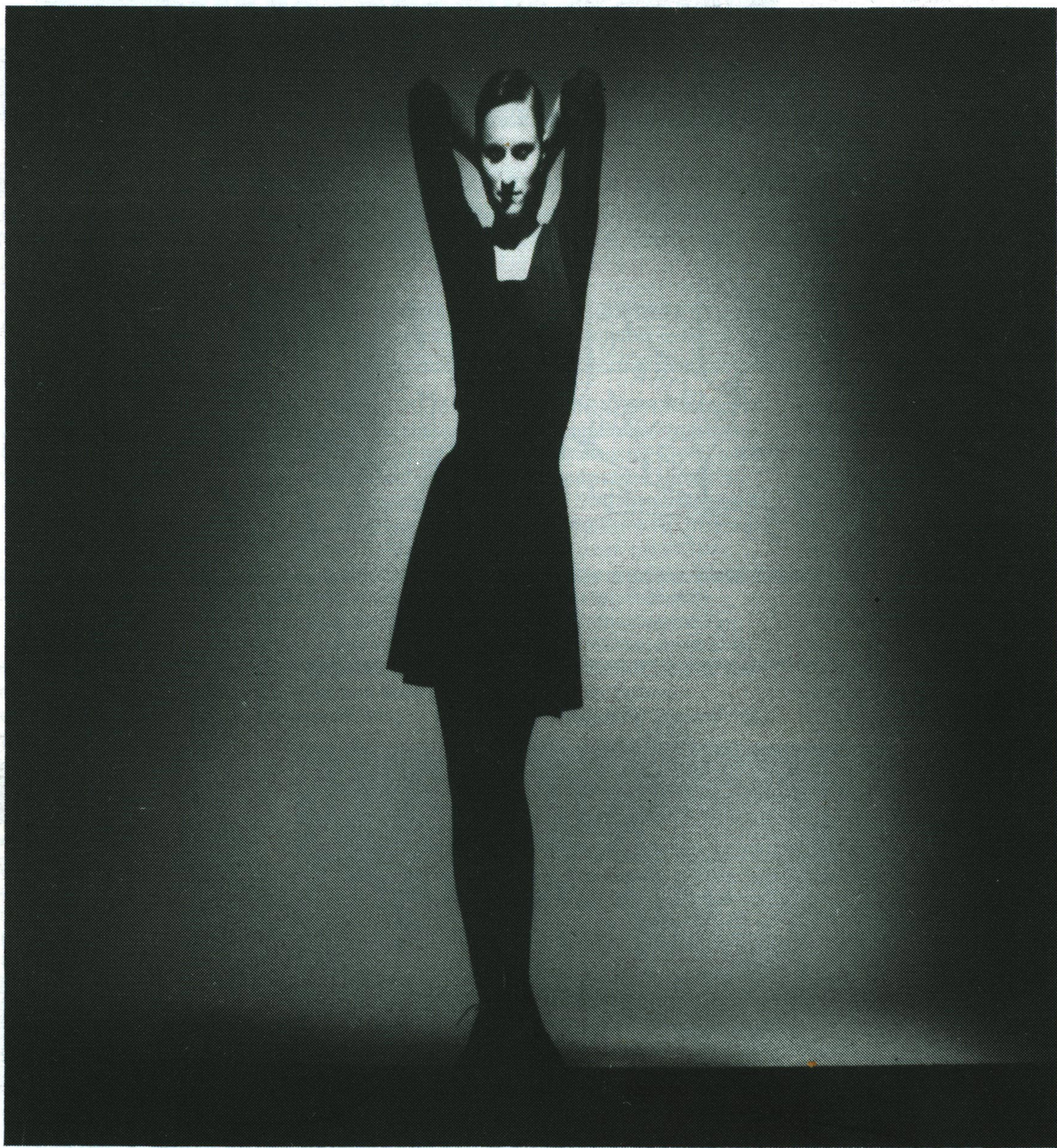


LOU DALGLEISH



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NUMBER 152

AUGUST '93

**FROM SCHOOL IN BRUM TO
ELEPHANTS IN MEXICO TO A
SEASON AT RONNIE SCOTT'S**

Paul Flower Charts The Journey

PLUS

BIG MOUTH

A Big Apple a Day

THE INTRO...

THE GREET INN, to be found on the Warwick Road in Birmingham's B11 district, looks set to become a more than useful addition to the city's live circuit. One of the new proprietor's pet projects, is the regular new band showcase nights, so, if you're new and looking for a gig call on 021 429 6903. And if you're established and need a good venue, speak to the man on the same number.

INDYA have been joined by ex Cry Alaska guitar man Steve Brown. The band still need a permanent drummer so should you be the possessor of a poky paradiddle call 021 445 5274.

TEN MILES HIGH, the innovative Wolverhampton band with the impressive genealogy, play the town's Molineux Centre on Friday August 20th.

DOODLEBUG have a debut single due at the end of the month on the Quench label.

STUDIO 42 has upped and moved facilities to a custom site within the brand new Street Level Rehearsal Centre in Birmingham's Digbeth. Apart from easy access and on site parking, studio boss Terry Stevens has upgraded the gear and promises the best results for the best prices, which sounds like a sales pitch

to us! Call Terry on 021 643 8772.

MILAN, the ladies tipped to usurp Bananarama's apparently vacant crown play the Fast Forward Party in Birmingham on August 29th. Tell your kid sister. OK!

MOZART is a new service being launched by the former head of A&R at Nimbus Records. For a 'moderate' fee of £95 (plus vat), the company will produce a lead sheet from your demo i.e. turn it into sheet music. Such a display of professionalism will, they claim, 'shout' professionalism, confidence and success. Given the lack of dots prowess on the part of McCartney, Costello, Jagger, Richards etc. it can only be assumed that rock A&R was not a forté.

BIZARRE 3 is upon us. The magazine with the excellent fourteen track tape, that is essential for anyone who likes their rock to be out there somewhere, rather than drip-feed mainstream, returns with features on Terminal Power Company, Die Krupps, Sleep Chamber and more. The tape includes Almost Human, Nova State Conspiracy, Swoons, Venus Fly Trap (underrated at home but spreading throughout Europe) and lots more. Contact PO Box 210 Northampton, NN2 6AU

BIG MOUTH TAKE ANOTHER BITE OF THE BIG APPLE

Word reached us after the Bigmouth feature had gone to press, that the band are once more stateside bound. As a result of their first tap on Uncle Sam's front door, they return on August 15th for three headline shows at New York City's premier nightspots including the legendary Limelight Club before motoring on to Portland, Oregon where they join UB 40's American caravan, as tour support for several sold out stadium shows.

THE ROBIN LANDS RARE HUNTER GIG

The Robin R&B Club, a musical oasis in the Merry Hill area of Brierley Hill, has fast earned itself a reputation as the place to go for solid, no compromise musical delights. Run by Mike Hamblett, the man behind prestige PA company Sub Zero and himself a former muso, the club boasts an enviable stage / PA / lighting rig and an empathy that musicians rarely find on the gig circuit. And now The Robin's stature is such that international rock legends are being tempted out of the home counties to check it out.

One such is **IAN HUNTER**, who arrives to play one of only three UK gigs in living memory on Saturday August 14th. Hunter, founding member of the oft lamented Mott The Hoople, is a charismatic performer who should on no account be missed. Tickets are on sale now so an early call to The Robin on 0384 458826 should be mandatory! Following Hunter, the club brings in the awesome vocal pairing of two seventies legends; **CHRIS FARLOWE** and **MAGGIE BELL**, a pairing with lethal potential. Catch 'em if you dare on August 21st. **PAUL JONES** fronts **THE BLUES BAND** on Friday September 3rd whilst the great and unique ex-Family frontman and legend that is **ROGER CHAPMAN** makes a by demand return on Saturday September 11th. Meanwhile, The Robin, which is also an ace pub, presents live music throughout the week featuring the best in local talents and R&B circuit faves as well as following a policy of regular showcases to present the best newcomers to the national music biz.

with cheque or PO for £3.50 made payable to A Novak. Copies of the equally excellent Bizarre 2 remain available, so spoil yourself and make the cheque / PO out for £7.00!! Incidentally, Bizarre publisher, Alex, is looking for bands for future editions, so if you're interesting, send a tape, pic and bio to the above address.

SCORPIO RISING take to the midlands' highways in an attempt to interest the populace thereof in their Sire label debut set, 'Pig Symphony'. You can stick your snouts into their musical trough at Leicester, Princess Charlotte (August 10); Stoke, Wheatsheaf (11); Birmingham, Jug Of Ale (13) and Telford, Oakengates Theatre (19).

ALL MOD CONS, the Jam-alikes from Boston, Massachusetts, return to the UK in September having knocked out all Jam / Weller fans with their tribute show earlier this year. The trio play Birmingham Town Hall on September 17th. Support comes from The Direction and tickets are, as they always say, on sale now.



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THE INTRO

Rock Sheena Eastons, FMB, will be challenging the clapometer and going for the big time at Moseley's Jug Of Ale on August 15th. Other August bookings for the busy venue include Fred Zeppelin (8), Mint 400 (17), Pure Instinct (22), Kings Of Spain (25) and Pioneers (31). The fast rising Terror Groove launch September's schedule on Sunday 5th; but, hey, more about that month, next month.

CARTER USM, in cohorts with The Sultans Of Ping play Birmingham Hummingbird (October 11) before trekking to Wolverhampton for a Civic Hall gig the following night (12). Tickets at the usual agencies.

FRIDAY ROCK NIGHT at THE BEAR in BEARWOOD launches its autumn season in fine style, with the eagerly anticipated return of GERRY COLVIN on September 3rd. Special guesting will be World Service. Advance tickets are now on sale at Brum's Ticket Shop and Middleton's Records (next door to The Bear and worth a visit by the discerning). Following Colvin into September, will be Nine Below Zero (10), Steve Gibbons (17), Mighty House Rockers (24). The Groundhogs give October a legendary send off on the 1st with Soul Survivors (8) and Mack And The Boys (15), completing an impressive launch line-up.

