

# B E E T B R O M A T

# STEVE HOWE



*The Guitar Legend  
Talks To Us Exclusively!*

plus  news  views  gossip  
 albums  videos  books  
and more

# DAN REED NETWORK



## THE MAX MIX

# SCREEN SEEN

## SATELLITE & CABLE TV

Sky go for broke on September 1st with a new package for subscribers, MULTI CHANNELS, and it's free for all existing subscribers to Sky Movies Plus, The Movie Channel and Sky Sports. Not all the package will be available immediately but when completely on stream, it will be worth having. The new channels, (most of which are available already on Cable. Ed.) include The Discovery Channel which is a documentary life channel that is superb on wild life, environment and space travel issues, Bravo which showcases old films and TV series, The Family Channel which speaks for itself, QVC a 24 hour shopping channel, Country Music Television which promises sounds and videos from the world of country and a channel aimed at the potentially massive women's market, UK Living. In 1994, VH1, a video hits channel and Nick At Nite, a classic TV art showcase will be on board too, making up a completely new Sky roster to back up the existing channels. And watch out for changes to the MTV service in the winter. For information on the new Sky service, contact PO Box 43, Livingstone, West Lothian EH54 7DD.

Satellite and Cable seems to have thrown up a new set of heroes that are set to eclipse The Simpsons. BEAVIS AND BUTT-HEAD, seen regularly on MTV are simply phenomenal; it's broadcasting over the edge. You have to watch to grasp the definition of generation gap 90s style, these cartoon characters are set to polarise families!

## VIDEO

### MUSIC

**ANTMUSIC - The Very Best Of Adam Ant (Arcade)** rushes one and all back to the new romantic haze of the early eighties when the photogenic Ant discovered the power of pop video and bolted it onto his magpie music. It's easy to see the appeal from these 17 video and live snippets too, tho' sad to see him relying on his own nostalgia to beg interest in his 1989 videos. Then again his frilled fashions are filling the current fashion spreads, so could be his time is near. **CRYSTAL GAYLE In Concert (Magnum)** features the lady who, had her career happened a decade later, been a new country contender. Her voice is certainly good enough, but the AOR sensibility that plagues her material and thus this concert tape, ladies on the syrup too thickly. **MAGNUM Chapter & Verse - The Very Best Of ... (Polygram Video)** reveals Brum's finest to be a cut above the best when it comes to swaggering power rock; the hooks and depth of material and performances adequately testify to this. But the MTV cliché by numbers videos make them seem stale. Incidentally this tape was available as From Midnight To LA before Mr. Marketing bolted on three extra tracks. At the other end of the production budget comes **THE OYSTER BAND (IK7)** which is a low key video shoot of a recent(ish) Berlin gig that may lack the gloss of the Magnum opus but gains in an exhilarating spirit that the metallers band have had squeezed out. Given the current career high of the unplugged Eric Clapton, it seems right to raid the archive to remind one and all of the time when he was well and truly plugged. **CREAM Strange Brew (Warner Music Vision)** is a US sourced rockumentary that places potent performance video alongside interview material from band members (Clapton, Jack Bruce & Ginger Baker -

younger viewers!), Robert Cray, Buddy Guy, John Mayall and more. It really is remarkable how the influence of this one, short lived band resonates even today. On a quieter note, yet just as influential, **TOM PAXTON In Concert (Shanachie)** is the seminal folkie in sharp, ascerbic form proving that a combination of pen, voice and guitar is an unmatched weapon. If you are of the belief that MTV's Unplugged started the folk revival; take a look at this. Finally, **FANTAZIA**, the UK's prime Rave arrangers celebrate their second birthday with **TWICE AS NICE (Creation Entertainment)** which is a record of the mindwarping event. Can't say that the music impresses but the visuals and environment they create puts most rock events to shame.

### MOVIES TO BUY

Reissued in the company's budget priced Elite Series is **THE WORLD ACCORDING TO GARP (Warner Home Video [15])** starring the amazing Robin Williams. It's a stirring blend of piercing observation, humour and angst that brings the very best out of Williams. **GRAND CANYON (Fox Video [15])** teams up Steve Martin, Danny Glover and Kevin Kline for what could be seen as the fortysomething Big Chill. That's right, it's a typical American therapy movie: Who am I? Why am I? and so on, but against such odds it's a compelling couple hours that touches many common concerns yet manages to end with a message of hope. **THE ABYSS (Fox Video [15])** reappears in remixed form. That's recut by the director to include nigh on half an hour or previously unseen footage. But even at near enough three hours, it's a gripping adventure that has, with some justification, been tagged 'the underwater 2001'. Try and see it in the Widescreen Special Edition too, it does make a difference. **RUSH (MGM/UA Home Video [18])** appears, from the box, to be more important for the inclusion of an Eric Clapton hit (of which a mere sliver appears toward the end) than the impressively gritty, tense tale of drug busters getting addicted to more than their jobs. And was it humour that cast Gregg Allman as the drug lord? **SLEAZE MANIA UK (Mondo Movies [18])** is trash ... and that's a compliment. A totally pointless compendium of trailers for such cinematic gems as The Smut Pedlar, Hula Tease, The Brain Eaters and Gorilla Women! All perfectly tame compared to several satellite channels we know, but the pious tone of the public warning style hype makes them repeatedly hilarious! Not so much review as celebration: To mark the Timelord's 30th birthday BBC Video is issuing two special **DR WHO** box sets over the next few weeks. **THE DALEKS**, due on September 6th, is a two tape plus forty eight page booklet package containing two full Dalekian adventures, The Chase and Remembrance of The Daleks, the former featuring Dr William Hartnell from 1965 and the latter, Dr Sylvester McCoy from '88, whilst October 4th's **THE TRIAL OF A TIMELORD** is a three tape set housed in a miniature Tardis containing fourteen episodes of Colin Baker vintage.

### MOVIES TO RENT

The one that'll grab the headlines is, of course, **BODY OF EVIDENCE (Guild Home Video [18])** in which Madonna stands charged with killing an ageing and diseased of heart lover by, er, shagging him to death. The sex scenes, much hyped as they are, are actually the weakest part of the film, totally unbalancing what could have been a reasonably good examination of sexism in law and the contradiction between society's inherent

voyeurism and its rush to condemn what it hasn't got the taste for. In the event the sexual sub-plot and Maddie's loss of clothing grab the limelight and the director's eye, leaving the potentially gripping movie floundering with a weakened plot shored up by cardboard acting.

Lift elements from Highlander and

Angel Heart, sprinkle on a little prurient interest and leaven with gory violence and you have **NIGHT TRAP (Guild Home Video [18])**. And what you get is what that suggests, an indigestible mess; the sort of venture that even fifties B-movies wouldn't be seen out with.

## THE BRUM BEAT MIDLANDS CHARTS



# HMV

KNOW HMV · KNOW MUSIC

### HMV TOP 20 ALBUM CHART

- |                     |                           |
|---------------------|---------------------------|
| 1: MARIAH CAREY     | MUSIC BOX                 |
| 2: LEVELLERS        | LEVELLERS                 |
| 3: UB 40            | PROMISES AND LIES         |
| 4: SPIN DOCTORS     | POCKETFUL OF KRYPTONITE   |
| 5: POGUES           | WAITING FOR HERB          |
| 6: U2               | ZOOROPA                   |
| 7: SISTERS OF MERCY | VOL. ONE                  |
| 8: ADAM ANT         | ANTMUSIC                  |
| 9: JAMIROQUAI       | EMERGENCY ON PLANET EARTH |
| 10: ROBIN S         | SHOW ME LOVE              |
| 11: BREEDERS        | LAST SPLASH               |
| 12: SWV             | IT'S ABOUT TIME           |
| 13: VARIOUS         | NOW 25                    |
| 14: VARIOUS         | ORIGINALS                 |
| 15: VARIOUS         | HITS '93 VOL. 3           |
| 16: BILLY JOEL      | RIVER OF DREAMS           |
| 17: CULTURE BEAT    | SERENITY                  |
| 18: VARIOUS         | NOW 83                    |
| 19: VARIOUS         | ENERGY RUSH 5             |
| 20: VARIOUS         | NOW 87                    |

### HMV TOP 10 MUSIC VIDEO CHART

- |                  |                            |
|------------------|----------------------------|
| 1: ADAM ANT      | ANTMUSIC                   |
| 2: U2            | NUMB                       |
| 3: ELVIS PRESLEY | IN HOLLYWOOD               |
| 4: TAKE THAT     | AND PARTY                  |
| 5: X - MIX ONE   | THE MFS TRIP               |
| 6: U2            | ACHTUNG BABY               |
| 7: GREEN JELLY   | CEREAL KILLER              |
| 8: FUTURE SHOCK  | 21ST CENTURY ENTERTAINMENT |
| 9: BLACK CROWES  | WHO KILLED THAT BIRD...    |
| 10: U2           | RATTLE AND HUM HMV TOP 10  |

### MOVIE & GENERAL VIDEO CHART

- |                        |                         |
|------------------------|-------------------------|
| 1: THE ABYSS           | SPECIAL EDITION         |
| 2: DEEP SPACE NINE     | VOL. ONE                |
| 3: RED DWARF ONE       | CONFIDENCE AND PARANOIA |
| 4: RED DWARF ONE       | THE END                 |
| 5: DEEP SPACE NINE     | VOL. TWO                |
| 6: BLADERUNNER         | DIRECTOR'S CUT          |
| 7: FOR A LOST SOLDIER  |                         |
| 8: DOOMED              |                         |
| 9: CONAN THE BARBARIAN | MEGALOPOLIS             |
| 10: MAN BITES DOG      | WIDESCREEN              |

VIDEOS SUPPLIED BY THE HMV SHOP, THE PAVILIONS, HIGH STREET, BIRMINGHAM (\*excluding titles that are presently for rental only)



## BRUM BEAT MARKET PLACE

### ARCADEIA

REHEARSAL STUDIOS  
4 WELL EQUIPPED  
STUDIOS FROM  
£4 PER HOUR

AFTERNOON CHEAP  
RATES MON. TO FRI.

Equipment Hire &  
Repairs Available

Tel: 021-507 0933



CALL  
DAVE  
PANTON

CASSETTE DUPLICATION  
& BLANKS

● BLANK LABELS ● DAT TO DAT  
● CDs ● EDITING AND  
LOCATION RECORDINGS

**021-558 8338**

Call between 10 - 4 Mon - Sat  
ANSAPHONE ALL OTHER TIMES

### WOLF P.A.

1k Vocal Rig  
2k Budget Mike Up  
3k Off Stage Mix  
Lighting + Effects

**772 1047**

### REVERB P.A.

Sound Systems,

Hire, Sales,

Installations

**0827 286606**

(24 hrs.)

**0836 590163**

(Mobile)

advertise here  
for £25 all in!

