

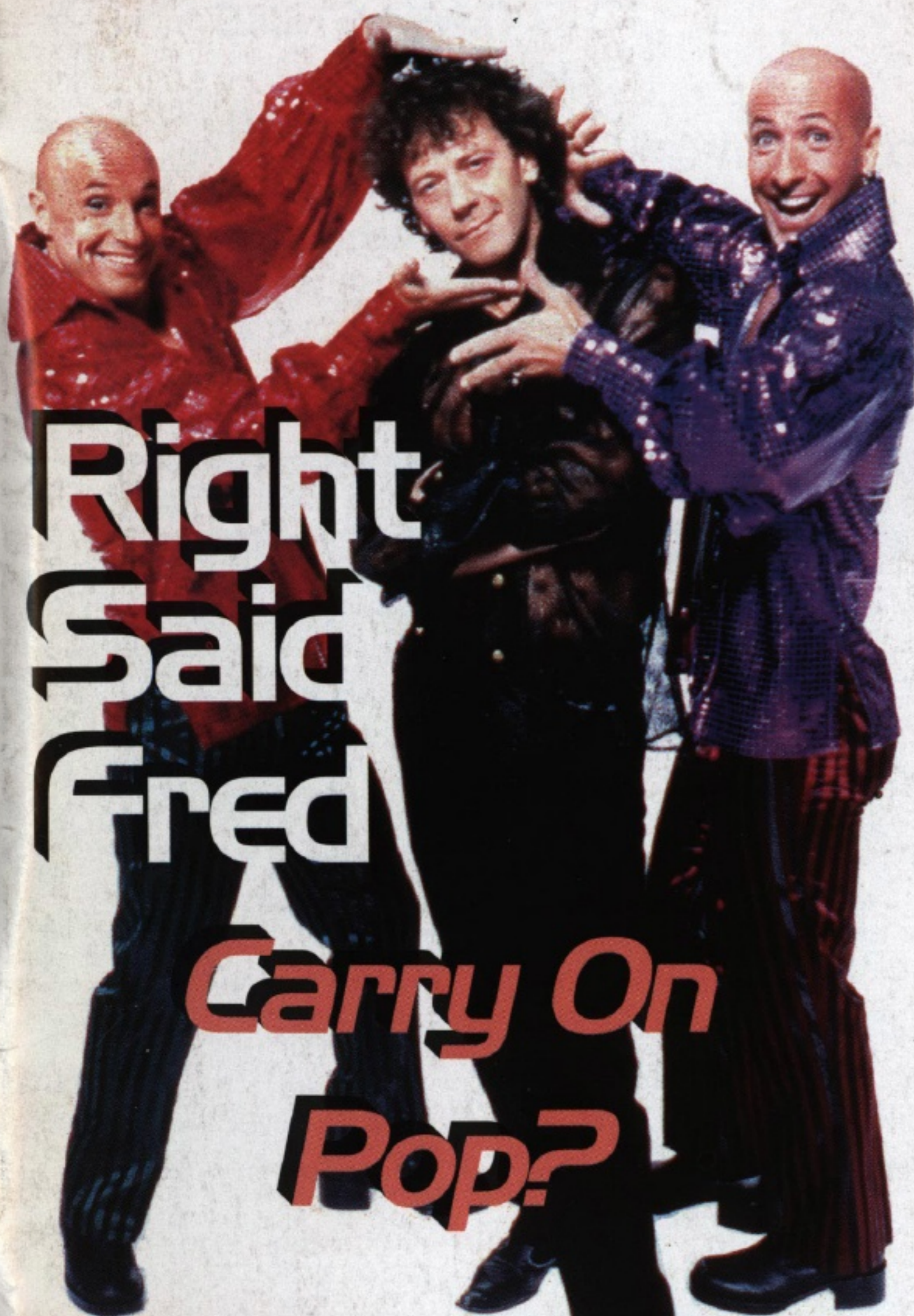
**BRUM**

55p

The Midlands Music Monthly and more!

# BEAT

DEC 1993/ JAN 1994 ISSUE: 156



**Right  
Said  
Fred**

*Carry On  
Pop?*

Tougher Than Tough

**The  
Story  
of  
Jamaican  
Music**

Ska  
Rock Steady  
Reggae  
Dub  
Dance Hall  
Ragga

Tougher Than Tough

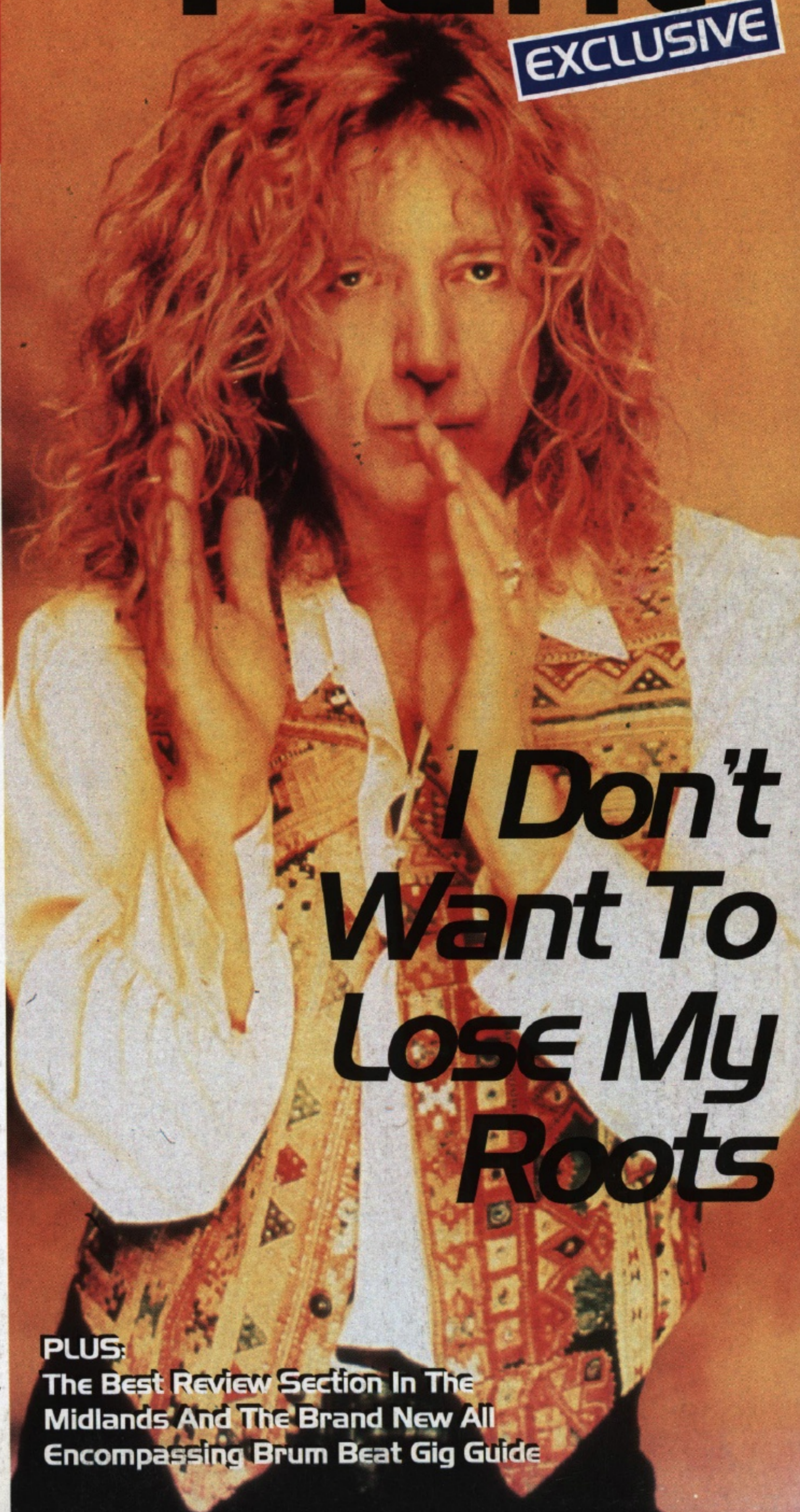
## BOXED

**A Round Up Of The  
Season's Best Sets**

The History Of Jamaican  
Music/Costello/Charisma/  
Mike Oldfield/Bo Diddley/  
Paul Simon And More

# Robert Plant

**EXCLUSIVE**



*I Don't  
Want To  
Lose My  
Roots*

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Midlands And The Brand New All  
Encompassing Brum Beat Gig Guide

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Robert Plant p14



Hawkwind p19



Jimmie Dale Gilmore p21

BRUM  
**BEAT**

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8.00pm

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PROGRAMME INCLUDES: GORECKI

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# GOATS NOT BITTER

There's little in life more compatible than a good gig and a glass of foaming, refreshing and preferably brewed liquid. So the combination of Murphy's Irish Stout and Irish band GOATS DON'T SHAVE is nigh on perfect. The dark, tempting brew is enticing enough we believe and reviewing it should be no hardship and the Goats are simply brilliant live. This writer witnessed them at The Cambridge Festival this summer when they all but stopped the show. That was without the stout lubrication Goats induced mayhem demands. There'll be plenty of that when Goats Don't Shave and Murphy's team up at Wolverhampton Uni on Friday December 3rd and Birmingham Uni on Thursday December 9th.



## LEMON-AID

MARK LEMON, the subject of many fine words in these pages, promises something quite different at Birmingham's City Tavern (Bishopsgate Street) on December 23rd. Exactly what we can't tell, but we do know that Mark's support is to be alternative comic Maizie Butcher.

It's worth getting there early too. Since our good words and mentions in the NME, audiences have been growing. As Mark told us, "It's brilliant not to be playing empty venues for a change." Among those audiences have been spotted representatives of U2's Mother Records, the MCA label and several major publishers. Looks like Lemon is set to be one of '94's first success stories. Watch this space.



## HOLD THE JAZZ

Birmingham's noted jazz venue THE CANNONBALL in Adderley Street is set to broaden its musical range. From here on in, Thursday nights promise a respite from the four on the floor groove with a more rootsy fayre. Behind the venture is Mac, singer and writer with Brum's highly fancied Kings Of Spain. Indeed it was The Kings who launched the venture in late November. Coming up this month PARMA VIOLETS / ELIZABETH JANE / STONED AGAIN (December 2) and BOO HEWERDINE / MAC (December 9). If you fancy playing or simply want more info call Mac on 021 772 1403 or send your info to him at 124 Trafalgar Road, Moseley, Birmingham B13 8BX

## ... HOW DOES IT SMELL?

Chelmsley Wood's off the wall five piece, MY DOG HAS NO NOSE, have issued a four track CD entitled Christmas Present. Impatient elements at Brum Beat ripped off the specially designed and printed wrapping paper that features the nasally challenged canine in order to report on the contents of the disc. And, er, it's odd; maybe best described as a Bonzos, Python, Neil Innes shandy of a sound, though sterling musicianship suggests the outfit to be far from a joke. My Dog are currently on tour but there are no local sightings to be reported. If you fancy a copy of the CD call 0509 416419.

# THE INTRO.

## SOME VELVET MORNING

Imagination in music programming for TV seems to have taken a permanent vacation, so it's with surprise and delight that we report Channel Four's remarkable Peel Slowly And See - A Night With The Velvet Underground.

The groundbreaking broadcast goes out at 10.00pm on Saturday December 11th and runs through to 6.00am on Sunday 12th. A whole eight hours of Velvets.

Featured will be concert footage of the reformed legends taped in Paris this summer. Several classics, Femme Fatale, Heroin, Waiting For The Man and Pale Blue Eyes are among the material performed. There will also be another showing of the John Cale and Lou Reed Warhol tribute Songs For Drella and a rare screening of Warhol's Chelsea Girls which features Velvets' one time singer, Nico.

The marathon culminates with documentary footage of The Velvet Underground visiting and performing for fan, President Vaclav Havel in Prague.

Having set such a wonderful precedent Brum Beat suggests that readers should flood Channel Four HQ with suggestions for further all nighters.



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## THEY'RE STILL OUT THERE

Just when you thought it was safe ... Although the band don't appear to be visiting our region we thought that a warning shot was necessary. Take a look at the pic with its resonance of seventies failures Black Widow and its inherent sexism. Then note VATICAN ROULETTE's lyrical genius, "I want to fornicate by Heaven's gate / Because the Lord approves / If I wear my mate." take faith though in the belief of Virgin 1215's Kevin Greening. He thinks that they could be one of the most successful bands to come out of the UK. That, we think, should be a welcome kiss of death.



## STATUS QUOTE

FRANCIS ROSSI and RICK PARFITT, the Little And Large of pop have joined a reasonably well known ex-Prime Minister in peddling their memoirs. Wittily titled Just For The Record and published by Bantam Press, the book is not expected to blow the lid off the biz but rather regale fans with a cocktail of showbiz nostalgia and laddish humour. Co-incidentally the authors' alter ego STATUS QUO will be taking to the road with two NEC gigs on December 8th and 9th. So that no commercial opportunity is missed Rossi and Parfitt will be dropping into W.H. Smith's book department in Birmingham's Union Street at 4.30pm to sign copies of the book.

And in perhaps the most apt tribute to the rockers, Royal Doulton are turning them into mugs. No, that should be jugs, character jugs. There'll be 2,500 numbered Rossis and a similar quantity of Parfitts available. They'll be mail order only and at £45 each will appeal to fans with more money than ... but hey we're talking Quo, so ... Credit card orders on 0394 380086.

## LATE CALL FOR BANDS

Birmingham's Old Rep Theatre is to be turned over to the cream of local talent for the week of February 7th to 11th '94.

The shows will be put together and marketed by the musicians involved (though advice and

guidance will be on hand) so lamebrains who expect to have success delivered to their doors should not bother applying. If you're interested in playing this high profile week send a demo to Neil Johnston, Arts Facilities Manager, Birmingham Town Hall, Victoria Square, Birmingham B3 3DQ. Closing date is December 6th.

## THINKING BIG

Presentation is, as any deal chasing musician should be (but too often isn't) aware, of prime importance. However finding the right person for the job is not too easy. The BIRMINGHAM IMAGE GENERATORS could be your salvation. They can put you in touch with a graphic artist, photographer or artist who will be more than capable of doing the deed. Call Helen Wallis on 021 472 7372 or Paul Russell on 021 745 4767 if you want to know more.

## SOUNDS 94

The entire music industry will be making tracks to the NEC next June for Sounds 94, a showcase for all aspects of performance, recording and staging. It will give the public a chance to see the most complete range of quality instruments and accessories, state of the art music technology, lighting, staging as well as service organisations such as music publishing, video production companies and recording studios.

Also planned are masterclasses, demonstrations, seminars into

# THE INTRO.

current burning issues, an unsigned band search, live performances, live mixing demos and a retail village. In short the musical trade event of the year.

As if to guarantee the quality and integrity of this major event, the show's advisory body is made up of representatives from Marshall, Fostex, Pearl, Roland, Trace Elliot and Zildjian. If you're in the biz and want details about taking part call Mary Gopsill at Paragon Exhibitions (who are organising in conjunction with leading concert promoters MCP) on 0283 75622.

Half of the album has been recorded and has already created a stir with Radio 1 picking up on a couple of tracks for The Rock Show.

"We have already been approached by labels and management but there is no rush. Our objectives are global, we've got a killer band with killer songs, we'll let our music do the talking."

The band will be out in December doing smaller warm-ups and will be doing a major Birmingham gig in January.

## FEAR OF SILENCE

Ex Sumo Giants guitarist, Andy Ford and singer Adrian Grimes return with a new band, THE FEAR OF SILENCE. The five piece features Gary Davies (drums), Andy Marsham (bass and vocals) and Paul Cook (keyboards and vocals).



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# TURN ON, TUNE IN, DESPAIR

It may be a jolly old and well worn moan, but radio in the UK is, not to put too fine a gloss on it, crap.

As fans of rock'n'roll (in its wide, generic sense which of course you are or you wouldn't be reading this) it's hard for us to be oblivious to the romantic role played by the airwaves, in the development of our music. How many times, for example, have you read about the melting pot ferment of American music in the fifties being warmed by broadcasts out of Shreveport, Louisiana, opening the ears of everyone from Buddy Holly down to the aural pollination of blues, R&B and country? And, moral questions regarding his own pocket lining aside, can the importance of Alan Freed be dismissed? The power of radio again.

In the UK the nostalgia is of a somewhat diminished hue. A nation of desperate to be rebellious rockers tucked up in bed, listening to the vague signal of Radio Luxembourg floating the occasional raw jewel their way.

Later came pirate radio. It was not the panacea. After all, wasn't it the common ownership of Radio Caroline and the record label, that propelled The Dubliners' Seven Drunken Nights into the charts at the height of the Summer Of Love? Maybe - but it was also the pirates who exposed many to Otis Redding and a slew of nascent psychedelic giants courtesy of DJs, who outside of the daytime playlist limits, aired their passions.

Indeed if we want to nail down one man as fundamentally inspirational to many aspects of

music in the UK, it has to be John Peel and let's make it clear, without the independent, if illegal, opening offered by Radio London, he may not have made it to the airwaves.

How many of our lives would be poorer, if that had been the case, eh?

*So, why the history and the undertone of despair?*

Well, it's my contention that, despite the means of dissemination being cheaper than ever, broadcasting in the UK remains constricted by an administration terrified of the community it creates.

Realistically, how many stations do you have to listen to? No, not how many are there available but how many would you be happy to share a car journey with? And don't throw in the red herring of tapes; sure we all play tapes but sometimes the 'company' of a DJ and his input is welcome and the curves a well programmed show can throw you, are immense. Anyone out there remember Peel's first play of The Ramones in the middle of what was a prog-rock show?

