

BRUM BEAT

THE MIDLANDS ENTERTAINMENT MONTHLY

NUMBER 146

FEBRUARY 1993

Snuggles

a monster!



★ **BON JOVI**

★ **PANTERA**

TICO TORRES TALKS TO US

AND THE JUDAS PRIEST CONNECTION

AND LOADS A REVIEWS, RUMOUR, GIG DATES 'N' MORE

COMPETITIONS

FRENCH NEW WAVE CINEMA: VIDEOS

ELECTRIC PICTURES launch a collection of French New Wave Movies on video this month with the release of 'Pierrot Le Fou', 'Une Femme Est Une Femme' and 'Lola'. These three timeless gems and all forthcoming titles are presented in widescreen with electronically generated subtitles, using the best source material available for the highest possible standards. Plus, each sleeve will be adorned with original sixties poster graphics.

So, if you like movies that are more challenging than Hollywood beefburgers and steeped in an alluring cocktail of romance, humour, Gitanes, rebellion, Paris, jazz, dark glasses and chic... you can buy these titles for £15.99 each. Or...

Brum Beat has Three sets of The French New Wave to be won, each consisting of all three titles. The first three correct entries pulled from the chapeau on March 1st win one set each.

Q: Which Jean-Luc Goddard movie features The Rolling Stones?

THE AU PAIRS/PLAYING WITH A DIFFERENT SEX: CDs

Birmingham's Au Pairs may have formed at the crest of the new wave in 1979 espousing punk ethics: According to bass player Jane Munro—"Even though I'd bought a bass, I couldn't play." However the singles and albums they released transcended the boundaries of punk. The NME compared their singles to the classic run of Buzzcocks 45s and listening to RPM's reissue of the debut album, 'Playing With A Different Sex' makes it clear how influential the band were. It would not be being too far fetched to suggest that The Au Pairs scratchy funk influenced sound was a UK parallel to Talking Heads.

Brum Beat has six copies of RPM's superbly annotated and remastered CD to be won. It consists of the whole debut album plus eight additional tracks and is graced with superbly researched and informative notes, discography and pictures.

The first six correct cards pulled on March 1st win one CD each for their senders.

Q: What label originally issued The Au Pairs records (we'll accept two answers - generous, huh?)

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BEN ELTON: TICKETS

BEN ELTON live is an event not to be missed. Not only is he painfully funny, he is also barbed, pointed and enlightening. His shows are a tightly scripted, literary tour de force that simply stuns.

Ben Elton appears at Birmingham's Symphony Hall on Sunday March 14th and again on Monday March 15th. Tickets (£12.50 & £10.50) are now on sale. Call 021 212 3333.

Or... Brum Beat has two pairs of tickets to the Sunday show to be won. First two correct cards pulled on March 1st win a pair each for their senders.

Q: Name either of Ben Elton's novels.

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, Darlington Street, Wolverhampton, WV1 4ND**

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news

Have A Delicious Snuggle

DELICIOUS MONSTER RELEASE THEIR THIRD SINGLE THIS MONTH.

Entitled 'Snuggle' it's the second fruit of the band's pact with Beechwood Music's Flute label, an imprint launched especially for Birmingham's brightest hope.

'Snuggle' is a wham bam two minute pop song that builds from a folksy acoustic whisper to an electronic rage with guitar work highly reminiscent of Pete Townshend's on The Who's 'I Can See For Miles'. But it's not all aural gratification without substance; the chorus "... in these days of trouble/All I need's a snuggle" is DM's safe sex call in response to the songs sharply etched AIDS warning.

The second song 'Simulate', a lighter cut built around acoustic guitar and spacey tambourine with an acid dipped lead guitar floating in the distance, is again concerned with sex. Only this time the safety seems to be the consequence of masturbation! Finally 'Double Double', a full band outing displaying Delicious Monster's unique, addictive grasp of rock'n'pop. Altogether a record that nibbles your ears in a rather bewitching fashion.

Cook Cultivates A Fever

FORMER SINGER/FRONTMAN WITH THE WILD FLOWERS, Neil Cook, unveils his new band, Fever Tree, with a one off date at Dudley JB's on Friday February 26th.

Servo One

'SERVO ONE' is the first release from Servo Recordings, a Nottingham based organisation committed to giving new talent a platform. In essence, the company is issuing compilation CDs of new acts and undertaking to place sympathetic advertising, employ press agents, mail to DJs, arrange interviews and so on. Stressing that there is no bullshit involved and that the recordings are done on a non-contract, goodwill basis, they are happy to receive material from bands at Bandwagon Studios, Westfield

Lane, Mansfield, Notts NG18 1TL (or call 'em or fax 'em on 0623 422962/633449. 'Servo One' itself is a twelve band strong compilation, excellently recorded and presented with an impressive array of bands including Serious Love Addicts, The Big Event, Weirdbeard, National Pop Week, Crunchbird and more. Certainly the standards are high and whilst not every band will be to everyone's taste, investigation is recommended to anyone with an interest in burgeoning talent.

Bill Clinton's Finger On The Pulse

STEEL PULSE RELEASE THEIR 'TAXI DRIVER' SINGLE ON FEB 5.

The song stems from singer David Hinds' claims that he's constantly ignored by racist New York taxi drivers. In fact he's currently involved in a \$1 million class action lawsuit against The City Of New York Taxi And Limousine Commission. The single's followed later in the month by the Grammy nominated 'Rastafari Centennial - The Best of Steel Pulse Live'. Rather more interesting is the fact that the band became the first ever reggae group to perform at a US Presidential Inauguration when they played in front of the White House for Wild Bill Clinton, having been selected from 450 applications. Of course, it might have had more impact had they chosen Ice Cube but what the heck... (MD)

Dalgliesh's Winning Season

LOU DALGLIESH AND HER BAND RETURN TO BIRMINGHAM'S RONNIE SCOTT'S club in triumph to support jazz legend Roy Ayers, this month. Dalgliesh, who has built up a formidable following with previous Scott's appearances, will be resident at the Broad Street site from February 1st through to February 12th. Lou will be the headline attraction on February 13th when Ayers has to see to previous commitments.

..And He Played Real Good For Free

FREE R&B AND THE PROMISE OF CHEAP BOOZE in

Birmingham City Centre on a Sunday night sounds like a gag, doesn't it? The biggest laugh is that it's true! from Sunday February 7th you'll be able to catch a nationally, top rated R&B band at The Trocadero in Brum's Temple Street without paying a penny. Furthermore, brewers M&B have earmarked the venue for drinks promotions! First band on the stand is Oxford based The Elmores (Feb 7) followed by T.J. & the Jive Giants (14), The Poorboys (21), Busted Fender Blues Band (28), Little Matthew & The Intentions (March 7), P.J. Baker's Blues Band (14), Ken Wood & The Mixers (21) and The Smith & Jones Blues Band (28).



KEN WOOD AND THE MIXERS: Processed R&B at The Trocadero

World Party Time

WORLD UNLIMITED LAUNCH INTO THE NEW YEAR AT FULL TILT with a great one off at the Moseley home base and a series of hot nights in Digbeth. The Moseley Dance Centre is the February 6th venue for Orquestra La Clave. A nine piece outfit with a nifty line in salsa, merengue and cumbias. OK, so you've heard of those dances on Come Dancing's Latin American bits BUT you'll have never witnessed them being played as intended. Hot! The gig runs from 9.30 til 2am (bar thru' to 1.30) and the organisers promise that there'll be no compulsory hand sewn sequins!

At Jasmyns (3-5 Park St, Digbeth) on Feb 12th, from 9.45 to 2am it's again 100% Latin with DJs El Gringito, Alvaro and Zuppa Inglese welcoming you to the hot sounds. Same venue one week later (19) you'll find Club Afrique with Zuppa Inglese, Bongo Go and Carl Martin mixing the Afro Beats of Jit, Highlife, Mbquanga, Zouk and more so that you can dance your feet to stumps. The info hotline for all this and more is 021 632 4921.

King Size Interest

FOLLOWING OUR REPORT OF INTEREST BEING SHOWN IN THE KINGS OF SPAIN by Boo Hewerdine's fledgling Haven Records, things have warmed up! Following a recent success at The Mean Fiddler, Nude Records, home of the inescapable Suede, are sniffing

about and making interesting noises. Meanwhile Pete Wingfield, producer of Dexys and The Proclaimers in his time, is still expressing a desire to produce the band. You can check out the reasons for the growing fervour at The Mean Fiddler, if you're in the smoke, on February 6; The Jug Of Ale, Moseley (11) and The Bear Tavern, Bearwood (12).

SHORTS

● **POWER OF DREAMS**, the great Irish outfit rock into Birmingham's Edwards No8 on February 28th.

● **LOVECRAFT**, an all women line up playing in The Stones tradition and destined for big league success headline at Dudley JB's on March 13th Make a note in your diary now!

● **THE CHIPPENDALES** are probably the most useless thing to appear at Wolverhampton Civic Hall in a month that finds The Strawbs there on the 5th, the excellent Pantera (13), Belly double billing with Ultra Vivid Scene (13 - Wulfrun) and The Sultans Of Ping (20 - Wulfrun)

● **THE HOLLY BUSH BLUES CLUB** at Norton Canes near Cannock offers Three Blind Mice (Feb 4), The Blues Merchants (11), The Wellington Kitch Blues Band (18) and Union Blue - acoustic (25). Doors open at 8.30 and it's £1.50 in.

● **PRESENT FROM MARGATE**, a band to watch closely in '93, make a rare foray into Birmingham to gig at The Jug Of Ale on Thursday February 4th. They'll be sharing the bill with The Haywires. Doors open at 8pm with PFM on stage at 9pm.

● **TOM ROBINSON'S** classic 'War Baby' has been reissued to raise much needed cash for Oxfam's Cold Front appeal. So, no matter how many copies you have, buy another, today.

● **THE LEGENDARY CHICK COREA** plays a rare solo concert at The University Of Warwick Arts Centre on Tuesday March 11th. Tickets are now on sale. Call 0203 524524.

● **RAGGED GLORY**, famous in their own Stourbridge backyard they tell us, travel to Dudley on March 4th for a gig at JB's. The band are set to issue a brand new demo soon. It'll be the fifth within twelve months!

● **BORDERLINE** have returned from a short sabbatical to reclaim their title as the Midlands most promising AOR band. With new members revitalising the old timers, they are currently in rehearsal so watch this space for upcoming gig details.

● **BLEAT**, a new signing to Chapter 22 (who also signed Tanglefoot in the run up to Christmas) play The Hibernian on February 19th. Chapter 22 themselves have a special showcase night at Moseley's Jug Of Ale on February 23rd.

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SHORTS

● **THE MARKET TAVERN**, Kidderminster's haven for live music fans, has a great year ahead if the sneak preview dates are standard setters! The excellent Radiohead appear on February 12th supported by Stourbridge's contenders, Fretblanket. Chumbawamba, the Leeds based anarcho collective who blew The Levellers off of the NEC stage pre Christmas, blow in on February 19th. Be early for that one, 300 were turned away last time 'round! Moving into March and Californian psychedelic metallers, The God Machine guest on the 12th with one of 1993's strongest big time predictions, Back To The Planet set to be an April highlight on the 2nd of that very month.

● **THE SULTANS OF PING F.C.** are on the road with the 'Casual Sex In The Cineplex' tour. Coincidence surely that their debut album carries the same title! You can help the madcap outfit find their famously lost clothing at Wolverhampton's Wulfrun Hall on Saturday February 20th.

● **THE GANOUA DRUMMERS** come from a similar background to the Pipes Of Joujouka that Stone Brian Jones recorded with in the sixties. The Moroccan drummers play a music that is used in Sufi ceremonies to induce a trance like state in participants. You can witness this inspiring sound at Birmingham's Adrian Boulton Hall on Saturday February 20th when they share the Birmingham Jazz promoted bill with US jazz pianist, Randy Weston, a man whose music they have greatly influenced. Call 021 236 2392 for ticket info.

