

BRUM BEAT

THE MIDLANDS ENTERTAINMENT MONTHLY

JANUARY 1991

ONLY ROCK AND ROLL?

● BRUM BEAT'S PICK OF 1990
WE NAME THE NAMES-CENTRE SECTION

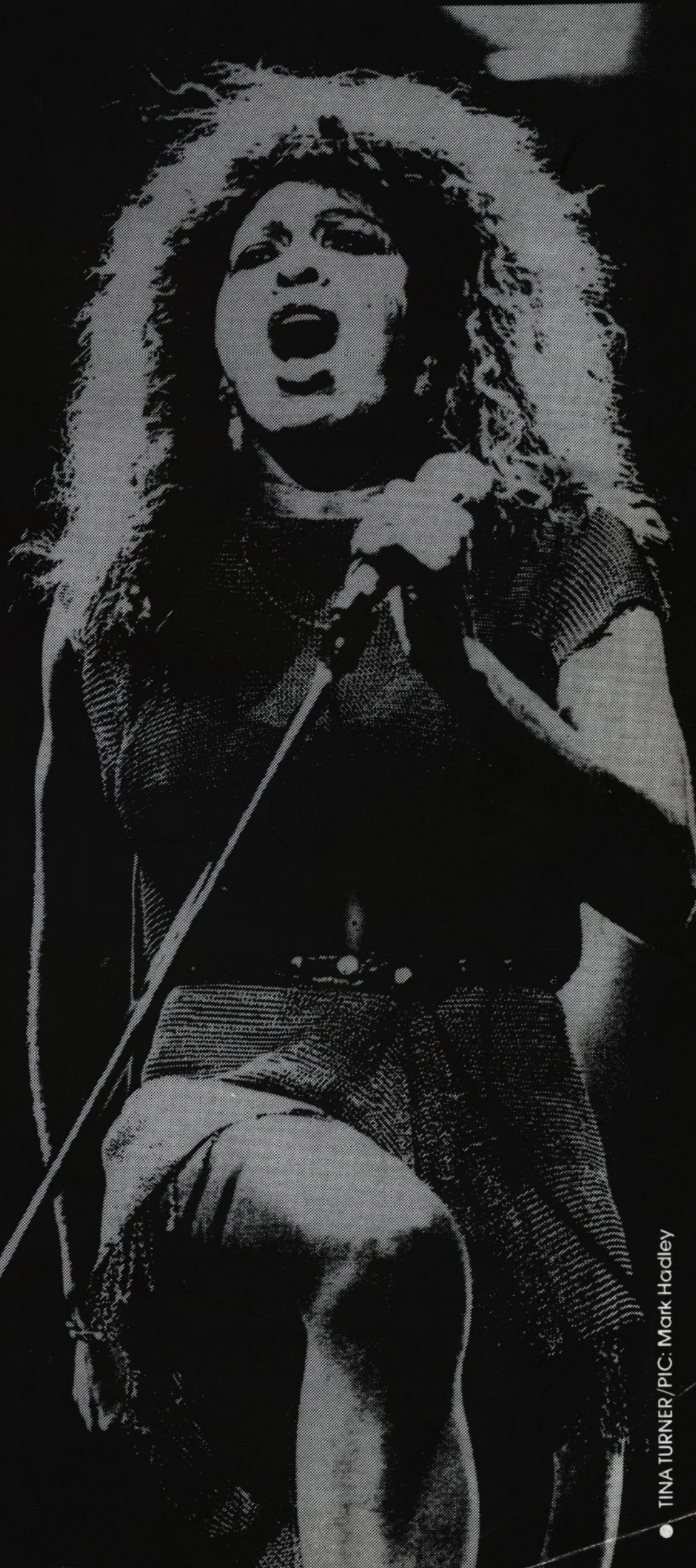


▲ FAIRPORT'S FIVE SEASONS

● JOE ELY INTERVIEW

PLUS ► NEWS ► REVIEWS
► COMPETITIONS

★ THE JAYDEE STORY



● TINA TURNER/PIC: Mark Hadley

THE SALE

STARTS WED 9th JAN — 9.30am
MUST END SAT 26th JAN — 5.30pm

**WE'RE TALKING
SERIOUS
PRICE REDUCTIONS
ON MOST STOCK
ITEMS**

- FOR GUITARIST**
- ON RECORDING**
- ON KEYBOARDS/HITEC**
- ON PA**
- ON ELECTRONIC PERCUSSION**
- ON EFFECTS/PROCESSORS**
- ON ACCESSORIES**

**+ GET A LOAD
▶ OF THIS! ◀**

MANY ITEMS TO BE SOLD

LESS

THAN OUR COST PRICE — COR!

WE'LL SEE YOU SOON

Carlsbro

RETAIL LTD

4 SMALLBROOK QUEENSWAY
BIRMINGHAM
TEL: 021-643 4655



Switch On To BBC Radio WM

The Top Station for News Personalities
And Distinctive Music

Make A Date With

THE NEWEST PRESENTER IN THE REGION
PAT DE WHALLEY — NIGHT MOVES

7-9.00 SUNDAY & MONDAY

A N D

PAUL FLOWER — THE LATEST IN
INDEPENDENT MUSIC WITH **WIRED**

7-9.00 EVERY TUESDAY

THE STATION OF INDIVIDUALITY AND DISTINCTION

95.6 FM

BIRMINGHAM RECORD FAIR

SATURDAY 9th FEBRUARY



Carrs Lane Church Centre,
(Behind Marks and Spencer
opposite Moor Street Station)
Birmingham City Centre.



10am-5pm **FREE ADMISSION**

1000's OF RECORDS ON SALE

50's, 60's, 70's & 80's

including

ROCK, POP, SOUL,
METAL AND MORE

promoted by

SECOND CITY SOUNDS



57 Summer Row (Behind Central Library),
City Centre, Birmingham.

1000's OF OLDIES ALWAYS IN STOCK

Rare Records Bought, Sold & Exchanged

TEL: 021-236 8648

CHECK-IN

PICK OF THE JANUARY DATES

5 **ALIAS RON KAVANA**
Red Lion, Kings Heath (021-444 3181).
Ace live band possessed of enough imagination to cross breed South African township jive with Irish jigs. Their 'Think Like A Hero' album (Ace Records) was one of '90's best.

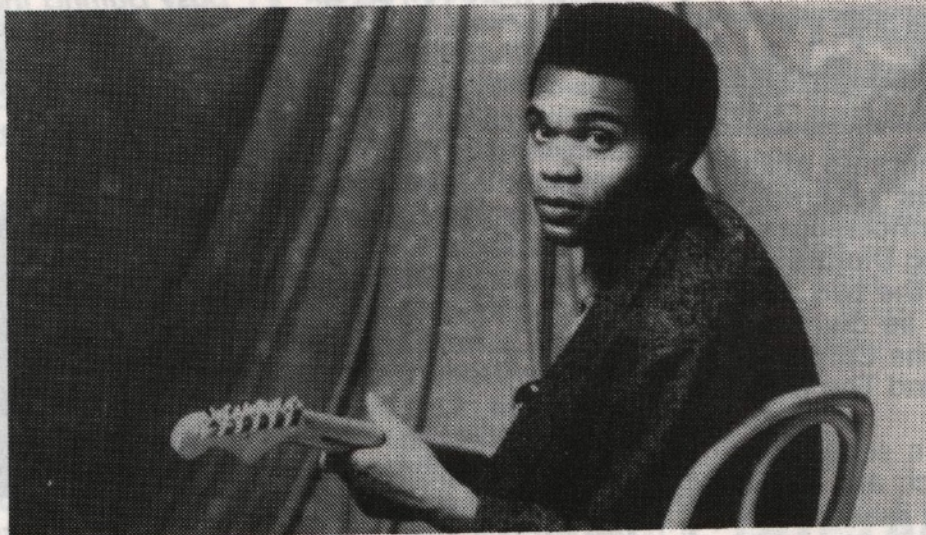
8 **ALL STAR ROCK BENEFIT**
Goldwyn's Birmingham (021-643 6843).
Bounty Hunters, Gunfire Dance, Scarecrows, Pilgrims and Suicide Blonde launch a Trust Fund. Tickets from the bands or on the door.

11 **SCORPIONS**
NEC, Birmingham (021-780 4133).
Germany's best-selling rock group set out to rock this nation.

15 **GEORGE MICHAEL**
NEC, Birmingham (021-780 4133).
He may attract derision and ridicule in equal amounts but Michael is a huge talent. 'Listen Without Prejudice' may have been a red rag title to bullish journos but it is the key to enjoyment. Also appearing on Jan 16th.



SCORPIONS

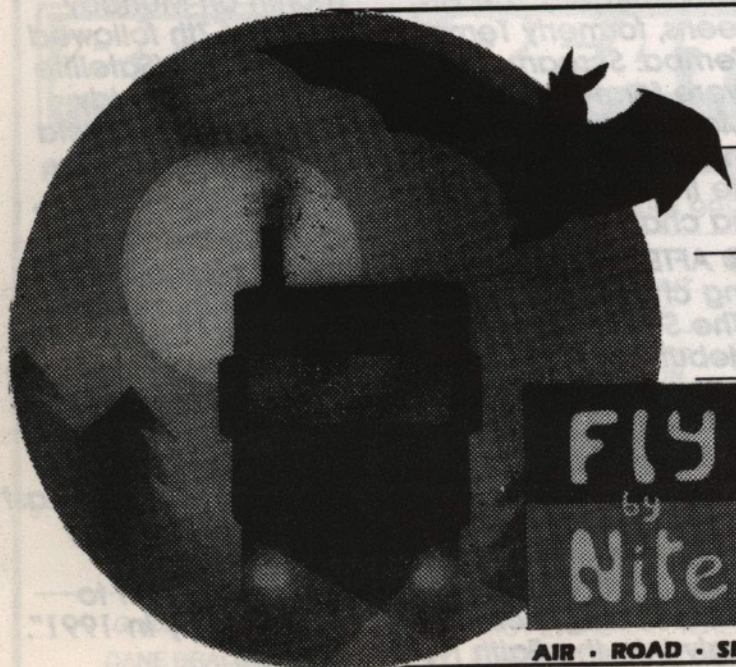


▲ ROBERT CRAY

17 **IGGY POP**
Hummingbird, Birmingham (021-236 4236).
Well didya ever? The original punk is still turning out ace records and behaving as unpredictably wacky as ever in live performance.

19 **ROBERT CRAY/ JOE ELY BAND**
NEC, Birmingham (021-780 4133).
The Gig Of The Month. Cray's new blues sweep clean with an improved, muscular band line-up whilst Ely's quartet have the power to terrify the headlining young Bob.

25 **FAIRPORT CONVENTION/ JAY TURNER**
Wolverhampton Civic Hall (0902 312030).
With the excellent 'Five Seasons' (New Routes) on release Fairport seem to be firing on all cylinders as their silver anniversary approaches. Support man Jay Turner is a refreshingly fine singer-writer. Do arrive early to catch his set.



AIR • ROAD • SEA

UNIT 24A, PRIOR ESTATE

ELECTRIC AVENUE

WITTON, BIRMINGHAM B6 7JJ

PHONE: Office: 021-327 6900

TELEX: 338179

FAX: 021-327 6959

COMPETITIONS

BEST OF THE BEST

★ **WOLVERHAMPTON'S FM REVOLVER** records recently launched their FM Film Music imprint with the soundtrack album for the awesome karate movie, 'Best Of The Best'. Featured musically are ex-Traffic legend, Jim Capaldi and Radar Love hitmen Golden Earring alongside impressive newcomers Charlie Major and Paul Gilman.

The movie features Eric Roberts, James Earl Jones and Sally Kirkland in an action packed dynamite adventure based on the physical and philosophical rigours of karate.

Brum Beat has two great prizes to be won courtesy of FM Revolver, each consists of a VHS video of the movie, currently rental only, and a CD of the soundtrack album.

The first two correct entries drawn after February 2nd win one set each.

What did Jim Capaldi play in Traffic?

ROCK 'N' ROLL LOVERS

★ **DINO ENTERTAINMENTS** have compiled an astonishing lexicon of love in song. Rock 'n' Roll style. Just about every heart render you've ever loved is included. The Shirelles' 'Will You Love Me Tomorrow', Dion's 'The Wanderer', Bobby Vinton's 'Blue Velvet', The Platters' 'Only You' and Little Antony's 'Tears On My Pillow' to name but a storming few.

Brum Beat has five forty track, double CD 'Rock 'n' Roll Love Songs' sets to be won in a simple comp. Send your answers on a card and the first five pulled after February 2nd win one each.

1. Who originally cut 'Rhythm Of The Rain'?
2. Who originally cut 'Sealed With A Kiss'?

BACHARACH & DAVID

— THEY WRITE THE SONGS

★ **IT'S FAIR** to say that the partnership of Burt Bacharach and Hal David is as revered as Lennon and McCartney by connoisseurs of songwriters. Aside from providing Dionne Warwick with her very best material the two men's work has been covered by acts as diverse as The Beatles and Willie Nelson, The Carpenters and The Shirelles or Cilla Black and The Walker Brothers.

Dino Entertainments have issued a superb eighteen track celebration of Bacharach and David's work. Featuring Dionne Warwick, Isaac Hayes, Luther Vandross, Dusty Springfield, Christopher Cross, The Pretenders and Burt Bacharach himself it is the aural portrait of successful songwriting at its peak.

Brum Beat has five CD copies of 'They Write The Songs' to be won. The first five correct entries drawn after February 2nd win one copy each.

On the Dino album Burt Bacharach performs 'This Guy's In Love With You'. Who had the hit single version?

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, PO Box 944, Edgbaston, Birmingham B16 8UT.**

SHORTS



▲ BALAAM AND THE ANGEL

● **JANE'S ADDICTION**, the American cult band whose 'Ritual de Lo Habitual' album won critical acclaim are set to headline Birmingham's Hummingbird on March 14th. The band's hard-to-get debut set is currently available via FM Revolver's import division.

● **HARRY-CA-NAB**, aka Dick Churchley and Clare Spencer, a folk duo named after a wild bull riding Lickey Hills devil take their sixteen different instruments to Brinklow, White Lion (January 4); Wolverley, The Lock (18); Birmingham, The Warstock (22) and Barwell, Leicestershire, Queens Head (23) to plug their new cassette album 'Mega-Maggot', their T-shirts and badges. The tape is also on sale at Brum's Diskery record store.

● **FOLK AND ROCK** is the order at Wolverhampton's Civic in January. Cinderella provide the rock in glam form on Monday 14th whilst old folkers

Fairport Convention drop by on Friday 25th with excellent support from Jay Turner. Meanwhile the Box Office is currently booking Ruby Wax (March 4), Daniel O'Donnell (13) and an extra date for Victoria Wood (19) who has already sold out one night at the venue.

● **EXPECT THE** long overdue third T-Pau album around March. The band have been busy putting the finishing touches to it but as yet there's no details of tracks, title or the style they've taken.



▲ NOTORIOUS

● **MORE COINCIDENTAL** name confusion it seems. *Scream Jeezus* were formerly The Fifteens, formerly Tempa Tempa. *Scream Jesus* were formerly The Mossbacks and have interest from One Little Indian. Who's gonna change?

● **AFTER THE** staggering chart success of 'The Swalk', Notorious's debut album has been put back to February.

● **BALAAM AND THE ANGEL** have also been busy demoing to try for a new deal. Apparently the boys are heading increasingly into the Faith No

More arena.

● **TAMING** the Oaken-gates Lion Street Cultural Centre in January are Rain Kings (4), Darkside (11) and Lavinder Faction/Mr. Peculiar (25). February sees Field Mice/St. Christopher at the venue on the 8th.

● **WEST MIDLAND'S** based promoters of note, MCP bring metal mayhem to Aston Villa's Leisure Centre in the coming weeks with Motorhead (February 10) and Judas Priest (March 19).

● **SMACKERS** in Cannock thrusts into '91 with a ripping

roster of rock. Rattlesnake Kiss and The Mood kickstart the month on Monday January 7th followed by Orpheus/Satellite Spies (14), Liquidy Headbox (16), Alicia (21), Cheyanne Cry (28).

● **JEZ** of the Wicked Things phoned Brum Beat HQ in order to put Mike Davies' mind to rest. The band have not been swallowed by a "blackhole of indifference" as speculated by MD last month. Rather they have a major announcement to make "early in 1991". We wait ...

pm ALL THE BEST FOR THE NEW YEAR
PANTON MUSIC

CASSETTE DUPLICATION •
BLANKS • DAT TO DAT •
REEL TO REEL •
PRESSINGS • PRINTING

021-558 8338

PAGER: 0345 345100
CALL SIGN: Z80831 24 HRS @
LOCAL CALL CHARGE

How did Fairport Convention originate?