The point is we live in a country that licences radio output. A country that rations radio. At a time when the relatively new satellite broadcasting system already beams seventy stations at us, including a 24 hour country station in FM stereo, the government has increased land broadcasts by three more national stations. Two of which reflect picket fence, fifties conservatism of their self interest, whilst one, the effectively castrated Virgin 1215, attempts to be every man's rock station. Notice too, how Virgin, a station the establishment thought unnecessary, is mono AM, the frequency of yesteryear whilst classics and a soon to come speech station are FM. Maybe it has to do with the reception of their Lordships ear trumpets!

Sure there are to be regional FM stations soon, we'll have Heart FM with a diet of AOR but the bottom line is simple; more, now.

# THE RANT

A Monthly Venting  
Of One Person's Spleen

What is the problem with allowing anyone who wants, to set up a station. Wouldn't it run hand in hand with current establishment thinking - a nation of broadcast entrepreneurs? There could be technical specs to be met and there would have to be compliance with the laws of slander and some limits on profanity and the like but beyond that ...

Take Wolverhampton's pioneering Challenge FM (the station that allowed myself and contributor Max, to play DJ during the year!). If a licence can be granted for a month at a time, logic says that a permanent licence for the frequency would cause no one any harm. And yet the hoops that the organisers have to jump through are ridiculous and costly.

There may be a little incoherence here but I'm mad that I can't tune into country, folk, blues, rock, reggae or whatever, when I choose. And nor can you.

That's an intolerably unhealthy situation. Without Shreveport, Louisiana, without Alan Freed, without the pirate platform of the sixties, where would we be?

Steve Morris

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To save Rudolph's Legs. All the things on my list can be bought from The Bass Centre in Livery St. Birmingham - And you can park your sleigh right outside their door!

Thankyou Very Much, Lots of Love  
Johnny Mayjor (Aged 47 1/2)

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## THE COLUMN

Whoops. Due to gremlins in my keyboard there were a couple of cock-ups in the last issue's piece on Morgan Bryan. The CD is £8.60 not £6.80 and his address is not 4 but 34 Horsell Rd. Still, now you know why you've not had anything you ordered.

Having had every track they demoed for the second album rejected as worthless by the megalomaniac A&R Ego That Ate the World (a legendary industry arsehole with ludicrous Berry Gordy style one label, one sound pretensions that band refused to play along with), *OCEAN COLOUR SCENE* have extricated themselves from their Phonogram/Fontana deal. With an 8 track demo stockpile of at least 20 quite exceptional songs (the likes of *And The Clock Struck 15 Hours Ago*, *God's World*, *Don't Let Me Under*, *Winter in July*, *It's a Beautiful Thing*, *England After the War* and *Hello Monday* are staggeringly good and cast somewhere between the first two Bee Gees albums and vintage Beatles psychedelia), only the most cloth-eared, wilfully self-destructive talent hounds shouldn't be hammering on the doors right now.

## DISCONTENTED

It will of course have been and gone by the time you read this, but on the off chance you didn't snaffle both parts, *THE WONDER STUFF*'s Full Of Life double CD featured dub mixes of *Change Every Light Bulb* and *I Wish Them All Dead* on disc two but the truly indispensable half was the former with previously unreleased *Burger Standing* and *Curious, Weird and Ugly Scene* and a spiffing acoustic cover of the Indigo Girls' *Closer to Fine* that suggests a complete set of similar wouldn't be a bad thing. *LOU DALGLEISH* makes her disc debut with a 4 track CD that highlights the Kate Bush/Tori Amos comparisons to good effect on the shiveringly wonderful *I'm Sorry*, *Orange Plane* and the deceptively jaunty *Puppet Theatre*. Only *Beech Dene Grove* with its light jazz mood lets the side down, but it's the sort of disappointment lesser talents would murder to accomplish.

Cannock's *BABY FACE* also make it to CD, with their *Forward In Reverse* album (*Air 2 Air*), an above average, hook-conscious slice of throaty pub rock swagger that flits from boozey hard riffing (*He's A Lad*) to *Wonder Stuffish* folksy pop (*She Said*) to moanin' stadium-blues (*Summer*) and swaying rock ballads (*Taste The Rain*). It's the same sort of confidence and drive that marked out formative *Def Leppard* and *FM* outings, so worth keeping the ears alert. Copies at £8 from *Air 2 Air*, 20 Red Lion Avenue, Norton canes, Cannock WS11 3QR payable to D. Youd.



## TAPE DECKED

TEN continue their swings and roundabouts recording career on an upnote with *Standin'*, a six tracker recorded at Pebble Mill that mostly hits the right notes in terms of song quality, performance and commercial rock that's been paying attention to the more ballad aspects of Bryan Adams. It's the acoustic numbers that work best, capturing the emotive husky catch to Dean Cook's voice at its most persuasive and highlighting that, when the muse strikes, he can pen rather better songs than he can titles. *TILT* are a new Birmingham six piece who favour a chewy 60s pop sound infused with dancey rhythms, and while citing Living Colour, REM and INXS actually emerge rather like a cross between the Farm and Jellyfish with a clutch of respectable songs, of which *She's So Beautiful* shines strong, though *In Her Eyes* appears to have borrowed a musical phrase from *Born Free* and Uncle Jim sounds like he's been helping himself to *Mother's Little Helper*. By coincidence a tape also turns up from *FULL TILT*, a rather different proposition of leather jackets, snarling 70s blues-rock guitars and post grunge vocals all the way from Atherstone. Run of the mill stuff, the accompanying blurb invites me to "write some bollocks". I would but the band clearly beat me to it.

LA BASS are a shuffle, synth and sample trio featuring guitarist Andy Lloyd though whether this is the AL of Little Red Schoolhouse (so where's the album then!) or Wedge or someone else entirely is unclear. What is clear is that their cluttered supper club semi-funk is indigestible stodge in need of a musical enema to liberate the melodies that lurk up the rectum. *AUTOMATIC POPE* emerge from the ashes of The Cybnauts and aside from a lack of discipline in aligning the instruments to the melodic structures, turn out a promising debut of lazily drifting, slightly edgy indie-pop with sweet vocals and softly insinuating songs like *Armadillo*.

Resurrected from the corpse of Empire Falls, *FATWA* "aim to irritate and ridicule those who deserve it", a laudable ambition (especially the untitled - like everything else on the demo - revenge on the rapist/abuser number) but they might be better off doing it with something that doesn't attempt to merge death metal and industrial grunge, though I'm not sure the acoustic and sprightly folksy parental ditty of childhood is the way forward. The name, like the clumsily written song itself is of course inspired by the Rushdie saga. *ONE UP ONE DOWN* are the temporary duo remnants of Truth Rider and while reconstructing the band format they knocked together a *Live At The Jug of Ale* demo, an acoustic set that interleaves covers like Alison (Costello), English Rose (Jam) and Levi Stubbs' Tears (Bragg) with their own stuff, and worth noting that neither *Someone Else's Number* nor *Miracle Man* are eclipsed by the company they keep.

*HEDONICS* have been down the garden shed hammering and bolting together a new crashing guitars demo that races along

through its three indie rock tracks with rather more urgent enthusiasm than anything that's likely to lift them out of their current status, though the succinctly titled and punchily melodic *Cum* does have the makings of a solid live favourite. On to the latest three band Robanna Showcaser, offering *PANIC BEACH* (who are a far from shore thing), a much improved but still in need of muscle *VIVARAMA* and *IMAGE 105*, a thin, insubstantial pastiche of the Tom Tom Club or The Waitresses. So instead to *MARK LEMON* who seems to be courting success again, though personally I'd have thought it more likely to manifest itself with the glam/Mott the Hoople direction of *Illusion/Loverboy*, *Loverboy* rather than the sparser *Robyn Hitchcock* cosmic bedsit of *My Eccentric Cousin* and *Feminine Characteristics*, fine songs and good lyrics though they may be. Fame and riches should also bestow themselves on *HARLAN THE*

*JESTER* if they keep coming up with stuff like *Famous*. Still very Cockney Rebel though the barrow boy vaudeville *Harry The Vent* and *Mundane Sunday* have clearly been sitting too close to copies of the *Small Faces'* *Lazy Sunday Afternoon* and early *Who* singles.

*TYLER* simply gets better, though it's obvious from record label indifference that unless you're actually already Chris Rea or some such, no-one has the imagination to perceive you could easily reach the same audience. *New To The City*, the Bowie-esque *The Next Time*, and *Angels In The Sky* are immaculately crafted, beautifully performed sophisticated adult pop, it seems incredible we're going to have to wait for America to recognise them as such. Daniel Rachel's now got a band together under the monicker *RACHEL'S BASEMENT* and a debut EP of 60s English folkie pop to go with it. Fine stuff too with its leafy moods, acoustic guitar and clarinet even if OCS's Simon Fowler's vocal influence is a bit obvious in places (*Midnight Rolls Again* for example). A more unlikely echo though is Roy Harper

# MIKE DAVIES



Harlan The Jester

and it'd take a lot to convince me someone hadn't heard *Nobody's Got Any Money In The Summer* when *Our Russian Flame* was written.

New name to watch out for is *HAYWARD WINTERS*, recent opening act for Paul Weller and a Birmingham girl singer-songwriter duo of exquisite plaintive harmonies, acoustic guitars, and superb pain of heart and wisdom of head songs like *Grace*, *Part of a Chain* and *Sea Of Time*. They write with perception and wit, they sing like roots angels, and they clearly know their way round the fretboard. Convenient labelling will tag them the UK's answer to The Indigo Girls. I can't think of a better compliment. Staying in folksy climes, *PRUSSIAN BLUE* were duo Kate and Dave and recently released an 'unplugged' album, and are now a four piece band. Either way they hark to the traditional elements of folk-rock and tend to sound rather like Renaissance fronted by Sally Oldfield and while not part of the Celtic Sound wouldn't be at all out of place in current discerning collections alongside the likes of Capercaillie.

# NUGGETS

## BITTY McLEAN

may well have grabbed a certain notoriety as the tape op who recorded his debut chartbuster behind his bosses' backs - and then beat them in the singles chart race - but, as is often the case, his story has deeper roots.

"My dad had a sound system and he used to buy loads and loads of records. He'd started before I was born playing all of the R&B stuff like the Clovers and the early ska records. That's the stuff I grew up on."

Indeed, the musicologists amongst you will have already remarked that Bitty's debut hit, a cover of Fats Domino's *It Keeps Rainin'*, was a monster tune on those early sounds systems.

So how did young Delroy McLean make the move from the musical family to the music business?

"I went to Sandwell College to do the Sound Recording And Media course. I'd always wanted to learn the technical side of music and it was a way in. With being able to both sing and operate the equipment it all fell into place."

The fall into grace was helped in no small way by Bitty's college lecturer being one Alan Caves. Caves had been the engineer on UB40's *Labour Of Love* album and when he heard that the band needed someone to work in their Abattoir Studio set up, he recommended, well guess!

"When I started at the studio UB40 were on tour and I was working with local bands and learning my way around. When the band took a year off I worked with Jimmy Brown and Earl Falconer on their own projects and when it came to the time for them to start on *Promises And Lies* I was asked to help with backing vocals and to engineer and co-produce."

Now that would be a fairy story in itself but whilst all of this was unfolding McLean had been recording his own material in the dead of night. Yet when UB singer Ali Campbell heard his tracks, it was encouragement rather than P45 that followed.

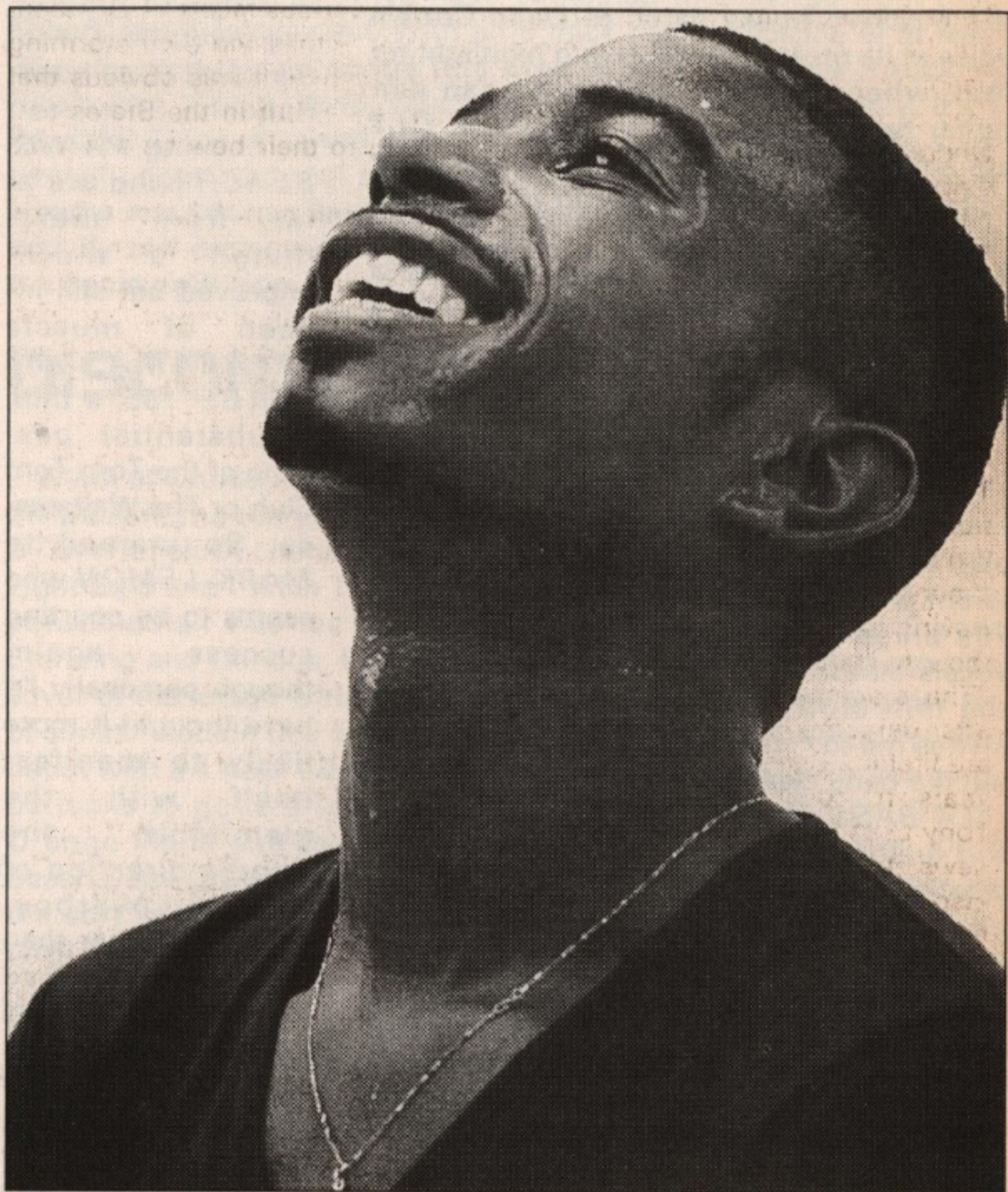
"Ali suggested that I put *It Keeps Rainin'* out as a white label straight away. He was convinced it would be a number one. I sent a copy to Brilliant Records, actually it was to Ferret And Spanner PR, they hadn't started the label at that point and the rest is history."

History that now adds an album, *Just To Let You Know*, to its inventory. It's a solid album too. A reggae set that embraces technology but not in the current ragga style; there may be more than a touch of the digital in the rhythm tracks but it's Bitty's love of song and melody that dominates.

"I'm mad for melodies, being a singer. For me the melody has to shine through." The result of this is a reggae album that could be charged with either being old fashioned or reflecting the golden age.

"That's just me, I'm that minded. If you're gonna compare me to reggae that's around now, there's not many singers around anyway, it's just ragga and DJ stuff that just comes and goes. I didn't want to make an album that was here today and gone tomorrow, a lot of the songs on the album will be played and played."

Steve Morris



## THE ELECTRIC CINEMA

is new in town and it promises to be the perfect alternative to multiplex cinemania. In its former life it was known as the Tivoli, a rather drab cinema renowned for showing cheap, soft-porn films on its second screen.

There is certainly nothing drab about The Electric's facade: striking sculptured figures peer through open windows above the cinema while inside, in newly decorated surroundings, cinema-goers are served flapjacks and fresh coffee.

The selection of films on the programme are also piping hot. The Electric boasts an appealing and eclectic mix of retrospective double-bills, first run arthouse movies and even the odd blockbuster or two. The cinema is run by Steven Metcalf and Mark Keeble, the director and manager respectively. Keeble told me that the programme is designed to "test the water with Birmingham audiences".

Screen One features first and second run art movies while Screen Two is devoted to a repertory of recent and not so recent films with 10 or 20 titles a week. "The Triangle won't show something like *Jurassic Park* but we would consider it," Keeble says. Audiences are even invited to participate in the programming and choose their own films. If this isn't enough there are also special events

designed to complement certain film programmes ranging from directors being invited to discuss their work, to devoting the venue itself to ethnic communities, enabling them to represent their cultures through the cinema.

"We're not interested in competing against either the Odeon or MGM cinemas," asserts Keeble. "We're offering something different on a responsive, realistic and personal level."

This personal attitude extends to even the staff members who are encouraged to watch the films with the audience so that they can discuss it with them afterwards.

So what has been the response so far?

"We've had positive feedback from people who've come so far", states the young manager. "We're still trying to shake off the old Tivoli crowd but we're slowly building our audience and we're definitely benefiting from word of mouth."

Clearly, The Electric is more than just another arthouse cinema or is arthouse not an appropriate term?

"Oh yes, The Electric is certainly arthouse", Keeble explains, "but we want to attract people who are put off by the term and encourage them to see outstanding films they normally wouldn't consider."

Let's hope he succeeds. Coffee and flapjacks anyone?

The Electric Cinema is situated on Station St. Birmingham, B5 4DY

Tel: 021 643 7277 for programme details.