● **RUMOURS REACH US** of scenes of pure bacchanalia at Robanna's Christmas party! Picture This went acoustic with a covers set, Unit 213 added spice with the hottest reggae currently available in Brum and Assassin, TDT and Coney Island added the rock. Wedge, born from the ashes of The Raiders impressed with new drummer Jason Roper tying down a ferocious set that promises much for '93. However the night livened up with a pair of strippers influencing The Dizzy Poppers' Joe Renini, a.k.a. Dr Sex from hereon, to abandon his clothing to play a naked set and perform a cabaret featuring unimaginable acts with a pool cue! Seems that despite rabble rousing encouragement, hosts Rob and Anna restricted their contribution to footing the bill!

● **BIRMINGHAM REP** features the British premiere production of John B. Keane's 'Big Maggie' from the 5th to the 27th of February. Keane is possibly best known for writing the recently seen on TV movie, 'The Field'. 'Big Maggie' is Keane's wonderful vision of a rural Irish matriarch is one of the greatest and most vivid female characters in modern Irish drama. Maggie will be played by award winning Gillian Hanna with a supporting cast including a Kevin Costner/Robin Hood movie co-star, Liam Halligan. Ticket info on 021 236 4455.

● **DEATH CULTURE** is a bi weekly cornucopia of the best in Hardcore Industrial rock and dance. And it happens every other Friday night at The Hummingbird in Birmingham's Dale End. Set for February 5th are live appearances from Cubanate, fresh from the Sheep On Drugs tour and TVOD. Death Culture are looking for suitable live bands for gigs, demos etc to Death Culture c/o The Hummingbird, Dale End, Birmingham.

● **THE UNCONTROLLABLE NOISE EXPLOSION** kick off a short Midlands tour at Dudley JB's on February 4th. They share the bill on this gig with Tanglefoot. The rest of the dates are The Pen And Wig, B'Ham (7), Lord Raglan, W'Ton (11), City Tavern, B'Ham (19) and The Mitre, Stourbridge, with Carnival Of Souls (March 5).

● **THE REVEREND BROWN**, with Earlybirds in tow preaches The Blues at Birmingham's Breedon Bar (Feb 4) and The Bear, Bearwood (5). Then it's off to Wales before calling in at Bromsgrove's Dog & Pheasant (24) on his way to Scotland.

● **THE** ever excellent **PINK DANDELIONS**, having created a stir with their December recorded demo can be witnessed in the flesh at Kelly's, Leamington Spa (Feb 8), JB's, Dudley (23) and, doing a special acoustic show, The Jug Of Ale, Moseley (28).

● **THE GARAGE BAND** who racked up 236 gigs during 1992 are already exploring the highways and by-ways of '93 with shows set at The White Swan, Wythall, B'Ham (February 8th), The Monica, Small Heath, B'Ham (9), The Yew Tree, Stechford, B'Ham (10), The Clock Inn, Bickenhill, B'Ham (11), The Billesley, King's Heath, B'Ham (14) and The King's Head, Bearwood, B'Ham (28). If Blues Brothers, soul and reggae is your bag, those are the dates to check.

● **ALL MOD CONS** play Wolverhampton's Wulfrun Hall on Wednesday March 5th. Who? You may ask. AMC are to The Jam as Bjorn Again are to Abba or The Australian Doors are to . . . you guessed. All Mod Cons hail from Boston USA and have previously played a low key UK tour for which the reviews glowed. So, if you love The Jam, you must see this show.

● **RADIOHEAD** are on the road plugging their excellent 'Anyone Can Play Guitar' EP and the eagerly anticipated 'Pablo Honey' album with gigs at Stoke, Wreathsheaf (Feb 3rd), Coventry, Warwick Uni (6) and Kidderminster Market Tavern (12).

● **WORLD**, Robin George's new project, are back on the road with another batch of twenty plus nationwide dates, many of them rebookings. Locally the Tommy Vance raves play Stoke Wreathsheaf on Feb 11th and Shifnal (midway between Wolverhampton and Telford), Crown And Anchor on Feb 18th.

● **THE MONEYGODS**, if they can tear themselves away from Jim Bowen on TV, will be out and about this month with happenings at Smackers, Cannock (1), Wreathsheaf, Stoke (17), The Dancing Bear, Hednesford (19) and The Wherehouse, Derby [with The Trashcan Sinatras] (March 1st).

● **TEN MILES HIGH**, a four piece with a communal past that includes Edwin Starr, Dr. Alimantado and local reggae superstars (in mainland Europe, anyway!) Capital Letters, have issued a debut 12" single, 'Don't Crack'. You can buy a copy, and you should as it's rather tasty, at Tempest, Swordfish, Highway 61, Plastic Factory and Summit in Brum, or, Ruby Red, Our Price, Genesis and Mike Lloyd Megastore in Wolves.

● **TO 'ROCKIN' HAL ANDREWS** and 'Groovy' Mim Andrews, they'll know who they are, well on a good day anyway, a message . . . cheers and thanks. Diamond geezers. Nuff said.

● **DELTA** bring their 'power rock' to Birmingham, Synatra's on Thursday February 11th before attacking the capital with a gig at Finsbury Park's Sir George Robey, supporting Dump's Rusty Nuts, on Feb. 20th. There's a coach running to this one; a call to 021 382 9109 or 021 384 7189 will get ticket and coach info.

● **ZU ZU'S PETALS**, whose 'When No One's Looking' album on the legendary Twin Tone label out of Minneapolis gets a UK release this month courtesy of a distribution deal with Roadrunner Records, make a must be seen appearance at Dudley JB's on February 6th.

● **VINCENT FLATS**, an amalgamation of local, well known musos can be seen at New Inns, Bromsgrove (Feb 8), The Robin Hood, Brierley Hill (11), Kings Head, Bearwood, B'Ham (14), Breedon Bar, Kings Norton (20) and Duke Of Marlboro, Studley (12). Catch 'em and see if you can recognise the faces on the bandstand.

demo-lition

THE BEST EARS IN THE MIDLANDS
RATE THE TAPES

This month's guest reviewer is **KARL WILLETS** from Brum's heaviest thrashers, **BOLT THROWER**.

When agreeing to take on the task, Karl was heard mumbling, "I know I'm going to live to regret this." Before setting pen to paper he added, "I'm generally disappointed with the quality of presentation of covers etc. Anyhow, here goes with my personal opinion and believe me, I know what it's like to have someone rubbish your hard worked effort but keep up the good work and keep it rockin'!"

SLABCAKE

Aargh! A live tape I thought.. Yuk!... But I was very pleasantly surprised at the sound quality and, more importantly, the songs. The two openers 'Death By Tidal Wave' and 'Chill Out', showed the band at their best... Good strong vocals and excellent use of guitar (which is why I liked it!!). I must admit, I did find the band's name a little off putting though.

THE DINOSAURS

At last, I thought... we're rockin'... My thoughts are then dashed by the introduction of some very nice, well played classical acoustic guitar... Very refreshing! And a great intro to the first song on this tape 'Hope For Us All', which is a well constructed, solid opener. 'Don't Think' follows up, redelivering that promising opening riff of 'Crunching Metal'... A storming

rock/pop song. The remaining two songs didn't have such an impression on me. The third sounding Police like and for some reason Leo Sayer sprang to mind on hearing the last song(?). Overall a very professional sounding band although I do feel that the name The Dinosaurs doesn't really capture the imagination.

NO MANS LAND

The songs on this tape seemed pretty strong, with some good riff structure and an overall good guitar sound. I felt that the demo suffered from sound quality... Just lacking that certain spark... The vocals though sufficient, seemed a little overpowering at times. One to keep an eye out for in the future.

JOE'S OVERFLOW

Apparently these guys practice in the room next door to us, so I'd better be careful about what I say! On initial listening I thought 'pleasant pop music with some catchy chorus lines' but to be honest it wasn't my cup of tea. I found the organ particularly annoying. To quote a little known Australian philosopher, it sounded like "The Stranglers gone wrong". I'm not sure about that myself, but what the hell!

RELEASE

The thought "Levelleresque" crossed my mind as I listened to this one. The songs were generally very well thought out and put together, although I didn't

really appreciate that nasty little "indie" beat (you know the one) which seemed to creep in. I'd like to see how these songs come across live - worth checking out.

HARD BODY

Actually, I was sent this tape personally and had to include it in my demo review because basically it pisses all over the rest... In my opinion it's miles ahead! Hard Body adopt a serious/no messing rock style, musically in the view of Kings X and Living Colour. A solid drum pattern is laid down which is built upon by some extremely talented guitar work, which is aided with a crunching killer sound... What really makes the difference is the astounding vocals similar in many respects to Living Colour, Alice In Chains, Faith No More etc... Though these guys have really developed their own fascinating sound... Right up my street!! The 3 songs on the demo are simply brilliant with some clever use of samples thrown in for good measure. Hard Body create a larger than life sound and with this, I'm sure that they will do very well... Best of luck to 'em. Well, that's it. It wasn't really too painful an experience.

BOLT THROWER'S CURRENT ALBUM, 'THE IVth CRUSADE' IS AVAILABLE ON THE EARACHE LABEL

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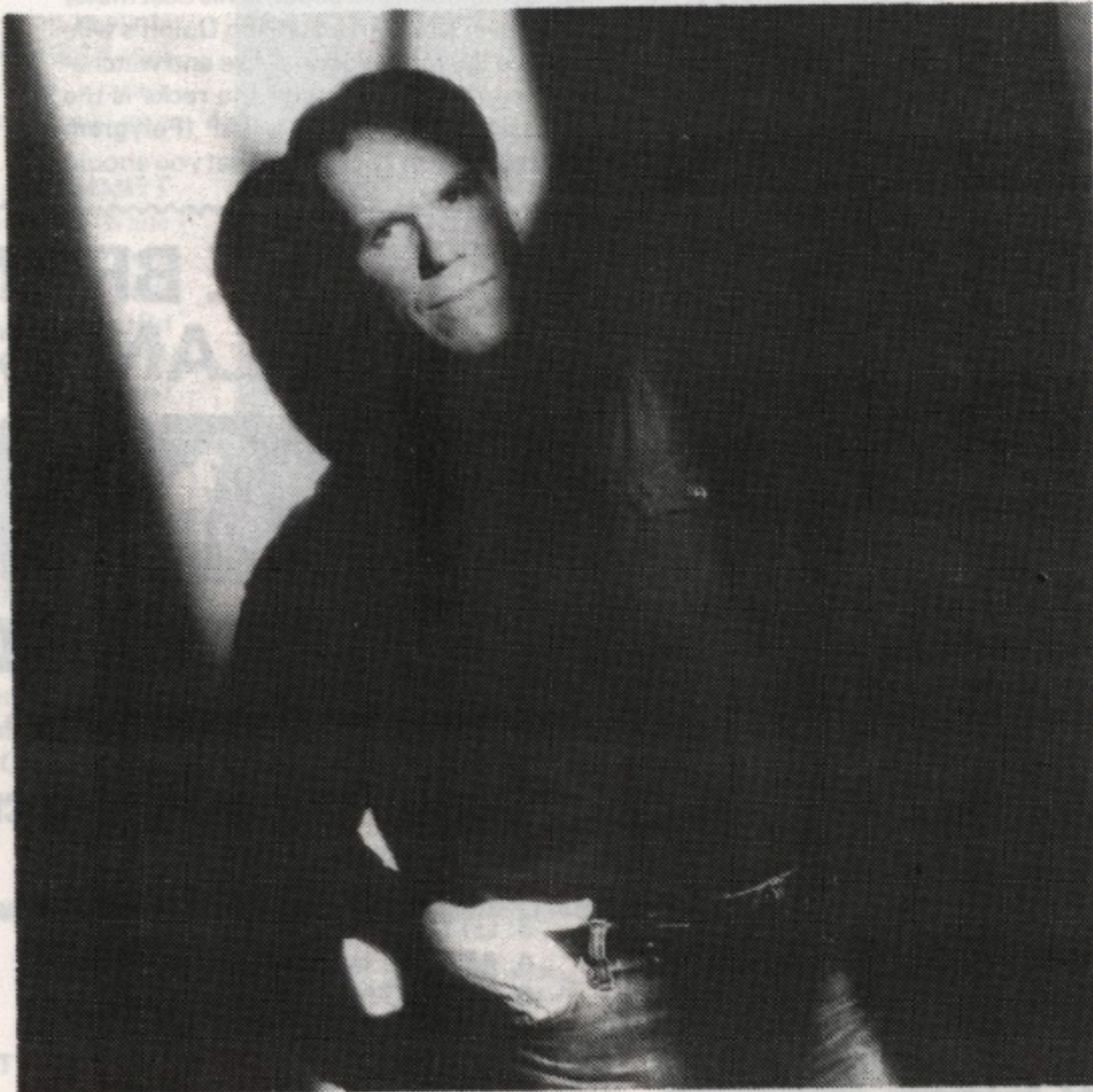
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LTD.Published by Brum
Beat Limited**ARTHUR
WOOD**

Time once more for that good old cultural hardy annual, the Fairport Convention Winter Tour. Supporting the boys on this year's jolly jaunt, is gravel voiced Round Tower recording artist, **John B. Spencer**. The tour passes through the Midlands with dates variously at Birmingham Town Hall on Saturday 6th, one week later at Royal Spa Centre, Leamington and toward the end of the month, on Thursday 25th, at Cannock's Prince of Wales Centre. The humour and folk tinged charms of **Loudon Wainwright III** (say it quickly, with

a N-e-a-u Y-o-i-c-k accent) have sadly/fortunately [delete as appropriate] over the years, totally passed me by. 'History' on the Virgin label, is his latest work of recorded art. **Christine Collister**, now working in a solo capacity, furnishes the opening act. The tour date closest to our dear, second city are University of Warwick Arts Centre in Coventry on Friday 12th.

