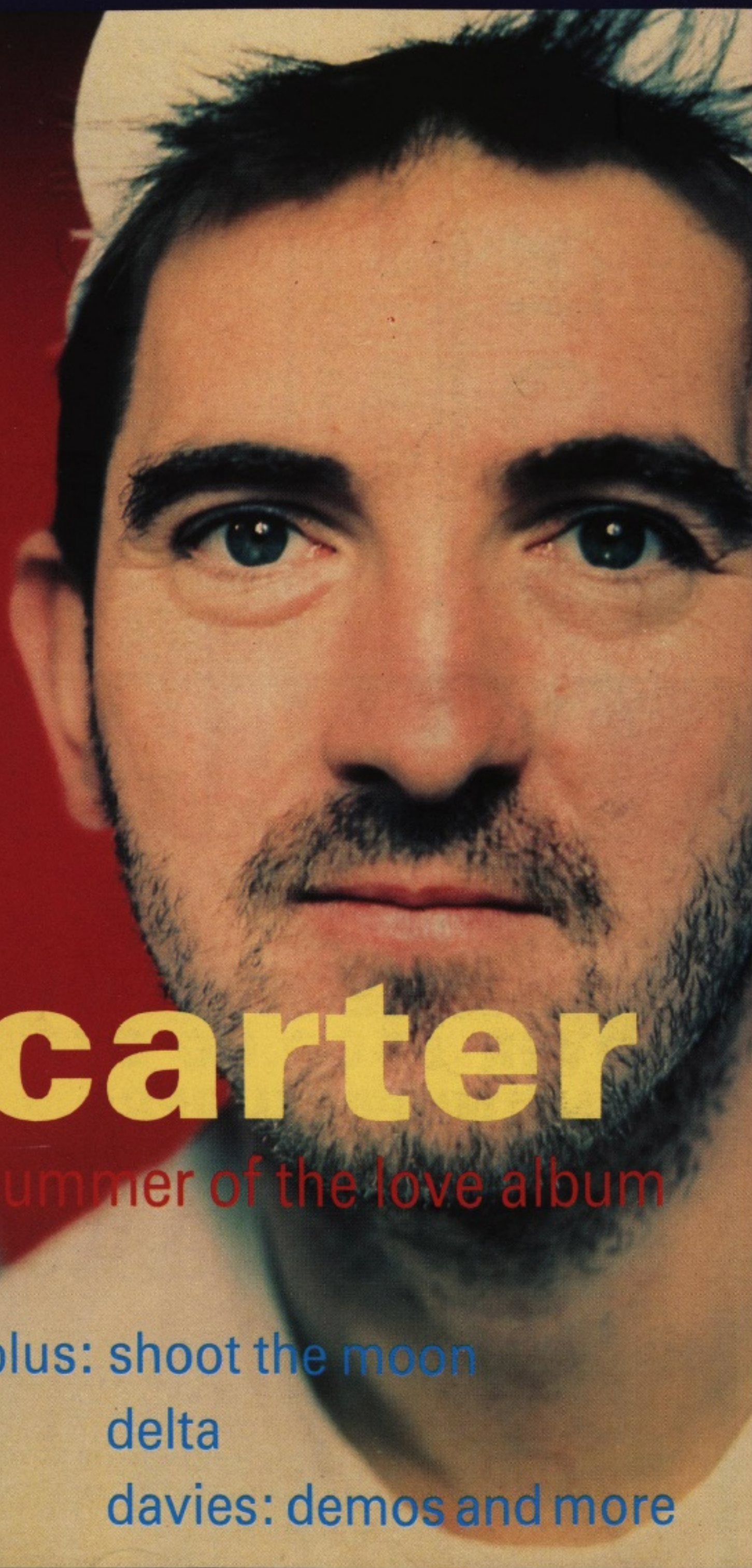


BRUM BEAT

THE MIDLANDS ENTERTAINMENT MONTHLY

NUMBER 137

MAY 1992



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news



● KOROVA MILK BAR

KOROVA-TIME

Korova Milk Bar launch their third Chapter 22 single on May 18th. The 12" only release features 'Seen It All Now' and 'Top Of The World', both recorded at Red-ditch's Workshop Studios with PWEI's Mr March at the controls. Meanwhile the departure of bassman Tony has led to a reshuffle with Kevin tackling the four stringed machine and ex-Surf Drum/Felt guitaristman Richard Left being drafted in on the six-stringer. The new line up can be seen at B'ham's Barrel Organ on Thursday May 7th and The City Tavern on Monday May 11th. Future Korova plans include the release of a Chapter 22 mini-album entitled 'Milkplus' sometime in June.

BRIAR 45

You could be forgiven for thinking that the headline refers to the band members' average age as the Brum rockers have been around so long! In fact it heralds the launch of a new own label seven inch that couples 'All She Wants' and 'To My Door' both of which are set to feature on the soon come album, 'Hard Time' and both of which were recorded in the lads' own eight track studio. Both items are on the Shotgun Charlie label. The band celebrate ten years of unwavering self belief with gigs at West Brom's Coach And Horses (May 2) and London/Walthamstow's Royale Standard (31).

RHYME, RHYTHM'N' ROOTS

Britain's leading black performance poets come together to launch Word Of Mouth, a new monthly showcase of the liveliest poets on the live circuit. Word Of

Mouth relaunches Birmingham's Old Rep Theatre as a venue for professional performance.

Two varied line-ups of poets including Sister Netifa, Maquapi Selassie, Su Andi and Muhammad Yusuf with Rock'N'Rule make up the two bills, with the first show on May 17 and the second on June 14.

Word Of Mouth is the brainchild of Trinidadian jazz poet Muhammad Yusuf. Having travelled international stages performing his distinctive music and poetry, Yusuf felt it ironic that there wasn't an outlet for live poetry in the second city, his adopted hometown. With his band, Rock'N'Rule Muhammad will compere the events and provide the poemology - their distinctive fusion of black music and poetry from around the world, including jazz, latin, calypso hip-hop and reggae.

Sister Netifa's May 17 performance will be her first since an international tour taking in Germany, Japan and Jamaica. Manchester's Su Andi is one of Britain's most in demand live poets, renowned for her witty, passionate feminist verse.

Tickets and further details from the Old Rep box office in Birmingham's Station Street or on 021 236 2392.

US SONGWRITING GREATS LAUNCH UK TOUR IN BRUM

Two brilliant American singer songwriters are set to launch a unique tour at Harborne's Junction on Wednesday July 1st. A date which is one of only four to take place in Britain!

Tom Pacheco is well known to local aficionados from a number of brilliant gigs in recent years. Tom Russell has not appeared locally before and before this gig will never have played an acoustic set in the UK.

Pacheco will be accompanied on this occasion by an, as yet unnamed, US session guitar player whilst Russell will be bringing in

UB40 TO HEADLINE HOMETOWN FESTIVAL LOCAL SUPERSTARS VOLUNTEER TO SAVE THE YEAR OF MUSIC!

UB40 are set to headline a one day music feast at Villa Park on Saturday July 11th. The news was given exclusively to BRUM BEAT by Different Aesthetics Arts & Cultural Management, the event co-ordinators.

It is a fitting crown to the 'City Come Alive / 50 Years of Popular Music in Birmingham' festival set to swamp the City with great local born rock and pop music from June 15th to July 15th.

BRUM BEAT understands that the initiative for the Villa Park event came from the UB 40 organisation itself. The band are, it seems, extremely keen to endorse the 'City Come Alive' jamboree, which they see as a great kick start for the current Birmingham scene. It appears that the band, who must rate as Birmingham's biggest export industry at the present time, were surprised that no one had approached them to become involved in their hometown's event and so decided to grasp the initiative themselves.

BRUM BEAT is certain that UB 40's endorsement of a pop music festival organised by a body independent of the Sounds Like Birmingham / City of Music non-event will be seen in some quarters as a deserved snub to local officialdom that by and large displays an absolute indifference to popular and youth culture.

It cannot have escaped anyone's notice that whilst second city Birmingham is The City Of Music, the relatively small Norwich has stolen all of the pop limelight (as well as sponsorship, media coverage and Radio One showcases!).

The UBs Villa Park extravaganza is just the national profile event needed to redress the balance.

Brum Beat stresses that at the time of going to press there were no finalised details and ticket availability had not been set. Watch this space.

Likewise, details of other acts is speculative though mention has been made of Chrissie Hynde, Robert Palmer and of Dave Wakeling flying in from his new home in the States to front a one off reformation of The Beat!

Incidentally, there is a need for musically clued up helpers with the '50 Years' fest. If you're qualified call Different Aesthetics on 021 456 4181 or Brum Beat on 021 643 8899.



● BRIAR

Andy Hardin, his legendary lead guitarman.

It will be a unique opportunity to witness the cream of American singer-writers in a club setting in Birmingham.

Tickets are now on sale at £5 (advance, £6 on the door). Call Steve Morris on 021 643 8899 for details.

BLUES SERMONS

THE REVEREND BROWN AND THE EARLY BIRDS, currently carving out a niche as the region's premier blues bashers have Sunday services at the following places of worship this month; The Kings Head, Bearwood (May 10), Birmingham Barrel Organ (17), The Lagoon, Tipton (24) and The Breedon Bar, Kings Norton (31).

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NEW ALBUM 'HORMONALLY YOURS' OUT NOW

DIVIDE TO CONQUER!

That's the way it seems as The Great Divide, fresh from supporting chart stars Pele, bring their 'pop laced disco-cow punk' to Birmingham's Newman College (May 15), Westhill College, B'ham (16) and Cheltenham and Gloucester College (23).

The band also have gigs, or jigs as they quaintly name these events, at London's fabled Powerhaus and Mean Fiddler establishments before returning to this locality to headline The Lichfield Fringe Festival in July.

The Great Divide have a 24 Hour Gig Information Service on 0543 452892.

COMMITTED GIGGING

Andrew Strong aka Commitments frontman, Deco (a description he's probably pissed off with) brings his own show to Birmingham's Hummingbird on Saturday June 6th. Strong has already sold out the capital's Town & Country Club on several occasions, each one packed to the rafters. So with this date being hot on the heels of the 'Commitments 2' album and with the 'Commitments' video set to hog the top of the rental chart, immediate purchase of tickets is not only advisable but mandatory.

REVITALISED LOU FOR SCOTT'S SEASON

Lou Dalglish reappears after time off the road to write and strengthen the band with a clutch of prestigious dates at Birmingham's Ronnie Scott's Club.

A series of successful one nighters supporting Thomas Lang comes to a close on Sunday May 3rd though Lou and the band can leave the equipment in place as a week's residency supporting legendary latin jazz hero Mongo 'Watermelon Man' Santamaria kicks off the following night, Monday May 4th.

Lou will appear nightly at the venue, an intimate spot well suited to her brand of quality, through to May 9th.

WORLD SERIES FOR BIRMINGHAM

World Unlimited are set to present the best series of World music yet seen in Birmingham.

They kick off with Ali Hassan Kuban at The Hibernian, Selly Park on Friday May 8th. Kuban is an Egyptian singer/multi instrumentalist who has been a major star back home for well over 30 years. He is regarded as one of the prime architects of the Nubian sound and is currently number one in Egypt with 'Walk Like A Nubian'.

Francisco Ulloa's current Globestyle album is snappily titled 'Merengue! Up-Up-Tempo Dance Dynamite From The Dominican Republic'; a fair description of what's on offer at The Hibernian on Thursday May 14th. The scene moves to Birmingham's Town Hall on Friday May 22nd for 'Roots, Strings'n'Things', a celebration of Afro-Caribbean and Afro-Latin culture with Crucial Music, Afro-Bloc, Jamma and Mr Maestro.

Zimbabwean jit is the order of the night on Saturday May 30 when Staben Mawire & The Famous Seven co headline with The Maungwe Brothers at The Moseley Dance Centre. From the same continent but very different in style is West Kenyan, Abana Ba Nasery, an acoustic trio with rhythm power provided by scraped Fanta bottle. They're at The Hiber-



● ALI HASSAN KUBAN

nian, Selly Park on Thursday June 4th.

Finally it's off to swamp country when Louisiana's finest appear at Birmingham Town Hall on Saturday June 6th. The finest comprise D.L. Menard aka The Cajun Rhythm Machine, the best rhythm acoustic guitarist in the genre; Eddie Le Jeune, a model cajun accordion exponent and premier fiddle man Ken Smith. The trio's Hannibal label albums can draw smoke from a turntable so cold beers are a must for the live experience!

You can get further details for all these great gigs from Graham or Brian on 021 632 4921 or 021 328 4184.

ALL STARS TOGETHER

Brum Beat will be carrying regular coverage of the nation's top soccer six competition, the Indoor Soccer League (ISL) over the coming months with a watchful eye being kept on our own team, Brum Beat All Stars as they battle for honours in the Premier Division. The full quota of teams is; Premier Divi-

sion:- Brum Beat All Stars, Englehard, Environmental Design, Great Barr Karate Club, Los Canarios, Streetley. First Division:- Alderwell, Boots, Brooklyn College, Casual Strollers, Golden Rule, Sutton Auto Sounds, Titans. Brum Beat All Stars are sponsored by Admiral Sports UK.

WHITSUN ROCK FEST FOR INSTITUTE

The first Birmingham Whit Rock Fest takes place at The Institute in Digbeth on Sunday May 24th. Doors open at 2pm to a line up headed by Wolfsbane and Cerebral Fix. Support comes from Skyclad.

FM take the special guest spot with an exclusive acoustic set. What's more festival organiser Dave Juste told Brum Beat that "three more name acts are to added to the already outstanding bill with one of them probably being an international name." Throughout the day there will be special attractions, giveaways, spot competitions and more. There will also be a special booze

free viewing area so rockers under 18 can enjoy the event too! Tickets are £8.50 and can be had by sending a cheque or Po (with sae) to C'n'D Promotions, Imex House, 52 Blucher Street, Birmingham B1 1QU. Or you can walk up to the Institute box office or any usual ticket agent.

SHORTS

● CAPITAL WOW announce a phalanx of dates kicking off with the Hare And Hounds, Kings Heath (May 4), Hummingbird, B'Ham (27), Pen And Wig, B'Ham (June 2), The Hib[ernian], Selly Park (16) and JB's, Dudley (July 2).

● LED ZEP fans should note the 'Celebration Days' event at London's Royal National Hotel, Exhibition Halls, Russell Square WC1 on May 23/24. Everything you want from a Zep weekend (barring the band, of course!). More info from Andy on 081 649 7576 or Dave on 0234 267515.