Christopher Diaz

*The Piano*



# TERRORVISION?

I could've sworn they were

American when I first heard them, such was their style and eclecticism. Then I saw them support The Ramones and vocalist Tony Wright's dulcet Bradfordian tones issued forth in-between songs and I thought, well, well, seems like us Brits can do it too!

Their debut album, *Formaldehyde*, showed us various facets of TV's oeuvre, i.e., rock, funk, blues and metal and after witnessing their storming headlining show at Birmingham University recently, it was obvious that they were soon going to mop up, not only here, but in the States too, where bands who have more than one string to their bow tend to reap long-term rewards.

"If the fact that we sound American is a compliment," bassist, Leigh Marklew responded, "then that's fine. It's easy to get uppity when people compare us to other bands, but if that's how they see it, there's nothing we can do about it. We consider ourselves to be doing a reasonably original thing, but obviously you're influenced by what's gone on for the last 30 years. We literally couldn't play when we first started, but we've just continually written songs and the end product is the song, not necessarily in a particular style, just the way it comes out. There's a song called *Teadance*, which is like a light jazz thing, right next to much heavier numbers. But we're not making a conscious attempt to be some kind of crossover band. British bands tend to be good at this kind of thing though."

Having said that I could hear an American tinge to TV's sound, I also thought I could hear a Beatley influence.

"That's something that quite a few people are picking up on, especially after demoing about 15 new songs ready for the next album. None of us are lifetime Beatles fanatics, but I've discovered them over the last 4 or 5 years and now think the sun shines out of their arses!"

Tony pens the majority of TV's lyrics, which tend to read like sensational news stories, as with the new single, *New Policy One*, which in fact was inspired by an article from *The Independent*. Was this style used to get messages or observations on the world across?

"Yeah, I think it probably is. There do tend to be stories within the songs. And there are messages and ideas and strong feelings running through



the lyrics. But they're not statements as such - they'll generally dressed in humour or something. I think the lyrics are definitely one of the album's strong points."

So, things are picking up now for TV. Bit of a far cry from your humble beginnings in Bradford, eh?

"But it's amazing how quickly you get used to it. It only takes one experience of something, then the next time it happens, it feels like you've been doing it for years. Getting back off tour - especially from abroad - can be difficult, especially with personal relationships. But it's been extremely enjoyable. There haven't been that many down sides to it yet."

Even if I didn't like TV (and I do), I still might've been tempted to give them good press after Leigh stroked my ego by telling me this was the best chat he'd had with a journo! Sweet talker!

Max

# TEXAS

are a good bet as top of rock's division two / bottom of division one. Discuss?

"Ah, that's a hard one, I've not been asked that before," mumbles the band's wonderful vocalist Sharleen Spiteri as she conjures up an answer. "We don't think of ourselves as being on any scale. We don't compare ourselves to anyone else. You always want to be higher up but we look at it like, we've sold three million albums now which is a lot for such a young band and we don't get the recognition for it."

Maybe the recognition factor is due a jolt with Texas' new album, *Ricks Road*, another collection of bluesy, country, soul music for which the band made a pilgrimage to a certain recording Mecca. "We recorded the album at Bearsville Studios in Woodstock and to us the whole history of Woodstock and all the bands, Dylan, Joplin and Hendrix and all of the people who were around at that time were our influences. We wanted to make a timeless album, we used a lot of vintage equipment to record the album and we did it live, playing as a band. It was a comfortable and inspiring way to work."

Aha! Does this mean that Texas are about to join a new Luddite movement? Already Lenny Kravitz, Paul Weller and Aimee Mann are on record as preferring to let their music cook over the heat of valves; just what is it?

"It's funny you should say that 'cos those are records that I really love just now. The Paul Weller stuff is just unbelievable."

Well, that may not answer the question exactly but Sharleen was happy to talk at length about the spirit of using the Woodstock venue being incredible; to use the actual desk your heroes had used and more importantly to be allowed to work in a manner that allows the feeling of the music to end up on the tape along with the personality of the band. "You don't know bands anymore, they don't get a chance to grow. They're just there and gone," is her summation of music's apparent present malaise.

But as we all know too well talking a good record and making one are not necessarily the same thing. Happily *Ricks Road*, the product of Texas' Woodstock vibes is a fine album. A brooding musical cocktail that sounds like a classic and matures with listening, revealing the band to be cut from similar cloth as the great Maria McKee fronted *Lone Justice*. And the reason would seem to be an unquenchable love of music.

"We grew up with music and we're still massive fans. You see some bands and it's like a little business package. That's not for Texas, we don't care about any of that. Now we make money but when we started off it was the last thing on our minds. All we cared about was playing music, we were skint but we didn't give a shit."

Sam Mitchell



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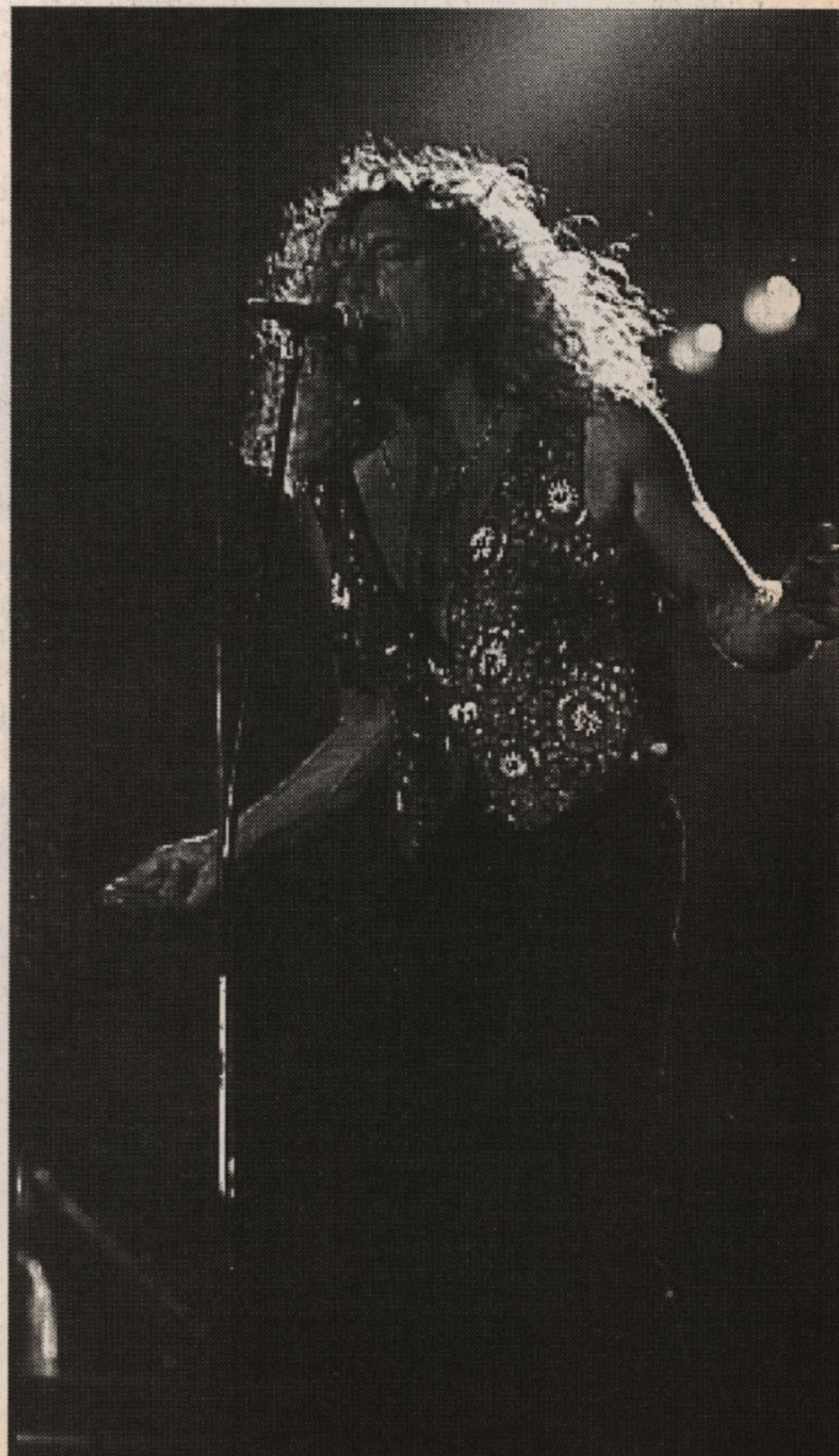
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# "... I'LL ALWAYS END UP GOING BACK TO THE MOLINEUX"

## MAX talks past, present and future with local legend ROBERT PLANT



If you're Robert Plant just about to soundcheck for a gig in Dallas, then you won't have a lot of time for idle chit-chat. If you're me, well, you'd better be quick about it, boy, because there are a lot of important people waiting for me and you know what time means, dontcha, eh, boy...

Yeah, yeah, yeah, but I don't like to be rushed. However, it looked like I didn't have any choice. So after the briefest of pleasantries, I asked Percy why, after presumably seeing some cool places around the world, did he still reside in the West Midlands?

"Masochism! No, my friends don't take things so seriously back home. Sure, I've seen parts of the USA for instance that I love and I've met some great people. But back home, people lead more pragmatic lives. And they know me. I don't want to lose my roots. I play all the time all over the world, meeting different people, but I'll always end up going back to the Molineux."

So are you able to move around as freely as you'd like back home, or is there still an element of privacy invasion being a successful solo star and ex-Led Zep man?

"People take me for what I am. I'm a local bloke. My career is in a different shape in the US - it's in the present tense. Back home, I still tend to be the singer from Led Zeppelin."

Thinking back to Zeppelin and the early part of your solo career, d'you ever think of it in terms of the 'good ol' days', or d'you reckon the industry's in a healthier state now?

"No, I never think like that. It's much better now. A lot of the poodles have vanished for a start. The last best time I had was the show I did last night."

It can't have escaped anybody's notice that we're going through a patch where young kids are checking out bands who were doing the rounds before they were born and old punk rockers are admitting the worth of outfits they railed against during The Revolution. Was this turn of events inevitable?

"Yeah, I think so, especially in England. I mean, you're always going to get 16 year old kids allying themselves to their time, y'know, getting into stuff like The Prodigy. But if you want some mystery and want to take a walk down a more cosmic road, then you've got to look a little further and maybe at what's gone before."

So which contemporary artists d'you think will survive and who d'you think will have to re-evaluate?

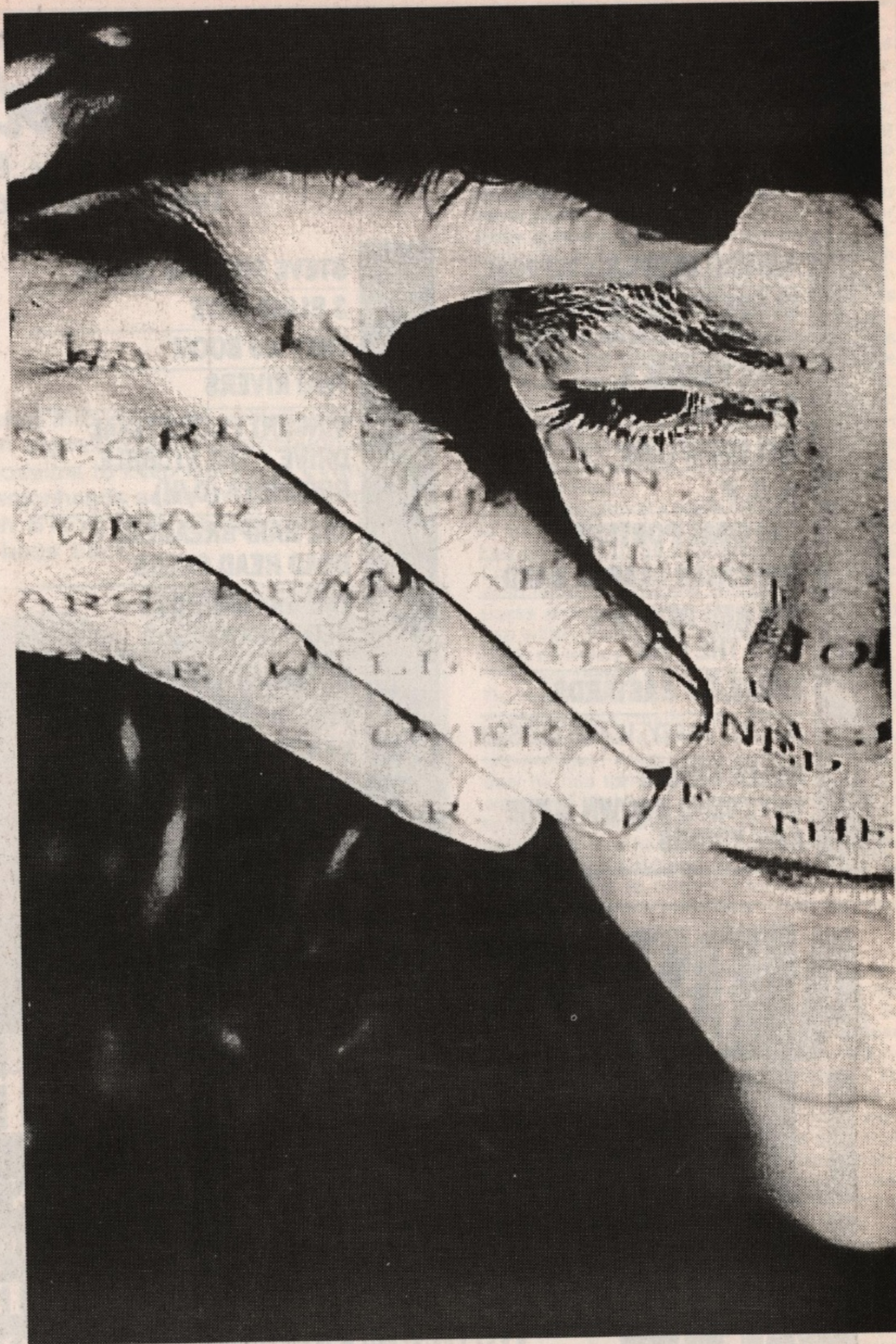
"You have to show some vulnerability. There's a difference between sexuality and masculinity. I think Jon Bon Jovi is really suffering now. But PJ Harvey is great, very disturbing, sensitive, frightening and alluring."

I'd go along with that. But are people saying similar things about Robert Plant? I remember him once saying, 'I have never been fashionable.' Can this be true of a 'living legend'?

"I say things like that all the time. I'm having a ball and there are lots of young, attractive people in my audiences, so I guess I must be doing something right."

Robert has recently been very outspoken about environmental issues and this concern was clearly stated in his Fate Of Nations album. Did he feel that music and voices like his could make a difference?

"Absolutely! The governmental system in the States is crap and it's going that way in the European community. You have to speak out from time to time. We did it in the



60s, Punk Rock did it and it's happening again now. Music can high-light problems, then it's up to people to make the rednecks and politicians listen to them. We live in a very corrupt world and the more people know about it the better."

Wouldn't it be better for planet Earth if the human race were just to become extinct?

"But we wouldn't be able to enjoy the success of the cockroach! I think environmental problems are slowly being rectified. People are pushing for it all the time."

Talking about peaceful vibes, how did you enjoy the Glastonbury Festival? I gather it was your first time.

"You have to remember we did the Bath Festival a couple of times, which was very similar. But yeah, Glastonbury was great.

The surface vibe was good and we had a perfect evening. I think our performance surprised a lot of people. We were positively reviewed and so that was fine. But I felt that the coming together of people was spoilt by the robberies and intimidation of roving gangs, which I guess is a by-product of our society. That kind of thing would never have happened twenty years ago. We live in very different times."

OK, what -

But Robert cut me short, saying that he had a soundcheck to attend to. Starting the interview 5 minutes earlier might have helped. Fifteen minutes talking to someone like Plant is just not long enough. Still, that's strict time keeping for you. Phew! Rock'n'roll, eh, kids...