Fancy another boisterous session of onstage mayhem and good ol' foot tapping tunes? Well, those five boys 'All The Way From Tuam' - **The Saw Doctors** - are back in town,

**LOUDON WAINWRIGHT**

with their unique brand of thoughtful pop, laced with the rhythms of their native South Western Ireland on Sunday 7th, at the Hummingbird.

Gig of the Month as far as I'm concerned (and I'd even hazard a guess at an early contender for the title, Gig of the Year), takes place in London. To be precise, at the Victoria Palace Theatre on February 14th. The dream ticket combines two of my favourite, female singer/songwriters. In the 1986 Fall/Winter edition of his 'Homecoming Celebrator', John Stewart wrote "She's going to be big. Do yourself a favour - get this and in two years, tell your friends that 'you knew it years ago'. Soul/folk that reaches right down to where your spirit lives." The tape to which Stewart was referring, was at that time, only a demo recording. I took big John's advice and became an instant convert to her work. Still only at the threshold of her career, last spring's 1991 Female Vocalist Grammy Award for her single "Down At The Twist And Shout" was topped during September 1992 by the CMA Award of Female Vocalist of the Year. Believe me, songwriter/performer/earthperson **Mary Chapin Carpenter**, is a diamond with no flaws and countless facets.

Lucinda Williams is the opening act. Her latest disc titled 'Sweet Old World' is now available on the new Warner Bros. subsidiary, Chameleon. From the tale of lost love 'Six Blocks Away' through the soulful 'Little Angel, Little Brother' and the truly tender 'Lines Around Your Eyes' to the options explored in the Nick Drake penned closing cut 'Which Will' it's a stunning set. Teaming this pair of songwriters from the heavyweight division of the major league, is a truly inspired move. Come the year 2000, they'll still be talking about this one. A gig not to miss.

Local folk club dates for February: Fri 5th: **Pete Coe** (Market Tavern, Moseley Street), **John & Emma Richards** (Woodman, Kingswinford); Sat 6th: **Shep Woolley** (Red Lion, Kings Heath); Fri 12th: Singers Night (Market Tavern), **Lee Collinson** (Woodman); Sat 13th: **Martin Carthy** (Red Lion); Fri 19th: **Jez Lowe** (Market Tavern), 22nd Anniversary Special with **Bill Caddick's Urban Legend** (Woodman); Sat 20th: **The Carnival Band** (Red Lion); Fri 26th: Singers Night (Market Tavern), Singers Night (Woodman); Sat 27th: **Edward The Second** (Red Lion).

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SCREEN SEEN ... SCREEN SEEN ... SCREEN SEEN

SATELLITE

MTV'S 'Unplugged' throws up a couple of gems this month with **Arrested Development** (6th) and the awesome **Neil Young** (7th). The series also throws in **Roxette** (22nd), but then everything must be allowed an off night!

Paul McCartney is given special treatment on the 24th as are **Boyz II Men** (12th), **Pearl Jam** (5th) **The Cult** (11th) and a cocktail called **Guns 'N Metallica** (8th)

CABLE

Now available on cable in The Midlands is **CMT**. That's Country Music Television, a 24 hour a day, seven day a week programmed in Nashville Aladdin's cave of the stuff. Whilst that sounds boring to many, we should point out that CMT is targeting "a young, broad based demographic through its hip, cutting-edge sound and imaging." In other words it's a darn sight more varied and entertaining than country music detractors would ever care to admit.

The only problem with the channel is availability as in many areas of The Midlands, the cable contractors seem to be moving at snail's pace. Still, the lack of CMT in the home is an ideal excuse for spending time in The Maverick Drinking House in Amblecote, Stourbridge; an excellent establishment that has CMT on permanent view in the bar!

VIDEO

MUSIC

BOB MARLEY 'TIME WILL TELL' (Tuff Gong/Island/Polygram Video [15]) is a magnificent ninety minute film biog-

raphy of the musical giant told entirely in his own words and music. A totally inspiring video that reinforces the immense loss his death represents to music in general. Had he lived, Marley would have been bigger than U2 and as culturally dangerous as they'd like to be. An essential tape. **CROSBY, STILLS AND NASH 'ACOUSTIC'** (Warner Music Vision) is rather good too, with the trio in awesome harmony on their essential hits. Quite how Stephen Stills justifies a cranked up Telecaster as acoustic is a mystery but his playing is a constantly inventive delight. **CAPERCAILLIE 'TWO NIGHTS OF DELIRIUM'** (Polygram Video) is the Celtic folkies demonstrating their craft in a home setting and proving that whilst Clannad and Runrig may have made the running, it's Capercaillie that have the good tunes. **MMV VOL.1** (Beechwood Music) started life as a Melody Maker mail order special. Understandable demand has made it generally available so that its score of 'indie' flavoured clips can grace any home. As a snapshot of early nineties contenders it is unbeatable with Rockingbirds, Carter Suede, Lush, Adorable and more shouting loud that despite the evidence of the mainstream charts, the guitar remains king. **SIMPLE MINDS 'GLITTERING PRIZE'** (VVL) is simply the visual compadre of the hits album. Strange how the music benefits from a lack of visuals! Jim Kerr's stadium pomposity is a real turn off. **CROWDED HOUSE 'I LIKE TO WATCH'** (PMI) gets you backstage, on the road and further with the great popsters. All the hits of course and the wackiness too. Classy stuff. **MIKE OLDFIELD 'TUBULAR BELLS 2'** (Warner Music Vision) is the live at Edinburgh Castle premier performance of the work that seems to get better with the passing of time - providing you accept that it is indeed a clever

anagram of version one. On video it's a straight performance with only the lunacy of John Gordon Sinclair's attempt to be funny ruining it.

MOVIES TO BUY

BILL AND TED'S BOGUS JOURNEY (Columbia Tristar [PG]) is the awesome dubs the Grim Reaper, God, The Devil, two Martians and the Easter bunny to save the bodacious babes! Very funny, if dumb! **TWO MOON JUNCTION** (Fox Video [18]) is from the makers of '91/2 Weeks', so it's, er, raunchy. Nice girl, Sherilyn Fenn falls for fairground rough guy to discover passion. She looks great and he's a Chippendale lookalike so everyone should be happy! **REVENGE** (RCA Columbia/20:20 Vision [18]) stars Kevin Costner and Anthony Quinn. Costner is a flying ace hero, Quinn (playing Quinn, as usual) is his best mate; however Costner is bonking Quinn's wife hence the title. Workmanlike and watchable sums it up. Back on the racks is the classic **THIS IS SPINAL TAP** (Polygram Video [15]) the rock spoof that you should

know, love and own. The movie was directed by (and featured as rockumentarist, Marty DeBergi) **Rob Reiner**. Reiner also directed **MISERY** (First Independent [18]), a great thriller with the often less than inspiring James Caan obviously fired by the oscar winning performance of Kathy Bates into showing what he can do. The movie is based on a Stephen King tale so expect a few heartstopping moments!

MOVIES TO RENT

THE LOVER (Guild Home Video [18]) is the film that garnered notoriety on its theatrical release when it was suggested that its young star, Jane March, might have been more than acting in the rather intimate moments. Well it is that kind of film, the tale of a 15 year old girl's affair with a 32 year old chinese businessman. And, despite the light protestations that the plot has some importance, it is really an 'Emanuelle' for the 90s. A high production value erotic adventure, no more, no less.

THE BRUM BEAT MIDLANDS CHARTS



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THE HMV TOP 20 ALBUM CHART

- | | |
|-------------------------|------------------------------------|
| 1: JESUS JONES | PERVERSE |
| 2: DINOSAUR Jr. | WHERE YOU BEEN |
| 3: LITTLE ANGELS | JAM |
| 4: APACHE INDIAN | NO RESERVATIONS |
| 5: STEREO MCs | CONNECTED |
| 6: GENESIS | THE BODYGUARD |
| 7: ARRESTED DEVELOPMENT | LIVE - THE WAY WE WALK - THE LONGS |
| | 3 YEARS, 5 MONTHS & 2 |
| | DAYS IN THE LIFE. |
| 9: THE SHAMEN | BOSS DRUM |
| 10: THE THE | DUSK |
| 11: FISH | SONGS FROM THE MIRROR |
| 12: DINA CARROLL | SO CLOSE |
| 13: REM | AUTOMATIC FOR THE PEOPLE |
| 14: PRODIGY | EXPERIENCE |
| 15: POP WILL EAT ITSELF | THE LOOKS OR THE LIFESTYLE |
| 16: LEMONHEADS | IT'S A SHAME ABOUT RAY |
| 17: HARRY CONNICK Jr. | 2 5 |
| 18: ELVIS COSTELLO | THE JULIET LETTERS |
| 19: BELL | STAR |
| 20: NIRVANA | INSECTICIDE |

THE HMV TOP 20 VIDEO CHART

- | | |
|---------------------------------|-----------------------------|
| 1: BILL AND TED'S BOGUS JOURNEY | |
| 2: MARKED FOR DEATH | |
| 3: CHER | BODY CONFIDENCE |
| 4: FAITH NO MORE | VIDEO CROISSANT |
| 5: NAKED GUN 2 1/2 | |
| 6: TERMINATOR 2 | |
| 7: GUNS 'N ROSES | |
| | USE YOUR ILLUSION |
| 8: STAR TREK | WORLD TOUR VOLS 1 & 2 |
| 9: BADDIEL & NEWMAN | NEXT GENERATION 57 |
| 10: SHAMEN | HISTORY TODAY |
| 11: CHARLIE CHAPLIN | BOSS DRUM |
| 12: V-THE SERIES | GOLD RUSH |
| 13: METALLICA | EPISODES 18/ 19 |
| | A YEAR AND A HALF IN |
| | THE LIFE OF ... PARTS 1 & 2 |
| 14: STATE OF GRACE | |
| 15: DOC HOLLYWOOD | |
| 16: THE WEDDING PRESENT | DICK YORK'S WARDROBE |
| 17: SPACE 1999 | VOLUME 10 |
| 18: DR. WHO | TERMINUS |
| 19: THE PRISONER | VOLUME 2 |
| 20: CINDY CRAWFORD | SHAPE YOUR BDDY |