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● Seen at the launch ceremony for THE ROBIN R&B CLUB, Brierley Hill (already a great success with 200 turned away on the opening night!) were, [standing l to r] Robert Hughes (Red Lemon Electric Blues Band), Jim Hickman (Zoo Q), Tony Baylis (Trevor Burton Band), Martin Curley (TBB), curly McVicar (Soul Survivors), Trevor Burton (himself), Steve Dylan (TBB), Frogman Curtis (S. Survivors), Noddy Holder (legend of this parish), Paul Roberts (Little Sister), Bob Poutney (R. Lemons) and seated Mike Sanchez (Big Town Playboys) with Kate Pereira (L. Sister). [Photo by Mark Hadley]

SHORTS

● **BLACK SABBATH** are currently in the studios recording yet another album and who should be providing the vocals but, returning to the fold, Ronnie James Dio. (MD)

● **HAVING** lost drummer Fuzz to PWEI, KIRK'S EQUATOR have enlisted Dave Wheels who made his debut headlining at Holland's prestigious Paradiso Amsterdam. They play Hare & Hounds on June 1 and then support the Poppies at the Marquee on June 3 & 4. News of the album is, as they say, expected imminently. (MD)

● **WE WOULDN'T** believe this if it weren't for the fact that one of his staff snitched: When asked if he was going along to the Lou Reed Symphony Hall gig, Siren editor, Mick Mercer, replied to the effect that if he wished to see old people he'd visit his parents!!!

● **AND IT'S GOODBYE** from him and it's also goodbye from her when Clive Gregson and Christine Collister hit the road for 'The Last Word' Farewell Tour this month. They play Stoke On Trent, Bridge Street Arts Centre [aka Old Frog Inn] (May 2), Wolverhampton, Wulfrun Hall (13), Birmingham, Red Lion (23) and Nottingham, Woollaton Park Pavilion (24).

● **THE NORTHWICK**, downtown Worcester's prime venue kicks off May with the legendary Drifters (May 1) and follows through with Otis Grand (2), Nothing By Chance (7), Jools Holland (9), Bang Bang Machine (14), Then Jerico (21), Big Town Playboys (22) and Nine Below Zero (28). Box Office and info on 0905 755141.

● **SOLIHULL ARTS FESTIVAL** runs from the 9th to the 16th of this very month. Amidst the culture, coffee mornings and kidstuff you'll find temptations such as Black Voices (10), Evelyn Glennie (13), The Blues Band (13), Espresso Bongo Orchestra (sans Cliff, we guess) (14) and Quimantu's ethnic Latin American sounds (15) Full details and booking info from 021 704 6979.

● **BLUE WATER STATE** move into Ronnie Scott's in June. The seven piece band will be resident from Monday June 8th thru Saturday 14th.

● **MAU-MAU**, whose afro-pop is recorded in their own computerised studio down in Balsall Heath, go live at B'Ham's Breedon bar on Monday May 18th.

● **KEITH CHRISTMAS** makes his only Midlands appearance of 92 at The Holly Bush Blues Club, Norton Canes on Saturday May 16th. Tickets are £2.50 and can be reserved on 0543 279212. Word is that Christmas, a veteran with Bowie, ELP, Roxy Music and Alvin Lee collaborations to his credit, is due to sign a major record deal. Also due at the venue in May are; Mighty House Rockers (7), Chill Factor (14), Smith And Jones Blues Band (21) and Kick Back (28). Normal admission is £1.50. Bands on stage 9.30.

● **RAB C. NESBITT** plays an extra date at Birmingham Hippodrome on Monday May 11th. Yup, it's due to genuine public demand! Tickets at £11.50, £9.50 and £7.50 are on sale now. Box office number is 021 622 7486.



● **REM's FAVE BAND**, Drivin N Cryin appear at Edwards No 8 on May 7th. Peter Buck appears as producer and dulcimer player on the Atlanta based group's current Island 'History' EP.

● **FREE ROCK** is still possible on Monday and Tuesday nights at JB's in Dudley. What's more you still get great value even if it is free admission! If you see what we mean! Look at May's list; Shadowland / Naked Eye (Monday 4th), Phantom Planet / Serious Rhyme Squad (Tuesday 5th), Company Of Fools / Wounded Spirit (11), Monkey Messiah / Jacob Sheep (12).

● **MECHANICAL HEARTS** are travelling to The Old Frog Inn, Newcastle Under Lyme on Friday May 8th. If you'd like to join them in conquering the venue you can join the coach party form Wolverhampton for a piffing two quid! Call Mechanartz on 0902 755888.

● **SWEET JESUS**, currently in the studio with Lightning Seeds, Wedding Present producer, Ian Broudie, working on a follow up to 'Phonefreak Honey' for June release, appear at Birmingham's Barrel Organ on April 28th.

● **THE SUN HOUSE** at B'Ham's City Tavern has a solid May with Terminal Hoedown / New Warm Skin (4), Korova Milkbar / Chick Free Zone (11), Monkey Messiah (18), The Bitter Tears (25) and Sheriff B (29).

● **ANDY GARIBALDI**, Stock Control boss for Mike Lloyd Music (Hi Andy, remember you well from the Pinnacle days! Ed.) writes to point out that far from being a mail order only delicacy, the Orkestra album offered on last month's News page has been in stock at Mike Lloyd's Wolverhampton, Stafford, Hanley and Newcastle branches for some months. They also have copies of the Orkestra CD single on the shelves, completists!

● **HAVING CAST DOUBT** on the true identity of the Soviet Playboys' manager, we received a communique from unemployed world leader and hero of the free, M. Gorbachov, announcing that it really is he who is guiding the band's career. Well we still doubt Mikky, old chum. Rid us of Majorism and we may give you the benefit of the doubt though!

● **GREEN ISAAC** are at Griffin Close (B'Ham Uni) on May 19th and The Barrel Organ on June 9th. Go see 'em!!

● **MAYDAY** is to be celebrated in style at The Old Smithy, Winson Green Road, Birmingham (20 yards from the prison!!). It's an International Mayday gig with latin music from Venceramos and Rosa bett. Tickets are £3 (£2) from Banner Theatre, 85 Grosvenor Road, Handsworth, Birmingham or call 021 356 1390.

● **DOODLEBUG** are gigging at The Breedon Bar on June 1st. A source close to the band tells us that four labels are currently in a cheque book waving scenario.

BRUM BEAT

Premier House, 43-48 New Street, Birmingham, B2 4LJ
 ☎ 021 643 8899 Fax/Ansaphone 021 643 3060

Editor
STEVE MORRIS

Advertising Sales
GORDON MEWIS

Contributing Editors
MIKE DAVIES
KEVIN WILSON
ARTHUR WOOD

Contributors
JOHN TOBLER, PAUL FLOWER,
PAUL REES, JOHN KENNEDY,
LAURA MANISON, MARK HADLEY,
TERESA BASSETT, ANDY TIPPER

Photographer
MARK HADLEY

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● Advertising typeset by
PIONEER TYPESETTERS LTD
Parkhall Crescent,
Castle Bromwich.

● Typeset and printed by
BAKER BOND
Brownhills, Walsall

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COMPETITIONS

WET WET WET: FRONT ROW TICKETS, VIDEOS AND T SHIRTS

Wet Wet Wet return to The NEC, scene of recent triumphs, on Saturday July 4th. The band, currently riding the crest of a well earned wave, are tremendous live. Melodic funky and harmonious.

Brum Beat has a prize pair of front row tickets for the July 4th gig courtesy of Phil McIntyre Promotions.

And if that's not enough Polygram Video have given us five copies of the Wets brand new tape 'High On The Happy Side', nearly an hour of hits from 'Sweet Little Mystery' to 'More Than Love'. And, and each one comes with a fab Wets T-shirt. So, first out of the hat on June 1st wins the tickets, the video and the t-shirt with four runners up winning a video and t-shirt each.

Q: Which Wets hit shares a title with Abba and Roxy Music?

RAB C. NESBITT: TICKETS

Rab C. Nesbitt, he of the smash hit TV series, is taking to the road with a 33 date tour. And it's not a take the money and run recycling of old material; it's a take the money and laugh through two hours of never before seen material!

The show hits Birmingham Hippodrome on May 12th and courtesy of Phil McIntyre Promotions we have two pairs of rather good tickets to be won. **The first two correct entries pulled on Friday May 8th will win their senders one pair each.**

Q: On which television channel did Rab C. Nesbitt come to fame?

I BOUGHT A VAMPIRE MOTORCYCLE: VIDEOS

Filmed on the streets of Birmingham with Michael 'Boon' Elphick starring, 'I Bought A Vampire Motorcycle' is a great laugh in of a film and we have 5 copies of the video to be won. First five out of the bag win one copy each.

Q: What fuel does a vampire motorcycle run on? (Think about it!)

THE HITCH HIKERS GUIDE TO THE GALAXY: DOUBLE VIDEO SETS

At last BBC Video have the original cult TV series available for purchase on two cassettes with a combined playing time of over three hours. The legendary, influential and profitable for author Douglas Adams series needs no recommendation here. If you haven't seen it, shame.

Brum Beat has three of the two volume sets to be won, courtesy of the Beeb. The first three correct entries to be drawn on June 1st will win one set each.

Q: What was the name of the paranoid android featured in the series?

HEARTLANDS: CDs

Heartlands is without doubt the very best TV advertised album to be released in '92. It avoids the usual cliched excuses and instead is thematically hung around the celtic spirit that unites the participants. That doesn't make it a folk album, the variety is staggering; it really is the heart that connects Deacon Blue, Primal Scream, Sinéad O'Connor, The Shamen, Orange Juice, Aztec Camera and more. In all 18 great tracks. And watch out for great newcomers Goats Don't Shave (the Irish variety, not the fabled local mob, incidentally!) who debut here.

Dino Entertainment have given Brum Beat 10 of the seventy minute CDs to give to the first correct entries to be pulled on June 1st.

Q: Name the driving force behind The Waterboys.

WOMAD: WEEKEND TICKETS

WOMAD, The World Of Music Arts And Dance, are holding a great May Bank Holiday weekend (29/30/31) featuring such international world music stars as Burning Spear, Rebel MC, Super Rail Band Of Bamako, The Ukranians and Mark O'Connor; familiar names to devotees of Andy Kershaw's radio shows.

Even better it's all happening a mere stone's throw up the M6, in Morecambe!

Brum Beat has a pair of tickets donated by The North West Tourist Board that can be won. The rest of you should call 0524 582837 to book!

The first correct answer out of the hat on May 22nd wins one pair of tickets.

Q: Which famous funny man changed his name from Eric Bartholemew?

CARL PERKINS 'FRIENDS, FAMILY AND LEGENDS': CDs

The Magnum Music Group are well chuffed to be releasing a brand new album from rock'n'roll legend, Carl Perkins. A brand new album recorded at the tail end of '91 in the USA. The set features Chet Atkins, Joan Jett and Charlie Daniels paying homage to the man who wrote 'Blue Suede Shoes'. In advance of Perkins touring the Uk Brum Beat has 6 CDs of 'Friends, Family And legends' to be won. The first six out of the hat on June 1st win one each.

Q: On what famous Memphis label did Carl Perkins make his hit debut?

BODYFIT: VIDEOS

Bodyfit is a system to give you energy for life. A video system devised by Josh Salzman that can be made use of anywhere, anytime! If you follow the programme for 45 minutes just three times a week your health and vitality will improve.

So come on Brum Beat couch potatoes, we have 5 copies of the Pickwick Video to be won and they could change your life!

The first five correct answers out of the bag on June 1st win one tape each.

Q: Which muscle does the Cardio-Vascular section of the Bodyfit programme help?

THE DOORS: THE OLIVER STONE MOVIE VIDEOS

Oliver Stone's amazing screen biog of Jim Morrison and The Doors set cinemas alight when it exploded onto the screens a while back. And just when it seemed like everyone had seen it it appeared on tape rental to hog the video chart for a considerable time.

Well, now you can buy it to re-run some of the best staged concert sequences ever committed to film with Val Kilmer making you believe that Morrison lives.

Brum Beat, courtesy of Polygram Video, has 10 copies of the video to be won. First ten correct answers pulled on June 1st win one copy each.

Q: Which of these is NOT a Doors song? 'Riders On The Storm'/'Touch Me'/'Alone Again Or'?

HOW TO ENTER

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

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

PLUG ME IN

Marcus Sergeant in conversation with Franco Santunione

This month sees the release of 'Groovus Maximus', the follow up to 1991's album 'Funk O Metal Carpet Ride', by Sweden's The Electric Boys.

The album is preceded by a single 'Mary In The Mystery World', a funk-rock piece sweetened by some rather pleasant Beatles-esque harmonies and recorded at Abbey Road no less. Guitarist Franco explains how these Scandanavian rhythm-ites arrived at the studio via the famous zebra crossing. "Our records are about getting a good groove and getting people to move to us, this partly comes out of our appreciation of people like 'Aerosmith' and 'Led Zeppelin'. The Beatles were also important to us in the way that they used melodies and harmonies, we wanted to achieve that sound and are satisfied that we captured that feel to the record by using Abbey Road."



● ELECTRIC BOYS

So what was the approach overall, to the album? Franco confidently states, "We've had a much more mature approach and also concentrated on a heavier sound with more groove. We've noticed people looking for heavier sounds, like in 'Pearl Jam' and 'Soundgarden' and that diversity

in songs is getting appreciated more nowadays."

So if any of this has tickled your taste buds or in the words of singer Conny got you "hip-swinging, finger-clicking and foot-stomping", keep your eyes and ears peeled for summer dates.

print out

PAUPERS' PARIS

Miles Turner (Pan)

PAUPERS' BARCELONA

Miles Turner (Pan)

Paupers' guides are exactly that, travelogues aimed at shedding as few shekels as possible when you visit the great cities of the world! The Paris edition spends few francs in the pursuit of cultural and gastronomic satisfaction. The best tips to follow include seeing the sites by bus rather than the Metro, eating in the lesser known selfs (self service restaurants) scattered around the city and sound advice on tipping if you're ever in a situation of having to do so, which you shouldn't with the help of this book! Over in Barcelona, Olympic City '92, the story is much the same. Catalonia will be heaving with thousands upon thousands of tourists this summer, so the advice is keep cool, keep courteous and keep your hand on your handbag/wallet. A nice touch in this book is a section on traditional Catalan cuisine for the self help brigade and La Nit, the local nightlife guide which carries the wise advice to approach it as purely a spectator sport! Kevin Wilson

12 DAYS ON THE ROAD.

THE SEX PISTOLS USA TOUR.

