece funkrock'n'soul band take their foot tappin' danceability to The Breedon Bar, B'ham (April 16) and The Brewery Tap, Worcester (19).



ROOSTERVELT

● **ROOSTERVELT**, the West Coast of Wolverhampton band who have fused together strands of The Byrds, Neil Young and other US outfits, carry their guitars across the region this month, calling at Dudley JBs (April 2nd),

Wolverhampton, Lord Raglan (3), Coventry, Sir Colin Campbell (18), Stoke, Freetown Club (19), Cannock, Smackers (22), Balsall Heath, Coach and Horses (26) and West Bromwich, The Marksman (28). The band are to be heard 'In

Session' on Radio WM's John Tainton prog for the whole of week commencing April 1st. They'll be playing one song per night and chatting about their music on April 1st only.

● **BURNTWOOD'S GREAT DIVIDE** are currently awash with stout, a direct consequence of their sojourn in Dublin where they are currently on tour.

● **BANDIT**, the A&R newsletter that no deal hungry band should be without, is offering BRUM BEAT readers a special subscription deal this month. Instead of forking out 65 for one year's worth, you can have 'em for 32. That price is for payment by standing order; cheques and postal orders will cost 36. To find out why Bandit is so vital to your career planning, send for a trial copy, enclosing an sae, to Bandit, A&R Newsletter, 7 College Road, Newport, I.O.W., PO30 1HB.

● **PUSH** have abandoned the '...ing The Stuff' part of their name because it wouldn't fit onto a one inch badge! Brevity seems to have its benefits as the name cropped band recently walked off with a demo award in International Musician.

● **KOROVA MILKBAR** have a second Chapter 22 12" released on April 8. Called 'Head' it was recorded at the Workshop in Redditch. The last Korovas 45 was single of the week in MM and they have their fingers crossed that this time around a music paper will rate them too!

● **BIRMINGHAM'S REP CAFE BAR**, now overlooking the Centenary Square Piazza, tells us that it's the only place to be on a Sunday night if it's a good time you're after. Musically speaking! April's attractions include Cie (7), Bean Machine (14) and The Curtis Little Band (21).

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SADDLERS GET STUFFIED

THE WONDER STUFF are to headline a massive outdoor rock event at Walsall FC's Bescot Stadium on Saturday June 22nd. At the time of going to press details of the rest of the bill were unavailable, the only other detail emerging being that the event's compere is the one and only Vic Reeves. Tickets should be on sale from the usual outlets by the time you read this!

Stuffed Cow

The band release the first taster of their third album with new single 'Size Of A Cow'. A bounce along slice of sneer-pop, almost chirpy honky tonk boogie, a cynical pleasure ride of hooks and singalong bemoaning life in the fame lane that suddenly turns into 'Jailhouse Rock'. The album, being produced by Mick Glossop is due later this spring but we've had an advance preview of the three tracks originally reviewed in demo form last year. 'Mission Drive' gets a fuller treatment melodically with a gentle, understated intro featuring mandolin before launching into the gnashing guitars. 'Flying Five' opens on acoustic guitar and violin, features an intense vocal from Miles, wah wah guitar and builds to a devastating crescendo before its abrupt Vanilla Fudge dead stop. Finally there's the heavy rhythm, searchlight guitar sweeps and dark scowls of 'Donation', the angry attack at television evangelism, the



THE WONDER STUFF WAIT FOR THE KICK-OFF!

Photo by Mark Hadley

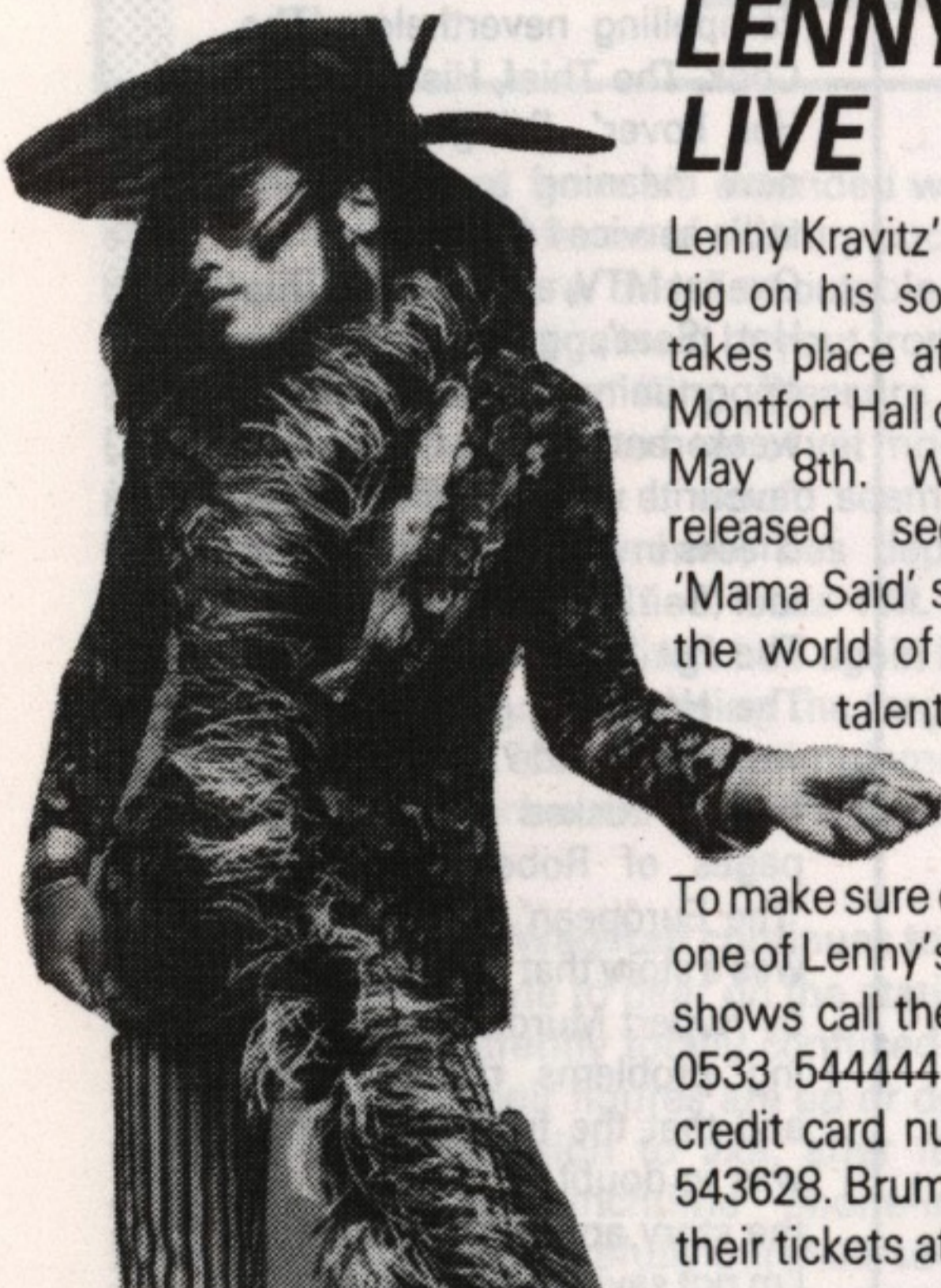
church and America. A bared teeth swirl of psychosis. Appropriately they end it with a quick burst of prepare ye the way of the Lord from Jesus Christ Superstar. The gods are coming.

MIKE DAVIES

LENNY LIVE

Lenny Kravitz' only Midlands gig on his soon come tour takes place at Leicester De Montfort Hall on Wednesday May 8th. With his April released second album, 'Mama Said' set to convince the world of his awesome talent attendance is compulsory.

To make sure of your place at one of Lenny's legendary live shows call the box office on 0533 544444 or quote you credit card number to 0533 543628. Brum locals can buy their tickets at The Odeon.



LENNY KRAVITZ

FRIENDLY HERMITS

Bridgnorth based Hermitage Productions are quietly establishing themselves as one of the region's leading forces in concert promotion. The company, run by Alan Clayton and Tony Perry, who also handle The Red Lemon Electric Blues Band, has gone from strength to strength in the last couple of years with the organisation playing a large part in the remarkable rehabilitation of The Civic Halls in Wolverhampton.

Hermitage have confirmed the following gigs for the spring season. At Wolverhampton Civic Hall; Joe

Longthorne (April 6), Al Stewart and Iain Matthews (19), Will Downing (May 7), Maze featuring Frankie Beverley (23) and Glen Campbell (June 20). At Hereford Leisure Centre; Joe Longthorne (April 5), Al Stewart and Iain Matthews (21), The Everly Brothers and Duane Eddy (May 7) and Jim Davidson (18).

With new dates being announced all the time just keep an eye on these pages.

GDANSK ESPAGNOL

Hard rockers, Gdansk have signed a lucrative deal with Spain's top indie label, Salamandra Discos.

An album, 'Blessed In Their Millions' and a single, 'Stand Up' are set for release at the beginning of this month with the band on stand-by for TV and promotional work in the sun!

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BRUM BEAT

THE MIDLANDS ENTERTAINMENT MONTHLY

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COMPETITIONS

JOHN DENSMORE 'RIDERS ON THE STORM'

★ John Densmore was uniquely placed to observe the phenomenon of The Doors. He was the band's drummer. A position that gave him intimate access to one of rock's most enduring icons, Jim Morrison.

His autobiography, 'Riders On The Storm' chronicles the band's career, his own life and times and simultaneously explores the impact and influence on him of the charismatic vocalist. An impact he is still coming to terms with. 'Riders On The Storm' is published by Bloomsbury and Brum Beat has five copies signed by Densmore to be won. The first five correct entries pulled after May 1st will win one copy each.

Name The Doors keyboards player and their guitarist.

I BOUGHT A VAMPIRE MOTORCYCLE

★ The tale of a motorcycle that runs on blood instead of petrol. The kind of machine that needs Group B in place of 95 octane! Filmed in and around Birmingham, the movie is a grizzly example of British B-movie crude black humour at its best.

Brum Beat has two prize packs, courtesy of Braveworld Video, containing a Dean Friedman soundtrack single (it's a low budget movie!) and a t-shirt featuring the movie's logo. The first two correct entries win those prizes whilst the thirteen runners up grab a copy of the 45 each. Closing date May 1st.

Michael Elphick features in Vampire Motorcycle, name the motorcycle riding character he made famous on TV.

MARC BOLAN AND T.REX

★ PMI's video release 'Born To Boogie' is an intoxicating ride on pop's big dipper with the boppin' elf at the controls. Marc Bolan caught live'n loud at Wembley in '72 stomping his way through the hits, 'Telegram Sam', 'Hot Love', 'Get It On' and 'Jeepster' in a style that is beyond words!