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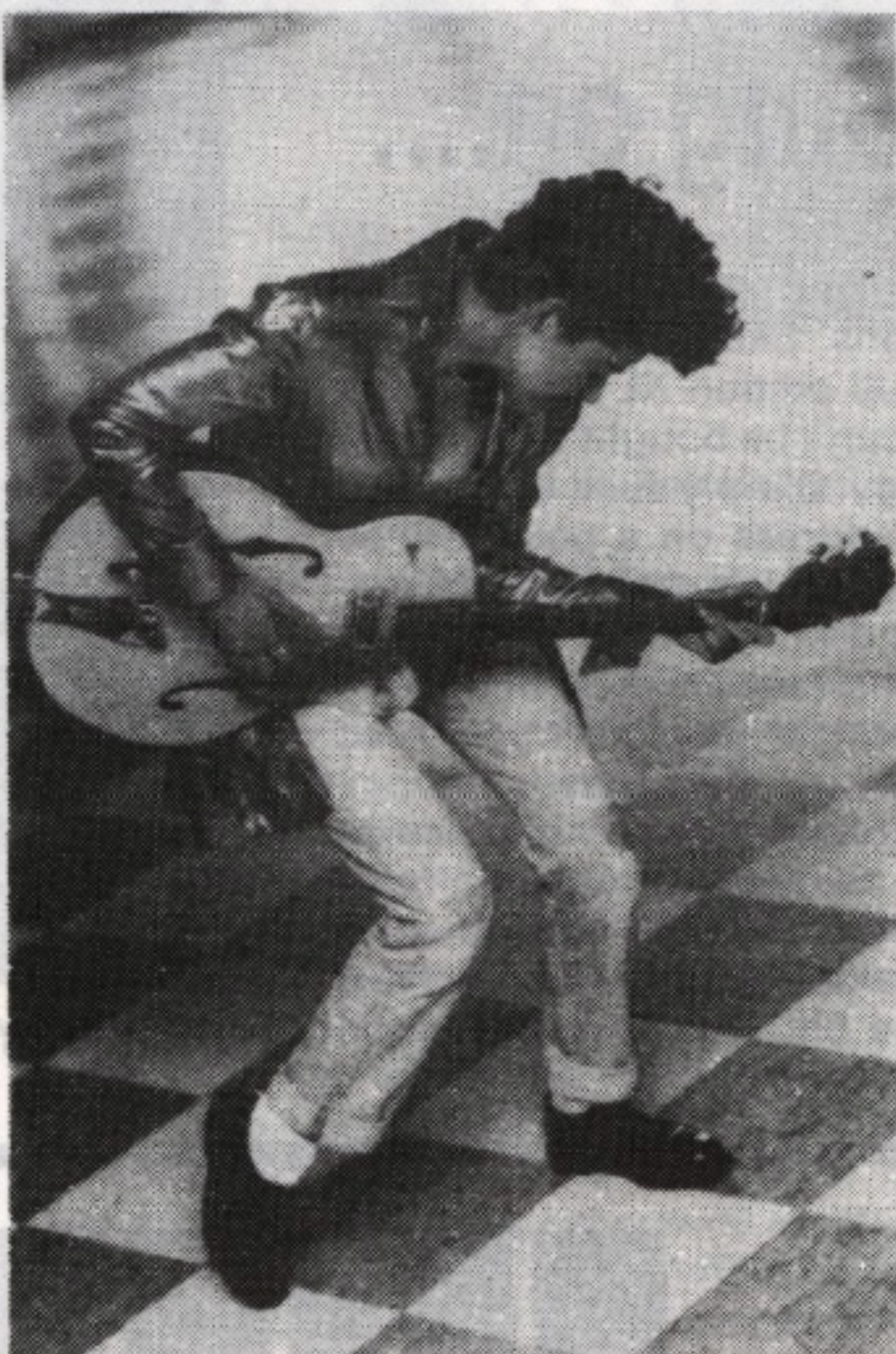
DISCONTENTED

With CAROL DECKER about to launch her solo career under the management auspices of Queen manager Jim Beach, Virgin are making quick capital by hawking out 'Greatest Hits - Heart And Soul' by T'PAU supplemented by 'Valentine', given a more timely release than in 1988. Since the band only actually had eight hits, the 10 other tracks on the compilation are performance drawn from the albums. In retrospect, to be honest, when they were on form they were brilliant but some stuff wandered dangerously near to the ordinary, still you get the classics 'Heart And Soul' and 'China In Your Hand' and the underrated 'Secret Garden' as reminders of triumphs past and hopefully glories to come. Likely solo debut will be the single 'Beautiful Dreamer' which appears in the forthcoming new Michael Winner film 'Dirty Weekend'.

DELICIOUS MONSTER forge in to 93 with a new three tracker that heads out of the starting pen with 'Snuggle', another excellent example of why they've been harvesting a crop of good reviews. But like its track mates, 'Simulate' and 'Double Double', it's so incredibly akin to The Sugarcubes you have to wonder when the backlash is going to start. Emerging from the tomb of silence, **DURAN DURAN** trail their new album with the single 'Ordinary World', a rather good if decidedly McCartneyesque ballad that should give their career the kiss of life.

Currently making a welcome return to live gigs **EMMITT TILL**, accompanied by the Backyard Band, releases 'White Man Come' (Spirit Records), the best track from the 'Down To Earth' album (is it actually out?). opening with a quick burst of Kyrie Eleison and proceeding on an aboriginalised Bo Diddley riff it's a saga of the suppression of ethnic races by rapacious white colonialism. It's also a pretty damn good record.

Chapter 22 enter 1993 with **SCORPIO RISING** and 'Silver Surfing', a rather better than usual slab of sneering indie guitar grunge and brillo pad melodies complete with a cover still from Dark Star. And, at long last, Go! Discs unveil to the world the first fruits of the **JENNY JONES** sessions. 'Blue' is quintessential stuff, echoey guitars, the dark, richly passionate Chris Isaak desert moon voice, Roy Orbison, k.d. lang and country influences and 22mm to the heart lyrics. The CD offers a further three cuts, none of which will appear on the May album - 'Compassion', 'Grace' and the plaintive, devastating, Elvis-country coloured 'If I Should Fall Behind'. The 12" exclusively includes 'The Things I Do'. Prepare to be heartbroken.

MIKE
DAVIES

JENNY JONES

TAPE DECKED

THE SHORE are a perfectly competent pop quartet with ringing guitar and the sort of stuff that vaguely recalls early skids derivatives. 'World Wide Party Time' and 'Braincell Removal Company' improve on repeated play, but not until

about the fifteenth by which time everyone will have long moved on to the cheese course.

Four more tracks from **THE CHANT** continue the early Erasuresque pop with cabaret synths and the anguished bed-sit-heartbreak / corner of the crowded club vocals. 'Don't Smile', with its Enigma intro, is strong but sadly the rest tend to be content with sounding like someone trying to sound convinced of what they're doing. Will do better.

SCRASH recently supported **PWEI** but with such similarly styled voice samples and dirty technomosh guitar dance brashness 'Guilt' and 'Levitation' sound so close to the real thing (though lacking The Poppies sarky wit) as to be pointless. Not much hope of seducing the public when you're just fucking with yourself really. **THE GREAT DIVIDE** enter 1993 with an imminent self-label EP and a new quartet of demos. 'Save Me' bounces along on a chirrupy nagging Dexys variation with the sort of breeziness that would have ultimately irritated millions of Radio One listeners after months on the airwaves about 10 years ago. 'Sing Something Worthwhile' has brassy injections and chubbily ska undertones and sounds like it's going to come parading through the front door turning your house into a dance party fun video. A little knockabout but valuable pop sunshine. Being the rave remix you also get some extra solar dub beams. Though probably unintentional, 'Pop Singer' sounds as though it opens with church bells and swiftly gets down to sinking its teeth into a dig at fashionable save the world political conscious pop stars, deftly accompanied by some sort of aboriginal undercurrent rhythm and sneering guitars. Finally 'All I Know' rattles along with a crusty folk-rock feel, jabbing and howling like a rocketing train and generally whooping it up. More like a live experience and curiously reminding me of The Dancing Did (who are long overdue for a reissue and reappraisal).

THEY GO BOOM reunite former Falling Boys for a two track demo that offers 'Since I Met You' and 'Good-bye Mrs Ill Fortune'. Both are rather fine acoustic rock numbers but so indistinguishable from Del Amitri as to be rather self defeating. **ASPRO DAN** serve up their 'Fresh From The Garden' demo by laying out their flower beds from the start with a cover of 'Mr soul', albeit taken at a brisker pace and slapping in a brass sting. A commendable treatment that would appeal to Lemonhead fans. It's well supported by the equally West Coast influenced and inventively arranged 'Climb' (with flute) and 'Out Of My Time', all shades of Love, early Airplane and Clear Light filtered through REM vocals, strong harmonies and jubilant guitars. They need to display a little more variation, but the early signs are immensely exciting. Crap name though.

Castle Communications have launched what could be seen as the paperback of CDs. A £3.99 range of quality, value titles which, whilst majoring on MOR wares, contains recommendable titles such as 'Rock Classics' and 'Best Of British Folk'. The Rock set includes Hawkwind, Captain Beefheart, Motorhead, Alex Harvey, Black Sabbath and Magnum in an eighteen track, seventy three minute programme. The Folk set offers two dozen bites of Ralph McTell, John Renbourn, Pentangle and Billy Connolly flavoured material culled from the legendary Transatlantic catalogue. Blues value comes from a one hundred minute plus double 'Acoustic To Electric Blues' (Digital Deja2). Its three dozen cuts spread three a piece

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LUST OR NEVER MIND
THE BOLEROS.

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to the likes of Mississippi John Hurt, Woody Guthrie, B.B. King, Howlin' Wolf and other genre giants. Sound quality is a mite variable but the sources are historical so you can live with it at the price.

Seems that the surfeit of free classical music cluttering up newsagents shelves is tempting people to shop for quality titles. Decca's eight volume strong 'Your Hundred Best Tunes' series is proving a worthwhile primer featuring classic performances drawn from Decca's respected vaults. Meanwhile Teldec approach the classical entree from a different angle with 'Sensual Classics'; sixteen seductive sizzlers that should help get you laid in style if Vivaldi, Chopin, Bizet and, yes, Ravel are your bag.

From the makers of Old Gold Discs and Tapes comes the Elite label; and strange it is too. Whilst continuing the high reproductive standards of the parent, all transfers are from original masters, the series falls down on necessary detail. You see, these mid price discs are in essence career overviews and the scant sleeve notes give little insight into who is doing what,

with who and when. Having said that **COZY POWELL: 'Sooner Or Later'** does, in a dozen cuts demonstrate why his workmanlike approach to tub thumping has kept him in employment. **CARAVAN: 'With An Ear To The Ground' / 'Songs And Signs'** takes two individual albums to explore the Canterbury act's unique contribution to rock; uniquely English and as close as rock ever came to chamber music. **CAMEL: 'Landscapes'** makes twenty dips into a prog rock career that verged on folkiness at times thanks to front line flute. **JOHN MAYALL: 'Waiting For The Right Time'** is a fine career resumé that kicks off pre Clapton and continues well beyond 'God's' abdication.

Meanwhile Connoisseur Collection's impressive 'The Indie Scene' series draws to a close with the release of the 1985 and 1986 sets. Both are solid documents but the production ambitions of All About Eve, Red Guitars and the like combined with the commercial clout of Billy Bragg and Erasure cloud the indie ethic. Consequently Old Gold's major label sourced 'Kick Up The Eighties Volume 9/Steppin'

Out' with Joe Jackson, Stone Roses, Bluebells and Latin Quarter and more, is as good an indication of the era.

Fifties classics make both Music Club's 'Sh'boom Sh'boom - 20 Classic Doo Wop Tracks' and Ace's 'Randall Lee Rose's Doo Wop Shop' street corner essential. The former is more hit packed with Rose's (a Capital Radio DJ) Ace set a logical fix for new addicts. Both are gleefully recommended. Music Club also add to their impressive reggae roster with 'Nice An' Ruff', a 'crucial brew of roots, dub and rockers'. An' the sleeve na lie with Culture, I Roy and Gregory Isaacs heading up an hour of rockers riddim.

ELVIS PRESLEY: The Legend Begins (Magnum Force) is an amazing, almost documentary collection of 1954 to 1956 live performances featuring Presley, Scotty Moore, Bill Black and, on some cuts, D.J. Fontana demonstrating exactly why Mr and Mrs old America ran scared. **GENE VINCENT: Rebel Heart (Magnum Force)** is a similar trawl through Vincent's legend, catching him from '56 to '71 and showing how ignored a legend he is.