Jimmy Guterman

(Sidgwick And Jackson)

The ammunition for this expose is supplied by ex-tour manager Noel Monk and is written in glowing detail by music hack Guterman. For Pistols afficianados, this tale of two men in turmoil is aggressive, funny, tragic and typical. Rotten and Vicious were after America and they came, they saw and they didn't particularly like it. Cook

WHAT'S NEW IN PRINT ● EDITED BY KEVIN WILSON

and Jones were bit part players. The gigs are nearly secondary happenings to the incidence of hyper-reality and the incidents of depravity (Vicious being sick and covering a groupie with diarrhoea, Vicious having sex with a woman come man etc.). The book recalls a lost forever time and a lost forever band. Punk will never emerge again ... the Pistols will never emerge again ... this book will always have a place because punk and the Pistols will always have a place. Get it. Kevin Wilson

GENE VINCENT: A DISCOGRAPHY

Derek Henderson

(Spent Brothers Productions)

A real labour of love this one. It lists all known recordings made by Vincent giving details of date, recording location, musicians etc. No attempt at critique is made tho' it's perfectly clear from the nature of the project that Henderson's objectivity would have been misted by love of the man.

Consequently though you learn nothing of Sweet Gene, you do have a reference book that will guide you through the mire of uncaring CD reissues that abound, allowing you to fill in the blanks created by indifferent, sloppy or non-existent sleeve notes. So far only 30 pre-production copies exist, so price and retail details remain unset. You should write to Gene Vincent Discography, 12 Arthur Road, Southampton, Hants SO1 5DY for details of a very special pre-publication subscription offer.

Steve Morris

ANNIE LENNOX

Lucy O'Brien

(Sidgwick & Jackson)

Last year's excellent biog now in paperback but sadly with no reference to the number one solo set which gives the book a dated feel.

Steve Morris

JOE COCKER: WITH A LITTLE HELP FROM MY FRIENDS

J.P. Bean

(Omnibus Press)

Now in soft cover, the harrowing tale of a simple blues singer transplanted from his roots and unable to cope without pharmaceutical props. A sad, salutary and moving tale with a happy ending.

Steve Morris

THE BIG BEAT

Max Weinberg

(Billboard / Omnibus)

The Boss' erstwhile sticks man talks to his drumming heroes. Far from being a paradiddle soup it's an intriguing look at the rock story from the engine room.

Steve Morris

MORRISSEY AND MARR:

THE SEVERED ALLIANCE

(The Definitive Story Of The Smiths)

Johnny Rogan

(Omnibus Press)

Admirably researched and detailed 350 page biog / analysis. The question is does the subject warrant it?

SM

IT CRAWLED FROM THE SOUTH / AN REM HANDBOOK

Marcus Gray

(Guinness)

Everything (and I mean everything) you need to know about Athens GA's favourite sons. Set lists, TV appearances with reference to material performed ... and wardrobe! The author admits that this is not a narrative but something to dip into and taken on that basis, it is the essential guide to REM and a necessary companion to trainspotters/collectors. It's also gratifying that author Gray (brother of Birmingham's Tenderloin / Onionhead vocalist, Julian) is a fan rather than a hack, a fact that perfumes this book.

Steve Morris

ERIC CLAPTON:

LOST IN THE BLUES

Harry Shapiro

(Guinness)

It's hard to make a familiar (to most rock fans) story sparkle and Shapiro doesn't. However his workmanlike approach delivers the goods without the sycophancy often showered on the guitarist. As such, this is probably the only biog of the man worth a look.

Steve Morris

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KEVIN WILSON

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● Sci-fi freaks should tune into Lifestyle every Saturday at 13.00 and catch a new series, CAPTAIN POWER. Set in the 22nd century, the human race



● MOORE AND SWAYZE IN WITH A CHANCE OF A "GHOST" ON THE MOVIE CHANNEL

is being controlled by robotised soldiers and led by rebel scientist Lyman Taggart in cohort with Overmind, a madcap computer. Only Dr. Power can stop Taggart from total domination but does he succeed? Great stuff

● Just to prove that it isn't only Sky who are a success story, TESN, for whom Screensport is the English language channel, has achieved a 33% increase in viewers in 1991, according to the Pan European Television Audience Research (PETAR) organisation. And, as if to prove the point, two major sponsors have signed up to Screensport with Reebok adding its name to the channel's extensive coverage of the 1992 marathon series and Mobil the World League Of Football programmes.

● I've had an enquiry from a Mr S. Choudary regarding Asian coverage on satellite TV and, unlike the normal telly, plans are advanced for Europe's first all Asian TV channel called TV Asia featuring Asian news, soaps, dramas, kids programmes and comedies. It should be available on Astra and cable. For more info call 0506 461111. On

cable, there's INDRA DHNUSH on offer from 9am - mid afternoon and on Eutelstat, MBC offers an Islamic view of broadcasting with readings from the Holy Koran at either end of the day's broadcasting. I hope this info helps Mr. Choudary and anyone else in our growing readership in the local Asian community.

● On The Movie Channel, May 25th at 20.05 is when our house comes to a complete standstill as we settle down to watch the best movie of the year so far; GHOST with Patrick Swayze, Demi Moore and Whoopi Goldberg in a tale of eternal love that moves from real to spiritual world with stunning emotional and special effect(s). A week before, (May 18th 20.15) sees the small screen premier of TEEN-AGE MUTANT HERO TURTLES on the same channel. I thought it was the sequel to The Wizards of Ooze Also on the 18th (22.05), SID &

NANCY tells the never to be forgotten story of Sid Vicious and Nancy Spungen, the Sex Pistol and the super groupie who lived life in the mega fast lane and ultimately paid the heaviest of prices ... Gary Oldman and Chloe Webb star in this powerful yet compassionate movie. Elsewhere on Sky One, THE FLASH gets a two hour pilot on May 8th (20.00) before it becomes a Friday evening series. This latest super hero is the fastest thing on two legs and rides the world of all known crime in every episode. Emmy winning actor John Wesley stars in this tremendously enjoyable escapist nonsense.

● On MTV, fans of U2 must tune in on Bank Holiday weekend (May 23rd/24th) as the channel will be U2-ing us all with videos, interviews, concert footage and the odd exclusive or two thrown in for good measure. Get a dish now !!!!! Elton John gets similar treatment on MTV the following weekend (May 30th / 31st). Legendary cult show, MTV's SATURDAY NIGHT LIVE is hugely popular in the States and European audiences have been tuning into its zany rock, shock and roll format for a while now. In May two shows look especially inner-resting, with Leslie 'Naked Gun' Nielsen hosting on May 16th (21.30) with guests The Cowboy Junkies. Steve 'Parenthood' Martin hosts on May 23rd (21.00) with Sting the musical turn. Classic stuff. Finally MTV visits the Cannes Film Festival on May 16th and 17th, tradition dictates that the MTV film crews tend to reach the parts other film crews only dream about !!!!

Kevin Wilson

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DISCONTENTED

BRIAR return to the recording scene with a new, and it must be said utterly mediocre, AOR single, 'All She Wants'. Appallingly lame production, the tinniest guitar solo ever, and the B side sounds exactly the same even though it's a different song. And possibly the worst sleeve design in the history of the music industry. Aside from being pretty, it makes you wonder what Jonathon King saw in them? **KOROVA MILKBAR** release their latest Chapter 22 (who may or may not be talking to Jain Faith again) 12" on May 18, prior to the 'Milkplus' mini album of previous singles. A double A side it pairs 'Top of the World' with 'Seen It All Now', a couple of shirty, grumpy indie-dance grooves you wouldn't want to meet in dark alley.

A natural bridge here to **POP WILL EAT ITSELF** who, having snaffled Fuzz from Kirk's Equator, return with 'Karmadrome' which is pretty much what you'd expect, a striding techno-screach rap burping and sampling out of its pores but in this instance not putting the pleasure buds to much trouble. B side's 'Eat Me, Drink Me, Love Me, Kill Me', presumably Clint's potted autobiography. On the local Red Hand label (presumably as cassette only), **THE DON O'LEE BAND** resurface with an attractive two title single in the roots-rock vein that marries some tough guitar with country-folk shades on 'Greenwood' (echoes of Gram/Emmylou) and 'Inland Sailor'. Rough production doesn't do the vocals justice, but there's enough coming through to keep you alert for the two proposed sequels. From Coventry, **ADORA-BLE** make their Creation debut with 'Sunshine Smile', confidently elbowing their way down the leafy paths once walked by the Psychedelic Furs and Bunbunmen but wearing the latest Ride shell-suits. There's no way they're not going to be wonderfully enormous.

Staying in Godiva's arsehole, the 2 Tone revival continues, if only in the minds of record company executives. Following last issue's live Specials album comes yet another, 'Live At The Moonlight Club' on 2 Tone itself, recorded May 1979 on the night before Thatcher came to power. A ten tracker of solid enough quality, but the Aston University one really grabs a much better atmosphere. Then there's **THE SELECTER** with 'On The Streets', again recorded live, only this time last December at the now defunct Tic Toc. Urgent ska and a fair smattering of the old hits, but you'd think something worth writing about might have happened since they split up. Frankly, not much difference between this and the sad old 60s shows that play the golden oldie circuit.

MIKE DAVIES



● AND ALSO THE TREES

Like Breathless, **AND ALSO THE TREES** are little known geniuses, known to only a cult audience here, yet much acclaimed in Europe. Now signed to German label, Normal, they've come up with possibly their finest hour in the shape of 'Green is the Sea'. They hail from Inkberrow, which is as good a description of their music as anything, conjuring up as it does the dark hollows of some pagan landscape. Listening to **AATT** you can almost smell the wet earth and the cobwebbed ferns. Their use of language is richly poetic, evoking as much the work of Ted Hughes as the music draws out echoes of Brecht and Weill. And while 'Woodcutter' is positively jaunty, the dominant mood here is romantic melancholia, driven perhaps by the darker spirit of Herne the Hunter. Everything on this album shines with its unique brilliance, haunting images, rich portraits,

evocative melodies. But driven to select a few choices, I'd pin down to the Brel-like 'Red Valentino', 'The Fruit Room', 'Blind Opera' (which makes even Scott Engel's most glorious moments sound like Jason Donovan), 'The Dust Sailor', 'Mermen of the Lea' (W.H. Auden?) and 'Jacob Fleet'. A reminder that not everything rural is as rosy-apple as Laurie Lee. Buy this record and change your life.

TAPE DECKED

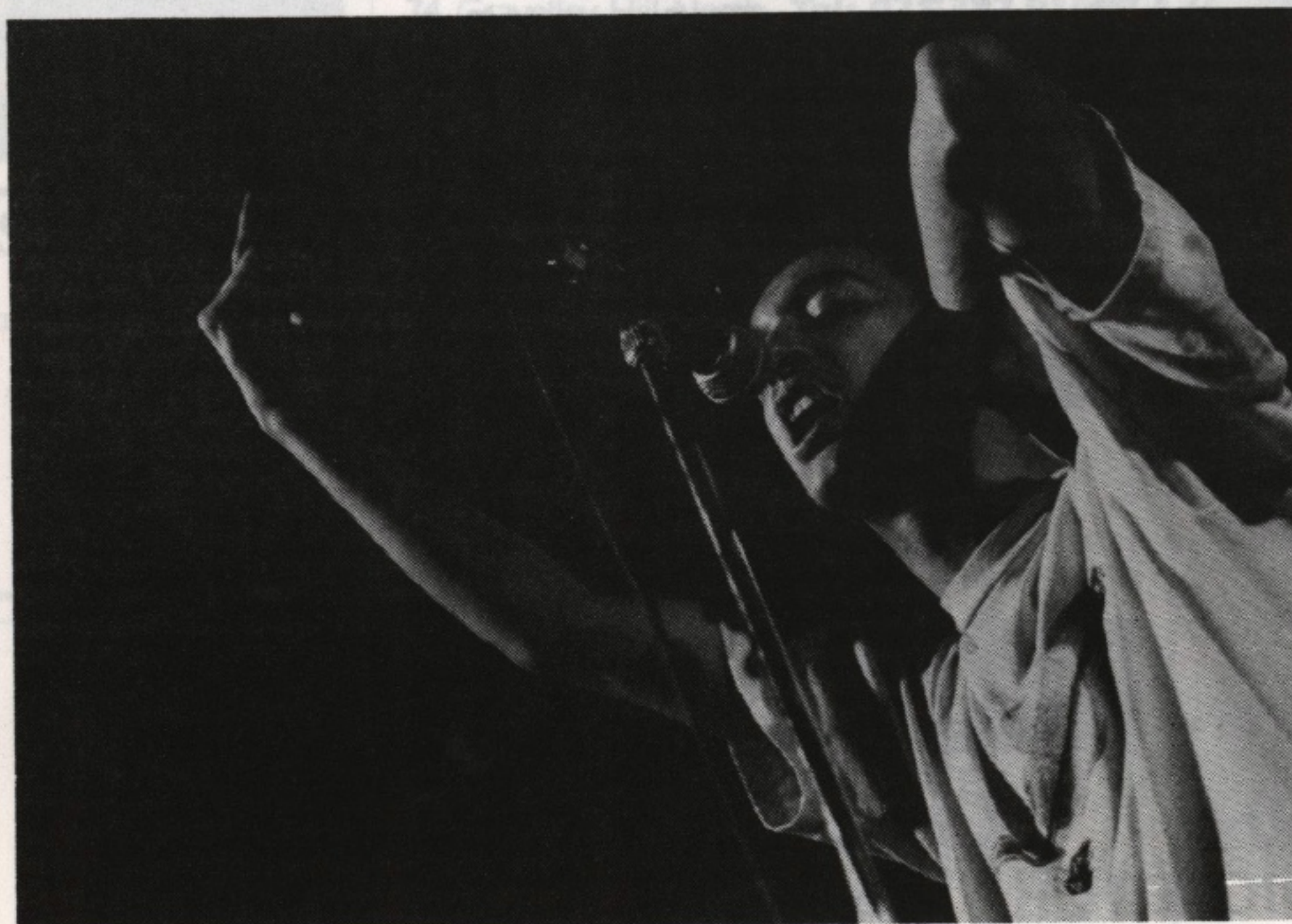
One day **ANTHONY FLOYD** sat down in his bedroom, picked up a guitar - which he'd presumably never seen before - pretended he was Billy Bragg all over a cassette player. And then, for reasons I don't understand, decided to make my life miserable and send the tape. The track's called 'Joy'. Jaw-dropping awful would have been a better name. Worcester's **ANOTHER FINE MESS** cite Abba, Buzzcocks, Vimto and Blue Smarties as influences. Actually its more an early Jam meets Lurkers given a good kicking and plenty of jumping about on stage. Fair enough in that raucous, beer swilling, idiot pogoing revivalist way.

