

BRUM BEAT

THE MUSIC MAG OF THE MIDLANDS

JUNE 1989

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KING PLEASURE
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 ● CENTRE PAGES

● PIC: PETER HARRINGTON

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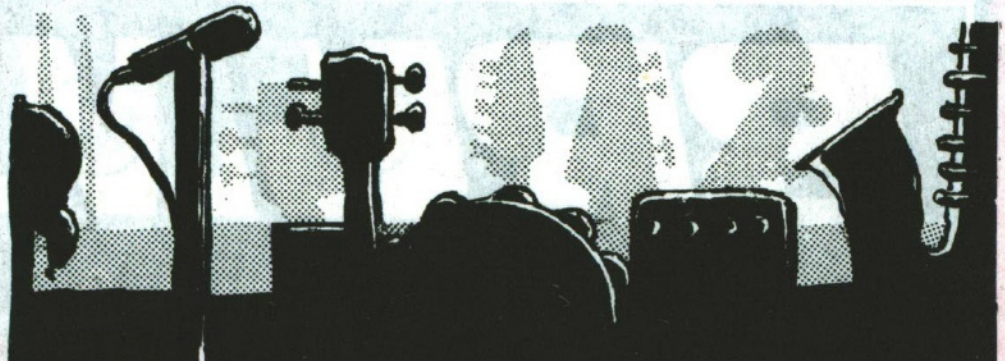
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★EX-VOW-WOW and Whitesnake bassman, Neil Murray, has joined Black Sabbath on as permanent a basis as anyone joins them! The band are currently headlining across the USA where their latest album 'Headless Cross' has just smashed into the chart. The band will be sharing their twentieth

rasta/AOR band HIM, celebrates STL's departure for a tour that has them journeying through Spain, Sardinia, Italy and Sicily for two months. And, as if that weren't enough, they're already set to play dates in the Cayman Islands later in the year! With a solid first demo under their belts and A&R interest more than bubbling, could be that

OVER HEARD

Genital Deformities (not a folk night, at a guess) (26); Chelsea and Gunfire Dance (July 3) and Lurkers plus Drongos For Europe (July 10).

★ADVANCE WARNING also seems wise for the all-dayer at the Hummingbird on July 15 when the following gentle souls will entertain: Guana Batz, Demented Are Go, Torment, Skitzo, Frantic Flintstones, Coffin Nails, Turnpike Cruisers, Pharoah's Rattlers, Klingonz, Grovelhog and Lost Souls (pew!).

★LICHFIELD Arts Centre keeps music live with Marshall Law and Shocksplitt (June 9) followed by Engine, Three In A Bed and Bash Out The Odd (23). Climax Blues Band and Sleaze Brothers Inc. are set for July 7th and Lisa Dominique plus Brooklyn Dogs are signed up for August 4th. Paul Buet of FOD, the centre's promoter, points out that bands wishing to play the 300 capacity hall should call him on 0543 415388.

★STILL beaver away down in the wilds of Hereford is John Morgan's Whole Music, without doubt the West Midlands' leading presenter of African and World Music. In the usual venue of Park Hall, Wormelow, Hereford on Friday, June 2nd John presents hot 'n' jittery, direct from Zimbabwe, The Bhundu Boys with support from Bon Ton Roulez, the Tex Mex Cajun Twisters. Tickets are £5.50 and info can be had on 09817 368.

★GUNFIRE DANCE bite the bullet in June with gigs at Stourbridge YMCA's Cathouse Club (2); Gossips, London (6); September's, B'ham (24). The recoil springs them into July at The Kaleidoscope, B'ham (with Chelsea) (3); JB's, Dudley (6) and Boogies, Cardiff (29).

★THE BEAUTIFUL SOUTH, currently Radio One darlings with their sweet 'n' sour debut 45, 'Song For Whoever', make their live debut at Birmingham's Irish Centre on Wednesday, June 7th. The observant will spot a Housemartin or two roosting in the line-up - Paul Heaton and Dave Hemingway to be precise!!

★FORMERLY Regal (now republican?) The Zone, with major A&R persons dogging their footsteps, will be hoping to sign on as a result of gigs at King's



● SHE'S THE LEADER

anniversary celebrations with UK fans during a nationwide tour of their homeland currently being scheduled for September.

★SHE'S THE LEADER, Brum's hard-edged, all-woman rock band, are playing an "au revoir UK" date at the Elms in Aldridge on June 2nd. The gig, a double header with

the jet-setting days are just beginning.

★THRASH, trash and noyz for the boyz is coming to Brum in a big way. Down in the Kaleidoscope there's a series of gigs that the feint of heart should declare a no-go area around. Try these for size: Napalm Death, SOB and — Benediction (June 19); Hellbastard and



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● FETCH EDDIE

★ FAME AT FIFTY-TWO seems to be the lot of American minstrel Ted Hawkins. With a new album 'I Love You Too' due very soon on PT Records, it looks like Ted's years of penury are reaching an end. Keep an eye open for a Channel Four documentary and a soon-to-be-published biography by Alan Coombes.

★ BILLY AUSTIN has quit his bass-playing with The Ozone Farm to emigrate to America. Keyboard operator, Grock is to move to the bass role and newcomer Steve Trombley will take hold of the keys.

Heath's Hare and Hounds (June 23); Warwick Arts Centre (24); or the Hare and Hounds encore (July 7).

★FETCH EDDIE'S velvet/glass, hybrid pop is on parade across the UK throughout flaming June. Brum's sons are at Tamworth Arts Centre (4); London, The Flag (9); London, North Poly (15); Oxford Jericho Tavern (17). After that it's home for a change of underwear and a good night's sleep before ripping it up at Birmingham Synatra's (22). Worth noting is the band's appearance at the annual Tamworth Festival on July 15th.

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LOVE, PEACE AND DARTS

THE MIGHTY LEMON DROPS IN THEIR OWN WORDS

... IN THE COMPANY OF PAUL FLOWER

Last month's shock, exclusive revelation that The Mighty Lemon

Drops had parted company with founder bass player Tony

Linehan certainly raised a little dust. This month Dave Newton

clears the air.

"The band wanted to move on in a direction which Tony didn't appear to be keen to; he was fairly specific in terms of personal tastes while we felt a need to expand in areas more applicable to us and the people we appeal to. I certainly can't knock his tastes. Tone was, after all, one of the people who created what is regarded as the distinctive Lemon Drops' sound".

Free of scandal, sensationalism, shock tactics and slander. Free of everything but fact, Dave Newton makes clear the reasons why The Mighty Lemon Drops parted company with founder member, bass player and fellow songwriter Tony

Linehan...

"There was never a row or any arguments. Tony was a part of the band up until this year when it just got to the point where we weren't working as a unit. The Mighty Lemon Drops are a touring rock 'n' roll band. It may be clichéd but that's what we do; we make a record and then go out on road and play it. Tone didn't seem as enthusiastic and because of that I don't think he was motivated to write songs".

The bare truth can be boring but not when taken in context. There are easier things to do than lose a member; easier tasks to undertake than the search for someone with the right attitude

and ability particularly on the approach to your third album especially as the deadline for the recording of that album draws ever closer. TMLD appear to have accomplished the task with dignity and almost complete discretion. A testament to their strength and continuing conviction, but how much of a burden on the remaining songwriter?

"I don't mind. In the beginning we would write together, collaborate on tracks but towards the end we grew apart so that 'World Without End' was my song and Tony's song. It wasn't a personal thing - it was to do with what time we had being on the road for so long, so when I could, I wrote a song and Tone did the same. So I was

accustomed to writing on my own".
Now in production at Peter Gabriel's Real World studio, the third Mighty Lemon Drops' album looks likely to combine the better moments of 'World Without End' and 'Happy Head'. Songwriting maturity tied to technical ability and the live power (which saw them destroy The Mission in aircraft hangars across the country) is touching tape under the watchful ears of Mark Wallace (Icicle Works/

U2) and set to reach plastic - or aluminium if you're rich enough - during August. New bassist 'Rochdale' Marcus Williams, who last saw the whites-of-eyes as part of Julian Cope's band, is apparently adapted to the Black Country humour and probably a contributing influence to the working title of the album.

Love, Peace and Darts, explains Dave "It's Freudian - Clement Freudian".

HYSTERIC'S U.S. INDIE PARTY

★ JB'S DUDLEY is the place to celebrate American Independence Day this year. Tuesday 4th July sees The Love Hysterics in action and the gig is admission free.

There is a slight proviso, though - the band are continuing to raise funds

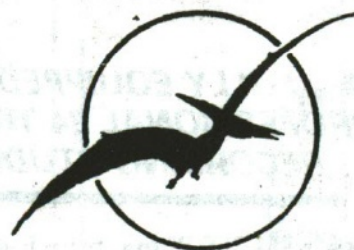
for the Multiple Sclerosis society following their charity performance in Brierley Hill last month and "donations" of around a quid will be gratefully accepted. There'll also be a raffle to beef up the kitty and anyone wishing to offer a prize can ring Henry on 554 9165.

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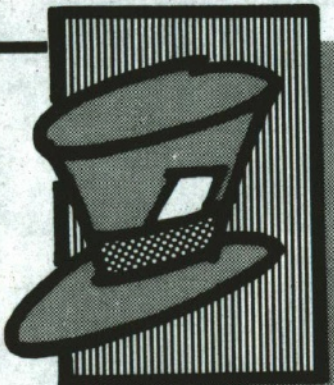


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Blues From The Bottle

STEVE MORRIS spends a colourful evening in the company of GREEN ON RED

The first words spoken to me as I wandered into the Breedon should have warned me. They came from support band bassman Derek Eynon. He too should have noted their prophetic resonance: "Dan Stuart's already wrecked!"

My only response was a feeble laugh. After all, aren't Green On Red the new generation's Keith Richards; the shambolic rock 'n' roll mythmakers? The bourbon-breath brotherhood of altered states made flesh?

Momentarily putting aside the niggle that the pre-arranged interview had already been pissed down the drain by its guests, I approached Mark, the Tour Manager, who wandered off to make arrangements.

"Sure, Dan says after the show will be best".

Resigned to a long wait but gleefully anticipating the actual show, I'm suddenly face to face with an apparently in control Dan Stuart.

"We'll buy all the drugs you've got", he exclaims, disappearing as quickly as he had arrived!