Finally MCI Records serve up 'Essential Jazz', fourteen tracks including work from Miles Davis, Duke Ellington, Billie Holiday, Charlie Parker, John Coltrane, Charles Mingus and more. At mid price it's a good deal either as fashion accessory or painless primer.

TRIED AND TESTED

There's a bit of Skull-Duggery going on....

... in the wilds of Sutton Coldfield. And the booty to be found there will be of interest to anyone with the rock'n'roll dream carved into their hearts.

Brum Beat checks it out...

Amiable Keith Jude heads a new company producing high quality merchandise (shirts, caps, shorts etc.), which, although it has strong rock feel, isn't linked to any particular band, thus appealing to a wide cross section of rebel-rousers.

And guess what? YOU can be the only pirate on your block to

sport one of those full colour designs. Skullduggery have 10 limited edition XL logo T-shirts that can't be bought for love nor money. Simply send your name and address on a postcard telling us which design you'd prefer and whether you're a long or short sleeve fancier. Send it to us. First 10 out of the open faced helmet get the goods.

Also, send either this piece or the Skullduggery ad from elsewhere in the mag with your first order and they'll slice £1.50 of the bill! That's rockin' good news, eh?



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WHAT'S NEW IN PRINT ● EDITED BY KEVIN WILSON

BOB MARLEY: IN HIS OWN WORDS Ian McCann (Omnibus Press)

On the surface such a book is easy exploitation; raid the cuttings file and reprint with a handful of stock photographs added for relief. The potential for mischief is, of course, huge. The rearrangement of quotes, sub-editing with hindsight; such things can cast the subject in a different glow.



BOB MARLEY

Mischief may not be at work here but some of Marley's quotes, probably spoken with a blend of naive spirituality and wind up, and certainly in that mellifluous, musical voice, simply dry up on the page. Thus, 'In His Own Words', whilst presenting a picture of Marley does little to represent essential soul.

Sam Mitchell

THE CLASH: THE NEW VISUAL DOCUMENTARY (Omnibus Press)

Whatever you may think of The Clash's politics or the whole punk parade of the late seventies two things are sure. The band made some great clarion call records and they *knew* how to look. So whilst the text of this book is dispensable, the black and white photography is essential. This is a rock'n'roll band. Attitude, pose and charisma. Without hearing a note you want to form a band, you simply understand. Now let's hear somebody say that about Sunscreen, Undercover et al in fifteen years time.

Sam Mitchell

THE MUSIC MASTER PRICE GUIDE FOR RECORD COLLECTORS

Nick Hamlyn
(Music Master/Waterflow)

So, you've traded your vinyl for CD. You took the lot down to the local second hand dealer who gave you a fair price ... didn't he? This book could have you gnashing your teeth. Was there an American blue vinyl Stones '12x5' album in the pile? Oh dear, that's worth £1000. And that 10" Marty Robbins album of your dad's, 'Rock'N'Roll' Robbins'? A mere £350.

In other words, this book is the Bible of regret to some and the source of smug satisfaction to others. Either way it's addictive entertainment. Sadly, such publications miss out one consideration, the music, the reason many of us spend so long hunting for records. This book just encourages speculators who don't give a damn so that the 80s/90s malaise ends up ruining something worth more than simple greed.

COMPETITION

Brum Heat has five sets of these books to be won, thanks to Omnibus Press, the first five correct cards drawn on March 1st snaffle their senders a set of all three titles each.

Q: 1) Name Bob Marley's band.
2) What was The Clash's first single?



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(Pan £4.99)
- 3 **DAVID ROBINSON**
Chaplin - His Life and Art
(Grafton £9.99)
- 4 **MICHAEL DOBBS**
To Play The King
(Fontana £4.99)
- 5 **CLIVE JAMES**
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- 6 **ROBERT JORDAN**
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- 7 **BILL BRYSON**
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(Secker & Warburg £8.99)
- 8 **CROWTHER**
India - A Travel Survival Kit
(Lonely Planet £13.95)
- 9 **COLIN DANN**
The Animals Of Farthing Wood
(Mammoth £2.50)
- 10 **STEPHEN KING**
Needful Thanks
(New English Library £5.99)

THAT JUDAS KISS

Pantera reveal their influences to Max

When you've heard vocalist Philip Anselmo, all in-yo-face, raging bull, muscle and tattoos aggression, screaming "F***ING HOSTILE!", you can understand the trepidation I felt when it was my turn to interview the Cowboys From Hell. But I was spared. My half hour was to be with mild mannered drummer, Vinnie Paul. The last time Pantera were in town was supporting Megadeth at the NEC, where they kick started the night into action and walked away with our cherries. Now They're back with their own steam-hammer shows, a situation the band are used to back in the states.

"We've been headlining for a year now in the States, so we're used to this kind of response. When we toured with Judas Priest in continental Europe last year, I don't think it did that much for us. It was a different audience, older, into older music like Saxon and stuff that's been around a while. But we did one headlining show at the Marquee in London, which was the best show of the whole tour. It's good that people are now starting to catch on over here."

What is this with Judas Priest? Every American band I speak to seems to namecheck them!

"They were a great band, amazing for the time. I think people were impressed by Rob's vocal abilities and they did put some really great records out."



PANTERA

What about the news that ol' Rob Halford has taken a walk after 19 years?

"Yeah, we did a track with Rob for a movie soundtrack in the US and he told us that he thought it was time to move on into something heavier. We thought he was just going to pursue Fight as a sideline, but since there were legal problems, he decided to quit Priest and work exclusively with his new outfit."

Pantera hail from Texas, where a man is only as good as his ten gallon hat and women are only interested in the size of his oil rig, and...

"You guys get the wrong impression about Texas! It's a great place to live. All this shit about cowboy hats and oil rigs is the fault of the movies. You won't find another band like Pantera from there. You won't find another ZZ Top, even though there are a lot of blues bands in Texas. We've got rock, metal and even Edie Brickell!

Just like everywhere else, really!

What about the British music scene?

"To be honest, I'm not that much in touch with

it. As a kid, I was blown away with British Heavy Metal bands."

... who seem to have influenced a whole new breed of American bands, while a lot of their British cousins across the Great Pond seem to have taken up that very American guitar band sound. Kinda sweet, ain't it?

But Pantera are taking metal somewhere else. You only have to listen to the album 'Vulgar Display Of Power' to know what I'm talking about. Now they're over here again to shove your nose in it. As your Entertainments Advisor, I strongly advise you to get along. Yeeha!

Finally, excuse my ignorance, but has anyone else out there wondered what Pantera actually means? Or am I just being thick?

"It's Spanish for 'panther', but to us, the word means 'a vulgar display of power'."

I'll go with that definition.

PANTERA TAKE WOLVERHAMPTON CIVIC HALL BY THE SCRUFF OF ITS NECK ON FEBRUARY 13th!

JOHNNY B's GOOD

Brum Beat checks for a new riddim



JOHNNY B

Reggae has spawned off shoots in the last few years with lovers rock, message rock, regga and roots being the most popular. In 1993, swing beat will be the latest reggae offspring to woo the ears of the nation and Birmingham based Johnny B is set to break nationally with his latest release, 'It's Time'. The EP, featuring remixes of 'It's Time' plus two bonus tracks, will be released on the 2 Keys label and firmly places Johnny B as a major talent following on from the critical acclaim of his previous tracks, 'Bucket Bottom' which made the number 1 spot in the reggae

charts and 'When A Man Loves A Woman' from way back in 1987. The personal sojourn into isolation has seen Johnny B return to the reggae scene with an inspiration, a vocation and a love of the planet that makes his music a joy to listen to.

With an album of gospel/reggae due in '93, it seems sure to be a big year for Johnny B. Do yourself a favour, play 'It's Time' every day for the next week. Then twice a day. Then three and four and so on....

For more info, call 2 Keys on 021 523 2876

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BLAME IT ON THE LOVE OF ROCK & ROLL

Bon Jovi's Tico Torres Talks to Brum Beat.

Bon Jovi's 'Keep The Faith' album may be decorated with evocative Anton Corbijn pix that revel in the street gang rock'n'roll fugitive image, and that common touch may be further hinted at with a shot of JBJ himself busking, but setting up this interview bore all the hallmarks of a meet'n'greet with royalty. Phone calls arranging phone calls to receive THE number to call and eventually, a call to pass on the pseudonym I needed to get through.

So, I call one of London's noblest hotels and ask to be put through to a Mr Bob Aloo in room 241. On the line, apparently unaware of such subterfuge is an eminently talkative and personable Tico Torres, drummer with a band whose global popularity is bewildering.

And it's that level of success that could have killed Bon Jovi. With the touring of the 'New Jersey' album over, there was a solo album punctuated silence that suggested an end. Or had it been a breathing space?

"We got caught up in a whirlwind. If you can imagine falling under the water and just grabbing onto a limb to get that breath of air, that's what the break was. Since the band started we'd never had a break, it was album, tour, album, tour, album, tour. If we hadn't taken a rest we knew the next album would have been rubbish."

It might also have been the end of the band?



BON JOVI (With Tico Torres second from left)

"Not in our hearts but on the last day we played two stadium shows on the same day and it didn't register. We were totally beat up. We got on a plane and went our separate ways without even saying goodbye."

Like all holidays, it came to an end and the guys reunited at Jon Bon Jovi's house to "dust down the equipment and discover we were pretty rusty." It was then off to Vancouver to work with producer Bob Rock with the intention of "taking our time, making the record we wanted."

How did that work?

"We recorded thirty songs to their fullest, trying every left and right idea that's possible. We all wrote, I wrote five songs, and we submit 'em. The ones that stick, that fit the band, go on the record." There are though, I venture, a lot of credits for frontman Jon. A problem?

"No!" is the emphatic reply, "I think he's more the pulse of what we are. He's a much better writer than I'll ever be. That's no problem at all."

Standing tall on the new album is 'Dry County', a song that could be a political parable and a rather mature alternative to the band's more usual saving grace of rock'n'roll anthems and paeans to adolescent fumbling in a world full of cheap perfume.

Given his breath of freedom Torres worked with fellow bandsman Richie Sambora on the latter's solo set, did some work with Stevie Nicks and "took off; I've been playing drums for twenty four years straight, never taking time for myself, so I just put down the drumset, turned off the radio, didn't listen to anything. I just took off and smelt the flowers. I did mundane things like work on my car."

"Yeah, you can't close your eyes to what's going on. Jon wrote the song on a bike trip. He went into an

old oil town where guys his age had come in looking for a pot of gold only to find there was an oil crisis going on and there was nothing happening. He tried to depict that through the song."

At nine minutes plus was it a challenge to the band in the studio and was it in any way preconceived as a stage or video showpiece?

"We never did a ten minute song before. It was interesting to do 'cos it tells a story and your feelings went into it. There's a lot of mood changes I'd like to do more of that. The lyric in the song, you could put a movie to it, so that's the way I look at the video and live there'll be a whole spontaneity that'll take it a little further. But you know video is a fact of life, it's the biggest medium but we always write a video for the song, never a song for a video."

For the immediate future Bon Jovi is back on tour with a huge one hundred plus crew, massive overheads and demands. At the time of this interview Torres couldn't cast any light on the stage settings other than to promise 'surprises' but Brum Beat can reveal that in excess of fifty Bon Jovi shows have been taped over the years and the current world jaunt is also being archived so "there will definitely be something coming out. We've got enough stuff but we figured, let's wait. The new songs will make it much better."

But in a sense it's back to the treadmill that found Bon Jovi at the brink of extinction. "We're totally excited. The break was like a breath of fresh air for everybody and we're not gonna retread the mistakes of killing ourselves. We got so caught up in the machine that the machine was controlling us. Now we can see the signs if we're getting knackered, so we can take some time off. I think it'll be a much better tour because of that."

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TUAM-ESCENT

Steve Morris Has A Private Consultation With Saw Doctor Pearse 'Glackin' Doherty

"We've been together for about four years now. The band has existed in different forms, but the current line up is about four years old. The principals are Davy Carton, the singer and Leo Moran, the guitar player, who are the songwriters and the core of the group and they're from Tuam"

Now, the brighter among you will have added the twos and sussed the title pun, whilst Saw Doctors fans will be aware that Tuam looms large in the band's legend. Not only is their current album titled 'All The Way From Tuam', but it contains a like titled song, a hymn to community spirit standing strong in a town eroded by recession. Or, as the album's sleeve note tells it 'We had too many 'All The Way From Tuam' t-shirts printed so we had to come up with some way of gettin' rid of them...' Either way; what is it with Tuam?