Yet more from **THE GREAT DIVIDE** and as usual no track titles. But an improvement on the temporary blip on the graph last time round. A couple of good time hoedowners - one of which may be called 'This Old Hat' - and a sort of James-ish bouncer that might be titled, but I hope it isn't, 'Yahoo'. But they've still to find the killer song to support their growing following. Second demo from **YE FUNGUS** continues to emphasise the folk-punk elements, though New Model Army creeps in to the Blythe Power equation on 'Turnip'. A continually interesting outfit.

RAGGED GLORY have part of their name right, but at least have the sense to call the tape A Poor Excuse For a Demo. Rather ordinary indie R&B, formed from the remnants of Last Association, Born Blind and Mercenary Tree Freaks, at present the word remnants seems to sum it up. **SOME MEN** are equally ragged with a strained off-key vocal, tortuous lyrics and a clumsy beat guitar. Some Hope might be a better name. **BLUE WATER STATE** finally resurface on demo to gainsay my consigning them to obscurity, having landed a support slot at Ronnie Scott's presumably someone reckons they've got something to offer, but even taking into consideration this sort of funky rock-soul (with a dash of reggae-rap) leaves me cold at the best of times it sounds remarkably clinical in that Keziah Jones meets AWB sort of way. I think we'll just have to agree to go our separate ways.

Rather more The Prisoner than Ambridge, **THE VIL-LAGE** begin to live up to the earlier buzz with their latest slashing guitar demo, a swift jab to the solar plexus with 'Backwards Girl', an upper-cut from 'Haywire' and then they grind your face into the dirt of 'Intravenous', a wild-eyed sonic molester that should be kept safely behind bars. **THE DAY** offer a new three-tracker, which with the exception of the poppier 'When Jenny Comes Round' is the sort of acoustic moody introspection that usually ends up gigging in trendy wine bars. You can see where Tony Wille's trying to reach, but one wonders if he can muster the polish or the depth it requires to get there. With The Noseflutes in cold storage, Martin Longley turns his attention to **THE CLICKING STICK**, an acoustic ensemble of Spanish guitar and male/female harmony that harks to baroque folk sensibilities, laced with Longley's inimitable lyrical perversity on songs like 'Harbour Mauling' and 'In the Gloom'. 'Cash Cartoon' sounds like a 'flutes demo', but the overall impression's of Martyn Carthy and Shirley Collins on worm-oil.

THE DOVETAILS hail from Manchester, Harrogate and Kent but are currently gathered happily at Birmingham University, from where they recently trounced the opposition in the deafeningly unpromoted Battle of the Bands. Deservedly so one suspects. For this is a fine band indeed. Vitriolic guitar one moment on the bitter 'Disappointed', the next jauntier handclap 60ps pop on 'Jo' or the splendid indie-beat swagger of 'Won't Take You Back'. A distinctive tonsil-warbling voice, patently young guitar god potential and songs that aren't ashamed to admit it. I'd be very surprised if inky fingers weren't thumbing contracts by the end of the Summer.



● STEVE SAVALE

SCREEN GEMS

KEVIN 'BLOODY' WILSON XXX Rated: Live On Stage (Polygram Video)

There are four famous Kevin Wilsons. One plays soccer for Chelsea, Notts County and Northern Ireland. One is a journalist famous for work on Sky magazine. Another is me, Brum Beat's own KW and the man with the head to match his ego; the fourth and by far the most famous, is the Australian Kevin Wilson with a 'Bloody' middle name. This video of his art is, quite frankly, about as funny as a burst appendix and almost as painful to experience. Looking like a San Francisco version of Rolf Harris, 'Bloody' Wilson is not only sickeningly sexist, he's also revoltingly racist. He's the ideal comic for a Viz reader with bad taste in humour! He has to be the least funny Australian since Frank Ifield and the least talented since, er, Frank Ifield. He has the stage presence of a performing seal and about as much sophistication. He relies solely on a lager lout mentality and fourth form scripts to raise the audience to the levels of mass hys-

teria only recently witnessed on the Richard Clayderman tour. In short, this Kevin 'Bloody' Wilson just isn't funny! He should be confined to Australia where his stinking humour belongs and I'm sorry to share the same bloody name! Kevin 'This is sheer Bloody Hell' Wilson

k.d. lang Harvest Of Seven Years (Warner Music Vision)

k.d. herself introduces an all encompassing retrospective of a seven year career in vision. It's a journey from a gauche Canadian TV debut to the sophistication of the promo for the soon come Percy Adlon movie, in which she makes her cinema acting debut. And it's a total joy; not only is she blessed with a peach of a voice but with a sense of dynamics and drama that endows her performances with greatness. Maybe the convenience of the country marketing tag is a put off to the narrow minded but only a complete clot would fail to find humour and heartache here. And only a statue would fail to be moved by her duet with Roy Orbison.

Steve Morris

EMMYLOU HARRIS AND THE NASH RAMBLERS At The Ryman (Warner Music Vision)

We've already reviewed the soundtrack album, so suffice to say that Emmylou and her acoustic band provide both adequate visuals and enlightening com-

mentary. You also get to see Emmylou cut a rug in the company of the legendary Bill Monroe.

Steve Morris

THE LONDON ROCK AND ROLL SHOW (Magnum Music Group Video)

Flashback to August 1972 and the first rock gig at Wembley Stadium. Tickets are £2.80 and the bill includes Chuck Berry, Little Richard, Bill Haley, Jerry Lee Lewis, Bo Diddley and a comedy act from Screaming Lord Sutch (some aspects of which The Stranglers later nicked!). Essentially a live video hits package, for which the music may not be as good as it might but then again the event and participants are legend. Even with the sound down, some of these characters are

amazing with moments such as during 'You Can Have Her' when without missing a beat or dropping the melody, Jerry Lee malevolently announces to one of the crew 'Pull that plug out and I'll be right over there!'

Jack Parnes

MADNESS Divine Madness (Virgin Music Video)

You bought these promos before, split over two volumes. Now, with freshly filmed links and a complete set of Japanese TV ads, they're back! They are also still quite excellent. Promos from a time before huge budgets replaced imagination and marketing men replaced inspiration.

Andrew Windsor

BLOODY BIKERS

Michael Elphick and Neil Morrissey take Brian O'Donnell on a vampire hunt ...

The stars were in Birmingham to promote the video release of "I Bought a Vampire Motorcycle", a low budget British comedy-horror filmed in the city. Michael arrived in a very un-Ken Boon "act-or" cravat while Neil was closer to his 'Boon' image with long hair and a leather. The two were attracted to the film by the script: "It was handed to us and it was hilarious," explained Neil, in a voice nothing like his TV Brummie accent. "He was reading it in front of me," added Michael, in a voice which is unmistakably Michael Elphick, and I said 'What are you looking at?' and he handed it over and I thought 'We must have same of this!'" The film has been described as very English and Neil agrees. "It is English in it's humour and charm. A lot of people, even though it's gratuitously violent in many places, have described it as a

charming film. It's like a cross between 'The Evil Dead' and a Carry On picture." Neil and Michael have just finished another low budget British film, this time a western. Michael told me that the film's lack of finances meant that everyone involved helped out. "Even in things like day-to-day expenses, hiring vehicles and stuff like that. I mean we had a whip-round - it's down to that." According to Neil, money (or lack of it) isn't that important: "It doesn't mean you can't make a good film 'cos you use the story and characters to make it interesting." "... Vampire Motorcycle" picked up some very impressive reviews and both actors are very pleased with it. "I think it's a very funny piece of entertainment," says Elphick, "what's clear is that we all enjoyed doing it. I think that comes over. And it is a good laugh!"

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Blue Notes

FANCY WOOTTON
Brum Beat's Blues Correspondent

Charly is my darling and any other Blues and R'n'B fan's. Charly Records have just released a tremendous series of mid-price C.D.'s and cassettes (bye-bye vinyl). The 'Masterworks' series covers John Lee Hooker, Guitar Jr. (Lonnie Brooks), Albert King, Otis Rush, Howlin' Wolf, Clarence Brown, Lightnin' Hopkins, Walter Washington, Muddy Waters, Buddy Guy, Elmore James and John Mayall. Add a really cheap sampler and you have a truly great collection.

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August Bank Holiday sees our own 5 day Blues Festival.

Finally, the man mountain guitar strangler Jesse Taylor, hits Birmingham on May 29th.

THE MAN IN THE MOON

Mike Davies shoots
the breeze with
Shoot the Moon.

As anyone who read my live review a couple of months back will know, I rather rate Shoot The Moon. And with a new demo just completed and having pared back to a four-piece line-up of singer Richard Brookes, Dean Jones, formerly of the underrated Private ID, on guitar, bassist John McQueen and drummer Peter Walker, it seemed an appropriate time to shed some light on this musical lunarcy. (Correct spelling)

Brookes used to play with Duran wannabees and sailor suit fans Club 21 (and diplomatically doesn't remind me of various slaggings I gave them) but when they finally spluttered to a halt in 1986, decided to pursue a solo career. "I'd been writing songs for some time that weren't getting used anyway. I got a management deal and spent two years recording but not really achieving anything because I was working with this guy who was into computers whereas the material was written on acoustic guitar. Then I got some interest with Polygram who suggested I should get myself a band. Having been through the Club 21 experience, I wasn't that keen, but they pushed me and I have to say it was the best thing I could have done."

Taking their name from the Alan Parker film (and definitely not from the US slang for jacking up) and having spent a year rehearsing, Shoot The Moon began their gigging campaign, working to get the name known and build a following. In past reviews I've thrown in comparisons from FYC to Creedence,



from Loving Spoonful jugband to T. Rex. An eclectic collection of influences to which Brookes is happy to own up.

"As a writer I go through fads and I'm completely influenced by what I'm into at the time. I'll listen to something for two or three weeks and that'll influence the next clutch of songs. Then I'll be into something else. I grew up on Roxy and Bolan, but basically I just like good songs and all kinds of music."

As anyone who's seen or heard them will recognise, first and foremost, Shoot The Moon are about pop songs. Plain and simple. Complete with a song called

'Shoo-Be-Doo!' "Absolutely," admits Brookes. "I do what I do as well as I can, but it's important to realise that for Joe Bloggs, music is three minutes on the radio. Something he hums on the bus or in the bath. He's not analytical about it like musicians. We are a pop band. We are about those three minutes on the radio. Adult pop as opposed to Chesney Hawkes. A lot of it's tongue in cheek. And if there's a message in the songs (and, like the bouncalong 'Mother Nature', several have noticeable common sense social awareness ecological slants) then that's open to interpretation. We're not here to force things on people. If you get sidetracked into using music as a political soap box then ultimately you lose it. Look at Paul Weller (yeh, but look at Billy Bragg too). And while music is important and you do have a responsibility if you're in a position to influence people, once they're past 18 or 19 music is really just something to listen to."

Having experienced the headaches of a self-financed solo single, Brookes wary of going that route with the band. And while hopeful of having product out in the not too distant future, as of yet they've not made any concerted approach to the labels. "We wanted to make sure we were together live first, so that if someone comes to see us we don't blow it".

There seems little danger of that. Although it's getting harder rather than easier to get gigs in Birmingham ("the city does nothing to support the scene. It's really terrible now. We could do with a good agent if anyone's reading this!"), Shoot The Moon really do embody the 60s spirit of live pop. No intense shoe-gazing, no self-indulgent muso trips. Just instantly catchy songs, irresistible infectious melodies and a sense of immense fun coupled with intelligence. "People enjoy it. They get up and dance," says Brookes with matter of fact pride. "It's light. It's not to be taken seriously. It's entertainment. That's what we're doing."

And I for one am over the Moon about it.

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MIDDLE ENGLISH SETTLEMENT

Why does Henry VIII appear on XTC's album thanks? Mike Davies investigates their renaissance.

Gun called their new album *Gallus*, Scottish for pretty bloody good. XTC's is called *Nonsuch*, medieval English for without equal. No doubt someone will call theirs the Dog's Bollocks. Enough. *Nonsuch* is aptly titled, even if it's taken three years to arrive.

However, as Andy Partridge revealed at one point it didn't seem as though the damn thing would even get made.

"I'm highly embarrassed by the long gap. It wasn't intentional. We'd been made to wait at the non-sensical request of the record company (Virgin). Indeed, we'd delivered 25 songs as soon as we could after finishing promotion on 'Oranges & lemons'. But the A&R man said he didn't like them, go away and start again. We were aghast. These were some of the best songs we'd ever written. But no, he wanted more. Eventually we delivered 32 new songs and he said he liked one of them! Could we write some more.

"He actually said if we didn't write an album with 12 guaranteed Top 10 singles we wouldn't be making a new record. I had to have a tantrum. It was obvious this guy simply didn't like us. Fortunately he left the company and saved any more arguments."

Despite making a string of fine pop songs, XTC have never seemed too bothered about showbizzy popular success, or, as Partridge puts it, "making the public gag on it." Even so, it's ironic that their biggest sales have actually been with their affectionately pastiching alter-ego The Dukes of Stratosphere. "At that point in our career 'The Big Express' had sold 30,000 in the UK when we released the first album, '25 O'Clock'. It sold 90,000. So we were in the strange position of a fun pseudonym selling three times the real thing." Not surprisingly Virgin would eagerly like to see a third album to follow up Psonic Pspot. Tough luck.

"We knocked it on the head with number two. I think we'd just about said thank you to everyone. But who's to say they won't rise from the ashes in another form. There's a lot of projects I'd like to do that would benefit from anonymity. Actually the Dukes were supposed to be anonymous, but Virgin couldn't resist telling everyone who we were!" Given the Dukes' fondness for pastich, it's ironic to listen to *Nonsuch* and note how clearly XTC wear their influences happily on their catchy sleeves. Brian Wilson's an obvious one, but when I suggest 'Omnibus' sounds like IOcc, Partridge almost chokes.

"Agghh. I didn't like them at all! I give you the Beach Boys, that's always been there. But IOcc! The worst insult we ever had was being called XTCC." Partridge is happy to own up to any influences that surface, consciously or otherwise, but insists they don't deconstruct the past and reassemble it with their own tunes.