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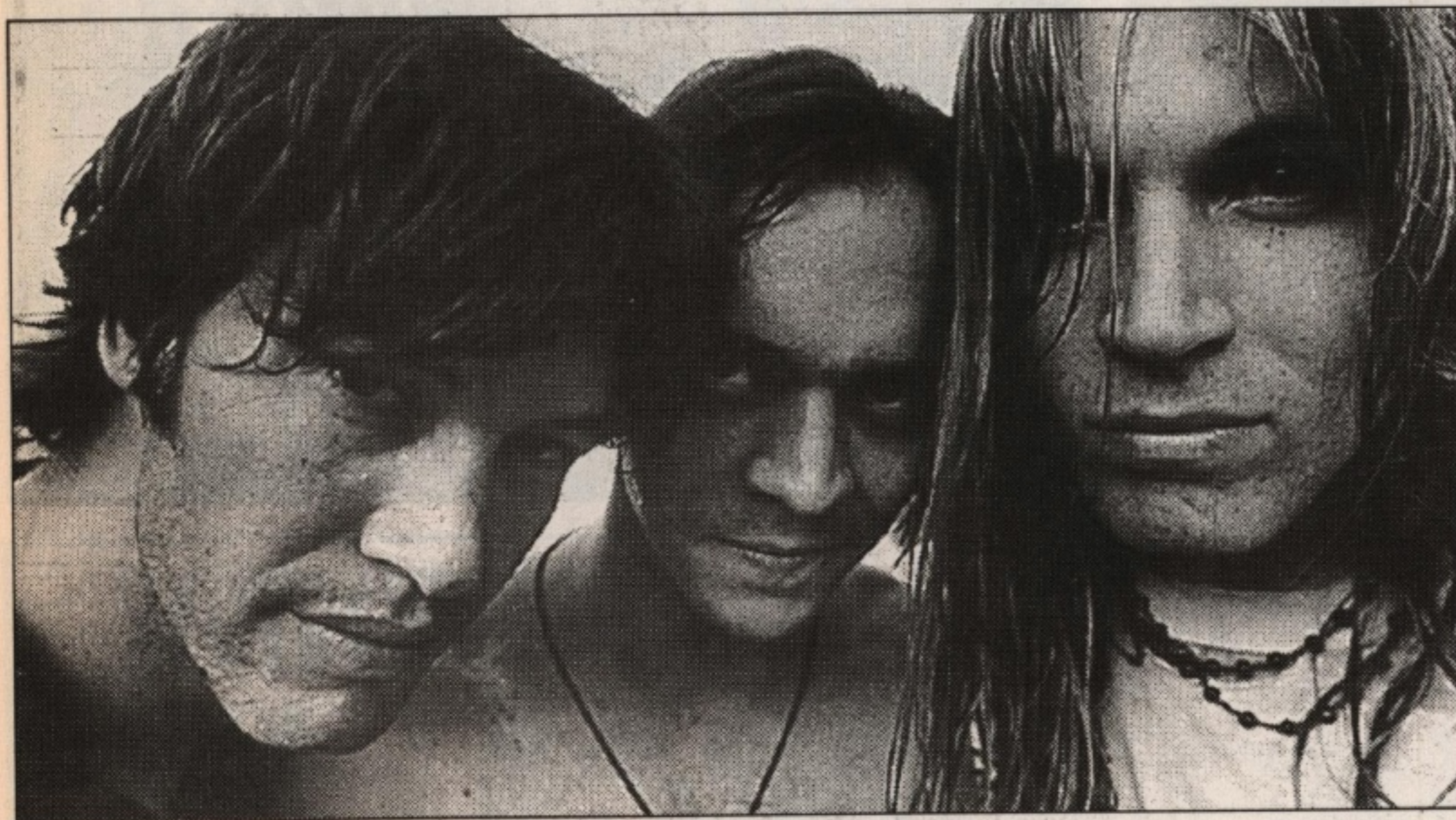
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# LET'S TALK ABOUT ... EVAN

Since *It's A Shame About Ray*, propelled into life by an unlikely cover of Simon and Garfunkel's *Mrs Robinson*, signalled the breakthrough of The Lemonheads, it's seemingly been impossible to keep frontman Evan Dando quiet. As *Come On Feel The Lemonheads* seals the bands reputation as '93's brightest breakthrough, STEVE MORRIS persuades bassman NIC DALTON to talk behind the boss' back.



"The Evan Dando in the press is completely different to the Evan Dando I see every day and have seen every day since May 1st 1992," is Nic's gossip free starter. "He's like every one in the world, he has his up days and his down days. He's got a lot of pressure on him too, suddenly being foisted into being a pin up person when all he started out to do was to have a little band called The Lemonheads. He doesn't know what's going on y'know."

Sometimes though, such gauche an attitude can backfire. It did for Dando when remarks about drug taking became music press headlines that, to put it bluntly, made Dando look like a reckless dickhead.

"He is naive about a lot of things. He says things without thinking that it's going to be twisted into something. I told him not to mention drugs because it was bound to backfire. It wasn't going to make him look cool. His attitude was that he had to be honest so I just told him to expect the worst."

And given Evan Dando's infatuation with drug dead country rock legend Gram Parsons and his forays into country tinged sounds on record, the drug buddy image his confessions suggested looked somewhat contrived.

"Yes, it did come across as contrived because on one hand you have got half the press saying sex-kitten pop star and then the drug stuff comes out and it's like we're trying to make the image look

tough."

And the press of course do create the myth. For example, the common belief is that Evan Dando is de facto The Lemonheads song writing star. Yet, whilst not demeaning the man, even a cursory glance at the album credits would reveal that he is in receipt of a lot of assistance with the creative process. A fact that Nic was pleased to have noticed.

"I'm glad you mentioned that because it's definitely not just Evan. In fact I can take a lot of the blame, if you want to call it that, from when he met me in Australia and the musical scene I had going there. I have a label called Half A Cow and I'm in a couple of bands and I produce bands including Godstar and Smudge which have Tom Morgan in them. Evan came to Australia to write with me but I was too busy so I put him and Tom together. So behind Evan Dando and The Lemonheads success are people like Tom and myself. And there's Dave, the drummer who's been there five years. Evan would be the first to admit it but it's not stuff people bring up with him."

So, the band's success is rooted in the land of Oz. Discounting Midnight Oil and INXS, who should be regarded as international acts, most of what I see coming up from under are reissues of The Flaming Groovies. Is the country hung up on simple chord changes and good time pop?

"Well that's what I've always done ever

since I left school and started playing music. I've been playing music which is similar to the new Lemonheads stuff and that was just born from a love of The Velvet and The Beatles through to The Hoodoo Gurus and The Saints. Just pop music. I include The Velvet among that because I believe them to be just a pop band. Most Australian music is influenced by the best of American and English pop. You never expect to get famous 'cos you're so far away, unless you leave home like INXS or Midnight Oil and your music bland out. From when I left school I was under the impression that I'd play my music and sell 1,000 copies and that'd be that. I was happy to do that. People know that they're not going to get famous because of the isolation and people's attitude that Australians are a bunch of crude convicts; I'm not saying it's racism but I definitely get the feeling they think that there's nothing good out of Australia. But there is, and this whole Lemonheads success is based on Australian sounding music."

So, having found a home for Evan at the end of the yellow brick road (perhaps!), maybe Nic can clear up three mysteries surrounding *Come On Feel The Lemonheads*: Firstly The Jello Fund, a sprawling collection of 'secret' tracks and doodles that sees the album out and which, incidentally seems to have evaded many reviewers.

"I think there's a couple of reasons for that. The main reason Evan wanted to put it on, was so that people couldn't say fifteen out of fifteen. He wanted it so that reviewers could say 'album filler'. Also, I think for his publishing deal he had to have a certain percentage of songs and his lawyer said just put anything on to get your percentage up. So, it's called The Jello Fund 'cos he was in a jelly commercial when he was a kid and he had some money from that, that he couldn't touch until he was twenty-one. It's a reference to money, you know, publishing equals money."

Right, now that banana.

"We met The Velvet Underground at the Roskilde Festival in Denmark and they're like my all time favourite band since I was ten. So to see the Velvet play was like seeing dead people; I never thought I'd see them play. Afterwards we met them and they signed a set list for me and I signed something for Moe Tucker's son who's a Lemonheads' fan. I went into the dressing room to have a beer with Sterling Morrison and I took a banana which I kept for two days. I had a photo taken, I was just like a fan, I couldn't believe I'd met them. To be able to thank Lou Reed personally ..."

Understandably the sentence hangs in the air unfinished. (Thought: does anyone really need the symbolism of the banana explained? Yea! The Velvet's debut album cover featured a peelable banana painted by Andy Warhol.)

And the final mystery. The rear of the *Come On* album sleeve features the letters GR in what looks like the detail from a gravestone. Evan's idol Gram, perhaps?

"That's funny 'cos someone else asked that and we hadn't thought of that. It's a chipped off bit of a man-hole cover that would say Great Britain Waterworks or something. Evan's had it for two years and he carries it with him everywhere. We said you should put that on the cover since you love showing it to people and it means so much to you. He never knew what it meant but his middle name is Griffith so he thought of the GR as being for Griffith. With the record we thought of it as being like grrrr, you know. We discussed it and then the Gram thing came up in an interview and that was something that had never crossed Evan's mind at all."

Maybe that's what comes of wearing your art on your sleeve.

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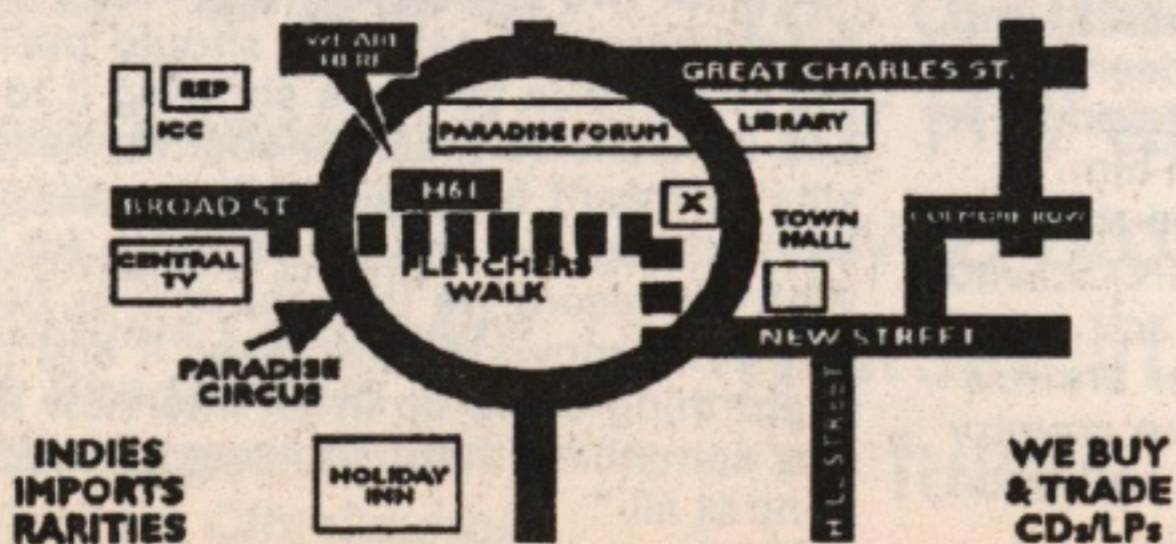
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# THAT NEVER ENDING SPACE RITUAL

## MAX checks the vibe with HAWKWIND

Back again! Those perennial space-rockers, Hawkwind, have just wowed us once more with their heady, psychedelic live shows at the same time as releasing their latest and quite brilliant album, *It Is The Business Of The Future To Be Dangerous*. I find it amazing that, despite a quarter of a century of success, Hawkwind have still managed to maintain an underground, cult status.

"It's just the way it's turned out," shrugged founder Hawklord, Dave Brock. "You don't encourage something like that, you just do what you want to do."

In some ways and in retrospect, Hawkwind could almost be said to have influenced an entire lifestyle in terms of that whole free festival culture. Did Dave ever see it like that?

"Not really, 'cause it was all going on in the 70s as well. There were people living in vehicles then, so nothing's really changed. When you look back over the history of music, even to traditional jazz, you find all these parallels. I think it's just that there are more people interested in music nowadays. I mean, there was this programme on John Lee Hooker recently and it's amazing that a lot of these old blues artists never got paid any royalties - like us really - but by the time they got to their 70s, it appears, they finally get the money that they've been working for all these years!"

If it appeared that Dave strayed slightly from the point there, don't worry about it - it's what made chatting to him so interesting! We covered a lot of ground. For instance, during the time that Dave's been involved in the business, did its present state excite or depress him?

"The music industry is a very corrupt business unfortunately. It's taken for granted that musicians are going to put up with it. But what I'd like to see is a huge strike all around the world to draw attention to the fact that so many people are owed huge amounts of money. We've been suing so many different bloody record labels for years! When the miners sued the government, the government kept fobbing them



off, knowing that the miners could only go so far before they ran out of money. It's exactly the same with us."

What about those who choose to live outside the system and the pressures bearing down on them and who to some extent have rallied behind bands like Hawkwind - d'you sympathise with them?

"Over the years, yeah. There are a lot of people in the travelling community that work very hard. But a percentage cause a lot of problems - I think a lot of them originate from the cities - saying they want anarchy, but what that turns into is greed. People should be able to do what they want, but they should be informed first. There was this programme on Radio 4 about drugs, saying they should have been legalised years ago.

Half the population of this country have smoked dope, so it's time for the government to take a completely different view of the whole thing." It's all down to being taught from an early age. People have been prescribed some awful rubbish like Valium over the years. Kids are always going to take something, so why not give them the knowledge of what is good and what's bad. Taking magic mushrooms for example is like a ritual in a sense, you have to think about it first, like meditation, instead of just taking something, getting pissed and then being sick."

Much has been made of the whole hippie-punk (I hate the term, 'crusty', it's so derogatory) / rave crossover and the recent infatuation with 60s/70s psychedelia. Did Dave think that the time was ripe for Hawkwind to be heralded once more as the seminal 'head' band?

"I dunno. I mean, a lot of Acid House artists have sampled our stuff and I s'pose people are just looking back to see what else there is."

Although the new album is still very much Hawkwind, it seems to be exploring more ambient territory. Were there any conscious moves in that direction in the approach to '...Dangerous'?

"Not really. It's probably more an extension of *Electric Tepee*, which was quite a step for us, as we didn't have Huw (Lloyd-Langton) playing lead guitars or doing harmonies or keyboards any-

more. It was more of a challenge for us. ...Dangerous is more of a jamming thing, where we just left the tape running. But bands have been doing this for years - look at Can. We can afford to do that now that we've got our own studio, whereas before we'd always be watching the clock."

If you've yet to check out Hawkwind, pick up ...Dangerous, then work backwards - you'd be missing out if you fell into the cliched trap of thinking such a band are no longer relevant. If you're already a Hawkwind fan, yet think that they couldn't possibly come up with something that would surprise you, again - buy the album - the first of many that I'm sure will be appearing over the next 25 years!

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# JIMMIE DALE GILMORE:

## THE HEART OF COUNTRY

Over two decades have passed between Jimmie Dale Gilmore first entering a recording studio and his landing a major label contract. Those debut sessions resulted in the legendary Flatlanders album which Jimmie made as part of a like named band that co-starred Joe Ely and Butch Hancock. Gilmore's most recent studio adventure delivered the stunning *Spinning Around The Sun* album for Elektra records.

As anyone who has caught Jimmie live on one of visits to Birmingham in the company of Butch Hancock will testify, he is probably the world's finest living country singer, a claim more than justified by his new album.

ARTHUR WOOD called Gilmore at home in Austin, Texas to find out more.

Your first and third solo albums were recorded in and around Austin, while your second was cut in Nashville. It's almost as if you're in a Texas n' Tennessee groove.

"You must remember that I cut the Flatlanders album in Nashville, so this is really my third Nashville album. The principal reason for cutting the new album there was economic, because Emory [Gordy] my producer, has his own team of session players in Nashville."

You've used a different producer on each of your studio albums.

"I like to experiment. The thing with Emory was his credentials. He has been associated with so many different things, that I've liked over the years. All the way from hardcore bluegrass stuff to rhythm n' blues and rock n' roll. Emory opened so many doors to new musical possibilities."

The album contains four of your compositions. The opening cut and the last three tracks. Was that sequencing of your songs deliberate?

"No, not really. We didn't record them in any particular order either. The sequence in which we cut them in the studio, was purely conditioned by Emory planning who was going to play on each session on particular days. He planned that meticulously. The sequencing of songs for the album was undertaken by David Bither [The head man at Elektra Records]. There's no meaning attached to the order in which the songs turn up on the album."

Apart from your songs, you've cut a Hank Williams tune, included the B side of Elvis' Heartbreak Hotel, featured an old blues number and five songs by writers who were raised in Lubbock, Texas. Was the album meant as a

tribute to your past influences?

"Exactly. That was the entire reason. I consider this to be my first major label album. What I wanted to do, was make a documentary of my influences and my taste. The best way to do that was to pick out some of those old things - representative of influences from my childhood - and also include the work of some of my friends who have influenced me the most."

The album title, *Spinning Around The Sun*, is an eternal truth, when related to planet Earth.

"It's a phrase taken from my song Another Colorado. My wife Janet came up with the title. I decided early on that I didn't want to name the album after one of my songs. To me, that would have sounded too pretentious. One night Janet said 'Why don't you call it *Spinning Around The Sun*.' In my mind, I only perceived that as a phrase in the song. In other words, it was almost like taking a sentence out of context. As soon as Janet said it, I thought That's wonderful. That's a great title. Maybe that counterbalances some of the darkness in the songs."

Why did you cut Elvis' I Was The One?

"It was always one of my favourite songs which Elvis did. It never was a big hit or anything, which I could never understand. Somebody pointed out that for Elvis, it is a pretty dark song. It's got a lot more hurt in it than his other songs ever did."

Butch Hancock's Just A Wave, Not The Water appeared on your Fair & Square album. Why did you reprise it here?

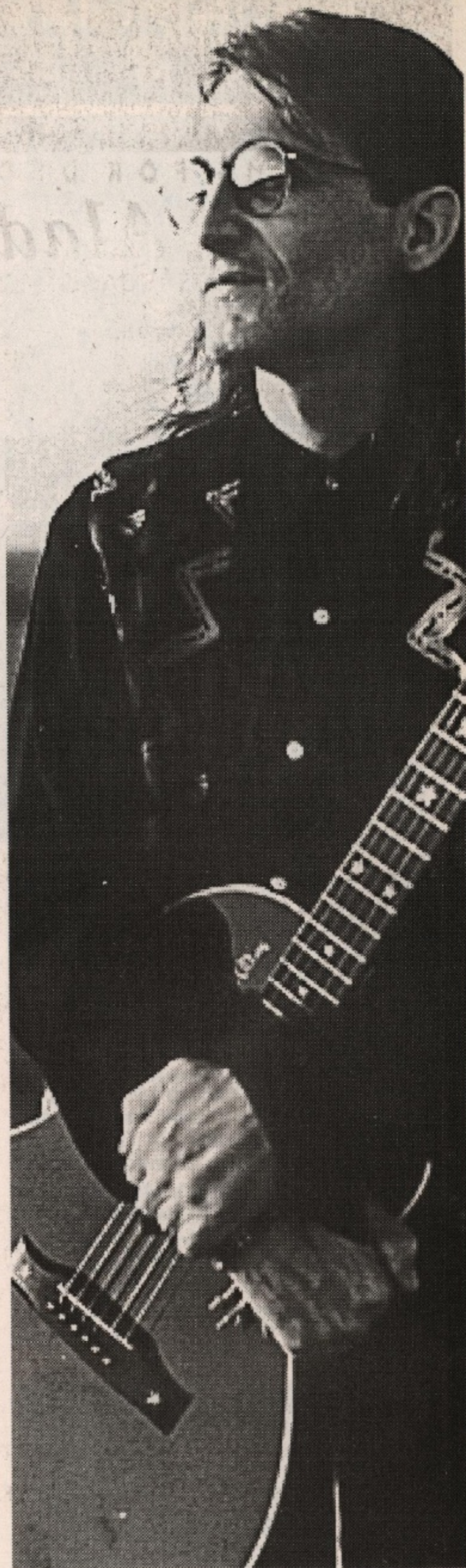
"Basically, if I could pick out one song of Butch's which is my favourite, it's that one. It's almost ridiculous to say that one is better than the other, but that song is one I've always had a giant affinity for. The earlier album had only a small circulation, most of the people who hear this record won't have heard this song before."