"Tuam is a very funny, an unusual town. It was industrialised in an area that was all farming, it had a big sugar factory and the town people used to look down on the country people. It developed a culture of its own, a lot of travelling people settled in Tuam. It's got its own dialect, it's a different town to any other in Ireland!"

And is it from the travellers (certain of which made a living tending to knives, saws and the like) that the band took their name?

"There still are saw doctors in Ireland but when the band took the name they were just playing a gig in a pub. There was no thought of tours or records or anything. No thought as to the meaning. It's actually a way they slag everybody in Tuam! It came from a friend who got a job sweeping up in a saw mill. He used to tell everybody he was a saw doctor."

Musically The Saw Doctors are as out of place in the current commercial climate as Tuam seems to be in rural Ireland. They are, in essence, an unreconstructed pop group in the classic mould, though it would be hard to miss the folk/roots that permeate the songs. Indeed the second album's opening track 'Green And Red Of Mayo' catches the Celtic spirit more honestly than the bombast



SAW DOCTORS

of Runrig's current output which happily boasts of folk roots. The sound they make is a life enriching hybrid of The Beatles, Buddy Holly, The Everly Brothers and the back room sessions that illuminate Irish pub culture. Are those influences reflected in the band's backgrounds?

"We're from all over the shop, for instance Davy used to be in a punk band called Blaze X, an Undertones type outfit. Leo was in a reggae band in Tuam, I was a tin whistle player, Turps, the mandolin player, comes from a traditional folk background and John, the drummer, was listening to James Last records when we met him."

As if to add to the strangeness of the mix, Pearse adds, "He was fifteen at the time!"

From the Blaze X era comes The Saw Doctors cal-

ling card. Their debut single, the biggest selling 45 in Ireland . . . ever. 'I Useta Lover'; a song noted for the couplet that rhymes 'Sunday mass' with 'the glory of her ass' (lines that a certain WABC DJ had to snip out in order to broadcast without offence!). Trainspotters might like to know that a version of the song "recorded in a scout hut by a member of the audience" lies in wait on the cassette single version, ready to reveal the Blaze X arrangement.

From that beginning The Docs have, in a complete anti-fashion way, gone from strength to strength. Despite indifferent reviews in much of the press; "Our first album has sold 50,000 copies, on our autumn tour of England we played to 20,000 people, we can sell out The Brixton Academy and the last time we were in Birmingham there were 1500 . . . and it was on the night of a big football match."

Such figures may seem small beer in rock circles but it's the product of a consolidated growth that suits the band. 'We like the way it's going in England compared to Ireland. There we were nobodies with no pretence of being anybodies, then we had a hit record and suddenly we were well known and couldn't play in small venues.' Pearse explains, without any hint of bravado that last Christmas they played Dublin's NEC equivalent and that the Christmas before they had two out of Ireland's top three. The gradual build in England, by contrast, means that the band can play far more varied sets. And enjoy them.

This month sees the issue of the glorious 'Wake Up Sleeping' as a single, the reissue, by new label Warners, of the band's debut album, 'If This Is Rock And Roll, I Want My Day Job Back' and a gig at Birmingham's Hummingbird that no right thinking person should miss. After all how can a band influenced by "John Fogerty and old Elvis singles" be less than a good crack.

Pearse told me that when Warner Brothers signed the band, the label's boss told them, "What I like about you is that you make me smile."

Something Suede can't do, I'll be sure.

LORD HAW HAW

Returning from his Winter Sunshine Cruise to the land of the dusky and compliant maidens, His Lordship was greeted by a lengthy queue of disgruntled serfs at Haw Haw Towers, all eager to impart news of the latest disasters at Buzz FM.

As the literate among His Lordship's followers may be aware, the financially terminal station was bailed out at the last minute by a certain Chris Carey. The gent who claims to be a Radio Caroline veteran, purchased the station from Radio Clyde, who presumably recognised a smug mug when they saw one.

Caring Carey duly arrived at the station on Dec 23 led by his appropriately named wife Sybil in her sub-Dallas finery. He then proceeded to sack anything that moved; programme controller Tony Ingham having been given his abrupt marching orders earlier, while proclaiming to anyone within earshot how the aforementioned Sybil was a far better news reader than anyone at BBC or ITV and how she'd be brilliant on TV but nobody would give her a break. Several cynical ex-employees suggest that since Mrs Carey is clearly a frustrated broadcaster, hubby had bought her a radio station of her own for Christmas. His Lordship of course cannot believe such ill-informed speculation. Nor can His Lordship give credence to claims that Carey informed one of the remaining employees that he didn't want to hear any of those "small time Paki shop ads" in future.

Carey will no doubt be granted his wish. Indeed having apparently sacked the entire sales team (one girl refusing to

hand back her car since Carey - whom one bemused observer described as less like Rupert Murdoch and more like Rupert Bear - refused to pay outstanding expenses), it's unlikely he'll be hearing any commercials at all. The handful of listeners who still tune in to Buzz would have recently heard two hours of prime time broadcasting consisting solely of back to back music, uninterrupted by either adverts or speech.

His Lordship is given to understand that speech is another thing Carey would rather not have polluting Sybil FM's airwaves, all part of a rumoured move towards a Mid Atlantic Top 40 style format; something which to His Lordship's ears sounds rather contrary to the station's remit.

However, for His Lordship, the most amusing aspect of the saga concerns the paying-off of staff who, unlike self-abasing slave labour such as Freaky D - felt themselves unable to accept Carey's generous offer of between £20-£25 for shifts of anything up to five hours; which at five days a week, 52 weeks a year falls considerably below the official poverty line. His Lordship understands that as the freshly unemployed waited to collect their severance cheques, one and all could clearly hear Carey talking on the telephone to the bank who were apparently informing him that they had no intention of honouring them!

Having dispensed their seasonal goodwill, the Carey's then jetted off on their ski holiday, no doubt planning what they could do with a radio station without staff, advertising or funds. Buzz FM, this one will run and r.

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TISH HINOJOSA

Culture Swing
(Munich via Topic Records)

Cut at the Fire Station Studio in San Marcos, Tish has surrounded herself with the cream of Texas pickers. There's Paul 'Mr Mandolin' Glasse, accordionist bar none Flaco Jimenez, fiddler Gene Elders from George Strait's road band and oceans more. From Tish's own band, come guitar pickin' virtuoso Marvin Denton plus Paul 'The Percussionist' Percy! As with previous releases, Tish's self penned material sources from folk/country/Tex Mex influences.

'By The Rio Grande' which opens this account, focuses on the muddy river which separates Tish from her ancestral roots south of the border. There's an ecological warning to heed when there's 'Something In The Rain'. Featuring the most concisely edited lyric I've ever known, 'Every Word' is also the most honest and truly heartfelt aural delight which you're ever liable to experience. Translations of Tish's three Spanish lyrics, are a vital aid to the non fluent listener. 'Bandera Del Sol (Flag Of The Sun)', 'Corazon Viajero (Wandering Heart)' and 'Chanate, El Vaquero (Chanate, The Cowboy)' each succeed with their intended message in the process. When it comes to a soupcon of western swing, just cock an ear to the penultimate cut 'San Antonio Romeo'; Tish's sequel to the world famous Bob Wills tune.

Arthur Wood

TOSS THE FEATHERS

Awakening
(Fat Cat)

At last Manchester's superb Celtic folk-rockers unleash their long overdue new album and the wait's definitely been worth it.

Less rowdy than earlier offerings have suggested, it's an immaculate blend of Irish traditional (most notably on their instrumentals 'The Awakening' and 'Seven') and contemporary folk-rock that seems more likely to evoke comparisons with the likes of Runrig, Paul Brady and Christy Moore than The Saw Doctors or Pogues.

The mood's mostly restrained and contemplative (though 'Fever' serves a punchy opening salvo and 'Sunset' knows how to kick up its heels) and generally hued in the dusk mists and lapping waters conjured up by flutes, pipes and fiddles. A hugely accomplished album both in terms of its performance and its writing, every track commands admiration and respect with 'Drifting Away' the most commercial bet, but without doubt the two standouts are the brittle, poignant piano ballad 'Requiem For The Innocent' (a Dublin equivalent to 'Belfast Child?') and the plaintively melancholic heartache waltz of the classic 'Dr. Jekyll, Mrs Hyde'. Give a toss.

Mike Davies



DAN BAIRD

DAN BAIRD
Love Songs For The Hearing Impaired
(Def American)

This snuck out unnoticed (except by Radio 5's Danny Baker who played the hell out of it) at the end of last year. Hopefully it'll now be reissued and given the leg up it warrants 'cos it's simply THE album of the moment.

Tell me, when did you last get a long player that you could put on repeat and get more excited about with every replay? And what was the last disc you recommended to your chums that they all then raved about?

Dan Baird's music will reach those heights for you too. It's a rockin'n'rollin' Stones / Faces/R&B flavoured cranked up guitar ten track reason for living. Every thing else in the racks is crud... ah, jeez, how am I gonna convince ya? It's my bet that if the record company puts the effort into this that some do into the latest cover of a classic by some spotty oik with a Roland to programme in his bedroom 'cos he hasn't the imagination to masturbate, it'll sell'n'sell'n'sell.

It's real organic music, dammit. Buy some!

Steve Morris

THE TANSADS
Up The Shirkers
(Musidisc)

Latest rising stars on the crusty-folk circuit while sharing a similar politic and musical territory to ex-labelmates The Levellers, they actually sound more like a hybrid of The Pogues and Katrina & The Waves (though 'Camelot's' melodic route map sounds suspiciously as if they're 'Going Down To Liverpool'). Wah wah guitar snatches punctuate the engaging, bouncy tunefulness and Jefferson Airplane 60s harmonies and the songs are stuffed with a nice line in Northern wit that embraces lines like "I believe in irony, I believe in doing the ironing" ('The I Of The Average') and even a reference to Jimmy Jewell's 'Nearest And Dearest' in the criminally catchy 'Brian Kant'. One listen and it's hard to shake the likes of 'Waste Of Space', 'John John', 'Revolution'

(the current single) or 'Turn On/ Tune Up' out of your head. If the live gigs have as much energy and commercial appeal, then the folk-revival looks like spawning another set of real champions.

Mike Davies

JIMMY HENDRY
Silver Heart
(Icebreaker)

An Irishman with a forehead rapidly encroaching on a rolled back fringe, Hendry has the sort of bad shirt taste and mainstream warble you'd reckon was Nashville born. Eight years in Canada's produced a catch to the throat ache used to full effect on the tears in the beers honky tonk heartbreakers and he manages a nifty sawdust waltz too. Clearly a George Jones fan, not to mention country'n'Irish stars like Ray Lynam, Hendry certainly knows how to write a god genre song and although the rockier numbers could have used a guitarist with more balls, if you're into mainstream country without the rhinestone tack, this is satisfyingly well above the average.

Mike Davies

CANNED HEAT
The Big Heat
(EMI)

Well, if (post Crowes) it's now OK to list Lynyrd Skynyrd as an influence and The Allmans are on the verge of being cool, a reappraisal of Canned Heat must be on the wind.

In such an event this massive three CD set is here at the right time. The Heat were a solidly based boogie'n'blues band capable of raucous workouts ('Fried Hockey Boogie') and winsome delicacy ('Going Up The Country'). They were also, as psychedelia and dope took hold, capable of excess as never seen before and rarely since ('Parthenogenesis'). Whatever direction they went the blues was at the heart. Even with commercial cuts such as 'Let's Work Together' there was an edge provided by vocalist Bob 'The Bear' Hite's gravel bottomed gut-bucket growl.

If you ever liked The Heat you'll want this; if The Crowes are re-focussing your music, it'll be a pleasant revelation.