"We don't copy specific things. I'm not a thief, but we may say can you make this sound a bit like that thing George Harrison does or that tone on an old Kinks record. It's points of reference."

But no contemporary reference points?

Not at all. Look how much of the Top 40 is purely mechanical. Even the vocals. It's very difficult to refer to that lack of flair."

Indeed, he doesn't even listen to contemporary pop music.

"All the records I've bought in the past year have been Early Music, late Medieval, early Renaissance. There's no snobbery to it. I'll buy a record just because of the picture on the front. It gives me a great lift, the instruments are so mud-coloured, so turf-like. It's all I play at home. If I go out the wife puts on pop radio, but when I come back I



● XTC

have to turn it off. It annoys me because it's violently mechanical performances. It's like listening to the spin cycle."

The Old English touch of the title extends to the graphic design of the album, but also perhaps to Partridge's lyrics, his use of language construction and metaphors. Assuming the music comes from the West Coast, are the words an EngLit heritage? "Musically, I actually think I'm carrying on an English pop tradition. I never heard rock 'n' roll. In 50s England it didn't really exist unless you saw it at a film or knew a sailor who brought back records. I missed all that. I was at a more impressionable age in the mid 60s beat era. I was into the Kinks, Beatles, Small Faces, but I didn't like the actual Americans. I found Dylan too whiney. My biggest influences were those second or third hand English groups. As to the words, I haven't the faintest idea. They're probably more con-

nected to Music Hall than anything. I never really read a book of my own volition till I was 15 and then I started anus first with The Soft Machine. But I was petrified of reading areas of print without pictures. So I really can't say who influences me." Er, Henry VIII perhaps?

"Oh that. He was the king who ordered the village of Cuddington to be flattened so he could build this dream palace that would be truly nonsuch, having no equal. Then some 200 years later it was pulled down. The most magnificent piece of architecture built in England no longer exists. The sleeve mention was a reminder that no matter how brilliant a work of art may be, it can disappear. No matter how much effort you put into your art, it will shortly cease to be.

"Depending on how good your marketing dept is of course. Our Australian label actually deleted 'Oranges and Lemons' after one month!"

LORD HAW HAW

Having consigned the station to the annals of spin-cycle chart-wash and pension fund revivalism, His Lordship is pleased to note that swarthy BOB LAWRENCE is forsaking the honeyed shores of Buzz FM to take up the rock show mantle on BRMB. His Lordship trusts however that these many years programming geriatric radio at Beacon and Buzz hasn't dulled his sense of experiment and street awareness entirely.

His Lordship is also greatly looking forward to the Classical Fireworks Spectacular at Cannon Hill this late spring. Particularly so if grinning goon, and friend of the organiser, GORDON ASTLEY hosts the occasion as has been suggested. The reason for His Lordship's anticipation lies in the fact that when JOHN MOYSTN learned of Gastley's likely presence, he declared, and His Lordship quotes, "If he does it, you'll have to put me in jail because I'll shoot him."

It would seem that Mr Mostyn's quite understandable attitude harks back to last year's event when, following the stunning finale, the inane Astley bounced on stage and proceeded to wreck the whole moment of perfect epiphany with his banal Mr DJ chatter. Mostyn, it seems, had to be physically restrained from hurling himself upon the gibbering fool on that occasion and this year, pre-warned as to what to expect, vows to strike a blow in the name of good taste, if matters are allowed to proceed as proposed.

His Lordship also welcomes news that the Cannon Hill Open Air Arena, the site of the legendary Lark In The Parks, is to be renovated and reopened for live concerts. However, His Lordship must seriously question the wisdom of allowing the involvement of the more, shall we say, 'sheltered' of local officials in deciding how things should be run. After all, was not one such gent heard to protest against erecting a canvas canopy over the stage in the event of rain, as the raindrops might distract the musicians. Ho Hum.

The Impossible Dream

Is it within the grasp of Carter USM? Steve Morris takes a sounding from the man they call Fruitbat.

'1992 - The Love Album', Carter USM's current collection climaxes with the old show tune, 'The Impossible Dream'. A song of unbridled optimism and belief in the human spirit's ability to pull through. No matter what. It's a song that typifies Carter. A glowing pointer to the ambivalence that straddles their position as indie good guys and their obvious joy in the grandly theatrical. They're not alone. Remember The Sensational Alex Harvey Band? Correct, Alex sounded nothing like Carter but he shared the absolute values of humanity and the love of the showbiz wrapping. It's a tradition that's also touched Ian Dury and Madness.

It's also a tradition with traps. After all the working class boy who becomes a pop star has the tabloids to answer to. The headline is already and waiting: Will success spoil Carter?

"I think the main thing is that no matter how successful we get, we're still the same people, is Fruitbat's defence, we've always been honest with ourselves." He does add a rider, "So far it hasn't changed me. I can't say for the future."

It could be argued however, that a dilution of Carter is happening. That success needing success to prosper dulls the message. After all isn't the celebrated AIDS message of current single 'The Only Living Boy In New Cross' deliberately opaque to facilitate radio play?

"Well if it had been (clearer) it wouldn't have got played on the radio and no one would have bought it." is Fruitbat's perhaps surprising answer. "The thing is that song is not written as an AIDS song, it's written as a love song taking AIDS into account. This is not our song about AIDS." In the event, the press release that accompanied advance tapes of the single was unequivocally AIDS related.

"Well that is the serious message that's going along with it. When we wrote the song, we thought when people ask us about it what are we going to say? There was no way we could say this is our AIDS song because it would look like we have this list of subjects; we're going to have one about alcoholism, we're going to have one about army bullying and so on. We didn't want it to appear like that, we wanted it to come



● CARTER USM

out as a song first and then promote discussion on it."

Perhaps the greatest success is that Carter wrap their discussions in a hydra headed high energy cocktail of influences. As Fruitbat laughingly puts it, "We steal from everyone!" adding with a reference to the current 'Ruby Tuesday' case, "That's why we're in so much trouble." It's wrong though, to assume that because Carter appropriate a couple of words that have filtered down into the fabric of language, (as opposed to wilfully nicking a Stones song for profit, Mr. Klein) that their approach is the same as the current breed of dance samplers.

"We've been a songwriting partnership for about ten years now and we've always written tunes. The songs are always the most important, we want to write good songs, brilliant songs, classic songs and make classic singles ... that happen to have a message."

So tell us, Fruitbat, how does '1992 - The Love Album' fit that criteria? "It's us baring our souls a lot more than it has been before, it's not just a list of complaints like the other LPs have been. It's kind of embarrassingly uncompromising in the way that the lyrics are a lot more straightforward." And a clutch of cracking tunes folks!

And finally a career tip from Fruitbat. We're talking about the press treatment of Carter the pop stars and how the tabloids treat them when he tells me, "When the lies are in the tabloids, you just have to accept it. It's when the untruths are in the music press that you get annoyed, unless we've made them up our-

selves, like the U2 one!" Which was ...

"We just decided one day that we were going to say that we were going to support U2 in America. And all of a sudden it was fact

with everyone asking us about it. In the end U2's management rang up and they actually thought it was a good idea!" If you want to get ahead, get a scam?

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DELTA BLUES

Dave Massey witnesses an 'urch for growing' (ouch! Ed.)

Jumping off the style bandwagon can, for a working band, be an experience akin to hurling yourself off the London to Manchester express as it reaches the 'Tamworth Triangle', but jingly teen-popsters come indie exponents The Sea Urchins, have done just that. With a French release (on the Danceteria label) and a Japan only CD single about to wing its way to the orient to spice up a few corporate eastern work-outs, they have decided to make a complete break from their own recent history - to such a point that when the Synthetian's Bob Stanley rang to ask if he could use a Sea Urchin single, he was told politely, but firmly, to bog off. In the words of manager Hugh Harkin, "Resuscitating the past isn't going to do any good". So, shining like a National Guitar, the not-so-hippy Delta's (apologies to Paul Simon) are in the process of emerging from the Urchin's shards.

Lead singer and guitarist James Roberts told me, "The Sea Urchins started off in that indie scene that began in the mid 80's - I think we were the Birmingham version of anorak. We progressed a bit from that whole 60's thing, although we all still like that music and it's a massive influence on what we do, it's not so important now. Delta is just trying to move away from all that and get into the classic band thing - just trying to write some good songs and play them the way that the songs dictate rather than any particular style.



Only bass player Matthew Eaton is a new addition to the original line-up, and Delta are using only three songs from the old live set. Jangly guitars remain the lynch-pin of their sound while lead singer James

lends a 'Beautiful South' quality to the vocals, the bass and drums pinning everything down with a loose groove that gives the demo a laid back, ethereal feel. Chapter 22 Records have already shown an interest in Delta's material and are waiting to hear some more up-tempo songs at their premiere live show. "We've got a demo of two or three songs and we're going into the studio in the next few days to record three or maybe more which will be more representative of where we are at the moment. Our debut gig is set and we know that someone from Chapter 22 is going to be coming along. We are also trying to set up a showcase gig in London. You need to be able to perform live as well as produce a good demo, the two go hand in hand. I'm not really into that great myth about rock and roll bands on the road - if you can't record a classic song in the studio, it's a bit pointless. Great gigs and great records go hand in hand really."

Trying to break away from people's conceptions of what the band is, isn't easy, especially if the song writing is all from the same source (mainly James). As a parting shot, I wondered where he got his inspiration from - life, the universe or something else, (an opportunity to wax lyrical I thought)... "Shit, I don't know - it's wherever you are at when you get a good ditty on the guitar isn't it?" Absolutely.

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Donovan Leitch emerges once more. This time it's the 'Hurdy Gurdy UK Tour' which visits Birmingham Town Hall on Sunday 17th May. One week earlier, Stockton's Wing are at the same venue. Opening the monthly account at the Town Hall, is my very favourite Campfire folkie from the Quiet Valley Ranch, Michelle Johnson. Sorry, Michelle Shocked. With album numero four, 'Arkansas Traveller' already on the racks, it's time to tread those 'boreds' once more.

Fresh from his late April set at the Digbeth Irish Centre, Paul Brady appears once again with his acoustic songs n' jokes n' stories show at Wolverhampton Wulfrun Hall on Thursday 21st. The Oyster Band also make it a duo of local dates, with a Civic Hall appearance on Friday 29th.

To be honest, I've long retained doubts about the genuine nature of k.d. lang discovering her Patsy Cline niche back in 1989 with 'Shadowlands'. And that's despite the fact of having a road band called the Reclines. From way back, as well. (There's a pic of Patsy on the sleeve of her 1984

ARTHUR WOOD

album. lang-ophile Ed.). Cynicism led me to believe that the cowpunk rhythms of earlier efforts 'A Truly Western Experience' (Bumstead) and 'Angel With A Lariat' (Sire) just weren't cutting the financial mustard. Trouble is, her subsequent efforts leading up to the recently issued 'Ingenue' (Sire) are sucking this writer into a black hole of total belief. The opportunity to check out the lang's chops, comes on Tuesday 5th May with her Symphony Hall gig.

As if you haven't already noticed, it's Summer Festival time again. The 16th Edale Bluegrass Festival takes place at Nether Ollerton Farm, Edale, Derbyshire from Thursday 28th through to Sunday 31st May. Headlining this year's bill is Allison Krauss and Union Station. This Illinois

born wunderkind, has taken the bluegrass field by storm in the last couple of years, reaping numerous awards including a Grammy along the way. On the evening of Thursday 28th, there's a special show featuring Nashville based fiddle genius, Mark O' Conner. For further details, contact Tom Travis on 061 236 3326 (day) 0457 861789 (night). Upton Upon Severn Folk Festival is held on May 1st through 4th. For details contact 28 Minge Lane, Upton Upon Severn, Worcester. Tel. 0684 63849 or 593663. For details of the May 15th to 17th Shipston Folk Weekend, contact Home Farm, Admington, Shipston-on-Stour, Warks. Tel. 0789 450250.

Here's one for the couch potato concert fan. Armed merely with a television set, in the privacy of your own abode,

you can witness the recent 25th Annual Country Music Association Awards Show on Monday 4th May at 7pm, Channel 4. Among the countless artists featured are Garth Brooks, The Judds, Vince Gill, Mary Chapin Carpenter, Albert Lee, George Strait, Trisha Yearwood, Marty Stuart, the Kentucky Headhunters and...wait for it Roy Rogers. You have been forearmed!

Billed as 'The Last Word' Farewell Tour with an eleven track, Special Delivery label album of the same name already in the stores, Clive Gregson & Christine Collister are scheduled for a couple of local dates. The first on Wednesday 13th May is at Wolverhampton Wulfrun Hall, while they're featured in the more intimate surroundings of the Red Lion Folk Club, in Kings Heath on Saturday 23rd. Christine is embarking on a solo career, while Clive will continue working as a session musician, producer and of course, songwriter.

The Hibernian roots deeper into the crossover ether during the coming month. Freddie White appears on Friday 6th, with world musician Ali Has-

san Kaba (from Egypt) there on the following evening. The Davy Spillane Band's rescheduled date from March, is now confirmed for Saturday 9th May. At the same venue on Wednesday 13th it's Mike Silver, while on Saturday 16th it's those Sons Of The Desert. The following night sees the much lauded Oyster Band perform some cuts from their new Cooking Vinyl offering 'Deserters'.

Local Club dates for the month of May:- Fri 1st: Simon Thoumire (Woodman, Kingswinford), Singers Night (Old Market Tavern, Moseley St.); Sat 2nd: Harvey Andrews (Red Lion, Kings Heath); Fri 8th: Chris Foster (Woodman), Jim Couza (Market Tavern); Sat 9th: Maddy Prior & Rick Kemp (Red Lion); Fri 15th: Huw & Tony Williams (Woodman), Singers Night (Market Tavern); Sat 16th: Vin Garbutt (Red Lion); Fri 22nd: Singers Night (Woodman); T.B.C. (Market Tavern); Sat 23rd: Clive Gregson & Christine Collister (Red Lion); Fri 29th: Norman & Betty McDonald (Woodman), Singers Night (Market Tavern); Sat 30th: Alias Ron Kavana (Red Lion).

SILVER SURFIN'

The major reissue this month is Connoisseur Collection's '25 Years Of Rock N' Roll Volume 2'. So far five volumes spanning '59 to '63 have appeared containing one hundred cuts.