BABY FACE, the Cannock rockers, are currently locked in the mixing room finishing their 'Forward In Reverse' album. It's set for release on the newly formed Air2Air label on both CD and MC on September 6th. There'll be a full UK tour to promote the set, though Midlands' fans will get a sneak preview of the album when Baby Face play a preview gig at Brierley Hill's Robin R&B Club on Wednesday August 25th.

BIG LOVE claims to be the 24 hour festival of the future. It takes place at Lower Pertwood Farm, which is on the A350 near Warminster, on Friday August 13th / Saturday 14th. There'll be eight colossal systems, the world's heavy weight DJs, a wacky costume comp with prize flights to the USA and more. It all happens on a site situated on a ley line in alignment with Glastonbury Tor and Stonehenge in an area reputed for corn circles

LORD HAW HAW

The purges at BRMB, or Capital North as it's now to be renamed, continue. The latest (at least at the time of writing) was the 'non contract renewal' situation for three presenters, Andy Hollis, Graham Torrington and, most surprisingly, award winning Phil Holden. Torrington's treatment was the most ignominious and shameful of them all. Spineless MD Ian Rufus (not it seems a man beloved of his employees, if the hissing at the mention of his name at a farewell bash for Robin Valk is any indication) insultingly offered the hapless DJ the chance of a three month trial on overnights. Needless to say, Torrington felt no option but to suggest Rufus and offer, should indulge in a close anal encounter. While megalomaniac Capital boss 'Jurassic' Park smirked to the Evening Mail that all had been well compensated for their departure, he neglected to mention that with their usual tact, diplomacy and concern for people's feelings, His Lordship understands the news of their sackings was broken to the Mail, before the jocks themselves had been informed. Torrington has clearly lost all will to live and has joined Buzz FM, meanwhile His Lordship wonders whether the decision to switch Capital's overnight presenter to the peak time morning slot on BRMB, is any indication of the opinion the new overlords hold of their fiefdom. Surely unconnected was a competition His Lordship heard in which listeners were invited to guess who was presenting the

BRMB lunchtime show that week.

His Lordship was also astonished to see in the same interview that Park, who shamelessly declares himself not only a fan of Tina Turner but also Bryan Adams, clearly knows no bounds when it comes to arrogance and ego, boasting to Graham Young that record companies have followed him up north of Watford and "even sent faxes". Young was far too polite to inform this pathetic sad sod that record companies were well aware of BRMB and Birmingham's existence before he came here. But what can one expect of one who regards two minutes as too extensive a news bulletin (goodbye local comment), has installed burned out pensioners Tony Blackburn, David Hamilton and Tony Prince 'your Royal ruler' (Royal Wanker more like) on XTRAM (goodbye local flavour) and, when not surgically removing any testicles that remain among the BRMB management, allegedly spends his evenings at Liberties, dressed in black with overgelled hair.

Park meanwhile is telling anyone who'll listen that his caring, job-expanding brand of management will transform the stations' ratings by the end of the year and reverse the current situation viz a viz One FM. Judging by figures His Lordship has seen, perhaps Jurassic would first be better off trying to bridge the ever widening gulf between themselves and Beacon.

NETWORK NIPPED

BIRMINGHAM BASED NETWORK RECORDS have signed a lucrative deal with Sony Music. The dance giant that created hit records for KWS and ALTERN 8 among others will retain total artistic control whilst utilising the might of the Japanese giants distribution muscle. The Camp Hill based indie has secured "a substantial amount" of money from Sony after lengthy negotiations which bankrolls immediate expansion through the purchase of Baseroom Studios in Stoke On Trent "to provide an important future A&R source" and the opening of network USA, a studio and office complex in Greenwich Village NYC. Of accusations of yet another indie sellout to a major, Network supremo Neil Rushton says "We've expanded rapidly in many areas and it was obvious to us that this kind of partnership made good sense. But anyone who says we are selling out our indie ethics is talking nonsense." Network have new albums from INNER CITY, NEXUS, 21, RONNI SIMON, GROOVE CORPORATION and THE REESE PROJECT ready to go over the next few months.

and UFOs. Tickets are £20 per head from The Depot in Brum, Gosh Clothing in Lichfield, Diffusion in Wolverhampton or by post from Universe, PO Box 1569, Bath BA2 5YX (send £21.50 per ticket before August 9th).

THE ROYAL HIGHLAND SHOWGROUND near Edinburgh is the place to be on Saturday August 14th if you want to rave from 8pm to 8am. REZERECTION is the name of the game with the best pas, the best DJs and the best special guests. A one hundred acre site will welcome 16.5k of people with bouncy castles, street entertainers, surreal video arcades, laser quests and more. What's more it all happens to a 200 thousand watt soundtrack. Call 091 281 4845 for credit card sales and info or call The Depot in B'Ham (021 643 6045) or Diffusion in Wolverhampton (0902 716762) for local sales. Tickets are £25 each and it's over 18s only and, mechants, proof of age / ID will be needed

ZIGGY STARDUST aka JEAN GENIE, the Bowie sound'n'look alike tribute band will be featuring classics from Bowies seventies glam period at The Robin R&B Club, Merry Hill / Brierley Hill on Saturday September 4th.

TERRY CLARKE, whose new album carries a Johnny Cash sleevenote and who has been personally requested as tour support in the US, by ex Band member Rick Danko, plays an essential gig at The Breedon Bar on Thursday August 5th. Other Cotteridge venue highlights this month are Vincent Flats Final Drive (12), John Caswell (15), Howling Sleepers (19) and Steve Gibbons (27). Meanwhile the venue's Venue 2, hosts Frank White (7), Steve Hooker (13), DTs (20), The Reverend Brown (21) and Mick Pini (28). Look out for Fast Freddie's Fingertips in the near future too.

So, with all the tickets sold for his October 1st and 2nd charity shows at the NEC, ERIC CLAPTON has announced the support acts ... JOE COCKER and ZZ TOP!! Is this a gift from heaven for the touts or what?

KINGS OF SPAIN will emerge from Stephen and Nick Duffy's studio in late August to play The Castle & Falcon (25th) and London's Mean Fiddler the following day. The gigs will see the Kings joined by Rob Peters, Boo Hewerdine's sticksman and co-producer and bassman Mickey Harris; the pair formerly provided thre rhythm muscle for Everything But The Girl.



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THE INTRO

OAKENGATES THEATRE intends to put Shropshire on to the autumn rock map with an exclusive Midlands date for Pop Will Eat Itself on September 16th. This follows an appearance by Scorpio Rising on

August 19th. Recent shows at the Telford area venue have been well full, so an early call to the box office on 0952 619020 or a visit to the usual agencies - including Mike Lloyd's stores - is advisable.

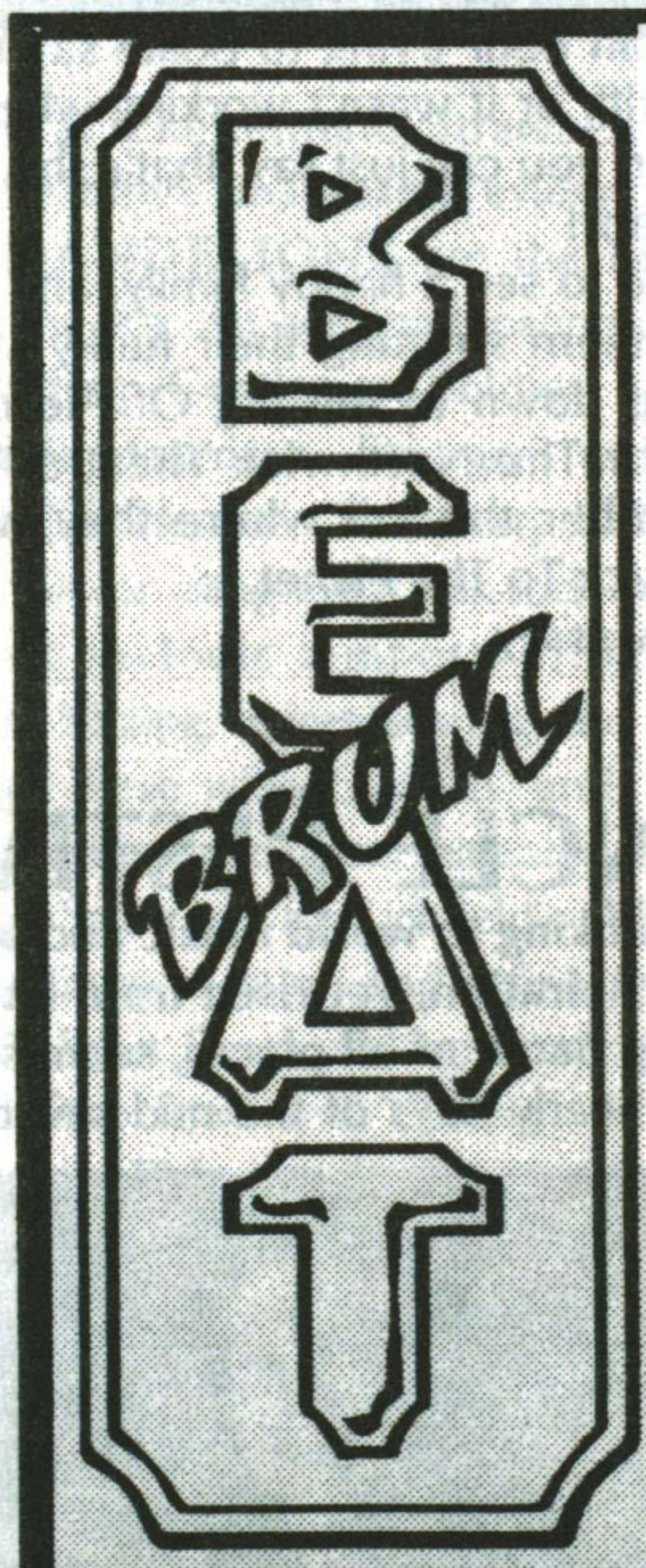


DESPERATE DAN COW PIE BLUES BAND

THE DESPERATE DAN COWPIE BLUES BAND, were the surprisingly conservative choice of INXS for support band at the 'secret' Leicester gig in mid July. Playing a set of blues / rock, including 'Hey Joe', 'Crossroads' and 'Hoochie Coochie Man', the well respected Kenilworth outfit landed the slot with the help of a live demo tape rustled up in their own studio in a mere three hours.