Steve Morris

SPIT THE PIPS

Keruffle
(Pip Squeak Records)

Housed in two square feet of fetching blue carpet tiles, identified only by a Mister Minit engraved badge, Middlesborough's Spit The Pips come on like a quirkier, poppier Sultans Of Ping. The Pips' off the wallness manifests itself with soundbites, Freddie Mercury, soccer commentaries and so on, as well as within their appealingly scratchy pop pot pourri.

If you yearn for the spirit of The Desperate Bicycles or (a tame) John The Postman write to the band at 90 Corporation Road, Middlesborough TS 1 2RE.

Steve Morris

ELMORE JAMES
King Of The Slide Guitar
(Charly)

There can be few events in the history of rock music as significant, or reverberant, as when Elmore James took the rural blues of Robert Johnson uptown and injected electricity. From that moment, the haunting slide guitar metamorphosed into a jangly powerful squall that virtually hallmarked the classic sixties blues boom (and gave the nascent Fleetwood Mac a career!).

It goes further than that, of course. White boy blues is the obvious parent of all guitar led metal and echoes of Elmore can still be detected in the works of the world's riffmasters.

So, here in this 73 cut four CD box set you'll find the comprehensive roots of modern rock'n'roll; stark, electric and vital. Not that James was a one riff man, he could also make a guitar drip tears with such as 'The Sky Is Cryin'' and 'It Hurts Me Too'.

It is though 'Dust My Broom' and its derivatives that left scorch marks that will be forever visible.

Steve Morris

MANFRED MANN
Ages Of Mann
(Polygram TV)

With the album chart dominated by a mix of greatest hit compilations and nostalgia and the phenomenal success of 60s revival tours, here's the latest product to satisfy all three conditions. Hard on the heels of the news that vocalists Paul Jones and Mike D'Abo are working together with Tom McGuinness as The Manfreds (but without Mann who continues to lead his progressive jazz-rock Earthband), this serves as a timely reminder of the band's five year run of hits between 1964-1969.

Originally an R&B outfit formed by Mann and Mike Hugg and fronted by Jones (whose real name is actually Pond!), their big break came in recording '54321', the theme tune for flagship UK pop show Ready

Steady Go, swiftly consolidating on chart success with 'Hubble Bubble Toil And Trouble' and their first No.1, 'Do Wah Diddy Diddy'. Though the running order would have been better running chronologically, all the hits (save instrumental 'Sweet Pea') are here (fleshed out with a couple of album track R&B standards and a rather fine cover of 'There's No Living Without Your Loving') prompting instant singalongs to 'Pretty Flamingo' (featuring Jack Bruce on bass!), 'Semi-detached Suburban Mr James', 'Ha Ha Said The Clown' and, their last chart entry, 'Ragamuffin Man'.

Along with The Byrds, Mann also provided some of the best Dylan covers, witness 'If You Gotta Go Go Now', 'Just Like A Woman' (D'Abo's debut), 'With God On Our Side' (from the One In The Middle EP) and, of course, 'Mighty Quinn'. Not everything still has legs, but when it walks it still moves so fine....

Mike Davies

JOY WHITE
Between Midnight & Hindsight
(Columbia/Import)

Yet another gorgeous addition to the ranks of country ladies. But White is no production line bimbo. Indeed her traditionalist approach, great songs from such talent as Marty Stuart and Kevin Welch, great sessionmen and a great catch in the throat voice, suggest that this is a career debut rather than one-off set.

It's true that at times the strings add a touch too much sugar to the heartbreak set pieces but the honky tonk swing that generally follows is akin to Makers Mark after tap water!

Steve Morris

THE POOH STICKS
Million Seller
(Zoo Entertainment)

Moving into the big boys label league, Swansea's guitar-pop indies hit their finest groove to date. At one moment they're the next Primitives, at another the sweet harmonies and gorgeous tunes are summoning up echoes of West Coast harmony bands like The Association and Raspberries. A cover of Rundgren's 'I Saw The Light' should tell you where they're coming from. Like the song itself, 'Million Seller's' a bitter sweet collection of numbers that frequently come to a dead stop when you're still sucking the sugar. It's all suburban bedclothes, slightly smokey sunrises and that feeling that the stars and the evening hold a special magic that you have to stand still and suck in so you can hold it forever. An album about being young, naive and wise beyond years really. They'll probably get compared to the Beautiful South.

Mike Davies



CHARLES & EDDIE

CHARLES & EDDIE Duophonic (Stateside/Capitol)

Left over from the end of '92 but still worthy of note. Why? Because in a world of vacuous dance trax, C&E have reinvented soul. A combination of plaintive, swooping voices that can recall Curtis Mayfield, James and Bobby Purify and even Marvin Gaye. What's more they have lyrics that defy the 'get down, get up' traditions by addressing realities. Sure, the production at times pays too much lip service to the trends that dominate but even at such low points the voices hit the heart's bulls eye and (re)affirm a joyous belief in the power of soul.

Steve Morris

GEORGE CLINTON Family Series Part 2 (Castle Communications)

Yet more missing wonders from the Funkth Dimension. This time round, things seem a bit lighter, like every track would sit comfortably in the charts anywhere from the 1970s right up to now. This collection (and there are 2 or 3 more to come) is essential listening for any true Funkateers. For any newcomers - where in the funk have you been? But hell, don't worry, the Family's all here - Funkadelic, the Horny Horns, the Brides of Funkenstein, et al, man. And of course, ol' George is your cosmic guide.

Max

DENIS LEARY No Cure For Cancer (A&M)

Denis Leary is an American comedian seen regularly on MTV and a man with a mean mouth, an acid wit and a bit of a downer on society in general. This album features Leary in concert and is a mix of sketches and skits plus a couple of songs of which 'Asshole' is mildly funny. On MTV, Leary has been good, the Cindy Crawford take off was hilarious. Here, it's all a bit staid and tested.

Kevin Wilson

SULTANS OF PING F.C. Casual Sex In the Cineplex (Epic)

Hey, it's pogo-a-gogo, let's go dance ourselves ragged to the SOPs; er, now, 'Where's Me Jumper?'

The Sultans' appeal is a complex beast. Almost all retro surface when you examine it; a combination of John Cooper Clarke (at his least verbose!) and The Buzzcocks at their coy poppermost. Dig deeper and you find a Gillette sharp edge; 'Back In A Tracksuit' shreds David Icke, for instance. There's also the classic forty five melody of, the otherwise inconsequential, '2 Pints Of Rasa'. And then there's the ramalama buzzsaw guitar powered nonsense of 'Stupid Kid'.

What does it add up to? At best a temporary nostalgia for anyone remembering the adrenaline fuelled nonsense of the late seventies punk single avalanche, I fear. Maybe though the energy that flows from an unwieldy band such as this will inspire the picking up of guitars rather than boxes of silicon.

Steve Morris

RADIO MOSCOW Get A New Life (Status Records)

The arrival of Rob James on guitar seems to have finally laid to rest the notion of Radio Moscow being the plaything of Brian Tatler in his post Diamond Head wasteland. Certainly this, their second full length album release, is a tougher sounding outing than I remember previous offerings to have been. Sadly it's not the breakthrough I'm sure they hope it is. It does though offer clues to future fat wallets. Trouble seems to stem from two fronts; one being that the band have almost unlimited access to quality studio facilities which has lead to them polishing the tracks so much that the sheen is artificial. The other, related, problem lies in the album's self production; an outside voice might have focused thoughts better. And one area in which that should have been done is material. Some of it is really limp, leaving the band sounding like bedroom posers playing at stadium acts.

Now this may sound like I have no time for the band at all. Au contraire. There are times when it falls into place, their picking skills are evident and Paul Bridgewater's Paul Rodgers' flavoured, bluesy edge shouts potential. In fact Radio Moscow could be a useful funky rock outfit in the style of Free/Bad Co. if they shelved the arena fixation and relaxed into a naturally cohesive unit with an eye on music rather than commerce.

Too much of this set is rock by numbers, riffs by rote. An attempt to please some cartoon hard rock fan with an identikit sound. Radio Moscow should re-tune to find their true potential.

Steve Morris

CURTIS MAYFIELD A Man Like Curtis (MCI Music)

Amazingly, considering his influence, there was no definitive 'Best Of' prior to this generously packed mid pricer.

Sixteen tracks strong it boasts 'Move On Up', 'Superfly', 'Pusherman', 'Freddie's Dead' and everything else you'd need short of the vital early work with The Impressions. And why should you need it? Well far from just being a 'how cool I am' name to drop for the Wellers of this world, Mayfield was instrumental in introducing a literary quality to soul, moving it from the sock it to me generation to

social relevance. Musically too, his soulful delicacy found an echo in Marvin Gaye and The Isleys and can still be heard in the vocal stylings of The Christians.

Contractual indifference (Mayfield may have been the first soul man to buck the system by launching his own label with independent distribution) certainly has artificially lowered his profile, this set may start to restore the focus.

Steve Morris

THE INCREDIBLE STRING BAND/XTC/ THE SPECIALS & THE SELECTER Live In Concert (Windsong International)

A set of bands that cross about every boundary you could think of. Time, style, you name it: but in common they all exerted a subtle influence on all that followed and, thankfully given the nature of

these releases, they were all great live.

The ISB are captured late into their lifetime with a programme of their own material that carries every ounce of their Celtic heritage and gathered world influences. Eclectic, electric and essential.

XTC packed in touring shortly after this 1980 set was taped. It's odd because they were obviously a cracking live outfit which makes Andy Partridge's stage fright even harder to understand. He (they) should be proud of being this hot. The Specials may go down in rock history as instigators of a ska revival circa '79 which would sell short the acerbic material they generated and the quirkiness within the covers. The Selecter may well have been less gifted than their mentors but were still more than revivalists with a fine ability to turn out great pop songs.

Steve Morris

SOUNDBITES

SENSELESS THINGS/Empire Of The Senseless/(Epic) Raging but tunefully commercial guitars, energy on a tight leash and plenty of attitude. But in the end it's just another bunch of boys trying to make the lost Hüsker Dü album. **MD**

PETER BELLAMY/Both Sides Then/(Fledg'ling Records) The rightly lauded English folk vocalist given a hand by trad stalwarts The Watsons, Dave Swarbrick and more in a mesmerising set of English and American tunes. **SM**

TOM RUSSELL/Hurricane Season/(Round Tower) We reviewed this some time back as an import. At the time we piled on the praise and well, it gets better as you live with it. It's now on an easily available label so there are no excuses for not owning it. **OK? SM**

THE STANDELLS/Dirty Water - Why Pick On Me/(Big Beat) 'Dirty Water' and 'Sometimes Good Guys Don't Wear White' are pub-rock/punk classics. They are Standells originals and two reasons for needing this. **SM**

LUCIE BLUE TREMBLAY/Transformations - The Third Album/(Olivia via WRPM, Birmingham) Last time I was down in Texas [I know!], I was introduced to this lady's work by way of a stunning and atmospheric live set, sung in English and French. Suzanne McGettigan's 'A Place In The Woods' plus Lucie's own 'Getting Old' and 'Chez Nous' make this album a must have. **AW**

CHRISTINE LAVIN/Compass/(Philo via Topic) If there were sainthoods awarded in the folk field, Lavin would be top of the queue. Her tireless support of other folk performers is the stuff of legends 'Compass', her fifth solo album, runs the Lavin penned gamut of sly humour 'Blind Dating Fun' and 'Prisoners Of Their Hairdos' [e.g. Lyle 'Eraserhead' Lovett and Don King], through the emotionally serious 'Replaced' and on to the autopsy of an affair in the title cut. **AW**

JOHN PHILLIPS/John, The Wolf King Of LA/(Edsel) A gentle, easy flowing country rock solo from the man who's as well known these days for his pharmaceutical exploits as his inspirational leadership of the Mamas And Papas and organising the Monterey Festival. Great record and at last it's on CD. **SM**

ALTERED IMAGES/The Best Of/(Connoisseur Collection) All the singles, some in 12" form, are present and correct but the hits you'll remember only add up to twenty three minutes! Some career, huh? Still oozes a gamin sexuality though. **SM**

JOHN BARRY/Moviola/(Epic) Re-arranged and re-recorded themes and incidentals from 'Dances With Wolves', 'Midnight Cowboy', 'Body Heat' and, of course, some James Bond. Masterful stuff but without the visuals a mite pale. Which is how it should be, I guess. **SM**