Brum Beat has five VHS Hi-Fi tapes of 'Born To Boogie - The Movie' to be won, the first five correct entries drawn after May 1st will win one copy each.

Name the T.Rex album on which 'Jeepster' originally appeared.

PRINCE GRAFFITI BRIDGE

★ 'Graffiti Bridge' is Prince's third movie and the one that according to Rolling Stone magazine, confirmed "Prince's rare stature as a pop Picasso"

As with 'Purple Rain', 'Graffiti Bridge' is set among the night-life of Minneapolis and features Prince with long term cohorts Morris Day, The Time and Jill Jones. Also cameoed are soul legends Mavis Staples and George Clinton.

The movie is coming direct to Warner Home Video release and will be in the stores at £9.99. Brum Beat has five copies of the VHS Hi-Fi tape to be won, the first five correct answers pulled after May 1st will win one copy each.

Name the Prince movie that came between 'Purple Rain' and 'Graffiti Bridge'.

HOW TO ENTER

★ Brum Beat competitions are free and easy to enter. Simply send your answer on a postcard stating clearly which competition it applies to (one postcard per competition please, if entering more than one several postcards can be put into one envelope to save on stamps). Please include your name and address and daytime and/or evening phone number (if possible).

Send to:- Brum Beat Competitions, Premier House, 43-48 New Street, Birmingham B2 4LJ.

SPACE JUNK

KEVIN WILSON

The only Satellite -
TV column in the
West Midlands ...

Remember ye voyeurs of Sat-TV that this column has long waxed lyrical on the subject of RTL Plus' peek a boo show 'Tutti Frutti' and people in their thousands now regularly tune in live (Fridays at 10.30pm) or get their friends to video it for them. Well, from mid March Tutti Frutti's mixture of striptease, pot luck, eurowhacky jokes and eurovision muzak gets the 3D treatment! The show's opening sequence and the risque striptease bits will be prefaced by a special symbol appearing in the corner of the screen. At this moment the viewer uses the unique 3D glasses provided by RTL Plus and, wonders behold!

Unlike the corny '50s system this new 3D, called Nuoptix, invented by Californian, Terry Beard doesn't affect the standard broadcast so viewers can watch the show without using the glasses and see no difference in picture quality. The makers say that Nuoptix is the most significant invention in TV technology since colour was introduced. Believe me, I've seen it in operation on Tutti Frutti and it is stunning! Where did I get the special glasses from? None of your bloody business.....but write to RTL Plus like I had to!

News on the line is that The Power Station (so well championed by yours truly last ish) has been dropped by BSkyB but that there is a move to save it independently. Watch this space. The Sky/BSB merger finally settles(?) down in April with 5 channels being offered via Astra and Marco Polo; Sky One, Sky Movies, The Movie Channel, The Sports Channel and Sky News. This means that Astra retains MTV and Eurosport as well as the WHSTV (still planning on subscription TV?) channels and other foreign stations (whoopee!). And what of Astra 1B, the latest satellite to go into orbit and offer Astra viewers

another 16 extra-terrestrial channels? Three have been picked off by German channels ARD, Premiere and Tele 5. At press time no other English speaking channels have been signed up (The Power Station perhaps shortly?) so, in typical German fashion i.e. all dub,dub,dub and more dubbing, can we expect more Norman Wisdom films ruined by the ridiculous rantings of an over zealous Wisdom voice over? Pray not!

Movie highlights in April include 'Erik The Viking' on Sky Movies, Python's Terry Jones directing this epic tale of Norseplay and tragic pillage starring John Cleese and Antony Sher. Also, 'Batman' receives a British TV premiere on Sunday April 7th (8pm). Jack Nicholson steals Michael Keaton's thunder and Kim Basinger out sexes the two put together in this gothic adaptation of DC's most popular character. Don't miss Clive Barker's frightening movie 'Hellraiser' either. It's a goodie!

By contrast, The Movie Channel offers Kenneth Branagh's epic 'Henry V', a film of sheer acting power and Peter Greenaway's very odd but compelling nevertheless, 'The Cook, The Thief, His Wife and Her Lover'. Brings a whole new meaning to the phrase table service I can tell you.

Over at MTV, a new show, 'The Hot Seat', gives stars the opportunity to be a VJ for a week and play their own favourite videos. MC Hammer checks in April 1st to 5th, Billy Idol (8 - 12), INXS (15 - 19), and The Pet Shop Boys (22 - 26). The Hot Seat goes out between 7pm and 7.30 GMT.

Finally, tucked away in the pages of Robert Maxwell's 'The European' in mid March was a story that BSkyB, owned by Rupert Murdoch, was having problems raising loans and that the future of BSkyB was in doubt. Where else did the story appear?.....nowhere. I'm not saying that Rupert isn't having problems...he is. But rather than throw stones, I suggest that Mr. Maxwell considers putting some of his vast fortune into what is the most important telecommunication innovation since the television itself was invented.

Watch my lips.....satellite TV is here to stay.

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WHAT'S NEW IN PRINT ● EDITED BY KEVIN WILSON

GEORGE MICHAEL Bruce Dessau (Pan 4.50)

The sleeve notes assert that the world expected GM to sink without trace when Wham! split in '86. Yer what? Any discerning dude with nous and an eye for a star could see that George Michael had the looks, the hips, the hype and the talent to be mega mega and, of course, he's all but made it.

As rockbiogs go, this is concise (should've been expansive), pedantic (read racey), downbeat (upbeat) and idolising (eulogising). Other than that it's very good. The token photos are monotonous but helpful, the discography is spartan but accurate, the biog bits are less than revealing but act like

worms on a fish hook. But once you've nibbled, the main course is a wafer thin mint. Still, there's always next year's updated version to keep an author who was once the pop columnist for The Listener in bucks for a few more months.

PS The Listener is a very important organ for modern music appreciation.

PPS So is War Cry.

Kevin Wilson

I'M STILL HERE Eartha Kitt (Pan 5.99)

Eartha Kitt is a legend in her own lunchtime, the kind of woman that can melt a man with one rapier like stare. She lulled Orson Welles into

saying that she was, "the most exciting woman in the world". But what would he know? As a singer, her snarling feline drone captivated millions and took 'Old Fashioned Girl' into the nation's charts in the 50s. Eartha Kitt became a big star. From then until now, she's remained a big star simply by having charisma, aura and style. Her singing is largely retro, her acting little short of cameo (hi there Catwoman), her stage presence rivetting. Here lies a book that she has written in a similar style. It is spellbinding, tragic and magical, abusive and responsive, fearful and full of hope.

Eartha Kitt is a legend, but she sometimes goes out to lunch.

Kevin Wilson

LORD HAW HAW

His Lordship returns from his extended winter vacation studying the flora and fauna of a luxury cocktail lounge in the Bahamas, to discover this disreputable magazine has been rescued in a management buyout from its imminent transformation into the King Pleasure Fanzine. His Lordship is also surprised to hear of yet more bizarre happenings at **Beacon Radio**. It would seem that **WABC's** head wrangler, **Bob Lawrence**, has departed for the shores of detrimental station **Buzz FM**. His Lordship understands that WABC ratings had again been less than triumphant and fed up with being the target of management scud attacks after merely implementing official strategy, Mr. Lawrence did the sensible thing and resigned.

Meanwhile **Saddam Wagstaff** continues to bring his curious management style to bear on the station's programming. DJs are apparently totally confused as to whether they should hope their figures are up or down in light of the Mad Wag's decision to axe, after four years, the extremely popular lunchtime phone-in hosted by **Stephen Rhodes**. In a carefully unrehearsed spontaneous outburst of emotion, a weeping Mr. Rhodes confessed himself "shocked, saddened and astounded" at the logic that concluded that the station's most successful and high profile programme should be dumped.

Speaking from his psychiatrist's office, Mr. Wagstaff explained he was taking the programme off to try something new. This was apparently a reference to a golden oldies show, an innovatory concept His Lordship understands has never before been heard on Beacon or ILR airwaves. Mr. Wagstaff said he felt that after four years it was time for a break. Many of the station's presenters are reported to feel the same way about Mr. Wagstaff. Meanwhile His Lordship must sympathise with **Alan Mullett**. Following recent pay cuts among Beacon serfs during this time of falling revenues, apparently there has been much grumbling with regard to the fact that the ever beaming Mr. Mullett continues to drive a rather fine and very expensive Jaguar instead of a battered Skoda, even though it has been carefully explained to them that the station would go bankrupt and burst into flames if he didn't.

His Lordship has long believed the workers should not attempt to understand the logic of management thinking as it is so obviously beyond them. Were Mr. Mullett to drive anything less, it might be assumed, totally incor-

rectly of course, that their station might be, as I believe the expression goes, strapped for cash. His Lordship suggests Mr. Mullett consider a BMW instead and show the ungrateful peasants who wears the brown trousers and signs the cheques.

His Lordship is at a loss to understand why colleagues at **Radio WM** have taken to referring to **Gordon Astley** as a Femi-nist His Lordship finds it difficult to believe this has anything to do with new **First Night** presenter **Femi** (replacement for **Samantha Meah** - spot the difference - the girl with children's presenter appeal).

His Lordship hears that someone at WM has found a good word to say for programme devouring **Pat De Whalley**. Unfortunately His Lordship can't use it in print. His Lordship would also be grateful if someone could explain why people have taken to referring to **BRMB** as **CAMP FM**. His Lordship receives late news from a breathless runner in reference to comments above on the Stephen Rhodes phone show that the programme has now been reinstated following massive publicity and a station on air vote which, to Mr. Wagstaff's surprise, was so much in favour they didn't need to fix it.

Toodle Pip!