R: Fairport Convention originated many years ago in 1967, and the group gets its name from the house where Simon lived. His parents' house was called Fairport and the members of the then very young group used to convene there, hence Fairport Convention. That was the start of a long and ... interesting career.

Of course, I was still at school when this happened as I'm a little younger. It was a band which formed from a nucleus of musicians at the time, including Simon, Ashley Hutchings - who later went on to form Steeleye Span and the Albion Band which he still runs - and Fairport's other famous son Richard Thompson, who's gone on to great things in his solo career. The three of them kind of hit it off and Fairport was born.

How did you get into music?

S: It was just a hobby when I was a lad. I had a guitar which I originally bought because I liked the look of it, and then the music bit came later when I discovered you could actually organise a few chords. Back in those days, in the '60s, it wasn't a very uncommon thing for a band to exist at the top of every street - it was a phase that most people went through, owning a guitar and being in a band. Most people grew out of it and went to college and got proper jobs; the unfortunate ones like myself got stuck with it. So really it was a hobby which became a job and a job which became a career ... and here I am worrying about the future!

R: Strangely enough, I got into music by listening to records at school, especially in the 4th and 5th year, in the late '60s. My favourite groups were bands like the West Coast American bands - the Grateful Dead, the Byrds, Quicksilver and Jefferson Airplane. I actually learnt my first fiddle tunes from Fairport's 'Liege and Lief' album back in 1969. As I got more interested in music I diversified into jazz and improvisation. The first part of my career was spent, if anything, playing more jazz than folk music. The first people I played with were from the jazz scene, such as the Soft Machine, which was a jazz group from the '60s and '70s.

Have you ever thought of giving it up for a different career?

R: No, no, I haven't really. It hasn't always been easy - as many musicians will tell you, it's not the easiest career to undertake, but I've really felt from the moment the fiddle got hold of me, I was hooked. I simply can't conceive of doing anything else. I've always managed to struggle by ... and some years have been pretty much of a struggle. If at some time no one would cross my palm for a tune at all, I may have to consider

It All Comes Round Again

As FAIRPORT CONVENTION'S annual tour hits the Midlands CAROLINE JONES talks to founding member Simon Nicol (S) and 'new boy' Ric Sanders (R).

something else, although God knows what I'd do now ... I'd have to go busking outside Rackhams or something!

S: I haven't got any other strings to my bow. I'm on a kind of roundabout because I made a living out of specialising in a particular form of music and because I've been doing it since I left school at 15, I'm not really qualified to do anything else. I could drive you anywhere you wanted to go without looking at a map and I could take you straight to the gig or the hotel or the restaurant, but apart from that, if I'm not playing, I'm pretty useless.

Do you play any other instruments?

R: Although I started the violin very late - I was 17 - it's always been the one I'm the least inept at, but I can struggle by on a keyboard too.

How would you describe Fairport's status in the world of Folk music?

S: Unique.

R: I think we're lovely.

How do you explain Fairport's continued success?

R: Well, we've kept going, refused to give up the ghost, and to my own mind there have always been some very talented people in the band - some great talents such as Sandy Denny and Dave Swarbrick, my predecessor, on the fiddle. And I think the music just has a great strength to it. I think the thing Simon often says is very true, and that is that the band has never really been in fashion, and that has worked in its favour, because if you're never in fashion you can't really be out of fashion. We've become something of an institution. Of course, these days the momentum of the band is helped by the annual Cropredy Festival at which we have 15-20,000 people. That's a kind of focal point for the band's activities.

S: Fairport have never really existed in the music business - we've had a sort of parallel career. But there's a very genuine closeness between the band and its audience. We've never been stand-offish, we've always accepted that we're just entertainers and normal people as well. We're genuinely proud of what we do. We've always been honest about our music and never tried to sort of sit down and be successful, following this trend or that. It's been natural and organic all the way through. We've always had to work to make a living - because we've never had 'success' it's been necessary for us to actually get out there and play all the while, and I think that keeps you reasonable, instead of spending a year or so abroad for tax reasons - that's never likely to happen to us!!! So I think we're just in touch with our audience and with what we do - it's not really for me to say why people have remained loyal to us or why people turn out once a year to Cropredy, or why they'll come to see us on a cold February night in some little town in the middle of nowhere - but they do. Everyone's got a soft spot for this band.



What is Fairport's future as you see it?

S: I don't know ... hand to mouth? The band goes from strength to strength really. There's a lot of new faces in the audience each year. There are a lot of new names on the mailing list after each winter tour - each year another 2000 names go on it.

How do you see your roles in the band?

R: As the one who moves around a lot - the other four stand still and I jump around, I suppose. The fiddle is kind of an exuberant instrument so that's part of my role. The other thing I like doing is contributing the odd instrumental - my favourite ones are the slow ones.

S: Mmm ... I think my job of singer has become more important. I suppose I've become a singer rather than a guitarist who sings. I'm also the oldest serving member so I must represent something in the form of continuity because I was there at the very beginning, but I don't think the others look up to me for that and I'm not putting myself on a pedestal.

"... if you're never in fashion you can't really be out of fashion."

What are your ambitions?

S: Musically to remain in control of what I do and to keep the band in control of what it does. To have as few disturbances and disruptions as possible.

I'm not an ambitious person by nature, I don't want to turn the world on its head to achieve a particular set of toys. I'm very happy with a healthy family and a band which generates work but doesn't consume my time totally. I'd like to keep it that way.

R: That's quite a big one. To carry on playing to people and carry on writing, to write nice tunes. To promote the music of some of my musical heroes, those people being Vaughan Williams, Percy Grainger ... And possibly the futile hope that every musician has which is to make the world a better place by bringing a smile to a few people's faces.

What are your favourite places?

R: Apart from Wolverhampton, ha ha? Let me see, I think probably San Francisco, Perth in Australia, Edinburgh ... and Wolverhampton!

S: I always enjoy going to America, that's always very exciting and unpredictable. Italy's my favourite country in Europe to go to because the food's so good and the attitude to life and music just appeals to me. Germany's come on no end in the last twenty years ... I'd always go back to Australia if anyone asked me to, but every time we go there we bankrupt another promoter so it's getting harder and harder to go! I hate Scandina-

via ... and I don't like France much ... and I love going to Ireland, but they don't like us very much. We've always had an uneasy relationship with the Irish. There's an element in the music business over there which thinks we've hijacked certain elements of their music, and who the bloody hell do we think we are?

Which of your own songs do you like best?

R: My favourite of my own is called 'The Rose Hip' and my favourite song from the Fairport repertoire - although it's from Simon's solo album - is called 'Rosemary's Sister', it just sort of hits the nail on the head.

S: If I was to pick one I'd probably pick another one tomorrow - that's a very difficult question, that, because there's so many to choose from. No, I can't tell you that.

What's the best part of the year?

S: I should think that's probably singing 'Meet On The Ledge' at Cropredy.

What do you admire in music and

who are your heroes?

S: Well, feel ... soul, sincerity. Music is just a channel through which a person's personality develops, whether it's an instrument or a voice. Heroes, that is difficult ... I listen to a very broad range of music but if you put me on the spot I'd probably have to say Bob Dylan - if I had to pick just one. The one after that would be Vladimir Horowitz.

R: Apart from Percy Grainger and Vaughan Williams ... I suppose Swarbrick would have been an early hero ... and Jimi Hendrix too. I admire that sort of all-out exuberance, that sheer playing for the hell of it that characterised the playing of someone like Jimi Hendrix. I admire melodic musicians ... I'm very old fashioned, I like a good tune. I admire lyricism and - the really nebulous one - I guess I admire sincerity.

What are your views on each other?

R: I think they're all fab, especially when it's their round! Simon is a greatly under-rated singer. I'm a great fan of his singing.

S: Ric's one of the kindest, most gentle people I know, with the most open attitude to life and the people around him. He always believes the best of people without being excessively naive, and by going through his life in a very gentle way he's creating a nice little bit of peace around him - and it does rub off. If you go around being horrible to people, they'll be horrible back.

THE MAN WHO ATE LIBERTY LUNCH

When **JOE ELY** breezed into London to launch his **MCA live set with a one-off acoustic gig, ARTHUR WOOD** served him a plateful of hot questions.

AW: You played at the Borderline last night. How did it go?

JE: It was a great show. I just played solo, with an acoustic guitar. It was fun.

I saw you play at the Cambridge Folk Festival back in July. What did you think of that?

I enjoyed the Saturday night show, but on the following afternoon my guitar was all screwed up. There was a short in the jack, so I was havin' all kinds of trouble. Cambridge reminded me a lot of a folk festival which takes place in Kerrville, Texas that I always like to play.

At the beginning of this year, you had a manager based in Austin, Texas. Now you have a manager in Nashville, Tennessee, while you still live in Austin. Did they come looking for you, or you for them?

It was kind of a little bit both ways. I had worked with Mike Crowley for four and a half years. We parted on great terms and we're still good friends. There wasn't any friction there. It was the kind of thing where Mike was gettin' a little frustrated - we had done the two Hightone records together (released by Demon Records in the UK), I was workin' on a new album as well as holdin' the live album that I had recorded and the relationship with Hightone wasn't really workin'. It was a case of not really knowin' what to do next. We got together and talked about it, so it was a mutual decision. He said that if I thought there was anyone else around that could get things goin' better I should do it. There's always a time when ►

KLBJ FM & THE AUSTIN CHRONICLE BRING

JOE ELY

TO **LIBERTY LUNCH** 9:00 PM.

A P R I L

FRI 21 & SAT 22

BUTCH HANCOCK & THE SUNSPOTS
JESSE TAYLOR & TORNADO ALLEY

EDDIE BEETHOVEN

ADVANCE TICKETS - WATERLOO RECORDS

everybody has to keep fresh and keep their enthusiasm up and everything. It just felt like there was change in the air. I met Ken Levitan (whose current stable includes Lyle Lovett, Nanci Griffith and Foster & Lloyd) at an acoustic show that I did with Lyle, John Hiatt and Guy Clark. This was up in New York. I asked John's manager, Will Botwin, if he was interested in takin' me on but at that time he said he was kinda full up but he introduced me to Ken. I talked with Ken about possibilities and he was real positive about wantin' to do somethin'. Since then he and Will have begun doin' some things together. Everythin' kind of fell into place once I decided to go with Ken.

Once you began looking around were there other record deals on the table as well as the MCA one?

Yes, there were others who were interested but at the time all we really had was the live album. I was just startin' to write songs for a new album but we hadn't got that far into it. I was actually thinkin' about puttin' the live set out on Rykodisc and almost went ahead and did that. Ken suggested that we wait a little bit. I went out and played some shows and MCA Nashville really liked what I was doin'.

Was it MCA's idea to put 'Live At Liberty Lunch' out to relaunch your career with the label?

I actually thought that we might do a studio album and then release the live one but MCA wanted to go with the 'Liberty Lunch' set. It was kind of strange really because for a new relationship with a record company I didn't think that would be the way to go. They were real enthusiastic, however, and really wanted to promote the live album. My next studio album will be recorded real soon - probably in March or April.

Country is only a part of what Joe Ely's music is about. Considering that you're based with MCA's Nashville office, do you feel that is a cause for concern?

No, it's not. That's one thing that we talked about and they made it known to me that they didn't want me to do a country album - but just to do what I normally do. I kind of feel like since Steve Earle and Lyle Lovett recorded with MCA Nashville that the label has begun to take a wider view of things. They're interested in rootsy American music now instead of straight country music.

The path of life takes many strange twists. Do you think it's ironic to have re-signed with MCA?

I think it's completely ironic. I almost had to chuckle at the thought of goin' back. There's one thing, however; anything that has to do with music, I've always found that a big part of

it is enthusiasm. There was just tons of enthusiasm with MCA and so I felt that I just had to go with it.

You've played a couple of tribute shows lately for good ol' Texas boys. The first was for Buddy Holly ...

That's the one which took place in New York. Paul McCartney invited me to do it. He's been doin' tributes to Buddy in London for quite a number of years. This year they decided to do it in the States. I played a couple of songs with Springsteen's band backin' me up. It was just a bunch of people playin' Buddy Holly tunes. Paul McCartney got up at the end of the night and I played guitar with him. There were a bunch of cameras there but the only thing that was broadcast was news clips from it. I don't know if they're plannin' on takin' footage and makin' anything out of it. I know that there were about fifty cameras there.

Then there was a show for Roy Orbison.

That was around February time. It was a real good affair, I remember bein' a little tired because I had worked on one Roy Orbison song and the day before the show they had to change my song. So I had to learn a brand new song; I stayed up all night then I flew from Seattle to Los Angeles kind of singin' under my breath the whole way.

I believe that you've been working with Dwight Yoakam too.

Yes, we wrote a song together but I don't know what will ever become of it. We also cut a song together for a new John (Cougar) Mellencamp movie. In fact, I wrote two songs for that soundtrack album.

Is the musical connection between you and Mellencamp, James McMurtry? (Cougar produced McMurtry's eponymous CBS debut 'Too Long In The Wasteland').

Well, a little bit. James McMurtry and John Prine were also involved in the project. There was one song that the four of us sang together. Mellencamp had co-written the story for the movie with James' father, Larry McMurtry (Pulitzer prize-winning author of 'Lonesome Dove' and movies such as 'Terms Of Endearment', 'The Last Picture Show' and the recent 'Texasville'). There were all kinds of connections goin' on there.

Going back to your 'Live At Liberty Lunch' album, 'Where Is My Love' and 'Drivin' To The Poorhouse' are the only tracks which have never appeared before on your official releases. Both songs were, however, recorded for your unissued 1985 album 'Dig For Love'.

There were two different albums called 'Dig ...'. One was 'Dig All Night' which Demon released here in 1988. The other was called 'Dig For

Love', which I kinda look upon as my MCA mystery album. Both of those songs were on 'Dig For Love' which never came out. In fact, on the original version of 'Where Is My Love' I did a duet with Linda Ronstadt.

What about including that album as part of a bonus package with your next studio album for MCA?

Well you know, I've talked with MCA about it. They're not opposed to puttin' it out in part or maybe even doin' a compilation of cuts that have never been released. I think that within a couple of years that record will surface. I hope so because I put a lot of work into it.

You're due back in the UK very soon to play some large venue dates supporting Robert Cray. Have you toured with Robert before?

No. I've known Robert since about 1979. He used to come through Lubbock and play at this old barbeque called Stubbs. I'd go out and see him back then and we'd also run into each other here and there. After we've done the UK dates with Robert we're gonna do a whole tour by ourselves. I know that we'll be doin' the Town & Country Club in London but I don't know where else yet. Actually we're due to do some dates out on the West Coast with Robert before we come back. San Diego, Los Angeles and San Francisco.

This is a strange situation for me - I've run out of questions (Unbelievable!! - Ed.).

Well, I got lots more answers but I don't know the questions. If you see those guys down at the Breedon Bar tell them "hello" from me and that we'd sure like to get back there sometime. I loved playin' that place. It was great fun.

And with that gauntlet laid down for the Breedon's Bob Moore to pick up, Joe was gone ...

So let's start talkin' about things which gotta lotta fun. Let's discuss sixty-eight minutes, thirty-three seconds of undiluted Joe Ely. Energy and enthusiasm guaranteed. No refunds necessary. Yes folks, that's what you get when purchasing Joe's new album; his second debut as a return fixture, with a certain high profile record label. That's what 'Live At Liberty Lunch' (MCA) is all about. Live and kickin', it grabs you by the ears and every other available organ.

And while we're on the same subject, let's not detract anthin' from the latest incarnation of the Joe Ely Band. Jimmy Pettit is rock steady on bass, while Davis McLarty most surely was the role (or was that roll) model for the late Jim Henson's creature creation - Animal. Wild, but calculated by precision. Top-ping off this whole heap of enchiladas are the bone-crushing rhythms of the one, the only,

David Grissom. These days Grissom is in mega demand as a studio musician, but here he is, the right hand man, the lever arm. Joe, meanwhile, is the lynchpin, the fulcrum.

As live albums go, 'Liberty Lunch' comes close to perfection in my book. But don't just take my word, catch the quartet locally at the NEC on Saturday 19th January 1991.

Then you'll believe, brother, you'll believe.

news

DIGITS OUT IN AMBRIDGE

● FM-REVOLVER have brought digital recording to Ambridge. Well kind of; what's actually happened is that the rapidly growing record and publishing company have installed a 24 track recording facility in a converted vicarage in Wolverhampton that was formerly occupied by actress Gwen Berryman - Mrs Archer!