# LIVE



MICHAEL HUTCHENCE OF INXS AT THE AVLC.

(pic Mark Hadley)

## ROBANNAS REHEARSAL STUDIOS

- \* PROFESSIONALLY EQUIPPED PRACTICE ROOMS  
IN THE CITY CENTRE
- \* PEARL BLX, MLX AND YAMAHA 9000 DRUM  
KITS
- \* 2 x FENDER, PEAVEY, LANEY GUITAR AMPS
- \* A CLEAN, TIDY AND PROFESSIONAL WORKING  
ENVIRONMENT
- \* ALL OUR BASS AMPS ARE TRACE ELLIOT
- \* 300 WATT PEAVEY PAs & UP TO 3 MICS
- \* WE ALSO HAVE DRUMSTICKS, GUITAR LEADS &  
STRINGS FOR SALE UP TIL MIDNIGHT
- \* GUITARS, DRUMKITS, AMPS & CYMBALS  
AVAILABLE FOR HIRE
- \* WE ALSO HAVE A BAND PHOTOGRAPHIC STUDIO  
AVAILABLE
  - \* DRUM TUITION AVAILABLE
  - \* VOCAL PA HIRE
  - \* LIGHTING RIG HIRE
  - \* VERY LARGE NOTICEBOARD
  - \* A&R SHOWCASE DAYS

\* SATURDAY & DAYTIME  
SPECIALS: £10 FOR 3 HOURS  
PLEASE PHONE 021 333 3201

### INXS

AVLC, Birmingham

They may be hugely successful and certainly capable of filling far larger venues than Birmingham's AVLC, but for some reason I've never been able to take INXS seriously. Neither did I relish the thought of standing throughout the whole show in order just to review it. However following my drenching in the photo pit, I retired to actually enjoy a surprisingly gutsy, rock

performance. Even those irritating, jangly singles were projected with balls and conviction.

Not the slick, theatrical and excessively pyrotechnic stage show I'd anticipated, the modest stage set and lighting did nothing to detract from the performance.

INXS have a lot more to offer than their recorded material may suggest. If you get the chance, go see 'em.  
Mark Hadley

## Q-TRAX

AUDIO CASSETTE DUPLICATION  
ONE OFF CDs  
FULL POST PRODUCTION FACILITIES  
DIGITAL EDITING & RE-MASTERING  
MIDI FILES (Huge Selection)

DAT Editing - DAT Compilations -  
1/4" Tape Editing - PCM Editing -  
Format Transfer.

For brochure please call  
Tel/Fax 0543-433018

# LIVE

## THE ABBOT ALE CAMBRIDGE FOLK FESTIVAL

Cherry Hinton, Cambridge

The annual musical health farm! As soon as you're through the gates there's a feeling that everything will be OK.

Not for Cambridge the need to shore up predictable hype laden bills with funfairs, bungee jumping and other things to take minds away from the stage squalls; just fine, fairly priced food, excellent ales and (mostly) music related merchandise stalls.

The two and a half day affair kicked off Friday night with an adrenaline rush in the form of GOATS DON'T SHAVE, a turbo charged Irish electro folk outfit that, live, trounce a weak album debut and present a threat to The Saw Doctors. Following THE BRONTE BROTHERS impressed with their thoughtful material and unusual cocktail of folk flavoured, reggae hued, township jive. Perhaps not as assured as on the brilliant *The Way Through The Woods* album, though reports of their Saturday performance suggested that they can be, but still hugely entertaining. And then came the first performance bulls-eye; the awesome OYSTER BAND. Ten thousand souls on their feet and word perfect lifted the Oysters to lofty heights that GREEN ON RED couldn't hope to build on. They did, however play a creditable set of familiar material with Chuck Prophet's always on the button guitar work stealing the limelight. A gold star too, to GOR's frontman, Dan Stuart, for quote of the fest, "I see Pete Seeger at the back, he's got an axe and he's looking for the power supply!"

Saturday dawned to the lunchtime sound of the ever improving ROCKINGBIRDS with a set of old, new and covers. The Camden cowboys tag may cover the novelty value of a UK Burritos but the sooner the band are seen for what they are, a damn fine melodic rock band and Alan Tyler is given the regard his songs are due, the sweeter life will be. The revelatory RANKIN FAMILY followed; Celtic tinged folk from Canada that flowed from traditional reels to country ballads to the voiceweave of Clannad - only with spirit. Suffice to say that the generous stocks of their album that had graced the record tent were gone, totally, within minutes of the set ending. The return of the OYSTER BAND, in turbo drive closed the afternoon in fine style.

The Evening was a dream, IRIS DEMENT, JERRY JEFF WALKER and CHRISTY MOORE. DeMent's totally natural take on the country/folk/gospel that still fuels the firesides of mid America was spine tingling; a pure voice singing songs that captured the tangible flavours

of real lives soared above our heads transfixedly. Yet amazingly, she was to surpass this set the following day when she, quite literally, took us to a musical heaven with a set that had the Rockingbirds kneeling at her dressing room door, begging for work as her backing band!

Walker's set was honky tonk at it's finest; songs of drinking, dancing and winning and losing love. And Mr Bojangles, the performance of which my wife ranks alongside seeing Marley perform Redemption Song! Christy Moore too excelled in both humour and a warm glow of humanity inhabited songs. The performance was that of a giant.

And what could Sunday offer to cap that feast? Well, a quiet start was elected watching The Rankin Family attempting to teach the rhythmically challenged how to manage Breton dancing. They ended the tutorial with a short burst of fiddle led mayhem that jump started the body in time for a repeat set from Jerry Jeff before the, frankly better off retired, Dubliners

demonstrated that memories can be best left on the mind's shelf. It would be tempting to say the same for JOHN MAYALL & THE BLUESBREAKERS though his set was rather good, if misplaced in the outdoor afternoon sunshine. The new material stands well alongside his illustrious past and new guitarman Coco Montoya is more than worth his place in the Mayall lead pickers hall of fame.

LOUDON WAINWRIGHT III was magnificent on Sunday evening, scalpel honed humour, pathos and laser keen observation filled the set making highlights fly by too often to grasp though his "new single - d'ya think it'll get airplay?" I Wish I Was A Lesbian hooked the imagination of many. And was it Wainwrightian humour that scheduled THE ROCHEs (including one of his ex-wives) to follow him? The trio were devastatingly good, awesome harmony glistening through a selection of slightly skewed songs and a version of the Hallelujah Chorus that will be hard to forget.

Must mention CATRIONA MacDONALD too, a young traditional Shetland piper I caught on several occasions who managed to imbue the instrument with personality that shadowed her awesome technical abilities.

So, it was a weekend of musical overload in many ways, but it was also a testament to just how much excellent stuff is viciously ignored by the mainstream and how much magic is simply waiting to be found (as the wants list given to my record supplier testifies). It may be a Folk fest, but as Dan Stuart's comment implied, that's a very broad religion these days.

Roll on next year and Cambridge's thirtieth with its promised special treats.  
Steve Morris

## THE CLAPPERS / JOYLAND / THE STANLEYS

Jug Of Ale, Moseley

It's nice to see that the usual midsummer lethargy has not affected everybody, in fact, if you like a good workout it's hard to think of three bands that could have done more towards generating enough heat to achieve fusion - and I'm not talking Chick Corea.

The high-energy set was kicked off by The Stanleys, who despite a slightly manky guitar sound, produced a tight performance of some reasonable songs - achieving a 'John Major' rating on my scale of excellence, could do better I think, but watch out for these guys in the days to come! They were followed by Joyland, a 'Norman Lamont' of thrash bands who had the material but weren't quite as together as they could have been.

The Clappers showed how practice, talent and energy can

be forged into a mature performance. The rhythm guitar was stunningly accurate while the bass and drums locked together as tight as a Group Four security van (on a good day...), giving the impression that The Clappers are deadly serious about their music. For a three piece, the guys managed a remarkably full sound. I thought that it was particularly brave to do a cover of Foxy Lady as an encore, but as most of the Hendrix purists were probably at the 'Darby and Joan' club, they pulled it off. Returning to the political success chart I think the Clappers rate at least a Maggie - if you can forgive her for being conservative.

Dave Massey

(Careful with those political analogies Mr Massey! Ed.)

## PRINCE

NIA, Birmingham

For one so insistent in his dismissal of modern dance and funk stylings, my presence at a Prince gig may seem a mite confusing. Well, it may come as a surprise to learn that His

## BRUM BEAT - 13

Musical Majesty has little to do with dance and funk. Alright, calm down and I'll explain! Sure, the man is funky and sure you'd be hard pushed to remain terpsichorally challenged whilst he's in the building, but in truth his music is way beyond the confines of easy categorisation.

Whilst the hits demonstrate a ludicrously proficient versatility in terms of rock, soul and beyond, it's in concert that the revelation hits: the entire show is scored to an alarming degree and in a manner that transcends simple daubs of musical colour. The horns, for example don't simply fire up the standard Stax inspired licks that lamely grace most soul cuts; listen and you'll hear the harmonic constructions of a budding Ellington or the like.

And when you deliver such stimulating, exhilarating stuff wrapped in the glitziest, most humorous partytime showmanship you'll ever see, the result is transfixed.

Steve Morris

## PROFESSIONAL PA AND LIGHTING HIRE SALES INSTALLATIONS

**HIRE** - PROFESSIONAL CONCERT SYSTEM 2K - 20K, SMALL DIY SYSTEMS, DISCO SYSTEMS, SPECIAL EFFECTS i.e. SMOKE MACHINES, STROBES, UV LIGHTING, MIRROR BALLS etc., RADIO MICROPHONE SYSTEMS (Lapel or Hand Held) etc.

**SALES** - OF ALL TYPES OF PA / LIGHTING / DISCO EQUIPMENT AND SYSTEMS.  
SPECIALIST *TERLEY* PA EQUIPMENT / SYSTEM DEALERS

**INSTALLATIONS** - OF ALL TYPES OF PA / LIGHTING / DISCO SYSTEMS / ALL APPLICATIONS

**CUSTOM BUILT FLIGHTCASES** - MANUFACTURED TO HIGHEST STANDARDS - ALSO FLIGHTCASE HARDWARE SUPPLIED FOR DIY CUSTOMERS

FOR FURTHER INFORMATION CALL



SUB ZERO MUSIC

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

TEL: (0384) 456679

MOBILE: 0860 924873

FAX: (0384) 239024

PA & LIGHTING HIRE - PA & LIGHTING HIRE - PA & LIGHTING HIRE

PA & LIGHTING HIRE - PA & LIGHTING HIRE - PA & LIGHTING HIRE

**WE DEAL WITH MASTERS NOT DISASTERS**

MULTI-TRACK RECORDING STUDIO WITH REHEARSAL AND DANCE STUDIOS

**Saint Recording Studio**

**MASTER QUALITY RECORDINGS**

COMPETITIVE & NEGOTIABLE RATES

FULLY EXPERIENCED ENGINEERS

Digital and Analogue Mastering  
Atari / Amiga Sequencing  
Midi Controlled Console  
Samplers, Midi FX etc.