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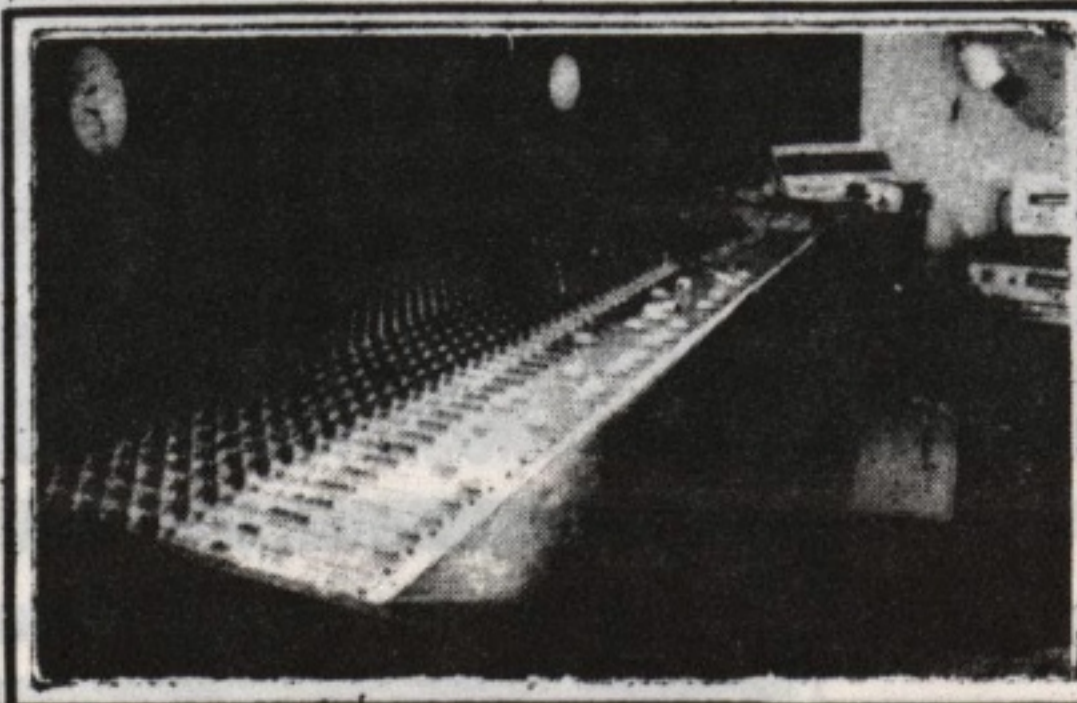
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SHORTS

● **THE MODERN JAZZ QUARTET** featuring the classic line up of **John Lewis (piano), Milt Jackson (vibes), Percy Heath (bass) and Connie Kay (drums)** play a rare **Birmingham gig in some splendour when they appear at the Symphony Hall on Friday, May 10. Tickets at 15 and 13 are on sale now.**

● **MONDO CARNE** are back with gigs and demos, the latter featuring an updated version of **The Hollies** hit, 'The Air That I Breathe' that screams 'hit'. Check for yourself at **Brierley Hill Labour Club (April 20), Tipton Sports Club (May 18) and Dudley Lab (June 23). The last time the Mondos played in Dudley they drew 450 punters!**

● **BLACK SABBATH** are currently getting their chops together in **Rich Bitch's rehearsal halls** after being offered alarming amounts of money to put 'an original line-up' on the road. For original read, **Tony Iommi, Geezer Butler, Cozy Powell and Ronnie James Dio.**

● **BANDS** who fancy following the legendary beat path to **Hamburg** should contact **Crunch Concerts** on (0902)344362 or Fax (0902)342792. Speak to **Julie Crane**, she has already despatched **Zoo Q and Rang A Tang. Who'll be next to 'mak schau'?**

AS MAD AS A....

Paul Rees gets an invite to the Tea Party

Situated down an anonymous entry in the For-dhouses area of Wolverhampton, Mad Hat Studios are celebrating ten years of recording music. Despite ill founded rumours of financial pressure the diary is full and the future promising.

IN THE BEGINNING...

The story began in 1980 when local musician Chris Sargent and engineer Mark Stuart set up a small PA hire business. They quickly moved on to converting a rehearsal space into a four track demo studio, which they christened Switch Music. Another Midlands musician, Dave Morton soon entered the fray at that time as engineer and in house music project.

During the next five years clients like Balaam And The Angel, The Mighty Lemon Drops and Magnum used Switch Studio. By 1988 the name had changed to Mad Hat and the company expanded to include studio, publishing and management interests. A 24 track facility was installed and with the greater range of equipment Mad Hat were able to record Marshall Law's debut album as well as demos and pre-production masters for the likes of Pop Will Eat Itself and Notorious.

In order to concentrate on his management activities Sargent moved to London in 1990 leaving the studio in the capable hands of Stuart and Morton. They have developed facilities to cut albums and CDs and added a distinctly modern dimension to the studios. Meanwhile Morton is still working on material and establishing a strong reputation on the live circuit, while Stuart does a range of freelance work including acting as Magnum's keyboard technician.

HAPPY EVER AFTER...

This year Mad Hat's homely surroundings will host, among others others, The Wild Flowers, Slade's Jim Lea and top selling Bhangra bands Azaad and Geet alongside a plethora of up and coming bands.

On May 24th the doors will be opened wide to clients old and new for a joint celebration of the studio's tenth and Mark Stuart's...er...thirtysomethingth birthdays. May they all live happily ever after.

* See SHORTS for news of Morton's album deal.



THE OTHER HOOKER

John Tobler meets the apprentice legend

Steve Hooker is a legend in certain circles. Not only in his own mind (and he's a chum of mine, by the way), but also in certain parts of Europe where they like their music raw and exciting, combining the energy and charisma of Johnny Thunders (and his unpredictability) with the rock and roll adrenalin of Keith Richards and the attack of Wilko Johnson. These are three of Hooker's heroes, and while he's not likely to replace Keef, he's matey with Wilko (they're both from the Southend delta) and he knows Thunders.

It may not actually help him to become one, but Steve Hooker looks like a rock star, and he's been playing and recording for well over a decade. These days he fronts the Steve Hooker Band, with a rhythm section of an ex-Feelgood and an ex-Wilko sideman, but he used to lead The Shakers and The Heat, who were quite well known in garage band circles. He's also the proprietor of Hound Dog Records, an indie label which has released albums by Wilko, The Groundhogs, The Balham Alligators and there's a great new one on the way - an unreleased album from the golden punk days of Eddie and The Hot Rods (with Graeme Douglas).

Previously, Hooker compiled a couple of garage band albums for Waterfront Records, and 'All Night Garage Service' (with The Cannibals, The Hot Rods, The Cobras, Wilko, Flaco Jimenez (!), Wreckless Eric and several Hooker bands) is about to come out on CD due to European demand.

Steve Hooker is steeped in the rock'n'roll tradition, but not like Shakin' Stevens.

Check him out - or he'll never get to rock'n'roll Heaven!

SHORTS

● **BRUM BEAT** would like to wish Bob and Ann Moore all the best following their recent departure from the Breedon Bar and Border Cafe. The pair will be warmly remembered for their dogged determination to focus the spotlight on music of an articulate and literate nature. They also gave Birmingham nights to cherish in the form of sweat happy parties with Rodney Cromwell and Joe Ely, among others, as well as introducing, and supporting, new talent such as Terry Clarke, Morton and Tom Pacheco.

Bob and Ann's future plans are still being formulated but should you run into an Englishman and his wife in the clubs of Austin Texas, chances are... Meanwhile the Breedon's new masters promise that the honky-tonk atmosphere and good music will continue as before, It's a promise we here at Brum Beat will keep 'em to!

● **MORTON**, the Wolverhampton based rock-folk singer has agreed a licencing deal with Irish label Round Tower for his debut album. It's not due until September-ish but will hopefully feature guests Danny Thompson and Helen O'Hara.

● **THE LIBERTY THIEVES** debut EP on Catapult Records should now, distribution willing, be in the shops.

● **TELFORD BASED** Tomorrows Joy, having been encouraged by BRMB's John Slater play Telford, Lion Street Centre (April 5), Birmingham, Hummingbird (16), Telford, The Duke (18) and Coventry, Hare and Hounds (19).

● **EMMA GIBBS LOVES** BADGES have a single, 12" style out on Utopia Records. Distribution is by Backs/Rough Trade.

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VINYLISED

Now linked to Sony via their Furtive label, **NED'S ATOMIC DUSTBIN** album debut with 'God Fodder', the sort of guitar slashing, youthful exuberance, anger and snotty hard pop of which picks of the year are made. The influence of older brothers The Wonder Stuff is readily apparent (especially on 'Throwing Things' and 'Capital Letters'), in melodies, lyrics (a lot to do with communication) and delivery but the Neds aren't slavish copyclones. From ramshackle, undisciplined noise they've developed clarity and focus to match the energy, and an identity to carry it through. There could be more variety, but as far as spiked effervescence goes this is an album bristling with power and confidence, not to mention great songs like 'Grey Cell Green', 'Cut Up' (despite marked echoes of X's 'The New World') and 'Until You Find Out'. Definitely a red litter day.

With Jeff Lynne having become a Wilbury and making lamentable solo albums, long-standing legal problems have been surmounted to enable the formation of **ELECTRIC LIGHT ORCHESTRA Part II** with Bev Bevan and among others (including ex-Climax man Pete Haycock) fellow former ELOers Mik Kaminski, Hugh McDowell, Kelly Groucutt and Louis Clark (curiously no one mentions many of them were also in the sank without trace earlier soundalike (d)Orkestra).

Signed to Telstar there's a self titled debut album which, it may surprise non-one to learn, sounds exactly how you'd expect an ELO album to sound, from string swamped classical pomp to lightweight FM rock. There's even an embarrassing 'we're back' opener, 'Hello'. ELO were always accused of ripping-off The Beatles. ELO II won't disappoint anyone. But they do have their own contribution to make. 'Heart of Hearts' opens with the 'Smoke On The Water' riff and proceeds to pretend it's Foreigner.

"Turner's voice pours like chocolate silk"

● After having a tongue-bashing last time I slagged her off, along comes **RUBY TURNER** with new album 'The Other Side' (Jive) though the good news is that much of it breaks through the bland zone that's afflicted recent releases. Womack & Womack are back on the co-writing/production side along with Chicago-ites Hula and Fingers (Undaworld) and while smooth there's more of an edge this time (especially with lyrics like 'Soldier' or 'Cash Is King'), some insidiously effective arrangements and strong musicianship. Turner's voice (in total command throughout) pours like chocolate silk over dreamy late-night sway-soul like the lengthy workout 'A Little Bit More' or the gorgeous 'Another One Night Stand' that puts the likes of both Diana Ross and Caron Wheeler to shame. My usual complaints still apply, tracks tend to be more grooves than songs and there's nothing that

M I K E DAVIES

shows her spine-tearing soul-diva qualities, but the likes of 'Merry Go Round', the catchy 'Secret Knight' and the darkly sensual potential hit 'Provoking (Love Stroking)' all serve to confirm this as her best in ages, a real quality collection that confirms her position as one of the world's premier soul voices. it's all rather sad. Unable to go forward **RANKING ROGER** has gone backwards, sold out and re-recorded old Beat hit 'Mirror In The Bathroom'. There's some waffle trying to justify it by saying it's 'perfect for today's club scene' but it and the forthcoming album of Two Tone/Ska singles re-recorded with the original singers, smells of both creative and financial desparation. One suspects it will solve neither. Although there's no news of the planned compilation of Chapter 22 acts (Those We Have Lost?), the label succeeds in producing two releases in a row by the same artist with the latest from **KOROVA MILK BAR**. Still elbowing their determined way through the dance swathe, the B sides (which weren't on the demo) are 'Coming Back' and 'Whistling Wisconsin' while the opening A side sample states firmly, "What is seen is not always what is real", then it's into a dirty buzzing guitar, a sleazy rhythm and a strobe-like pulse through a fish-eye lens of sound to get bodies spasming. A sweets from strangers feel, a background manic laugh and a hypnotic trance. Buy this and social workers will remove your children. It's called 'Head'. Give generously.