Is I'm Gonna Love You an old song?

"Yes, I wrote that one quite a long time ago. The song was deliberately written as a spiritual one, which could also be read as a love song. That was my intention. It expresses something about my spiritual attachment. At the same time you have to read between the lines, even though love is in the title of the song."

Did you write Another Colorado after you had been on one of Butch Hancock's River Tours.

"No, the Colorado River in the song, flows



through Austin. What we call the Town Lake. There are two Colorado Rivers. One flows through the states of Colorado and Arizona, and the one here. The song alludes to the City of Austin in the line 'Up from the banks of the Colorado', and is about the early days of Janet and I being together. It's almost an allegorical story of my time in Austin. The lines "Wise men have told me, wise women too" and "That I may find sweet El Dorado" are once again spiritual, because that's a theme that runs through all of my stuff. I want it to be there, but I don't want it to be the dominating feature, or sound preachy."

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### ROCK & POP

#### LOU DALGLEISH

**Orange Plane EP** (Lou's Own Label)

I have to confess that whilst liking Lou I've always had a respectful indifference to her music ... until now.

This self released CD is simply superb.

The title track, the regretful Orange Plane is everything intelligent AOR should be; the song is finely constructed and the performance is remarkable. A vocal tour de force wrapped in a George Martin / Beatle-esque arrangement. Beech Dene Grove does what Swing Out Sister promised but failed to deliver whilst the wittily arranged Puppet Theatre teases with Fabs quotes before borrowing from Pepper's Mr Kite for the songs resolution.

A&R types should form a tidy queue now. ★★★★★

Steve Morris

#### JACKSON BROWNE

**I'm Alive** (Elektra)

Poor old Jackson, his lady love has run into the arms of an establishment figure leaving him with a broken heart and, lucky for us, an inspired muse.

Browne's always been good at the maudlin melody and the open heart lyric; here he excels at both. ★★★★★

Steve Morris

#### MATT KEATING

**Satan Sings** (Alias)

A five track reminder of Keating's fine Tell It To Yourself debut album that takes the wonderful Marshall Crenshaw-ish Sanity In The Asylum from it and adds a demo of the previously unissued Pull Some Strings and three live tracks. Keating is a singer songwriter capable of fusing words and music into something special. Check him out now. ★★★★★

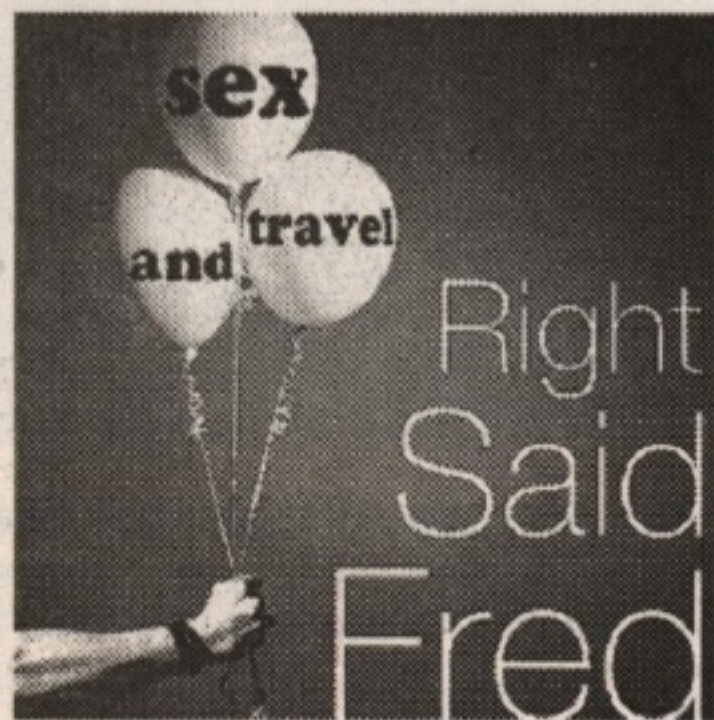
Steve Morris

#### RIGHT SAID FRED

**Sex And Travel** (Tug Records)

Ever noticed how, whilst making icons out of Carry On movies, Frankie Howerd and such kitsch cultural monuments, the very same writers are aghast at the thought of such burlesque contaminating pop. So, Right Said Fred have an uphill struggle to create a career beyond I'm Too Sexy and Deeply Dippy. This second album could be the acid test.

The problem is that pop is by definition, as disposable as Pampers and The Freds have created an album that approaches perfect pop. Frothy, instantly enjoyable and as substantial



as meringue. The songs are hook ridden, the rhythm tracks danceable and the lyrics packed with Blind Date humour.

But that's fine because you get the impression that they know that. They don't attempt to move beyond those pre-set limits; only one ballad for example and even then the chorus is sway along rather than emotive, something beyond Richard Fairbrass' vocal range I would guess.

Ultimately though, it's like trying to review marshmallows. There are times when you can gladly eat more than your fill, fully aware that they are totally without any greater merit than simple pleasure.

And that is Right Said Fred; nothing to long for or dream about but when you need some tacky indulgence, there's little better. ★★

Sam Mitchell

#### PHIL BURDETT & THE NEW WORLD TROUBADOURS

**Diesel Poems** (F Beat)

You may remember that Phil is the pub rocker whose career and signing by F Beat were detailed in a BBC2 documentary some months back. Naturally there's a suspicion that said signing was lubricated by the presence of the TV crew, especially as this album is largely late seventies pub rock of a sort done far better by many others.

Trouble is Phil has read a lot and listened a lot but rather than distil that input, he tends to misappropriate it and toss the sources into song lest the audience miss the weight of the work.

Is the TV crew booked for F Beat's non take up of his option, I wonder. ★

Steve Morris

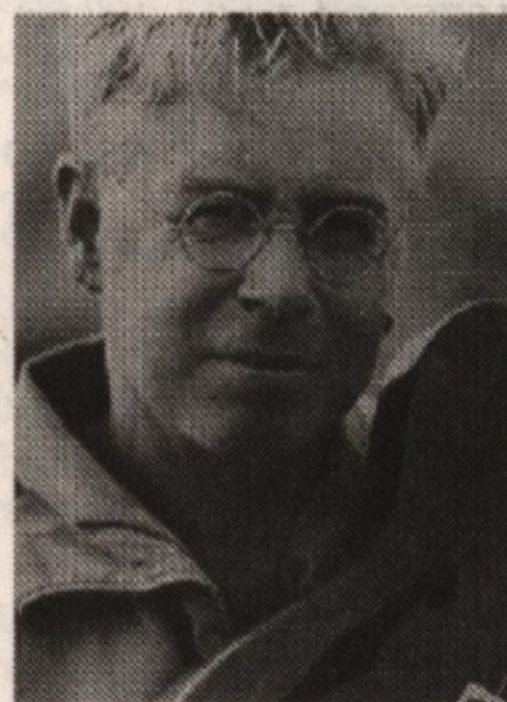
#### BRUCE COCKBURN

**Christmas**

(Columbia)

Releasing an album of seasonal songs, never great sellers at the best of times, seems to be welcome indication that the label's actually committed to Cockburn, despite the fact that he's not a huge unit shifter. Being a Christian, it's not exactly a surprising project for Cockburn but it is a welcome change from the usual Christmas fare and a fine musical excursion (with excellent guitar work) in its own right. Acoustic and rootsy, among others there's a hillbilly chug-along Early On One Christmas Morn, a bluesy Oh Little Town Of Bethlehem, a traditional folk arrangement of Down In Yon Forest and the broody, crisp winter night atmosphere of It Came Upon A Midnight Clear. Also, reflecting his ethnic music interests there's an aboriginal meets Appalachian French Canadian reading of Les Anges Dans Nos Campagnes, and six minute versions of Jesus Ahatonnia (The Huron Carol) and Riu Riu Chiu. Music and feelings from the heart not the marketing office, it sure beats having to listen to some naff disco version of Frosty The Snowman! ★★★★★

Mike Davies



#### VARIOUS

**Home Alone Christmas** (Arista) ★★

**AARON NEVILLE**

**Soulful Christmas** (A&M) ★★

**GLORIA ESTEFAN**

**Christmas Through Your Eyes** (Epic)

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**The Best Christmas ... Ever** (Virgin)

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- Shakin' Stevens & Slade

42 TRACK DOUBLE CD

The Home Alone set is thankfully not the soundtrack to another lamentable McCauley movie but a gathering of seasonal tunes from the existing ones. Putting to one side the saccharin soundtrack work of John Williams, the left over pudding of Mel Tormé and the execrable rap Sleigh Ride of TLC, you're left with an EP of the Miami Steve produced Spectorism of Darlene Love's All Alone On Christmas, Alan Jackson's country offering, Tom Petty's Christmas All Over Again and Southside Johnny's bluesy Please Come Home For Christmas. Aaron Neville's angel voice washes a set of predictable material with soulful sentimentality though the cover of R&B standard Such A Night (with a suitably seasonal spoken preamble) possibly stretches the concept a might. Highlight is the good time, Fats Domino styled Louisiana Christmas Day.

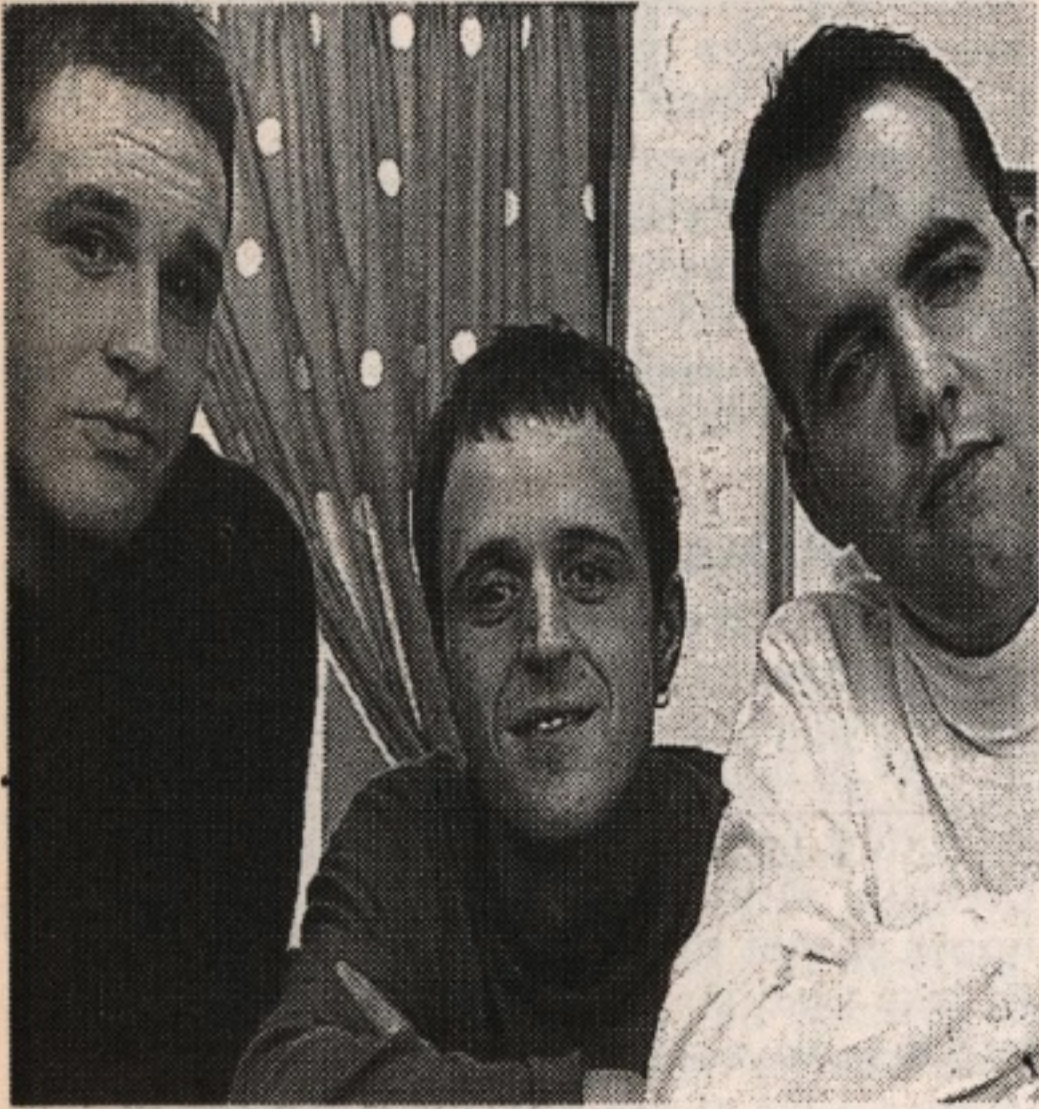
Oh dear; you can imagine the TV special that would accompany Gloria Estefan's offering; Mountains of fake snow, gallons of synthetic sentiment and ol' Glo equal parts come hither sex siren for the middle aged, and caring Christian mum. This is the sound of Birds Instant Brandy Sauce and the only measure of Christmas spirit present is the large, fortifying measure you need in order to listen to it.

The Wilsons, being Beach Boy offspring are following a family tradition with this album. And in that tradition is predictably fine harmony renditions of everything that rots your teeth. Note that the closer, I Saw Mommy Kissing Santa Claus, features Brian Wilson on piano and The Beach Boys harmonies backing their collected children!

The best bet is Virgin's double CD with forty two tracks covering seasonal ground from Bing Crosby to Slade to Adam Faith to Miles Davis and The Waitresses Christmas Wrapping - the Christmas single of all time here at Brum Beat Towers.

Steve Morris

# RECORDED DELIVERY



## ILLUSTRIOUS GY

### No, No, No (Arista)

Magpie pop. But at least it's nicking with class, Just Another Day even borrows the structure from Love's Alone Again Or. So, at least, Grimsby's finest have fine taste. In fact they're a pretty tasty band. Despite the overworked indiedanceshuffle that forms the foundation of too much of the album, they throw up some memorable melodies and fine performances. Sadly the production lacks that vital spark, something that the follow up could put right as Squeeze man Tilbrook has offered to wear the production hat. As it stands; a fine debut but Illustrious will undoubtedly do better. ★★★

Steve Morris

## VARIOUS

### Born To Choose (Ryko)

Released in the reactionary U.S. to raise money and awareness for the pro-choice coalition (the right to abortion is under threat there), this album is as relevant here; if you don't believe that such a threat will arise take the blinkers off.

The cause is supported with some fine music, REM with Natalie Merchant offer the unreleased Photograph, Matthew Sweet's live She Said, She Said is solid and Indian poet John Trudell's Rant'n'Roll is suitably provocative. Lucinda Williams' Pancakes is as playful as the title whilst The Cowboy Junkies imbue the traditional Lost My Driving Wheel with erotic mystery. Add Tom Waits, Soundgarden, Sugar and more to make the best sounding flag day ever. ★★★

Steve Morris



## THE RAMONES

### Acid Eaters

(Chrysalis)

Acid Eaters is da boyz covers album, but far from being the sound of contracts being obligated or inspirational constipation, this is the sound of a great party. And as Joey himself points out, "These are songs that have been kinda influential and inspirational to us." The band are also aware that the spirit has to be respected, something that many who use the covers album as failure camouflage are wont to forget; Joey again, "I heard Duran Duran are gonna do one - but it'll be a travesty."

Acid Eaters is far from that. From the opening blast of Journey To The Centre Of The Mind, over the ramalama roller-coaster of Substitute (with Pete Townshend guesting), Out Of Time (with Skid Row's Sebastian Bach), Somebody To Love, My Back Pages, a rollicking run through of Love's 7 & 7 Is, a sterling cover of Creedence's Have You Seen The Rain to Jan And Dean's Surf City, the ride is exhilarating.