Now Brum Beat readers catching the series' subtitle, 'Radio One's Simon Bates Golden Hour Presents', might run for the hills but fear not; a) the series coincides with the station's quarter century so it's simply a sensible marketing ploy and b) it's my guess that Connoisseur's Mark Stratford has wielded editorial control rather than the loathsome Bates. This is the Collection's second massive look at R'n'R's silver years so the obvious choices have already gone, and the company is sensibly priding itself on a no duplication policy. It would be facile to cherry pick either high (or low) spots here; suffice it to say that if you're starting a pop collection on CD and want a representative back catalogue that won't break the bank, this is the ideal foundation.

Carole King's sixth solo set, 'Wrap Around Joy' reappears care of Thunderbolt / Magnum and whilst no 'Tapestry' it's classy mid seventies LA style AOR demonstrates how wide of the mark this year's model, baffling Bev Craven, really is. Magnum also have 'All The Best' from Rick Nelson. It's a re-recording of his career best from 'Stood Up' to 'Garden Party' and whilst hardly recommendable when the true originals are in the racks, the

performances are so relaxed and assured, they do no harm at all to the Nelson legacy.

Ace Records are also bayou bound with a twenty-five track 'Swallow Louisiana Cajun Special Vol 2'. With legends like Nathan Abshire, The Balfa Brothers and Belton Richard marinating the lesser known (but red hot) contributors it's a great month for gumbo guzzlers.

King Pleasure And The Biscuit Boys / Big Town Playboys fans should note that Ace have dug deep into the Speciality vault to make shiny Joe Houston's 'Cornbread And Cabbage Greens' (featuring long time KP stage fave 'All Night Long') and Chuck Higgins 'Pachuko Hop'.

Music Club receive the wooden spoon of the month for 'Orchestral Rock II' in which The Vienna Symphonic Orchestra do damage to the likes of 'Stairway To Heaven' and a Queen Medley on a scale that makes the Tories attack on the NHS seem trifling. The label regains ground with an excellent 'Kings Of Cajun' set that offers 22 great 'stomps from the swamps', performed by genuine giants of the genre, for about six quid. The Clubbers have also squashed onto one disc all aural necessities by Marilyn Monroe. They've called it, 'The Essential Recordings' and clothed it in an impressive booklet of pics and biog. With the seventies vying for fashion acceptance Music Club's 'Get On Up - 16 Saturday Night Stompers' should be on your pose purchase list. All you need from Village People, Grandmaster Flash, Tramp, Sharon Redd, Bohannon and more, more, more!

GREGSON & COLLISTER THE LAST WORD



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HUGH AND KATY MOFFATT Dance Me Outside (Rounder/Philo via Topic Records)

This eleven track duet album is long overdue in my book, considering their stunning interpretation of Hugh's 'Jack and Lucy' from five years back. Co-produced by Hugh and Katy with Emmylou Harris / Rodney Crowell associate Donovan Cowart at the controls of the Enactron Truck, it falls mainly within an acoustic setting. Our own Albert Lee pitches in some neat guitar licks, while Buddy Emmons' steel and dobro balances well with Tim O'Brien's refined mandolin breaks.

The album kicks off with Tom Kell's 'It's Been Decided' and closes with the Chip Moman/Dan Penn classic 'Dark End Of The Street'. Elsewhere the duo reprise 'We'll Sweep Out The Ashes (In The Morning)'; cut nearly two decades ago by Emmylou and Gram Parsons. Hugh supplies four new tunes, while three of Katy's collaborations are featured, including the album title track written with Tom Russell.

'Dance Me Outside' is a fine low key set which amply displays Hugh's talent as a writer and performer, while that heart rending ache in Katy's voice does it every time for me. That the lady can pen a neat song was never in doubt.

Arthur Wood

LEON RUSSELL Anything Can Happen (Virgin America)

A couple of decades back Russell wielded some large influence. Coming from the southern states scene his musical ringmastering of the Joe Cocker / Mad Dogs tour set him up as a man of legend and ability.

This album finds the man of influence returning courtesy of Bruce Hornsby, one of the influenced. Sadly this is not one of the great comebacks. Russell sounds for much of the time like a sideman on his own record. For instance on 'Stranded On Easy Street' his trademark gospel / R&B piano ripples recognisably but the song is weak and the band sound uncommitted. There's just no grit.

Equally Russell's hallmark gnarled vocals sound uncomfortable fronting a lacklustre band instead of being invigorated by hard playing. Sadly playing this back to back with 'Delta Lady' from way back when, is no contest. As a comeback this is a totally misjudged false start.

Steve Morris

CHRISTINE ALBERT Texafrance (Gambini Global / Import)

Austin's leading songbirds have been musically surveying their ancestral roots of late. Last year San Antonio raised chanteuse Tish Hinojosa, looked southward with 'Aguella Noche'. This year Christine Albert takes to the wing, westward across the Atlantic, to present us with the eleven stunning cuts that compose 'Texafrance'.

Born in Upstate New York of a Swiss/French mother, Albert received her adolescent schooling in New Mexico and finally settled in the musically fertile haven of Austin, Texas a decade back.

Aided in this bilingual project by the cream of Austin's acoustic pickers and strummers etc, producer Mitch Watkins has intelligently employed the colours at his disposal. Albert's voice however is the jewel in this particular crown.

Whether as the writer of original songs, 'La Lumiere De L'Amour' and 'Je Reve De Toi' or in interpreting angst filled Piaf classics 'La Vie En Rose' and 'Hymne A L'Amour' Albert's voice soars and glides with ease. Elsewhere Bob Seger, Jane Gillman, plus George & Ira Gershwin tunes, experience the 'Texafrance' treatment.

With '92 being a significantly Euro-oriented year, 'Texafrance' is a fitting musical contribution. Lest your native island bound isolationism prevents you from contemplating this disc, Albert neatly mingles Anglais/Francais throughout the set!

(Available from Gambini Global, PO Box 49207, Austin, Texas 78765. CD \$11.00 and cassette \$7.50 each.)

Arthur Wood

VARIOUS / OST The Commitments Vol. 2 (MCA)

Time to capitalise on the left overs. A few that made the film, but luckily not the original album, padded out with sweepings from the editing room floor to a generous thirty six minutes! Well it's not that bad (short playing time aside) though admittedly proceedings do flag when Andrew Strong takes a breather. Robert Arkins is no match as a bloodless 'Fa-Fa-Fa-Fa (Sad Song)' amply illustrates. A fact that is surprising as his duet with Angeline Ball on 'Bring It On Home To Me' is above par. It is not as essential as Vol. 1; for the committed only you might say.

Steve Morris

VARIOUS ARTISTS Threadgill's Supper Session (Buddy Records - import cassette only)

Neat title, huh? Just proves that there's still a few folk stalking this planet, who possess sixties sensibilities.

OK, let's get the history lesson over with. Back in 1933, the late Kenneth Threadgill, old time country singer and yodeller extraordinaire, opened a bar in an abandoned North Austin filling station. Over the ensuing decades the bar became a legendary stop over for musicians. These days, on the same site you'll find Threadgill's Restaurant.

With Jimmie Dale Gilmore regularly at the helm, Wednesday night 'Sittin'n'Singin' For Supper' sessions became a tradition at the eatery; until early last year when JD handed in his badge. Sometime sideman Champ Hood, was the chosen replacement.

This 'Supper' live tape recorded last September (and hopefully the first of many), features contributions from the new and old hosts, plus Marcia Ball, Christine Albert, Sarah Elizabeth Campbell and the unique Butch Hancock. They're aided throughout this sixty minute plus set by an A-Team of local pickers. Tradition dictates that the set kicks off with Jimmie Rodgers 'Waitin For A Train' and closes with 'Sittin' On Top Of The World'. In between, there's a ton of tunes, traditional and new, loads of atmosphere and some damned fine pickin'n'grinnin'. It's also your best chance to hear the Threadgill's remix of Hancock's 'Bluebird'. Come to think of it, this compilation deserves a UK release via an outlet such as Demon. Over to U

... Essential for any self respecting Texophile it's £7.50 a copy, from Buddy Records, 1121-B Bluebonnet Lane, Austin, Texas 78704.

Arthur Wood

BIGGIE TEMBO Out Of Africa (Cooking Vinyl)

Ex-Bhundu Boys front man Biggie emerges with an album that takes traditional Zimbabwean melodies and transposes them into vibrant African dance cuts, notably 'Mozambique' - a song that damns South African interventionism whilst curling up the toes and causing hips to sway! The Bhundu Boys were late 80's mega cult hits, Biggie looks like being a mid-90's cultural rave star!

Kevin Wilson

MARY COUGHLAN Sentimental Killer (eastwest)

Not big on surprises, while rather patchy this is exactly what you'd expect from a Coughlan album. Smokey jazz-blues and stylistic nods to Brel and Brecht (notably 'There Is A Bed' and 'Love In The Shadows') with biter romantic songs of stained sheets, bruised hearts, death and drink. On some she simply tries too hard and demolishes the song, Cohen's 'Aint No Cure For Love' is belaboured and overblown, and her version of 'Handbags & Gladrags' is a pale shadow of Chris Farlowe's. On the other hand she works wonders with Jim Webb's Four Tops hit 'Do What You Gotta Do' (oddly credited on the cassette as 'Ballad of A Sad Young Man'). Equally positively, the roots-gospel and Catholic imagery of 'Magdalen's Laundry' is a stunner, she does a perfect Piaf waltz through 'Hearts', and the playful 'Just a Friend of Mine' is a wonderful Eartha Kitt skittish jazz. Not a great album but one of the few where you can genuinely taste the nicotine and smell the whiskey on the breath.

Mike Davies

THE REVEREND BROWN AND THE EARLY BIRDS Well Bless My Soul! (Boshay Music / Mail Order)

It would be easy to dismiss this self produced sixteen track set on the basis that the vocals are a bit one dimensional, that the rhythm section can be a tad ponderous and that the material, all self penned, is derivative and thematically samey.

But that would be ignoring two major facts; this is a blues set and in the blues all of those considerations mean diddley if there ain't the 'feel'. And this has the 'feel'.

The Rev's voice may not be the best but its whisky and untipped texture is convincing, and his guitar mauling is just dandy. His six string sermons wail and coax, scream and plead with a raw untamed edge. He may be a little undisciplined in places but hell, how are you gonna train the 'feel'?

No, the Rev and his altar boys deliver the real thing. If Gary Moore's current brand leading albums are to your taste you owe it to yourself to seek this out with some vigour. It'll be like quaffing scrumpy after Autumn Gold but to paraphrase Dylan, if you start on Burgundy you soon need the harder stuff.

Steve Morris

GREGSON & COLLISTER The Last Word (Special Delivery)

And so it's farewell album and tour time eh? Well, I suppose Clive And Christine were never going to replace Everything But The Girl in bedsit affections.

They're far too bluff. Down to earth. Imagine Mr Gregson discussing the philosopher of the week or cultivating a goatee for hip cred (as discovered on a Blue Note album sleeve).

Trouble is their records were, by and large, like them; plain folk that took some time to make friends with, honest individuals you could rely on. Special in their quiet ways.

'The Last Word' is just that. It doesn't break the mould and ensures that, sadly, their passing will be largely unmarked.

Steve Morris

THE STARGAZERS Back In Orbit (Ace)

Now this is a band I have long admired. Not a genre of music I normally go ape about but their cover of Bill Haley's Hit 'Crazy Man Crazy' is pure jive Daddy-O! With a smattering of band originals, 'Baby, Baby, Baby' being my favourite. Buy the album, get the D.A. greased and Hail, Hail, Rock 'n' Roll!

Fancy Wootton

JOE COCKER Night Calls (Capitol)

That's all he's ever needed. A set of solidly suitable songs, a collection of sympathetic producers and a manager who can deliver. This sees all of those factors in place. OK, so the sound may veer to AOR in places but Cocker's amazing voice refuses to be smoothed. The grit and soul are still the driving force. Cocker's passion is the real thing, not the ersatz Michael Bolton soft focus mallarky. Cocker's pain is too real; blues based on personal anguish that runs deeper than a cancelled Beverley Hills hair appointment.

Yet he applies that feel to commercial songs from Elton John, Prince, Don Dixon, Bryan Adams and, with a hint to the early success perhaps, Lennon / McCartney. All in all, a devastating combination that adds up to one thing: The Joe Cocker revival starts here. The man is going to be massive; and quite right too.

Steve Morris

BIG STAR

Sister Lovers / Third Live

CHRIS BELL

I Am The Cosmos

(all Rykodisc)

During a brief interview segment on 'Live', Big Star's notional leader, Alex Chilton, is asked whether he considers the band's sixties flavoured music is anachronistic. This happened in the early seventies when 'Live' was taped for broadcast. Such a comment would be unthinkable today with Big Star being a posthumous legend and influence on such as Teenage Fanclub. 'Third / Sister Lovers' has previously been reissued (briefly) under both titles; this issue combines all tracks from the variants to present, in excellent quality sound for a change, the band's third album as near as intended at the time of gestation. It's a strange addictive album too, obviously paced and distanced. Obviously made by troubled men, listening is akin to mental voyeurism. A classic. The aforementioned 'Live' is from a time pre 'Sister Lovers' and catches the trio raw. Chilton's solo acoustic 'Ballad Of El Gordo' is a standout item in an album of rock blueprint. Chris Bell was a founder member of Big Star, he lasted one album. His was the Beatle / Britpop voice in the band that was to be squashed by Chilton's rougher sensibilities. 'I Am The Cosmos' is his previously unissued solo debut. It predates Jeff Lynne in several ways though adds heart and subtracts grandeur from ELO's vision of the Lennon / McCartney legacy. Ultimately though, Bell's lack of personal faith in his talent lends the album too personal an edge for pure pop escape.

Steve Morris

VARIOUS

The Chiswick Story-Adventures Of An Independent Record Label 1975-1982

(Chiswick)

Chiswick grew out of a market record stall, 'Rock On' situated in London's Soho and immortalised by Thin Lizzy's 'The Rocker' (Lizzy were once managed by label co-founder Ted Carroll fact fans). It was, along with Stiff, which it preceded, a major influence on the growth of the indie scene as we know it. As such a simple, extremely well annotated, two CD set seems to short change that impact. The fifty one cuts included tell the story better than words and indeed the lack of genuine household names would damn the package. However the spirit of the operation and the sheer energy of most cuts makes you long for a nineties equivalent to spring up. Hidden on this disc you'll find fledgling Joe Strummer, Kirsty MacColl, Simple Minds, Billy Bragg, Pogues and more; i.e. the reverberations of Chiswick's talent spotting are still being felt. Great package, great label.