TAPE DECKED

Unless the change of address has confused the region's rock'n'roll minds, nobody seems to have recorded anything in recent weeks. Thankfully **KOROVA** added an extra track on the demo, 'What You Believe In', which opens with a

sample from (I think) 'Halloween III' and pulses along with a malevolent Goth like groove. Plans are to re-record for later release. **BORN BLIND**'s Andy Wills, however, been immersing himself in September 1972 for 'The Wonder Years (It Happened To You)', a ringing guitar psychodrone memory trip that includes a stream of consciousness 'rap' recalling Ronnie Radford, coal strikes, "getting stoned and getting drunk, paying fifteen quid for 'Spunk'". Nostalgic buggers.

THE HEROES are a Birmingham trio who damn themselves as a "mixture of light rock with underlying melodies and distinct vocal harmonies". Light indeed, underlying pretty deep and distinguished largely by their lack of personality and a vague sense of straining for the top notes. The guitar sounds like it's powered by water and the songs are thin and undistinguished. And a word of advice. Having a song with the line, 'I've Heard It All Before', is asking for trouble. Don't know anything about **THE CANDLE** other than they share management with Ruby Turner (which probably explains why it's too much effort to send us a tape, this came from 'other sources') and that they have a bright flickering flame. A leaning towards Hall & Oatesy white boy R & B soul, a touch of Deacon Blue (especially on 'Candles') and Sprout and a considerable degree of musical finesse characterise the demo. Good voice, good arrangements and good songs, of which major thumbs - up go to the plaintive acoustic 'Wings' and the potential big ballad m/f duet 'Ricochet'. Sneak preview of **OCEAN COLOUR SCENE** album demos suggests that we're talking debut Wonder Stuff (and where's their third ?) dimensions here. Very Pepperland. The trance-state they talk of is immaculately captured on 'Blue Deep Ocean' there's the floating (in the sky with diamonds) 'Is She Coming Home?' and the acid-clouds of 'Dreams' (the Alice track?), a stunning acoustic 'Flowers' (bugger the Lennon accusations, it's a gem) and a whispery countryfied disturbing ballad 'Justine'. Lewis Carroll, William Blake and John Lennon. Not a bad set of mates.



THE CANDLE

With the release of the 'Yesterday Today' EP, Ocean Colour Scene seem poised to translate the recent deluge of column inches into hard chart placings.

For those just discovering them, a brief and largely irrelevant history lesson traces them back to too fast too soon Solihull outfits The Fanatics (Damon Minchella, Oscar Harrison and Simon Fowler) and The Boys (Steve Craddock). The former elevated to best band in Birmingham status to accompanying music press sneers and an ill fated single on Chapter 22, few of which ever saw the inside of a record store.

The decision to knock both outfits on the head and combine talents was the best thing all parties did. And having learned lessons, OCS took it slowly keeping things under wraps, avoiding local exposure and letting the whispers grow rather than being drowned out in the roar.

Rehearsals pulled their musical identity together, gradually finding their way beyond revamps of old power pop Fanatics material in new shirts (although 'Another Girl's Name' is on the new EP and there are plans to include 'Justine', 'My Brother Sarah' and 'Third Shade Of Green' on the September scheduled album to be produced by Jimmy - Rolling Stones - Miller)

SWEET SNEERS AND POISON WORMS

Harrison and Minchella injected the dance aspects, Craddock the heart-igniting guitar and Fowler the sweet-sneer vocals and poison-worm lyrics. First fruits took the shape of the magnificent 'One Of Those Days'. Recorded to coincide with a tv appearance on First Night, the track eventually got pressed up as a single when the band knocked the tv on the head having learned they planned to film at The Dome. However that was in February and by the time the release date came round in June, they'd written a dozen more. And it made sense to release one of those, being more representative of ongoing developments.

The current state of play in this evolution is a musical mood that seeks to approximate a

trance-like state plus a less direct, more ironic approach to the lyrics.

Fowler: "They're less linear these days. I tend to visualise them like a film. The Fanatics were English kitchen sink drama, this is more Jean Luc Goddard. No, that's pretentious! What I am trying to do is get that surreal element that characterises dreams. People say we're psychedelic, but we're not. There's no LSD tracks here. But I do find the ideas are similar to Alice In Wonderland. I think LSD probably only ever unlocks things that are already within you. It releases not creates. Like dreams. It's all Jungian symbols and archetypes. I've always been interested in dream reality, in Freudian analysis and surrealism. I said that in an interview once. I think they would have preferred me to talk about lager and chips." Back in time a few months and the eventual debut single turned out to be 'Sway', a definite stab at the emergent indie-dance crossover scene.

"It fitted in without being a rip off," says Fowler. We had to establish ourselves with rules that had already been laid down but without going too far and losing our identity. We had plenty of other songs that weren't like 'Sway' so we were confident that if the dance scene carpet was pulled away we wouldn't be caught out"

MINOR SEX GOD

Immediately the band were catapulted into the media circus of superlative overkill and next big thing pronouncements. Suddenly they were pop images as well as people. How hard was it to reconcile the two?

Fowler: "It is difficult. We know what we are beyond being in a band and sometimes it's amusing to read what they say about us. Melody Maker called me a minor sex god! You just have to remember they're only writing about one facet of your personality, a small portion of what you are. And that in a very journalese manner. It's never very accurate. You also find yourself putting up smokescreens. The more interviews you do the more you churn out stock answers. So you

COLOUR MY

Mike Davies takes a walk



OCEAN COLOUR SC

have to stop yourself from getting bored!" Passing over the suggestion they may, heaven forbid, invent things or be deliberately controversial, given the repetitive nature of questions and answers, doesn't it ever seem to make what you're doing seem less important? Craddock: "It can do. Sometimes you just have to stop and reassess what you're doing, try to get away from things a bit and get back to what it's all really

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Would you buy a used Riff from these men?

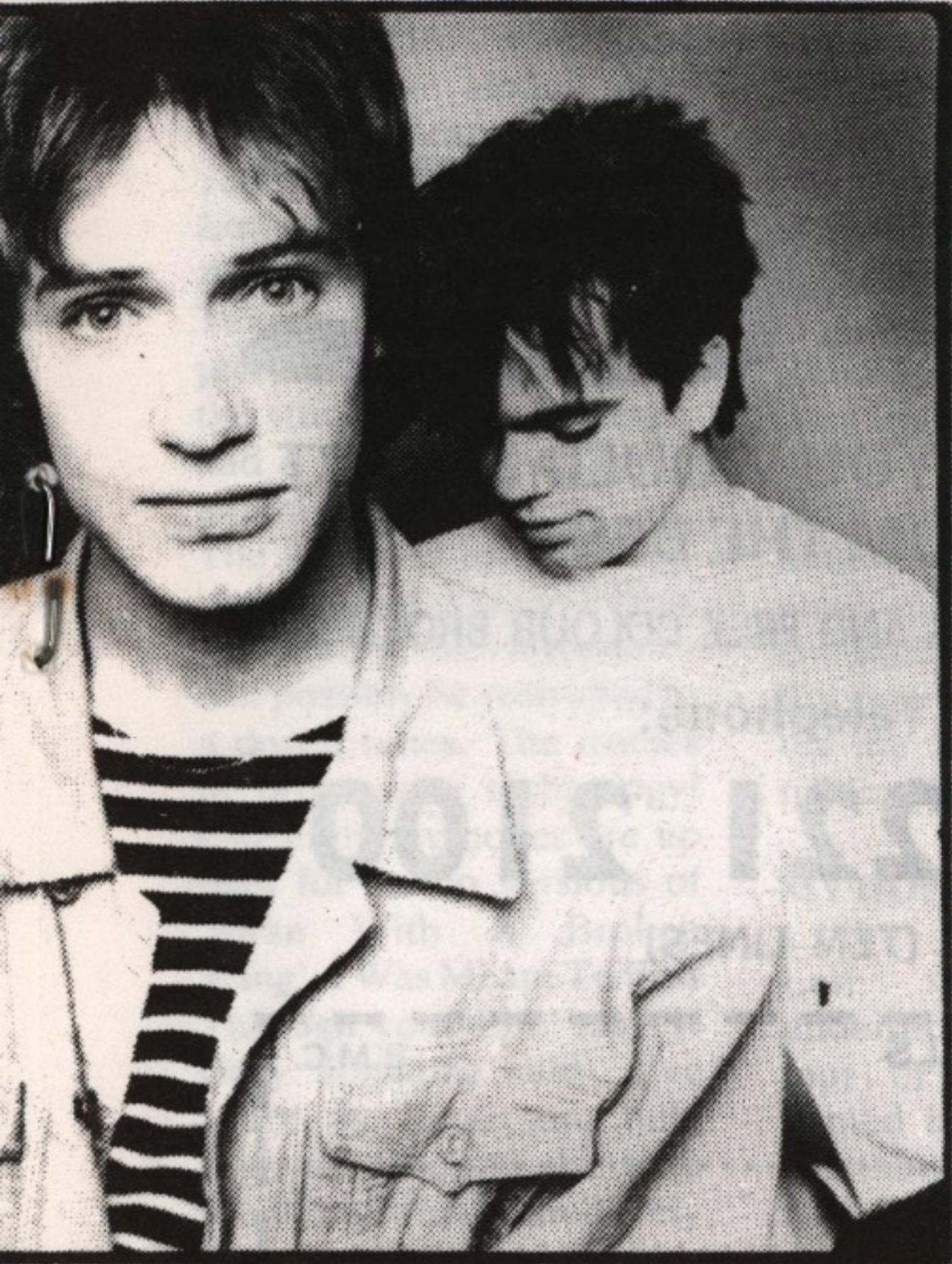
Crusty old codgers or a vibrant new force for the 90s. Joe Lynn Turner, Gillan's replacement in Deep Purple Mk.V tells Teresa Bassett that the band are fightin' it and rarin' to go.

How does it feel to step into the shoes of Ian Gillan and David Coverdale?