If you look to rock for answers, look elsewhere but, if like sensible souls should, you have the occasional urge for sweaty leather, cranked up amps and a dance called the stupidity ... grab a six pack and hey ho let's go ... ★★★

Steve Morris

## SPOONFED

### Hybrid (Guernica)

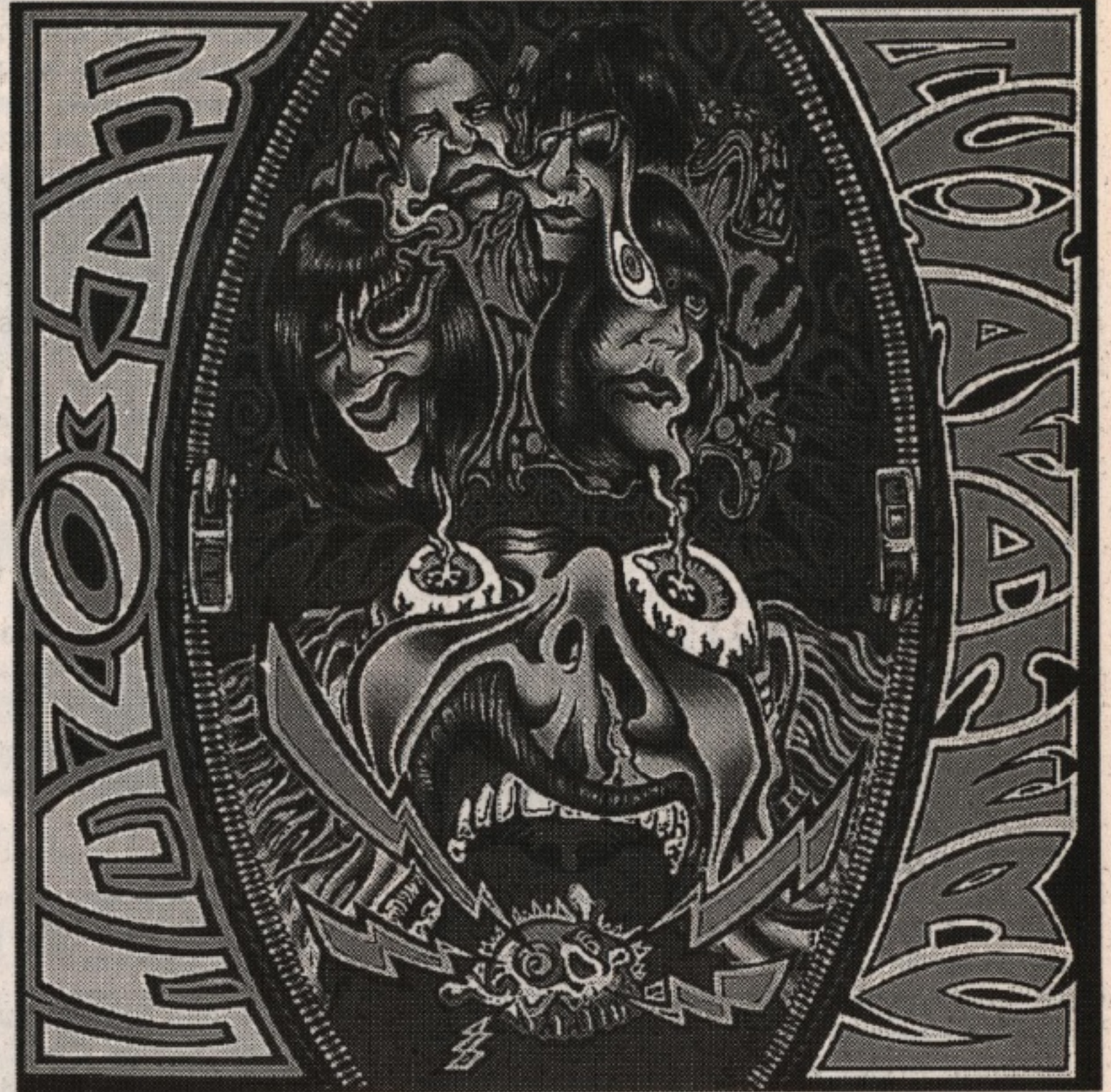
If anyone came in late and missed those early Everything But the Girl albums with their watery guitars and bedsits full of Swinburne, Camus and paintings of pale faced sensitive young men, this is what it was like. ★★

Mike Davies

## MELISSA FERRICK

### Massive Blur (East West)

The latest name to arise from the current out-crop of female singer-songwriters, Boston's Ferrick's already made something of a mark by being invited to open for Morrissey on his 1991 tour. As might be expected then, her work's deeply into the soul torturing introspection familiar to the genre, with the usual ingredients of failed relationships, self-doubt, childhood traumas and life questioning. But Ferrick transcends the clichés with ease and the striking ability to say something instead of simply parading hang-ups. She openly admits to being influenced by Armatrading in her phrasing and writing style, but you'll also hear Melanie, Buffy St. Marie and, namesake Etheridge. A tough acoustic core fleshed out with throaty electric guitar and muscular percussion and coloured by the likes of mandolin



to underline the rootsy textures, she can rock as adeptly as she can deliver an emotional walloping ballad, with notable illustrations of both being For Once In My Life, Massive Blur, the powerful Hello Dad, What Have I Got To Lose and Breaking Vows, a collection of thorns plucked straight from the heart. But lest you think she's all despondency, she's also thrown in the deliberately ironic Happy Song, and hey, she's just as sensational when she smiles. ★★★

Mike Davies

## THAT DOG

### That Dog (Guernica)

A schizophrenic outfit that swings from sweet three part harmonies (Punk Rock Girl is a gem) with cello and violins to an abrasively raw fuzz guitar thrash that sounds like PJ Harvey with a bad case of PMT. Innocent and edgy like a tarantula. ★★★

Mike Davies

## VELVET UNDERGROUND

### Live MCMCCXIII (WEA)

The comeback and good-bye again album, recorded in Paris and available either as the full set or the songs familiar to people who claim they were always into the Velvets but can only name the obvious classics. Either way it's a mix between stuff tossed off with casual boredom and some blistering revivals, either way though it's great to hear the likes of Femme Fatale, Hero-in, and Black Angel's Death Song in a context that's more than just the archives. Mind you, that riff on Sweet Jane sounds very familiar, you sure he didn't rip it off someone. ★★★

Mike Davies



## INXS

### Full Moon, Dirty Heart (Mercury)

Smouldering, steaming tight, sweaty R&B of stadium proportions but whereas past albums have underlined the Stones influences, this opens with a major nod to the Velvets and spends a hefty chunk of the remainder posing as U2. Bluesy white dance rock with incredibly big balls. ★★★

Mike Davies

## THE SPINANES

### Manos (Sub Pop)

Portland acoustic rock drums/guitar duo driven by Rebecca Gates' dusty velvet vocals and either acoustic washes or spikier electric stabs. Summery and shimmering but with things lurking in the undergrowth, it's a soundtrack for The Reflecting Skin. ★★

Mike Davies

## MOMUS

### Timelord (Creation)

What went wrong? Obviously something was lost (or added) in the transition from album to press release. What would you think of someone who co-wrote a song with Derek Jarman called 'Cocksucking Lesbian Man' and who's album is described as 'a 33 year old man desperately in love with a 16 year old girl'? I'd think, cool! Only what we have here is something that sounds frighteningly like The Pet Shop Boys.

Thing is, 'Timelord' is utter, lightweight pap. Enough exposure of course, and Momus will "make lots of money" as the line goes - everyone of these tracks is TOTP friendly. Lots of stuff about love. Hah! The only good love songs are those that give you a hard-on. ★

Max.

## THE JON SPENCER BLUES EXPLOSION

### Extra Width (Matador)

So, the band name suggests twelve bars and pints. Well, unless yours is a pint of paraffin, forget it. This is a primal rock'n'roll trio with guttural vocal exorcisms and guitar squalls of such intensity as to threaten the national grid every time the lead button is kicked in. A very dark ride indeed. ★★★

Steve Morris

## RE-ISSUES

### THE JIMI HENDRIX EXPERIENCE

#### Are You Experienced? ★★★★★

#### Axis: Bold As Love ★★★★★

#### Electric Ladyland ★★★★★

(Polydor)

These superbly considered re-issues - each one has sympathetically contemporary new artwork replacing the original sleeve work which now appears inside the excellent twenty plus page books that accompany the discs and all three titles are awesomely remastered - are a by product of Hendrix' recent posthumous six figure signing to MCA in the States. Over there Hendrix catalogue titles sell in numbers that would shame many of today's regarded cult bands, incidentally.

At last this has resulted in Are You Experienced? being made available in its original UK form with the running order as intended and the fine blues of Red House being reinstated.. The singles of the period, Hey Joe, Purple Haze and the Wind Cries Mary are added with b sides too. The trio's playing here is as revelato-

ry now as it was when freshly minted and the remastering makes the imagination and technique all the more thrilling. With Axis Hendrix moved to another level. The psychedelic jazziness of Up From The Skies and the deft lyricism of his ballad playing on Little Wing and One Rainy Wish easily prove the case for him being rock's best ever guitarist but with the album's title track he hinted at more. The sound painting that is that track's coda set the scene for Electric Ladyland, a double set in which he stretched out to create some of rock's most enduring pieces. Still blues based, the material was ignited by Hendrix' use of the studio as an extra instrument. Listen to his production of All Along The Watchtower; the detail being made all that much clearer with this release. His use of space is chilling and then there's Moon, Turn The Tides ... gently gently away (an Orb title, if ever there was one!) where a quarter of a century early he goes all ambient.

Seriously, these three albums are not simply re-issues, they are treasures, the sound of an artist pushing the studio to its limit to catch his imagination on tape.

Nearly a quarter century after his death Jimi Hendrix is still throwing down the creative gauntlet.

Steve Morris

## MOTORHEAD

### All The Aces - The Best Of (Castle Communications)

So, you slip this fourteen track (there are fifteen cuts on the disc but are we really gonna count the pot noodle re-mix, huh?) device into the anticipating CD player and within minutes of the laser making contact with Ace Of Spades' marauding, volcanic eruption, all hell breaks loose. You've got surveyors quoting for foundation repairs, neighbours serving anti-noise injunctions, appointments booked for the replacement of fillings and a UN peace keeping force camping in the garden!

Call it metal, hard or heavy rock, it doesn't matter. What does matter is that Lord Lemmy and his crew of the day are prime practitioners of the form. They create a musical warscape that simply laughs at the concept of eleven being one louder ... unless the volume setting is supersonic, Motorhead are on tick-over!

Oh, the initial pressing throws in the eight track Muggers Tapes; the fruits of a Fast Eddie, Philthy Phil seventies side-dish. But in truth it's like giving a man who's just shagged, let's say Madonna or Sharon Stone, a blow up doll.

★★★★ Steve Morris

### BRYAN ADAMS So Far So Good (A&M)

I would imagine that the sleeve images of Adams' Best Of, they are all Land Rover inclined, are meant to convey an image of solid dependability. In a commercial sense that's proved true but with an audience that would balk at the prospect of anything

less than a comfort laden Range Rover.

True, the excellent Summer Of '69 cuts a rough hewn sentimental swathe and Run To You and Cuts Like A Knife are acceptably muscular pop, but a surprising amount of Adams' success is based on material that would be more at home on the recently demised Our Tune.

I get the impression that Adams is a sincere and likeable guy but it's a shame that his music doesn't share more of the characteristics of his chosen wheels. He'd better beware lest his management decide a Ford Fiesta sponsorship has its attractions. ★★

Steve Morris

## NIK KERSHAW

### The Best Of (Music Club)

Always too much of a muso to really cut it as a rock or pop star, Kershaw's purple patch produced perhaps half a dozen fine singles, all included here, but that was it. The album material screamed quality but lacked either hooks or that something special to set it apart. At less than six quid, this eighty minute CD tells the above tale eloquently. ★★★

Steve Morris

## GENESIS

### From Genesis To Revelation (Music Club)

This umpteenth reissue of the behemoth's Jonathan King produced debut arrives at budget price and with the addition of rare pics, lyrics, extra rare singles tracks and a note from King.

Curiously its sixties progrock pretensions are of more interest than the band's current product. ★★

Steve Morris

## DEL SHANNON

### Greatest Hits (Charly)

Twenty classics from the falsettoed near Traveling Wilbury pop legend. Runaway, Little Town Flirt, The Swiss Maid and everything you need except Kelly, but that was a b-side I suppose. Oh and the mastering and source tapes are far better than the other budget Shannon reissues. ★★★★★

Steve Morris



# OPEN THE BOX

## Brum Beat Takes A Look At The Cream Of The Season's Collections

Box sets have always existed in the world of music marketing, usually as a barely disguised means of coaxing more money out of willing pockets. Within the rather more hallowed world of the classics, the size of the works has often dictated the luxury of the packaging, whilst in the pop market two styles have co-existed. One is the simple bolting together of catalogue items in their off the shelf form to present a 'gift pack' whilst the other, often under the sales flag of Readers' Digest, simply utilises the bran tub selection of tracks method, to compile one stop collections for the once a year buyer who has to have a selection, whatever it may entail, of artist A, B or G.

Maturity in the box set business seems to have been triggered by the de facto establishment, after a mere decade, of CD as the major music carrier. The irony being that the format despised by many as a milking machine for the cash cow has legitimised something, itself guilty of being a marketing device.

Of course, anyone familiar with late night cable or satellite TV, knows only too well that the cheap, in execution if not price, collections still exist to snare the unaware ... or tired.

What the rise of the compact disc seems to have done, has been to send the enthusiasts to the vaults. Once there it's either a case of unearthing previously unheard material, often a mixed blessing, or at least pinpointing the genuine original master tapes. And that alone, when married to the latest remastering techniques can result in familiar records sounding anything but well-known.

So, given that you have a seasonally large hole burning in your overdraft, what should you consider purchasing?

**TOUGHER THAN TOUGH: *The Story Of Jamaican Music*** (Island) tops the list. Splendidly packaged in the style of the company's massively successful Bob Marley set, as a 10 inch by 5 inch hard back book with the four CDs slipping into inside cover mounted trays and with an excellently informative book in the middle, this ninety plus track is stunning. It traces the development of the tiny island's music from 1958's Folkes Brothers' version of Oh Carolina through to 1981's reggae cover of the same song by Shaggy, on which the fifties cut is sampled. In-between every major style is represented by every major artist. It's ear opening to hear the traditionalism of the Folkes Brothers complete with funde drumming influences, rubbing shoulders with Laurel Aitken and Owen Gray's attempts to be Fats Domino, just as the New Orleans R&B is mutating into the ska of Jimmy Cliff and, I think the country's first international pop hit, Millie's My Boy Lollipop. The commercial gates opened, it wasn't long before the sound of Prince Buster, Ken Boothe and The Skatalites were the epitome of sixties hip in white UK clubs. As the decade died Desmond Dekker, The Maytals, The Upsetters and more, established a permanent cult presence whilst waiting in the wings were The Wailers.

As the seventies arrived white acts, influenced by cult 45s, arrived to record in the studios and to smoke the influence. The consequent cross pollination of style and technology set the stage for Bob Marley's dominance and great sounding material from The Mighty Diamonds, Gregory Isaacs and so on.

At this point it's worth pondering on how a small island, smaller than some English counties has

wielded such influence; think of sound system DJs as the roots of rap and the old habit of the version (the instrumental b-side) becoming dub, itself the father of the remix and you begin to see the scale of the reverberation. And, as we reach modern times we find ragga, reggae gone techno, being a clear influence with Shabba and Chaka Demus And Pliers being among the biggest of the day. It's all here in one box, beautifully mastered, too.



Also brilliantly transcribed is **ELVIS COSTELLO AND THE ATTRACTIONS: *2 1/2 Years*** (Demon). This makes Demon's original CD reissues of the box's My Aim Is True, This Year's Model and Armed Forces sound rather woolly - a fact that'll please owners of said discs! Not only do Costello's debut trio sound better but each one is added to with demos and bonus tracks contemporary to the parent album's original release date (though it has to be said that El's cover of The Damned's Neat Neat Neat from a free 45 of the time is conspicuously absent!). The packaging is OK too, though the LP size box is rather flimsy and the booklet is pictorial rather than incisive prose. That is kept in the CD inlays and comes from the artist himself, which makes it somewhat illuminating. Musically it's interesting that, despite the acceptance of Costello's angry young punk image of the time, the music, lyrically abrasive though much of it is, actually reflects a melting pot of country, pop, R&B, soul and jazz, albeit played with a vigour that the influencers had long left dormant. Listen to the bonus and never officially released Live At The El Mocambo album that makes up the box's quartet of discs; it's Elvis and the thoroughly wonderful Attractions ram-paging through Radio, Radio, Less Than Zero, Watching The Detectives and other stage staples of the time. One can only hope that Demon and Elvis intend to anthologise his career in a similar manner for the albums that followed this faultless debut set.

Rather more esoteric, but no less worthwhile is **BO DIDDLEY: *The Chess Years*** (Charly). It's no less than twelve CDs in a cuboid box with an excellent booklet that provides history, anecdote and recording details. It's easy to say that Diddley was a one beat wonder and that this is excess with a capital Diddle-ee but that would be to miss a fairly large point. Bo was also a consummate bluesman, a witty writer and with his Bo Diddley titled songs of self aggrandisement, the direct root of much rap and most ragga lyricism. Whilst the box may dwell on his classic years, Bo is far from museum bound, he's still out there tearing up venues and making new albums.

**PAUL SIMON 1964 - 1993** (Warner Bros) echoes the book style of the Island reggae set but comes up short on the book quality and quantity, only fifty two tracks on three discs and only a light sprinkling of previously unheards. The Bridge Over Troubled Water demo is enlightening though and the audiophile quality of the remastering is stunning.

Current reformation darlings **THE VELVET UNDERGROUND's *What Goes On*** (Raven / Australian Import) also favours the book form but

in true Raven label tradition the package's booklet is enthusiast sourced and the three disc's forty odd tracks are culled from all Velvet connected labels and contain a high proportion of rare mixes and curios.

**THE CHARISMA BOX** (Charisma / Virgin) is another labour of love. The label, Charisma, ran from 1968 - 1985 as Britain's quintessential indie. Not indie as understood now, but independent of nature, character and will. Formed by ex Brum sports journalist Tony Stratton Smith, it had one goal - excellence. With jaded hindsight you can be cynical about this by looking at the roster but aside from nurturing Genesis from nothing to everything he also signed Vivian Stanshall and encouraged him to make a movie; he gave a home to Peter Hammill, Bert Jansch, Link Wray, Michael Nyman, Monty Python, Hawkwind, Sir John Betjeman, John Arlott - get the picture? The package contains fine eulogies to Stratton Smith and starts you wondering just where the nineties equivalent is and just how much poorer the pop industry is for the lack of such fiery, committed and passionate individuals. Oh and one can only wryly suppose that it's in true Charisma tradition that the box that caresses the four eclectic CDs is of such a quaint size that it will not fit next to any other box set!