The result is the Midlands' only residential 24 track digital recording facility. What's more it's no simple digital studio. It is based around the much acclaimed Sony 3324A digital multitrack which is fed via the Rupert Neeve designed AMEK Mozart desk - the first in Britain, incidentally.

The desk is a fully automated 56 channel design with a ludicrously broad frequency response. To make the most of all of the high tech gizmos FM Revolver's MD, Paul Birch, has had the acoustic design of the studio handled by ex-Virgin Records director Philip Newell. Newell is a member of the Sound Institute and an active sound acoustics journalist.

There is, however, a downside to all of this for local acts. FM Revolver are sensibly taking 80% of production time for themselves. As Paul Birch explains, "Our labels are currently producing in a range of studios, for instance, during November alone we produced The Crow's album at Cava in Glasgow, Crazyhead's album at Greenhouse, Islington, Bass Dance at Sinewave, Birmingham and The Atom Seed at Loco in South Wales".

It remained unspoken that owning your own facility in the light of that level of studio use makes absolute financial sense!

Already booked into the new studio, named 'Revolver Recording Studios', are Bradford thrash band, Slammer, Brum metal men, Marshall Law, Stoke's hardcore band, Broken Bones and Hull's fine guitarist, Marino.

With demand for the remaining 20% of studio time bound to be ferocious, bookings should be made now.

TAPE DECKED

● Looks like Birmingham music shut down over December. Very few tapes turned up and one of those, from **PRIVATE ID**, had been gathering dust in the old What's On post box since last March! Hasn't dated though, still solid rockpop swirling guitars and the mighty (final mix) of the crushingly wonderful 'Rag Doll'. Of the others **BLUE WATER STATE** is the band formed from former members of Mystic Revelations and Alien Heat. The result is an interesting meeting of styles that embraces reggae, jazzy keyboards and some laid-back funk. Fairly slinky but a rather heavy-handed production job and the lack of interesting songs suggests there's some way to go yet.

Another offers three more quickie demos from **DEBONAIR** (aka Wesley Jones and Fiona Harri), slapped down at Battery to stir up further interest. 'My First My Last' and 'Rough, Ready & Waiting For You' are slinky dance grooves of Caron Wheeler capacity while 'Smokey Eyes' is up there in the Diana Ross classy big soul ballad league. What they need is the time - and money - for full production and the chance to get down some of the other fifty odd numbers Jones has penned. Major potential.

Stuffies manager David Alldridge has inked up **THE HONEYJUMP**, so expect major label interest soonish. In total contrast to the Wonder Boys, the Honeys have a sweet, slightly soulful approach but enough of an edge to avoid the bland. Laid back and acoustic flavoured 'Lost And Found' might earn comparison to the 'Gold' era Spandau without the smugness of glossy pretentiousness but that's a guide rather than a definition. Cheeba cheeba, as they say.

"... MORE A BANK
TOP-UP THAN
A RECORD ..."

Acoustic boys **ROOSTERVELDT** return with four quirky, cynical tracks that might best be tagged 'baggy folk' although 'Big Clean-Up' reminds me of the late lamented Stump while 'A Nothing Something Feeling' is a bit early Iain Matthews Southern Comfort and 'What's A Punch Between Friends' (a girlfriend beating tale on a par with Terry & Gerry's 'End Of A Friend') is a non-

M I K E DAVIES



▲ THE NOSEFLUTES

Scottish Proclaimers. Not immediate but I've played them a dozen times and each hearing sounds more impressive.

Apologies to **ALMOST BLUE**; last issue I slagged off a tape from the old line-up that's unrepresentative of what they do now. So why send it?

VINYLISED

Only the one album (Steve Gibbons' newie didn't make it through in time) this month (unless you count FYC remixes, but that's more a bank top-up than a record) and that sees the surprise (ie., I thought they were dead) return of **THE NOSEFLUTES** with a press release that talks of "chirpy child-like mist", "sedate swish", and even "wedges of wonderment". This announces the

mid-January release of 'Mellow Throated' (Rictus) on which Peelie's occasional favourites attempt to massage the temples and dislocate the spine with this 'difficult funk' and subversive crooning. There is, curiously, an almost earth quality to their music, gnomelike, burrowing up for nocturnal Wicker Man disco. Listen to him sing and you can imagine Martin Longley spasming like some elec-

trocuted flibbertigibbet, a pied piper from Breughel. Hypnotic, disconcerting and dark, like a didecoi from the outer limits of the primeval psyche. 'Give me the keys to your hotel room' they sing with no obvious good intent in mind. The bass throbs, the guitars cut and slice, the drums rumble. Sometimes the throaty depths throw up shades of Syd Barrett's nightmares ('Oven Of Arson'), sometimes they sup bones with Beefheart ('Ossified'), sometimes Ginsberg and The Fugs drop round for tea ('Gum Goddess') and sometimes they just hang out in the madcap asylum ('Farrago').

Witty, caustic, invigorating, stimulating, unnerving, surreal. All these apply without quite capturing the essence. Pop with the grinning skull. Stick a Murnau or Lang in the video, pin up the Geiger posters, put this on the turntable and party till your cortex bursts.

print out

WHAT'S NEW IN PRINT ● EDITED BY KEVIN WILSON

las Adams (Methuen)

A very funny, no, hilarious dictionary of words invented to describe situations, events, things and circumstances that currently don't have a word to describe them. Confused? You won't be!

▶ HOW TO BE TREMENDOUSLY TUNED IN TO OPERA - E O Parrott (Penguin)

A clever anthology of plots and excerpts from leading operas that gives the reader all the necessary information to be operational.

Kevin Wilson

▶ BULLET IN FLIGHT /SONGS - Suzanne Vega (Omnibus)

Quite simply every word uttered by La Vega on record, her own, soundtracks and guestings. Intro-

ed by Vega and, to add authority Philip Glass, it also has a Vega overview by Ronald J. Rindo and James Plath tagged on. Given that her albums have lyric sheets it's a slim volume that is most definitely for fans only.

Steve Morris

▶ I WAS A TEENAGE SEX PISTOL - Glen Matlock with Pete Silverton (Omnibus £12.95)

The title says it all really. Matlock was an original Pistol but was bounced early on.

Attempts to use that as an entry point to the biz have failed - Rich Kids mean zilch I guess. So this is the warts 'n' all account of his fourteen minutes of fame.

The Great Rock 'n' Roll Swindle is now the Great Autobiography Swindle.

Steve Morris

... And finally the Print Out pick of '90's best books

▶ CHAOS - THE SEX PISTOLS - Bob Gruen (Omnibus)

As stadium rock grows bigger and more expensive, this book focuses the mind back to the minimalism that was The Sex Pistols.

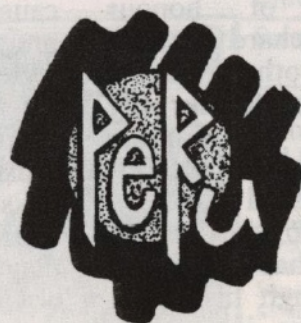
▶ THRASH METAL - Malcolm Dome (Omnibus)

Thrash died in 1990. Dome's obituary waxes lyrical and applies the tribute on the trombone ... 'Thrash Is Dead. Long Live Trash'.

▶ THE LIFE OF JIMI HENDRIX (SCUSE ME WHILE I KISS THE SKY) - David Henderson (Omnibus)

In the twentieth year since his death, this rockbiog finally emerged in the UK and proved to be the best of a good bunch of Hendrix tributes.

▶ THE DEEPER MEANING OF LIFF - John Lloyd and Doug-



16 TRACK STUDIO

+ 32 TRACK SEQUENCING
● DAT & CASSETTE
MASTERING ● MULTI FX
REVERBS ●
COMPRESSION E.T.C.,

Very Affordable Rates

Tel: 0889 586069 Fax No. 0543 462329

ARTHUR WOOD

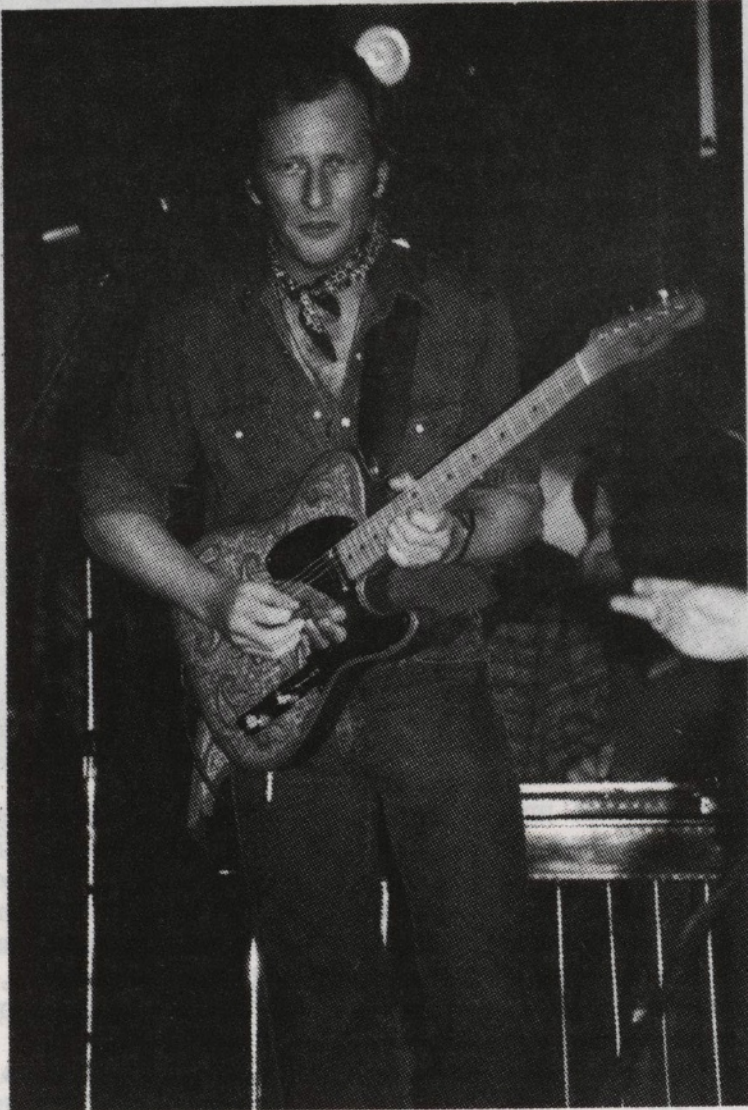
IN the late seventies that sweet brand of contemporary country rock music, personified by bands such as N.R.P.S., Poco and the Eagles evolved Stateside into more regionalised forms. The material invariably became harder edged. More rootsy before rootsy became coffee table vogue.

OUT of Texas and a local lineage which included Holly, Orbison and Jennings came a (not so) young kid by the name of Joe Ely. His 1977 self-titled debut album for MCA is the keystone around which can be located literally hundreds of others artists who have subsequently scored record deals. Which brings us neatly to that London lad, Wesley McGhee. Of course, your immediate reaction is; and how so?

I'VE always marked Wes out as being a semi-Texan. If it isn't that peculiar season when the sound of leather on willow is ringing across the lawns of England, then it's a pretty safe bet that Wes can be located somewhere South of the Town Lake in Austin, Texas. Ely has also made the town his home base for the last decade or so. The music of Texas and the South West flows naturally through McGhee's veins as if he was born of the breed.

WITHOUT descending into that cesspit of "Is there such a thing as British country music?" I'll give you a personal, if somewhat biased, viewpoint. McGhee is one of the few homegrown musicians who understands the genre. That he has managed to empathically translate that understanding over a number of years, as a writer and a performer, is to his great credit. Unfortunately, like certain other country artists in the UK, and from across the great water, he remains a relatively unsung hero in his own backyard. The eighteen track compilation 'Neon And Dust', culled from 'Airmail' (1980), 'Landing Lights' (1983) and his last studio venture 'Zacatecas' (1986) may well remedy that long-standing omission.

SAD to relate no tracks from McGhee's debut album 'Long Nights and Banjo Music' (1978) nor



▲ WES MCGHEE

the double live set '... Thanks for The Chicken!' (1985) are included here. Additionally, the song 'Contrabandistas' from the pen of Bobby Earl Smith and (the one and only) Joe Gracey, and long a personal favourite, is also missing. Swiftly sweeping those minor disappointments aside, let's analyse what 'Neon And Dust' is all about.

TO a tune, Wes composed all the material. No co-written songs here. Various, the tracks were recorded in London, England as well as in Lubbock and Austin, Texas. On the Stateside cuts McGhee was ably assisted by a who's who of local players. That the American roll of honour includes Richard Bowden (Maines Brothers Band), Ponty Bone (former Ely sideman), Kimmie Rhodes, Jimmie Dale Gilmore and Fred Krc is a testament to the esteem which Wes has attained in Texas through his musicianship. Krc, in particular, is a local Austin le-

gend having worked with Jerry Jeff Walker, Michael Martin Murphey and numerous others. McGhee produced Krc's debut solo album 'Lucky 7' (1987). Incestuous as these various links may superficially appear they have resulted in the production of some pretty darned fine country music. Yup, the type with two vowels.

FROM the opening country ballad 'Whisky Is My Driver' through the rockabilly rhythms of 'Too High To Sing The Blues', to the blues breaks in 'Loud, Dirty, Fast And Loose' and the western swing feel of 'Boys In The Band' McGhee runs the gamut of his chosen musical field. Well, almost, because I've deliberately omitted mentioning one style. As close geographical neighbours it seems pretty natural that the music of Mexico and Texas should have merged. While 'Soy Extranjero' may be the immediately obvious example of that marriage, 'Neon And Dust', 'Texas Fever' and

'How Do We Get There From Here?' further explore that genre with flair. If I were to pick a couple of standout tracks there's the seven minutes plus of the Mexican-inspired classic 'Monterrey' plus the closing ballad 'Half Forgotten Tunes'.

WHILE we're talking about Reading (*nurse, the maps! - Ed.*) Terry Clarke has a Minidoka single out later this month which couples 'Buddy's Waiting On The Flatland Road' with 'Lubbock Calling' and 'Looking For Donna'. The latter pair of tunes come from previously unreleased recordings which Clarke made during the mid-eighties. Look out for the follow up to his 'Call Up A Hurricane' debut album buy the time the summer of '91 rolls around. Meanwhile back in Austin, there's a rumour that Jimmie Dale Gilmore has inked a deal with Elektra Records. Like they say down South, Lubbock will rise again. Of course, it may just be another of Ken Lieck's Austin Chronicle jokes, but I'll keep you firmly posted.

WELL, here's to another January. The month when recovery from that excess

the surreal thing. George Hancock is the name and one day mark my words ...

ALIAS Ron Kavana play the Red Lion, Vicarage Road on Saturday 5th. It's enough to know that they're one of the finest bands currently gracing the pub/club scene. The following week, and local legend Steve Gibbons treats the Lion regulars to another of his memorable solo sets. John Hendley & John Richards, two former parts of Maurice and the Minors reopen the account at the Bell & Pump Folk pub on January 4th, with Artisan to follow on the 11th and Mad Jocks & Englishmen two weeks later. Check with Dave Buckland (021-554 8115) regarding the 18th since my list currently states t.b.a

On Friday 11th, Vin Garbutt is at The Woodman in Kingswinford. The tongue-in-cheek self-proclaimed 'greatest folk-rock band of all time', Fairport Convention hit the concert halls again during January/February, the local venue is Wolverhampton Civic Hall on Friday 25th January. The added bonus on this occasion is that the 'Move-

" ... MCGHEE IS ONE OF THE FEW HOMEGROWN MUSICIANS WHO UNDERSTANDS THE GENRE ... "

of spirit finds you crawling around in search of quiet reality. But there seems to be more. I hate being a harbinger of doom but ... my prediction is that '91 is gonna be a bleak one on the live 'n' rootsy front. The stormclouds are already overhead.

POSER or just mildly fanatical? Commencing on Monday's in January around 7.15pm, there's an opportunity to share some facts, music and opinions about Kid Zimmerman from Hibbing, Minnesota. Which Monday by date, the flyer didn't say. Mind you Bob's always been a bit obtuse, so it was bound to rub off somewhere. The venue for twelve weeks is Cadbury College Centre, Downland Road, Kings Norton. Alternatively titled 'Bob Dylan: a bemused on-looker's guide', you have been warned. Be there. Personally, I'll stick with

ments In Architecture' man Jay Turner is their support act.

NOW Robert Cray may be the headliner, but let's not forget the other guys featured on Saturday 19th January at the NEC. Lubbock or leave it, live and loud - it's the Joe Ely Band. The soul of West Texas wind, Ely can blow away those stormclouds without even trying. Well, at least for one night. Amen.