It's been very difficult. There has been a tremendous amount of pressure on me, because everything stands or falls on my performance... it's like the others can do no wrong. We've been coming on stage and the fans have had it in for me at first, but we've been knockin' 'em down; they've been loving it, which has been very rewarding for me

MY WORLD

a walk by the Ocean



LOUR SCENE

about. The pop god game's OK so long as you don't get hung up on it and make wallpaper out of it for the bedroom"

Fowler: "There's two sides to being in a band, the music and the music business. And that promotional side is pop culture and it's not the most important thing in the world. It's valid for those who buy it but it's hard to imagine yourself as a fifteen year old fan."

So how do you cope with that aspect of success, the people who only see you as pop photos? Fowler: "Despite what interviewers may think, we're not yet in a position to feel like we're youth culture stars. We're not getting mobbed and until that happens we're still getting used to being a real band. It's amusing to think it's happening to us. We're Steve and Simon who go down the pub, who were in a little band eighteen months ago. We're not that well known. Mind you in three months we could be trainee pop stars. And I have to say that's really exciting, but at this moment in time we're still in transition and it's difficult to play the part with any belief in it. Mind it's definitely an attractive proposition."

I ALWAYS KNEW I'D BE A STAR

Stardom as perks of the job?

Fowler: "It's not that. It's intrinsic with wanting to be in a band, to be appreciated. At least it is for me. I always knew I'd be a star, whatever that means. Even when I was five I knew I was different to other people. Playing guitar and singing just gave those parts of my personality a channel. I was lucky to have an outlet like that. You see other people who are equally different but they become the bar-room bore, making rude jokes, getting drunk and falling over so they can attract attention and people think 'he's a lad'. We can go on stage and make records. It's infinitely more rewarding."

But there's always the danger of being caught up in the star trip. Of the ego taking over, of falling prey to the indulgences of stardom. But as Simon says, they've got thirty five years of rock'n'roll examples to learn from. And they're intelligent enough not to be taken in by it all.

Craddock: "You see it happening even with small local bands and you know that if they ever get anywhere they'll take it for a ride. There are people who want to do that."

Fowler: "Some people want to be Keith Richards. And they aren't the ones who'll ever make it from being themselves. They want to get

their kicks by proxy, to live in someone's shadow. It's advantageous for them. For every glass of Jack Daniel's they drink, they know people who'll knock back the bottle because that's what they do. Having people think you're Keith Richards doesn't seem very innovative to me. Shaun Ryder is someone who enjoys living up to that lifestyle. Over the past eighteen months people have become as interested in the width of your trousers and how much ecstasy you take as your music. If some of those people were judged solely on their records, they wouldn't be in the position they are."

ROCK 'N' ROLL IS MORE FOR BOYS THAN GIRLS

Even so, Simon admits that the idea of being desired is very attractive to someone who admits to being more a voyeur than a participant, who never got invited to parties and who walked round talking to himself in his head rather than other people. But he's having a hard time getting his head around the idea that a lot of people doing the desiring are of the same sex.

Fowler: "This sounds awful and it's not meant to be derogatory or sexist but I think rock'n'roll is more for boys than girls. Historically it's always articulated male interests and that gang feel. I think there's a lot of male narcissism to it, something to do with sexual identity. A boy got on stage recently and started kissing my arm! You see them all at the front, trying to pull you towards them. you feel it's not just the music they're interested in yet it's not that they want to go to bed with you. I'm not sure what it is but it may be that they see someone portraying a side of the male they find exciting and would like to be themselves."

"One of the chief reasons I got into music was David Bowie, just as Paul Weller was a catalyst for Steve. And it wasn't just the songs. It's about being them, being like them. And they have to be bigger than life, a star. You don't want to identify with someone who looks like they just came from the bus stop. That whole star aspect is a very important part of it."

personally. The others in the band have been extremely supportive, and Ritchie has been behaving himself, not getting up to his antics and walking off stage and so on, which has been a great help.

There was a great deal of surprise when you were chosen as the new vocalist, partly because of the Rainbow connection, and also because relations were said to be none too sweet between you and Ritchie Blackmore...

When Rainbow split there was a love-hate relationship between Ritchie and me - it's very much like when you split up with your girlfriend and you slag each other off. But it doesn't really mean anything. Deep down I like him so much! We have great respect for one another. I've always been a great Purple fan, and I was all for it when they reformed initially. At first we agreed I wouldn't be a suitable replacement for Gillan because of Rainbow, but then we had a jam-around and it just went from there... before I joined they had lost their motivation to a certain extent - the wind had been taken out of their sails. And when I came along there was still a little spillage from that, like an oil spillage. But this tour has boosted our confidence so much that we're all beginning to relax and have some real fun.

How do you compare your voice with Gillan's?

I don't want to be another Gillan - I mean I admire him very much but I have my own way of doing things, and I think that's important. I was originally a guitarist, for many years, and one night the singer in the band I was with got sick, and I had take over. I didn't want to at all! I shouldn't say this - I don't want to give the press more ammunition against me - but I don't actually like my own voice very much... Other people seem to like it though, they say it's a moving voice.

I'd been led to believe you were arrogant and vain...

No, I'm quite humble and nice really! Well, that is, some would probably say I'm arrogant and vain, but people only act that way because they're insecure and frightened underneath.

It's been said that the recent 'Slaves and Masters' album has a more American feel to it, quite apart from your American accent. Was that intentional or accidental?

Nothing is intentional in this band - nothing at all! I would say that the last record was a

little safe, but I'm sure we have a really good record inside us, and we've started getting things together for it.

Deep Purple has always suffered from great upheavals in personnel. Do you feel confident about Mark 5?

We're all extremely happy with this line-up, we believe in it, and I think that from the way we've been recieved, Deep Purple are coming back into their own and can be a strong musical voice for the 90's. We can show the younger bands how it's done, because a lot of young people seem to have lost their way. Now that the record company isn't breathing down our necks, I feel we're all more committed than ever and have something positive to say... We're not pop stars, like, say, Cliff Richard, we're musicians. You can keep your f...g Poison and so on - it's cute but it doesn't change things. Personally I like my music rough - I mean I like ballads too, but we're not Cherry Pie... We want to bring back some integrity and honesty into the music scene.

Integrity? Honesty? Pretty unhip words, maybe, but if the performance matches the talk, we can look forward to some rip-roaring rock'n'roll from the Purple beast yet...



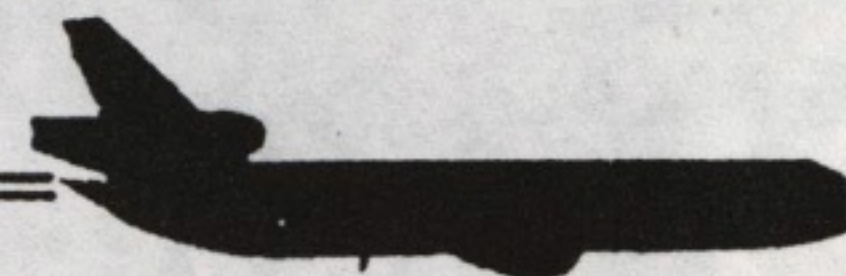
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ARTHUR WOOD

Top of the list locally and live this month, with a new Round Tower album titled "Sunflowers And Scarecrows" to follow at the end of April, is Tom Pacheco. Produced by Kenny Denton and recorded mainly in London the album does however feature some Texas overdubs from Flaco Jimenez. Denton was in Austin working on the new Texana Dames disc, Flaco just happened to be passing the studio and since Kenny had a DAT copy of Tom's album with him...

The CD and cassette versions should contain fifteen tracks while the vinyl platter will possibly be restricted to a dozen tunes. The ironies of progressive technology! Currently my hopes are up high for studio versions of 'Swan With A Broken Wing', 'I Was Meant To Pass Through your Life' and 'If Only Someone said'. I've heard the latter song only once to date. At the time the thought hit immediately came to mind.

As on previous occasions, the venue for Pacheco's gig is The Breedon Bar and Border Cafe. The date, Wednesday April 17th. Between now and then Tom is off to the States. Included in his itinerary is an appearance at the fourth annual South West Musical Festival in Austin, Texas plus a number of other Texas dates. In addition sometime will be allocated to visiting his old stomping ground in Greenwich Village. In my book any guy who owns, and plays, a guitar which was once owned by Ian

Tyson must surely know what it's all about.

Early in the eighties, having variously sustained membership of Fairport Convention, Matthews Southern Comfort, Plainsong and a post Pavlov's Dog, David Surkamp band called Hi-Fi, while filling the gaps between more than a dozen solo albums, Iain Matthews gave up the road and joined the A&R dept. at Island Records in Los Angeles, later moving to a similar position with the new age label, Windham Hill. Matthews made an appearance at Fairport's annual Cropredy reunion in 1986; the urge to record again was the the upshot of that particular performance.

MY HOPES ARE UP HIGH

Last spring Matthews undertook a small venue tour of the UK accompanied by Mark Hallman. Matthews' first extensive home ground sojourn for over a decade. It was followed last autumn by an appearance at the Cambridge Folk Festival and the release of the Virgin/Gold Castle album 'Pure And Crooked'. In the game of connections, the latter title was drawn from Shear's song 'Alive Alone', as featured on the Windham Hill set. In fact, 'Pure And Crooked' turned out to be a pretty fine collection of mostly Matthews penned originals. An Austin, Texas resident these days, Matthews returns to the West Midlands on Friday 19th as part of a double bill with Al



TOM PACHECO

Stewart. The venue, Wolverhampton Civic Hall.

On Saturday 13th Birmingham Town Hall plays host to Paul Brady. Following a three year hiatus from live and recording work, the return of the diminutive Irishman is another April date to savour. Brady's new Fontana album 'Trick Or Treat' was on the streets March 25th. The first of seven solo outings by Brady to be recorded Stateside, it was produced by Gary Katz. Katz probably being best known for his work with Steely Dan.

CLASSIC PEARL 'N' TWIN SET FOLK!

Also due during May, as part of his 'Born At The Right Time' world tour, Paul Simon appears at the

NEC on Tuesday 14th, Wednesday 15th and Friday 17th. Taking his late '90 album 'Rhythm Of The Saints' to the people is the main objective of Simon's visit. Back in the sixties and early seventies I used to believe implicitly in the Gospel according to Small Paul. Following the second demise of Arty and The Songwriter, the latter has taken off on as world music tangent to the tune of massive personal apathy from yours truly. Maybe Simon began to suffer from an inspirational vacuum at home. Did he possibly feel, as far as America was concerned, that he'd said it all? Anyone want to purchase a vinyl copy of 'Graceland' which has been rarely played? I was there once. But not anymore!