VARIOUS/All That Blues/(Original Blues Classics-Ace) For a handful of loose change you get over 70 minutes of all that the label name promises. Willie Dixon, Jesse Fuller, Lightnin' Hopkins, Otis Spann etc. Should've been called The Blues Machine Turns You On. **SM**

THE MIGHTY DIAMONDS/The Moment Of Truth/(Mango) Think of harmony reggae vocals and you think Diamonds. It's always been that way, even when the material and production have been sloppy. With Mikey Koo at the controls, this set is 100% proof Mighty Diamonds. Nuff said. **SM**

VARIOUS/The Best of The Charly Blues Masterworks Series/(Charly) Hiding behind the snappy title is a seriously cheap double CD set crammed with everyone from Robert Johnson and Bessie Smith to Robert Cray and Albert King. All prime material too. An astonishing Blues bargain. **SM**

THE HOOVERS/Tied Up & Tickled/(Produce) Anonymous pop that belongs in a church hall youth club. **SM**

BERNIE KRAUSE & HUMAN REMAINS/Gorillas In The Mix/(Ryko) Technically brilliant, every single note played is a sampled animal voice, but musically vapid, this is the sort of album that haunts hi-fi shows. Shame 'cos the idea is excellent. **SM**

FISH/Songs From The Mirror/(Polydor) In which the faded ex-Marillion singer does plodding, uninspired covers of 'Question', 'Jeepster', 'Apeman' and even 'I Know What I Like'. Sandy Denny's 'Solo' briefly threatens to prove interesting but swiftly surrenders to the same lack of fresh inspiration. On reflection, not a good idea. **MD**

ENYA/The Celts/(WEA) Originally issued on BBC Records, Enya's debut set sounds like a work in progress which may disturb 'Orinoco Flow' completists picking up on this reissue. **SM**

JOHNNY WINTER/Jack Daniels Kind Of Day/(Thunderbolt) An archive dredge serving up some hot, formative Winter blues alongside his session picking on hard core country cuts such as the title track. Illuminating stuff. **SM**

VARIOUS/Wattstax-The Living Word/(Stax) A mini black Woodstock with 100,000 residents of LA grooving to Isaac Hayes, The Staple Singers, Eddie Floyd, Albert King and more in August '72. Twenty years on it's still potent. **SM**

CHICO HAMILTON/The Master/(Stax) Hamilton's name may adorn the sleeve but the band is Little Feat sans sticks man Richie Hayward (Hamilton is a drummer). The result is loose jazzy Santana-ish jams laced with Lowell George's astonishing slide guitar. **SM**

SPLIT ENZ/History Never Repeats-The Best Of/(A&M) Crowded House when it was a vacant lot, so to speak. Includes the only UK hit 'I Got You' and House live fave 'Six Months In A Leaky Boat'. **SM**

LIVE REVIEWS

EXTREME NEC Birmingham

Extreme just about sums up this band, extreme talent and extreme breadth of style. These guys can fuse funk, metal, classical and rap with the consummate ease of a chameleon. They stormed the NEC like the Green Berets with a tight and well balanced entrance that slid into 'Someone Give Peace a Chance', a song that ends with one of their trademark vocal interludes, in this instance 'Make Love Not War' which, for purity of sound would have sounded at home in a cathedral.

Nuno Bettencourt's solos and instrumental outings must place him firmly in the ranks of the world's best guitarists, not only for musicality but also for sheer speed and clarity. If anyone saw Joe Satriani mugging notes on Expo 92, I think you'll get my drift. This guy is good! The band included a few tracks from their new album including 'Stop The World' which I found a little disappointing given previous offerings, and when the 'Heavy Metal Horns' appeared, a few problems became apparent and it took three songs before we heard anything from them that was not totally lost in the mix.

As far as entertainment value goes, an Extreme gig must be one of the most worthwhile gigs around, it's got everything from faultless musicianship to rich variety and, for my money, Extreme will go down in history as being one of the bands of the decade.

Dave Massey



UNCONTROLLABLE NOISE EXPLOSION

UNCONTROLLABLE NOISE EXPLOSION Pen & Wig/Pot Of Beer Birmingham

Imagine lying on a warm Mediterranean beach with the girl of your dreams dropping milky chocolates into your waiting mouth... that's how good this band make you feel! Glittering rhythms carry you to a point of bliss. They crash indie grooves into the love tunnel of rock and come up smiling. Reminiscent of Ned's Atomic Dustbin or The Wonderstuff, their popularity is rising fast and it's not too hard to see why. Every song is a snowball of energy waiting to be released. Both gigs should have added a few hundred more converts to their cause, with urgent anthems like 'Bigmouth' and 'King' sucking devotees into their musical wonderweb. Look no further for a great live band.

See you on the beach...
Johnny Torch

TERROR GROOVE Molly Malone's Birmingham

If I had access to that powerful box of tricks featured in 'Hellraiser 1/2/3', Terror Groove would be mine. I'd conjure them up to play in my flat, a venue where there are only two names on the guest list - mine and a certain Lord Of Darkness. Sure, I'd let them loose for the occasional sold out NEC gig, make myself a bit of cash, keep the boys in er...

sweets, but other than that, they'd remain in limbo, waiting for their next ethereal performance. As it is, even though I sold my soul to the devil years ago, I don't yet have that kind of power, so Terror Groove will have to continue drilling their distinctive brand of audible osmium into shoebox venues for a while.

Actually, some of the more grinding numbers that make up T.G.'s set (see 'Cavalcade Of Perversion' on your 'In The Back Bill' demo tape - though we all know by now that that's NOT what the song's called) would work well as a soundtrack for 'Hellraiser 4' - sound that stalks, hypnotises, then rips out your spinal column and sucks out your brain, moving onto its next victim, until what's left is a heaving mass of bodies, all flailing limbs, grooving to a sinister hardcore hymn.

All that will come. Meantime, a few disciples in the audience DO try to whip up some action as T.G. pump it out, but punters don't like to commit themselves to a band at such an early stage. However, all hell DOES break loose for a second when the band knock out 'California Über Alles' for their parting shot. One day, a seething mound, straight out of an Heironymous Bosch painting, will erupt to one of Terror Groove's own numbers. Until then, I strongly advise you to catch them whilst you can, because as soon as I've found The Key, they'll be private property.

Max

MADNESS NEC Birmingham

When Madness made their triumphant entrance, the scene was reminiscent of Jackson's Bucharest gig - well almost! And they were worth the wait. In true Madness style, the stage was nothing if not overstated, complete with boxing ring (and punchbag!), and a Greek cafe bar sporting an enormous kebab spit. It was a feast of entertainment lapped up by the audience. Suggs bounded around the stage like a man demented, keyboard man Steve Naive added his characteristic honky-tonk magic and, in the decade of the dodgy cover version, 'It Must Be Love' stands as an object lesson in how to take a tune and make it your own. The evening was punctuated with classic, timeless hits like 'Our House' and 'It's Raining Again' delivered in a way that goes to show that the 70s was not the only decade of the showman.

Madness is a band that gave new meaning to the word 'originality'. I only hope that they don't fall into the trap of rolling it out each year just for Christmas.

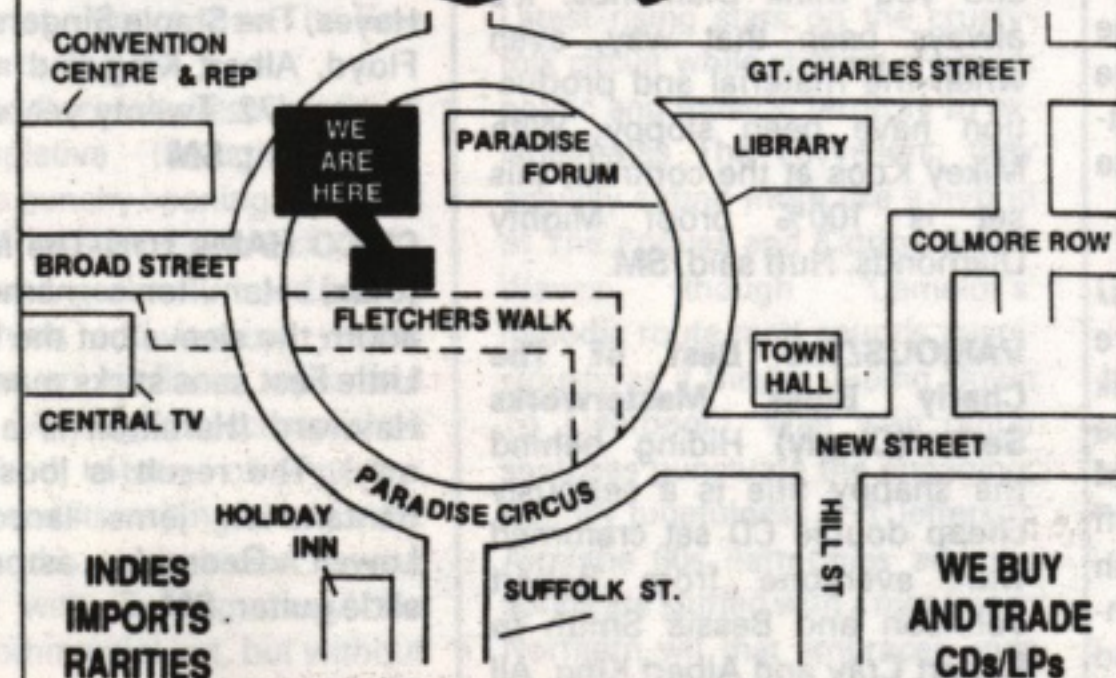
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ALADDIN The Hippodrome Birmingham

Naff? Sure it was naff. And surely it was meant to be. That's if you're going to define that as predictable, corny and showbiz glitzy. In fact I'd have been very disappointed if it hadn't been.

It was, after all pantomime. Just like the knee-jerk finger pointing and chanting of "You fat bastard" at Carter gigs or the routine chanting of "Angus" and "Lee-derr" at AC/DC and Gary Glitter shows.

Crazy though it sounds the cartoon characters peopling this rather lavish, on second thoughts, exceedingly lavish event, were types I wouldn't care to cross the road for and yet Brian Conley (leading man and TV star I'd never heard of), Michael Elphick and the ideal panto dame, Danny La Rue excelled as classic Donald McGill seaside postcards brought to life. Ah, yes there was Britt Ekland whose only perceptible function was to put the bums of lascivious dads on seats.

If you haven't seen it, the show continues until mid February so throw caution (and misconceptions) to the wind and go along.

Oh! Yes you should!

Steve Morris

LOU DALGLIESH Ronnie Scott's Birmingham

On most occasions jazz clubs are places I wouldn't want to be seen dead. Aside from the musical limitations, there are financial restrictions which could be perceived as elitist. Ronnie's however has been quick to recognise a great talent, one which would perhaps be inappropriate to most Birmingham venues.

Lou Daigliesh is this talent, a female dynamo unfraid to take centre stage solo and even acappella to build a performance around her which was both breathtaking and bewildering.

Her self-written songs ooze with class, delivered in a unique vocal style with inflections that remind of both Eddi Reader and Sinead O'Connor but occasionally surpass them both.

She has a complete range of emotions all exhibited with folk-like fluctuations and a power of phrasing that can pluck the heartstrings just as frequently as wrenching them out with a clenched fist.

If there is a criticism it would be that she spends too long introducing and dedicating songs that already speak for themselves. However, when you get around to seeing her you'll wish that she would dedicate one to you too.

Paul Flower

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MON. TUES.

£1
A PINT

£1
A BOTTLE

95p
A DOUBLE
ALL DAY & NIGHT



**BANDS
WANTED**

FREE VOCAL
P.A.,
LIGHTS + ROOM

ALTERNATE
DJ'S

7 NIGHTS A
WEEK

delicious monster



snuggle

RELEASED FEB 15th

ON TOUR


Leicester Princess Charlotte • February 18th

Oxford Jericho Tavern • February 19th

Wolverhampton University • February 20th

Stoke Wheatsheaf • February 22nd

Birmingham University • March 4th

 **Flute**