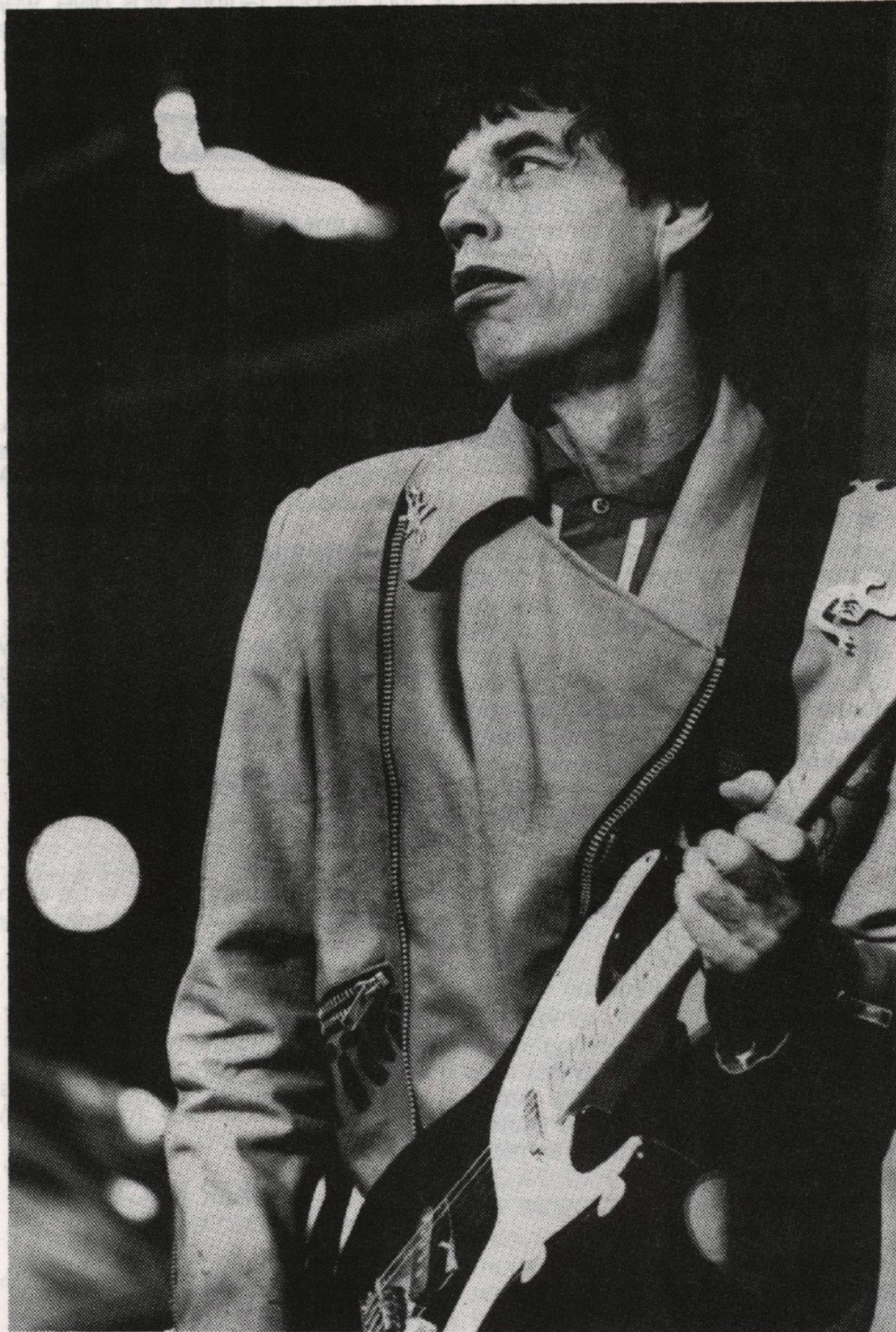
▲ JOE ELY

1990

AND ALL

THAT

▼ MICK JAGGER



1990 - the year of back catalogue manipulation. Best Of's, Greatest Hits, Best Of The Greatest Hits Live ... At the time of writing 32% of the album chart was made up of such issues.

And we are not talking K-Tel here. This is the work of major labels. Bereft of new talent, exploitation is the trend.

Now dance, a cauldron of covers, samples and Milli Vanilli masquerades ...

Positively, 1990 was a year of fine music, excellent songs and aural gratification ... If you knew where to look ... a tip ... try the independent retailers staffed by enthusiasts ... they try harder.

And dead, at last, in 1990 ... vinyl ... I didn't buy one single piece of it in the whole year ... LP/RIP.

Finally, *Brum Beat's* regular contributors trawl their memories, putting to one side the problems of the world, to make public their choices for the Best Of 1990 ...

STEVE MORRIS

★ ALBUMS OF THE YEAR

JOE ELY

Live At Liberty Lunch
(MCA)

The mythical meeting of Jerry Lee Lewis and Billy Gibbons in a Texan Honky Tonk. Absolutely awesome.

TERRY CLARKE

Call Up A Hurricane
(Minidoka)

Crammed full of melodic, literate, well crafted country-tinged songs. A perfect debut. Keep on Terry ... every time you floor me.

LILAC TIME

And Love For All
(Fontana)

Perfect pop music, totally immersed in classic influences but lacking the horrible look-at-me self-consciousness that plagues bandwagon-jumping magpies.

● The pix included in the Pick of '90 are all by Mark Hadley and are his choice of the best live action of the year.

MICHAEL NESMITH

The Prison
(Awareness)

Totally restored by its original engineer (Nesmith) for re-registration in '90. It may be cheating to call it new but it shines with a freshness rarely heard last year.

NEIL YOUNG

Ragged Glory
(Reprise)

The album of '90 to re-affirm your faith in gutbucket, blister angry, rock 'n' roll.

★ REISSUE OF THE YEAR

EVERLY BROTHERS

Perfect Harmony
(Knight Records)

Sixty slices of heaven on three CDs. All the hits and the epitome of country harmony heartbreak.

★ GIG OF THE YEAR

PAUL McCARTNEY

NEC
Birmingham

Macca and his three mates were crucial to my musical heritage. He delivered the flame to the NEC stage not simply burning bright but incendiary.

MIKE DAVIES

★ ALBUMS OF THE YEAR

TERRY CLARKE

Call Up A Hurricane
(Minidoka)

Parched leather voice, cracked dusty lungs, a desert heartache and the best country album of the year. What else needs be said?

IF YOUR MOTHER
WANTS TO SEE
YOUR PICTURE
IN BRUM BEAT
YOU'LL STAND A
BETTER CHANCE
IF YOU CONTACT
ROY EVANS

☎ 021-551 8633

AFFORDABLE
PHOTOGRAPHIC
SERVICES

SQUARE DANCE RECORDING STUDIOS

THE SQUARE CENTRE, 389 ALFRED ST. NORTH,
NOTTINGHAM, NG1 3AA - 45 minutes from Birmingham

- NOTTM Studio 1. 24 Track recording from...£20/hr
- NOTTM Studio 2. 24 Track pre-prod from...£12/hr
- DERBY Studio 1. 24 Track recording from... £16/hr

★ ACCOMMODATION CAN BE ARRANGED ★

SPECIAL PAUPERS' PACKAGES - DOWN-TIME RATES based on full 24 Track recording at... £15 per hour!!!

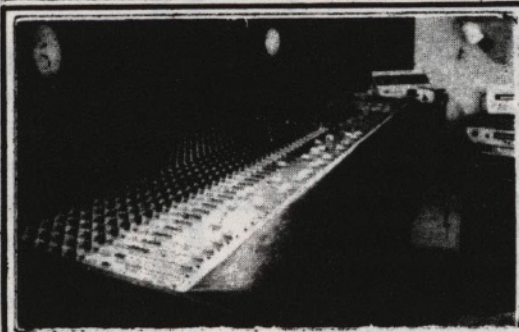
*** NEW - 24 TRACK MOBILE FROM £200 A GIG - NEW *** We guarantee results of the highest quality

All prices are subject to V.A.T.

For more information & brochure or to arrange a visit telephone
NOTTM (0602) 414488

SOME RECENT CLIENTS ▶▶▶

RECORD LABELS: Atlantic, CBS, Circa, De construction, Debut, Earache, EMI, Factory, FM Revolver, Fon, IRS, Kool Kat, MCA, Mute, Native, Phonogram, Polydor, RCA, Sleeping Bag, Submission, Virgin, Warp, WEA, 10.
ARTIST: ABC, Adrenalin MOD, Angie Gold, Bernie Albretch (New Order), Arthur Baker, The Blow Monkeys, Candy Flip, Cash Money, Chrome Molly, Derrick May, Electronic, Erik B and Rakim, Freeze, The Funky Worm, The Glitter Band, God Flesh, Imagination, Impeadance, Jan Hammer, Kevin Saunderson, (Inner City), Kicking Back, MC's Logik, Roxanne Shante, Snowboy, T Coy, Unique 3, Wolfsbane, 808 State, + some who have sworn us to secrecy?? (Getting mobbed in Nottm is no fun!).



1990 AND

COWBOY JUNKIES

The Caution Horses
(RCA)

The most played album of the year. Haunting melodies, a quiet splendour and such fragile emotion that anything louder than a whisper would surely blow it away. A brilliant fusion of country, blues and folk. Songs to die for.

CASSELL WEBB

Conversations At Dawn
(Virgin Venture)

Still she remains criminally undiscovered. A stunning emotional voice, simple, direct and penetrating straight to the heart. A fine companion to the Junkies and a great version of Springsteen's 'Reason To Believe'.

JOE COCKER

Live
(Capitol)

Proof, were it needed, that Cocker possesses one of the world's finest R&B soul voices. Quite simply one of the finest live albums ever with the band plugged into God's amplifier and Cocker endowing every syllable with raw passion.

THE COURAGE OF LASSIE

Sing Or Die
(Third Mind)

More moody, acoustic Canadians and anyone who can make Cher's 'Bang Bang' sound like a Leonard Cohen song has to be cherished.

★ HONOURABLE MENTION

THE WILD FLOWERS

Tales Like These
(Slash)

The best American guitar album of the year. From Wolverhampton.

★ REISSUE OF THE YEAR

AND ALSO THE TREES

Boxed Set
(Reflex)

One of the most criminally overlooked bands in the UK, their dark beauty is an awe-inspiring rural gothicism that spins its spiders' webs inside your brain. This 12" singles collection is perfect evidence of why Robert Smith rates them so highly.

★ GIG OF THE YEAR

COWBOY JUNKIES

Town Hall
Birmingham

See the album comments - but live! An indescribably perfect experience.

JOHN SLATER

★ DEMOS OF THE YEAR

PUSHING THE STUFF

Cutest band in Birmingham and one of the more hard working. An independent release would probably be their best bet.

STREET PEOPLE/BIG FUN

THING

Once tipped for a deal, let down by egos, attitude and arrogance, with a nice sideline in character assassination.

THE JAIN FAITH

Ripe for the pickings, this lot should be making records in 1991 if there's any justice. Bloody good luck.

THE HONEYJUMP

Brilliant demos, proper songs and a great vocal style. The next demo should see the offers pour in. Top stuff.

MONKEY MESSIAH

Not heard from them for ages but the memory of that second demo is hard to erase. Voice of an angel.

● John Slater is now a consultant to: London Records, A&M Records and Hollywood Records (Walt Disney Ents. new Brit label).

ARTHUR WOOD

★ REISSUE OF THE YEAR

MICHAEL NESMITH

The Prison
(Awareness)

Sixteen years on, it's still light years ahead of its time. For the record, another tale from a tall Texan.

★ GIG OF THE YEAR

TOM PACHECO

Cambridge Folk Festival
Sunday 29th (at around 9pm)

His forty minute early evening set on Main Stage 2 was nothing less than a revelation. Later, during fifteen Club Tent minutes, Pacheco proved that interstellar overdrive is more than just a theory.

★ ALBUMS OF THE YEAR

TERRY CLARKE

Call Up A Hurricane
(Minidoka)

Twelve chunks of beautiful, gritty country slanted music which you can get your teeth into. And he's British.

BETH NIELSEN CHAPMAN

Beth Nielsen Chapman
(Reprise - import)

From the school which spawned Bonoff, Kunkel (and the Coyote's) and Ian, this girl has got it. And in abundance.

KENNEDY ROSE

Hai Ku
(IRS/Pangaia)

Nashville-based pedigree hit song-writers capture musical harmony in numerous forms. Some of it could even be earmarked country.

JOHN GORKA

Land Of The Bottom Line
(Windham Hill - import)

On the basis of 'I Saw A Stranger With Your Hair' alone, Gorka should be filling major concert halls.

BUTCH HANCOCK

The 'No 2 Alike' Sessions
(Rainlight - NB: Import, cassette only. First release 9.90, final release 10.91)

Someday, the universe (and the Library Of Congress) will discover that Woody Guthrie was alive, well and recording in Austin towards the close of the twentieth century.

PAUL FLOWER

★ ALBUMS OF THE YEAR

DEPECHE MODE

Violator
(Mute)

My perfect travelling companion. Insistent, driving beat with Gahan's compelling/seductive vocal. A soundtrack of the road.

THE PURSUIT OF HAPPINESS

One Sided Story
(Chrysalis)

Like Dean Friedman on drugs. Witty songs from the thirtysomething era to a consumer-durable American rock backdrop. Brilliant.

BLUE AEROPLANES

Swagger
(Ensign)

Poetry in motion with Gerard Langley taking a starring role in his own bibliography. A precedent they may find hard to follow.

THE WILD FLOWERS

Tales Like These
(Slash/London)

Crammed with a kind of epic songs that should one day make them legendary. Criminally under-rated.

THE CARETAKER RACE

Hangover Square
(Foundation)

The Smiths in a head-on collision with The Go-Betweens. Very clever.

★ REISSUE OF THE YEAR

BEACH BOYS

Pet Sounds
(Capitol)

As a 'born again CD bore' it seems the record companies have found a way to make a mint from me. Invaluable.

★ GIG OF THE YEAR

SINEAD O'CONNOR

Aston Villa Leisure Centre
Birmingham

From the review: 'In comparison all else is, was, and may forever seem, pathetic'. In retrospect I may have understated the event.



▲ DAVID BOWIE



▲ JEFF BECK

JOHN TOBLER

★ REISSUE OF THE YEAR

BONNIE RAITT

The Collection
(Warner Bros.)

Dedicated 'Angel From Montgomery' to me at the T&C, even though I live in Barnet and was born in Willesden. Funny woman - great album.

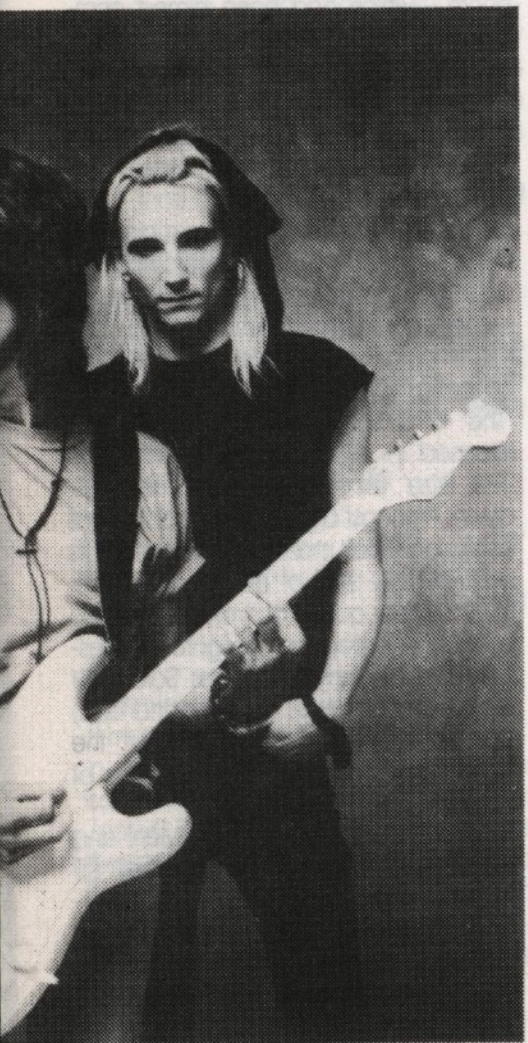
★ ALBUMS OF THE YEAR

DAVID HALLEY
Stray Dog Talk

ALL THAT



▲ PAUL McCARTNEY

**(Demon)**

An archetypal Texan singer/songwriter whose debut album would have been perfect without the one weird track.