Well, eventually it's showtime and first on are Red Shoes. Half a song in and the subject of Derek Eynon's earlier musing all too quickly became the focus of his chagrin when his bass rig whimpered away and the band called a halt in order to resolve the problem.



Leaping onto his chair Dan Stuart yells: "Oh no, don't stop, never stop, man!". Good advice maybe,

WACKY WAYS

though that context floats above the audience who instead choose to love the buffoon for his apparently wacky ways.

And then it's Green On Red's own turn and 'Dangerous' Dan and his partner in crime and consumption, Chuck Prophet, climb on stage to join their rhythm men. What follows is, in retrospect, astonishing — a mesmerising set of broken country blues hinged around Stuart's aching vocals and, more notably, Prophet's searing lead guitar. Sounding for all the world like a

turbo-charged Sun Records session man plugged straight into a rockabilly mains socket, he strutted around Keef-style, launching solos that could so easily have powered the National Grid.

But how?

Post apocalypse, the interview! Not however of Dan who, having been unable to score, I guess, demurs, handing over the PR baton to Mr. Prophet who it transpires is no longer in control!

The interview (a generous term in the circumstances) comprises five or so minutes of Chuck trying to

JUMBO JET

remain upright. Asked about the influences on his playing he resorts to making the sound of a motorcycle followed by a lousy impression of a jumbo jet!

Probed about line-up changes he informs me that the current guys are "the only ones who'll do it for the money we pay".

Raising a mental white flag, I quit and turn round to find a reasonably eloquent Dan Stuart at the bar. Still refusing the interview, we settle instead for a long conversation that takes in the 1988 marijuana shortage in Austin, Texas. ("Man, tempers were bad, that city runs on dope, they smoke it like cigarettes"), live music in Texas, the advantages of playing on your Englishness when you go there, and how the humidity wrecked his marriage

Now all this will either leave you feeling that Green On Red are (a) jerks or (b) far out rawk 'n' rollers. If you go for (b), that's your problem. If you take (a), then at least grab an earful of their LP 'Here Come The Snakes'. It will make amends.

King Pleasure on 45!

★ BIRMINGHAM'S most successful indie label band, King Pleasure and the Biscuit Boys, this month make a bid for the singles chart with the release of their debut 7" vinyl.

However, with his typical fifties panache the King insists that: "It's not a single, it's an extended player, an EP".

True enough, the disc carries a generous three tracks; the top side featuring a 'New Jive Version' of the hit track from

their debut L.P. 'Ain't Nobody Here But Us Chickens' plus the risqué Slim Gaillard song 'Chicken Rhythm'. Over on the other side is a powerhouse version of the Biscuit Boy showstopper 'All Night Long'.

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● See King P. interview on page 13.

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Mike Davies

The time has come to put up the 'no groupies' sign above the Davies' doors. No more may nubile young things flaunt their lissom bodies in my direction hoping to gain a favourable mention for their spotty boyfriends/brothers/fathers in these columns. No more shall pouting chanteuses offer to show me the open mike technique in the hope that I'll look kindly upon their screeching demos. Yes, the one event even Nostromo couldn't predict comes to pass this month as I hang up the bachelor's felt tip and swap it for a life of wedded wordprocessor bliss. Messages of sympathy, offers of benefit concerts and interesting reference books gratefully received.

VINYLI-ISED

Oh dear. I have a lot of time for **THE GIRAFFES**. They're a very talented band who write excellent songs and deliver them with passion. However, if they indeed reckon the new single, 'One Step', is likely to get daytime airplay and hit the 40 they're in for a disappointment. I can see Radio One producers reaching for the reject before it gets to the chorus and the reason is that, unlike the original demo, it takes a funereal pace, has a lifeless delivery and despite the swelling background flourishes really never steps beyond a one mood dimension. The flip, 'For Whom The Bell Tolls' (how many times has that title been used!) is better but the production on both seems fairly unsympathetic to what the band is actually about and capable of.

LOVE TRAIN are back with a new single, 'The Way Of All Flesh', one of the stand-outs dating from their Mercy Dash days and a return to the rock spirit after an ill-advised designer foray into dance suits. The debut album, 'Human Feelings Return' is on the way and contains other Dash gems such as 'Fields Of Flowers' and 'Big Mo's Battleship'. **DAWN AFTER DARK** don't move forwards with 'Maximum Overdrive' (Ch 22) but it does kick up a solid textbook headbanging swagger of guitars and fist-punching riffs. Curiously though it does sound remarkably like The Cult, and 'Wild Flower'/'Lil' Devil' in particular. Of course this has nothing to do with the fact that the lads went in to the mix clutching a CD of 'Sonic Temple', asking to sound the same. **EMBER DAYS** make their hard vinyl debut with a gorgeous 12", 'The Secret Of Childhood', that shimmers with a gentle English rural grace and cascading waterfall guitars that conjure newmown meadows but don't forget the worms in the grass. At times the form rather overtakes the content and 'Sara Was A Girl' rather stumbles to an end when it should have left earlier and occasionally the voice edges precariously on the abyss but the overall effect is rather pleasant and bodes well for fanning flames from the embers. **JAKI GRAHAM** returns after the let's not talk about the scrapped album and contract whoopsies with EMI saga. Trouble is 'From Now On' is a groove which nobody bothered to fill and even the most dedicated dancer will probably let the floor have some breathing space for this one.

MAGNUM get the vaults exploited with 'Invasion Live' (Receiver) recorded at some unspecified date and venue supporting Ozzy in Nashville during the time of 'Vigilante'. It's fairly unpolished and sound quality varies, especially on the interview with the answers recorded while Ozzy plays in the background but with the question obviously dubbed in later. Appallingly edited it is too. And why do they sound Australian?

Sunshine days are finally here and to celebrate along comes the long delayed **RUMBLEFISH 12"** on Summerhouse, raved over here about a year ago. To remind you, 'What You Do To Me' and 'Beachsong' and is the best thing they've recorded. Thank you and move over, Roddy Frame. And congrats too to the newly-wed Jeremy Paige. Now give him a honeymoon hit. In all their life **THE CANTELS** have never once sent me a demo or gigs list. Judging by their 'I Want To Be Alone' 12", this may be a mixed blessing.



● HONEY TURTLES

Much of the record is shoddy guitar and organ bashing derivative and tedious rock, however there's more promise on the more melodic gentle pop of 'Emily'. Main problem though is the bands' limited musicianship and the fact that Sue's vocals are gratefully flat!!

TAPE-DECKED

LIFE LIES proffer a tinny home demo inevitably marred by the thin synth and biscuit box drum sound. Unfortunately the songs don't have the strength to overcome environment tending to flap about in dated early 70's FM rock territory and not exactly helped by dubious vocals. 'Foreign Lands' could turn into something better but at the moment these lies don't convince me. Far better is the newie by **THE BASEMENT** even if 'Flying Fortress Blues' borrows it's drum rifting rhythm just slightly from 'Radar Love'. Good song though, neatly arranged with yank motifs and an urgency and recklessness that reflects its unusual lyrical narrative. Good gruffish vocals that also characterise the gunslinging guitar swaggering 'Scarred'. A definite bargain Basement if anyone's looking for a sure cellar.

THE HONEY TURTLES go from strength to strength, this time pounding along with 'Never Never Again', a song that could be a roaring live giant and needs a definite

volcanic production to do it justice. Contrasting moods, 'I'm On Fire' is a simple acoustic ballad showing the band have learned to balance their material along with their sound. Then 'Hot Tin Roof' crashes back with a familiar verve (but too long an intro) and chorus hook, even if certain melodic snatches remind ever so slightly of the Stone Roses' 'Mersey Paradise'. **SPECIAL GUESTS** are a new bunch who play the sort of hard 'n' hooks gravel-voiced strutting rock you've heard a hundred times before. '(I Don't Like) What You're Doing' is the commercial factor, 'Do It For Ten' is more of a passable AC/DC impersonation.

BLAH BANDITS claim The Fall, the Smiths and Marvin Gaye among their influences. They don't actually sound like any of them. In fact 'No Satisfied' is the sort of funky riff and offkey vocal that prompts yawns on first hearing and catanopia on second. 'Cul-de-Sac' is more acoustic 60's pass the tabla poetry evening folksy cross harmony stuff and is mar-

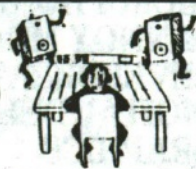
factor above water and adding a chunky bubble beat whereas 'Whole Wide World' presents itself as an acoustic shuffle far divorced from its colleagues. 'Mrs Vivian' is a chirrupy Madnessy bounce and 'Love In Magic Blue' doesn't actually go anywhere at all. The voice needs work and the ideas need stronger definition and singularity if purpose, but the potential's there if the band can only identify and seize upon it.

Finally got to hear a copy of **IAN LAWTON's** demos and am instantly impressed with a songwriting and vocal talent that suggests he could sew up the mainstream side of UK new roots folk-country. Simple but effective melodies, a soft aching vocal and solid songs. He's already landed covers from Froggatt and Michelle Shocked. One to watch and a possible new Ian Matthews in the making.

Nice folk-country rock touches to the dreadfully named **GAYLE WARNING BAND**. A slight cajun flavour to 'No Disgrace' enhanced by sax and accordion jogs the number along in catchy fashion and into the more swing oriented 'Miles And Miles' with the sadly more mainstream and non-descript 'The Promise' putting a dampener on proceedings whenever the chorus isn't in evidence. Enough there through to suggest they'd be pretty decent live and leave me wanting to hear more.

There's already plenty of label interest for **THE PRESS** and hardly suprising given their confident, well executed and persuasively delivered demos. Rockpop with an edge, be it the pumped up attack of 'So Cold' or the sensitively handled simplicity and acoustics of 'Masquerade' with its lone make vocal and sympathetic female harmonies and back-ups and gradual build to a full-fisted crescendo. 'Don't Give Up' too has that sign on the dotted line let's make an album air about it. Cry Before Dawn, the Deacons and possibly Then Jerico are useful signposts, but there's enough individuality to build their own roads. The Press could be big news. Good stuff too from **YORK GIBSON** in that big voiced dramatic swell school of things on 'I'm Leaving Home' although the song itself tends to accept its rut too comfortably to sustain interest. **SUCH VOICES** also open the ears with a burping riff and overlaid acoustic intro that gets into gossellish train time rhythm for 'Brighter Day' but never quite gets to the jubilation hall. Even so it's enough to prompt requests for further tickets.