MINT 400 plug the new Incoherent label single, the rather good 'Thruster' with a gig at B'Ham's Jug Of Ale on August 17th.

THE SCENE CLUB swings into action alternate Fridays at The Royal George in Digbeth. Specialities of the house are sixties pop, soul, beat and psychedelic along with retro indie and eighties tunes. August dates are 13th and 27th with September's happenings on the 10th and 24th. Note that on August 27th The Field Trip provide a live extra attraction!



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PUPPET REGIME

PUPPET REGIME's only strings can be located on the guitars and the band, at least, feel that they are doing all the pulling. As a three piece - and all brothers, (Josh, Colin and Tony Jones) the inevitable comparisons with Bros begin to rear their ugly head until you discover that there is more to these guys than a sun tan and the same DNA. They want to propagate their own brand of indie rock and have been putting in some serious gigging over the last six months to achieve their ends, having cut themselves down from a six piece band to a leaner, meaner, three piece.

"We're trying to get into a London venue at the moment, and over the last six months we've done about a hundred gigs playing everywhere and anywhere that will have us. The idea is to get the whole thing honed in really, as a three piece. We supported Ultravox the other day, at Northwick Theatre in Worcester and did a five - band showcase at The Greet, and I think we are building up a following in The Midlands based on sheer hard work."

With memories of family tiffs still reasonably close, it's not hard to imagine that working with people who know you so well might not always be a utopian ideal, in fact in some families it could be downright suicidal. Doubt reared its ugly head. "We all write the songs, and there isn't any real friction. Being family you can sort it out, you can have all the explosions, and then an hour or two later, it's all over and you can get on with the

nuggets

Random Conversation With This Month's Movers

music. I used to find that hard when we were working with other members, if you didn't like what they were doing, because you could spend about an hour trying to politely say that you didn't like a riff, or it wasn't working whereas with your brother, you can just say "that's shit, drop it!" Oh yeah?!

It's nice to see a happy family, and if you want to catch them strutting their funky stuff, then why not nip down to the Jug Of Ale on August the 27th, or The Northwick Theatre, Worcester on September the 7th where they will be playing with Back To The Planet.

Dave Massey

UNCLE FESTIVE, a fusion force looking to world music and pop culture for their inspiration, yet risen from Barry Manilow's backing band, of all places, seem set to return us to the heady days of the mid seventies and early

eighties when the likes of Al Di Meola and Chick Corea and numerous others were strutting their funky stuff to universal acclaim. The band is Chris Maresh on bass and Randy Drake on drums with original members, John Pondel (guitar) and Ron Pedley (keyboards) who I caught up with as he toured with the afore mentioned crooner recently.

"Right, we toured with Barry for about a year, after which he took a year off and I had a bunch of tunes, you know. I did two records with Maynard Ferguson when I was nineteen (around 1981) and his producer (Jeff Webber) and I kept in touch. We had formed Uncle Festive around 1984 and were playing a few gigs around LA when Jeff turned up at one of them. He really liked our stuff and said he'd like to produce it, but he wasn't able to give us a budget, so I went to my dad and borrowed \$3500. So the first record was done live to two track with no overdubs - it's real raw and as Jeff hadn't been able to pay for the recording, he found the money for the CD manufacturing."

On this side of the pond, the mere mention of the word fusion is likely to send A&R departments into fits of manic laughter, but Stateside it's a different kettle of fish; "Fusion does tend to chart in the States because it is based on air play as well as on record sales and we have more outlets for our music."

Inspiration is an elusive beast at the best of times and without lyrics to hide behind, the kind of jazz/pop/funk fusion that Uncle Festive produce must be hard to sustain or even come up with in the first place; "Sometimes, yes, we just get together and jam and see what comes out, but I have this studio at home with a computer, sequencer and drum machine and sometimes I'll start that way, or just with a groove that appeals to me. My inspiration comes from hearing people like Pat Metheny, trying not to copy but take them as a starting point."

Many accomplished musicians have reacted to the advent of music technology by either pretending it doesn't exist, or hoping that it will go away - "There's definitely room for technology in what we do, but we try to keep it a little separate - like, we don't play with sequencers and we like to keep things live, but it's great 'cos there's new keyboards out and new sounds that inspire songs." Over the years fusion seems to have wandered away from its power-base, throwing away accessible melodies and going for a very self indulgent cacophony that only the musicians really understand. Uncle Festive have aimed to keep a balance; "We're in between really, there are songs that are real 'Wave' - do you use that term? It's sort of sleepy, almost New Age; some of our pieces are like that and then we have the energetic ones sort of like Chick Corea with a lot of breaks. We are crossing over a lot more into pop and personally I'd like to include a lot more R&B."

Dave Massey

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UNCLE FESTIVE

BIGMOUTH vs BIG APPLE

Paul Flower joins the new Brit invasion of the U.S. - Brum style

"I've always thought our fortunes were linked to those of the team. When they were playing badly we were doing nothing, now they've improved their game and achieved some success I honestly believe we will too. When their player got sent off I could see the ink drying on our record contract."

For those failing to keep up, Bigmouth's Chris Hicken has not discovered a new formula for superstardom, he's merely noting the irony that the last time we were both at Wembley it was not for stadium rock but football and it's numerous pleasures.

He has good reason to be hopeful. His team won and returned to the first division, now Bigmouth are seeking a place in the top flight via a return visit to New York in July.

MA, THEY'RE SINGING OUR SONG!

It happened like this. Tired of sitting on their collective laurels, a debut EP having only made a creative dent in the UK psyche, they set themselves a task - a mission to take the States. Guitarist Brett got in touch with some stateside allies, borrowed office space from a friend of UB40 and went west with tapes in hand. He returned with three gigs booked and a new task of finding fares.

"I wasn't that keen," Chris reveals. "It seemed a bit stupid to me, it had that ring of 'lets go out to the big apple and make our fortune.' I thought we'd go out there, it would be a big place and everyone would say 'so what?'"

Rucksacks on backs, drumsticks packed and little money to their name they went forth into the great unknown. Housed in an 11x8 flat (seven of them) and using transportation by black cabs, "We had no gear, just took our guitars to the gig and blagged gear off the other bands."

All in all, the type of attitude and determination exhibited by too few and reaping the rewards due.

"The one place we played was during a leatherwear fashion show alongside three other bands and a lot of semi-clad women in front of a thousand people. This place had been open two years, bands on every night and they said it was the most people they'd had in to watch a band. There were two rooms and people usually tend to drift between them but everyone was in with us and they went absolutely crazy. It was utopia. We've never had that kind of reaction in this country, not within a million miles. The other gigs were smaller - bar type gigs - but with

the same reaction. The last night we were out there we hired a place and did a gig for the people who'd followed us round - about a hundred, as many as we'd get at the Jug of Ale - and it was incredible. They were even singing our songs.

"Record companies picked up on it, we were offered bigger and better gigs so we're going back."

Chris is fully aware of the dangers and the other examples of British bands signed through American companies. It was painfully obvious in the case of Rumblefish whose English company really didn't want to know. Prior to that, James suffered the fate of two albums which seemed to sink without trace. He believes in an alternative approach.

"You've got to be in the country of origin. If your record company is out there, then that's where you've got to be, kicking them up the arse. Out of sight, out of mind - you've got to be down people's throats. They're all full of shit over here or over there, nothing happens that you don't make happen."

A good point and one stressed in my last column. Chris reiterates the facts.

"Like a lot of bands we've been banging our heads against a brick wall but it's ironic that while we were in New York all the best music we heard was British and all the American bands we saw were dreadful. You could be quite proud that all the bars and clubs, even the radio stations were playing British music.

"It's a different attitude in America, it's not a question of wearing the right T-shirt, rock is a much bigger part of the equation, people go out to bars to see bands so there's a greater opportunity to go out and play a gig and at least be seen by some people. In this country there's a resistance, people will go out and spend money in clubs but they don't want to go to a gig, it's not part of the entertainment package.

"Live music has got to market itself more. It's like football, after the second world war. Everyone used to go to games, then, as there became more things to do on a Saturday afternoon, it slipped into decline. Now it's been marketed as a better proposition, more comfortable, no violence, people are coming back. It's the same with music, there are so many alternative things to do, that £3 becomes a lot of money to spend on an unknown quantity - music has got to become a more attractive option."

Going to America could be seen as a pipe dream, joining the big time. The equivalent of running away to join the circus. How seriously do



BIG MOUTH

Bigmouth take it?

"Sometimes too seriously. You're in it for so long that you begin to think 'This is what I do,' and you want to make some money out of it, you feel that it owes you something. You want to work and that's why if it's not happening for you where you are, then you've got to go out and find it. Far too many bands sit on their arses and wait for the world to come through their letter box - it doesn't happen that way. Birmingham's been a sleeping giant for too long, someone's gonna hopefully make it and open up the floodgates."

Britain needs to be shown it's place in the scheme of things, a small country with only it's reputation to

work on. In music as in national football, England is a declining force. Britain didn't produce R.E.M., Prince or Pearl Jam, not Nirvana, Alice In Chains or The Chilli Peppers; where would we be, if not for our consumption of music, our expertise and our back catalogue?

By going to the States, Bigmouth are stating all of these things but also leading the way for Birmingham bands, becoming an indication that fatalism is fatal. They don't have any more money than the rest of you, but they obviously have more guts. Question is are you prepared to wait for them to 'open the floodgates'?

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LOU'S DIAMONDS

Paul Flower Recognises A Shining Talent

If anyone describes Lou Dagleish as 'the girl with the golden tonsils' don't take them too literally, she had them removed last month. As a direct result of this painful operation the majority of what follows was conducted in written rather than verbal form. Consequently we examine the songwriting skills and subjects of Lou D in perhaps a greater detail than would normally be deemed necessary. The songs stand up for themselves and you do not need these examinations in order to enjoy them but the songs of Lou Dagleish are works of emotive discourse, as you will discover and as such they warrant this intellectual intrusion. They are well constructed, immediately infectious and more than worthy.

You may not want to read of songs you have yet to hear, in which case the fault is yours - you have another series of opportunities at Ronnie Scott's in Birmingham from August 18th to 21st, this is intended to make you want to hear more.