MELISSA ETHERIDGE

Brave & Crazy
(Island)

Maybe late '89, but not yet as critically acclaimed as she will be. Feminist audience strange ...

THE BYRDS

4 CD Boxed Set
(CBS)

Not reactionary revivals, but sounding better than ever with some new Gram Parsons vocals and new McGuinn/Hillman/Crosby tracks.

EMMYLOU HARRIS

Duets

(Reprise)

Not a reissue, an irresistible compilation from the unrivalled Queen of Country Music.

JOE ELY

Live At Liberty Lunch
(MCA)

Not obviously - not necessarily - a country album, but a killer in any genre.

KEVIN WILSON

★ ALBUMS OF THE YEAR

SNAP

World Power
(Logic)

Not a track out of place as Snap dominate the rapattack for 1990. Sure, they borrow some but who cares? Snap to it in '91.

THE OYSTER BAND

Little Rock To Leipzig
(Cooking Vinyl)

Eclect(ri)c folk and rock roots come together as The O's establish a niche for themselves in the mainstream. A live album to savour.

DRED ZEPPELIN

Un-led-ed
(IRS)

The Zep songbook gets reggaed and Elvised in a pop pastiche that never tires and still refreshes parts other albums never get within touching distance of.

VARIOUS

Super K's Bubblegum Explosion
(Sequel)

The Kasenetz-Katz Circus circa mid-late 1960's gets another airing. Pointless pop magnificently packaged thanks to Ohio Express, 1910 Fruitgum Co., etc.

VARIOUS

The Lennon/McCartney
Songbook
(Connoisseur Collection)

Two album set that comes to praise John and Macca with Elton John, Joe Cocker, Cliff Bennett and more in full voice.

★ GIG OF THE YEAR

JOINT FIRST!

JASON DONOVAN/KYLIE
MINOGUE/

CLIFF RICHARD/TINA TURNER
NEC

Birmingham

Two very young pop stars and two very old pop stars attracted many thousands of people to the NEC in order to make lots of money. The people went home very happy and slept well. Jason, Kylie, Cliff and Tina went home very happy and slept well too. All's well in the world ...

The gig I would've liked to see most was Kraftwerk at the Birmingham Odeon (actually I didn't ask you, but never mind - Ed.)

NEVILLE HADSLEY

★ ALBUMS OF THE YEAR

RALPH PETERSON QUINTET

Volltion
(Blue Note)

Hard-driving bebop with a 90s edge and originality from the American drummer, helped along by ex-Art Blakey's Messenger trumpeter Terence Blanchard. Great riffs, great sticks and great soloing all round.

CHARLES MINGUS

Epitaph
(CBS)

Mingus the composer with his sprawling posthumous epic spread over two CDs/MCs. Assembled with great care by Gunther Schiller and performed well by an all-star big band. Perhaps the most original and important composition Mingus ever wrote.

ANDY SHEPPARD

Soft On The Inside
(Antilles)

Sheppard is not the darling of new British jazz for nothing. For me, he knocks spots off American pretenders like Branford Marsalis. This is his big band project with four fat tracks, typically lyrical in parts but always packing a punch - as on 'Adventures In The Rave Trade' which is so gutsy you think it's going to drop through the floor.

MIKE WESTBROOK BAND

Off Abbey Road
(Tip Toe/Enja)

A jazz remake of the Moptops last studio album may seem mind numbingly pointless, but in the hands of Mike Westbrook, it's not just viable, it's stunning. Superb vocals from Phil Minton and Kate Westbrook, screaming guitar from Brian Godding and astonishing Westbrook arrangements make it a great experience.

ROADSIDE PICNIC

For Mad Men Only
(Novus)

Thunderous jazz-rock that owes something to early Genesis and bands like Van Der Graaf Generator. This is a half-concept album based on Hermann Hesse's novel Steppenwolf which uses high-octave saxophonist Dave O'Higgins to the full. Great writing and bass playing from Mario Castronari, too.

DUKE ELLINGTON

Solos, Duets and Trios
(Bluebird)

A superb compilation, and not before time either, of Duke's intimate

piano works. Though it lacks the sheer weight of his legendary orchestra, it gains through exposing the subtlety of his writing and his often overlooked ability at the piano. The opening track 'Tonk' is astounding, and there're surprises right through to the last track, 'Take The 'A' Train'.

MARK HADLEY

★ ALBUMS OF THE YEAR

STEVE VAI

Passion and Warfare
(Food For Thought)

Ex-Zappa/Roth guitarist almost single handedly defining the future of rock guitar.

GARY MOORE

Still Got The Blues
(Virgin)

Sublime, ethereal, emotional playing. Gary redefined his Blues roots.

JEFF BECK

Guitar Shop
(Epic)

Deservedly winning a Grammy award, Jeff continues to pioneer the art of modern guitar.

YNGWIE MALMSTEEN

Eclipse
(Polydor)

Uncompromising musicianship. Fluid, devastatingly fast, accurate, dextrous, melodic playing, incorporating classical influences into the rock idiom.

DOGS D'AMOUR

Straight
(China)

In contrast, raw, hard-hitting, straight-ahead sleaze rock at its best. Refreshingly original.

★ REISSUE OF THE YEAR

LED ZEPPELIN

Led Zeppelin
(Atlantic)

Brilliantly remastered classics which helped define heavy rock. Still relevant and inspirational.

★ GIG OF THE YEAR

JEFF BECK
NEC

Birmingham

Astounding performance by Beck/Bozzio/Hymas demonstrating outstanding versatility, technique and musicianship with a three-piece.

Unique

PRODUCTIONS

For all DJ's, Rappers & Producers

The Midlands Premier DJ Studios
home of DMC's "The Commission"

Rates from £9.00 per hour.

INFO ON 021-766 7822

THE WILD FLOWERS

Breedon Bar
Birmingham

To see the Flowers in flow is to witness a musical hurricane ripping through the rafters of your mind. At the eye of the storm they scatter all before them, dashing the classics of 'Tales Like These' on rocks of appreciation.

All the words that in their literal sense fit perfectly look trite on paper; rousing, anthemic, infectious, passionate. Precisely the terms over-used on bands like Simple Minds and The Alarm when they were never really true. In comparison neither could hold a flag up to The WF's and hope to stand in the tailwind they would wreak. Loud, proud, raw and direct - The Flowers rock with the best of the American giants, forget Wire Train, Green On Red, The Dream Syndicate (temporarily), imagine what it must've been like hearing Springsteen crash through 'Born To Run' in a small club for the first time. I figure the effect is close to the under-rated genius.

There can be few things more invigorating than a band playing at the peak of their considerable ability. At least I assume this is the peak for if there is more to come all pretenders should seek new careers. Simply phenomenal.

Paul Flower

Ed)

A bounding start tugs the audience away from their lagers. 'Down' slows the pace before the obligatory plug introduces 'She's So High'. Resonating guitars of this unlikely love song lap the swaying audience before they are whipped back into a frenzy of somewhat embarrassing stage dancing with 'I Know'. This B-side track skates precariously on the edge of the Manchester pond, so unnecessary for a band with so much on offer of their very own design. 'I Love Her', in contrast, is pure Blur. Jarring guitar, entwined with a jerky percussion and satirical sing-a-long vocals.

An encore is provided, T-shirts get sweaty, hippo posters change hands. All too professional. See them at the Hummingbird in less than twelve months.

C.R.A.B.

RED DOGS

JBs
Dudley

Anyone can tell you that the Red Dogs will never be construed as vaguely original. Their goodtime bumpkin beat and smokey tales of Georgia are enjoyable pastiches of the best of '70s rock and roll, re-runs of a bygone age. Twelve months ago it would have been an advantage,

L I V E

REVIEWS

tions. It's also a sad epitaph for their material. 'Holding On' and 'Talkin' 'Bout Love' are amiable romps which could have been the answers to someone's prayers. The masses want a 'Hey You' or a 'Sex Party' though; not because they're necessarily superior alternatives but because they're engraved upon the consumers conscience. And that dictates fashion.

A band that probably deserves more than it will eventually get.

Paul Rees

INDYA

Irish Centre
Birmingham

The band members nervously stalked the stage waiting for their final cue as the

look and she can sing. She's more sultry than Belinda Carlisle and raunchier than Carole Decker.

The band showed that it could be one of the finds for the 90s with a clutch of potential crowd pleasers including the bouncy 'Don't Wait', the politically-conscious 'Freedom' and the pure pop of 'That's The Way It Is'.

Playing to a packed audience Indya proved the real vindaloo of rock bands.

'Gaz' Graham

MAGNUM

Civic Hall

Wolverhampton

Despite protestations to the contrary, 'The Spirit' tour was not made up of 'oldies' designed to satisfy the cravings of veteran fans, instead Magnum presented the type of balanced set they singularly failed to offer during the 'Goodnight LA' excursion. A rewarding combination of the past and the present. Bolstered by the addition of several standards the band themselves rediscovered the pomp and majesty that had become their hallmark; while the atmosphere - which had been almost comatose at the NEC show - returned to that of joyous celebration.

'Vigilante' opened on a wave of haunting keyboards and staccato guitar, Catley atop the omnipresent staircase conducting the sea of hands out front. 'Days Of No Trust' and 'Wild Swan' combine the band's acceptable commercial face with Tony Clarkin's penchant for epic, invigorating soundscapes. Beneath a sci-fi lighting rig these wonderfully overblown concertos are powerfully significant.

"This is a song from an album we released in 1983", Catley beamed as 'The Prize' received a welcome dust-down. Amongst a plethora of adolescent confusion - their moment came later - its mature glory was of no consequence; but the sheer quality of drama and rustic imagery initiated an enlightened response. In the same breath as 'Soldier Of The Line' (a timeless desert island disc) and an acoustic/electric 'The Spirit' the effect is stunning - the essence of Magnum's traditional appeal.

No matter how well 'Reckless Man' and 'Rockin' Chair' are performed they still sound contrived to these ears, the majority knew every inflection though, and that's all that really counts for now. For the aficionados it is the barbed emotion of 'Les Morts Dansant', the quasi-theatrics of 'How Far Jerusalem' and the hymnal shifts of 'On A Storyteller's Night' that make genuine Magnum gigs so special.

Signing off with the romanticism of 'Just Like An Arrow' and the anthem 'King Of Madness', the arena debacle became a distant memory. When Mark Stanway precluded 'Sacred Hour' with the baroque grand piano signature it was forgotten. 'Our Song', a succinct composite of the evening's emotion and celebration. 'When The World Comes Down' lowered the curtain, their return eagerly anticipated.

If rumours that the next studio recording will echo the rhythmic direction of 'Storyteller's Night' are true, and if Magnum forget trying to conquer the States on someone else's blueprint, expect another upsurge in their fortunes in years to come. For now though, the loyal following can contemplate a very welcome experience - a truly great, faith restoring show.

Paul Rees



▲ **THE WILD FLOWERS**

BLUR

JBs
Dudley

"We've played here twice before and we really f***ing like this place", frontman Damon Albarn makes his feelings known with good reason. Six months previously the Colchester unknowns took on the unsuspecting JB's Friday audience, slapped them around the face then left them crying for more.

Now the four piece band (Damon, Alex, Graham, Dave. Vocals, bass, lead and drums respectively) have a record, a reputation and an enthusiastic fan base in evidence. No need tonight for the infamous on-stage gymnastics, just a modest set of damn good 'indie' (Food Label) tunes. (as Food is bound to EMI isn't that stretching 'indie' cred a bit far? -

a year on it seems dated and derivative. The Quireboys got to the big time first.

In their wake of plethora of similar, familiar club acts will follow; either offering the same influences or looking for money in a marketable style. None of them will repeat the commercial killing Spike and Co. enjoyed - lightning never strikes twice. Which, in the case of the Red Dogs, is a pity. They know how to entertain a drink fuelled audience, they have the happy knack of concocting deceptively simply hooks, they are instantly recognisable and recognisably instant. Frontman Mickey Ripley is acutely aware of the 'Boys' appealing charm. The Geordie chuckle and the increasingly ragged tones are unfortunate ironies but the orbital mike stand and the stop-start shuffle can only be second hand impersona-

resident DJ decided to stall the proceedings and hold an impromptu raffle. Oh what it is to be rockstars!

Bono wouldn't have liked it and Van Morrison wouldn't have stomached it - even if it was Birmingham's fine Irish Centre! Still, the fledgling starlets soon overcame the embarrassing predicament to launch into a blistering attack on the eardrums.

Some like it hot and Indya certainly cooked up a real tasty dish with a hot and spicy performance. After overcoming initial sound problems, front-woman Dieta Edmunds led the piece-piece poppers through a set riddled with catchy tunes and rippling with vocal harmonies and deft keyboard and guitar textures.

Ms. Edmunds is a rare find. She's got the

ANDY VIRAGO

Highway 61 Records
Birmingham

Imagine walking into a record store on a Saturday and witnessing a hypnotic musical mixture of Suicide's Alan Vega and a feral Iggy Pop. Wow!

Andy Virago was making his first Birmingham appearance since his successful German tour. Backed by well behaved musical machines and the impeccably gifted Dave Lowe (last seen as one of Rob Lloyds 'Four Seasons') this was the greatest entertainment in Birmingham since the Blues got relegated to Division 3!

It is unnecessary to mention the power and quality of Andy Virago's voice because it has been well documented in the past. Around that voice Dave Lowe spins spectral musical webs which lift the Virago experience into new dimensions. The classics 'International' and 'Death Stands At My Door' are still intact and Dave Lowe's presence was most strongly felt on new stuff like 'Lose Control' and 'The Others', which reminds me of the Stooges 'Funhouse'.

Highway 61 was the ideal place for Andy to showcase his album as the shop specialises in cool LPs and a fantastic display of psychedelic posters. The gig was filmed and so for those unfortunate enough to miss the happening there's always a chance to see it on MTV.

Sharon Frost

MEAN FIDDLER**ACOUSTIC ROOM TOUR**

Featuring Katell Keineg,
Andrew Cunningham, Pat
Orchard plus To Hell With
Burgundy

Breedon Bar & Border Cafe
Birmingham

Mmm, some food for
thought ... Afterthought ... indigestion.

Arthur Wood

RATT

Hummingbird
Birmingham

In my book anyone whose musicianship has received the acclaim of Frank Zappa is worth checking out. It was therefore with interest that I attended Ratt's Birmingham gig, if nothing else to sample the plank-spanking talents of guitarist Warren de Martini. (*A Zappa-esque name for sure - Ed.*)

Unfortunately, the gig was fairly unspectacular. Although older material fared a little better than the newer stuff the band lacked dynamics and stage presence. Warren's guitar work was indeed excellent and was undoubtedly the event's saving grace. Everything else sounded a little safe, not what rock 'n' roll is all about. Don't misunderstand me, Ratt have the makings of a great band but a greatness relies more on a kick-ass performance than ear-shattering volume.

Mark Hadley

THUNDER

Aston Villa Leisure Centre
Birmingham

The emergence of Thunder from the body of Terraplane is almost as remarkable as the emergence of the creature in 'Alien' from various stomachs in space. Totally unexpected. A stunning arrival. Harry (barmy bastard) James did his best to steal the show from bouncing Danny Bowes, conducting the opening of 'Back



▲ VAGABOND JOY

Street Symphony' from behind an illuminated opaque sheet, his magnified silhouette urging the appropriate reaction from fans. After a rivetting set, Harry returned for an encore sporting a green wig, he conjured up the appropriate interstellar backdrop and sang a cracking version of 'Fly Me To The Moon!'.

All good fun maybe but there's no doubting he does possess a real voice. Look out Danny - Phil Collins mark II could be on the way ...

More humour was on display during the 'who, what, when, why' blues version of 'Dirty Love'. Every line begging a response and the crowd only too willing to oblige, even if they did miss a few cues! The cornerstone of their success has been their capacity to produce a tight, professional, resonant groove. A characteristic rumble. It all seems so effortless. Born to play stadia, Thunder have the necessary variance to keep interest throughout.

'Until My Dying Day' is still their epic masterpiece but 'Love Walked In' is not far behind. Thunder might not be everybody's heroes but who is? In their field, they are unquestionably a Great British rock band.

Andy Tipper

**OCEAN COLOUR SCENE/
JESUS JONES**

Hummingbird
Birmingham

Music to move you. Grab you. Stimulate your mind. Weaving rhythms in a merry dance around the senses, Ocean Colour Scene have come to terms with their unquestionable creativity and achieved a much sharper focus, lacking in their previous Fanatics incarnation. This is simple. Pure. In tune with the prevailing mood of the nineties but nurturing their

own groove.