I thought that I'd better slip this one in for those rootsy wistful music lovers among the Brum Beat readership. On Monday May 13th Clanad appear at the prestigious Symphony Hall within the new Convention Centre Complex. And of course we shouldn't forget their umpteenth RCA effort, 'Anam'. Classic pearl 'n' twin set folk!

And finally, the pick of the April club and pub bookings looks like this; Monday

1st: The Chargers (Breedon Bar); Tuesday 2nd: Mack and the Boys - similar to Ron Kavanagh musically - (Breedon Bar); Friday 5th: Mick Bisiker and Friends (Bell & Pump), Alistair Anderson (Old Market Tavern - Admission by ticket only), Isaac Guillory (Woodman, Kingswinford), Steve Hooker (Breedon Bar); Saturday 6th: Harvey Andrews (Red Lion, Kings Heath); Wednesday 10th: Sally Barker Rhythm (Breedon Bar); Thursday 11th: Green On Red (Breedon Bar - a provisional date, check for confirmation); Friday 12th: Singers Night (Old Market Tavern), Mike Silver (Woodman), B.J. Cole & Tender Mercies (Breedon Bar); Saturday 13th: The Kipper Family (Kings Head), Jesse Taylor - the return of the Lubbock, Texas blues picker (Breedon Bar); Friday 19th: Strawhead (Bell & Pump), Jez Lowe and the Bad Pennies (Woodman), Mike Messer Band (Breedon Bar); Saturday 20th: Whippersnapper (Kings Head), Phil Hilborne - guitar whiz (Breedon Bar); Sunday 21st: Gayle Warning Band (Breedon Bar); Friday 26th: Mad Jocks and Englishmen (Bell & Pump), Singers Night (Old Market Tavern), Tom McConville (Woodman); Saturday 27th: The Watsons (Kings Head), Jon Strong (Breedon Bar).

'Til those darling buds of May are with us.....

Box sets dominate this month. There are three of them and they all feature the collected works of dead icons. Two of them are devoted to **JIMI HENDRIX**. 'SESSIONS' and 'FOOTLIGHTS' (both Polydor) each contain four CDs and, as the titles suggest, are dedicated to his studio work and live outings respectively.

Strangely for a set that proudly claims that it contains 'the quartet of long players as envisaged by the man himself', 'Sessions' includes the US version of his 'Are You Experienced' set that substitutes his first three singles for album tracks. As this cock-up robs the listener of 'Red House' it is unforgivable, never mind the fact that it negates the completist aspect implicit in buying such a box set. Oddly the album is in its UK sleeve unlike 'Electric Ladyland'

which sports the bowdlerised US version, though thankfully the double album, now excellently remastered onto one disc remains as intended. Also in the box and untampered with are 'Axis: Bold As Love' and the posthumous 'Cry Of Love', an album controversial at the time of initial release for its overall mellow feel. 'Footlights', the live box gathers the whole 'Monterey' set, 'Isle Of Wight', 'Band Of Gypsies' and 'Live At Winterland'. The good news is that both 'I.O.W.' and 'Gypsies' have been endowed with extra tracks taken from the original concert tapes. Hendrix, by the very nature of his playing was mercurial but these four discs include a selection of awesome material, 'Winterland' being notably magical. Strange to think that twenty years after his death Hen-



drix' guitar work remains the touchstone of excellence in the world of electric playing and that not one player has

emerged with an atom of his brilliance.

These eight albums in their two well presented boxes remain breathtaking despite two decades of familiarity.

*** Question: Why should anyone want a three CD, 84 track box set of someone who died in 1953?

Answer: Hank Williams. As simple as that. **HANK WILLIAMS 'THE ORIGINAL SINGLES COLLECTION'** (Polydor) traces Hank from a 1942 demo through the hits and classics to a brace of previously unreleased demos. Now Williams invented 'New Country', that's right, three decades before the marketing men, and his high lonesome honky-tonk sounds of heartbreak remain contemporary whatever the age. Listen to all kinds of

music and you'll find strains of Hank. Listening to this box would be an education to even the most stalwart of country music haters.

*** Finally a couple of single discs worth adding to the shopping list. **THE CRAMPS 'SMELL OF FEMALE'** (Big Beat) adds three bonus cuts to the psychrockers great live set making it in both sound and length, better value than import copies that have thus far filled the racks. Lovers of US beat-groups should seek out **THE BOBBY FULLER FOUR** (Ace) containing as it does both of the band's albums plus seven previously unavailable sides. Basically any CD featuring both 'I Fought The Law' and 'Love's Made A Fool Of You' in pristine hi-fi should be mandatory.

Steve Morris

REM Out Of Time (Warner Bros.)

After the explosive anger and directly accessible rock dynamics of 'Green', the Athens boys pull back into a quieter corner, more contemplative and musically frequently more reminiscent of the sweet harmony progressives of the 60s like Love, Beach Boys and The Association. It's most notable on the nigh baroque 'Near Wild Heaven' and the floaty love-power instrumental, while the delirious pop of 'Shiny Happy People (B52 Kate Pierson on backing) is the sort of thing Fifth Dimension and Mamas and Papas might have recorded if they'd had a poison worm as songwriter.

Though less polemical than 'Green', the prevailing mood is sombre and brooding, the painful, schizophrenically self probing lyrics rarely boundingly optimistic, yet the frequent use of strings infuses a paradoxical air of emotional

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harmony. Mike Mills is well to the fore on keyboards (and mixed-back lead vocals on 'Texarkana'), often pushing Peter Buck's guitar into the background as acoustic or electric bed, though when it does take centre stage it's as blistering as ever (listen to the tightly leashed howling Neil Young of 'Country Feedback'). It's pointless to play favourites; today's are the bass throw, ocean drowning spoken murmurs of 'Belong', the folksy pop of 'Me In Honey' and 'Near Wild Heaven', tomorrow's could be the caustic 'Radio Song' with it's KRS-1 rap. Out of Time. As in beyond trends and timelessness not as in too little, too late.

Mike Davies

THE GO GOs Greatest GALLAGHER AND LYLE

Heart On My Sleeve: The Very Best Of

(both A&M)

What on earth can you say that's original? The Go Gos...archetypal all American spunky pert girl group who sing well (Cool Jerk), ride a cool rhythm (Our Lips Are Sealed) and rock like crazy (We Got The Beat). And still Belinda Carlisle turns out to be such a schmuck!

G & L (Benny and Graham, nee McGuinness Flint of '70s fame) wrote fastidiously (as in 10cc) squeaky clean British MOR pop pap like no other combo of their ilk. 'Breakaway' tugged the heartstrings, 'I Wanna Stay With You' broke the heartstrings and 'Heart On My Sleeve' took the heartstrings and wrapped them around your neck 'til you cried enough! They were that good! Like all good MOR acts G&L floundered in the sea of louder mediocrity that the late 70s nearly drowned in. Their talent (?) will never die... 'Heart On My Sleeve' will always be one of Simon Bates' favourites.

Kevin Wilson

AL ATKINS Judgement Day (World Wide Records)

Atkins is the man who way back when invented Judas Priest. However if this solo debut is typical the band soon disposed of his blueprint.

Atkins' music is rock as opposed to metal, favouring the melodic dynamic approach that fleetingly recalls Thin Lizzy or Led Zep. Only on the old Priest warhorse 'Victim Of Changes' does the metal glint.

'Judgement Day' should go far in re-establishing Atkins and perhaps tempt someone to invest in the production polish that his imagination demands. (And that is not detrimental to Phil Savage's Outlaw Studios' work on this disc, simply an observation that cash constraints can be heard.)

Steve Morris



AL ATKINS

THIN LIZZY Dedication

(Vertigo)

FREE

All Right Now (Island)

The rehabilitation of the loon panted seventies starts here. Thin Lizzy, or Phil Lynott to be precise, specialised in excellent melodic rock full of wit, personality and a fine line in lead guitar men. 'Dedication' is an excellent pick of hits, album cuts and roaring live tracks.

Free operated at the bluesier end of rock. They were economical and stealthy. The ace in their pack was Paul Kossoff, a guitarist more intuitive than skilled but blessed with the ability to invest one note with soul.

Both of these selections make you yearn for the days before arena rock demands bloated the music and doused the fire that burned in these bands.

Steve Morris

JULIAN COPE Peggy Suicide

(Island)

Usually erratic, not to say enigmatic, this is Cope's most consistent and coherent release in years. A double album embracing environmental genocide, post-Thatcherism, spiritual awakening and Western paranoia given, mostly, a head-on rock treatment but aware of trends enough to take in samples, wah-wah and dance aspects. Not a duff track here and while there's still occasional suggestions of the fried brain persona, if this is what it produces then we should all get scrambled more often.

Mike Davies

CHAPTERHOUSE Whirlpool

(Dedicated)

Coming up fast on the outside lane of the indie racetrack, Chapterhouse play what pretentious critics are wont to call 'shimmering cascades of blissed out noise'! Roughly translated this means they sound not unlike a cross between Pink Floyd circa 'Piper At The Gates Of Dawn' and The Cocteau Twins. And having Robin Guthrie twiddle the knobs for a couple of tracks doesn't hurt the comparison.

The debut album isn't quite what might have been expected from the previous singles. Instead of the wall of Ride-like barbed sherbet, much favours the more relaxed, trippy flavour or current single, 'Pearl', and listening is undoubtedly enhanced if played in a kaleidoscopically lit room filled with sweet smoke.

Mike Davies

GEORGE RUSSELL'S LIVING TIME ORCHESTRA

The London Concert

(Label Bleu / Harmonia Mundi)

A mighty double CD recorded live at Ronnie Scott's in 1989, capturing Russell's irrepressible jazz big band. It's jazz, sure, but be prepared for mighty slabs of rock, the odd funk groove, a dash of classical and even a rap. At 67, Russell must be the oldest rapper alive.

The titles, like 'Electronic Sonata For Souls Loved By Nature' can be off-putting, more pretentious than Yes even, but the music is mega. Solos by guitarist David Fuiczynski, on 'Uncommon Ground' for example, would not be out of place in the heavy metal racks, whilst saxophonists Andy Sheppard and Pete Hurt are both in brilliant form; Sheppard in particular is as good if not better than his own albums. On disc 2 there's a tasty version of Miles' classic 'So What', but it's Russell's own eclectic and decidedly individual compositions which make this a stunning album.

Neville Hadsley

MICHAEL NESMITH Nevada Fighter/Loose Salute/Magnetic South (Awareness)

It may be that Gram Parsons won the school prize for inventing country rock but in many ways the more thoughtful and self effacing Nesmith beat him to the punch. Trouble is he chose to do it as a member of The Monkees!

These three albums were his solo debuts proper - an odd orchestrated set 'The Wichita Train Whistle Sings' preceded - and beat GP by a good few years.