The best designed CD box set award, were there such a thing, should go to **MIKE OLDFIELD: *Elements*** (Virgin) a four CD plus quality book arrangement for which the book and discs slip into a finely made strong card case, which in turn fits a splendidly textured and engraved perspex case. As if that's not enough, the remastering of Tubular Bells is breathtaking, revealing texture and detail long lost in surface noise or inferior transfers. Add to that large tastings of Oldfield's other extended pieces, Hergest Ridge, Amarak, Ommadawn and a generous helping of short pieces and you have the ultimate sonic portrait of the man who probably invented new age and sired ambient. There's a fine, if not always focussed musical intelligence on display here and whilst his skills on a multitude of instruments may be taken for granted it has not always been politic to admire his mastery of his chosen genre. This box gives cause to stand back and do just that.

Finally. For all **BEACH BOYS** fans who were



unable to get one of the woefully inadequate number of *British Good Vibrations* (Capitol) sets, with six CDs in place of the rather more plentiful US versions five, solace is at hand. Sources within EMI tell me that consideration is being given to pressing up more of disc six so watch this space. It apparently contained cuts that were European hits only and as such of no concern to the American compilers! Nothing previously unobtainable was included, so no lost sleep! It is however ironic that ICE, the bible of CD collectors has ads from US retailers offering the UK six CD set to US collectors!

Steve Morris

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## CLASSICAL

### GEOFF SMITH

#### Gas - Food - Lodging (Kitchenware)

This little (as in 34 minutes) gem of a recording falls neatly between the rock and classical stools. Smith plays keyboards (and samples) on the instrumental Like Me, Want Me, Pay Me and Fifteen Wild Decembers, wherein the delectable voice of Nicola Walker Smith sings a fragment of an Emily Bronte poem. If these have echoes of Philip Glass, the remaining three tracks are firmly in the Michael Nyman mould, a similarity not little connected with the fact that they are played by Nyman favourites The Balanescu Quartet. Lest these stylistic signposts are seen to suggest plagiarism, pains must be taken to emphasise the original and charming qualities of Smith's compositional style. ★★★★★

Andy Mabbett

### FRANK ZAPPA / ENSEMBLE MODERN

#### The Yellow Shark (Zappa Records)

Though the echoes of Stravinsky and Copland and the Ensemble's credentials - they're a sort of modernist eighteen piece Kronos Quartet (very FZ!) - let us slap on a classical tag with impunity, the music herein and the mode of its construction would appall Classic FM listeners. This is a challenge to the senses rather than aural balm.

The nineteen dazzling pieces here were prepared using a Synclavier to be played by the group in a configuration that suited the planned digital recording and the six channel surround sound that would relay it to concert audiences. Furthermore, the live recordings are montages (though you'd never guess) of several concerts.

Whether it be the improbable virtuosity of G-Spot Tornado, the pungent improvisational satire of Welcome To The United States or the intriguing piano duet Ruth Is Sleeping, the quality of music and performance is inspiring. Long time aficionados will recognise an assortment of quotes, jokes and puns whilst newcomers will welcome the challenge thrown down to them. ★★★★★

Steve Morris

## FOLK & COUNTRY

### DOLLY PARTON / TAMMY WYNETTE / LORETTA LYNN

#### Honky Tonk Angels (Columbia)

Whilst not as enthralling as the revered Trio album Parton made with Emmylou Harris and Linda Ronstadt some years back, the ladies voices blend well on a selection of down home country greats, stopping along the way to exhume Patsy Cline and Kitty Wells (on tape) to recreate the sound of fifties radio in rural America. ★★

Steve Morris



### TRISHA YEARWOOD

#### The Song Remembers When (MCA)

Not exactly Nanci Griffith or Katy Moffatt, but in terms of the contemporary face of Nashville country, Yearwood is far more than the y'all come honky tonk brigade, often edging closer to the rootsy folk territory of Carpenter on songs like Lying To The Moon and Hard Promises To Keep. An album's worth of those would really be something. ★★

Mike Davies



### BOXCAR WILLIE

#### Heartbreakin' Hillbilly Songs (Ritz)

A hark back to the vintage 40s/50s days of country with its yearning pedal steel, fiddles and sobbin' in the beer songs. Like the other Willie, Boxcar has a well-seasoned, well-travelled, lived in voice and apart from the schmaltzy orchestrated Danny Boy, this sounds an authentic honky tonk/blue grass note throughout. ★★

Mike Davies

### MICHAEL MARTIN MURPHEY

#### Cowboy Songs III

(Warner Western - Import)

Whilst there's no doubting Murphey's sincerity in adopting the role of custodian to a dying tradition, there's something amiss in this collection of outlaw ballads. It's the grit and dust of the trails they rode, in Sonora's Death Row, the creaky saloon is a museum piece and not the living sawdust tavern that lives in versions by both Robert Earl Keen and Leo Kottke.

Great as an enterprise to catalogue the genre but sadly lacking in the spirit that made it live.

★

Steve Morris

### THE FLYING BURRITO BROTHERS

#### Eye Of A Hurricane (Magnum)

The Burritos name has masked many a catastrophe since the legendary days when Chris Hillman and Gram Parsons stood proudly up front. Producer and current trade mark licensee John Beland seems to agree. He's recruited past first team players Sneaky Pete Kleinow, Chris Ethridge and Gib Gilbeau for this voyage. There's still nothing to match those early highs but the pedigrees involved surpass many of the lame brains that infest CMT these days.

It's just that there's so much expectation attached to the band's illustrious name. ★★

Steve Morris

### FAITH HILL

#### Take Me As I Am

(Warner Brothers - Import)

Drop dead gorgeous and blessed with an above average voice but blighted by conveyor belt material. That it seems, is the recipe for female country in these video dominated days. Still with Nashville's A-Team playing behind her it's not a disaster, just run of the mill. ★

Steve Morris

### MONTE WARDEN

#### Monte Warden (Watermelon - Import)

This recording is shameless in its exploitation of late 50's American rock n' roll, pop, rockabilly and country music references. Melodically, it calls up every damned hook in the book (and then some.....). Lyrically, there's nothing here to tax the intellect - the songs being mostly oriented around boy/girl vignettes. It only lasts a tad over thirty five minutes, which in this CD age, appears to be the [legal] maximum for country albums.

As far as influences go, it's pretty obvious where these Texas youngsters are coming from musically. The point however, is that Warden's work is beyond mere duplication. He is obviously so deeply immersed in the genre, that the result is eleven great sounding new songs. The duration could not have been more perfectly timed. Any more and there would have been a surfeit of saccharine. Frankly, a dazzling solo debut. ★★★★★

Arthur Wood

### ALAN STIVELL

#### Again (Dreyfuss / Topic)

For his 17th album, Stivell has decided to reinterpret some of the material that made him the dominant folk figure in seventies France. At that time he was a one man equivalent of Fairport Convention and Steeleye Span. He took traditional Breton and Celtic folk and dragged it into the modern age without severing its deep roots or losing the social and political passion that fired it.

Again features seventeen cuts such as Tri Martolod, Pop-Plinn, Suzy McGuire and Ian Morrison Reel that the converted will recognise though they will be amazed and rewarded to find that the re-recordings are not the pale shadows of a lost artist but the reinvigorated work of a man breathing deep on a second wind. Kate Bush and Shane McGowan pop up on various tracks incidentally. ★★★★★

Steve Morris

## RE-ISSUES

### NANCI GRIFFITH

#### The Best Of ... (MCA)

And some best it is too. Without quibbling about song selection - the absence of Once In A Blue Moon and Across The Great Divide is noticeable though - little is left to say except that if you haven't fallen under the lady's spell yet, this concentrated crash course should do the trick.

It's the writing that really shines, the care taken over incidentals within songs, the characterisation; take Love At The Five And Dime, what you hear is a treatment for a screenplay or the draft of a novel, all delivered in four and a half minutes to the accompaniment of a total-



ly engaging melody.

And that's not the only example of such fine craftsmanship, It's A Hard Life Wherever You Go, Gulf Coast Highway, Trouble In The Fields all engage both heart and mind.

Whilst many such collections are career resumes, it's my guess that this is some kind of calm before the commercial storm really breaks. ★★ ★★

Steve Morris

## VARIOUS

### The Cream Of New Country

(Music Club)

A superb budget label raid on the vaults of Topic and their associated labels throws up a sixteen track collection that includes legends like Terry Allen, Butch Hancock and Ricky Skaggs alongside Robert Earl Keen, Alison Krauss, Tish Hinojosa, Katy Moffatt and other names we've long championed in these pages that like it or not you still haven't heard. Well at £5.99 there's no more excuses allowed. Investigate for the sake of your musical health. ★★ ★★

Steve Morris

## BLUES & JAZZ

### THE MICK CLARKE BAND

#### No Compromise (Taxim)

At the Breedon or The Robin, Clarke's retro blues rock would be a perfect boozin' background. In the CD player it's simply a hang-over. ★

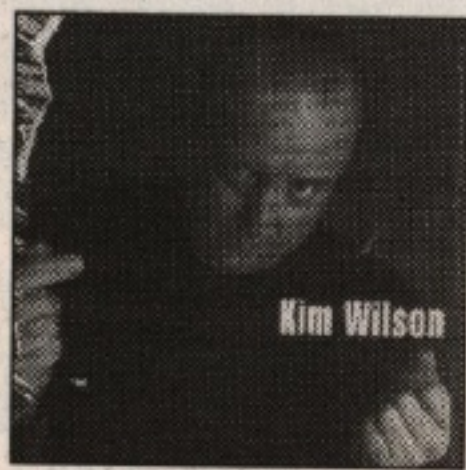
Steve Morris

### KIM WILSON

#### Tigerman

(Antone's / Topic)

Former Fabulous Thunderbirds frontman Wilson gets back to basics with this solo debut. His scuffed vocals and supreme harp playing get stellar support, including latter day T-Bird guitar slinger Duke Robillard, for a run through a couple of self penned and a clutch of classic boogies from Sonny Boy Williamson, Johnny Guitar Watson, Willie Dixon and the like. So it's nothing new but when Wilson's harp locks into a riff with The Antone's Horns you'll wish you were Austin bound. ★★ ★★



Steve Morris

### BOBBY MACK AND NIGHT TRAIN

#### Honeytrap (Provogue)

Bobby Mack is a traditionally inclined blues guitar player from Austin, Texas who's been refining his craft in that town's plentiful live blues venues. So whilst he and the band sound like they're capable of a sweat frenzy good time in a bar room setting, recording in San Marco' legendary Fire Station studio was an unnecessary precaution. Bobby and the band threatened little incendiary danger in the studio.

That said, on cuts like Only Getting Second Best, there's no doubting the emotional input that Mack channels into both guitar and vocals. In fact Mack is above average throughout but there's no one pushing to make him go that bit extra. The nearest to that is when ex T-Bird Kim Wilson adds some burning harp to challenge Mack into action. ★★

Steve Morris

### DAVE HOLE

#### Working Overtime (Provogue)

Hmm, this guy is improving. Dave Hole is an Australian slide guitarist of the crank it up and let it scorch variety. That's OK in a live setting when a sweaty excitement is inevitable but, it has to said, his debut album was poor and the follow up forgettable. Somehow the third, this one, falls into place.

Hole has at last transferred the live dynamic to tape. He's managed to structure his playing so that there's more than aural pyrotechnics on offer and his vocals have gained a rough hewn credibility. Why there's even some authentically scratchy acoustic cuts!

Don't get me wrong; if you expect more than boozey club blues of a superior quality you'll be disappointed but if that's your bag, you'll love it. ★★ ★

Steve Morris

### ROY AYERS

#### Good Vibrations

(Ronnie Scott's Jazz House)

Jazz funk giant Ayers has spent decades as a cult artist and it's easy to see why. On two counts. His playing, and that of his band, is impeccable, funky and tight. It's also very so-so; lacking in an identity that lifts it above movie soundtrack noodlings. This seven track-er was captured live at Ronnie's London branch in January of this year; perhaps you had to be there. ★

Sam Mitchell

## RE-ISSUES

### ALPHONSE MOUZON

#### Mind Transplant (RPM)

Fusion drummer Mouzon is, we are told, fundamentally superior to rival innovator Billy Cobham. All down to who's the best flam flinger? No. Seems ol' Al could play havoc with his kick drums whilst wearing gross glam platforms yet wimpy ol' Bill could only keep the rhythm burning if wearing trainers!

Yup, this is seventies jazz-rock, a 1975 Blue Note reissue in fact. Mouzon is joined by Tommy Bolin, Lee Ritenour, Jerry Peters and Henry Davis for nine punishing tracks of rhythmic complexity and dazzling displays of fast fretting.

It is at once, as dated as the risible Sly Stone / Isley Bros fancy dress Al wears on the sleeve and as fresh as at the taping. ★★ ★

Sam Mitchell

## VARIOUS

### Southern State Sounds (Music Club)

Less than six quid buys you a ticket to the soul of New Orleans, The Mississippi Delta and Texas R&B. It's a grand mix of Dr. John's boogie, Irma Thomas' soul, Beausoleil's cajun and The Neville Brother's mesmerising mix of soul and New Orleans' tribal chant that stand out, but the blues of Hubert Sumlin, Anson Funderburgh and Earl King simply add to this disc's essential purchase status. ★★ ★★

Steve Morris

### DINAH WASHINGTON

#### Her Greatest Hits (Charly)

Possibly too pop to have been elevated to legendary status, Dinah Washington's smoky, warm voice was a versatile instrument, capable of a blues take on Hank Williams' Cold, Cold Heart; crossover R&B duets with Brook Benton, the rollicking Rockin' Good Way is a timeless blues chaser, and of making Noel

Coward's vaudeville Mad About The Boy (the Levis ad) into something altogether deeper.

★★★

Sam Mitchell

## REGGAE & WORLD

### GEOFFREY ORYEMA

#### Beat The Border (Real World)



Oryema comes very close to being the Ugandan Daniel Lanois with this seductive release. His roots may be on show with the rhythmic pulse that snakes through the album's ten tracks but there's also an ambience that cloaks the work in a kind of removed, beautiful cocoon. Oryema also adds a folksy element that suggests some kind of spiritual connection.

This is a staggeringly beautiful album that will no doubt be missed because of the world music tag. Ignore that and listen; perhaps at first to Eno's silky mix of The River and the vocal splendour of Nomad but be prepared to surrender to the inevitable seduction. ★★ ★★

Steve Morris

## RE-ISSUES

## VARIOUS

### Roots'N'Culture (Music Club)

A trawl through the reggae vaults at Virgin produces this impressive budget price twenty one tracker that corrals excellent cuts from Big Youth, Peter Tosh, Gregory Isaacs, Mighty Diamonds, Culture and more. ★★ ★

Steve Morris

## YOUSSOU N'DOUR

### Hey You! The Best Of (Music Club)

Contrary to some beliefs you don't have to 'understand' albums like this. It's music, the universal language. Of course the spirit and soul of N'Dour's music will have you wanting to know more and that knowledge will illuminate your enjoyment but the first move is to listen. And this budget collection of the Senegalese superstar is the ideal place. The music especially the addictively accessible Shakin' The Tree (which features Youssou's benefactor, Peter Gabriel) and The Lion is tremendous and the sleeve notes illuminating. ★★★

Steve Morris

## VARIOUS

### Ska Boogie - Jamaican R&B,

#### The Dawn Of Ska (Sequel)

The rather academic title - sounds like homework, eh - hides a score of influential classics. Oh Carolina, the Shaggy chart topper, by originators The Folkes Brothers & Count Ossie (note, when will Ossie's important Grounation triple album appear on CD?), Eric Morris' Humpty Dumpty, Prince Buster's Open Up Bartender and more. This is the sound of one culture mutating the music of another into something unique and fresh. ★★

Sam Mitchell

## PRINCE BUSTER

### Fabulous Greatest Hits (Sequel)

Reactionary, sexist; just two possible descriptions of Buster's classic hits. But that's from a modern perspective and denies the wit and warmth that permeates his work. And who can deny the enduring appeal of Al Capone, Madness and Judge Dread. As an undoubted bonus this is possibly the first time in decades that Buster's hits have been mastered from original tapes. ★★★

Sam Mitchell

## BOB MARLEY & THE WAILERS

### The Lee Perry Sessions (Charly)

A fine sounding re-issue of the pre fame tracks that The Wailers cut with the eccentric Perry. Many of the songs were resurrected for the better known Island albums once international success arrived so it's fascinating to hear the more skeletal versions of Kaya, Sun Is Shining, Small Axe, Lively Up Yourself and more. ★★★★★

Steve Morris

## VARIOUS

### Super Salsa Hits (Charly)

An essential salsa primer with spicy rhythmic sounds from the leading lights Willie Colon, Ray Barretto, Tito Puente and more. If you've ever enjoyed Joe Jackson's work, especially around the Night And Day period, this is the influence. Almost impossible to describe but intoxicating to hear. ★★

Sam Mitchell

## DANCE & SOUL

## THE ORB

### Live '93 (Inter Modo / Island)

Given that The Orb are proud of the 'live' shows' function as a mobile mixing suite and recording studio, the notion of the live album takes on new aspects here. Only the traditional audience response tracks alert the listener to



the 'on the road' origins.

The other option is to regard it as an almost three hour long hits package but, other than the recognisable motifs and titles, it can also be viewed as new material.

It is in fact a double CD or quadruple album set, culled from Orb wanderings and happenings this year in Copenhagen, Tokyo and Glastonbury. You'll recognise Little Fluffy Clouds and A Huge Ever Growing Pulse ... and others and (hopefully) lie back letting the pulse, the textures and the dislocations open up new horizons and possibilities, for that is the magic of The Orb. ★★★★★

Steve Morris

## VARIOUS ARTISTS

### 4th Chapter (XL Recordings)

It's like Kraftwerk and Tangerine Dream gone crystal gazing ... crystal sulphate that is! Hard electro based insistent pumping dance, no relapse. Almost an homage to analogue synth sequencers. And just watch Jonny L's Ooh I Like It storm the chart in single form. ★★

Sam Mitchell

## NEW ELECTRONICA

### Chronological Harmonization Vol.: I (Beechwood)

Gawd, this is stuff that the middle aged ex hippie will recall as Tangerine Dream music before the Tangs got bland. Back then it was Kraut rock ... now Chill Out or ambient or ...? Well Global Communications, As One, Aphex Twin and others all offer variations on the theme of steady rhythmic pulse with sonic soundscaped layered over the top. You could dance to it but the perfect use would seem to be as an aural flotation chamber. ★★

Sam Mitchell

## RE-ISSUES

## SOUL II SOUL

### Volume IV The Classic Singles 88 - 93 (Ten / Virgin)

One dozen classic singles in fact plus a couple of remixes and a handful of bonus beats that completely support the argument that Jazzie B and co-producer Nellee Hooper represent the final maturation of what has become known as Britfunk.