They're so bloody accurate with what they do now. Building from within, tripping out the rhythms, exploring, but moving in their own space and their own time. Simon stalks the stage with ape-like curiosity. An ultra-thin presence in a hooped jersey, occasionally exploding into a frenzy, enraptured by the OCS sound. 'Sway' and 'Fly Me' are more than just song titles, they are expressions of how the music makes you feel. Listening to OCS is akin to being wrapped in a warm cloak of water, a sense of something pleasurable surrounds you. Something floating. A satisfying glow.

Jesus Jones were somehow different. Good but different. They have always relied on burning technical innovation. Rapid fire energy-anthems, wild and free. Sampling extravaganzas infused by adrenalin. But this time it was more planned. This time the fury was paced. Carefully controlled. Effective, but somehow less-inspiring than their more usual sweaty, orgasm-or-bust approach to live outings.

Overdrive is difficult to achieve when you open with speedsters like 'Move' and 'Move Mountains'. Songs to perspire to - thrilling and emotive. But Jesus Jones now use more syncapation, more electro-metal, more sophistication. "You know what's going on, you know what's taking place ...". We do and we like it. The songs remain the same but the atmosphere has changed. 'Broken Bones' and 'Real, Real, Real' still chill the brain and warm the soul, and yet, Jesus Jones seem to be edging closer towards more intricate works like the Depeche-style 'Blissed', capturing a rhythm and holding it tight. the development is understandable and natural. What next?

Andy Tipper

QUEENSRYCHE

Aston Villa Leisure Centre
Birmingham

In the myopic world of Heavy Metal intelligence is often at a premium, superceded by macho bravado and erotic/exotic fantasy. Seattle quintet Queensryche have enjoyed gradually escalating fortunes on the rare manifesto of cerebral activity and social conscience. 'Operation Mindcrime' - the classic anarchic vision - provided the platform, 'Empire' the superior basis for their first headlining world tour.

When a warm, expectant cheer is reserved for the unveiling of a drumkit - albeit Scott Rockenfield's 'Close Encounters' construction - the band can hardly fail. Fortunately, the two hour show married mechanical technicality to eclectic rhythm, epic idealism to impassioned commitment with balletic grace; Queensryche are a precious entity.

The first half is almost entirely devoted to the new, cosmopolitan album: the haunting postscript to 'Best I Can', a fusion of electronics and acoustics in 'The Thin Line', the pulsating lust of 'Jet City Woman' and the title track's chrome plated protest. Chris De Garmo and Michael Wilton paint spidery patterns across the canvas, Geoff Tate's operatic range spiralling into the firmament. Framed by a steel set and an atmospheric lighting rig - pastoral shades and blinding white - the songs are cinematic scenes of tragedy, romance and civil corruption.

Then the 'Mindcrime' concept is introduced; something magical to be savoured, a profound statement. From the anthemic 'Revolution Calling' to the turbo surge 'The Needle Lies' to the closing commerciality of 'Eyes Of A Stranger', the story is a beautiful, violent, raging composite that never relaxes its grip. 'Suite Sister Mary' features a haunting playlet between Tate and a shrouded, anonymous Mary; 'I Don't Believe In Love' a gut-punch reply. When they leave the response is an open-mouthed sense of awe. Possibly the finest sequence any act can currently project.

Returning for the Michael Kamen conducted, (gentle lines with marching orchestration), 'Silent Lucidity' and an overshadowed 'Take Hold Of The Flame', Queensryche basked in the glory of vastly deserved success, two of the finest modern era records and a future strewn with accolades. Simply, a studied exercise in perfection.

Paul Rees

VAGABOND JOY

Civic Hall
Wolverhampton

Suffering all of those ol' support act blues, bad mix, audience indifference etc, newcomers Vagabond Joy managed the impossible and made an impression. Sadly impression was all it was. Fronted by an energetic Liam Hothouse Flower clone the band stormed through a set of power pop. Strong songs with layered production values that reminded me, strangely, of headliner Bob Geldof's undervalued solo debut album!

Maybe that's how they got the gig! Whatever I'd like to hear the band's album and see them again though in the hands of a sympathetic soundman. And Geldof? - fokkin' good alright ...

Steve Morris

THE CURE**Mixed Up**
(Fiction)

I don't care much for The Cure.
I really don't like dance mixes.
Albums of Re-mixes are invariably a con.
And yet I think this is great!
Why?
'Cos it smiles.
'Cos it entertains.
'Cos it doesn't want to be part of a scene.
'Cos it's ridiculous.

Steve Morris

VARIOUS
Heaven & Hell
(Imaginary)

Another of those tribute albums, this time to the Velvets and more wholeheartedly successful. Not that anyone can fully capture Reed's subversive paranoia and laid-back sleaze, but Terry Bickers and Bradleigh Smith have a good bash at it on 'I'm Set Free'. Ignoring Ride's frenzied 'European Son' and Nirvana's attempt to be Jesus & Mary Chain with 'Here She Comes Now', most of this reflects the more sedate, spidery aspect of the Velvets, James providing grace for 'Sunday Morning' and both Wedding

RECORDED
DELIVERY

Nothing has changed that view.
It simply sounds better as finished product. And now you can buy it for yourselves. So do ...

Steve Morris

SAMSON
Pillars Of Rock

(Connoisseur Collection)

This band's infamous gimmick was having a drummer called Thunderstick sitting in a cage at the back of the stage wearing a rapist's mask.
Pillows Of Rock they mean, surely.

Steve Morris

GRATEFUL DEAD
Without A Net

(Arista)

A massive two CD live set that holds little in the way of surprise.
The Dead are what they are, a country/R 'n' B/bar-room boogie band. Sure, the 1990 Dead are a little slicker than they used to be and this set

The Charlatans, looking forward are Teenage Fan Club, Flowered Up and Spiritualized (with the overlooked diamond 'Anyway That You Want Me') while looking through the door without a key are Jesse Garon, Carter and Saint Etienne. Whose posters do you have inside your locker?

Mike Davies

JOHN & YOKO**The Interview**
(BBC Records)

A double CD/cassette version of the Andy Peebles interview taped in New York hours before fate dealt its ultimate blow ten years back.
Running at one hour per disc/tape and neatly subdivided into subjects (easy to access on CD) it's a fine insight into a legend.
Recommended for the archives.

Steve Morris

P. J. PROBY
Thanks

(J'Ace Records)

I wanted to review this one. I wanted to like it too ...
Now Proby has never been a great favourite, nor has he really contributed much to the history of pop. But he always had a tongue in

I'd like to know for whose benefit this album was really recorded.

Steve Morris

DONOVAN**Rising**
(Permanent)

Back with the unlikely support of The Happy Mondays is the sixties merry minstrel. And it's like he's never been gone.
'Rising' is a live collection that majors on the hits. But it's the hits played acoustically, - just voice and guitar with a little string bass, sax and flute creeping into the later songs.

The performances are exemplary with the passing of time having done little to blunt Don's charm; in fact if anything it's grown. It could be worth buying this just to hear the tales of our hero, four Beatles, one Beach Boy and Mia Farrow meditating in India. Coming in the middle of 'Hurdy Gurdy Man' they are disarmingly hilarious.

Welcome back Donovan, roll on an album of new material.

Steve Morris

GIANT SAND**Swerve**
(Demon)

Right back on form, assuming you regard form as a psychotic mix of country, avante garde jazz and experimental savage rock filtered through Howe Gelb's fractured vision of the world that jackrabbits from tortured romance to insanity's paranoiac dance macabre. There's even a stoned version of Dylan's 'Every Grain Of Sand' that sound like death in the desert.

Unsettling, unpredictable. It make The Dream Syndicate sound like The Archies.

Mike Davies

GEORGE STRAIT
Livin' It Up

(MCA)

Another George Strait record. Another ten tracks of superbly performed mainstream country music. Another collection of songs from writers such as Dean Dillon, Harlan Howard and Carl Perkins. Another thirty two track digital state of the art recording.

All laced with Strait's mellifluous, honeyed trademark vocals.

It's all very well but it's all too easy, if not lazy. In the USA these records are automati-

cally massive and no one seems capable of considering the harm they do to both the artist and the music.
Look at the sleeve, it has as much chance of catching a recently persuaded country buyer in the UK as a Blind Date contestant has of getting laid.

Somebody like this came to life in spit 'n' sawdust honky tonk barrooms. The last thing its architects wanted was the addition of carpets and flocked wallpaper.
Somebody buy the man a beer. And don't give him a glass.

Steve Morris

JONATHAN RICHMAN
Jonathan Goes Country(Special Delivery)
23 Great Recordings
(Essential)

'The Country Album' has always been the MOR bolthole for washed up entertainers. It is then surprising to see Jonathan Richman follow the well worn path. Surprising until you hear the results that is.

It sounds just like Jonathan always does. Either he has always had country blood coursing through his veins or his identity is so powerful it dominates.

Whatever, his twelve song saunter through classic and self penned material with Buck Owens' original pedal steel man, Tom Brumley spicing up the band is a terrific success.

Meantime '23 Great Recordings' pulls together all of the Modern Lovers era gems including both 'Roadrunners', 'Egyptian Reggae' and 'Ice Cream Man'.

It's far too easy to dismiss Richman's work as whimsy. He is an original with his own path to skip along.

Steve Morris

POWERHOUSE**Night Life/**
Lovin' Machine
(Provogue)

Talk about obscure! Powerhouse were a cult band in the mid seventies in the Washington DC (USA) area. They specialised in a vigorously rockin' blend of jump 'n'jive style R 'n' B. Not too authentic but high in feel and spirit.

This release combines their two albums, recorded '75 and remixed '79 and '87 into one package that could spark a reformation demand.

Steve Morris

**▲ GRATEFUL DEAD**

Present and Telescopes showing they can be effectively understated when necessary on 'She's My Best Friend' and 'Candy Says' respectively. Best bet though is the scraping psyched-up 'All Tomorrow's Parties' from Buffalo Tom. Some say it always was.

Mike Davies

BASS DANCE**Loud**
(FM Revolver)

We said that it was brilliant way back when it was an unwanted by the majors master-tape.

is less transcendental than earlier live sets but the fluid band interplay continues to delight as it no doubt always will.

'Without A Net' lets you stretch out with The Dead and immerse yourself in musical filigree.

Steve Morris

VARIOUS
Indie Top 20 Vol 10

(Beechwood)

A double album mix of today's indie stars, tomorrow's hopes and yesterday's heroes. Leading the pack are Pixies, Inspiral Carpets and

cheek presence that raised a smile. And, above all he had a truly great pop voice. This record marks both comeback and final nail in the coffin.

It is not P. J.'s fault. He has been saddled with a set of terrible songs, seemingly been persuaded to sing them in a parody of his own almost parodic style and been made to do it in a cheapo cheapo studio equipped with midi-ed keyboards seemingly bought at a Toys 'R Us sale.

To do this to a man already the victim of the excesses of insecurity and fame is inexcusable.

FAIRPORT CONVENTION

The Five Seasons

(New Routes)

A long way down the road on their long, strange trip the current, stable, five man Fairport Convention are musically leaner and fitter than in a long time.

The Five Seasons' follows last years fine 'Red and Gold' set in similar, if improved, fashion.

Similar that is in being a coherent blend of 'trad arr. Fairport' songs and dance tunes with carefully chosen newer material. A surprising yet very effective member of the latter camp being Peter Blegvad's poignant 'Gold'. The playing and production throughout is of the highest order. Indeed the bass playing of Dave Pegg and metronomic drumming of Dave Mattacks provide an unequalled rhythm platform for the band on a par, or above, the lauded McVie/Fleetwood team.

The Five Seasons' is a laid back affair that hugs the listener like a welcome winter coat though such a description belies the graceful mellow dignity of the band. While still capable of the traditional epic, this time round it's Archie Fisher's (anti) whaling song 'The Wounded Whale', it's perhaps a line from the penultimate 'Ginnie' that really hits the target, "getting high on the beer and the atmosphere of a good time".

There have been times of late when I feared that Fairport were sliding from folk-rock to folk-cabaret. The Five Seasons' puts a firm halt to that. A fine album.

Steve Morris

THE POSIES

Dear 23

(Geffen)

The Beatles (Pepper/Mystery), The Raspberries, Big Star, The Byrds. Acoustic 60's pop-rock, jangling beat guitars, nifty melodies, cascading harmonies, great tunes, fine songs (top aces 'Suddenly Mary', 'Apology', 'My Big Mouth'). Interested? Buy it. Love it.

Mike Davies

VARIOUS

Manchester, So Much To Answer For

(Strange Fruit)

A geographical collection of Peel sessions shows Manchester's talent explosion isn't a new phenomenon. Early sessions include The

Chameleons (who also have their own excellent full fledged sessions album) and A Certain Ratio while obvious collectables come from The Fall, The Smiths and two '89 cuts by Happy Mondays and Inspiral Carpets. There's also an appalling track from The Frantic Elevators featuring a young Mick (Simply Red) Hucknall. Mostly pretty ugly stuff.

Mike Davies

SONNY CURTIS

No Stranger To The Rain

(Ritz)

To most folks Curtis' fame rests on his spell with Buddy Holly and the Crickets. That's fair enough, to have worked with such a master is indeed cause for long term reflected glory but it ignores the fact that Curtis' personal success flowered greatly after that.

As a writer he is responsible for a clutch of songs that have the rare honour of clocking up 1,000,000 plays on American radio including 'I Fought The Law', The Clash's punk standard bearer.

To cap it all he is a fine guitar player and an adept singer. This baker's dozen combines Sonny's interpretations of hits he is associated with, 'Think It Over', 'Well Alright', 'That'll Be The Day' with new songs, 'I'm No Stranger To The Rain', 'Back When Has Been Lover' and 'When Amarillo Blows'. It speaks volumes that the well known classics do not dwarf his newer material.

It's an easy going record that simply majors in good tunes well played.

If that seems like damning with faint praise, it's not meant to. It's just that when the sleeve carries endorsements from giants like Guy Clark, Harlan Howard and Albert Lee it's mighty hard company to top.

Steve Morris

BERT JANSCH

The Ornament Tree

(Run River Records)

Jansch, a guitar legend from wayback, has lost none of his instrumental dexterity with time nor has his cavernous celtic vocal style changed too much. The Ornament Tree' is indeed a welcome return combining contemporary songs and traditional airs in excellent celtic tinged settings.

Once more Jansch will exert an influence on pickers and singers it seems.

Steve Morris

DAVID BOWIE

Diamond Dogs/ David Live

(EMI)

'Dogs', excellently remastered in Diamond clear digital clarity represents the pinnacle of Bowie's concept albums.

Lacking the charisma of Ziggy it is, however, better

Hands Across America might never have happened. On December 7, 1987, to honour his 45th birthday and the awarding of The Special Congressional Gold Medal, a benefit concert was held at Carnegie Hall. Friends and admirers gathered to pay tribute by singing Harry's songs and this record offers some highlights.



▲ DAVID BOWIE

thought out and stronger musically. A more muscular outing altogether.

'Live' is a double set catching him in Philadelphia in '74 fronting a solid set of sessioners apparently on the verge of mutiny over the leader's narcotic fascinations.

Maybe the tension added to the spritely run through of the hits including the authors 'All The Young Dudes' and a soul bow to 'Knock On Wood'.

Both releases carry bonuses; gratefully received if not stunning.

Steve Morris

VARIOUS

Harry Chapin Tribute

(Relativity)

Harry Chapin was unique, a storyteller, singer songwriter of immense charm and even greater talent. Heart-tachingly plaintive songs like 'A Better Place To Be' shared superlatives with the desperate anguish of 'WOLD', the touching emotion of 'Sandy', or the joyful optimism of 'Circle'. He died in a car accident on July 16, 1981 leaving an irreplaceable gap in modern music. And not just in song. Chapin was a tireless crusader for a better world, a campaigner to end world hunger. At his last show he announced that he and the band had raised nearly a million dollars in 1980-81 to support emergency hunger relief. Without Chapin, Geldof agreed, projects like Band Aid and

Although The Smothers Brothers version of 'Six String Orchestra' could be happily lost, essential additions to the library include The Hooters with 'One Light In A Dark Valley', Pat Benetar's 'Shooting Star', Judy Collins and 'Cats In The Cradle', 'Sandy' by Graham Nash and Richie Havens with Tom & Stephen Chapin on 'WOLD' and Chapin's bassist and vocal counterpoint John Wallace on 'Last Stand' culminating in an all star rendition of 'Circle'. But the most essential reason for acquiring this is a stark, emotional version of 'Remember When The Music' by Springsteen complete with his account of Chapin's attempts to get him more involved in social issues.