"I went from the school desk in Birmingham to sharing a stage with elephants in Mexico."

Lou Dagleish stepped into showbiz (not animal manure), at an early age when she terminated her academic studies and did what all rebellious teenagers should - she ran away to join the circus. Actually ran is wrong, she danced away, a supple seventeen year old twisting into the spotlight but caught in the shadow of major celebrities. From Mexico to Vaudeville, the young Lou Dagleish, a budding Elaine Paige, treading the West End boards and hoofing her way into one of Spielberg's finest moments - Indiana Jones and the Temple of Doom. Hardly the starting path of most singer/songwriters - at least I don't think Paul Simon worked this way.

"I was always composing songs in my head but I didn't seriously start writing until I'd just about decided I didn't want to dance anymore and even then it wasn't really what I'm into now. It was sometime before I realised that what I was doing wasn't cool enough, that that whole way of life had gone stale for me."

PERSONAL BLACK COMEDIES?

Cue the transformation that today gives us one of the UK's most articulate unsigned artists. No lights or cameras but plenty of action.

"My songs now are extremely personal and I work very hard at trying to include everything I want to say within the structure of the song. At the same time I don't want to be too indulgent so I try and wrap all the heavy personal stuff up within a catchy melodic tune."

Some may see this as the work of 'black comedy', couching the deeply serious within the 'catchy'. Lou however prefers to fly the flag of commerciality, although immediately at half mast.

"I do want to be successful in the music industry but there is a thin line between pop and pap and I steer well clear of that. Occasionally I spew out the odd half hour concept album which does me the world of good - great therapy - until I'm reminded that I'm not the fifth Beatle and I hate prog rock. So I chop out all the stuff about death and feminism (well, sometimes) and everybody's happy."

"Nothing gives me greater satisfaction than writing a great hook that people latch on to, that they look forward to in a song and yet it means something."

Death and feminism, forget I ever called her a 'girl', golden tonsils or not. Lou's songs commercial or otherwise tend toward the cathartic experience, some with bitter memories.

"Every time I write a song, it is a means of therapy. Each time I perform a song it is a public exorcism. I invariably sob my heart out when I'm writing, that's when I know I'm on to something. They're not necessarily sad songs either, just something that's important to me. Needless to say, I never really write stuff that isn't."

"I tend to write about the stuff I can't talk about. Childhood memories, stupid adolescent mistakes, people I want to avenge but have never had the opportunity to. Or I write about something that seriously moves me. Somehow if I write a song about a certain matter I can then put it to bed psychologically. It's my way of dealing with my problems."

Don't imagine that Lou's material is doom and gloom, far from it, some of the more serious songs are the ones with 'sing-a-long' cho-



MARK OVERTON, LOU AND GEZ McCAFFREY

rus's (if I can demean them any further) even when their subjects are all too real. Certain songs have vengeance rippling above the surface and targets to whom they're generally dedicated on stage.

"Some find 'Mr Baker a bit shocking, unnecessary even. That's perfect because HE was shocking and unnecessary. I wrote the song to help me get him. I haven't finished with him yet either. He is still 'auditioning' young ambitious dancers as far as I know and I'm going to get him one day."

"My fantasy is that he hears the song when he's alone in his office. If he ever did happen to come along to a gig, he'd probably drop dead with shock. He probably wouldn't remember me but I'd welcome the opportunity to publicly humiliate him."

"CAN'T KEEP BULLSHITTING THE PUBLIC"

As with every 'serious' artist writing about real subjects, the danger of ignorance is prevalent, not everyone will understand what you do.

"I have a song called 'Irish Eyes' that uses the Birmingham Six as an example for all those fools who want the resurrection of the death penalty. Suddenly I was accused of writing a pro-IRA song! Obviously you've got to accept that not everyone will understand everything that you're doing but I'm not writing songs for Sun readers. If I was, I'd just get my tits out and sing about dancing."

Whilst you're pondering on this imagery, think also about why Lou Dagleish has yet to be welcomed with open arms by the record industry.

"The industry seems to be so full of shit these days that I question whether it knows what is of any worth. Rather than get angry or frustrated I just try and have faith that somewhere there is an A&R man/woman who believes that they can't keep bullshitting the public into buying this crap. Someone who really believes that they're going to have to find some artists who can actually play, that can actually sing, that can actually write, who don't want sexy girls or choreographed dance routines in their videos."

"The trouble is that he or she has got to convince everyone else that it's worth the effort and financial commitment. It's disturbing to see so many talented artists being overlooked whilst one cover version after another is spewed out by some numskull."

"Still, I keep sane by trying to surround myself with quality. I could be accused of living in a cocoon but I'd rather be in here, blossoming slowly among the hand picked evergreens rooted firmly in belief, than out there among the weeds fighting for survival."

Lou Dagleish is an artist you can believe in, one whose songs will stand repeated listening and endure any tests of time or fashion. She is an artist of undisputed quality and it is surely the duty of the 'thinking music fan' (if such a thing still exists) to convince the record companies that they are wrong indulging themselves with 'teen' and one-hit wonders. Take the first step by going to Ronnie Scott's between August 18th and 21st, there are no excuses. If you refuse to react, then you are siding with Ace of Base and East 17. Beware.

demo-lition

THE BEST EARS IN THE MIDLANDS
RATE THE TAPES

Three Demos Of The Month this time round:

SOMA's cassette album, 'Visuals', for its great sounding guitars and evocative backing vox on 'Mary Magdalene'; the track, '100% Groovy' by BULLET, which is a Fishbone / Mighty Mighty Bosstones-fuelled, punk-funk rage; and 'Everybody', which has the DIZZY POPPERS getting down to that funky, dancey Family Stone thang. Yessirl!

Before we move on to the usual, disappointing fare, near-contender for the fourth Demo Of The Month has to be LEE THOMPSON and his 'Wanna Thick Hear' collection - yet another quality production from one of our most prolific

songsmiths. Somebody sign him so there'll be more time to listen to the other demos!

Ho-hum, what else is there? Well, FREE THINKER's 'Dead Sleep' has some good 'n' heavy moments, but I'd've preferred some horrible vocal growl to go with them, rather than Morgan's 'cocky-rocky' voice. No offence mate - being a bit of a crooner meself, I tend to be over critical of singers; THE HOLY CITY have a grasp on how to build a song, but the result is uninspiring, wet, 60s - infatuated frothy poppiness; DUM DUM HAUS would sound great sticking to an instrumental, ambient sound-

scapes. Unfortunately, a simpering voice spoils the whole effect; THE MADDING CROWD's 'Fervour' is a fun, wimpy poppy-punky thing that left me utterly cold; INIGO produce real potential chart music. I can see hundreds of pre-pubescent girls going for this kind of stuff. Bland in the extreme; what kind of name is ASPRO-DAN? Not too bad power-pop though. Sounds a bit like Teardrop Explodes. Actually, four nifty demos out of one pile ain't bad going! But then I'm easy to please these days.

MAX

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OR

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WHAT'S NEW IN PRINT

EDITED BY KEVIN WILSON

KRAFTWERK. MAN, MACHINE AND MUSIC

Pascal Bussy (SAF)

At last, a biography of the most influential European band of the last 25 years. Not definitive or authorised but what the hell, when you're dealing with people who have no mailing address, phone or fax number, life is difficult and this big needed writing! Ralf Hutter and Florian Schneider are the hub of Kraftwerk and have been since its inception in 1970 and through early dabbling in soundmuzak, that drew comparison with Can, Neu and Tangerine Dream. Bussy uses quotes to chart the evolution into the mechanistic music of 'Autobahn', 'Radioactivity' and 1977's punk ignoring 'Europe Endless'. 'Man Machine' arrived in 1978; the greatest keyboard album of that era or, indeed any other era; the album that single handed launched hip-hop. Since, Hutter and Schneider have surfaced rarely; 1991 to launch the wonderful 'Mix' album ('Mix 2' is rumoured) and at the Sellafeld bash recently but ... little vinyl. Rumours abound but one thing is certain: certainty and Kraftwerk are non mixers in the pop cocktail. For now, take heart in the typical Ralf Hutter day, no, the Ralf Hutter every day coffee, cycling (200km), coffee, studio, coffee, disco ... still crazy after all these years.

Kevin Wilson

THE BLACKWELL GUIDE TO SOUL RECORDINGS

Robert Pruter (Editor) (Blackwell)

Under each of ten headings R&B,

Detroit, Philadelphia, Funk, Great Britain and Europe, etc.) various contributors provide a chunky essay, followed by a selection of 'essential recordings', then a larger choice of 'basic recordings' - the records which will, in the words of the editor, "supplement and enrich a collection". I've never believed in building a record collection according to anyone else's shopping list, but this book contains in over 450 pages, a wealth of information on all aspects of soul. A comprehensive index of artists and song/ album titles helps the reader to dip in at will.

Andy Mabbett

THE HOFNER GUITAR - A HISTORY

Gordon Giltrap & Neville Marten (IMP Books)

A slim volume, but packed with colour photographs of many types of Hofner - all from Giltrap's collection. Rather than adopt a dry academic tone, Giltrap - better known as a guitar player - and Marten have chosen to interview a host of Hofner owners. The fact that the likes of Paul McCartney agreed to take part, says volumes about their love of the marque. Other notable interviewees are Bert Weedon, Ritchie Blackmore, Hank Marvin and David Gilmour.

Andy Mabbett

THE DOORS: DANCE ON FIRE

Ross Clarke (Castle Communications)

A workmanlike and well prepared view of The Doors and, of course, Jim Morrison. The tale is well known but the participation of the Doors fan club provides many archive pics and much memorabilia that makes this possibly the best overview available. Included are copies of legal documents that reveal that, almost comically, The Lizard King had an attorney called Max Fink and that the epitome of the alternative underground, the Rimbaud wannabe, left his wife sizeable investments in land and oil.

Steve Morris



A TERRIFIC TRIO OF VARIED VIDEOS

Five sets of three videos up for grabs

With summer nights holding more than a promise of indifferent weather and television schedules being as inspiring as John Major, Brum Beat is offering five readers the chance to change all that with a selection of videos (rental only at that!) that'll cheer.

O.K. all B/S aside whaddya get?