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EVERY WHICH WAY BUT ROOTS

The state of the yellow rose beckons. Old acquaintances need to be renewed, a store of new memories will no doubt be gathered. As a result, this month's "EVERY WHICH WAY" will cast little more than a casual glance, at Junes's ample (acoustic) delights.

Before we dive into those, I'd like to take a sideways look at a few recent events. On Wednesday 10th May, the house full signs were posted at the Breedon Bar, where Rodney Crowell presented two hours of little less than solid and at times, rockin' country music. The Houston kid posed, Stuart Smith (yes, you spell it that way) proved why his reputation on lead guitar had preceded him; the drummer appeared to be *Animal's* alter ego in more ways than one and Hank De Vito confirmed that he can still drive a searing pedal steel, BUT... forty eight hours later, (had you been there,) you'd have been

treated to what a honky tonk band really sounds like. Gary P. Nunn has a Texas folk/country music pedigree second to none. Backed on this occasion, by a three piece band of previously unknown (to me) young Austin musicians, he laid it all out. Same style of music, but no Route '89 support (what support?) and naturally the house full signs didn't go up. Why does the word posers spring to mind. Oh you unlucky many.

While I'm addressing you coffee table country fans out there, I hope you'll take a little piece of advice, for once - avoid at all costs, including the £6.95 asking price, Andrew Vaughan's 'Who's Who in New Country Music.' It's inaccurate and irrelevant, with little attempt to bring the information in each entry up to date. Basically aimed at backing up/justifying the Route '89 campaign, it's nothing more than a quick paste-up job. the

real diamonds and grist you'll have seek out yourself.

Last autumn, I only managed to catch one local gig by Newfoundland-based electric folk ensemble, Figgy Duff. They were brilliant, as was their amply proportioned female lead singer (no doubt that will have a few of you up in arms). Catch them at the Breedon on Sunday 11th, with our own Sally Barker in support. Last I heard, Sally had a new album in the pipeline. On a fairly well known folk label, as well. On the acoustic front, also look out for Tony Trischka at the Breedon on Friday 23rd. Tony is here to headline the 2nd annual Ironbridge Bluegrass Festival during that weekend (25/26th).

Nashville based Joe Sun with his band Memphis Roots, plays the Breedon twice during June. The dates are Saturday 10th and Thursday 29th. Lost touch with Joe back in 1982, following three

Ovation discs and his first and only Elektra album, 'I Ain't Tonkin' No More'. Might be worth reviewing that omission. At the time of writing Sleepy La Beef, seen recently on the repeat of Channel 4's 'A to Z of Country', is pencilled in at the Breedon, Friday 16th (Tel. 459/6573 to confirm this date). A couple of British acts to be caught at the Breedon in the next few weeks are, Tex Pistols (2nd June) and Los Pistoleros (7th July), while Terry Clarke renews his partnership with Station Break, for the annual 4th of July Border Cafe bash.

Elsewhere June shapes up as follows: 1st - Melanie Harrold & Ollie Blanchflower (Junction, Harborne); 2nd - Pat Ryan (Long Boat, Cambrian Wharf), Whit Monday (Woodman, Kingswinford); 8th Elaine Morgan (Junction); 9th - Singers

Night (Long Boat), Singers Night (Woodman); 15th Isaac Guillory (Junction); 16th - Artisan (Long Boat), Gerry Halom (Woodman); 19th - Andy Irvine of Patrick Street fame (New Routes Club, Breedon Bar); 22nd - AJAO Blues (Junction); 23rd - Singers Night (Long Boat), Sileas (Woodman); 26th - Sileas (New Routes Club); 29th - A special end of season concert (ring 0299/400721 for details) (Junction); 30th - Alistair Anderson (Woodman).

And finally, just so that it stands apart - Flaco Jimenez with his full US band and no doubt some tequila plus Oscar Tellez, will grace the Breedon Bar & Border Cafe on Sunday 9th July. By then Bob, I might just have seen the Alamo. And finally, there's only one AUSTIN and it wasn't made at Longbridge.

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GIRA'S SCOPE

progress, the new Swansongs are as a shaft of light breaking through toxic clouds to illumine the planet's worst prognoses. Words like optimistic and pessimistic do not enter the Swans' own diagnoses. What their music presently conspires towards is a massive uplift resulting from the combination of lyrical acuity and the energy accumulated through its rising/falling motions.

The Swans once used brute simple rhythms and excess volume to maximise the minimum of resources Gira possessed to realise a resentment of control and rigid social conditioning. Today, the Swans reveal more of the picture, rather than concentrate all their force through minute details. Tablas and strings are deployed alongside guitars, attesting to the myriad beauties of the world, even as Gira's dramas unfold before a backdrop of its burnout.

Burnt-out passions are recalled by Gira-as-narrator in a sunken and dried riverbed of a drawl. His remarkable limpid lyrics at once fix a narrative image in the listener's mind and then resonate broader implications: "... now I heard nothing ever changes/but nothing I touch has stayed the same/everything just turns to poison/that I have loved or made ..."

His lyrics course flat, precisely engineered landscapes of sound redolent with a melancholy emptiness. The singer acknowledges producer Bill Laswell's influence on its musical shape: "Bill opened me up to thinking about different musics. His own LP 'Hear No Evil' incorporated some of the things we were working towards ... more atmosphere, different sounds and instrumentation ..."

Any clues as to how this latest Swan phase will be manifest live? Well, alongside Swans Gira and Norman Westberg on guitars and Jarboe on vocals and keyboards, there will be an extra guitar player, Christoph Hahn, and a rhythm section. "The new material we've been doing since the album has a real big sound, moving through series of rising crescendos", remarks Gira, "kind of like the Incredible String Band meets Led Zeppelin".

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THE SWANS

BIBA KOPF hears the Swans' song ...

In the course of their industrious career the Swans have travelled far and wide and deep inside. What did they find there? "A world choking on its own refuse", crackles Michael Gira's voice across a wobbly transatlantic phone connection.

"The burning world ... the hole in the sky ... the dying sun ... how we're consuming ourselves to death ..." Gira's voice continues, scattering some of the images that permeate the Swans' new LP 'The Burning World' with the toxic scent of a ruined planet.

It is their first record for major label MCA - "the most avant garde act they had before us was Debbie Gibson; they had no idea who they were signing", chuckles Gira. But it is no less rigorous than its predecessors, even as it is musically more attractive. In its songs can be found the atrociousness of the present, the final dying beauty of a planet no longer able to resist the damage done unto it.

If art is the sole crack through which it is possible to get a glimpse of the insane monstrosity which is passed off as social

King Pleasure and the Biscuit Boys

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BANKS'S BLUES

★ MILD ALE DRINKERS in the region will be familiar with Banks's search for a new blues star. You'll also know that drinking Banks's Mild can, if you save bottle tops, net you an excellent blues compilation cassette and sweatshirt emblazoned with the logo.

Brum Beat has 5 sweatshirts and tape sets to be won with 5 tapes for runners-up. First ten out of the barrel with correct answers win.

American R&B singer Bessie Banks recorded the original version of which Moody Blues number one hit?

TREAT YOUR FEET!

★ DANCE CRAZY folkers will simply adore Edward the second and The Red Hot Polkas latest LP 'Two Steps To Heaven' and salivate over The Oyster Band's current platter 'Ride'. We have two sets consisting of one of each LP to be won. First two out of the clog with correct answers win.

The Oyster Band album features a track called 'Love Vigilantes' but who did the original?

PRECIOUS METAL

★ STYLUS MUSIC have followed the mega selling 'Soft Metal' with an eighteen-track blaster called 'Precious Metal'. Featuring certified classics by Bryan Adams, Magnum, INXS, Ozzy Osbourne and Starship among the dozen and a half gems, it is indispensable to any self-respecting rocker.

Brum Beat has three copies of the LP to be won. First three correct answers out of the hat win a copy each.

Who recently left Marillion?

LOVE TRAIN

★ TO MAKE SURE that the world knows of its existence, Lovetrain have some very nice t-shirts available to promote the single 'The Way Of All Flesh'. *Brum Beat* has five to be won. First five out of the hat with the correct answer win one shirt each.

What were Lovetrain formerly called?

MIDNIGHT RUN

★ CIC VIDEO'S new release 'Midnight Run' stars Robert de Niro in what the Daily Mirror called "One of the best buddy buddy movies ever made". Directed by Martin Brest who did the same for 'Beverly Hills Cop', it is one of the funniest videos of the year. *Brum Beat* has three VHS copies up for grabs. First three correct entries picked will win one copy each.

For whom was Robert de Niro waiting?

Remote Control

LAURA MANISON gets converted to HUE AND CRY

"I love Guns 'N' Roses" – so enthused Greg Kane, musical director and pianist of Glaswegian soul combo Hue and Cry. My opinion of the band escalated considerably.

I spoke to Greg before their Brum date at the Birmingham Town Hall, finding a friendly, straightforward 22 year old anxious to hear the chart placing of their latest single 'Violently'. None of your pretty boy BROS here. Not bad considering they've already supported stadium fillers like Madonna, Simply Red and U2, as well as a couple of successful tours in their own right.

Greg always wanted to play and waited patiently for brother Pat to leave university in Edinburgh, badgering him to form a band together. Pat eventually acquiesced and so Hue and Cry became.

"We slogged for eighteen months with our mum and dad constantly on our backs, asking when we were going to get proper jobs. Then in March '87 'Labour Of Love' became a hit".

The pre-election, anti-Thatcher song put Hue and Cry on the musical map and then little was heard of them for almost two years.

Plastered

"It was terrible, we released another couple of singles, both of which failed miserably and the pressure started to bear down on us. We were being ruled by the music mags and record company and being hyped as a real pretty kiddie band – we spent three months plastered in bloody Clinique!!!!".

A rift eventually set between Pat and Greg; the future of the brothers and their eleven piece band looked uncertain. In the meantime they were getting a slating from the 'serious' music press: "They called us haggisbashers!!! Because we wouldn't promote our single and hated being dressed up in suits and haircuts – we feel best in our jeans and tee-shirts". This is not the way to become superstars...