Steve Morris

MICHAEL NESMITH

The Older Stuff

From A Radio Engine To The Photon Wing

Infinite Rider

On The Big Dogma

(Awareness Records)

'The Older Stuff' is the snappily titled bookend to last year's 'Newer Stuff' and contains a dozen and a half classics from the RCA years. 'Some Of Shelly's Blues', 'Different Drum', 'Propinquity' and more tunes that make life worthwhile. The curiously titled 'From A Radio Engine ...' is the natural home of Nesmith's hit 45, 'Rio' and a clutch more songs that whilst rooted in country play well humoured havoc with the straight laced genre. 'Infinite Rider ...' (if I'm not mistaken) makes its debut here as a UK release. The title simultaneously revealing Nesmith's self deprecatory humour and belief that music should do more than colourwash life. Many of this album's pieces saw the light of day in the man's ahead of its time, award winning long form video, 'Elephant Parts' which is due on the shelves soon. These reissues are a labour of love for label boss Andy Ware to whom all music lovers should be grateful. Andy has one Nesmith reissue to go ('Live At The Palais') before he (and we) receive this year's best gift, 'The Garden', a brand new Michael Nesmith album and, dare we hope, an accompanying gig.

Steve Morris

THE SPECIALS

Live At The Moonlight Club

(2 Tone)

Live: Too Much Too Young

(Receiver Records)

THE SELECTER

Out On The Streets

(Receiver Records)

Coventry: Ska-d for life! Or so it would seem to judge from these new arrivals. The Specials offer two sets; the Moonlight from May '79, taped on the eve of the disastrous arrival of Thatcher as PM, is pre debut single and hot wired with energy and social indignation. This set has existed as a bootleg for some time and in 'reissued' sound quality is essential.

'Too Much Too Young' is a high quality soundboard recording from an Aston Uni gig of the same time (same tour?) that kicks off with a vital 'Gangsters' and runs through a more complete set than 'Moonlight'. Taken together they confirm The Specials as a worthy legend and an unbeatable live experience.

The Selecter existed in the wake of The Specials. That's not to demean them, they were a great guaranteed sweat drenched party gig at all times. They were simply less substantial, more pop motivated. This album, cut at Coventry's late TicToc last December mates original frontliners Pauline Black and Neol Davies with new bloods for a live hits set that is every bit as exuberant as the hey day.

Steve Morris

OCEAN COLOUR SCENE

Ocean Colour Scene

(Fontana)

After last year's feverish praise, things are looking decidedly dodgy as the press exchange glowing praise for scathing sneers and singles emerge stillborn. However, put fashionable contempt aside and listen with the ears this deserves and you'll discover no lack of gold within.

Steve Craddock doesn't even break a sweat to prove he's one of the most gifted guitarists currently painting six string narcotic, crystalline waterfalls. And nobody, but nobody can turn a poisonous sweetness of phrase like Simon Fowler.

Opening with the gentle bruises of 'Talk On', their 60s influences are obvious, though within the Velvets and Beatles listen carefully and you might be surprised to detect traces of the early Gibbs; on the candy-clouded 'Giving It All Away' for example, despite its George Harrison Asian-pop subtexts (which surface on several other occasions), or 'Penny Pinching Rainy Heaven Days'.

'Do Yourself a Favour', a formless 'we can be tough' work-out, would have done the album a favour by voting itself out of the running, but it's the only stumble on an otherwise graceful soft psychedelic ride.

The three singles are all here (and it's forever a mystery why 'One Of Those Days' wasn't a huge hit), as is the longtime dramatic stage favourite 'Third Shade of Green', still capable of assaulting the gods. You'll also find the inexplicably rejected single 'Blue Deep Ocean', a glorious tidal wash of bliss that puts lesser shoe-swayers to shame. Here too is the six minute 'Is She Coming Home?', perhaps the most obvious nod towards Sgt Pepper Lennon. Mention too for 'How About You', a fine piece of bubbling popchew.

But perhaps the most exquisite of all is 'Justine', a fragile, baroque, acoustic number with cello backing) sung in troubadour caress with only the subtlest hint of its de Sade ancestry. Mandatory listening, it's worth the price of the disc alone. The album's released in late May. The music press is going to rip it to shreds. I just thought you'd like to know in advance, they're lying.

Mike Davies

PELE

Fireworks

(Polydor)

Not surprisingly Pele's poppy fiddle, acoustic guitar and Hammond Organ line-up has had detractors invoking the Dexy's name alongside The Waterboys as obvious influences / sources. In fact frontman and chief writer Ian Prowse is a Springsteen fanatic, a fact that is plain to anyone who cocks an ear to 'Searchlight's opening refrain. (Almost a sample eh, Ian?)

'Fireworks' is a creditable debut from a band so far maligned but about to surprise thanks to some staunch gigging and the ability to write pop with roots and feel.

Steve Morris

ANNIE LENNOX

Diva

(RCA)

Already multi platinum by the time you read this, 'Diva' is a curious debut document from the apparently fragmented 'A' of the D'n'A Eurythmics team.

Not that it's a bad, or even unexpected set, simply that it lacks bite. Lennox writes well enough, her vocals are predictably flawless and the production, by Stephen Lipson is state of the art. Nor is it that easy to drop the disappointment in the absent Dave Stewart's lap. Sure the quirkiness abounding on his solo sets is completely AWOL, but Annie has learned enough from the duo's work to ensure that Lipson frames her vocals in the familiar ways.

It is simply, I guess, that Eurythmics were the ideal jigsaw puzzle; two pieces with only one possible way to make the whole. Not a question of straight man and stooge but a situation in which the mutual influences were adapted, filtered and presented. It was also a team that grew together with neither having status to dominate the other. Maybe Lipson, faced with Lennox' deserved status was unable to offer any sense of catalyst. Disappointment aside 'Diva' is not a bad album, lyrically Lennox addresses motherhood, celebrity and her own desire for fame amongst more ambivalent themes. Her voice soars and seduces with equal aplomb and the tracks achieve the perfect balance of the funkily danceable and the mellow. And all of it is polished to showroom perfection.

That's it! What it lacks is a little grit'n'dust. Maybe Annie should ponder on the fact that perfection invariably scratches whilst grit produces pearls.

Steve Morris

VARIOUS

Tombstone After Dark Demon Blues

(both Demon)

Two excellent sets from possibly Britain's most interesting record label and a reflection of their innate good taste.

Sixteen tracks of country based delight on 'Tombstone' and eighteen blues blasters on 'Demon'. Both sets almost revel in the breadth of their respective genres with the bluesers loping from John Lee Hooker's original 'I'm In The Mood' to Dr John's piano boogie and George Thorogood's caustic, stinging slide guitar. The country pickers move through Nanci Griffith's folkiness to Asleep At The Wheel's western swing to the great Jimmie Dale Gilmore's classic honky tonk to Butch Hancock's ascerbic Texas wit and David Halley's great songs.

Normally such sets are little more than clumsy sales aids but these two have a flow and an entertainment value that surpasses such considerations. In other words you'll be buying Demon catalogue items without feeling bad about it.

Steve Morris

SCAN

En Vogue/Funky Divas/ (eastwest) They look good, sound like an assembly line product and thank God in the liner. Nuff said? **SM**

Twisted Sister/Big Hits And Nasty Cuts/(Atlantic) Teenage rock'n'roll rebellion played according to the rules by grown ups. **SM**

Slim Gaillard/Siboney/(Trojan World) The grooviest man in hip-dom's last album is, sadly, a rather lacklustre latin leftover. **SM**

Primus/Suck On This/(Interscope) Nine live cuts captured on 8 track that prove that the bastard sons of metal and Tony Williams' Lifetime are alive and feelin' fine.

Q-Tips featuring PAUL YOUNG/ Live At Last/(RPM) Two live sets (and a fatuous remix) from the time when the Qs were a hot tip and Young was strong and true. Seventy odd minutes of real commitment. **SM**

Sandie Shaw/Reviewing The Situation/(RPM) From '69 Sandie sings Led Zep, Donovan, Dr John, Dylan and Loving Spoonful songs to tear off her pop cloak. Add ten failed singles of the time for a 20 track set for fans only. **SM**

Jan Cyrka/Beyond The Common Ground/(Food For Thought) Eleven guitar instrumentals of the Vai/Satriani ilk. More pedal to the metal than the two technicians though, and familiar grist to Tommy Vance backing track fans. **SM**

The Stranglers/All Twelve Inches/(Epic) The family jewels in extended form. Most go limp before delivering the goods. Better in original, unaroused, mixes. **SM**

Various/Club For Heroes/ (Telstar) The New Romantic starts here. Spandau, Duran, Japan rubbing frills with Numan, ABC, Soft Cell and Classix Nouveau and more. **SM**

Eden/Gateway To The Mysteries/(Third Mind) Gothic splendour with a medieval world music flavour. Really. Atmospheric and fresh. **SM**

Gene Clark and Carla Olson/Silhouetted In Light/ (Demon) Maybe the last recordings to surface from the late Byrd are honest live DAT captured diamonds. The fragility of several performances and Clark's subsequent demise lend an air of diary delving. **SM**

TRIED AND TESTED

DIAMOND GEEZERS

Dave Massey checks out those sound chaps from Cannock

Every musician likes to think that s/he knows all there is to know about P.A. and their 'own sound' and as a result the sound people have to walk the tightrope between "gimme a bit more top end" or "put a bit more on the bottom..." - if you'll excuse my french - whilst still wrestling with the acoustics of the venue. For the last five years, Dave Howe and Sean Middleton of Diamond Sound P.A. have successfully navigated the shoals between prima-donnas, deaf bass players and mushy acoustics and are currently en route to lavish new premises from whence Sean reminisced about their beginnings.. "We started just on the hire side with local bands, progressing as we went along. The gear was very cheap and nasty but now we use top quality gear, all JBL components, Soundcraft desks and Electro Voice speakers. The main venues that we did at the start were The Rathole (Tamworth) and Foxes. Dave and I started out as D.J.'s doing the clubs,

and he was always the technician - into repairs as well. These days he's our main engineer.

Budget systems start with a 2K rig (including foldback) for around £160 and go up to the 20K rigs (P.O.A.). Satisfied customers so far include The Prodigies and The Nomads..

"We've done Bad Manners a few times now, along with Doctor And The Medics, usually working bands who'll come back for more, but on the hire side, the recession has started to bite with orders slacking off a bit, so in the last two years D.S. have joined forces with Stagecraft Systems on retail while Dave and Sean have been venturing into club installations.

"We had lot of people at our grand opening on the 23rd of April, and there's a few more areas we want to get involved in like JBL in-car systems and installation work."

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MEAN LITTLE THINGS

Fuck me - it's the Jam! Actually Paul Weller jamming with Peter Hook and the Cure is nearer the mark. 'Sleep With You' is a sojourn into the murky world of relationships, honestly executed and pleasantly poppy. 'Die Mister Nice Guy' should have been dedicated to Billy Bragg (he gets on my tits) and is ruined with unnecessary effects. 'Drugs Really Cheer You Up' was recorded live in the studio, and should receive an award for 'song title of the decade.'

THE RUTH

Ambient backing, odd chord changes and voice from the bottom of Barry White's wardrobe tinged with Bowie-esque vocal theatrics. There are of course elements of madness within the writing of this material, snatches of Alice In Wonderland and maniac laughter. That's 'Patience'. 'Mr Black and White And Blue' would physically frighten small children with its sheer size. Too big for me (sailor), relying even more on that special drama from Bowie's bisexual 'Boys....' period. Mostly odd yet, oddly moist.

THE LOVELESS

Gravel-guts, jangly guitar and harmonica lend a west coast feel to 'What Town Is This', with a honky tonk piano bringing up the rear. Very nice. Very Tom Petty in

parts too. In fact all four tracks are good, even great in part. Unfortunately, It's not current, one glance at the charts will verify that, but it is well played and I'm afraid that's the best you can expect until all this Seattle nonsense has blown over.

SEVEN DEADLY SINS

Spinal Tap would cringe in embarrassment if they had to sing lyrics half as bad as these. And it would help if the 'singer' could at least stay in tune for a complete track. Still, the guitarist seems to know what he's doing and the rhythm section isn't bad. Otherwise a shower of shit thinly disguised as...a shower of shit.

HAPPY ADDICTS

Two new songs and sidestep in direction. 'In My Stride' is a messy affair with a superfluity of the six stringed beast but a fabulously hooky chorus: "well there's no point in livin' if you're no good at dying" is a belter. The bottle of Jack Daniels and twenty Players a day vocal sits comfortably enough in the midst of this badly mixed noise vomit. It suits them. 'Saints And Sinners' continues in similar vein but hasn't the same bile. Good shit.

THE NEW PURITANS

Artwork of the month to these suckers. The music's the bastard child of all that midlands based late eighties/early nineties nonsense which every Brummie songwriter seems to feel is his heritage, and also feels obliged to emulate in some form, as though they were the last of a dying breed and then...the end of the blood line. Other than that, not too bad but a very 'local band' sound to them.

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TOM PETTY AND THE HEARTBREAKERS NEC Birmingham

In my book, Petty's right hand axeman, Mike Campbell, is a largely unsung guitar hero. Anyone stumbling into this NEC date would have quickly understood the reasons why. The drawback, and there always has to be one, is that an assessment of his string pyrotechnics needed to be balanced with an incessant, night long, series of guitar changes. On a fashion note - hollow bodied acoustics followed single neck solids, double neck specials and the inevitable jangly Rickenbacker. The axe count easily surpassed one dozen. More damned changes of rig, than Selina's Clothes Show.

Launching into the great wide open with the title cut from last year's Heartbreakers comeback album, Petty followed with two more from the same source. Strutting the stage like a manic, albino panther; kicking up his heels to almost universal response from the faithful, Petty indulged in non-harmful self parody for most of the evening. His antics inevitably leading into a series of crowd rousing, hand clapping, singalong-a-Tommy sessions. The boys were there to entertain. Taking hostages wasn't part of their plan.

Midset, drummer Stan Lynch's lead vocal on the 1966 Count Five hit 'Psychotic Reaction' was followed by 'Ben's Boogie', Mr Tench's keyboard workout. Deja View. Seems like someone had hit the video replay button. Was this the concert of the video? As the stage lights dimmed to black, the Spielberg influence crept in, Petty exhumed his familiar pork pie hat from the white light streaming out of a pirate's treasure chest, stage right. 'You Get Me High', a newbie, followed. Roger McGuinn's 'The Ballad Of Easy Rider' was even given an airing, before Petty indulged in a short acoustic set, including the unrecorded tune 'Driving Down To Georgia'.