How about AMITYVILLE: A NEW GENERATION (20:20 Vision [18]) which has the guy from 'American Werewolf In London' and the geezer from 'Shaft' facing unspeakable evils and demonic possession! A PASSION FOR MURDER (Columbia Tristar [18]) goes to grunge capital Seattle to find 'a web of political scandal, passionate sex and cold blooded murder' This one features someone from 'Flashdance' but still manages a high score on the thrillometer. Finally ROUND TRIP TO HEAVEN (20:20 Vision [15]) adds fun, fun, fun with party crazed dudes, bodacious babes and barfing! Yup, it's a US college movie, so get the beers and tortilla chips in and paaarty on dudes!

To Blag the packet of three send name and address to 'Packet Of Three' (yup, let's keep the innuendo going) at the Brum Beat address on page five. Last date for entries is September 1st and the first five cards drawn snaffle the goodies.

soundbites



DEBORAH HARRY

DEBORAH HARRY / Debravation / (Chrysalis) Almost a compendium of Blondie / Harry styles on one disc. Makes you realise just how good she has been and how stagnant she is now. Though that doesn't make this a bad set, merely disappointing. But, hell, she could be most of your moms! Now there's a fantasy ... **SM**

JOHN LEE HOOKER / The Very Best Of / (Musidisc) This admirable, nay, standard-setting collection of gritty blues recordings includes the 1961 take of 'Boom Boom' (which was reprinted and updated for the 1992 album of the same name and the original version of 'Shake It Baby', recorded live in Hamburg in 1962 with T Bone Walker and Willie Dixon. My ears want to marry his music. **AM**

G.R.O.W.T.H. / For Lack Of Horses They & Saddle Dogs / (Stayfree) Worth it for the title alone, eh? This is actually the product of four diseased minds - Kev (ex-GBOA), Geoff (ex-Janitors), Mark (ex-Bomb Party) and Alexis from God knows where! - with nothing better to do with their time. And what an excellent hardcore, punko-industrial wall of noise it is too! With punchy, searing guitars and deranged vocals here's yet another outfit who'll be giving Ministry a serious run for their money. **Max.**

CRY OF LOVE / Brother / (Columbia) Presumably signed on the assumption there are people out there who've never heard either Bad Company or the Black Crowes. **MD**

DAVID SYLVIAN & ROBERT FRIPP / The First Day / (Virgin) The arty duo may not break much new ground but the multi-textured, long funky workout of 'Darshan' and the balmy 'Bringing Down The Light' provide ample, contrasting reason for investigation. **SM**

BIG GEORGE AND THE BUSINESS / All Fool's Day / (World Wide) Essentially a jobbing blues rock outfit from Glasgow. But George Ross Watt's well crafted material, fine playing and worn smokey voice promote this low key release to first division contender. **SM**

BALLY SAGOO ON THE MIX / The Story So Far / (Island) Brum's Bally has carved himself a solid status as a kind of backroom Apache Indian. A status celebrated by this eight track career account. Good solid eastern flavoured dance that flies when he works with the splendid voice of Ustad Nusrat Fateh Ali Khan. **SM**

MADDER ROSE / Bring It Down / (Seed) The combination of rough hewn guitars, insidious melody and Mary Lorson's floating vocals make this affecting baker's dozen a sublime essential. **SM**

OZZY OSBOURNE / Live & Loud / (Epic) A marathon double set sign off or what? Accepting the cartoon nature of Oz' music it's an entertaining fair-ground ride and the inclusion of 'Black Sabbath' by the original line up appropriately ties up the loose ends. **SM**

LUCKY DUBE / Victims / (Flame Tree) South African reggae. And excellent too with the supple rhythms joyously embroidered by rippling township guitars. Far better than the leaden programmed sounds coming from Jamaica at present. **SM**

VARIOUS / Homegrown Vol. 1 / (Kongo Dance) The re-emergence of the BritFunk debate? Sadly, though the talent is clear, the demo standard of the presentation is not going to turn many heads. To play on the world stage you have to accept the dominant standard as did Soul2Soul. **SM**

FUNKADELIC / One Nation Under A Groove & Hardcore Jollies / (Charly Groove) Sounding underpowered by contemporary groove comparison, George Clinton's creations still reveal more imagination and humour per BPM than anyone, Prince aside, making dance music over the past two decades. Legendary albums that still insist on being heard. **SM**

DADA / Puzzle / (IRS) Just another American band with a lexicon of style ability and songs to apply it to. Read with ironic overtones!! **SM**

VARIOUS / Greetings From Uncle Sam / (Columbia) Sugar, Dinosaur Jr., Mudhoney, Soul Asylum, L7, Firehose, Belly, Buffalo Tom etc. Now

That's What I Call ... Surely the word 'indie' can no longer be applied to this genre. **SM**

TIGER / Claws Of The Cat / (Columbia) Tiger ... burning bright? Not really. It's an adequate ragga rap outing but with no discernible personality to latch onto, the rhythms just aren't strong enough to carry the load. **SM**

MINK DEVILLE / Spanish Stroll 1977-1987 / (Raven - Topic) When Knopfler wrote the line "singing a street suss serenade", he must have had Willy DeVille in mind. The twenty one tracks of barrio born Spector / Dion heartache R&B and ballad dance, still soar a decade and a half after their launch. Stroll On. **SM**

THE BARRACUDAS / The Complete EMI Recordings / (Dojo) Still can't say Babaracucudada and still no hit record but 'Summer Fun' continues to catch the nostalgia wave and sit on top of the world for three minutes eleven. **SM**

BRUJERIA / Matando Güeros / (Roadrunner) It may be bits of Faith No More and Napalm Death and it may boast a piccy of a real severed head to appease the armchair shockers, but it's still crap. **SM**

BONDI CIGARS / Bad Weather Blues / (Larrikin - Topic) Ex Supercharge man Les Karski's down under pub bluesers. Good atmospheric picking. Mighty entertaining too. In a non demanding nine pints of 4X and a curry kind of way. **SM**

JOHN MARTYN / No Little Boy / (Permanent Records) He's moved to Chicago so, for no apparent reason, he's taken seven tracks off the last album with him to tart up in the windy city and added nine new cuts to make a new album. As usual it's a supple, sensual set that should appeal to those who want more red meat than Phil Collins but who can't grasp the mercurial Van Morrison. **SM**

OYSTERBAND / Holy Bandits / (Cooking Vinyl) Not as trendy as The Levellers perhaps, but still leading the pack among the more traditional politically correct devotees of folk-rock. Rousing Celticism with fiddle, banjo and a lot of banging and shouting on songs with their socio-political heads screwed on tight. On the other hand 'Blood Wedding' is a knees up saga of a real barnstormer of a wedding reception! **MD**

BILLY IDOL / Cyberpunk / (Chrysalis) Not the disaster everybody gloatingly insists, but the logical, if unconvincing, next step for a man who's hijacked more trends than enough. In fact, the ultimate pop star. Sadly the most interesting thing about this release is the excellent, computerised press pack. Something that Idol can, in the near future, honestly claim to have been the instigator of when the flood gates open. **SM**



BILLY IDOL

The Spin Doctor

This month the musical medic turns his attention to things organic. Sounds that have cast their seed upon the wind to pollinate where they will. And the name of that wind is hawk. Yes those aural flying sorcerers **HAWKWIND** give the flavour to our meditations. 'Lord Of Light' (Cleopatra) is a US sourced compilation courtesy of Capitol, that trawls the flight logs for '72, '73 and '74 to present live cuts. B-sides and Captain Lockheed material before topping out with a newly recorded cut from Nik Turner. This is prime stuff with appearances from Lemmy, Twink, Del Detmar and Dikmik stoking the nostalgia burner. 'California Brainstorm' (Iloki) is an excellent recording of the 1990 band live at The Omni in Oakland California. The performance is spot on, too. **ROBERT CALVERT** relates to Hawkwind as does Robert Hunter to the Dead (though Calvert's live contributions were more overt). 'Blueprint From The Cellar' (BGO) collects together seventeen works in progress from Calvert's home studio. A bit skeletal and downright primitive for many tastes but an important strand in the Hawkwind tapestry nonetheless. **HARVEY BAINBRIDGE** has been a long term band alumni and both his own 'Interstellar Chaos' (Taste) and the outfit he seemingly leads, **THE ALMAN MULO BAND's** 'Afrodziak' (Taste) reflect this. The former is the space trippy free floater whilst the latter adds the textures of ambient sound and eth-

nic rhythms. **STROBE** are Hawkdescendants which makes 'Maya' (Big Cat) a pulsingly familiar prospect, though there is a brooding, underlying menace to several cuts, that witnesses the fact that they come from a different time. **THE MAGIC MUSHROOM BAND** too, are of the same spawn but 'Live '89' (Woof Tapes)'s campfire acoustic singalongs and ill-advised cover of 'Within You Without You' paints them as fellow travellers rather than progeny. Maybe you just had to be there and in the, er, same frame of mind. The hit making **OZRIC TENTACLES** may be the acceptable face of crust and 'The Bits Between The Bits' (Woof Tapes) helps demonstrate why; the band have imagination, the ability to translate it musically and an understanding of form and texture. It's a timeless mix but an invigorating one with the electro flourishes on the tapes second side belying accusations of hippie fusion nostalgia. **PORCUPINE TREE's** 'Voyage 34' (Delerium Records) is the final link in this chain, though a spiritual rather than obvious one. Thirty odd minutes long, the music is the apposite soundtrack to the trip being described by a sampled narrator. And we don't mean a journey on the Queen's highway! It's to Porcupine Tree's credit, that the effect is illusory and disconnecting rather than rave-y or pretentious.

Thanks to Andy Garibaldi at MLM for navigation.

All of these records, tapes and CDs can be easily found at Mike Lloyd Music:



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SCREEN SEEN

SATELLITE & CABLE

*ON SKY MOVIES GOLD on the 14th (10pm), LIFE OF BRIAN, surely the best of all the Python films and now truly hailed as the movie that pissed off the Catholic Church more than any other! See it if not already seen.

*SUNDAY AUGUST 15TH sees the new soccer season start on Sky Sports but the thought for the season must be: How long before 'pay as you view' becomes par for the course?