Maybe one day Elektra might give Chapin the tribute album of his own songs that he so deserves, until then this is more than welcome. No UK release is set but import CD's are available from Virgin.

Mike Davies

THE GUN CLUB

Pastoral Hide & Seek

(Fire)

Jeffrey Lee Pierce gets his act together, calls Kid Congo Powers back to arms and dumps the voodoo and country tones rock in favour of an abrasive, alleys and backstreets urban rock that most obviously recalls Tom Verlaine, though never quite

as polished or complex. Plenty of guts but sometimes rather too much scrawl. A welcome return but not an unreservedly triumphant one.

Mike Davies

CAPTAIN BEEFHEART

Clear Spot/ The Spotlight Kid

(Reprise)

I remember that on buying Clear Spot on the day of its original release (some eighteen years back for chris-sake!) I played it time and time again simply marvelling at the audacious blend of blues hollering, sweet soul and steaming rhythmic propulsion. And nothing has changed; Don Van Vliet and the accurately named Magic Band have not tarnished with the passing of time one jot. 'Clear Spot' is still one of the best rock albums ever, a breathtaking, heart pressuring roller coaster that surprises with its refusal to submit to soft-edged familiarity.

The Spotlight Kid' is bluesier with the Captain justifying his tag of the psychedelic Howlin' Wolf.

All in all a stunningly compulsive and compulsory seventy odd minutes.

Beefheart's name may be waved as a hip-cred calling card but believe me those claiming to be influenced by him are, by and large, not fit to even invoke his name. The world is poorer for his retirement from music.

Steve Morris

NOTORIOUS

Notorious

(WEA)

It's been an eternity in coming but the marriage between two of rock's bigger egos, former Diamond Head singer Sean Harris and pretty boy rocker Robin George, has finally made it to disc. And the result is well crafted, deftly polished but pose-tough rock that favours complex arrangements, soft sweet and sexual vocals and plenty of bluesy guitars. Despite the overdone breathy vocals, there's some good moments, among them AOR ballad 'Losing You' and 'Ariane' (with its dash of Bolan) but swagger 'n' strut single 'The Swalk', the Bad Company kept by 'This Night' and the very Zeppelinised 'Radio Silence' aside, the overall impression is curiously that of a soft rock Cliff Richard. If it bombs out maybe they could flog him the songs.

Mike Davies

JOY DIVISION**Peel Sessions**
(Strange Fruit)

Let not myth and legend blind us to the fact that even JD were capable of turning out less than consistent marvels and that their intensity could often be suffocatingly tiresome. However, this is a shining example of their plus factors, containing as it does not only 'She's Lost Control', '24 Hours' and 'Transmission' but a mind-massaging soul-shredding 'Love Will Tear Us Apart'. There's also a New Order session out but frankly, who gives a toss these days?

Mike Davies

IRON MAIDEN**No Prayer For The Dying**
(EMI)

Typical heavy metal title, but Maiden are no typical heavy metal band. This is their ninth album yet it manages to mix the band's extensive experience in songwriting and musicianship with the freshness and vitality of an up-and-coming rock band. The freshness is, I feel, partly attributable to the fiery injection of guitar-touting Janick Gers, here making his vinyl debut with Maiden.

As usual the songs are highly arranged, tightly and dramatically performed and highly articulate. Bruce Dickinson's powerful, soulful vocals remaining as distinctive and unique as ever. It's hardly worth detailing each track as every one's a gem. 'No Prayer For The Dying' is arguably Maiden's finest album to date.

Mark Hadley

WOLFSBANE**All Hells Breaking Loose at Little Kathy Wilson's Place ...**
(Def American)

Four ugly hooligans release a lively six track mini album. That succinctly describes the intriguingly titled A.H.B.-L.A.L.K.W.P. - inspired by the 1953 B-Movie 'Invaders From Mars', recorded in double quick time at London's Roundhouse studios, this is the first name on any future party guest list.

'Tough As Steel' jackboots its way into the room on a positively animal riff, Steve Danger's drums and Jase Edwards' tirade of notes vying for space against a deceptively inventive chorus.

RECORDED
DELIVERY

Cheap and cheerful Metal with a tax free production. 'Paint The Town Red' and 'Loco' are catchier than a flu convention, singalong anthems with cerebral activity on the backburner. It's great stuff though, the quite-possibly-insane Blaze Bayley sounding like Dave Lee Roth's surrogate offspring on a Real Ale bender. Even the ballad 'Hey Babe' smells of roses, managing to embrace both sensitivity and sincerity without lowering the tone.

Back to basics for the wonderfully titled 'Totally Nude', closing with the shamelessly stupid title track and you've got twenty minutes of howling mad fun.

Wolfsbane are beginning to emerge with flying colours and a very viable career, I'm starting to see the point.

Paul Rees

proving the quality of 'Errol Flynn'. Their archetypal rock makes you sit up to attention on 'Flying Solo' a ditty about female masturbation, and also on 'No More Gypsy Blood', an attack on so-called 'real' tough rock bands who are nothing but a sham. 'Empty World' provides a Lou Reed style contrast on an album so derivative that you can feel their energy and damn near smell the alcohol on it - I reckon that Tyla's famous zig-zag cartoons were probably meant to be straight but some whisky altered the style somewhat! Who cares? If this was wine you would cork it. If only we could drink it ...

Andy Tipper

VARIOUS
Greensleeves
Sampler 4

(Greensleeves)

For the price of a 12" single, here's a bucket full of miracles with the mega sounds of Dennis Brown ('No More Walls'), Gregory Isaacs ('Report To Me') and Debor-

bite to hold the casual listener.

Fortunately he has with him ex-Traffic man Rosko Gee whose supple and inventive bass playing adds a layer of interest. It's a worthwhile set that repays patient replays though I can't see it drawing in new fans.

Steve Morris

EWAN MACCOLL**Black & White/**
The Definitive

(Cooking Vinyl)

It's just over a year since Ewan MacColl died so this tribute is a little late but very well assembled as the works of this great folk hero are exposed for mass consumption. MacColl sang with a passion that burned holes in consciences, the feverish 'Black & White' lambasts in the wake of the Sharpeville massacre and 'Looking For A Job' heaps scorn on the notion that the working classes are born to toil. He also wrote on the Vietnam war and 'Brother Did You Weep' is best remembered as an anti-war anthem that has much to commend it today. A great collection.

Kevin Wilson

LIFE IN
GENERAL**We Don't Know Yet**
(Gig Tape)

Apparently built around the talents of Glastonbury Festival stalwart Beaver, Life In General are a refreshing if confusing outfit. Determined not to be pinned down their style seems to duck and dive just when you think you've got them nailed.

This nine track demo/gig tape presents enough in the way of ideas and promise to make further investigation a must.

Strangely the overall feel is of group pop but the sleeve insists that Beaver dabbles in tape effects and programming. It must be the Glastonbury pyramid or the ley lines! If you want a LIG call Pignose Promotions on 0543 263116.

Steve Morris

NICK
ROBERTSON
& SLICE**Bullet Proof Boy**
(Circa)

Donal Lunny, Davy Spillane, Robbie Blunt, Anthony Thistlewaite and even Maria McKee, certainly no faulting the calibre of the guests. However, Edinburgh born

Robertson just isn't equal to the company and any musical subtlety is lost in the clumping production. Forgettable Celtic R&B with weedy voiced Robertson doing an embarrassing attempt to impersonate Van Morrison. One track's called 'Show Me A Sign'. Certainly.

Mike Davies

JOHN LENNON**Testimony**
(Thunderbolt)

Fans and archivists only will find this seventy minute US radio interview necessary. Taped on December 8th 1980 in Geffen Records' boardroom, mere hours before his death, the tapes have been edited into documentary form rather than letting Lennon speak freely. They remain though a valid historical record.

Steve Morris

MICHAEL
MESSER BAND**Slidedance**
(Minidoka)

New album from the slide wizard (with occasional vocals and two numbers by Terry Clarke) is again a combination of eclectic influences that range from blues to the Zaire/Cuban fusion of 'Hummingbird', from country boogie to Hawaiian or the Nigerian JuJu influences of 'Savannah Le Mer'. Illustrating Messer's ability to marry ethnic styles, the traditional 'Rolling in My Sweet Baby's Arms' successfully fuses bluesgrass and African Hi-life or the reggae 'n' blues of 'The Lone Wolf'. Or if you want slide blues plain, simple and dirty grab an ear of 'Doghouse' and Muddy Waters' 'Mannish Boy'.

Mike Davies

STEALERS
WHEEL**Best Of**
(Connoisseur Collection)

Pre 'Baker Street' Gerry Rafferty in tandem with (whatever happened to) Joe Egan in an English assimilation of laid back Americana. Influences of the Crosby, Stills, Nash and Young/Band variety prevail but lack the cultural richness that the writers in those bands drew on.

Hit single, 'Stuck In The Middle With You' aside it tends toward drabness and lacks the controlled dynamics that hallmark Rafferty's best work.

Steve Morris



▲ IRON MAIDEN

22-PISTEPIRKKO
Bare Bone Nest

(Sonet)

Somewhere in Scandanavia the long dark winter night gave birth to a swirling, demented collision of punk, blues, The Mysterions and Revolution 9.

Steve Morris

DOGS D'AMOUR
Straight

(China Records)

I'm not sure that this was meant to be called 'Tight' and not 'Straight', but no matter. This potent offering from the Dogs is nothing less than you'd expect, not exactly developing, but still im-

proving the quality of 'Errol Flynn'. Their archetypal rock makes you sit up to attention on 'Flying Solo' a ditty about female masturbation, and also on 'No More Gypsy Blood', an attack on so-called 'real' tough rock bands who are nothing but a sham. 'Empty World' provides a Lou Reed style contrast on an album so derivative that you can feel their energy and damn near smell the alcohol on it - I reckon that Tyla's famous zig-zag cartoons were probably meant to be straight but some whisky altered the style somewhat! Who cares? If this was wine you would cork it. If only we could drink it ...

Kevin Wilson

JULIAN DAWSON**Live On The Radio**
(Nico Polo)

Live on Radio Cologne that is. After all where else would you expect to tune into an hour of English singer-songwriter. Radio One?

Dawson is an above average practitioner of the art, attractive if not captivating. Set against simple guitar accompaniment neither his songs or voice have enough

SCREEN GEMS

● BBC Video's strikers are headed up by prime slices of TV comedy. The Young Ones return with 'Bambi, Nasty and Time' whilst Peter Cook and Dudley Moore have raided the archives to piece together 'The Best Of... What's Left Of Not Only But Also' which may or may not feature John Lennon as a toilet attendant, having not seen the tape I can't tell. Meanwhile Blackadder stooge Tony Robinson transmutes from Balthazar to the Sheriff of Nottingham in the two volumes of 'Maid Marian and Her Merry Men'. Prime position though must go to Spike Milligan, Peter Sellers and Harry Seagoon for 'The Last Goon Show Of All' without which humour would not be what humourist!

● WH Smith's Lifestyle Channel are launching a nightly midnight to five a.m. Satellite Jukebox. Viewers can vote for their faves from a massive and wide ranging list with those broadcast being democratically chosen. It's all done with computers, laser discs and other hi-tech gubbins. The only drawback is that you need an Astra capable satellite system to fully appreciate the wonders of a space based jukebox.

● Currently in the racks and worth attention is 'That Magic Moment'. Looking like a made for TV version of 'The Big Chill' it's an attempt at creating a new brat pack with a variation on the theme of a 'rites of passage' movie. Set against a sixties Vietnam/revolution backdrop. The end sequence captioning that up dates the characters biogs even invokes 'American Graffiti' (and why isn't that and it's sequel 'More A. G.' available on budget sell thru?). Despite that the movie is watchable and likeable.

THE RIGHTEOUS BROTHERS 21st Anniversary Celebration (E) (Old Gold Video)

There's a rock 'n' roll graveyard called Watford Baileys where the greying eke out a pension.

This tape was filmed in what appears to be the US equivalent. The Roxy in Hollywood. To compound all your worst fears, the Bros. and their road band, no match for the Phil Spector Wall of Sound that envelopped many of their finest moments, kick off in a very low gear.

Those righteous voices of Bill Medley and Bobby Hatfield are shot, less than shadows. But then Bobby falteringly sets off into 'Unchained Melody', commercially stickered on the case, and a miracle happens. He can't hit the notes but the little guy battles for the soul of the song and grabs it. Likewise when they take on 'You've Lost That Lovin' Feelin'' where the two guys simply go for it and in an awesome seven minutes or so take your breath away. Obviously what ever they've lost over the twenty odd years on the road, it's neither soul or inspiration.

STEVE MORRIS

10,000 MANIACS Time Capsule (Warner Music Vision)

A superb band with some truly great and socially aware songs, this is a chronological retrospective of their career and includes much rare - and patchy quality - home video, TV and live footage as well as promo recordings. An interview would have helped give more insight into their music and Natalie Merchant's lyrical concerns and sad that the illiteracy themed 'Cherry Tree' isn't included but the disturbing unwanted pregnancy 'Eat For Two' and 'What's The Matter Here's a tale of child abuse are great as is the live Big Day version of 'Hello In There' with Billy Bragg and REM's Michael Stipe.

MIKE DAVIES

RUNRIG City Of Lights (Channel 5)

With their fusion of Gaelic passion and social concern, they're one of the finest Scottish rock bands in years. Recorded live at Barrowlands in Glasgow and seen in edited form on Channel 4, this features twenty tracks although the frequent fade-outs to interview or location



MARILLION From Stoke Row To Ipanema (PMI)

Ninety minutes that trace the integration of vocalist Steve Hogarth into the band follow-

ing the departure of the enigmatic Fish.

Hogarth is taken from a pub gig in front of a hundred punters to facing tens of thousands of Brazillians dedicated to inventing Marillionmania.

The genuinely chummy na-

ture of the protagonists makes this surprisingly entertaining.

Musically full too with everything from rehearsal footage to generously long gig coverage.

STEVE MORRIS

footage is very frustrating despite some inspired visual tricks. Even so, well worth it to see and hear 'Dance Called America', 'Loch Lomond', 'News From Heaven' plus their first hit single 'Stepping Down The Glory Road' and six songs in their native tongue. Stunning.

MIKE DAVIES

KATE BUSH The Sensual World (PMI)

Basically a documentary tape with the unique Kate talking us through her work with video clip back up.

Interesting and illuminating with three full videos from the Sensual World, 'Love and Anger', 'This Woman's Work' and 'The Sensual World' itself as a bonus.

Aimed at fans but worth the time of doubters too.

STEVE MORRIS

JIMI HENDRIX At The Isle Of Wight (BMG Video)

Live in front of 500,000 in August '70 this was Hendrix' last major gig. He died a couple of weeks later.

In truth it is not Hendrix at the peak of his considerable powers. Equipment and tuning problems combine with a visibly heavy heart to give the set a sad edge. However the rays of genius that occasionally pierce the darkness lift the spirits as few can.

With so little of his work available in video format it is little short of essential.

STEVE MORRIS

Saddle Rose 8-TRACK 1/2 INCH

PROFESSIONAL RECORDING STUDIO

Digital Live Drums, Drum Machines, Sampling, Outboard with Reverbs, Delays, Limiters, etc., Free Tape

£5 p.h. Phone Andy on Coventry 715681

ROCK, ALTERNATIVE, INDIE AND HEAVY METAL

STAGECRAFT SYSTEMS

+

DIAMOND SOUND P.A.

UNIT 19-20
CHASEWOOD PARK
HEDNESFORD ROAD
HEATH HAYES
CANNOCK, STAFFS

P.A. + LIGHTING, HIRE, SALES, REPAIR, INSTALLATIONS

★ CONCERT SYSTEMS TO 3K ★ LIGHTING TO 20K ★ SALES FROM A BULB TO COMPLETE SYSTEMS ★ AGENTS FOR ALL MAJOR SUPPLIERS ★ FLIGHT CASE MANUFACTURE

TELEPHONE: 0543 276313 (24 HRS)

FAR HEATH STUDIOS

GUILSBOROUGH NORTHANTS

24 TRACK RECORDING

STUDIOMASTER CONSOLE 24 / 16 / 2

TASCAM MSR 24 1in.