"Yeah, by the end of '87 we realised we had to pull together and make it work so we assembled the band and went to New York to record the album. It really was good for us as we used all our favourite musicians and put everything into it. The finished

product 'Remote' has now gone platinum and helped by the success of the earlyish '89 single 'Looking For Linda' Hue and Cry have re-established themselves – "but we don't want to be eaten up again. We're not BROS – we don't write lyrics like 'ooh baby I luv you', girls don't scream at us – one did actually, once, and Pat stopped the show. We're serious musicians..." I'm sure BROS would say the same!!!

Fabulous

I'm the first to admit that before today I knew very little about Hue and Cry. But one track I had been acquainted with previously was a stunning rendition of Kate Bush's 'Man With The Child In His Eyes'. It seems an unlikely cover for two guys to attempt. "That's what we thought but we gave it a go live on Philip Schofield's show – one of our first attempts at it – and it worked, so we put it on the B side of the single. It's a beautiful song and she's fabulous – it's just a shame she's so inconsistent". He goes on to cite their influences as early 70s Stevie Wonder, John Coltrane, Miles Davis... get the gist? So what of the future? "Oh, we've learnt to take things a day at a time rather than making elaborate plans which inevitably are hard to execute. We've got the rest of the British tour then we're playing all the major European towns in July". Hue and Cry have already had some vinyl success across the water with 'Ordinary Lives' as well as 'Prince's Kiss' reaching number one in the Italian dance charts.

Impersonal

Do you see yourself following the Simply Red niche to the Wembleys, NECs or SECs?

"God no – you just lose so much in those impersonal massive buildings – you have to make so many compromises with the sound that it's impossible to be particular about your art!!".

"And we won't sing about LOVE (like Bros do!); 'Violently' is about the inhibition of men to cry or show emotion. That's different – EVERYBODY knows about love – love's boring now..."

And so ends my chat with the sensitive young lad who believes that men should cry and enjoys nothing better than driving up to the Scottish Highlands to ESCAPE. Meanwhile vocalist Pat at the age of 24 is married to a music journalist and apparently happy that way. Not your average teen scream band, eh?

And the last word to Greg – "Um, Guns 'N' Roses are brilliant" ... That's good enough for me!

I have seen name is K leader of Boys – B jump-jive rock and 1950s. Even when stage dud almost ended to his hour catch him. Even at his backslide

The early about in a The music – wisecracks R&B from with a story "We're trying to present it None of the stood the go mad or first rock To illustrate record from me. It's an early 50s is plastered shots – given in mid air clambering "The only white".

"A lot of pedantic music a time the Rebel releasing

Yes, Steve and as for Trouble is that as a pompous pointless. speak your defence. "We sold out in London have done "The Steve Cockney Re I put together price, CD at 11,000 copies weeks. The put it out because of

GE He is, though out that it style nostalgic genuine, great roll show. and the tracks but seven or eight songs. I'm a plus show.

THE KING PLEASURE INTERVIEW

past of rock and roll! His pleasure, and as the Pleasure and the Biscuit Boys' number one red-hot boogie - this man is taking bold steps forwards into the

steps out of his snappy suit. This man is rumoured to live in the forties - so I got out early, to see if I could make the 1980s. Not a chance. Earliest, he doesn't take the present for a moment.

TONY BERRY

When King was lurching through an authentic period dirty vest. As authentic as the clothes, the horn-blasting jump-jive of the early fifties, complete with a live show. Says King: "I want to put the music over and make it act like it was at the time. The original jump-jive acts just as they played - they used to be rollers".

At the point, King drops a vast collection in front of a compilation of the Treniers, an R&B outfit. The sleeve with riotous live action of horn players leaping and falling on the ground, or on each other's backs. The problem is that we're all



people stopping to the same Cockney stopped cords".

Harley is back as ever! Writing him off as an old windbag is certain facts in his

the Dominion and could be her night". Harley and West Of that for an EMI mid release sold in a few were forced to vinyl and tape

LINE

quick to point to the Monkees - cash-in: "It's a up rock and do the hits popular album are also brand new g a two hour

Return Of The Rebel

Cockney Rebel, according to Mr. Harley, is "a moveable feast", though he stresses that "all the guys in the band have played with me before - it's a real group".

FUTURE

Indeed, the Cockney Rebel is looking to the future. A single 'When I'm With You' is scheduled for imminent release on a new label with full distribution, and depend-

ing on the response, an album, currently 80% finished, will follow "at the right time".

Finally, although he gleefully admits to feeling "very good indeed" about being back in the music biz, what does the ever ascerbic Harley find? "It's all run by accountants; the A&R men drive Porsches and live out at Ascot. They'd rather not sign anything that takes a chance. If a new act fails they have to answer to accountants. No one dares take a chance."

And that is something that no-one will ever be able to accuse Steve Harley of.

Mr. Soft

skills. You've got to have the latter to get the former.

Yes, but how? Well, it means a year at a city college following a course based on mechanical and electrical engineering and you choose your speciality half way.

But it's only a lousy grant - we hear you say. However, because you're studying a shortage subject, the chance of getting fixed up with a job whilst at college is radically

improved and your new employer is committed to continue your training.

At the end of it all you have an approved qualification. Incidentally engineering in the 90's is about men and women.

● If you want to know more dial 021-235 3190 for Chris Hinds or 021-742 0517 for Les Franklin and ask them about City Engineering Apprenticeship Information.

Among his influences, King lists Louis Jordan, Big Joe Turner and household names like Wynonie Harris and Big Jay McNeely. Later in the year, he'll be supporting one of his other heroes - Cab Calloway. Other high-profile bookings already in the can include a support slot to the Blues Brothers and a TV appearance on Blue Peter (!?).

As we spoke, the world was waiting for the imminent release of the band's first single. So are the Biscuit Boys about to break it big?

"A year ago, I'd have said we had no chance of ever having a hit record. Now, I'm not so sure. All we need is to get a track used on a jeans advert, and we'd make a fortune".

Jeans adverts aside, King has no plans to send the nation Jump-Jive crazy.

"Jump-Jive isn't the latest craze that's going to wear off in the next six months. Whether we have any major success or not, we'll be able to keep on playing for as long as we can stand up".

It's debatable how long that will be.

Anyone who's ever seen the band will know that they already spend very little of their time actually standing up.

The band started four years ago. King and guitarist Bullmoose K. Shirley began as a two-piece, busking jump-jive hits on sax and double bass outside Walsall market.

"We only knew three songs", he remembers, "and we got booked by a local college, and we had to keep repeating them to fill the show out".

They soon parted company with their first recruit - a drummer who refused to compromise his punk principles.

"He didn't really fit in with the look. We'd be playing in matching dinner jackets, and he'd be wearing bleached dungarees and a ripped T-shirt. After that, it took us another two years to put the band together. We've been really lucky to find people who look right, play the right instruments and who are just as crazy about jump-jive music as we are".

After all, as King explains, the sharp suits and the haircuts are as important as the music.

"It's about one third music, one third show and one third is the look. If we all played in jeans, I don't reckon we'd have half the reaction we get".

I can sense a potential problem here with that mega-buck jeans advertising contract.

"We're having some more stage clothes made at the moment - some loud checks, and some different coloured dinner jackets".

At this point he fetches another fifties R&B record out from the King Pleasure archives. It's by Tony Grimes and his Rocking Highlanders. If anything, they look even more bizarre than the Treniers.

"We've also ordered a set of six kilts with matching tartan pom-pom hats", he says, with a grin.

Which seems a good place to end the interview. I can't possibly follow that.

THE BIZ

BITCH GETS CATTY

● HAVING NOW opened the pool and Satellite TV lounge Rich Bitch will shortly be increasing the luxury it already provides for its customers with the grand opening of the Gallery Café Bar! Following this (because time does not stand still at the gigantic Selly Oak complex) work begins on two new fully equipped rehearsal studios for which bookings are now being taken. P.S. In addition to the large dogs they now have a cat named Frank!

OUTLAW STILL ON THE LOOSE

● PHIL SAVAGE, studio boss of Outlaw Recording, is busy adding further kudos to his considerable pedigree. He is currently recording tracks for a debut solo album for Judas Priest's original vocalist A. L. Atkins ("more than just legend and nostalgia", promises Phil), The Holy city are laying down some hot beat-combo goodies, as well as other notable visitors including Hallelujah Trail, Far Out Daddio, Coral Snakes and the semi-resident Emperors! Phil, well-respected for his work locally and nationally, is offering would-be producers/engineers the opportunity to pick his brain within a "hands on" environment by running basic and intermediate courses at his studios from the 1st of June. Whether you want to record or learn how it's done, give him a ring on 429 2996 or 454 0232.

JUST LIKE EDDY?

● DETERMINED to break into the Midlands Recording Studios rat race, Tony Clarkson, the proud owner of Electric Avenue (who has never met Eddy Grant) is now practically giving it away. For a limited period you can take advantage of a truly luxury 24-track facility tucked away tardis-like in a former industrial estate now being sparked back to life with modern day

► Last month we thumbnailed the following new book. Unusually, this month we return to it in the light of some strong opinions we have since received...

WHO'S WHO IN NEW COUNTRY MUSIC (Omnibus £7.95) by Andrew Vaughan.

► OK, you coffee table pseuds, roll up for demolition derby time. However, let's at least temper it with a dash of objectivity. Books of this nature, tend to be out of date on the day they hit the shelves (eg: at the time of writing, news has arrived of the untimely death of Keith Whitely).

Seems to me, that no-one at Omnibus bothered to read the proofs of this book. Butch Hancock's 1986 cassette only release is referred to as an album. They used to be pressed on vinyl. What's more, Vaughan refers to it as 'Split And Flied II'. I reckon George would see the humour in that, but I'm not sure how Slide would feel. To compound the injury, in the same entry Marce Lacouture's name is misspelt and there is no mention of the duo's live cassette from 1987, 'Cause Of The Cactus'. Of course, the front cover of this tome refers to selective discographies. This and other similar omissions makes that claim somewhat contentious. Elsewhere, Dwight Yoakam is credited as being the producer of Rosie Flores' self titled, 1987 Reprise album. Don't know how Pete Anderson (also Dwight's producer) would react to that. The trouble is, errors like this will become fact in future years.

As well as covering the more mainstream new country acts (God, I hate the tags which the "sharp suits" feed the punters), like Straight, Judds and McEntire (her photo credit is misspelt), the author also covers more contemporary artists like Griffith, Lovett and Earle.