*MTV ARE SET TO LAUNCH A NEW CHANNEL to supplement the current service. VH-1 should be here in early '94 carrying music programming 'tailored to the unique tastes of the UK audience'. Meanwhile MTV bring The MTV Movie Awards on August 6th and over the weekend of August 20th to 22nd The Long Festival Weekend with reports and sounds from Glastonbury, Phoenix, Ireland's Feile and similar events in Denmark, Germany and Switzerland. Stay on the channel for ROBERT PLANT live from Montreux (August 16th) and a Montreux Soul Special (22nd).

Looking ahead The MTV Video Music Awards will be live in the early hours of Friday September 3rd. Who'll provide the edge that Nirvana spat out last year?

VIDEO

MUSIC

Hot on the heels of the 'Summoner's Tales' video collection comes STING 'Unplugged' (A&M Video); forty five minutes of music originally seen on MTV - almost - there's a bonus song to annoy home tapers! The material is drawn from both solo success and Police days and whilst musically meritorious, it's visually so-so. Much better is THE BLACK CROWES absurdly titled 'Who Killed That Bird On Your Windowsill ... The Movie' (Polygram Video). Wrapped in pastiche Yellow Submarine artwork, it's a straight forward salad of promos, live performance (including the obligatory, though excellent, Unplugged snippet) and interview clips. Because the Crowes have charisma, style and great sounds, it's totally recommended. Not so TANGERINE DREAM 'Three Phase' (BMG Video) which reveals that the electro pioneers have slipped into rock's aural abyss. The sound sculptures they originated being replaced with grungy metal guitars (something to do with Seattle based management?). They do, however, remain visually charac-

terless. The highlight is a retreat of the classic ambient inspiring 'Phaedra', though it's dressing in rave visuals demotes them to trend chasers rather than creators.

Whatever you do, avoid GREEN JELLY 'Cereal Killer' (Zoo). Rarely can such pre potty trained humour have found it's way onto tape. 'Anarchy In The UK', for example relocates to Bedrock with the chorus becoming 'I wanna be Fred Flintstone'. And, you guessed it, they perform it wearing oversize papier mache character heads. Meanwhile 'Misadventures Of Shitman' is as eloquent an argument for the return of the death penalty as ever you'll hear.

LEMONHEADS 'Two Weeks In Australia' (Warner Music Video) is fortunately at hand to clean the palate. Evan Dando's charm (well, he does wear a Gram Parson's T-Shirt in the 'Mrs. Robinson video!') and a clutch of sherbet songs in both promo and live, electric and acoustic form, simply forbid frowns.

MOVIES TO BUY

JE T'AIME MOI NON PLUS (Western Connection [18]) is, like the song, the work of the late Serge Gainsbourg. It's a lame tale of an affair between a gay (Warhol star Joe Dallesandro) and an apparently asexual gamin (Gainsbourg's one time consort, Jane Birkin). And that's it, save the shock value of their method of love-making. As substantial a contribution to cinema as the song was to the development of rock. It seems that movie makers have discovered the remix. They call it 'The Director's Cut'; ostensibly an opportunity to show as it should have been, once the commercial success has removed commercial jitters or, like the remix, doubling the sales potential? The latest for the treatment is JFK (Warner Home Video [15]). Already a movie marathon, Oliver Stone has added seventeen minutes of extra footage which will fascinate the conspiracy theorist viewer, but in truth adds little to the already overwhelming impact of this fine movie. The widescreen format does, however help convey the atmosphere.

THE SENSUALIST (Western Connection [18]) is a new spin on the craze for Japanese cartoons. It's an erotic tale of courtesans and businessmen. And, whilst the animation may not be as stunning as expected, there is a subtle eroticism and gentle humour that charms. AT PLAY IN THE FIELDS OF THE LORD (Entertainment In Video [15]) is an epic story of cultural, spiritual and financial imperialism with strains of self revelation. Set in

Amazonia, and wondrously filmed, it is however way overlong at three hours with an undisciplined plot and Tom Berenger carries too much Hollywood baggage to convince as the near naked jungle Indian he portrays. Look out for a deliciously seedy cameo from Tom Waits.

THE HAND THAT ROCKS THE CRADLE (Hollywood Pictures [15]) is an entertaining thriller in the stranger turns the household upside down genre. 'Thrills, chills and surprises' are promised and, by and large, delivered ... but a suspension of disbelief is recommended.

VIDEOS SUPPLIED BY THE HMV SHOP, THE PAVILLIONS, HIGH STREET, BIRMINGHAM. (*Excluding titles that are presently for rental only)

THE BRUM BEAT MIDLANDS CHARTS



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HMV TOP 20 ALBUM CHART

- 1: VARIOUS NOW 25
- 2: BILLY JOEL RIVER OF DREAMS
- 3: UB40 PROMISES AND LIES
- 4: U2 ZOROPA
- 5: VARIOUS HITS '93 VOL.3
- 6: SMASHING PUMPKINS SIAMESE DREAM
- 7: MICHAEL BALL ALWAYS
- 8: STEVE VAI SEX AND RELIGION
- 9: CYPRESS HILL BLACK SUNDAY
- 10: 4 NON BLONDES BIGGER, BETTER
- 11: OLETA ADAMS EVOLUTION
- 12: VARIOUS BEST DANCE ALBUM IN THE WORLD
- 13: VARIOUS FRESH DANCE
- 14: OUI 3 OUI LOVE YOU
- 15: BJORK DEBUT
- 16: DAN REED NETWORK MIXIN' IT UP
- 17: JAMIROQUAI EMERGENCY...
- 18: DEEP PURPLE BATTLE RAGES ON
- 19: VARIOUS RAGGA HEAT, REGGAE BEAT
- 20: MILLTOWN BROS VALVE

HMV TOP 20 VIDEO CHART

- 1: ABYSS SPECIAL EDITION
- 2: DEEP SPACE NINE EMISSARY
- 3: RED DWARF COINCIDENCE AND PARANOIA
- 4: U2 NUMB
- 5: DOCTOR WHO THE CURSE OF THE PETADON
- 6: RED DWARF THE END
- 7: BLACK CROWES WHO KILLED THAT BIRD
- 8: LEMONHEADS TWO WEEKS IN AUSTRALIA
- 9: DEEP SPACE NINE PAST PROLOGUE
- 10: TAKE THAT AND PARTY
- 11: RUSH
- 12: DOOMED MEGALOPOLIS
- 13: BLADE RUNNER DIRECTOR'S CUT
- 14: FULL METAL JACKET
- 15: FREDDY'S DEAD THE FINAL NIGHTMARE
- 16: FUTURE SHOCK 21st CENTURY ENTERTAINMENT
- 17: WAYNE'S WORLD
- 18: CONAN THE BARBARIAN WIDESCREEN
- 19: THREE CABALLEROS
- 20: GLADIATOR

MUSICIANS

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BASS PLAYER and drummer required for working band. Ring Jimmy on 021 382 6650. After 6.

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BRUM'S BEST ROCK BAND needs shit-hot drummer. Gary 021 445 5274.

GUITARIST SINGER seeks band / musicians. Pop, rock, blues. Adrian 021 358 5662.

WANTED VOCALIST - KEYBOARD player, drummer and bassist for local band. Tel: John 021 421 3143.

RIOT GRRRL band wants singer and second guitarist. Katy 021 449 4603.

RAPPER seeks band or musicians to form. Telephone 0902 609236.

CHRISTIAN DRUMMER REQUIRED for doom / HM band. Phone: 021 550 7406.

BASSIST SEEKS blues band. Tel: 0384 254194.

BASSIST AND VOCALIST WANTED for blues band. Tel: Rich 0384 374271.

VOCALIST/FRONTMAN REQUIRED for melodic funky rock band. 0902 408054.

BASS WANTED, 'Infectious' guitar dance (Jesus Jones / INXS / Stereos). Markus 0902 755888 or Pete 0902 757052.

FEMALE DRUMMER / Keyboard / guitarists wanted for rock-pop band. 0746 763940.

RHYTHM GUITARIST seeks rock band. Tel: Andy 021 373 5460.

BASS PLAYER seeks working band or members to form band. Inf: Beatles, REM, Tom Petty, Lizzy, Them. Call Richard 0543 258467.

FEMALE SINGER WANTED. All About Eve influenced band. 021 788 2773 (Simon).

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DRUMMER WANTED. Into Bowie, Who, T.Rex, S.Roses. Tel: 021 643 9716.

DRUMMER WANTED. Influences Genesis, Floyd. phone Dan: 021 749 3579 / Craig 021 779 3851.

SONGWRITER with Korg M1 / Cubase TG55 / Quadraverb for freelance work. 021 443 1922.

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ROCK GUITARIST + powerful vocalist needed urgently! We've 6 A/C / Almighty style songs to finish and record for interested publishing company. If you've got talent, phone Steve 0384 480315.

VOCALIST URGENTLY REQUIRED for indie pop rock band with serious record company and management interest. Age 20/30. Tel: 021 502 5207 / 0902 894091 after 6pm.

BASSIST SEEKS melodic, working, preferably signed / touring band. Phil 0203 456477.

VOCALIST WANTED. Influences:- Bon Jovi etc. ring Paul after 6.30pm 021 523 7688

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HALL OR NOTHING? It's An Option Worth Considering As Brum Beat Finds Out

Rob Hall, the guiding light of Lichfield's Coach House Studio, is a man with music in his veins. Brum Beat called into the studio for a quick chat, but stayed rather longer than expected having engaged Rob in his favourite topic.

You see, whilst scathing about the general state of things in the music biz, cloth eared A&R men who seem more concerned with commerce than talent, the inability of new bands to organise etc., he has an unbridled optimism and drive to get stuff done. Sitting in the control room surrounded by the paraphernalia of his trade, he tells of spending time doing remixes for Senser, not because they've been commissioned, but because he wants to. It seems that the band's lackeys were more concerned with the cred of potential mixers than their skills, so rather than waste time battering down doors, Rob did the mixes to prove a point.