LARGE LIVE ROOM AND SEPARATE DRUM ROOM WITH STUDIO KIT

**TEL 021 555 5839**

14B - 15 ANNE ROAD, SMETHWICK, WARLEY, BIRMINGHAM B66 2NZ

**UB 40 TOUR IN ROTTERDAM**

COME AND SEE THE BOYS IN ACTION IN THE EXCITING CITY OF ROTTERDAM. WE'VE PUT A PACKAGE DEAL TOGETHER WHICH INCLUDES:  
• COACH TRANSFER & FERRY  
• 3 NIGHTS B&B IN ROTTERDAM  
• TICKET FOR 1 GIG  
ALL FOR £ 197 PER PERSON  
FOR BOOKING FORM PLEASE CONTACT RANDY AT BILLY'S BAR 021 - 643 - 7885  
COACH LEAVES BILLY'S BAR WED 29<sup>th</sup> SEPT RETURNS SUNDAY 3<sup>rd</sup> OCT

**BARLEY MOW BLUES CLUB**

\*\*\*

**SEPTEMBER**

- 8th THE RHYTHM STEALERS
- 9th TORTURE SHED
- 15th FAT CHANCE BLUES BAND
- 16th FRED ZEPPELIN
- 22nd BLUES MERCHANTS
- 29th STAN MARSHALL'S LAW

**OCTOBER**

- 6th WINCHESTER BLUES BAND
- 7th TIME LOWER STAFFORD STREET WOLVERHAMPTON

**THE INDIGO BLUES BAND**

Thursday September 9th

**THE COLONIAL**  
Solihull

Thursday September 16th  
**THE LION ROCK BAR**

Chadwick End

Friday September 17th

**THE HIBERNIAN**  
Selly Park

Wednesday September 29th

**THE TOP BELL**

Barton Under Needwood

**BE SEEN HERE**

PHONE 0902 652759

FRIDAY ROCK NIGHT

**THE BEAR TAVERN**

BEARWOOD ROAD, BEARWOOD

Friday 10th September

**TYLER + MAC**

Friday 17th September

**STEVE GIBBONS BAND**

+ CUSTOM BUILT

Friday 24th September

**THE MIGHTY HOUSE ROCKERS**

+ REV. BROWN & THE EARLYBIRDS

Friday 1st October

**THE GROUNDHOGS**

+ STUART FORD'S FOWL PLAY

ENQUIRIES 021 429 1989

Advance Tickets Available From:-

The Ticket Shop, City Arcade

& Middleton's Records (adj. The Bear)

**LIVE**

The Melting Pot Presents

**PWEI**



**LIVE**

Thursday

September 16th

\*Tickets £8\*

plus booking fee

available from Oakengates Theatre Box Office

**0952 619020**

Birmingham Odeon 021 643 6103

Mike Lloyd Music, Wolverhampton 0902 27567

Lotus Records, Stafford 0785 43910

**THE ROBIN R'n'B CLUB**

AT THE

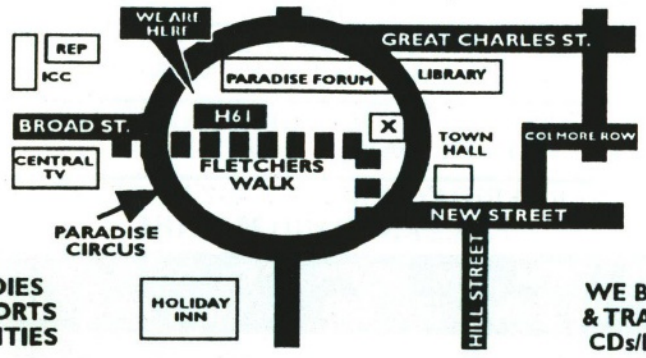
ROBIN HOOD, MERRY HILL, BRIERLEY HILL,  
Nr DUDLEY, WEST MIDLANDS

**LIVE MUSIC FEATURING**

|  |  |
|--|--|
| MON 6th SEPT   | THE PRESIDENTS / TBC (FREE ADMISSION)                |
| WED 8th SEPT   | BACK ST. BOYS / K/COM (FREE ADMISSION)               |
| THURS 9th SEPT   | THE PRODUCERS / THE RIPS                             |
| FRI 10th SEPT  | SOUL SURVIVORS                                       |
| SAT 11th SEPT  | ROGER CHAPMAN & THE SHORTLIST                        |
| SUN 12th SEPT  | TONY McPHEE (Lunchtime) Adm £1.50                    |
| MON 13th SEPT  | BANGKOK SHAKES / BADGE (FREE ADMISSION)              |
| WED 15th SEPT  | KAZLON / PRIDE (FREE ADMISSION)                      |
| THUR 16th SEPT   | BALLROOM GLITZ                                       |
| FRI 17th SEPT  | ATLANTIC SOUL MACHINE                                |
| SAT 18th SEPT  | INSTANT KARMA<br>John Lennon Tribute Band            |
| SUN 19th SEPT  | BIG MAN CLAYTON (Lunchtime) Adm £1.50                |
| MON 20th SEPT  | BEDLAM CHOR/TBC (FREE ADMISSION)                     |
| WED 22nd SEPT  | FREE THINKER / ROAMER (FREE ADMISSION)               |
| THUR 23rd SEPT   | BLUES REVUE / TEXAS FLOOD                            |
| FRI 24th SEPT  | RED LEMON ELECTRIC BLUES BAND                        |
| SAT 25th SEPT  | STUBBLE BROTHERS / EDDIE MORTON                      |
| SUN 26th SEPT  | PIANO MAN SKAN (Lunchtime) Adm £1.50                 |
| MON 27th SEPT  | CRISIS EDGE / ONE GREAT DAY (FREE ADMISSION)         |
| WED 29th SEPT  | VAN DAN<br>SWITZERLAND'S No1 ROCK GROUP + 100% PROOF |
| THUR 30th SEPT   | THE ROTS / STARVING RASCALS                          |
| FRI 1st OCT  | QUILL  |
| SAT 2nd OCT  | CURTIS LITTLE BAND                                   |
| SUN 3rd OCT  | EDDIE MORTON (Lunchtime) Adm £1.50                   |
| MON 4th OCT  | THE RED HOUSE SNAKES / HARP ATTACK (FREE ADMISSION)  |
| ▶ ADVANCE TICKETS ALSO AVAILABLE FOR ◀                             |  |
| SAT 9th OCT  | RUBY TURNER  |
| FRI 19th NOV   | GENO WASHINGTON                                      |
| SAT 4th DEC  | CHRIS FARLOWE & MAGGIE BELL                          |
| FRI 24th DEC   | CHRISTMAS EVE PARTY WITH QUILL                       |
| FRI 31st DEC   | NEW YEAR'S EVE PARTY WITH SOUL SURVIVORS             |
| DOORS OPEN 7.45pm - LARGE, FREE PARKING<br>ENQUIRIES (0384) 458826 |  |



**12 FLETCHERS WALK  
PARADISE CIRCUS  
BIRMINGHAM B3 3HJ  
TEL: 021-212 1421  
FAX: 021-236 8997**



INDIES  
IMPORTS  
RARITIES

HOLIDAY  
INN

WE BUY  
& TRADE  
CDs/LPs

**TOWN  
HALL  
BIRMINGHAM**

|                               |   |   |
|-------------------------------|---|---|
| Fri<br>17th<br>Sept<br>7.45pm | <b>ALL MOD CONS</b><br>A Tribute To The Jam<br>with special guests<br><b>THE DIRECTION</b>  | £5.50<br>in advance<br>£6.00<br>on door           |
| Sat<br>18th<br>Sept<br>8.00pm | <b>JALEO</b><br>Five outstanding Flamenco artists from<br>Seville. "A night of Flamenco music, song<br>and dance which left the audience<br>clamouring for more."   | £9.50<br>£8.50<br>£7.50<br>(£6.50<br>concessions) |
| Sun<br>19th<br>Sept<br>8.00pm | <b>OYSTER BAND</b><br>"they burst every known musical barrier<br>expressing the band's unstoppable live<br>energy"  | £7.00<br>£6.00<br>£5.00<br>(£4.00<br>concessions) |
| Fri<br>24th<br>Sept<br>8.00pm | <b>CALICHE, BLACK VOICES<br/>and THE SPRINGFIELD<br/>QUARTET</b><br>"combine to produce a breath taking<br>concert of evocative music and song"   | £8.50<br>£7.50<br>£6.50<br>(£5.50<br>concessions) |
| Fri 1st<br>Oct<br>8.00pm      | <b>JACK DEE</b><br>support<br><b>RICHARD MORTON</b>   | £9.00<br>(£8.00<br>concessions)                   |
| Sun<br>3rd<br>Oct<br>4.30pm   | <b>COMO NO, XANGO,<br/>OTRA VEZ</b><br>"take Salsa & Brazilian Samba add<br>tropical Latin Music and you end up with<br>a heady and potent mixture"   | £5.00<br>(£4.00<br>concessions)                   |
| Sun<br>3rd<br>Oct<br>9.00pm   | <b>CREDIT TO THE NATION,<br/>CRUCIAL MUSIC,<br/>MAESTROS</b><br>"take reggae rap add calypso and pan<br>groove for an intoxicating blend of<br>rhythms"   | £5.00<br>(£4.00<br>concessions)                   |
| Fri<br>8th<br>Oct<br>8.00pm   | <b>AMERICAN PIE<br/>THE ULTIMATE ROCK'N'ROLL<br/>SHOW</b><br>"the 10 performers have rock'n'roll<br>pedigrees; Mal Gray & Steve Murray (ex<br>Bill Haley), Charlie Fawn and<br>The Angelettes (ex Roy Orbison)" | £9.50<br>£8.50<br>£7.50                           |
| Sun<br>10th<br>Oct<br>7.30pm  | <b>EDDIE IZZARD</b><br>plus support<br><b>DOMINIC HOLLAND</b>   | £8.00<br>(£6.00<br>concessions)                   |
| Tues<br>26th<br>Oct<br>7.30pm | <b>MARY-CHAPIN<br/>CARPENTER</b><br>support<br><b>JOHN GORKA</b><br>"a rare glimpse of platinum-tinged talent"  | £12.50  |
| Wed<br>27th<br>Oct<br>8.00pm  | <b>GARY NUMAN</b><br>"with a reputation for putting on excellent<br>live performances, this concert should<br>be an unforgettable experience"   | £10.00  |