Excepting the foregoing slips, Vaughan is to be congratulated for at least including some performers from the independent scene, like the aforementioned Hancock and Eric Taylor. The latter was probably included on the strength of his Griffith connection. Having said that, Taylor's only album 'Shameless Love' is a folk/country classic in my book. Of course, once conceived, this book's pregnancy could have been endless. That apart, why do other independent acts like Tom Russell, Ian Tyson and the Moffatt's, Hugh and Katy spring to mind with little effort. Yet, they receive no mention. A further black mark is due for covering Townes Van Zandt's career in just over four lines. Sad and inadequate.

If you're looking for in depth discographies and minutae, then avoid this book at all costs. Neat idea, undoubtedly commercially biased in view of the current Route '89 campaign. Shame about the result. As an exercise in scratching the surface it probably succeeds, but not for me. If I were to give this book a 5 star review, it would be purely for the fact that our own Terry Clarke is mentioned on page 117. Check him out in concert. You'll get far more satisfaction, and learn something about country music into the bargain. Meanwhile, leave this item where it belongs... unsold, on the bookshelf.

Jon Paul

entrepreneurship. How much? £12.00 per hour! We don't print lists in *The Biz* but if you ring him on 322 2263 he'll send you all the news or call in at Electric Avenue, Unit 3A, Prior Estate, Witton, B6 7ET.

CITY OF ANGELS

● THERE'S a second Cathedral in Worcester worth visiting. Originally consecrated in 1982 it has quickly become an

integral, important part of the landscape. Indeed many faithful patrons make loyal pilgrimages to its portals on a regular basis. What am I talking about?? Music City, 5 Charles Street, Worcester (Tel: 0905 26600). They've got all the famous names to please the fussiest of musos with some great deals on part exchange and hire. Everything you buy is guaranteed for 6 months. So if you fancy a change of air without being "saled" down the river. Make the pilgrimage soon. L.H.

print out

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

► Back in the 60s and 70s, the art of record sleeve design, particularly for albums, was very much the vogue thing and, with the advent of CD supremacy, it may well be an art form that dies out altogether. So lovers of the genre, welcome **THE WORK OF HIPGNOSIS, WALK AWAY RENEE** (Paper Tiger £8.95) because here was a company, Hipgnosis, who were in the very vanguard of record sleeve art innovation. In this delightfully produced book, full of the best examples of the company's unique work, memories came flooding back of covers and indeed artists that have been despatched to the back of the memory banks. How could I forget the sock-in-mouth appeal of Climax Chicago's 'Tightly Knit' cover or that ghastly shot of a thousand carcasses hanging in an abattoir that adorned an infamous Edgar Broughton Band album? There were some clever clever moments such as the work for 10cc, especially the 'Deceptive Bends' cover which parodied an emerging deep sea diver and the helpless female scenario so well that it has to be an all time classic. True, there were sexist moments but that has to be seen in context of the time that they appeared, and, at the very worst, they were still non-pornographic, a fact that some of our latter day heavy metal (sic) sleeve designers seem to have ignored. To write about what is basically a pictorial book may seem an impossible task but all of you music lovers should remember Hipgnosis for Floyd's 'Atom Heart Mother', and 'Dark Side Of The Moon', 10cc's 'Original Soundtrack', 'The Lamb Lies Down On Broadway' by Genesis and 'Wings Over America' from Wings. Classics every one!

► Are you a goofball? Do you spend your cabbage wisely? Have you ever been in a snafu state? If you've been to the States the chances are that these strange words might just be familiar and there are hundreds more in **THE DICTIONARY OF AMERICAN SLANG** (Pan £4.99) that you might like to use to impress the kids on your block or to swear at somebody without them knowing that they've been sworn at! Children's television becomes kidvid; stupid types are referred to as bubbleheads, goofballs or gwebo's (the latter refers especially to the student fraternity). But beware, words such as *jazz* take on whole new connotations in America - in certain contexts it can mean to perform the sex act so watch out when you're in New Orleans, folks! Highly informative and very sassy to boot.

Kevin Wilson

★

★

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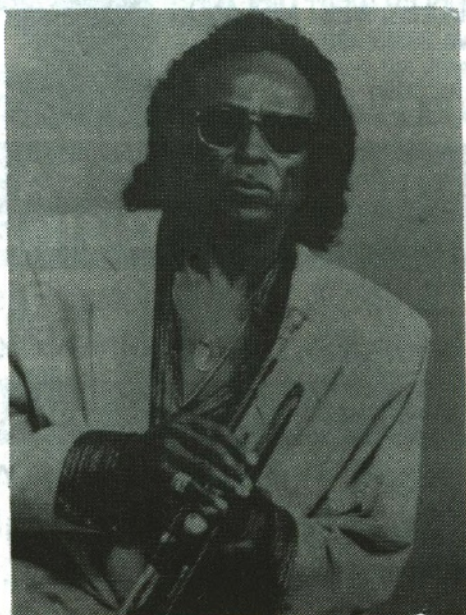
Miles of Jazz and Blues for Brum Festival

★ **TRUMPET SUPERSTAR Miles Davis** – the leading figure in Jazz – headlines this year's Tennent's Birmingham International Jazz Festival with the city's biggest jazz concert ever – at the NEC on July 10th.

Another great jazz legend, Cab Calloway, the King of Hi-De-Ho with his own Cotton Club Orchestra featuring the dancing feet of the fabulous Williams Brothers, will be holding court for one night only at the Alexandra Theatre (9th).

As reported in last month's BB, the most distinguished soul line-up in the world – the legendary Blues Brothers Band with guitarists Steve Cropper and Matt Guitar Murphy, bassist Donald 'Duck' Dunn and vocalist Eddie Floyd will take over the Alexandra Theatre for the night of Tuesday 11th. Tickets for the 9.00pm performance are selling so fast that an **extra show** has been scheduled for 6.30pm.

From Texas To Chicago is the title of the exciting blues double-header at the Town Hall (13th), starring two greats of Chicago blues, guitarist Buddy Guy and harmonica wizard Junior Wells with their own band in tandem with the Texas titan from the



● **MILES DAVIS**

Rhythm & Blues era, Clarence Gatemouth Brown and his own Gate's Express.

RISING STAR

The modern edge of jazz is represented by tenor stud Tommy Smith, winner of the Rising Star category in this year's British Jazz Awards, who will be appearing at the Dome (12) alongside the group of ex-Messenger Jean Toussaint and the hard-bop combo of Tommy Chase. The Quartets of Clark Tracey (13th)



● **CAB CALLOWAY**

and Steve Williamson (14th) are at the Midlands Arts Centre.

Rosie O'Grady's Goodtime Jazz Band, from Orlando, Florida are certainly the finest Dixieland band in the world and they will be making their Brumfest debut. They wiped everybody out at the Guinness Cork Festival last October and this will be a rare opportunity for locals to see what all the fuss is about.

American piano great Nat Pierce, veteran of the fifties Woody Herman band and pianist behind Lester Young, Ella Fitzgerald, Coleman Hawkins and many more will be jetting over from Los Angeles for his eagerly-awaited regular annual visit. Violinist Billy Bang will be bringing his tribute to jazz fiddle pioneer Stuff Smith, while the non-America continental Jazz Band from Budapest, Hungary,

TENNENT'S JAZZ TALK

trumpet hero Dusko Goykovich from Yugoslavia, gypsy guitar star Fapy Lafartin from Holland and ex-Chet Baker tenorist Gianni Basso from Italy.

CELEBRITIES

At the top of the British list come George Melly with John Chilton's Feetwarmers (Grand Hotel, 13th), Humphrey Lyttelton – with his full band, reunited with Scottish-born baritone saxist Joe Temperley, the man who had the unenviable job of following the irreplaceable Harry Carney into the Duke Ellington Orchestra (Grand Hotel, 14th), Kenny Ball's Jazzmen (Birmingham Afloat, 8th), Shades of Kenton, and local celebrities King Pleasure and the Biscuit Boys.

● **From the non-traditional Champagne Breakfast launch at the Holiday Inn (7th) to the usual climactic finale – the Tennent's Jam Session, this year to be held at the Repertory Theatre (16th), the 5th Birmingham International Jazz Festival will be providing jazz, blues and a little soul all the way.**

SPECTACULAR FINALE

★ **BIRMINGHAM JAZZ'S** annual programme draws to a close on Saturday, June 10th with a highly anticipated appearance at the Adrian Boult Hall by Dutch outfit The William Breuker Kollektief. Their zany humour combines theatricality, marches, film, music and free jazz.

Breuker's appearance in Birmingham is one of only two UK dates for the band this year. Tickets are available from the usual outlets.



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ROSANNE CASHRetrospective 1979-1989
(CBS)

Essentially the US greatest hits with two commercially practical, newly recorded fillers, this record is the perfect introduction to John's daughter (unless you were wise enough to pick up a previous, almost identical collection for 50p in a certain dog's home recently).

Mostly produced by esteemed spouse Rodney Crowell, Rosanne's recorded work is commercially sweetened country (synths for example on 'Seven Years Ache') though it never falls into the AOR abyss that beckons far too many of her kind. Central to it all is her voice, and at all times it remains pure and expressive. Check John Hiatt's 'That's How Me Make A Broken Heart' for justification.

Steve Morris

CLIFFORD WHITE

The Lifespring

(Start)

"New age or instrumental?"
You tell me.
"The illegitimate offspring of Tubular Bells?"
Probably.
"He's heard too much Tomita as well"
No doubt.
"Stunning sound, though"
True.
"Nice sax"
Who's Clifford White?
"Dunno"
Oh.
"Good, though"
Not sure.
"Worth another play?"
Certainly...

Doug Thompson

ROY HARPER

Flashes From The Archives Of Oblivion

(Awareness)

Eleven tracks by the mercurial Harper that demonstrate 1) the artist's talent and 2) the improbability of his becoming a star.

It's a live album that wings from the gorgeous 'Twelve Hours Of Sunset', to electric guitar echoplex doodlings of the early John Martyn school. Harper is an undisciplined performer; it is, though, to his credit that he is willing to release such un-airbrushed live tapes in order to give us a glimpse into his world.

He is undoubtedly one of a kind, typically English but delightfully inclined to burst balloons.

Hell, all I can do is waffle, you have to hear this; it can't be described.

You may fight it but you'll keep going back, a bit at a time. Be warned though, it can get addictive.