The material, mainly Nesmith originals, is excellent. Listen to the way he uses the sparse country format melodically whilst expanding the lyrical range of the genre alarmingly. What is perhaps most surprising is that, having been digitally remastered by Nesmith personally, these albums sound fresher than ever. Indeed had they arrived now out of nowhere they would have been hailed as a great 'New Country' find.

Strange, the circles life moves in.

Whatever, discovery of Nesmith this time around is imperative.

Steve Morris



REM

GREEN ON RED Scapegoats (China)

Chuck and Dan return ploughing the same ol' familiar furrow of arid country infused heartbreak and despair.

This time around production chores are courtesy of Dylan sessioner and Blood, Sweat and Tears founder Al Kooper, the results shining brighter than before.

Kooper's Nashville production utilises sidemen of such legend and calibre as Dan Penn and Spooner Oldham with cameos from Tony Joe White and mandolin picker extraordinaire Sam Bush.

Consequently the feel and spirit of 'Scapegoats' might best be termed consummate. Not that Chuck'n'Dan's appealing keening edges have been studio smoothed. Nope, they simply have a breathing space in which to do what they do best.

In a career that seems to lurch forward in unplanned spasms 'Scapegoats' is GoR's finest calling card yet.

Steve Morris

PAUL BRADY Trick Or Treat (Fontana)

Insidious. That's the new Paul Brady album. When it first arrived, hot on the heels of the excellent 'Nobody Knows' single, it was a sore disappointment.

But, there is a quality that draws you back allowing Gary 'Steely Dan' Katz' smooth production curtain to part and the overall quality of Brady's songs to shine through. One fact is certain, Katz' assured, yet in parts over smooth AOR production will finally take Brady from the folk sections many stores insist on filing him in.

'Trick Or Treat' may be flawed but cuts such as the previously mentioned 'Nobody Knows', the title track duet with Bonnie Raitt and 'Dreams Will Come' are of a standard that will remain unbeaten this year. In fact 'Trick Or Treat' is the kind of album the established AOR community would kill to equal and the one that could finally make the genre hip again.

Steve Morris

THE ALARM**Raw**
(IRS)

Back to basics for the Welsh rockers. The man the barricades rebel rock 'n' roll is back with a vengeance, hip-slung electric guitar and plenty of acoustic, including a fine version of Neil Young's 'Rockin' In The Free World' and the

driving 'The Wind Blows Away My Words'. Plus a touch of the early Who about 'Let The River Run Its Course' and the Dylan skiffle on 'Wonderful World'. The autobiographic anthem 'Moments In Time' (Peters' 'American Pie') will give cynics a field day. But like Springsteen, The Alarm are honest to the bone and this is a first rate album, no lie. **Mike Davies**



THE ALARM

JONI MITCHELL
Night Ride Home

(Geffen)

Joni Mitchell has released some incredibly brilliant albums, but this is not one of them. Joni Mitchell has released some incredibly awful albums, but this is not one of them.

On her long and varied recording career 'Night Ride Home' falls somewhere between the two extremes. Of course, the production is excellent and the arrangements are economically as she has abandoned her brief love affair with electronic trickery. This album is more reminiscent of early work, with a greater concentration on her voice and guitar. The thing is that the songs just don't reach out and grab you like they used to. I think this album is what is popularly referred to as 'a grower'.

I have nothing against longer tracks but I like something to happen in the second three minutes that didn't happen in the first three. The music seems to have become little more than a vehicle for Joni's words, which as it happens are, as always, superbly crafted. There's just something missing! Her voice is still as delectable as ever though getting more 'smokey' in her maturing years.

Maybe Joni Mitchell has just set herself impossibly high standards. Maybe I'm wrong to compare this album with the past. Maybe I should be grateful that this album contains someone who really can sing, and does!

Maybe Joni's Court And Spark' spoiled me for life!

Gary W. Wood**THE SILENCERS**
Dance To The Holy Man

(RCA)

The most confident album to date from the Scots boys (which probably explains why singer-writer Jimmie O'Neill resurrects the 11 year old 'Bulletproof Heart'), consolidating on 'Blues For Buddah'. The influences are wide here, the native elements strong (reinforced with accordion and violin) but there's country, African ('Robinson Crusoe In New York'), blues, a capella work-song and Dylan in the melting pot too. The band make good use of space, extending numbers like 'One Inch Of Heaven' beyond three minute formats to powerful impact, and O'Neill's voice has never been better. By rights they should be of U2 status, with this it's going to be hard to keep them quiet much longer.

Mike Davies**MORRISSEY**
Kill Uncle

(HMV)

Obviously Morrissey was a hero of my latter teens, the terminally post adolescent twisting in the depths of his own depression, but while I grew up he grew out and began to tread the line between parody and pariah. For 'Kill' Smiths' ally Stephen Street is dismissed as Mozz pairs himself with Fairground Attraction songsmith Mark E. Nevin - Morrissey as Eddi Reader perhaps but the liaison is to a large extent a glorious one. The lyrics are back in full force decrying the fame he has to some extent left behind in

'Harsh Truth Of The Camera Eye', exhibiting the outcast as 'King Leer' or 'Driving Your Girlfriend Home' and frankly baffling for the captivating 'Mute Witness'. 'Asian Rut' is clearly Uncle's stutter echoing, as it does, Viva Hate's appalling 'Bengali In Platforms' bringing into question why Morrissey should wish to address the mix/match of Asian communities into Northern industrial towns and do it so badly - at the very least I suppose it poses a provocative point, however clumsily. The dedicated will give it time as 'Sing Your Life' suggests "Any fool can think up words that rhyme", and concludes, "there's a place in hell for me and my friends". After this I think I'll be happy to join him there though I'm not entirely convinced that 'happy' is an appropriate word.

Paul Flower**DAS PFERD****Ao Vivo**

(veraBra)

That's 'The Horse' to you and me, though what Ao Vivo means I'm not sure, and it's probably not even relevant. All you need to know is that Das Pferd are serious jazz-rockers who don't mess about with the niceties of convention - no double bass here - but who deliver heads down, no-nonsense, straight ahead heavyweight fusion.

After hearing so many wimpy fusion bands from the States, this is quite a relief. With absolutely no attempt to cultivate the MOR/AOR market, these guys turn up the amps and actually enjoy playing. Shock. Horror.

The addition of the arid trumpet of American Randy Brecker in front of the seamless funky rock groove recalls Miles Davis' greatest moments in the jazz rock field which is in no way a bad thing. From the opening track 'The First Kiss' to the last we don't get lot of variety, and certainly no subtlety, but we do get music that moves.

Neville Hadsley**FREUDIANA**

(EMI)

If you thought rock musical concept albums had reached their nadir with 'Goya - A Life In Song', think again. Here, I kid you not, is a musical about the man who launched a thousand psychoanalyst's bills, Sigmund Freud.

And who is responsible for this mind boggling creation? Stand up Eric Woolfson, longtime partner of concepting Alan Parsons (who produced) who, with the help of

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faded has been like Kiki Dee, John Miles and Leo Sayer, apparently set out to explore the world's most famous shrink and ended up with "an image of the composer seen through a Freudian mirror". So lie back on the couch and marvel at the song of the Oedipus Complex, hum along to the interpretation of dreams and hear Freud's classic cases as Ratman and Wolfman provide inspiration for a showstopping romantic ballad! Total tosh. Anyone who buys it needs their head examined.

Mind you, if any record producer's reading, I've got this great idea for a song and dance version of the life of Bertrand Russell starring Phil Collins with George Michael as Wittgenstein (reviewer is led straitjacketed to a padded cell singing 'A Groovy Kind Of Logical Positivism')

Mike Davies**BEVIS AND TWINK**
Magi Eye

(Woronzow)

Imagine a time when all music was made organically through the interface of inspiration, instruments and people. Imagine records where guitars float above solid rhythm in warm valve tones. And then stop imagining and listen...

Bevis Frond and Twink, psychedelic warriors across the generations, have pooled their dreams to make their imaginations vinyl. Whilst Twink returns to the drum stool to pound out the support structures Bevis indulges in axe fantasia.

The songs may be at best, loose and sketchy; the feel, spirit and flavour of the happenings of yore permeate the whole jolly enterprise.

Whilst not claiming greatness for the album it does demonstrate that heart and imagination make more interesting diversions than state of the art accountant produced pap.

Lentil burgers rather than Big Macs I guess.

Steve Morris**GRAM PARSONS**
INTERNATIONAL
SUBMARINE BAND
Safe At Home

(Sundown/Magnum)

The album that reputedly invented country-rock on CD at last. Recorded in 1979 it was the vehicle that launched Gram Parsons into the short but influential career that still haunts the country music scene as Hank Williams haunted Parsons.

Surprisingly the music holds up very well given the primitive manner in which it was laid down.

Parson's voice, though engagingly naive already displayed the keening lonesome edge that was later to entrance.

Carefully remixed for CD it sounds better than ever. Vital.

NAZARETH
Sound Elixir

(Castle Classics)

The long lost previously unissued, Nazareth attempt at going AOR. With an extra guitar player in tow and production by the band's Manny Charlton adding layers of sophistication to the hallmark rawness it didn't really work. See Dan McCafferty's gravelly vocals were meant for blues belting and emoting, not for Foreigner forgeries.

A final desperate act by the fading Naz in '83 but a vital piece of the puzzle for stalwart fans. **Steve Morris**

BLUE RODEO
Casino

(WEA)

A perfect bar album. Songs of heartbreak with ringing twelve strings and fat acoustics ('Til I Am Myself, Again); songs of regret with pining steel guitars (Montreal) and simply great rock 'n' roll with piano and organ Dylan style (Two Tongues) - though that track also has the aroma of Lenny Kravitz! Produced with crystalline precision by Pete (Dwight Yoakam/Michelle Shocked) Anderson this is one of those records that will sink in the UK without trace. Be wise grab a copy before it does.

Steve Morris

LIVE REVIEWS

THE BIG DISH Wulfrun Hall Wolverhampton

There isn't a great deal to be said about The Big Dish. Nice, bitter sweet and easy on the ear for the committed; boring, predictable and safe to the cynical.

Despite the trappings of Radio One patronage, The Big Dish have only filled a third of the hall. A sombre collection of office staff mutter, "This one is incredible on CD" ('tis too. Ed.) and "I've got a tape in my GTI" (Can't say that though. Hard-up Ed.), politely applauding statues that someone should put down. A bit like the band really. The Big Dish don't get worked up about too much, life is a picnic in the park. "We'll do a slow one," the singer offers after several slow ones, "cos I'm knackered." He hasn't moved.