**Work  
SHOP**  
STUDIO  
Track Sheet

Date

**LISTEN.  
WE DO!**

0527 584044

0831 387740

**BOX OFFICE 021 236 2392**



# A&R



## SHOWCASE

in association with  
ROBANNAS  
REHEARSAL STUDIOS  
& THE ROBIN R&B CLUB



**\* WEDNESDAY  
OCTOBER 6th \***

at  
THE ROBIN R&B CLUB  
MERRY HILL  
0384 458826

**PINK  
DANDELIONS**



**RUPTURED  
FREAKS**



**THE  
HOLY CITY**

## LIVE AT THE GREET INN

### SEPTEMBER

Saturday 4th  
COMEDY OF STRANGERS  
Thursday 9th  
THE HAMSTERS  
Saturday 11th  
BAND OF GYPSIES  
Thursday 16th  
SWEET & INNOCENT  
Saturday 18th  
STEVE GIBBONS BAND  
Thursday 23rd  
RHYTHM STEALERS  
Saturday 25th  
FOUR ON THE FLOOR  
Thursday 30th  
THE DEFECTORS  
Saturday 2nd October  
A-Z

EVERY MONDAY - NEW BAND SHOWCASE  
(UP TO 5 BANDS EVERY MONDAY)

EVERY WEDNESDAY - DISCO NIGHT WITH  
PAUL DAWES ROADSHOW

EVERY FRIDAY - FREE & EASY NIGHT WITH  
RESIDENT BAND MALIBU

THE GREET INN, MANOR FARM ROAD, TYSELEY,  
BIRMINGHAM B11 2HP. TEL: 021 706 0452

# SOUND STATION 1 REHEARSAL STUDIOS

37 COMMERCIAL STREET, CITY CENTRE, BIRMINGHAM  
THE MUSICIANS ONE STOP STUDIO

Rehearsal studios from £2.60 PER HOUR  
Demo / PRE - PRODUCTION STUDIO FROM £8 PER HOUR  
RECORD PRESSING - 500 SINGLES FOR £500 + VAT  
DISTRIBUTION, PLUGGING, AD CAMPAIGNS

LUXURY TOUR COACH HIRE - SLEEPS NINE  
SHOWER AND COOKING FACILITIES ON BOARD  
GIGS - U.K. GIGS AVAILABLE VIA OUR PROMOTION COMPANY  
PA HIRE FROM £25 VOCAL TO 12K RIGS  
LIGHTER, RIGS, DRUM RISERS, PYROTECHNICS

OUR IN HOUSE RECORD LABEL WANTS TO HEAR YOUR  
DEMO NOW. FROM ACID JAZZ TO GRUNGE. IF YOU'RE  
GOOD ENOUGH WE'LL GET YOU OR GIVE YOU THAT  
EXCLUSIVE RECORD DEAL

WE HIRE - PAs , DRUMS, AMPS  
WE SELL - AMPS, MICS, GUITARS, STICKS  
MUSICMAN STINGRAY £699  
SM58 £99

WE GUARANTEE WE'LL BEAT ANY QUOTED PRICE, ANYTIME, ANYWHERE  
WE REPAIR - MICROPHONES, SPEAKERS, AMPS, MIXING DESKS ETC.

## CALL NOW - 021 643 5952



Send all yer blags to  
 Brum Beat, Premier  
 House, Darlington  
 Street, Wolverhampton  
 WV1 4ND

**ORIGINALS: CDs**

ORIGINALS is the album we all knew was bound to happen! Columbia have corralled all fourteen of the hit Levis 501 ad soundtracks onto one album. So Marvin Gaye's grapevine is there alongside Steve Miller's Joker, The Clash's Should I Stay, T. Rex' 20th Century Boy and all the others you remember so well. Thanks to Columbia, Brum Beat have five CD versions of ORIGINALS to toss

in your direction. So, send a postcard to Button Up at the above address and the first five cards pulled on October 1st win one copy each.

**ROY WOOD - THE SINGLES: CDs**

ROY WOOD is arguably the biggest pop talent to emerge from this region in the last three decades. For evidence look no further than this Connoisseur Collection CD (or tape), Roy Wood Singles. Boasting twenty one hit tracks, it traces the career of one Ulysses Adrian Wood from The Move to Wizzard and solo hits (his ground breaking launch of ELO is omitted for contractual reasons).

So you get Night Of Fear, Blackberry Way, Fire Brigade, See My Baby jive, I Wish It Could Be Christmas Everyday, Are You Ready To Rock, Goin' Down The Road and more all sparkingly remastered for CD.

Brum Beat has five CDs to give away; send them to Make Roy Wood A Freeman Of Birmingham Now, at the above address and the first five pulled on October 1st will get one CD apiece.

**ROAD TO RUIN: VIDEOS**

ROAD TO RUIN (Medusa Films), starring Peter 'Robocop' Weller is a stylish romantic comedy about a rich guy (\$250 million in the bank), with all the cars he can drive and all the women he can, er, entertain. But this isn't enough - he has to win the girl of his heart ...

True love does not, of course run smooth.

So, if you can stomach a movie about a geezer who doesn't know when he's winning, send a card to Can't Buy Me Love at the above address and the first five out of the bag on October 1st will get one video each.

**NIGHT RUN: VIDEOS**

Stefanie Powers (from TV's Hart To Hart - remember that, it's probably on a satellite oldies channel as we speak), stars in NIGHT RUN (Medusa Films), a movie along the lines of Colors or The Warriors in as much as it's a tale of triumph over terror in the urban jungle of New York's deadly Ghettos.

Brum Beat has five tapes up

for grabs. Send your name and address on a card to Freeway at the above address and the first five drawn out on October 1st snaffle a copy.

**SMASHING PUMPKINS / VERVE: WOLVERHAMPTON GIG TICKETS AND CDs**

Arguably the hottest road outing of the autumn, finds SMASHING PUMPKINS and VERVE sharing the stage at Wolverhampton Civic Hall on Saturday September 11th.

Brum Beat has two pairs of these hot tickets to give away; each one coming attached to a CD of The Pumpkins Siamese Dream album and Verve's A Storm In Heaven set. That's right, thanks to SJM Concerts you could have a pair of tickets and a pair of CDs!

It's name and address on a postcard to Smashing Gig at the above address. First two pulled, get to go to the ball.

*NOTE: Closing date for this one is September 9th and please put a daytime / evening phone number on the card so we can inform you if you're lucky!*

**Audio Duplication Services**

- ★ High Quality Real Time or Loop Bin Cassette Duplication from a variety of Formats including DAT & 1/4" Stereo Masters
- ★ Cassettes supplied with On Body Printing or Adhesive Labels if required.
- ★ Economy or Four Colour Inlay Cards available
- ★ Short Runs Undertaken
- ★ Competitive Prices and Prompt Service

**021-475 8759**



**SMASHING PUMPKINS**

**STRAND WEST P.A.**

2KPA from £80

2KPA and LIGHTS £110

Mobile: 0836 786405

**0827 50380**

**Artisan studios**

*Specialists in dance/soul/hip-hop/ragga/pop production*

- Situated close to the city centre
- 128 MIDI tracks synced to Tascam 1/2" 8 track
- 48 Input desk/S1000/Lexicon FX/quality mics etc.
- Clients include Cherry Red and IRS Records
- Huge library of breakbeats and samples

£9/hour inc. tape hire

(Discounts available on block bookings)

TEL.: (021) 449 6603 / (0850) 663 980

**BE SEEN HERE**

**PHONE**

**0902**

**652759**

# THE INTRO

To hear the sound of THE SEA just hold The Jug Of Ale to your ear on Friday September 10th, or, if that's too difficult, wander down to Moseley and catch the band in the usual way. Support comes from RELEASE.

Now wasn't the recent Crystal Palace gig billed as the band's only UK gig of '93? The obviously geographically challenged DEPECHE MODE are now set to play the NEC on Tuesday December 14th.

ALL MOD CONS, the Boston, USA based Jam tribute / impersonators whose career has been blessed / damned with the praise of Tony Parsons, appear at Birmingham Town Hall on September 17th.

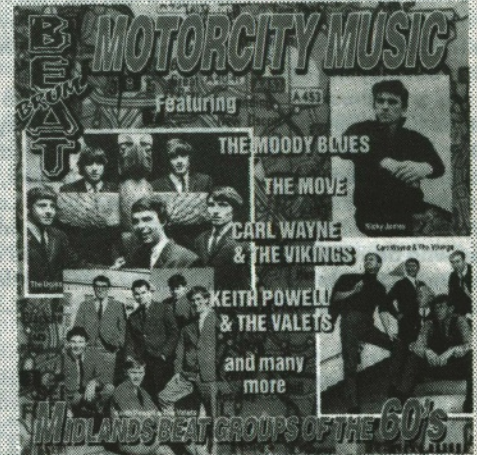
## BRUM BEAT ALBUM HITS STORES!

**BRUM BEAT: MOTORCITY MUSIC** is Sequel Records celebration of Midlands Beat Groups Of The 60s.

Handsomely housed in a sleeve that proudly boasts this very magazine's logo, the twenty eight track CD traces the roots of one of the most vital influences on British rock - the Midlands scene of the mid to late sixties. The album came about when label boss Bob Fisher was appearing on BBC Radio Shropshire's esteemed Record Collectors show. A listener, Pete Bryan, called to suggest that such an album be compiled and Fisher took note; we were called, the idea grew and the release of the album was scheduled to coincide with Channel Four's repeat of the excellent four part history of Brum Rock. But what of the album? Well, respected rock historian Alan Clayson has written the informative and erudite sleeve and the music provides what could be construed as a microcosm of the history of UK rock.

CARL WAYNE & THE VIKINGS lead off with half a dozen tracks cut in 64 and 65 that reflect the shaky nature of pop in those days; the aroma of showbiz and the all round entertainer hangs heavily over the beat group stylings. THE ROCKIN' BERRIES, currently the epitome of cabaret are represented not by the hits but more surprisingly by rather more R&B flavoured material than they are remembered for. KEITH POWELL, who had a large input into the project, is revealed as a big voiced would be Walker Brother and interestingly is seen to have covered It Keeps Rainin' some three decades before Bitty McClean hit paydirt with the song! JIMMY POWELL & THE 5 DIMENSIONS represent the mid sixties blues boom, as do THE MOODY BLUES, here represented with the original line up on three tracks including the number one hit, Go Now. One of Brum's best respected sons, STEVE GIBBONS is represented by his 1965 band, THE UGLY'S with the quirkily arranged Wake Up My Mind. And then it's almost full circle as the final four are reached. These are by arguably one of the biggest influences on rock ever to have left the region - THE MOVE. It's hard to believe that the set's opener, Carl Wayne, played any part here as Night Of Fear's nascent psychedelia and the live at The Marquee covers of Spooky Tooth and Love material are most certainly 'rock', laced with wah wah guitars and a sensibility far from 'showbiz'. Maybe that's why Wayne is now a west end regular whilst Roy Wood is, well, Roy Wood; of the other Movers Trevor Burton still rocks whilst Bev Bevan was instrumental in ELO as well as being a bit part player with Black Sabbath.