Steve Morris

RECORDED
DELIVERED**YEAH GOD!**

Technosaurus Noizgasm

(Chapter 22)

"You want to hear something loud?" Turn on the juice and see what shakes loose insist Yeah God! on a bizarre jazz metal workout, without warning you that with them it is more likely to be quakes loose. A few lead (and neck) breaks into 'Databank Haemorrhage' and your bowels will understand. Technology versus sex and musical aggression, the carnage is inevitable but you want to be there when it happens.

Between causing and kicking over the wreckage, the Godstars leave frequent pauses for thought, 'Thrashburger' being the album's ultimate example. Between surprise time changes it forms a crossroads of 80's culture. It's frenzied guitar attack blasts the vocal into questioning apathy, AIDS and the dubious achievements of the video generation before the tongue-in-cheek steals Run DMC's Aerosmith hit groove giving it back it's testicles and credibility while a children's chorus of the fast food indoctrination theme draws the curtain. "Have you got time for me?"

If not, make it. Technosaurus rips into the dinosaurs of our past and the fears of our future, Hiroshima to Blue Peter, Sesame Street, Kung Fu and Big Sister. 'Is that it?' asks Frank at the end of side one. Certainly not, for if any thrash funk metal rock 'n' roll punk renaissance record stands the test of time it will be this one. If that's what it is, of course.

Paul Flower

PERE UBU

Cloudland

(Fontana)

Flying pigs sighted. Ubu go pop. The 'difficult' experimentalists of yore load on the melodies here, David Thomas warbles with a catchy inflection and the choruses positively clap their hands and sway along on the terraces. 'Breath', 'Race The Sun', 'Bus Called Happiness' and the wondrous 'Waiting For Mary' burst with fizz but beneath there's enough quirkiness and dead-pan bizarre lyrics (akin to the flat pastiche style of Byrne's narrator in 'True Stories') to remind you their pop vision is still closer to The Residents than Bros.

Mike Davies

VARIOUS

The Songs Of Bob Dylan

(Start)

With Bobby at the NEC this month, it seems opportune to contemplate a double LP collection containing thirty two of his best numbers.

Whilst hardly definitive (no Manfred's 'Quinn' for example) it is illuminating in its wilfulness.

Who the hell, for example, are Blue Ash and is 'Dusty Old Fairgrounds' really representative of the Zim's talent?

On the other hand, the commercial presence of Byrds, Brian Ferry, Clapton et al will expose many to Jason and the Scorchers' 'Absolutely Sweet Marie', a track that

SHELLYAN ORPHAN

Century Flower

(Rough Trade)

Part Cocteau Twins, part Weekend, part early Everything But The Girl. Part... The comparisons fly... Virginia Astley, there's another one... but Shellyan Orphan, (Jemaur Tayle and Caroline Crawley by the way), make fragile mood music fit for a summer day and make it bloody well. Yes it's so bloody English and yes it is derivative but so what? 'Summer Flies' is July at its very best, 'A Few Small Hours' simply turns out all the lights, mixes you a cocktail, removes your shoes and then proceeds to tingle your spine as you lie relaxed and carefree. As albums of

● **ROSANNE CASH**

truly justifies the band's name. Overall the balance of hit makers and quality interpreters is admirable, indeed it could be didactic in its drawing of the pop audience to new delights.

The surface gloss of a TV hit compilation for once cracks to reveal a true gem.

Steve Morris

the year go it's hardly gobsmackin' but as a nice little surprise in a month when nice little surprises have been as rare as paid up members to the Salman Rushdie fan club, it'll do nicely.

Kevin Wilson

JOHN COUGAR MELLENCAMP

Big Daddy

(Mercury)

Remember this man's ludicrous launch?

A leopardskin clad stadium rocker who we laughed at. How he must be laughing now having developed into one of America's best. Mellencamp has slowly, starting with the 'Scarecrow' album, gone back to basics, in the process forging himself a distinctive natural and powerful sound. A country blues rock fusion melded around real sounding drums and guitars played through small amps. That's not to say quiet, though his dynamics are certainly not volume dependant.

Songs too are good; blue col-

Mike Davies

lar observations of middle America that neither preach nor rage yet evoke emotive responses.

Mellencamp has succeeded in bringing his back porch stadium music to fruition.

Undoubtedly one of the year's gems.

Steve Morris

RAINBIRDS

Call Me Easy, Say I'm Strong...

(Mercury)

Given that Rainbirds are German with names like Wolfgang and Beckmann, one might be forgiven for anticipating, fearfully, some teutonic synth dance doom.

It is, then, a pleasant bonus to find this, apparently a second LP, to be more than interesting.

It's good female vocal lead pop/rock performed on real instruments that pays stylistic homage to all points with some forlock tugging to Kurt Weill.

Quite simply one of the year's nicest bonuses thus far.

Do try and grab a listen, the effort is genuinely worth it.

Expect Rainbirds to be slow-build, word-of-mouth stars... soonish.

Steve Morris

LITTLE RED**SCHOOLHOUSE**

Groovy (I Backed A Horse)

(Public Domain)

It's the refrain that lodges in your brain and it won't move for days. A murmur masquerades as the vocal. It's unintelligible at first, you'll mumble it along to the strummed melody and feel it prickly hairs on the back of your neck. Like silk slipping through fingers - a gentle touch with a whisper of intention. Casual, it's a meeting of Mark E. Smith and Grant McClellan for those who thought Pitney and Almond was unlikely.

This is 'Groovy' and it leads you into the Schoolhouse for an education you may never forget. Fishing for beauty in a muddy pool the mindgames continue with the effortless simplicity of 'Summer Sun' and 'Mackerel Skies'. Music to fill your leisure time - worth pursuing as they play with words like stacking alpha-bricks and sweeping them aside with a feather. EP-ically it details love, obsession and death, the latter of a great piano player which initially echoes the Smiths' 'Disco Dancer' before moving towards paranoid fear of possession and tumbling from this mortal coil. Death is only what you make it.

In a darkened room my stylus is bleeding. Waxen lyrical stumblings ooze around me, nothing is sweetness and light. I backed a horse; damn thing is running yet.

Paul Flower

SECOND DELIVERY

THE FEELIES

Only Life
(A&M)

Remember 'CRAZY RHYTHMS' on Stiff circa 1980, the album that set The Feelies up as the band that was spawned from a one night stand in a seedy motel where The Velvet Underground and Talking Heads were staying... in the same room? American dreamsters with serious faces and even more serious messages but the angst struck home and The Feelies split in '81. Original Feelies Glenn Mercer and Bill Million stuck together, worked with The Willies, Yung Wu and The Trypes and... reformed The Feelies in '83. In '86, with REM's Peter Buck, a great album emerged 'The Good Earth' and 'Only Life' carries on that classy tradition because The Velvet sound still goes on and Lou Reed's 'What Goes On' is more original than Reed's original version! The sound is uncluttered and layer free, their ozonal atmosphere is free from technical pollution and the resonance is refreshingly resounding. The Feelies will shatter few illusions, change very few lives or stop many worlds. They will, however, always remind me of an age when we looked for quality and poured scorn on the quantitative aspirations of mere copyists.

Kevin Wilson

VARIOUS

The Best Of The Rock Machine Turns You On

(Castle Communications)

Way back in the mists of time CBS invented the sampler and called it 'The Rock Machine'. In doing so they exposed a whole generation to the magical melting pot of americana - the blues of Taj Mahal, the psychedelics of the wonderfully named Peanut Butter Conspiracy and the introspection of Leonard Cohen.

Many never recovered, which is presumably why this double album is out and about.

Admittedly, it may be of little worth to many, though the snapshot of the late sixties it hands around is a rosy picture of style tolerance. And certainly it will give many up and coming bands a hitherto undiscovered lexicon of sounds to plunder.

Its main joy is no doubt CD shaped for superannuated and mortgaged hippies.

There are still two points that bothered me: 1) what happened to Elmer Gantry's Velvet Opera's 'Flames'?; and 2) why is the photo captioned Blood Sweat and Tears actually that of Paul Revere and The Raiders?

Chet Powers

A LONG way off it may be but worth a diary note is the Fifth Birmingham Film and Television Festival. Running between September 22 and October 7, the Festival programme is not yet concrete but extensive coverage of international cinema is promised with a separate focus on Third World movies. Further info from the Festival office c/o Midlands Art Centre.

THE POPULAR Wolverhampton's Lighthouse Media Centre now has a brand new 35mm projection system and an equally new screen combining to radically improve sight and sound. The proof of this pudding can be judged when the John Lennon biog movie 'Imagine' is shown on June 9 and 10. The highly rated feature, 'Testimony' plays the centre on June 16 and 17 (call Wolverhampton 312032/312033 for more details).

ORANGE JUICE

Dada With Juice
(Hendring) (E)

Thirteen songs featuring the cruelly neglected Edwyn Collins. A bit pretentious glued together but forgivable simply because of the gargantuan presence of 'Rip It UP', 'Falling And Laughing' et al.

If ever a band deserved a second chance it's Orange Juice; sadly they're long gone. Buy this and say sorry.

Steve Morris

BARRY GIBB

Now Voyager
(Hendring) (15)

The rich rock star makes a movie! Pretentious drive linking crummy songs that one supposes, are meant to delve into the meaning of life.

It's all put together by Hipgnosis, the gang who sleeved all of Pink Floyd's albums.

Ah! So, suddenly it all makes sense.

Steve Morris

NITTY GRITTY DIRT BAND

and instead of old timers it's like minded peers who have been invited to sit in.

It is though, again, acoustic, and given the clear bite of digital recording. Again it's a gem with John Prine, Emmylou Harris, Levon Helm and two ex Byrds excelling. Surprising though is Bruce Hornsby's blue grass romp through his normally dour 'Valley Road'. It's the first time I've enjoyed the man for sure. Whether a labour of love or a career reviver trading on the goodwill still clinging to Vol. One I don't know. I do know that is pretty damn indispensable.