SONY D80 DIGITAL MASTERING

ATARI 1040 COMPUTER, STEINBERG

PRO 24, 24 TRACK SEQUENCER

SMPTE

TANNOY MONITORING

AKAI S950 MIDI DIGITAL SAMPLER

LEXICON PCM70 REVERB

YAMAHA REV 5

YAMAHA SPX 1000

YAMAHA SPX 90

DRAWMER EXPANDER / COMPRESSOR

3 PAIRS OF DRAWMER NOISE GATES

SLAPBACK SCINTILLATOR

SYMETRIX 511A NOISE REDUCTION

ROLAND D50

7 PIECE PREMIER DRUM KIT APK

AFFORDABLE QUALITY ★£10.00 HOURLY WEEKDAYS

£12.00 WEEKENDS inc. VAT

ACCOMMODATION AVAILABLE — WHY NOT COME AND HAVE A LOOK ROUND THE STUDIO AND DISCUSS YOUR MUSICAL NEEDS AND IDEAS —

● TELEPHONE ANGUS: (0604) 740739

ONLY 45 MINUTES FROM BIRMINGHAM

A good many discerning guitarists who aspire to the likes of Jacksons and Alembics would do well to look at the custom guitars of JOHN DIGGINS. Not only are they comparable in quality but the change will buy you a decent amp. MARK HADLEY visited John at his Jaydee workshop in Moseley, Birmingham to investigate the guitars that have gained the admiration and endorsement of the likes of Mark King, Angus Young and Tony Iommi ...

MH: How, when and why did it all start?

JD: Basic interest as a kid, really. I was interested in woodwork and metalwork from school days. My father was a jack of all trades and inspired me a little bit. The musical side developed quite early; the instrument of the day was the harmonica. That was the thing I started playing after being given one by an uncle.

Doing it as a profession didn't come until much later in life, although I was making guitars as a hobby at school. Everybody's ideal instrument at my age, especially in the 50s and 60s was the Strat, and after seeing people like Buddy Holly I made my first one out of bits (*indicates photograph on wall*). It got stolen unfortunately. I used to get more of a kick out of making them than playing. I had this sort of in-built thing I suppose. I loved pulling things apart and rebuilding them. I was in the army for ten years, again making guitars for my own enjoyment, plus the fact I used

JAYDEE AND

to play in a band then. It was the Rolling Stones, Beatles, The Who, all good clean fun.

When did you actually start doing it for a living?

When I was due to leave the army I got in touch with John Birch. At that time he wasn't making instruments on a large scale, just customising and the odd special. His main thing then was pickups. He was still working from home then and in the process of getting premises in Rubery. I moved to Birmingham and joined him in November 1970. He didn't really know much about making guitars, I just incorporated my own skills into his work and did a lot of the designs. He was the electronics whizz-kid of the day; he could have had the whole of the market sewn up with regards to custom guitars, he was one of the pioneers.



So you've had no formal training then?

No, it's just a built in skill if you like, for me it just seemed natural.

What proportion of guitars to basses do you make these days?

The majority are basses, about 90%.

Is the trend changing at all?

Slowly changing. We're getting more enquiries for lead guitars now. Possibly because people are getting a little bit tired of the normal run of the mill stuff, everything looking the same. That's what I can't understand about this indus-

try, everyone seems to follow someone else because they've got a product that sells, knocking them out cheaper or whatever. There's no-one who is prepared to go out and do their own thing from start to finish.

What degree of mechanisation is there in manufacture?

The majority are still handbuilt but we've got a little bit of machinery which will cut out the shapes for us. For the necks we can do a certain amount of the profile with machines but they're all finished by hand.

What materials do you use in construction?

Flying V's, SGs and Explorers we've always done in mahogany which is a nice wood to work. It looks good under tinted lacquers and it has a nice warm sound and it generates a fair amount of sustain regardless of the thickness of the body.

The majority of basses have got mahogany in them somewhere, especially on the bodies, but the necks are laminated maple and American walnut and sometimes Indian laurel which is a really hard material. The reason for laminating them is to obviously make them stronger but it also reduces the inherent dead spot which you often get with basses.

The bodies are actually laminated as well?

Yeah. The lamination idea is to prevent warping and twisting. You have to harness all these forces within the wood to stop it, so you reverse all the grains. If you get a body that is made out of one piece of wood (such as Gibson Grabber basses made out of a piece of maple) and you put a ruler across them they're curved, which is probably why the Warwick is now done purposely like that.



TELE GAY

DATE LINE FOR MEN!

Giving you more of what you want.

JUST DIAL AND LISTEN-NO WAITING-NEW RECORDINGS EVERY DAY

INFORMATION 0898 777 323	LONDON 0898 555 117	HOME COUNTIES 0898 555 128
SOLENT 0898 555 126	WEST MIDLANDS 0898 555 105	EAST MIDLANDS 0898 555 115
TYNESIDE 0898 555 113	NORTH WEST 0898 555 151	YORKSHIRE 0898 555 101
SCOTLAND 0898 555 178	WALES 0898 555 114	LISTEN TO LIVE CONVERSATION 0898 555 131

Calls charged at 38p per minute cheap rate, 44p per minute other times. Rycrave Ltd., P.O. Box 21, Stretford, Manchester.

THE CUSTOMS MAN



▲ JOHN DIGGINS

How does the choice of timbers actually affect tone?

The harder the wood, the denser the wood, the less sustain you get. A lot of people seem to think that the harder, the denser the wood the better the sustain, but it doesn't work that way. What you're in fact doing is preventing the body from vibrating which regenerates the vibrations back into the strings to give you that sustain. So you use a slightly less dense wood which can vibrate and regenerate that string vib-

ration back into the bridge and back into the strings. That is the thing that shapes the tone of the instrument.

What is the major contributory factor to the tone of an instrument, the pickups or body woods?

The woods contribute a lot to the sound but the pickups are actually the heart of the instrument. The sound is created from them, but I've been faced with this with many people - they bring me huge pieces of very heavy, dense wood and say "Make me a body out of this and put this pickup on because it sounds great on the Les Paul or the SG". As soon as they put on the piece of wood the pickup is absolutely dead with no life in it at all. So the idea is to have hardwoods and softwoods together in order to create a good tonal response.

Do you make most of your own hardware and electronics in house?

Yeah, we make all our own electrics, pickups, bridges, the lot. Unless of course somebody wants a vibrato unit such as the Floyd Rose which we have to buy in.

Retail outlets?

We have up to now been dealing with shops, through retailers. But there is a trend now for people to come direct and buy from us, and have something tailor made, which I much prefer because we get a better return and more enjoyment out of actually making something for somebody you can see instead of the guitar going to a shop and being hung on a wall. Plus you build up a good relationship with customers.

Are there any areas of guitar making which you'd like to develop?

Oh yes. I mean I haven't actually touched on making acoustic guitars,

cello guitars, or semi-acoustics yet, that would be a nice area to touch.

I take it that working on Strats with Floyd Roses all the time can be a little boring.

You're not kidding. I'm fed up with Floyd Roses to be quite honest.

What are your opinions on locking machines and frictionless nuts as alternatives to Floyd Roses?

They're a good idea but you're still faced with small tuning problems. If you know how to look after an instrument, if you know what happens to an instrument when you bend a string it's easy to compensate. You don't have to have locking machine heads if you know how to put the strings on properly. This is where all the problems initiate. Putting strings on in the wrong way causes the instrument to go out of tune indefinitely. There's a way of actually putting the strings on which actually locks it onto itself so you can stretch the string and it will not go out of tune. And once you've achieved that you're on the right lines to keeping your guitar in tune with vibrato. It's just a question of learning how to use the instrument, knowing exactly what happens when you bend a string, whether it goes up in pitch, down in pitch. Normally it goes down in pitch and you only have to tap the vibrato arm and it'll come back in tune again. A lot of people think "Oh, it's out of tune now" so they tune it with the machine heads. You do that and it's way out.

What is the current waiting time for a custom instrument?

About twelve weeks.

● For further information on Jay-dee Custom guitars and basses contact John Diggins on 021-449 4618.

LOU DALGLIESH tells **ANDY TIPPER** the reason for the cuts ...



ROOM TO BREATHE

"I BELIEVE that when a song is stripped naked, there should be something beautiful underneath". Lou Dalgleish has boldly set out to demonstrate this principle by presenting her music in its rarest form, adopting the 'less is more' approach and making it work to her advantage. Her former eight-piece band has been replaced by a more controlled outfit who allow the purity of the song room to breathe, creating a mellow and seductively haunting atmosphere.

CRYSTAL VOICE

The older material is deliberately minimalist featuring piano and vocal, inviting you to bask in the

mood; newer material co-written with Geoff Sewell (Lou's right-hand man and acoustic guitarist) adds bass and sax to the sound without detracting from her crystal voice. "I want my music to succeed on its own merits. The songs are commercial without descending to the 'derogatory' end of the commercial scale. Too many songs, with too much production, have too much attention given to them". In an effort to focus attention on the music, Lou has shorn herself of her long blonde hair and suppressed her love of dance. A brave step, but she is confident that she is doing the right thing: "It's not the easiest way but it's the best way".

Most of the record and management heads are in London, but Lou is not chasing them. Just the opposite: "I don't want to play their game. I want them to come to me". Demos are not sent in a rushed attempt to capture interest. Word of

PIED PIPER

mouth and a growing reputation should attract them like rats to a pied piper, with Lou calling the tune. Such confidence is typical of someone who set off to Mexico at sixteen to live life to the full and get started in the field of entertainment. Academically, as well as musically talented, Lou Dalgleish is refreshingly different and serious about her ambitions. Spread the world.

Telephone Dating **MEMBER OF T.D.S.A.**

POWER CONNECTION

Just Dial & Listen

Men Call..... 0898 446 643
Women Call.... 0898 446 644
Lesbian Line... 0898 446 645
Gay Line 0898 446 610
Dress Codes... 0898 446 611
Master/Slave Line 0898 446 612

To make a recording & for enquiries 0898-888-000

Call chgs 33p min chp rate/44p other times
 BCM Power Connection Ltd London WC1N 3XX

Specialized Telephone Dating **MEMBER OF T.D.S.A.**

POWER CONNECTION

Call and listen to your type of men!

Masters on Line 0898 446 646	Chubbies 0898 446 656
Slaves on Line 0898 446 647	Muscle Men 0898 446 657
Army Gear 0898 446 648	Skins & Boots 0898 446 658
Leather Men 0898 446 649	DIY Line 0898 446 659
Blue Denim Line 0898 446 650	Shorts & Briefs 0898 446 660
Rubberwear 0898 446 651	Mud & Oil 0898 446 661
Pinstripe & Bowlers 0898 446 652	Sportswear 0898 446 662
MSC/Bikers 0898 446 653	PVC/Lycra 0898 446 663
Construction Line 0898 446 654	Color Codes 0898 446 664
Wrestling Line 0898 446 655	Body Positive 0898 446 665

To make a recording & enquiries call 0898 888 000

Calls charged at 33p min chp rate/44p other times • T.M.E. plc PO Box 1127, London SW9 8EJ

DATA - MATE

Telephone Dating **MEMBER OF T.D.S.A.**

No Fees...No Letters
 No Waiting
 Just Dial And Listen

Live-Link Dating
 New Line - All Services
0898 446 600

Men Call..... 0898 446 411/ 413
Women Call..... 0898 446 412/ 414
Gay Men Call..... 0898 446 565/ 566
Gay Leather,Denim,Uniform 0898 446 583/ 584
Lesbian Line..... 0898 446 459/ 460
Bi/Tv Alt Line..... 0898 446 441/ 442

Free recording and enquiries **071 733 9593**

Call charges 33p min chp rate/44p other times • T.M.E. Plc: P.O. Box 1127, London SW9 8EJ

DATA - MATE

SPECIALIST LINES
 Telephone Dating - Just Dial & Listen

MEN LISTEN TO WOMEN

Mistress/Slave Line 0898 446 493
 Alternative Line 0898 446 494

WOMEN LISTEN TO MEN

Master/Slave Line 0898 446 495
 Alternative Line 0898 446 496

GAY MEN'S LINES

Slave Line..... 0898 446 471	Lycra Line..... 0898 446 481
Master Line..... 0898 446 472	PVC Line..... 0898 446 482
Leather Line..... 0898 446 473	Sportswear Line 0898 446 483
Denim Line..... 0898 446 474	City Gent Line... 0898 446 484
Rubber Line..... 0898 446 475	Chubby Line..... 0898 446 485
Uniform Line..... 0898 446 476	Teddy Bear Line 0898 446 486
Skinhead Line... 0898 446 477	Clone Line..... 0898 446 487
Bodybuilder Line 0898 446 478	Tattoo Line..... 0898 446 488
D.I.Y. Line..... 0898 446 479	Biker Line..... 0898 446 489
Mud/Oil Line..... 0898 446 480	Construction Line 0898 446 490

GAY WOMEN'S LINES

Slave Line..... 0898 446 491
 Mistress Line..... 0898 446 492

FREE messages or enquiries **071-733-9593**

Call charges 33p min chp rate/44p min all other times • T.M.E.Plc: PO Box 1127, London SW9 8EB

Live Chatlines!

POWER CONNECTION

Just Ring

Men/Women/Couples
0898 700 008

Gay Line
0898 700 007

Bi/Tv/Alt Line
0898 700 009

In accordance with the code of practise, conversations are recorded.
 Calls charged at 33p min. cheap rate/44p at all other times
 BCM Power Connection Ltd., London WC1N 3XX

CHAT-IN

24hr Live Chatlines

It's Party Time!
 To have fun on the phone
 Just Ring

Men & Women
0898 866 444

Gay Line
0898 338 930

Bi/Tv/Alternative
0898 866 466

Chatline "Live"

In accordance with the code of practice, conversations are recorded

Calls charged at 33p min cheap rate/44p at all other times • T.M.E.Plc: P O Box 1127, London SW9 8EB

COMPACT DISCS

Music for all Tastes at
Birmingham's 1st all C.D. Shop

OFF LIMITS



Huge selection of Compact Discs. Pop, Rock,
Soul, Dance, Classical, Country, Folk, Jazz,
Blues, New Age.

Nostalgia 30's, 40's, 50's, 60's, 70's

From **£3.99**

Thousands of titles to choose from.

We play discs for you to
help you decide.

Monday - Saturday 9-6

4 POPLAR ROAD, KINGS HEATH, BIRMINGHAM B14 7AD
021-444 1243

T.D.K. AND
THAT'S BLANK
CASSETTES.

THE RECORD RACK

169 HIGH STREET
DUDLEY
OPPOSITE TOP CHURCH.
TEL: 0384 250935

WE ARE THE
BLACK COUNTRY'S
TOP INDIE SHOP

is packed with new and used C.D.s,
records, tapes, books, magazines,
posters, and . . . just about anything
music related.

OPEN 9a.m. to 8p.m.
Monday to Saturday

UNIT K4
DUDLEY CENTRAL TRADING ESTATE
SHAW ROAD
DUDLEY, WEST MIDLANDS
DY2 8QX

Tel: DUDLEY (0384) 456679



SUB ZERO MUSIC

PA & LIGHTING HIRE

- CONCERT SOUND REINFORCEMENT 1K TO 8K.
- CHECK OUT OUR NEW PEAVEY MK VIII 36 CHANNEL BOARD ● ON STAGE MONITOR MIX 8 WAY UP TO 4K ON STAGE ● CONCERT LIGHTING RIGS 8K TO 48K.
- ONE DAY OR TOURS/LOCAL OR LONG DISTANCE.

EFFICIENT FRIENDLY SERVICE GUARANTEED

ALSO AVAILABLE FOR HIRE D.I.Y PA & LIGHTING SYSTEMS/DISCO EQUIPMENT/
RADIO MIC. SYSTEMS, DRUM KITS/FOLLOW SPOTS/STROBES/SMOKE MACHINE
AND MUCH MORE.

SALES

EVERYTHING YOU COULD
POSSIBLY REQUIRE IN SOUND
LIGHTING AND DISCO EQUIPMENT

INSTALLATIONS

ALL TYPES OF PA/LIGHTING/
DISCO INSTALLATIONS UNDER-
TAKEN USING QUALITY EQUIPMENT.

MANUFACTURE

TOP QUALITY FLIGHT CASES/SPEAKER ENCLOSURES
ASSEMBLED CABLES AND MULTICORE SYSTEMS.

CONTACT MIKE OR STEVE on DUDLEY
(0384) 456679

P.A. and LIGHTING HIRE

P.A. and LIGHTING HIRE

Sir Colin Campbell



LIVE BANDS

MONDAY, TUESDAY, THURSDAY NIGHTS

BANDS LOOKING FOR GIGS
SHOULD CONTACT SABS ON 0203 223220
NO MATTER WHAT STYLE OF MUSIC PLAYED

ROCK DISCOS

FRIDAY, SATURDAY, SUNDAY NIGHTS

12.30 BAR
EVERY NIGHT

SIR COLIN CAMPBELL
122 GOSFORD STREET, COVENTRY
TEL: 0203 223220