And that pretty much sums up his studio attitude; It's not what you've got or how it looks, but how it sounds in the end. With that in mind, Rob has been surprising bands by recording them

live to DAT. "Rather than recording the players individually one after another, you know drums then bass and so on, I decided to put them into the room, get a balance and then capture the interplay of the musicians. That's the magic of good bands." It also harks back to one of Rob's beefs; recording like that challenges bands to be good rather than believing that everything can be done over and over until it's right. As he points out, "You can't structure a live set like that, so you have to be able to play the song in one take with the intended spirit."

Not that Rob is a live in the studio purist, he's built up some solid expertise with black rap and hardcore crews for whom the band is not an essential. Indeed the computerised and sampling credo of such acts is reflected in the powerful computer equipment that lines the walls; equipment that Rob is pretty adept with!

Hall has another string to his bow too. He believes in helping bands through the industry mire if they fire his enthusiasm and to this end he has spent a lot of time in the States where, he notes, "the doors are far more open than here".

Check Rob out on 0543 415558.

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LIVE

SPITHEAD

The Subway, Edinburgh

Birmingham's Spithead were the fourth of five bands on tonight's bill and were something of an oddity - all the other acts being in the hardcore, 'punk as fuck' vein. However, within seconds of their taking the stage, their twisted mix of ska, punk, reggae and 'Cardiacs-esque' quirkiness had provoked a sizeable huddle to form in front of the stage, with a mixture of punks, crusties and those odd-ball looking people (who Spithead especially seem to attract) relentlessly attempting to dance their way through the spasmodic rhythm changes.

The highlight of the set was 'Margarine', a dub-cum-reggae-cum-ragga-cum-punk concoction which misappropriates the Cadbury's Flake advert ("Even the crumbliest, flakiest chocolate rots your teeth and makes you fat...") which completely lulls you into a false sense of security with its festival-band spaciness before exploding into a Motorhead-style climax.

Spithead may not be spring chickens (they're all knocking thirty) but they are one of the best of the new breed of ska bands that are sprouting from the suppressed traveller scene, as this appreciative Scottish crowd discovered.

Pete Cooper

untamed hair. Lead vocalist, Johnny, spoke of a similarity to The Wedding Present. Thankfully, both preconceptions were quashed as The Sordid Details took to the stage. To describe TSD's style would be difficult as each song seemed different from the next. What TSD definitely possessed was energy, an energy that swept the hungry, Hibernian crowd from their seats and kept them clamouring for more. As a live act, The Sordid Details are simply, quite brilliant and now that they are newly signed to BAH records, we can but hope that they achieve greatness. Watch this space for more Sordid Details

Kati

SHOOT THE MOON

Pen & Wig, Birmingham

Shoot the Moon; the band that live at the Pen Wig! But don't knock it, their endless trail of gigs is certainly reaping them benefits. Tight and punchy the pop guitar four piece ease through their skipping and whistling as they go by. Cheerful and whimsical, similarities to Crowded House in pop mode spring to mind, and it's all very nice, if not a bit too nice. Personally I would like to see a darker side come through now and again. (Do they tread on ants, when no-ones looking?) It's all a bit too safe for my liking; your Mom would like this band, she might even know a couple of the members.

Finally Shoot the Moon do have this strange fixation with achieving a band identity or image. Attempts to date so far have been unsuccessful, something sounding like hissing in the wind may appear apt, their latest attempts seem to have blown back on them, this time leaving them a little spotty. This endless quest does appear a little contrived, lacking in individual style they naively throw on the fashion blanket, smothering each member and all looking a bit silly. I know the bloke responsible for these abominations against style, he has done it before and he will do it again. Fashion victims beware!

Tony Buckley

THE SORDID DETAILS

The Hibernian, Birmingham

For me the name, The Sordid Details, conjured up images of spandex clad rockers with a penchant for wrinkle-pickers and

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WORLD SERVICE

Selly Park Tavern, Birmingham

Is that Jesus fronting World Service? I hope not otherwise there are going to be a lot of disappointed Christians out there. But wait a minute, he's singing songs called 'The Cross', 'Sins of the Fathers' and 'Whole World's Just Fine' - Actually on second thoughts, I think he's just another idealistic hippie with a beard.

I'm afraid the band needed a miracle or the 'World Service' radio station to advertise this gig, as there were only ten people in the audience tonight. The manager assured me that they usually pull a lot more people but the advertising guys had messed up somewhere along the way. (He wasn't carrying a cricket bat too, was he? Ed.)

Like all good leaders the singer tried to enlighten us! He jumped down from his pedestal and danced around the dance floor he even went over to the bar, strumming his guitar and smirking at the barmaid, like a naughty school boy. He should have stayed over there and ordered himself a beer, while the rest the band continued to entertain us with their calypso style music. Musically they sound a lot like Love and The Doors. They conjure up images of Spanish villages and red wine. The keyboard player even wears a sombrero to add to the feel of being in Spain. But please watch out, here comes the bull returning to the ring after his stint of parading around this empty arena. I advise that everyone take cover immediately.

Harry Lee

LIVE

STEVE HACKETT Wulfrun Hall,

Wolverhampton

Hackett chose to bookend this gig with 'greatest hits' in more ways than one. He opened (and closed, as we shall see) with a career-encompassing medley, including snatches of 'Los Endos', 'Please Don't Touch' and 'Racing in A'. This was followed by a complete solo oldie, 'Camino Royale'. Later, to the delight of the obviously partisan audience, he rounded off his main set with 'Everyday', the unbearably beautiful 'Spectral Mornings' and 'Clocks'.

In between these we had a mish-mash of more recent back catalogue, new material and even one number where the world-class guitarist laid down his six-string and blasted away enthusiastically on his harmonica. One song showed that, rhythmically at least, his recent solo career has been moving in a path strangely parallel to his old muckers Phil, Tony and Mike. Another had him using a megaphone to distort his vocals, a clever idea in principle, but in reality best forgotten.

After encoring with a second, acoustic medley, then 'Cinema Paradiso' and 'In That Quiet Earth', he and his new band left the stage. It says more about the quality of the show - later described by Hackett die-hards as the best night of the tour - than this reviewer ever could, that the audience refused to leave. This brought Hackett & co. back to apologise for having rehearsed no other material, then repeat their opening medley as a final encore. Marvellous.

Andy Mabbett

PHOENIX FESTIVAL 1993 Long Marston Airfield Warwickshire

Expected to fall somewhere between the Glastonbury and Reading festival in terms of atmosphere, The Phoenix leaned disappointingly towards the latter with too little going on in the way of fringe entertainment away from the music stages and a ridiculously early curfew, after which there was literally nothing else to do other than wander around the bleak, flat landscape amongst a handful of stalls, then head back to camp to build your fire, which was, of course, 'Against The Rules'.

This culminated in a mini 'riot' on the Saturday night, which, inevitably, The Phoenix will be remembered for and may mean that it won't occur next year. Which would be a shame, because if the Mean Fiddler organisation can offer as exciting a bill as this year's, it deserves to run and run.

Highlights included: the raw, thrilling vitriol of Hole; the band that probably lifted the Phoenix spirit single-handedly - The Disposable Heroes Of Hiphoprisy; the insane, laughable, but thoroughly entertaining cavorting of Julian Cope; Silverfish's savage raunch; the pumping, jumping rage of Senses; Jo's ethnic-techno brilliance; Credit

To The Nation's supremely right-on all-dancing, all-singing' steamroller (respect duel) and Hyperhead's strange, moody dance-rock. Disappointments included: Faith No More not being able to reproduce anything from 'Angel Dust' satisfactorily; Jamiroquai's failure to enlarge on that Family Stone thang; and George Clinton's non-appearance - bummer of the week-end.

But a good try. If it happens again in '94, maybe they'll learn from their mistakes. All they need do is follow Glastonbury's example. But if they throw in the towel and ol' Eavis takes a year off, that'll leave the always mightily-billed but zero atmosphere monster that is Reading. What the hell will I do with my summer?

Max

ROBERT PLANT / TEXAS

NEC Birmingham

It must be quite daunting to play support to a (gasp) Rock Legend, particularly on his home turf. Happily, it only took half of their first number for Texas to prove that they were well up to the task, despite being named after a DIY superstore. They maintained the quality throughout a short and powerful set, ranging from soft ballads to energetic pop-rock, even managing to include a shot at country blues with enough of the latter to provide commonality with Plant's Zep roots.

Recent photographs had suggested that time had not been kind to 'Percy' and I fully expected to see an embarrassing dinosaur re-living past glories. I stand corrected. Plant moves like someone a third of his age and though his voice may not be quite what it was (a few cheats with the echo helped), it is still capable of doing strange things with the hairs on the back of your neck.

No matter how much the audience wanted the 5-piece backing band to be Led Zeppelin and no matter how much they might like it themselves they never could be, but there were times they came startlingly close. 'Going To California', 'Whole Lotta Love', 'What Is And What Should Never Be', 'You Shook Me' and tantalising, teasing slivers of 'Dazed And Confused' saw to that. Don't be fooled into thinking this was a 'golden oldies' show, though - the audience lapped up more recent solo material with equal voracity, if less head-banging.

Francis Dunnery (formerly of It Bites) may not play his guitar with a violin bow, but he has Page's facial contortions off pat. His dextrous playing certainly enriched the proceedings no end, at the same time distinctive and capable of carrying the most classy of classic riffs, even if they were often older than him.

Sadly, Rolf Harris was unable to put in his hoped-for guest appearance.

Andy Mabbett

THE BEACH BOYS / JENNY JONES

NEC Birmingham

Opening to an audience of surf chic posers must have daunted Jenny Jones, so it's to her great credit that she pulled it off impressively. Fine material promises a fine album debut.

And now it's own up time. I'm a Beach Boys junkie. I know, I know, the cabaret excess with dancing girls and inflatable cars is tackily OTT and front-man Mike Love's patter is more suited to TV variety shows but, hell, when Carl Wilson, looking like a backwoods preacher rather than surfer, floats into 'God Only Knows' you have to close your eyes and forgive. Cynicism falls with critical faculty simply because four of these men appeared on a whole clutch of the century's best records. Yeah, maybe as puppets of the sainted Brian Wilson, but they were part of it. And it may be thin reasoning for enjoying them now but I don't care, and 'Wipe Out' and

the theme to 'Problem Child 1' aside, I'm gonna have 'Fun Fun Fun' 'til daddy takes the band away. So there.