It may be nostalgia, but it's our nostalgia as well as being the first album to explore the region's pop-rock legacy. It would be great to think that it could be an ongoing project with raids mounted on the vaults of all other labels holding such treasures, but in the meantime. BRUM BEAT: MOTORCITY MUSIC is an education to all.



**BRIAN BANNISTER & THE UNKNOWN LEGENDS** is the nattily named outfit to spring from the creative core of Mack And The Boys. What's more they've delivered a demo of such astonishing quality that, should a deal not be forthcoming the A&R community should be charged en masse with conspiracy to defraud the public! Check for yourself when Brian and the band play The Hibernian, Selly Oak (Sept 1st), Birmingham Town Hall (with The Oyster Band - a dream gig! September 19th) and The Hibernian (22nd / 29th).

**SAM CORNWELL** appears at The Castle & Falcon, Moseley Road, Balsall Heath on Saturday September 11th. Support comes from the excellent blues singer / keyboards player, **SAM PAYNE**. Cornwell also plays Harborne's Junction on Friday September 24th in the company of Pocketstone and The Voles.

Look out for Scotland's **MARCHA FRESCA**, a funkily rockin' set up whose Love Is ... An Ocean Wide EP on United Rhythm Records certainly delivers the goods.

**THE GREAT DIVIDE** are set to headline at London's Olympia on September 16th. The band have been invited to do so by muso mag Making Music as part of their flagship national music trade fair that takes place from September 16 to 18.

Birmingham's **APACHE INDIAN** landed the support slot to James Brown for the launch gig at London's snappily christened New London Stadium. The 200,000 seater opened with the pair on August Bank Holiday Monday.

**LENNY KRAVITZ** has lined up a December gig for Birmingham. He brings his authentic rock / revivalist nonsense (delete as desired) to The NEC on the second.



STUDIOPLEX

**RECORDING AND REHEARSAL STUDIOS**

**WHEN YOU NEED THE BEST**

**TEL: 021 471 1339**

**FAX: 021 471 2070**

# THE INTRO

The AMERICAN PIE Rock'n'Roll Show that bops into Birmingham Town Hall on Friday October 8th may not be quite the grey ghost it threatens to be. Put together by Mal Gray who cribbed the concept from one time boss, Bill Haley, it features Steve Murray who drummed in the legend's Comets as

well as writing the late rocker's last hit, Hail Hail Rock And Roll. Murray also tosses in experience gained thrashing the skins for Fats Domino and Chuck Berry. Gray himself has done road time with Wild Angels, Gene Vincent, Jerry Lee Lewis, Roy Orbison and Brenda Lee. So if you're looking for a celebration



## STEINAR ALBRIGTSEN & TOM PACHECO

of the era, and the chance to do some serious jiving; look no further.

Probably sold out by now, but take note that UB40 hold court at The NEC on both January 8th and 9th. Of '94 that is! Call 021 780 4133 with ticket needs.

Big Storm Comin', the TOM PACHECO / STEINAR ALBRIGTSEN collaboration set that gathered a Pick Of The Month rave review in these very pages as a Norwegian import, has finally received domestic release on the Round Tower label. This fine album has since gone

multi platinum in Norway, topping the album charts and keeping Bruce Springsteen in second place whilst Tom and Steinar were selling out the same venues as Bon Jovi and their ilk!

Hot on the heels of the budget priced and excellent Painkillers album, BABES IN TOYLAND take on Wolverhampton's Wulfrun Hall on September 19th.

Spokes, the regular rootsy club based at Balsall Heath's Castle And Falcon on Thursdays, lines up THE PINK DANDELIONS (Sept. 2nd), PAGAN MOON (9) and PETE & LOUISE HARTLEY (30).

## Max Mixes It Up With ... THE DAN REED NETWORK Well not all of 'em - will the keyboard player do?

Back in 1990, when that whole funk-metal thing was happening here, I flirted briefly with Dan Reed Network because, well, they were vaguely 'funky'. But on closer inspection of their first two albums, you soon discover that what you actually have here is simply a competent rock band with a bit of a groove. Some friends and I went to check them out at The Hummingbird that same year and, OK, we were faceless, but we were also sorely disappointed that there was nothing very different about them. I asked keyboard player, Blake, if he thought of DRN as part of that scene, given that it's audience embraced their funk-tinged rock, or was it just a happy coincidence?

"Yeah, we were part of it. But the heavy rock crowd liked us too. I guess there's always been that funk-rock crossover - look at a band like Aerosmith. We perhaps stuck out from the rock scene because we had a multi-racial line-up."

The band have just completed a European tour, promoting their fourth album, Mixin' It Up, a compilation of highlights from the previous three. I'm always suspicious of compilation albums - I often see them as a sign that the band has 'made it' and a cue for them to start producing bland shadows of their earlier material. "No, none of us will let the others do anything like that. Songs go

through so many 'quality control' stages - writing, demo-ing, management, label. If a song isn't special it'll be rejected at one of those stages." An element that did appear to separate DRN from some of their rockier contemporaries was the - to me anyway - naive 'social messages' embedded in some of their songs. Did they still hope that they could change a few minds out there?

"If we can reach more people, make them think, then that's great. We've already touched some people's lives, but I think we've done our fair share of preaching too - maybe some people don't want that kind of approach. I know that I think Sting and U2 come on a bit strong."

But maybe if you targeted specific, street-level problems, like America's crazy gun laws, kids might take note and ignore the glorifying of handguns by the likes of House Of Pain. "Yeah, in America a lot of kids have no direction and they're buying guns at a really early age, which is disturbing. But the NRA are really powerful - they've even had presidents in their back pocket. Even if the law is changed, it's gone so far that people would still be able to easily get guns. House Of Pain should be trying to educate - a lot of kids listen to them."

DRN may strive to be politically 'right on', but a female friend of mine mentioned that although she thought the music to Tiger In A



DAN REED

Dress was cool, she found the lyrics slightly sexist. Was she missing some point or do the band occasionally let their guard slip?

"We probably let our guard slip sometimes. We've had that song like, forever, from when we were more carefree and maybe weren't thinking so hard. It's about a woman the whole band knew - she really used men. I can understand why someone may think the lyrics are slightly offensive."

The band were only here for two dates this time round, The Forum, London and Nottingham's Rock City. But come next year, there'll be a more extensive tour of Britain. "First we'll be going home for a rest, although we'll all still be pretty busy. I'll be writing with Stevie Salas and a soul singer named Sas Jordan and Dan is going to be in a Sam

Shepherd play. We'll be rehearsing in October, then once we've got some new songs and demo'd them, we'll go out again."

Any fond memories from your last visit to our fair city?

"We walked around Birmingham's city centre a little bit, but you probably know, tour schedules don't leave much time for sightseeing. I do remember your Holiday Inn though - there was this amazing guy in the bar playing guitar with Beach Boys' harmonies!"

OK, Blake, you got me - lemme hear some new songs and I'll come and check you out next time you're in town. But tell Dan for me, willya - no more of this cringey, 'Together with love we can break the wall/Because united we stand, divided we fall' stuff.



PREMIER HOUSE  
DARLINGTON STREET  
WOLVERHAMPTON  
WV1 4ND

PHONE/FAX  
0902 652759  
MOBILE  
0850 286422

editor

**Steve Morris**

contributing editors

**Mike Davies  
Kevin Wilson  
Arthur Wood**

contributors

**John Tobler  
Max  
Paul Flower  
Sam Mitchell  
Dave Massey  
Andy Tipper  
Andy Mabbett**

photographers

**Mark Hadley  
Rob McMillan  
Donna Harrison**

logic and support  
C.M.M.

ADVERTISING SALES  
DEPARTMENT  
0902 652759

Printed by  
**BAKER BOND**  
Brownhills, Walsall.

Brum Beat Logo  
by  
**Rodney Matthews**

BRUM BEAT welcomes original manuscripts and photos but cannot accept responsibility for loss or damage. All views contained herein are not necessarily those of the publisher. We can accept no responsibility for hurt feelings.

All original artwork prepared for advertising in this publication remains the sole copyright of Brum Beat Ltd. and may not be used without the written consent of the publishers.

NO MATERIAL, PART OR WHOLE  
CAN BE REPRODUCED WITHOUT  
WRITTEN PERMISSION.

© **BRUM BEAT LTD.**

Published by  
Brum Beat Limited

# THE INTRO



## RUNRIG

RUNRIG, having already sold out Wolverhampton Civic Hall with a storming show earlier in the year, return to the venue for a lap of honour on November 9th.

PRIDE, who have an impressive four track CD EP, Believe In Me, currently available on their own label have September dates at Dudley JB's (6); Birmingham, Greet Inn (11); Brierley Hill, Robin Hood (15) and Tamworth, Rockwells (26).

Nuneaton's PURGE RECORDS have issued PURGED, a twenty track CD dedicated to 'bringing together the best in undiscovered talent, featuring unsigned bands from around the country to promote quality guitar music'. And that they do, with such interesting sounds as SCUD, TRANS-FATTY, LOBSTERPHONE, SWIVEL and more. If cranked up overloaded amps fed with squalling guitars, be it punk, thrash, metal or trash are your bag call Purge on 0203 394737 or write to 'em at 38 Chancery Lane, Nuneaton CV10 0PD.

DJ JAMIE CARR mans the wheels of steel when THE BIG ONION peels off classic soul and Motown at Bonds Nightclub, Hampton Street, Hockley, B'Ham on Sunday, September 5th. Tickets are £2.50 from the club (021 236 5503 or Up Front Entertainments (0562 694333).

WET WET WET bring the, perhaps desperately titled, Greatest Hits Tour to Birmingham's NEC on Sunday November 28th. And speaking of desperation ... the desperately overrated WHITNEY HOUSTON will be thrilling the faithful and offending music lovers at the same venue on both October 28th and 30th. Guess she needs the 29th off to nip into Rackhams to get the groceries in!

Birmingham's rock elders, THE MOODY BLUES, will attempt to do the obviously impossible by dragging an orchestra along when they play the NEC on December 18th. They'll be attempting to recreate the ambience of A Night At Red Rocks, the current album and video. Red Rocks is the spectacular Colorado venue made famous by U2 and Stevie Nicks videos. The scale of the problem set for lighting engineers and set builders suddenly becomes clear!

BACK TO THE PLANET play Wolverhampton's Wulfrun Hall on September 6th. The band's debut album, Mind & Soul Collaborators, is due for release on the very same day.

NEW WORLD EXPLOSION and DOVER SOUL co-headline at the Selly Park Tavern on Saturday October 2nd. A night of melodic dance is promised.