After opening the three song encore with 'Learning To Fly', Petty introduced the band including sixth man in the shadows, Scott Thurston (guitar). Minutes later the lights dimmed for the final time, and they were gone.

Arthur Wood

DAISY CHAINSAW/ SHEEP ON DRUGS/ ELEPHANT WITCH Wulfrun Hall Wolverhampton

How the hell do you write a review on a gig featuring three bands, the first of which didn't play but distributed bananas, included a typing demonstration (the result of which were subsequently eaten by the typist) and centred around the physical abuse of a blind-folded female member of their company; the second of which featured a nutter with a designer nose-bleed, guitar and drum machine, and a vocalist with a gun projecting from his skull; and the third featuring the bedraggled frame of Daisy Chainsaw, fresh from her mudbath and with more than a hint of lunacy. Having endured 'Sleep on Drugs' and 'Elephant Witch' I was actually making a

retreat when, unannounced, Daisy Chainsaw appeared on stage and half the audience reappeared from the bar. Not my cup of tea perhaps but Daisy's performance at least held my attention for the rest of her short set, visually and photographically if not necessarily musically. There was considerably more than a slight spark of commercial promise in her material and imagery. The gig attracted around four times the attendance of the rave in the Civic Hall next door, largely based on their first single 'Love Your Money', and I suspect further tours, hopefully better publicised, may take the band onto greater things.

Mark Hadley

OZZY OSBORNE Appollo Manchester

In today's age of thrash metal and excessive aural aggression Ozzy, once hailed as the wild man of rock, may seem a little tame. Yet his musicality, humour, and on-stage presence are unsurpassed. His Appollo appearance, the first of three to precede his forthcoming Arena dates scheduled for later this year, simply reinforced these observations.

Following a brief video history of Ozzy's more bizarre publicity the band launched into an unrelenting barrage of rock anthems and the obligatory buckets of water, the sparse stage set enabling Ozzy and guitarist Zakk Wilde to strut their stuff without obstruction (and without getting the gear wet).

Ozzy's performance was quite simply awesome and ideally complemented by the excellent Zakk Wilde whose fretboard antics have become as individual and expressive as his predecessors.

Ozzy is due to play Birmingham's NEC later this year. Check him out.

Mark Hadley

DOODLEBUG / BLIPVERT Hummingbird Birmingham

Blipvert are a colourful amalgam, skate punks on funk. You can tell that they worship the Chili Peppers and in fact they can probably play their whole catalogue backwards and twice as well. This doesn't make them a great band though. They still lack two vital ingredients in their evil brew, a sense of purpose and the ability to let their own characters shine through.

We all know how Alan McGee discovered Swervedriver whilst cruising around the US of A with a pile of demos and something makes me think that this is how Doodlebug should be heard. Road music from the garage. They even went as far as borrowing Prince's 'Little Red Corvette' to hold me to their ideals. Their own material still has a certain charm, 'Cactus' being as spiky as it suggests and 'Do What You Wanna' do throws out hooks left right and centre. I left dreaming of long sun baked Arizona dirt tracks, walked into the rain and the image was almost washed away.

David Ellyatt

THE PINK DANDELIONS/ ROOSTERVELT The Catapult Club Hare and Hounds King's Heath

With a substantial and enthusiastic crowd turning out to the atmospherically revitalised Hare and Hounds (lights and backdrop!) it appears that The Pink Dandelions, despite a rash of recent local gigs, are attracting a regular following

other bands would kill for.

First, however, a word about the marvellous Roostervelt. Defiantly un-hip, they deliver a set varying from beautiful Crosby, Stills and Nash type harmonising, to paint stripping feedback, all with an ear for a timeless classic song.

The Pink Dandelions, complete with hyperactive fiddle player combine youthful exuberance with a confidence and togetherness which belies their tender years. Modern day Wonder Stuff without the cynicism, or Waterboys minus the mystical Celtic bullshit come to mind - all melted down to an exhilarating foot-stomping hoedown. Brought to the attention of the right ears (oh for a fair world!), larger stages surely will be in sight.

Neil Tansley

29 PALMS/ENERGY ORCHARD Wulfrun Hall Wolverhampton

29 Palms are one of those bands who are invigorating to come across especially these days. Their songs are both memorable and refreshing and their live show is genuine, welcoming and modestly anthemic. 'Mad To Be Saved' the opener, is a very melodious and uplifting song with soaring and committed vocals from Simon Wilson.

As their set unfolded, it not only showed their skills in songwriting, but also a great outdoors feeling that breathes through many of their songs. This was illustrated no better than by 'Go Not Gently' with it's Bruce Hornsby - like piano and the fact that it's chorus has remained permanently in my head.

Energy Orchard are so un-assuming, they just get on stage and play tunes that are down to earth, spirited and performed with passionate hearts.

Spartacus

RANDY CRAWFORD/ FAST FREDDIE'S FINGERTIPS Symphony Hall Birmingham

A capacity crowd sat, watched and politely applauded a band that worked and worked - Fast Freddie's band suffered from an audience that hadn't had time for a drink (well, if the impolite and short-handed bar-staff had tried harder, they might have). This eight piece band need an all dancin', all stompin' crowd. Next time they are in town at the right venue, a Good Time will be had by all. Ms. Crawford was on top form. Her set contained all her hits, performed with the excellence you would come to expect from an artiste of her calibre.

Fancy Wootton

JOHN CAMPBELL Irish Centre Birmingham

Despite the poor audience, this was a gig to remember - one to tell the grandkids about. John Campbell and his band set out to confirm the rave reviews of last year. Stalking the stage, his menacing appearance, bowels of the earth vocal and sweet stinging bottleneck playing was the nearest thing to heavenly comfort you could get. Featuring most of his current 'One Believer' album material and a smattering of new songs, the standing ovation after the encores was so richly deserved. Using his close to 60 year old National (that once belonged to Lightnin' Hopkins and Dr. John), the depths of emotions were tempted and wrung out dry.

The show had been opened by local band Straight Aces, with their newly added horn section. This is a blues band that draws on the vast quantity of numbers available without relying on the 'usual' material you expect to hear from British bands. One final praiseworthy note must go to their lead player John Purcell. He just plays..... and how.

Ian Green

PIETRA ROSA Cleopatra's Wolverhampton

Having recently played support to the likes of Kingmaker (who were at the gig!), Pele and Gallon Drunk, selling t-shirts on a par with Neds and James in the town and being followed by their 'Sherry Crew', Pietra Rosa are making waves.

In Stuart, they have a visual and committed frontman who convincingly communicates the songs to the audience. Many of their songs are dynamic and played in a furious spirit, regularly breaking out all shapes. What gives them the edge over other bands in this field, is that there is time spent in songwriting, resulting in some appetising hooks, individual emphasis and a distinctive identity.

Much of Pietra Rosa's appeal directs itself towards those who have relentless amounts of energy to release.... whether it be in anger or celebration ('Party Head') or in more serious subject matter ('Wars R Us').

Involvement and movement are of the essence here, riding, bursting, revolving and concentrated upon their activities and displayed through 'Round And Round' 'Jesus' and the closing 'Death Before Disco'.

Search and enjoy....manifest yourself. Spartacus

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MUSICIANS

BASS GUITARIST to join / form band. Own gear / transport. Into Monochrome Set, Furs, Bunynmen, sixties pop etc. Phone 021 373 5460.

GUITARIST / SINGER 30, Dudley based, seeks other musos and lead vocalist for Irish folk rock band. Must have transport. 021 520 5714. Daytime only.

PHENOMENALLY FUNKY guitarist / songwriter seeks bands / players / singers / sessions / projects. Influences Funkadelic / Hendrix / Tower Of Power / Led Zep / Sly / Stevie Wonder etc. For the bootiest prospects phone Roger 021 452 2064 (Day) / 021 449 5174 (After 6.30).

BACKING VOCALIST wanted for soul band. Tape available. Phone 021 551 0262 for info.

CREATIVE BASS player, perceptive percussionist and female vocalist for harmonies required for new group. Mid 20s. Influences The Byrds, REM, 10,000 Maniacs, psychedelia. Matt 0562 884790 (Evenings)

BASS PLAYER required for live work. Competent, tight playing essential. Dance/Rock/Soul influences. Contact Dean 0922 32275 or Adrian 0922 31515

KEYBOARD PLAYER/Songwriter with first song published seeks Lisa Stansfield for collaboration / recording. 0905 775419

LIFE IS GOOD! Band seeks fresh, competent, multi-influenced musicians to embark on a marvellous venture. Auditions to be held shortly. Call now. Jon 021-706 5572.

HELP!! Loads of ideas; lack of musicians. Due to timewasters. band are looking for fresh, competent musicians; guitar / bass / drums etc. . . Auditions to be held in Midlands shortly. Stefan 0527 33329 (after 7pm)

EXCELLENT DRUMMER and bass player required. Please ring Mark Lemon 021-784 9707 or Steven Turner 021-743 0915.

FOLK GUITARIST (23) needs fiddle player. Anyone considered - experience not necessary - main interests involve busking and pub crawling. Ring Tom - Work 021-545 8404 / Evenings 021-449 9247.

DRUMMER WANTED to join newly formed band. Distinctive, energetic, solid, sense of humour. Phone Chris 021-454 7420 or Chaz 021-428 2396.

WANTED. Christian rock band seeks vocalist, keyboards, sax. Influences rock, funk, blues, various. No egos, team workers only. Humour helps. Gigs soon. Phone Mark 021-422 6577. 6pm to 8pm.

MANIC GUITARIST wanted. Small Faces, Buzzcocks, Costello, Pixies for hard pop combo. No fools please! Paul 0543 684294.

DRUMMER REQUIRED for new south B'ham based alternative band. Enthusiasm essential. Tel: 021-472 4456.

DRUMMER WANTED. Into Jane's Addiction, Swervedriver, Zeppelin, Hendrix, Stooges, Princes. Telephone Michael, 021-707 4416 (evenings). Ability to bleed is essential!

BASS PLAYER required by Pure Instinct, a three piece rock, rhythm and blues band into SRV, Winter, Hendrix, Muddy etc. Must be committed. Phone Bryan 021-444 6534.

GUITARIST, 23, influences Beatles, REM, Nirvana, Manic Street Preachers, seeks band/musicians into different styles. Ambitious and dedicated. John 021-356 9195.

WANTED - VOCALIST with good range, teens/early 20s. To join bluesy psychedelic rock band with one foot in the sixties. We've got loads of our own material. Call Gavin 0384 212711.

BASSIST AND DRUMMER wanted for band comprising vocalist/two guitarists. Influences All About Eve/Marillion. Phone Simon 021-788 2773 (Evenings)

TALENTED BASS person urgently required for quirkily innovative, oddly literate indie pop group . . . Violent Femmes, Go-Betweens, REM, (Early) James, 10,000 Maniacs. Birmingham/Lichfield area. Telephone Lee 021-471 2309 or Howard 0543 415639.

GUITARIST, 19, seeks to join/form rock band. Pro minded with equipment, transport, dedication. Call Steve 0902 789382.

FLAK require Lead Guitarist, 23-28. Must be hard, heavy, funky and fast! Commitment essential. Phone 021-730 2935.

INNOVATIVE(ISH) NEW BAND need bass player and drummer - must be innovative(ish). Influences REM, Dylan, Velvets (not Pants). Contact Rob 021-744 5529.

BASS GUITARIST/VOCALIST seeks band fed up of nine to five and are ready for club work. Come on there must be someone out there. Steve 0543 374824.

VOCALIST urgently required for exciting new rock band. Recording, showcases and lots of gigs waiting. Call Vince 0902 352721.

BASS PLAYER (21) seeks rock band into paganism. Pref. Cov. Also plays mandolin. Influences Led Zeppelin etc. Call Eddie 0203 595357.

KEYBOARD PLAYER wanted to join rock band. Capable of Hammond Organ style. Into Stones, Iggy Pop, Kravitz. Phone Jason 021-325 0385. **HAPPENING DRUMMER,** rock, funk you name it influences, seeks band/musicians into rocky funky thing. Electronic, acoustic kit. Chris 021-353 5621.

MISCELLANEOUS

MOTHERF***'S PA HIRE.** 18 mixing channels, 3K front line through JBLs/Predators. Up to 1K foldback through EVs. Quadraverb/Roland DEPs. Shure and Boss radio systems plus lots of Shure/AGK mikes. Multicore, stands, DIs, Emulators. On desk recording of gig. Fully engineered through hire. Special offer for new clients. £80 all in. Best value in the Midlands, Tel 0203 319222.

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PROMO PHOTOS for groups and models. £25 per shoot. For quality not bullshit phone Chris 0902 608530.

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PEN AND WIG have dates left for April and May. Also booking bands for later 1992. New stage with Peavey house PA. Rates for use reasonable and negotiable. Tel: 021 236 4171.

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WANTED COMPLETE LYRICS, good song ideas for commercial recording. Original and unique music styles, samples and new sounds. Cash and percentage deals. S950 / DAT / MIDI file formats acceptable. Zero 21 Music. Tel 021 554 5512.

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WANTED DRUM KIT around £150. Tel 0827 880506.

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SCAN EXTRA

Don Dixon/(If) I'm A Ham, Well You're A Sausage/(Mau Mau) Dixon, an old REM alumnus, is a pop sponge. These collected squeezings provide a refreshing shower. **SM**

The Remingtons/Blue Frontier/(Briar/BMG) Cool country outfit fronted by ex Bread man Jimmy Griffin. Smooth Eagles-ish and rather good. **SM**

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- 13 HAWKWIND - Support - KREL
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JUNE

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21st MAY

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FRI

22nd MAY

CLIMAX
BLUES BAND

THURS
28th MAY

TREVOR BURTON BAND

FRI
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THURS
4th JUNE

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- Mon 11 Factory Circus / The Haywires
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prime 'R & B'

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MAY

THE HIB

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11th

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BANDS WANTED

TUESDAY

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12st

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MAY
and
JUNE

THE HIB

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MAY
6th

FREDDY WHITE

MAY
8th

ALI HASSAN KUBAN

+ 8 piece
band

MAY
9th

THE DAVY SPILLANE BAND

MAY
10th

GARY HALL & THE STORMKEEPERS

MAY
13th

MIKE SILVER

MAY
16th

SONS OF THE DESERT

MAY
17th

OYSTER BAND

MAY
25th

THE BAND OF HOLY JOY

plus the Great
Divide

MAY
26th

PULP

JUNE
5th

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