Steve Morris

NITTY GRITTY DIRT BAND

Will The Circle Be Unbroken
Vol. Two

(MCA)

It's almost two decades since Vol. One single handedly opened the door for the new traditionalists that dominate today's market. Then the NGDB, at the time a highly successful country rock outfit, threw out the amps and invited the old timers to jam their way through three illuminating LPs' worth of classic old timey material. This time it's only a double

SCREEN GEMS

SINEAD O'CONNOR

The Value Of Ignorance
(Chrysalis Video)

In years to come O'Connor will be a mega star. Just her simple striking image and the undiluted simple passion in her voice tell you that much. The video of her recent Channel 4 concert this contains most of the material from her debut album 'The Lion and the Cobra', including the opening 'Jackie', the rocky hit 'Mandinka' and the powerful 'Just Like U Said It Would B'. Filmed in muted colour or black and white and then given post production visual overlays its starkness perfectly captures the enormous range and depth O'Connor brings to her work (somewhat akin to Melissa Etheridge), especially on 'Just Call Me Joe', the naked acoustics of 'Never Get Old' and the emotion-draining closer, 'Troy'. With a voice at times reminiscent of Melanie's more tortured aches or the pure a-capella folk of early Judy Collins, she can send shivers down the neck of a bottle. Ignorance is indeed bliss.

Mike Davies

PATTY HEARST

(Entertainment In Video)
(18)

Poor little rich girl Hearst is kidnapped by the revolutionary SLA; she ends up joining and is ultimately jailed for crimes committed in the name of 'the revolution'.

It's all true but Paul Schrader's movie based on Patty Hearst's autobiography avoids conclusions. Instead, the viewer is placed into the claustrophobia of Hearst's captivity; experiences the glee of the prison officer capitors and finally witnesses the extraction fo retribution by the legal system on the 'class traitor'.

Natasha Richardson excels in the title role but it's the entity of the film that's important.

It's impossible not to be drawn into the net that Schrader masterfully important.

For sure it's not light entertainment, far too provoking for that.

Steve Morris

SUNSET

(RCA Columbia) (15)

Bruce Willis is silver screen silent star Tom Mix, persuaded by the studio boss, Alfie Alperin to star as Wyatt Earp in the first talkie Western. To make it more authentic the real life Earp (James Garner) will be on hand as adviser. But life offscreen has a far more interesting scenario. Earp's an ex-lover of Alperin's wife, Christine who calls on him for help with her heavy drinking son Michael.

Behind Alfie's smooth smile he's a sadistic thug with a secret past who's involved with mobster Dutch who's having an affair with Alperin's sister. When the local bordello Madam's found dead, Michael's chief suspect and Earp and Mix take it upon themselves to prove him innocent and unmask the real killer, encountering a ring of deception, corruption and crooked cops in the process. All of which mean Mix has to play hero for real and Earp has to put his legend into action.

But the potentially great fizz of detective and cowboy and a chance to play up the difference between screen fiction and real life gets lost in a clumsily lumbering affair, largely thanks to Blake Edwards' pedestrian direction and the fact that for a comedy it is markedly unfunny. At the end Mix and Earp ride off into the sunset - in the East! This may be a joke, but since they're singularly absent from the rest of the film it seems highly unlikely. That it's passably enjoyable rather than a total disaster is due to the underlying spark of the story, to Garner always being good to watch and because Willis wears some great shirts. Other than that 'Sunset' tends to leave you wondering when night will finally fall on Blake Edwards' career.

Mike Davies

VICTORIA WOOD

As Seen On TV
(BBC Video) (15)

Ninety minutes of award winning humour. Razor blades in meringues. The chummy chubby wide eyed Wood aims barbed darts at deserving targets and bulls-eyes nine times out of, oh hell, nine. Just look at the precision dissection of Peter Skellern; with a rusty scalpel.

Look at 'Acorn Antiques' cosy and obvious true, but wicked as hell.

Female humourists are a limited edition for sure. Victoria Wood is simply the best.

Steve Morris



● NATASHA RICHARDSON & PATTY HEARST

POST HASTE

Say It With Flowers

Dear Brum Beat,
I recently saw the April edition of your magazine and came across the article "Fading Blooms", an interview with our former manager, Craig Jennings that contained incorrect facts about the whole affair. I would like to point out that The Wild Flowers were not dropped by our U.S. label Slash. The agreement that Chapter 22 had with Slash was to deliver product from the Wild Flowers to them and for them to release it in the States under a license. It was Chapter 22 Records' job to record the album, an undertaking, as Craig Jennings said in the aforementioned interview that his label couldn't afford. Thus the situation arose where we felt it was time to say God bless and good riddance to our independent status. When the licensing contract with Slash ran out we decided it was time to break from Chapter 22 as a positive career move. There was no way the band could continue on an Indie level, we feel that independent and major labels are just as corrupt and mismanaged as one another. The difference being that bands remain poor whilst on independents. So, our current situation is that we are negotiating with several major labels, including Slash, who desperately want the band on a worldwide basis. With a new deal pending and an album certain for release on a major in the autumn, we feel the down-and-out image portrayed by our former manager is unjustified. As for the management situation, we left Craig Jennings to do what he does best and that is managing Pop Will Eat Itself. Finally, I would ask fans of The Wild Flowers to be patient, good things will come to those who wait.

Neal Ian Cook
The Wild Flowers

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- 27 Asylum
- 29 Intense Degree

JULY

- 2 Frontline Assembly
- 3 T.B.A.
- 4 Yeah God
- 6 Bomb Disneyland
- 9 Energetic Crusher

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TOP INDIE BANDS

JUNE

- 1 Brilliant Comers/ The Driscoll's/Pushing The Stuff
- 5 Goats Don't Shave
- 7 The Pleasureheads/The Badgemen
- 8 14 Iced Bears/The Hallelujah Trail
- 12 Benny Profane/Korova Milkbar
- 14 The Rain/Bounce The Mouse
- 15 TBA
- 19 Kiev Exorcet/Stan Quentin
- 21 The Chesterfields/The Snapdragons
- 22 Fetch Eddie/The Hubshi's
- 26 St. Christopher/The Cantels/The Mossbacks
- 28 The Senseless Things/Born Blind
- 29 World Service + Support

JULY

- 3 The Pop-Guns
- 6 Rouen/Dan Dare's Dog



L I V E

REVIEWS

HUE & CRY

TOWN HALL

Birmingham

It has to be said that the support band, The Senators, were simply trounced. And it wasn't their fault. Not one bit. They were indeed excellent and will, in time, be rich and famous. Musical sponges, they displayed influences as varied as the Everly Brothers and Sowetan township jive with absolute assurance. Pat and Gregory Kane's Hue and Cry are though in another league. The band, with brass section led by jazz award winner Tommy Smith, is tight like tight should be and loose like loose can swing.

Pat Kane's voice is possibly the best white soul voice about at present. Dismiss Hucknall, he hasn't the creamy flexibility of Kane. He hasn't the Celtic cool. He hasn't the political nous. I mean have Simply Red got an anti poll tax song on their new fashion platter? On record Hue and Cry can sound antiseptic and anaemic; live they blister paint and turn young ladies into screaming wrecks.

Welcome an intelligent, musical pop phenomenon folks.

Steve Morris

RODNEY CROWELL

BREEDON BAR/BORDER CAFE

Birmingham

What a way to celebrate your first birthday. Two and one half hours of bar room country rock and roll.

Now purists, God bless 'em, may well have balked when the band launched into The Beatles' b-side, 'You Can't Do That' or The Stones' 'Satisfaction' or one of many rock 'n' roll evergreens that peppered the set but surely that's part of the magic.

Crowell may be a craftsman writer/producer but the willingness to entertain and enjoy oneself on stage shouldn't be something to scorn.

That said there was plenty of his own material to behold, a sizeable chunk of the latest album, 'Diamonds And Dirt', plus... classics like 'Stars On The Water' and 'Leaving Louisiana'.

The band were uniformly excellent with no star trips to detract from their unit strength, not even from exalted veteran pedal steel virtuoso Hank De Vito. Mind, lead guitarist Stuart Smith was fleetingly breathtaking.

Certainly it was the best birthday party I've ever been to; now let's see it topped when you reach two Bob.

Steve Morris

PWEI, JOHN MOORE AND THE EXPRESSWAY, YEAH GOD

THE HUMMINGBIRD

Birmingham

It started well enough with a loud and wonderfully colourful set from the painfully ugly Yeah God. The beastly four-some even got one or two members of the crowd stage diving - more than can be said for second-on-the-bill John Moore and The Expressway.

The days of riotous Jesus and Mary Chain gigs are well behind the mod haired Moore who failed to excite the capacity crowd with his predictable kick-ass rock 'n' roll.

And then came The Poppies. Dry ice bil-

lowed off the stage, blinding search lights blazed out before a day-glo comic book back drop and 2,000 or so demented Brummies erupted with feverish delight.

Clint and Graham Poppie burst on stage larger than life, Clint in his superstar leather trousers and naked sweating torso and Graham in a pair of multi-coloured beach shorts.

Songs from the new 'This Is This' album received wild acclaim from the possessed audience and there was undiluted bedlam as the naughty boys of rock/rap/sample raced through 'Wise Up Sucker' and 'Beaver Patrol'.

The hour long set ended with a dangerously tuneful 'Can U Dig It' and within seconds PWEI were back on stage, Graham donning a natty pair of baggy white Y-fronts on his head, kindly donated by the mosh pit!

The Poppies blazed through more old favourites before returning for a second encore and a glorious cover of Sputnik's 'Love Missile F1-11'.

Fans drifted away reluctantly from the hot and sticky club and all who had witnessed this latest chapter in PWEI history were agreed - The Poppies are more than just a good band and that was more than just a goog gig.

Pogo Patterson

REM

NEC

Birmingham

Rapid Eye Movement? Really Exciting Music? Expect no seminal insights from, me sweethearts, I confess to being a closet non-REMist for far too long. But I go, I see, I'm conquered. 'Do not throw bottles at me!' declaims Michael Stipe dressed in manic white, looking like anti-hero McMurphy from 'One Flew Over The Cuckoo's Nest'. What have we? A catalysmic rock band. Fragments of lyricism driven by exploding rhythms tucked in to our ears like tumour-hungry shrapnel. Stipe bathed in stroboscopic light transforms with epileptic grandeur, his industrial-gauge boots stomping authority in tantrums of ecstasy. Perhaps I lacked the references to their wide catalogue and was dismayed by the seemingly dismissive busk through 'The End Of The World'. One hour gone and so are they. Back for encore and Stipe prologues the next song as the greatest ever known. Yup, he's right there! Smack in the chops comes 'Stand'. The most cleverly constructed piece of Rock'n'Roll writing ever. Now followed a set that showed the true scope of their craftsmanship. Contrasts of shade, subtleties of lyricism the former part of the show didn't explore. Time for a kidney-cruncher during which Stipe shouts, 'STOP!' Guitarist, Peter Buck shows a broken string. Stipe calls for his white jacket, is he in a huff? They have a little chat. New guitar and jacket donned... BANG!