## Dave Burton

Management are looking for bands for their long established NEW BAND SHOWCASE. It's a regular Monday night feature at The Greet Inn in Birmingham. Run in conjunction with ESP Light And Sound, five bands are featured weekly. It costs the bands £8 each but this buys them use of the 2K PA rig with engineer, full lighting rig, drums and backline. DBM also run a monthly Thrash night at the same venue. If you want to play either night call Dave Burton on 021 356 0241.

Not to be missed is the appearance at Birmingham's Breedon Bar on Monday September 20th of TOM RUSSELL and ANDY HARDIN. Russell is a prime exponent of what he himself calls 'American roots rock'n'roll' and should be seen in the same light as Mellencamp, Petty and Springsteen whilst Hardin is an incomparable guitarist with a string of best picker awards cluttering his cupboards.

CRISIS EDGE can be seen at The Brewery Tap, Worcester on Sept.19th and The Robin Hood, Brierley Hill on the 27th.



OPIUM

MCP by arrangement with ICM Fairwarning present

**MIDNIGHT OIL**  
PLAY  
Earth and Sun and Moon

plus support

**ASTON VILLA LEISURE CENTRE**  
TUESDAY  
2ND  
NOVEMBER

Tickets: £11.00  
Available from B/O  
Tel: 021 328 5377  
(Credit Cards accepted)  
Odeon Theatre Ticket Shop,  
Tempest Records, Birmingham;  
Mike Lloyd Music Wolverhampton;  
Poster Place Coventry. (subject to booking fees).

Call in the national guard, the Sony corporation are promising, nay, threatening that one of their biggest Christmas projects is to be the career rejuvenation, via video, album and book of none other than ... CILLA BLACK. And this from the tastemakers that dropped the utterly brilliant ROCKINGBIRDS, fair makes you weep, don't it ...

THE MONEYGODS, featuring newly discovered radio linkman Daz Hale, are set to do a live Radio 5 session on September 4th (10.15pm til midnight on wobbly medium wave) before doing a hometown gig at Lichfield Arts Centre on Friday 24th. Seems that a singles deal with a Welsh indie is also on the cards.

L.A. based RED KROSS, a self declared amalgam of The Ramones, Kiss and The Partridge Family play Birmingham's Edwards No8 on September 8th.

OPIUM. The Jug Of Ale. Moseley. Saturday September 4th. Rearrange into a gig that promises much from this new Walsall four piece.

# TESTING, TESTING

**A Rock'n'Roll Tale**  
by Julian Ward  
Davies

This is a story from the world of rock 'n' roll. But, before I start, please don't expect a tabloid-style expose of The-Mars-Bars-In-Funny-Places or The-Hair-Transplant That-Went-Wrong genre. While such stories may entertain us with tales of sordid sex, of 'substance abuse', colossal rip-offs, premature death and even murder, the story which is about to unfold is not concerned with scandal or money,

the shag-in-the-alley or the scam. It is, on the face of it, a very ordinary story.

But why, one could ask, is it worth telling in that case? The reason is that it is a story which could be told by any musician or sound engineer the world over. The ordinary becomes extraordinary simply because it is a universal experience.

So what's it all about? Well, It is about Arseholes. Yes, Arseholes with a capital 'A'.

But, before we proceed, we need to turn to the

dictionary to understand precisely what we mean by the term 'arsehole'.

Arsehole

(1) - (sl.) the anus.

(2) - (colloq. pejor.) a person of low intelligence, a dimwit, a person drawn to the banal or mediocre, a person with misplaced and unwarranted regard for their own wit or intelligence.

Arseholes. We all know some don't we? And if the truth be told, the rock industry probably has more than its fair share of them. But the Arseholes I'm going to tell you about are strictly front of house.

These Arseholes are often outwardly normal in appearance. ('Normal' for the present purpose means just about anything, of course.) So how do we spot them? Well, musicians and sound engineers have devised a cunning, yet fiendishly simple means of doing this.

So let's get back to the story, which can be best illustrated thus:

The Scene: Just about any Venue where Arseholes may be present at around 7.30pm.

Dramatis Personæ: Sound Engineer (SE), Arsehole 1 (A1), Arsehole 2 (A2).

Enter SE who approaches microphone and utters in time-honoured tradition:

SE: One-two.  
A1 (After moment to put down pint of lager): Three-four, haw-haw!  
(SE moves to second microphone):

SE: One-two. (Mutters to himself:) There are Arseholes present.

A1 (Triumphantly) *Three Four!* Haw-haw!  
(To A2) Why do they always say 'one-two'? Haw-haw!

A2 (Even more triumphantly): Because they can't count to three! Haw-haw!  
A1: Haw-haw-haw!

Fin.

So, the moral of this story is that when a sound engineer tests a microphone, any Arseholes within hailing distance are immediately unmasked

and recognised for what they really are.

But what's more, at that very instant, exactly the same dialogue is being repeated - with little variation - at countless venues by countless Arseholes the length and breadth of the land! Sound engineers know that thousands of Arseholes are showing their colours in exactly the same way at exactly the same moment all over the country!

A quasi-religious experience is also universal at this point. Sound engineers without number are raising their eyes upward. They see the heavens unfold and the heavenly hosts frolic to the sound of the celestial music of lutes, lyres and harps as a gigantic Monty Python Foot descends majestically from the skies to put the Arseholes out of their earthly troubles for all time.

As the sound engineer regains consciousness and reality, he or she notes sadly that the scene is unchanged, with the Arseholes still leering vacuously over their pints of lager, still luxuriating in their excruciating lack of synapsial connections,

blissfully uncomprehending of their exposure and undoing - and indeed of their fellow Arseholes nationwide. But, the engineer's eyes might meet those of a knowing companion - what a moment of rare understanding and empathy between human beings!

Now, don't get me wrong. This is not an appeal to Arseholes to get them to stop doing what they do best. I finished with futile gestures years ago. Of one thing we may all be certain - Arseholes will continue to be Arseholes and the present generation of Arseholes will eventually, no doubt, be replaced by a probably even more determined generation of Arseholes.

But perhaps I ought to finish with another explanation (besides Arsehole-spotting) of why sound engineers test microphones in the way they do. The nasal 'n' in 'one' tests the bottom-end frequency response of the sound system and the sibilant 't' in 'two' tests the top-end. Simple, eh?

Even an Arsehole can understand that ...

(possibly).

## THE ATTIC STUDIOS

Recording and Rehearsals

**£150 FOR A 3 TRACK DEMO**

MASTERING AHB 24:16:2 CONSOLE

16 TRACK ON 1in DIGITAL

HOURLY RATE £8.50

**FULLY EQUIPPED REHEARSAL ROOMS**

£5 per hour and £4 per hour Off Peak

2K PA HIRE: CALL FOR PRICES

**15 PRINCESS ALLEY, WOLVERHAMPTON**

Tel: 0902 717049



**40 Highbury Rd  
Kingsheath  
Birmingham**

TEL: (021) 441 4771

**T-SHIRT  
PRINTING**

**FAR HEATH STUDIO**

Only 45 Minutes  
from Birmingham!

24 TRACK  
38 CHANNEL SOUNDCRAFT 6000  
with full Automation  
AKAI S3000 with 10 meg

SPACIOUS AIR CONDITIONED CONTROL ROOM

ACCOMMODATION CAN BE ARRANGED

Rates per hour ▶ £12 Weekdays inc V.A.T.  
£15 Weekends inc V.A.T.

Telephone Angus (0604) 740739

## THE REDDINGTON'S RARE RECORDS LASERDISC TOP 20

- 1: A FEW GOOD MEN
- 2: DRACULA
- 3: THE BODYGUARD
- 4: UNFORGIVEN
- 5: THE CRYING GAME
- 6: SCENT OF A WOMAN
- 7: BLUES BROTHERS
- 8: 1492 CONQUEST OF PARADISE
- 9: BLADERUNNER
- 10: WOODSTOCK
- 11: ABBOT AND COSTELLO BOX SET
- 12: CAPE FEAR
- 13: THE COMMITMENTS
- 14: FLASH GORDON
- 15: GHOSTBUSTERS
- 16: THE KRAYS
- 17: LEAGUE OF THEIR OWN
- 18: MISERY
- 19: LAWNMOWER MAN
- 20: TARZAN BOX SET

## THE COLUMN

Something of a pathetic column this month with only a trickle of demos and a dearth of local releases. DELICIOUS MONSTER's album debut, Joie de Vivre, has been put back to October, so for the now I'll content myself by saying it glows.

## DISCONTENTED

However, for those who want to know these things, having excommunicated himself from Judas Priest, ROB HALFORD's back in the fray with the debut album from new band FIGHT. Titled War Of Words (which presumably has nothing to do with his legal argument with Epic since he's still signed to them), it's a grinding piece of hard-core metal as might be expected from the bristle-domed leather boy (though the band's photos suggest the Beastie Boys as the fashion stylists) with songs about all manner of conflict - social, global, political, resulting, not surprisingly in a particularly aggressive album stacked with titles like Kill It, Nailed To The Gun, Vicious and Into The Pit. Pretty much no compromise spitting metal, though Immortal Sin shows he's not forgotten how to stitch a commercial hook together. Russ Parrish and Brian Tilse serve up some guttural guitars, particularly on the steam-rolling Laid To Rest and then ply the contrast with a slow moody build to a crescendo For All Eternity. Occasionally reminiscent of early Sabs, it shows Halford back with a renewed fire that's cured the self-parody of the later Priest albums. The Fight goes on.

THE WONDERSTUFF make a welcome return to the scene with the On The Ropes EP (complete with lyrics which is a bonus), sounding more like their first two albums than the country flavoured direction of more recent fare. No fiddle hoe-downs here. The title tracks a decidedly perky piece of pop that seems to find Miles grumbling about the uneasy relationship between self-exposure pop songs for listener identification and commercial imperatives, but probably isn't. Professional Disturber Of The Peace is obtuse but likely continues their attacks on attitude coat-hangers. Hank And John is a straight nod of the hat to Bukowski and Fante and Whites, ostensibly a white man indictment throws up the Stuffedies familiar theme of appearance and reality and the problems of sorting truth out from baggage.

The title tracks taken from next month's album Construction For The Modern Idiot, of which a sampler, the brassy and orchestrated punching Hot Love Now, Hush ("What are your worst fears and where do they hide?"), all searing guitars and eminently swayable melodies with a 60s psychedelia ripple, and the appropriately harsh sounding I Wish Them All Dead, a real spew vicious return to the Miles sneer and snarl. The band are supposedly planning a warm-up date at the Irish Centre at the end of the month prior to next year's tour, visiting AVLC on April 2.