Steve Morris

VAN MORRISON Symphony Hall,

Birmingham

Ahem! Morrison's mercurial character sure was on show tonight. The man capable of musical alchemy, spiritual uplift and sweet

inspiration was on an off night. The expected highs failed to materialise. 'Moondance' was dismissed with the flair of a wine bar trio, for example. No detriment to the fine band, they often looked as mystified as I felt.

Just one of those nights as a mere ten days later the man they call, well, 'The Man' seduced Wolverhampton Civic into a dancing in the aisles mass. And, reports have it, was seen smiling! But you know, I'd take Morrison's unpredictability and the chances it entails over the bland sterility that's the norm any day.

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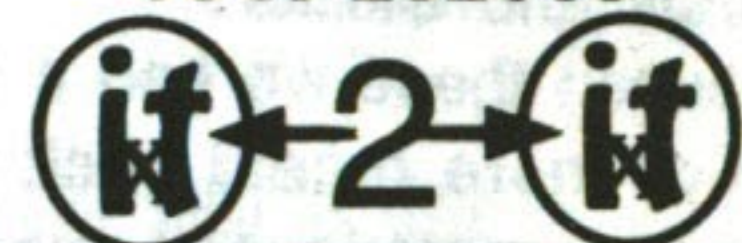
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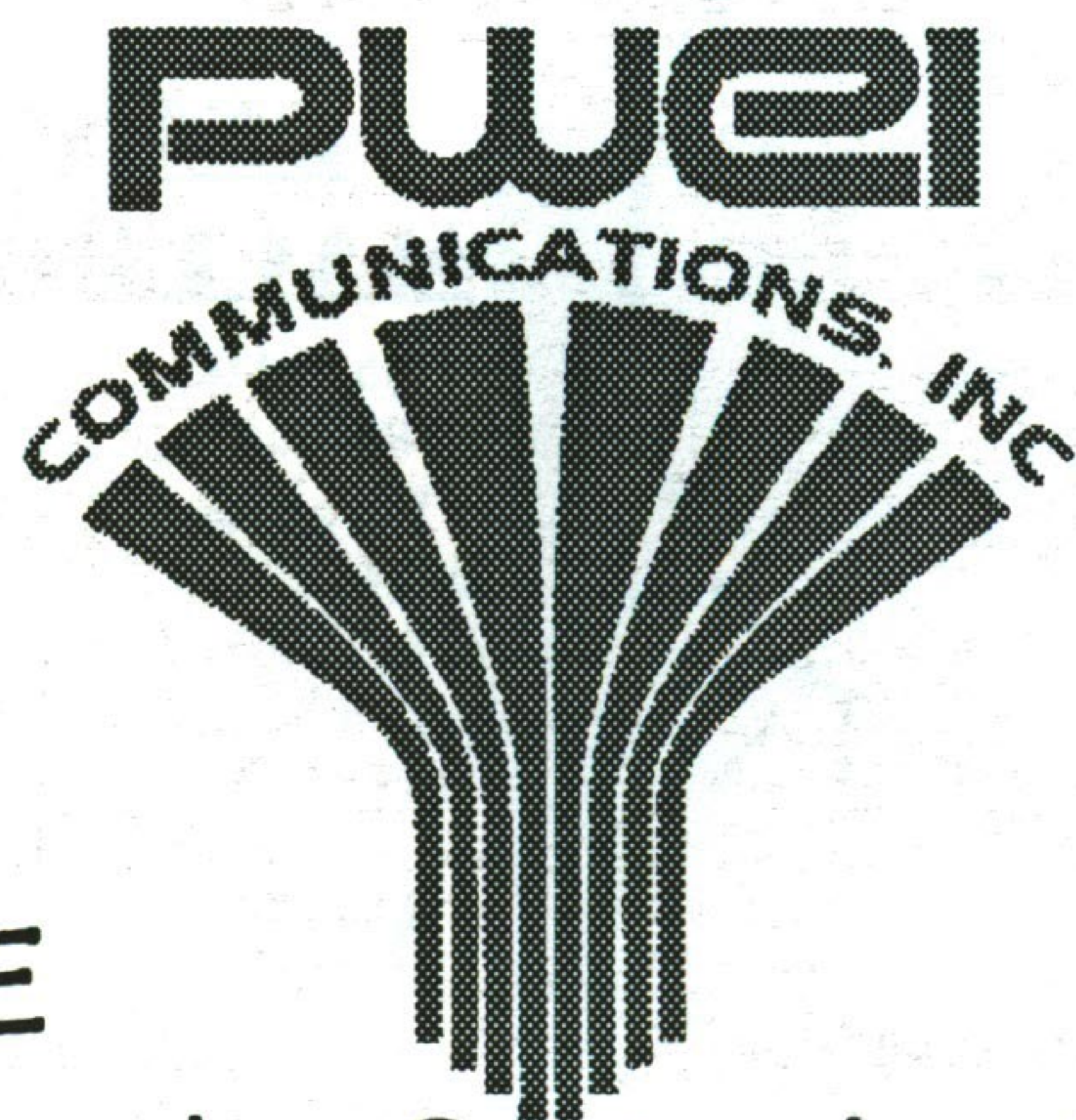
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QUALITY LIVE ENTERTAINMENT on FRIDAY and
SATURDAY (plus DJ both nights)

Friday Night; What, Vincent Flats & The Final Drive.
Saturday Night; Buckshee, 36 Stone, Mack & The Boys.

BIKE SHOW - "Show What You Ride"; Entry Forms on Gate
GOOD BEER, FOOD, TOILETS, plus TRADE STANDS

Excellent Camping Facilities - Quiet "Family Area"

Gate Opens on Fri, 12 noon - Site cleared by 6pm Sun.
ADVANCE TICKETS & TRADE ENQUIRIES -

West Mids MAG, PO Box 750, Birmingham B30 3BA. Tel. 021 459 5860

Advance Tickets - £6. ON THE GATE PRICE - £8

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Charity

Location: Near WETHEROAK, Worcs. Signposted from A435
(off M42, J3) Map, etc sent with tickets

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P.A.

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SQUIER II JAP STRAT	£139.00
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FENDER STRAT+	£499.00
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IBANEZ RG750.....	£649.00
IBANEZ RG4405.....	£649.00
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WASHBURN MG44.....	£319.00
WASHBURN MG74.....	£365.00
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SAMPLERS

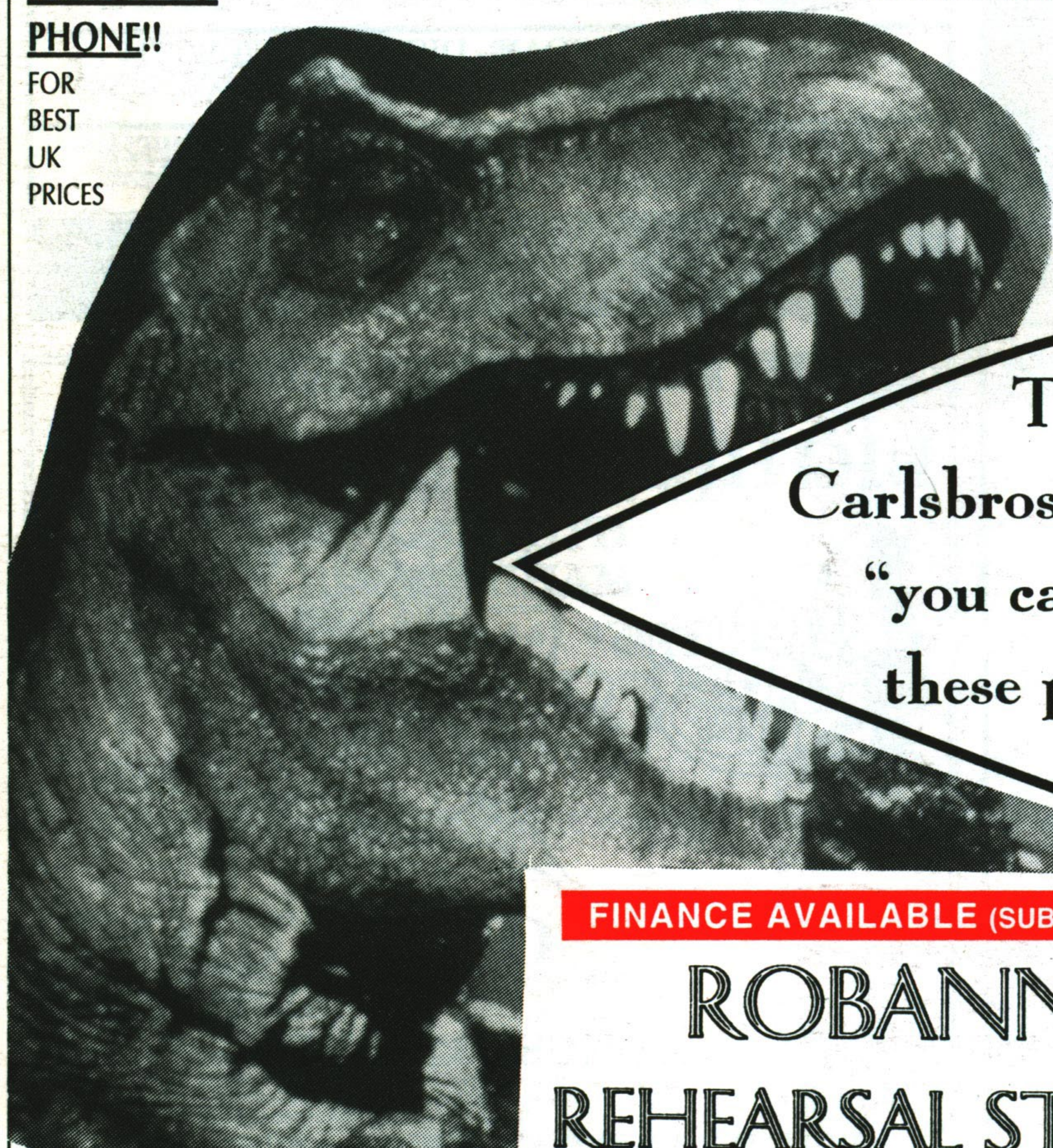
AKAI S950	£949.00
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