Theatrics? Affectation? Who cares, it works. Rock is cause for an effect. Stipe refers to his podium to make a few announcements. Praise for the Blue Aeroplanes (REM joined them for a twelve-guitar ploy during their support set). He asks us to visit the Greenpeace stand, boycott Exxon Oil (Esso) for their Alaskan foul-up. A seated rendition of 'Summertime' and a good-night ditty and that's your lot. He thanks us for being tolerant. What an odd man!

John Kennedy

to irritate the post - 'I'm Still Standing' sales managers whose Cavalier SR1's were clogging the car parks. It's not Elton's fault, though. He's a tough, R&B-influenced rocker with a homely image which is safe enough for the car stereo. Sadly, live, the image interferes. He's now an icon beyond the reach of the tabloids and loved by all. The first 'Carry On' rocker, maybe. It's a shame, really, as he is a remarkable melodist and excellent performer giving his all to an audience that I sus-



● HUE AND CRY

ELTON JOHN

NEC

Birmingham

Ladies and Gents, The Back Catalogue Tour. Having had, in his own words, "more warts than hits" of late, Elton, institution and Aunt Sally to the hip, chose to go back twenty years to resurrect 'Sixty Years On', 'The King Is Dead' and 'Burn Down The Mission'. Choices appealing in these quarters but ones that seemed

pect would react in the same manner for Manilow or Iglesias.

There may be semi-cred rather than street cred to be gained at such a gig - such is the price of success. But if it's songs you want rather than rants...!

A nervous Nik Kershaw on the comeback trail opened. A good vocalist and guitarist with good materials, he should dispose of the machines and hire instrumentalists to give him the kind of kick no silicon chip apparently can.

Steve Morris

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

BORDER CAFE

BREEDON BAR BIRMINGHAM

<h2>JUNE</h2> <ol style="list-style-type: none"> 1 Mike Cooper/Mark Makin 2 The Tex Pistols/Wrekin Havoc 3 Juice on the Loose 4 Atlanta Roots 8 The Love Hounds 10 Joe Sun 11 Figgy Duff 14 The D.T.'s 15 Big Town Playboys 16 Alias Ron Kavanagh 17 Howlin Wilf and the Veejays 	<ol style="list-style-type: none"> 18 Otis Grand and the Dance Kings 20 Dr Feelgood/The Love Hounds 21 The Mighty Houserockers 22 Jimmy Powell/The Survivors 23 Steve Phillips/Isaac Guillory Band 28 Luckey Lopez 29 Micky Jupp
<h2>JULY</h2> <ol style="list-style-type: none"> 1 Frank White Band 	

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TREAT YOUR FEET PACKAGE

CIVIC HALL

Wolverhampton

In the great Stiff Records tradition Pete Lawrence's Cooking Vinyl label coaxed their three major acts aboard a charabanc and set out to get the nation dancing.

In Wolverhampton a fine Friday found the Civic moderately full but high spirited.

Opening, Edward the Second and The Red Hot Polka's fusion of traditional English dance and sound system dub was just the thing to empty the bar and tempt the terpsichorists to toe-tap.

A short intermission and then full power. Zimbabwe's Four Brothers filled the auditorium. A few minutes of musical shadow boxing with band introductions and then they hit . . . the turbos; rock Solid African rhythms with filigree intertwined lead and rhythm guitars simply melted the hall. The response. Brothermania. Could The Oyster Band follow? Well yes and then no. No argument they're good, bloody good, but a mite one dimensional. Excellent version of New Order's 'Love Vigilante', their opener was for me the highlight. But then I would have gladly forgone their entire set for more of the Four Brothers.

Steve Morris

OZZY OSBOURNE

NEC

Birmingham

The crazy man of rock was playing at home and loving every minute of it. Ozzy and fellow brummie Geezer Butler with not so local lads Zac Wilde and Randy Castillo didn't have much to follow with Udo and Stammer. A cacophonous dirge would be a polite appraisal of their contribution to the evenings entertainment. Not a memorable song or lick anywhere to be heard. Ozzy's contribution, however, was a different story. From Paranoid to Mr Crowley and the classic Crazy Train the set had been rehearsed to perfection and performed with precision and gusto. Ozzy's enthusiasm was echoed by that of the crowd, partly soaked by the constant barrage of buckets of water. His voice was in fine form.

The athletic Zac Wilde ain't no Randy Rhoads or Jake E Lee but he sure can play. His solo spot went on a bit though, demonstrating his technical prowess rather than making any musical statement. The drum solo was likewise a bit monotonous (aren't they all) but competently executed. Geezer's bass lines gave the set drive and backbone.

'Let's Go Crazy' summed up the essence of the evening, and the fans did, reacting to the manic eccentricity of one of rock's most charismatic frontmen.

Mark Hadley

DAN DARES DOG

COACH AND HORSES

Balsall Heath

It was out in the sticks where we'll all be when Birmingham becomes convention City. No collar, no tie, no credit card equals no admission, no go zone. Future shock is yet to appear, for the present an ambiguity: Dan Dares Dog

L I V E

REVIEWS

— a different meaning depending on the inflexion.

After seeing them it has only one; they defy reason, defy logic and they defy you to say so. They dare.

I'm not sure where the canine comes into it. Arrogantly aggressive they may be like the Clash when they had anger instead of cash. The drumming was ragged, bass pure Klaus Fluoride and the guitar provided the melody holding onto sanity lest the audience considered pogo-ing. The frontman provided all the visuals, looking at all times like he might implode within the restricted stage space, giving his adrenalin to a vocal line. The lyrics got slightly lost so I can't say if his labour was of love or with purpose. The weightlifting belt and the beer barrel banging (you had to be there) were a little macho though.

One final reference point, Ausgang — a

five meets nineteen eighty nine on a night out.

Of course, I recognised him immediately. The guy with the Zeimatis was the ghost of Brian Jones. He's given up his Vox Teardrop, and he's playing one of Ronnie Wood's guitars these days, but it was Brian alright.

The Godfather's don't cover covers, they took the rock 'n' roll songbook and tore it up. Then they wrote it all over again.

On the dance floor it all made sense. They dance, they slam, they mosh, they freak out. Teds, grebos, punks, goths, metallicans shoulder to shoulder. Upstairs they're dancing house. Many people take the stairs after the show. They haven't stopped dancing yet.

1 a.m.: the bus didn't come, so we went and ate Indian.

The Godfathers. The ghost of rock 'n' roll lives on. I recognised him immediately. The guy with the Zeimatis was the ghost of Brian Jones.

Derek Eynon

JESUS JONES

SANDKINGS

Junction 10

Walsall

Hallelujah, Jesus Lives!

He breathes, talks, sings and plays



● OZZY OSBOURNE

band who really suffered from their art and like their name were terribly misunderstood. Dan Dares Dog live up to theirs, a little rough but heroic all the same.

Paul Flower

THE GODFATHERS

HUMMINGBIRD

Birmingham

I missed the train, I ran for the bus and missed that too. I got there eventually, it was still early. The queue was filling in through the doors.

The Godfathers: vocalist, suited slightly balding, a Rhythm and Bluesman. Nine Below Zero in the shade. Nineteen sixty

guitar like an acid-crazed demon. But this is not the much-maligned Jesus Christ — this is Jesus Jones, here to save the world from the likes of Jason and Kylie with his own feverish blend of indie pop.

Jesus and his four disciples burst on stage in a blaze of bright lights and Gaye Bykers-style day-glo instruments. And the 400 followers who graced Junction 10's first Tuesday night gig left the heaving club singing his praises and crowning him the new king of pop. Wonderstuff clones The Sandkings had tried to convert the devotees in their 40 minute support slot but with almost every song a sound-alike of the Stiffie's 'Unbearable' (appropriate title!) they failed miserably.

But then came Jesus who left the crowd spellbound by his wonderful charm, devilish wit and abounding talent.

His sweetie-pie vocals in 'Excellent One For The Money' provided a taster for the hollering fans who literally went berserk to the momentous 'Info Freako'.

Fans wearing anything less than steel-capped Dr Martins were clearly in trouble as the crowd erupted like 400 Jack-in-a-boxes to 'What Would You Know' and 'Broken Bones'.

On the strength of their Walsall show Jesus Jones are clearly on the verge of much bigger things — the crowd simply loved them.

Pogo Patterson

GARY P. NUNN and

THE SONS OF THE

MOTHERLOVIN'

BUNKHOUSE BAND

BREEDON BAR/BORDER CAFE

Birmingham

Reading based Terry Clarke opened the show. Having recently returned from another spell performing in the music clubs of Austin and West Texas, this was Terry's first opportunity to air new material written in the last few months. Memorable among a ten song set were 'I Fell For Jezebel' (written and demoed in Austin), 'Salome And Lightning', the powerful and lyrically threatening 'Jealous', plus the day old tune 'Burning Bridges All The Way To The Sea'. More good reasons why a certain independent label should get a Terry Clarke album into those record store racks . . . SOON.

Gary P. Nunn has a Texas music pedigree which is firmly entwined with legends like Jerry Jeff Walker, Steven Fromholz, Michael Martin Murphy and The Lost Gonzo Band.

He last visited these shores in 1983. A visit recalled when the vociferous Breedon crowd started calling for 'The Reggae Armadillo' a song composed during a Dingwall's date on that tour in response to rasta cat-calls. Based on his 'London Homesick Blues' (now an adopted Texan anthem) it is probably the only dub country honky-tonk song in existence!

On this tour the three piece Sons of the Bunkhouse were Johnny Polk (bass), Kenny Grimes (guitar) and Herb Belofsky (drums). Unfamiliar names to me, but Gary had certainly picked a team who knew how to play honky tonk country.

Over the last three numbers they cranked up the pace, first with a rock 'n' roll instrumental, followed by the humorous 'Cut 'n' Putt' — dedicated to his wish to play golf and record with Willie Nelson! 'London Homesick Blues' not unnaturally ended the set.

Gary returned to encore and delivered 'What I Like About Texas', which descriptively lists what many of us do like about the Texas state, the people and the music.

At the end of a set some two dozen songs and two hours long, Gary expressed a wish to return to these shores soon. My thoughts at the time were, "Well, OK, as long as we don't have another six year wait".

Arthur Wood

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