## TAPE DECKED

Mack And The Boys have had a line up and name change though I can't say that BRIAN BANNISTER & THE UNKNOWN LEGENDS is exactly an improvement. The music however remains exceptional with its shades of Iain Matthews, early Mike Nesmith and the Burritos. Not only do they make some of the

# MIKE DAVIES

UK's finest roots-country rock (The Rockingbirds pale by comparison) but they could take most of their American counterparts in a close fight. Bannister's plaintive, aching voice has never sounded better and as new songs like Two Hearts, Black As Any Crow, and Hold On show, his writing skills are up there in the top 10%. And by coincidence, along comes a new offering from occasional Unknown Legend, EDDY MORTON, a gifted rootsy singer-songwriter with a rough edged warble who draws comparisons from Joe South through Ramblin' Jack Elliot to Tom Rush and Phil Ochs. Bringing Irish passion to a protest song sensibility and a crusading sense of injustice, he's already notched up an impressive songbook featuring such classics as Rage Johnny Rage, the desperately romantic Lighthouse, and White Man's Cause (to be found on The Infinite Room cassette), now comes along overdue new bunch of songs. Although Ghost Train rattles along with some pokey mandolin, it's a largely melancholic and wistful set (with This Island Of Mine evoking Ralph McTell), rather more reflective than earlier outings though One Day Be Returned and the almost roots-gospel Back To The Land hark to his more political (with a small 'p') work. Excellent stuff and if you get the chance to see



TEN MILES HIGH

him live do so.

THE GREAT DIVIDE need some reassessment of where they're going. The eight tracks on the new demos are flurries of sound but there doesn't sound to be the same conviction behind them. Maybe it's the production, maybe they're trying too hard, but even on the powerful Ship Of Wishful Thinking and the lolloping Unwanted Teenage Pregnancy there just seems a missing spark. Interesting though that they're beginning to sound like Goodbye Mr MacKenzie. TEN MILES HIGH are a jazzy soulful outfit fronted by the abrasive throated vocals and sax of former Street Life Fantasy founder Kadeem. There's a solid funky feel and earthy atmosphere to the two (untitled) tracks on the demo, sounding perhaps a bit like Londonbeat crossed with early Chicago. Apparently big in Poland where their Least Rebellious Slaves cassette's been heavily bootlegged. TRUTH RIDER own up to Clash, Jam and Stiff Little Fingers influences though it's the latter that shines through (I assume at least 50% of the band's Irish) most powerfully. Any Message isn't a particularly notable opener to their three tracker, but there's a quantum leap by the time it gets to Miracle Man, a tightly leashed piece of swelling rock with a yearningly plaintive, impassioned vocal and psychedelic guitar and the angry urgency of It Won't Happen Here which marks guitar man Kieran Graham out as ten fingers to reckon with.

With new guitarist Simon Fox in tow THE MONEYGODS make their first demo appearance of the year on Plugged, with bright horizons including a track on a Parkinson's Disease CD compilation and a likely couple of indie singles in the works. No radical changes, the swirling guitars, the contrast between Daz's deadpan vocals and Clair's butterfly flutters and the familiar Carteresque cynicism, are all present and correct. Chase Me's an anti-bloodsports number, He Took Your Smile Away does the bitter-sweet broken affair routine and has let's start again mirror with Just Like It Was Before. It Just Happened is an amusing tale of adultery with the woman citing a satellite dish as the co-respondent while You Could Have Fooled Me takes a dig at how New Age man still has the same expectations of the little woman at home. It's unlikely the 'gods will ever have hit records or the front page of the NME, but the world's a brighter place for their presence.

**ONE OF THE BEST KEPT  
SECRETS IN MUSIC IS IN  
DUDLEY'S HIGH STREET**

**M & M MUSIC**

**AN INCREDIBLE RANGE OF  
MUSIC STOCKED AT  
GREAT PRICES.**

**OVER 100,000 ITEMS IN  
STOCK!!**

**NEW AND USED MUSIC  
BUY, SELL OR  
EXCHANGE!!**

**LPs from 50p SINGLES from 10p  
RACKS AND RACKS OF BARGAINS**

**169 HIGH STREET DUDLEY**

(OPP. TOP CHURCH)

TEL: 0384 250935

# HOWE

## Mark Hadley Has An Exclusive In Depth Conversation With Guitar Maestro Steve Howe

Steve Howe is arguably the most influential and inspiring guitar player of his generation. Winner of Guitar Player Magazine's best overall guitar player for five consecutive years, his work with Yes, Asia, GTR and as a solo performer combines classical, flamenco, ragtime, folk, jazz and rock guitar at their best. In the wake of his recent split with Yes, a further live collaboration with Asia and the release last year of his third solo album Turbulence, Mark Hadley met with Steve immediately prior to his acoustic appearance at Birmingham Midland Arts Centre.

"Anderson, Wakeman, Bruford and Howe mistakenly collaborated with Yes thinking it was a long term project," explained Steve "but it was pretty unmanageable. ABWH was a future thinking group that could play Yes material as well as Yes ever could, therefore it was very stable ground. With Yes we lost our independence and in the end it was decided by the others that Rick, Bill and me wouldn't be in the group. I always think that's far short of a satisfactory conclusion."

Asia Steve describes as "A bit like Yes with no problems. At the moment John Payne and Geoff Downes are re-planning the band. It's going to have different management and maybe different labels. If the new record is progressive thinking and it can utilise what I'm good at in the arrangement and guitar sense then I may become involved." A solo acoustic tour seems quite a departure but Steve views it as a natural development. "Over the last ten years or so, I've done lots of spots on acoustic

guitar. When I produced Martin Taylor's album Artistry, he was going out on tour, so I spoke to Ian Middleton who did his bookings. It was something I really wanted to do for my own musical development. This year I'm putting in far more time on solo projects."

August 24 sees the release of The Grand Scheme Of Things. "It's got sixteen titles, seven or eight are songs, the rest are instrumentals ranging from Turbulence style instrumentals to small pieces. It's mainly a rock record. The instrumentals are pretty hard-hitting except for Wayward Course and Common Ground. It features my son Dylan playing drums on the whole album and also Virgil, my other son, plays keyboards on three tracks. Keith West does some harmony and Anna Palm, a lady who sings and plays violin, is on two tracks. Anna supported Asia on a couple of nights and was really good. Nick Beggs plays bass on half the album, I play bass on the other half. It's a reasonably tight little unit and an introspective personal record."

Steve is also renowned for his extensive guitar collection and his acoustic set features Steve's Kohno Spanish guitar, Martin 12 string and a 6 string radically different from the Martin 0018 with which he's normally associated.

"A couple of years ago I met a guitar maker in Holland called Theo Scharpach whose guitars are really remarkable. For the end of the show I use his guitar which is hand-made, a bit like Django Reinhardt's Macaferri, where the cutaway doesn't come back at you.... a combination of style and demands. I'm always looking for a guitar to move on with. This guitar seemed to inspire me to cross barriers that were there with a small guitar like the Martin 0018 with no cutaway which has limitations."

Steve's guitar collection (or at least 110 of them) is the subject of an extensively researched and recently completed book due out in December published by IMP. Although an extensive collection, Steve has positive views on the importance of certain pieces. "Eight are featured in very big scale in pull-out pages: the Gibson 175D that I've been playing for thirty years next year; the first antique guitar that I ever bought - the Round Off, a very remarkable stand-up guitar in the family of lyre guitars; then there's the Gibson ES Artist I play with Asia; my '55 Telecaster with humbucker on it; my red Strat I've had five or six years now has become quite important; The Danelectro Sitar guitar is quite predominant on the 'grand scheme of things' like it was on various records; and the Martin 0018 is very important - I've been playing that for fifteen years." Although many of his guitars are vintage pieces, Steve believes both new and vintage instruments have their place. "I play the Steinberger a lot now because I need new guitars to work with.... it's a tremendous guitar to play. But apart from the Steinberger most of the other sounds are from the pedigree of vintage guitars."

Steve's live rig consists of two twin reverbs (with remote speakers mounted in monitors) and a Quark pedal-board built by Pete Holmes. "That's a sensational pedal-board... 24 switches, 3 volume pedals and a wah wah... flexible but built to last, I've used it since GTR."



STEVE HOWE (pic Mark Hadley)

The rack consists of early gadgets and relatively modern units - Roland Delay lines, Korg A3, Roland GP8, Yamaha SPX 1000, Quark custom switching bays and drawers of T.C. Electronic boxes, an old Electro-Harmonix Big Muff and Gibson Fuzz Tone amongst others.

Asked to recommend a decent serious guitar / amplifier set-up, Steve enthuses, "I would say a Les Paul with a Twin Reverb 11, which is a terrific amp. You can get a Mesa Boogie, Marshall, or pure Fender sound... a guitarist needs to

go between clean and dirty. A Les Paul is one of the best guitars you can buy. You need some basic reverb sounds that you could most probably get with a Lexicon LXP1 or LXP5. The LXP5 is a brilliant unit.

"In the end it's the sound that's most important, the feeling that's next important and technique that's probably the least important. A lot of good guitarists have not got good techniques, just a good way of applying ideas."

## LORD HAW HAW

Changes proceed at such a pace at BRMB that His Lordship is hard-pressed to keep up. However, for those who may have missed some of the fun, read on. A press release boasts of their new improved ratings, making them field leaders in their area. No doubt this will provide another excuse for chest beating and egotistical preening by Richard 'Jurassic' Park. It should not be overlooked, however, that these figures relate to the period prior to his axe wielding, when Robin Valk was overseeing the station's music output and 50% of the now departed presenters were still on air. Would Jurassic have made the same changes had this emerged earlier? Of course he would. What's the point of being given a new toy if you can't play with it.

His Lordship understands that BRMB MD Ian Rufus was left fuming at a recentish feature in the Evening Mail on the station's new 'Winning Team'. There (at his own insistence) in all his arrogance was Park, clearly letting it be announced that he regards himself as the only management person responsible for the station. Which, of course, he is; but that doesn't make the blow to Rufus's wounded pride any the less stinging.

The station also ran a competition

inviting members of the public to enter auditions to become a BRMB presenter. On the current evidence the only requirements appear to be shallow talent, a willingness to lick the company bottom (stand up Charlie), and an expectation of being ignominiously dismissed the next time Jurassic feels the need to exercise his voracious power complex. Talking of whom, which BRMB/XTRA AM staffer was heard to describe Jurassic as "using the station like it's his dick"? The latest flexing of the cock seems to be an edict that presenters must do their programmes standing up, in order to give them more 'energy'. His Lordship suspects it's simply to save them the bother of having to stand to attention whenever the mighty ego enters the studio, or perhaps facilitate a speedy exit.

Meanwhile the exodus continues. The latest departure was the ill-served Brendan Kearney who made his displeasure known and was 'released from his contract' one Friday and began work presenting Buzz FM's breakfast show on the Monday. And how long before your pop pal Simon Jason Davies, booted to overnights and weekends and deprived of his desirable Evening Mail column, also decides to jump ship.