On a musical level the band are adept with their instruments and conservative with their craft. At best, "Big Town" could be a Don Henley cast off and "Miss America" pictures Christopher Cross after a quick buck. At worst, which means the rest, The Big Dish play a sterile pop that should stay on a tape deck and away from the stage. Oh, the bassist is lovely though..... In another-world Chris DeBurgh is dangerous, Cliff is a wild man and The Big Dish are real 'happening'.

Paul Rees

BINGO HAND JOB Borderline London

"We are Bingo Hand Job and you are a storage box."

With these words Michael Stipe welcomed the privileged few to the second of REM's secret shows in the big city. From here he moved to dispel the enigma theories surrounding him without once moving the aura.

Augmented by the barest of

acoustic accompaniment and minimal amplification, Stipe's initial animation seemed misplaced, unnecessary - here the songs were placed on a silver tray and displayed without trimmings. As such the music stand (which he insisted was not a prop) was a quirk, a tree to hide behind, whilst crouching on the ground to launch 'The One I Love' seemed inappropriate. The crunching guitar had been replaced by Buck's spanish strum and "A simple prop to occupy my time" only sounded more cruel without it.

The simple backing emphasized 'Out Of Time's move in that direction with the constant interchange of instruments being evidently not to prove dexterity but to avoid the constraints of their ability and indeed music itself. It served also to highlight Stipe's impeccable delivery, from this distance it was devastating, precise and heart-stopping and he didn't restrict it to singing - pausing between and occasionally during, songs to hit you with one-liners and tales which broke the awe and adulation; momentarily.

In all senses this was extraordinary, not merely for Stipe's unexpected good humour and affability or the special guests Billy Bragg and Robyn Hitchcock (the former playing along for a crushing version of 'Fall On Me') or for the intimacy or even for two and three quarter hours of ecstasy but for all of these things. As Stipe, Berry and Mills hit the final notes of their accapella 'Moon River' I realised that this was a performance to which many will claim to have been witness, and I still can't believe I was.

Paul Flower

STEVE BOOKER Warwick University Coventry

You would hardly have realised that Booker kicked off with the non album songs "Emily" and "Land Of The Living". The mixing desk had declared an unprovoked war on the six players onstage. Help was to hand however and a truce was declared as Steve and the boys opened on the third song, "Songs From The River". And that's when it began to happen!

When interviewed by BRUM BEAT some weeks ago (You missed it! See last month's issue) Steve particularly highlighted the multi-instrumental talents within his band. Dudley Phillips' stand up bass became an electric four string, at least until he picked up the mandolin. Chris Haig alternated between accordion and fiddle while Dave Clifton hung his guitar up when Dudley handed over the mandolin.



STEVE BOOKER

On "This Side Of Heaven", Booker's third and current single, Phillips armed himself with a bone jarring electric six string bass. Released early February the single has enjoyed regular air-wave attention. "Every Time You Walk Away", his second single was followed by his solo debut cut, "Wedding Day". The latter being scheduled for re-release this month. Success second time around? The Coventry audience certainly warmed to the tune.

Returning for a single encore The Steve Booker Band delivered "Hurricane" in storming (Note to Ed. I Know!) fashion and were gone. Total devastation? Not really, but a greater awareness is only a chart single away.

The name is Steve Booker. His debut album is called "Dreamworld". Check it out.

Arthur Wood

TANITA TIKARAM Hippodrome Birmingham

I don't share our man Arthur Wood's disparaging view of young Miss T. In fact I positively like her three albums and sense a long term value in her work.

Her show at The Hippodrome was though fuel for detractors. Bounding on stage in an outfit that resembled MC Hammer's pyjamas she stormed through her songbook in a manner that suggested her only recent listening to have been Van Morrison. Indeed she included an ill advised and positively horrendous cover of The Man's "Domino" in the encores. Only when the pressure was off did she shine. Simple, acoustic readings of "Little Sister Leaving Town", "Cathedral Song" and "Only The Ones We Love" ably demonstrated the real Tanita talent. The problem was the band; Musos one and all, they overplayed to a man. Especially the bassist who came on like an old studio felon desperate to swamp his upstart young boss with 'real playing'. A true idiot. Whilst not wishing to patronise Tikaram's youth by suggesting she remain the schoolgirl folkie, I do think that in attempting to annexe Mr. Morrison's soul so soon she simply paraded her inexperience.

The innate good taste displayed on record needs to be brought to her stagecraft.

Steve Morris

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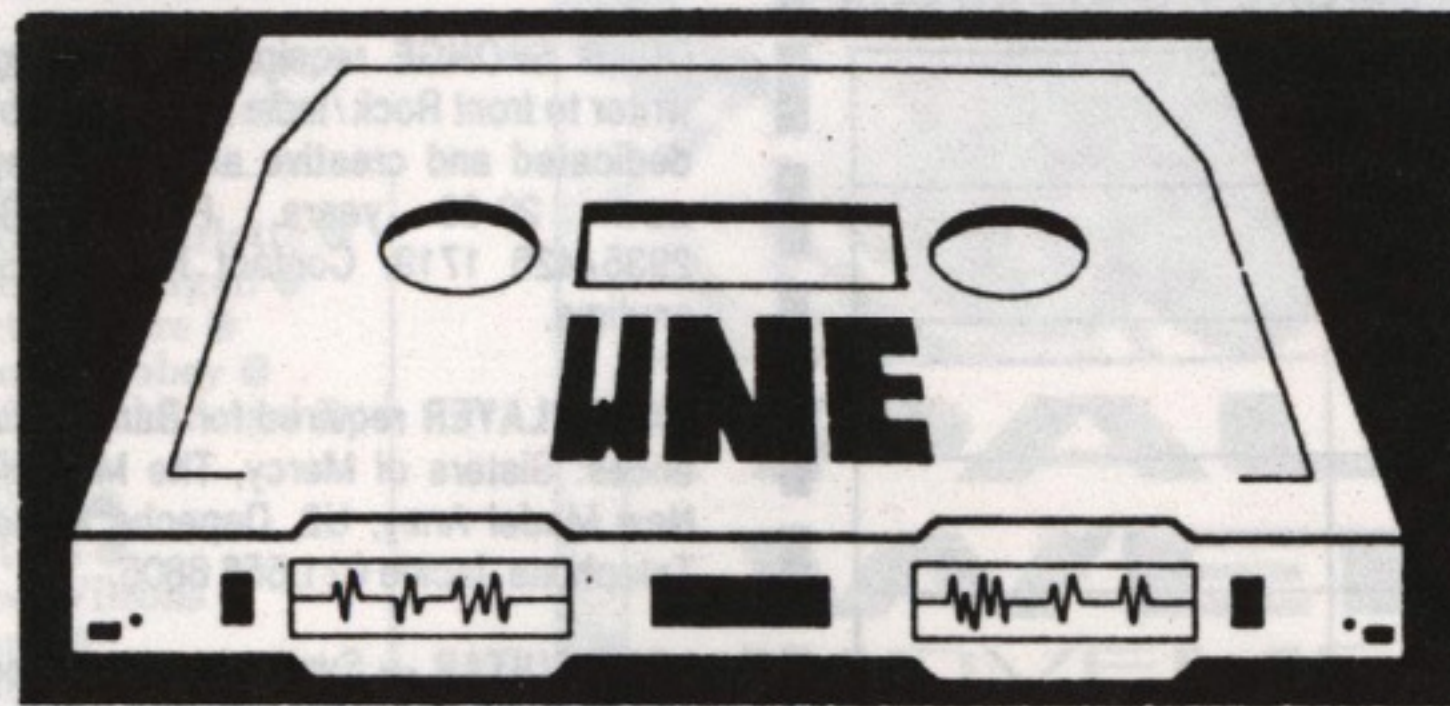
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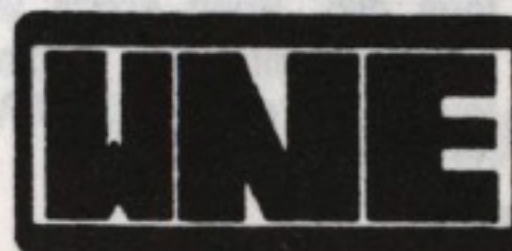
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PARAGON PROMOTIONS PRESENT

THE ANCESTRY

● TOUR ● APRIL ● 1991 ●

- 2 ● LEICESTER ● Princess Charlotte ●
- 11 ● BIRMINGHAM ● Barrel Organ ●
- 12 ● TAMWORTH ● Arts Centre ●
- 14 ● LONDON ● Sir George Robey ●
- 15 ● NOTTINGHAM ● The Old Angel ●
- 16 ● DUDLEY ● J.B.'s ●
- 18 ● YORK ● Winning Post ●
- 19 ● GLASGOW ● Rooftops ●
- 20 ● NEWCASTLE ● Joe Wilsons ●
- 21 ● LEEDS ● Royal Park ●
- 22 ● STOKE ● Wheatsheaf ●

● PILGRIMAGE ● OF ● FAITH ●

THE MARKET TAVERN**KIDDERMINSTER**

APRIL

- Mon 1st The Christmas Trees
- Fri 5th The Beat Riders
- Sat 6th The Eternal + Meanwhile
- Thur 11th John Ottway and Attila the
Stockbroker Support the Satyrs
- Fri 12th The Hamsters
- Sat 13th Dead Mens Suits + Four on the
Floor
- Fri 19th The Sandmen
- Sat 20th The Incomparable Kernel Klark
- Fri 26th Nature Things
- Sun 28th Haze 3 + Roma

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THE STOKER

APRIL GIGS

- MON 1st BLACK CAT
ANNIVERSARY ALL
DAYER
- WED 3rd THE UNDERGROUND
OPTION WITH MILK
- THUR 4th THE GROUNDHOGS
- FRI 5th BRUM ROCK SHOWCASE
with INDYA + THE
RAIDERS
- SAT 6th THE MIGHTY HOUSE
ROCKERS
- WED 10th THE UNDERGROUND
OPTION with THE
VILLAGE
- THU 11th THE DT'S
- FRI 12th THE HEALERS
- SAT 13th SALLY BARKER &
RHYTHMN
- SUN 14th PACKED LUNCH with
FOGHORN LEGHORN
- WED 17th PLAYGROUP SHOWCASE
- THU 18th BOMB EVERYWHERE +
ANOTHER CUBA
- FRI 19th MUSIC BUSINESS
TECHNOLOGY COURSE
GIG
- SAT 20th BLUES ON THE LOOSE
- SUN 21st PACKED LUNCH with
STALKIN HORSE
- WED 24th THE UNDERGROUND
OPTION
- THU 25th SPECIAL TBC
- FRI 26th GUITAR SHORTY & THE
HARPBREAKERS
- SAT 27th DROP & THE YOGHUTS

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