W

WATERSTONE'S  
BOOKSELLERS

- 1: NICK HORNBY  
Fever Pitch  
(Gollancz £4.99)
- 2: JOANNA TROLLOPE  
The Men & The Girls  
(Transworld £5.99)
- 3: DONNA TARTT  
The Secret History  
(Penguin £5.99)
- 4: JUNG CHANG  
Wild Swans  
(Flamingo £6.99)
- 5: MICHAEL ONDAJEE  
The English Patient  
(Picador £5.99)
- 6: MICHAEL CRICHTON  
Jurassic Park  
(Arrow £4.99)
- 7: PATRICIA CORNWELL  
All That Remains  
(Little Brown £4.99)
- 8: KATHLEEN DAYUS  
The People Of Lavender Court  
(Virago £5.99)
- 9: ALICE WALKER  
Possessing The Secret Of Joy  
(Vintage £5.99)
- 10: COLIN DEXTER  
The Way Through The Woods  
(Pan £4.99)

GRISMAN, PEDERSEN,  
GILL, BUCHANAN,  
GORDY

Here Today  
(Rounder-Topic)

A decade back, five musicians formed Here Today simply to make a career in playing honest bluegrass; making albums and taking it on the road.

It all went wrong. Kinda! Vince Gill became a big enough country star that he could afford to turn down a guitar picking job in Dire Straits; Herb Pedersen joined ex Byrd/Burrito Brother Chris Hillman in the Desert Rose Band, a huge outfit in the US, Emory Gordy became a production executive for MCA whilst Jimmy Buchanan and David Grisman carved out legend status in the bluegrass world.

And now the band's only album is reissued and what a gem it is. The songs are traditionally sourced i.e. they're country classics from the fifties; the vocal harmonies are perfect and the instrumental work is jaw slackening. Taken as a whole it's an exhilarating, stimulating listen.

Even if country is an anathema to you, you owe it to yourself to hear this, the skills and talent on display break every musical barrier. If you claim to love music, you'll love this.  
Steve Morris

#### BARRENCE WHITFIELD & TOM RUSSELL

Hillbilly Voodoo  
(Round Tower)

Following the demise of the decade old Tom Russell Band, this recording, made with R&B wildman Barrence Whitfield, is one part of a plethora of special projects which respected roots rocker Russell is set to embark upon. And that's apart from conventional solo albums, where his intellectual prowess as a songsmith truly takes flight.

Recorded at Hank Bones Studio in Brooklyn, Russell, who also produced this get down dozen, manages to avoid the obvious trap of over indulging with his own compositions. Instead, the duo paint on a wider canvas, which ranges from Larry Green's Long Black Train with loads of twangy country guitar licks, through a languid rendition of Lucinda Williams' I Just Want To See You So Bad, to Lightnin Hopkins on speed with Ice Water and gets real refined with the tribute ballad about Edith Piaf, Chocolate Cigarettes.

There's a rich vane of humour permeating this album. It bubbles to the surface on Russell's culinary cut The Cuban Sandwich and the double entendre of You Can't Get That Stuff No More.

There's everything to recommend this aural marriage of R&B and country/folk. Hell, the guys even delve into a little reggae, with Tom's early eighties



# RECORDED delivery

MEGASTORE 9-8 CORPORATION STREET, BIRMINGHAM

#### MEATLOAF

**Bat Out of Hell II- Back Into Hell (Virgin)** In the film world, when you need to revive a dead career, you do a sequel to your most successful movie. It seems now the same holds true of rock 'n' roll. Re-teamed with Steinman and featuring the same overblown epic mock opera epic production approach, Mr Loaf certainly seems to have regained the vocal form sadly absent on the albums prior to his lapse into oblivion. This is Wagnerian rock of the same proportions of the original and with the same themes of boys, girls and tragic romance. It is a concept album. The concept, however, is clearly let's make a lot of quick money. You see it's touted as Bat II, but three of the songs originally appeared on Steinman's own solo album,



Bad For Good. Which of course he said was a sequel to Bat Out Of Hell. So, be prepared for deja vu as you find yourself listening to Rock'n'Roll Dreams Come Through, Out Of The Frying Pan (and Into The Fire) and Lost Boys And Golden Girls. Then there's Good Girls Go To Heaven, Bad Girls Go Everywhere which turned up on Steinman's Pandora's Box concept album. And I'd Do Anything For Love (But I Won't Do That) which he produced for Bonnie Tyler. New inspiration it's not.

And while Meat inevitably does a thunderous job on them, one has to question the advisability of him attempting to top Steinman's version of his glorious monologue Love And Death And An American Guitar (which isn't even credited on the titles).

Of the new material *Life Is A Lemon, It Just Won't Quit, Back Into Hell and Wasted Youth* are fillers, but at least *Objects In The Rear View Mirror May Appear Closer Than They Are*, which seems in part to be about child abuse and related to the *Lost Boys* track (and was probably originally intended for *Bad For Good*), is destined to rank as a classic. It'll sell loads, but it's unlikely to prove to have the same sort of staying power as the original.  
Mike Davies

standard, *The Definition Of A Fool*. Go on, discover that country soul is still alive and thriving, despite all that other (c)rap. After all, to paraphrase track ten, *What Is The Color Of The Soul Of A Man*.  
Arthur Wood

#### THE GIN BLOSSOMS New Miserable Experience (Fontana)

From Tempe, Arizona the GB's have already had their own indie album and an American A&M EP, but this, which has already created a buzz round the city's indie stores, is the one that's going to make everyone sit up and take notice. The guitars come ringing loud and singer Wilson has one of those achingly bruised voices, echoing American classics as The Byrds and REM, along with neglected but no lesser luminaries The Rainmakers. It's boy/girl stories of messed up losers, big landscape, country slung rock with powered up melodic hooks and memory imprinting songs like *Allison Road, Hey Jealousy* and the tears'n'beer nugget, *Cheatin'*. The next great American guitar band, anyone?  
Mike Davies

#### KEO

*Elements (Voice Records)*  
A six track CD debut from the local trio, that despite production short comings should win them friends. There's an almost Police-like feel to their approach to music making; well structured songs that are tidily arranged but the production lacks the beefy boot that would enhance their prospects.  
Steve Morris

#### ANI DIFRANCO

*Puddle Dive (Haven)*  
Second album on Boo Hewardine's label and a new addition to the burgeoning list of female singer-songwriters with a political purpose, righteous anger, and lazy comparisons to Vega and Chapman. In fact, if anyone, it's a touch of Victoria Williams, especially lyrically, that hangs around Difrancos's shoulders. The voice skits along as jumpily and as joyfully as the acoustic guitar (and she's a nimble picker), tumbling through her songs with a sense of humour lacking in most of her contemporaries, living, as she says in the jovial *Egos Like Hairdos* (a tale about men always wanting bigger billing), "in a world full of hope not a world full of hype". Essentially dusty blues tunes, her songs are defiant, woman-assertive takes on a world generally regarded as a male province, light-hearted rather than intense and perhaps at its best on *Blood In The Boardroom*, where she describes starting her period in a meeting and shocking the sensibilities of the suits, extending the theme to talk about woman as life bringer and man as the harbinger of death. Worth discovering.  
Mike Davies

#### THE UNDERTONES

*The Best Of The Undertones (Castle)*  
If The Undertones had only ever released *Teenage Kicks* and then quit, as apparently was their original intention, they would still be the stuff of legend, so perfect was their encapsulation of adolescent

abandonment. In the event they released a handful of near-perfect singles and a set of flawed but worthwhile albums. This 25 track career snapshot glitters with such gems as the great *Teenage Kicks, My Perfect Cousin, Mars Bars and The Way Girls Talk*, as well as the more polished, yet often overlooked subtlety of later works, such as *Julie Ocean*.

Whilst welcoming The Undertones reissue programme gleefully, it is imperative that the temptation to reform the band is resisted. An outpouring of youthful exuberance should not be replicated by jaded thirtysomethings.  
Steve Morris

#### THE CACTUS BROTHERS

*The Cactus Brothers (Liberty)*  
Heavy bluegrass anyone? Yup these country boys have added electricity, not to mention humour and skill, to the form to create, hell, Cactus music, I guess. For sure, they're a cut or two removed from the pretty boys that dominate CMT with their polyester pleas to lost love. May not be a groundbreaker but it's a barrel of fun.  
Steve Morris

#### TERRY CLARKE, MICHAEL MESSER & JESSE TAYLOR

*rhythm Oil - The Sessions (Mimidoka)*  
First, was the book with the working title, *Rhythm Oil*. American music historian, Stanley Booth was penning that one. Soon after that projected title appeared in an American newspaper article,

came *Rhythm Oil* the song. It was introduced to the planet by it's creator, Terry Clarke, during a support set (to Messrs Gilmore, Hancock and Taylor) at our very own Breedon Bar, here in Birmingham. The date, Tuesday May 1st, 1990. I know, because I was..... The echo from the closing chords had hardly died away, as Taylor offered to play on the studio version of the song. *rhythm Oil* the recording concept, was born on that early summer evening. Recorded over a matter of days during the Spring of the following year, *rhythm Oil* the album, was in the can. What ensued could only be described as, *rhythm Oil* the delay. Y'all know how cash flow works [or at least doesn't] these days. Particularly in the case of small, independent record labels. By the way, Stanley Booth's book was published in the UK last year.

Originally slated for a September 1992 release, *rhythm Oil* - the sessions, is finally on your record store shelves. The ten tracks close out a tad under sixty minutes, with the title and opening cut, being a five and a half minute, rip roaring, tour de force which cross references almost everything associated with oil. Along the way, there's even a few suggestions for rather exotic [or is that esoteric] applications of this universally slippery product!

Clarke penned five of the tracks, co-wrote another trio with Michael Messer, while the decade is completed by a Mississippi Fred McDowell tune and McKinley Morganfield's *I Can't Be Satisfied*. If *Call Up A Hurricane* was Clarke's nod at country music, then *The Shelly River* was definitely a folk set which found inspiration in his Celtic ancestry. With *rhythm Oil* he's one of the boys in band, getting down, for some gritty blues and good old rock 'n' roll.

Check out the CD booklet for Johnny Cash's astute liner notes (and thereby hangs a tale with enough grist on it, for a novel), some rather amusing details relating to the instrumentation on each cut, and a damned fine black/white liner from the lens of Alan Messer. Aided and abetted by a few bits of computer generated wizardry, that is.

Favourite cuts here, include the gentle and sensuous *Purple Dress*, the rockabilly rhythms of *Rock Me Rosalie* and the Irish influences/references in the lyric of *Bodhrans and Bones*. Finally, let's not forget the finger pickin' good contributions, made by those blues dipped soul mates, Michael Messer and Jesse "Guitar" Taylor. Arthur Wood (And (typically!!) he never explained why *Rhythm Oil* became *rhythm Oil*. Ed.)