Soul II Soul, despite or because of working on a Motown-ish factory basis where the vocalists and performances were in a sense secondary to the quality of the product, achieved a recognisable individual and fresh sounding approach to dance music.

With Back To Life, keep On Movin', Get A Life and more, an empire was begun that would stand proud defying the hip to maintain the pose that all good dance and soul was made in the USA. ★★★★★

Sam Mitchell

## TROUBLEFUNK

### Drop The Bomb (Sequel)

It's early 80s and the sound of Washington DC - Go-Go - is the sound of hip dance clubs and Troublefunk are the hottest exponents. It's a hard riffin', streetwise funk for heavy duty use with no loops or samples. The sound of tireless human metronomes getting down. ★★★

Sam Mitchell

## DOROTHY MOORE

### Misty Blue / The Best Of (Music Club)

Moore's talent has, I feel, been overshadowed by the perennial title cut but this twenty track budget release demonstrates that her traditional, (she's ex church choir for example), soul stylings are capable of both matching and exceeding the allure of that classic. ★★

Sam Mitchell

## VARIOUS

### Deep Grooves (Sequel)

If you were to dig around in early 80s music looking for the roots of 90s dance you'd obviously note the work of electro pioneers like Bobby O and Patrick Crowley but you'd also have to investigate the output of the Prelude label. Something this very release does. The mighty roar of D. Train's synth fired disco and the energy of Sharon Redd's classic Can You Handle It, are merely the surface marks of the label's legacy. ★★

Sam Mitchell

## VARIOUS

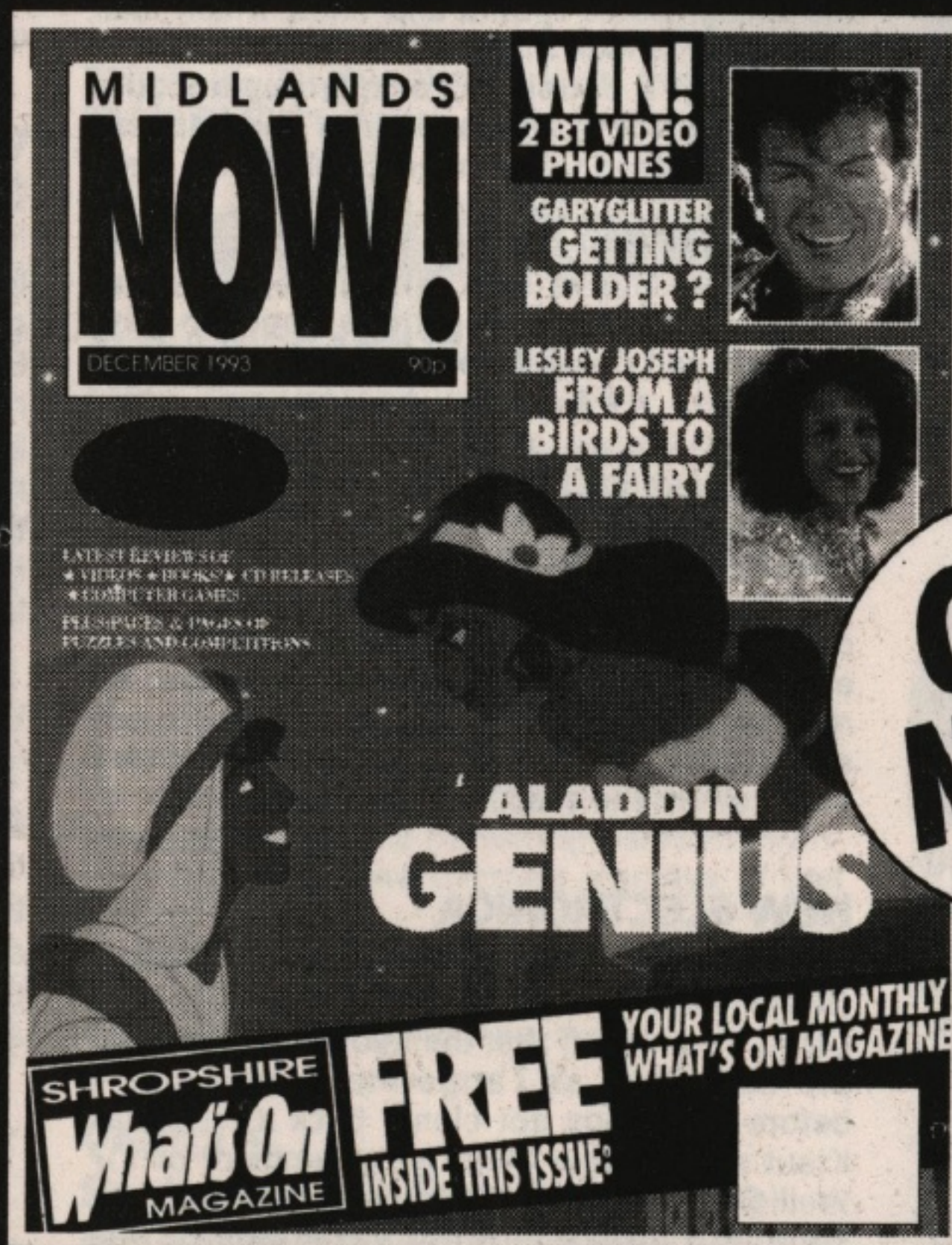
### The Best Dance Album In The World Ever ... Part 2 (Virgin)

Chart dance that ranges from Jazzy Jeff to KLF to New Order to ... shit, you'll know 'em all and if you base that claim on chart position then the least known is Stereo MCs Step It Up; after all it was only a No 12!! ★★★★★

Sam Mitchell



# WHAT DO YOU WANT AND WHEN DO YOU WANT IT?



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to a highly interesting read and at just 90p - it's excellent value.

So next time you're in your local newsagent, pick up a copy of NOW! magazine. And remember, each and every month you get a FREE copy of Midlands What's On magazine into the bargain.

Welcome to the new, improved DEMO-LITION - bigger, better and hopefully more informative. Of course, more space means more demos, but what we also have in mind is perhaps more room for a thumbnail sketch of each band along with a praising to the skies or stomping into the dirt opinion on their treasured efforts.

So, from now on, along with your beautifully packaged tapes (c'mon, take pride in your work!), include a BRIEF history/who's who of the band and we'll take it from there - making or breaking...heh, heh, heh ... seriously, though, DEMO-LITION is an OPINION and criticism will be - wherever possible - constructive. So don't take offence if we hate your stuff...

## NILON BOMBERS

Cracked

Title track is plodding and boring and has a riff reminiscent of Ziggy Stardust. Clouds is lovely with competent harmonies and ragged guitar, date-stamping them as mid-60s or a Scottish indie band. Ugh! Straightjacket is better, or at least it has a groove. Met UB4 has some punky balls. Cleo is more Sgt. Peppers... fukkin Beatles fare. 'What's your fave record ever?' 'Well, I guess you cant dismiss the importance of Revolver, so...' Fuck Off!

## PINK FLUFFY SUICIDE

Putting a band together and coming up with something interesting is damn hard and I hate being negative, cuz my opinion means diddley. But short of getting scores of people round a demo to discuss its merits, you're stuck with me. Nothing for me here - apart from Dominate Me, which has some spirit. The rest is maudlin and unimaginative. Sorry guys.

## TRUTH RIDER

No cover, no details, no nothing. Why should we bother if YOU don't? OK, the music should be the thing a demo lives or dies by, but when faced with a pile of demos, I like pretty covers, etc. However, I listen to everything and unfortunately, this is as bland as its packaging.

## JOB



The Black Crowes of Walsall? Could be. But what about that name? Yuk. However, I like this - kinda southern funky whiskey-a-go-go, like Skynyrd, Allman Bros., Stones or something. They'd better look good - y'know, greasy hair, worn-down Cuban heels and rusty rings on gnarled fingers - otherwise forget it! Demo Of The Month contender.

## THE HAYWIRES

Hook, Heaven, Honey.

Now here's an example of a well-presented demo that's...not my cuppa at all. Oh well! Happy-go-lucky, mop-tappy fluff. Quite Frank & Walters-ish.

## RUBBER MONKEY

What is wrong with Midlands' bands at the moment? Do they all live in the same house listening to the same gutless music? I like to think that I'm more open to different kinds of sounds than the average person, but it seems that those making the stuff round these parts - bar a few gems - are as blinkered as hell.

## L.A. BASS

Respect

On the whole, dance music ain't my bag either, but at least this stands out from most of the stuff this month. Soulful and funky. Free The Pain has great bass and rhythm guitar. Vox a little too smooth for my liking though. It gets poppier and more lightweight from there on. Wouldn't be out of place on the Acid Jazz label.

## MARK LEMON

Judging by the accompanying letter, Mark is a hard-working, talented musician who deserves a break. Certainly, his material is TOTP friendly. I couldn't get to it, but if there's anyone out there who'd like to represent an artist who could give Marc Almond a run for his money, get in touch.

## DEADLINE

Great guitars, great tape cover (Deadline mag-like, natch), awful, whiney vox - see most of Brum's other singers.

## SMILE

Awful packaging, awful quality tape, but I thought its Fall-ish minimalism would be its saving grace. Unfortunately, Smile fall into the trap whereby they think all everyone wants to hear is pretty, well structured songs. Some of the time, maybe, BUT NOT ALL OF IT. For gods sake...

## REDWOOD

Mary Jane EP

Love the classy cover to this, but it's all a bit laid-back for my tastes. Turn You On has a gutsy chorus, but not very exciting the rest of the time. Title track has a quaint, folksy quality that's endearing.

## STANLEY BAGSHAW

Who Bagshaw EP

Hilarious name eh...? The only attention they'll attract will be from those who think such a name will be good for perhaps one novelty comedy record. The music? Apart from a vocalist who reminds me of Ian Curtis, it's a rather ramshackle, faceless affair.

## AMUSIACS

Star EP

Another silly name from an outfit who obviously haven't read Brum Beat in a while - WE DON'T LIVE IN EDGBASTON ANYMORE! Sweet and sensitive and devoid of any energy. I reckon all the kicking bands don't bother making demos - that or they live outside the West Mids. area. Thing is, as with Amusiacs, there's nothing intrinsically wrong with these demos - they're obviously made by very intelligent, talented and creative people - it's just that in my humble opinion, much of it lacks excitement and challenge...

...or humour. Unlike SWAKTANG's Shock To The Cistern. This has some punky get up and go, sort of in the Splodgenessabounds vein. I like this a lot. Fave

# DEMO LITION

track is the brilliantly titled, Abusing Barbie. Another DOTM possibility.

## TEN MILES HIGH

The last time TMH appeared in this column, Peter Grant described them as having direction and an incredible attention to detail, which I'd go along with, except their direction hasn't taken them anywhere and I don't believe the vocalist on Barrow Winds when he sings "We are moving".

## GUS SWANSON

Seems what the West Mids. does produce a lot of, is quality singer/songwriters (see Lee Thompson). Gus falls into this category. Nicely produced, excellent quality, but - well, you know what I'm going to say. However, Gus also owns a mountain bike shop - now, I could get very excited about his material if I could get some free wheels...

...see what I mean? JOHN CALLAGHAN's at it too! A bit different though - this has a kind of freaky, heady, vaguely ambient quality, with a tribal feel to Utopian-hilism, which is refreshing. Interesting.

## BIG SHOT

Yet another DOTM posser. Slightly rocky, but if this lot wiggled out some, they'd resemble a moderately less wacky Scat Opera. And guess what? Recorded at the Magic Garden! Which means Quality Guaranteed (that'll be a pint, Gavin...)

## SOME MEN

Go Go Go Go Gorgeous

Editor Steve had Some Men's last demo down as contrived wackiness. Nothing much has changed - title track is belly fluff for instance. Bodychange is moodier, with some nice sax (by George Moody, funnily enough!), but once again, nothing here to make Some Men stand out from other men...err...

## VARIOUS

Bizarre 3

DOTM has to go to this compilation for the wide variety and excellent quality of nearly all the 14 tracks on here. There's sicko punkoid fare from Ripmag, the doomy, dramatic Whores Of Babylon, The Dens very German-sounding techno workout, the weird and great industrial ambience of Mugged By Life, Mana Ergs French spoken word piece over a techno-dub soundtrack and Skinflicks excellent, annoying, hardcore, industrial punk blitz, which wins them Track Of The Month.

(Er, this is not strictly a demo collection but the tape of the magazine of the same title from Northampton way, but we'll forgive the indiscretion ... this month. Ed.)



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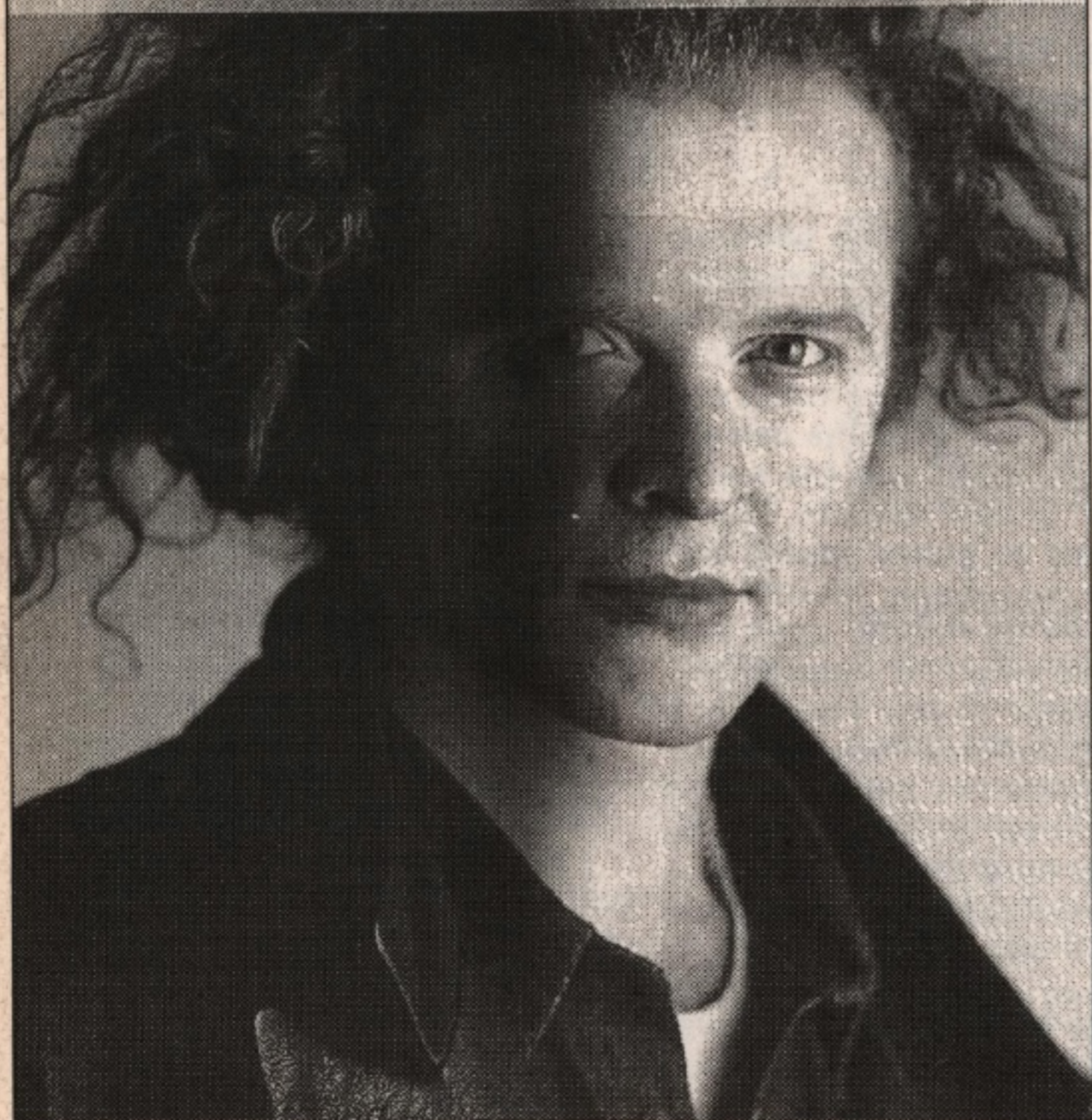
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## Simply Red

The first fully illustrated biography by Mark Hodkinson



### SIMPLY RED: AN ILLUSTRATED BIOGRAPHY

Mark Hodkinson (Omnibus Press)

It seems that the extreme opinions that Mick Hucknall's music provokes - genuine soul or Habitat audio accessory - merely mirror the insider's reaction to the man.

Hodkinson's well researched, if lightweight, biography is the portrait of an artist that has simply been determined to make it on his own terms. That includes dispensing with anything he considered not up to his standard. Consequently toes have been bruised but as to whether such injuries were malicious or business, remains unclear. What is clear is that Hucknall, the rebellious product of a bitterly broken marriage, is a character of enormous self belief who, like nearly all before him, had failed to build into his business plan a suitable response to the tarnishing effect of tabloid fame.

Steve Morris

### ROUTE 666: ON THE ROAD TO NIRVANA

Gina Arnold (Picador)

The impact of Nirvana on the United States is roughly that of The Sex Pistols on the UK almost two decades ago (I know that's an exaggeration for effect, but think about it, it's not that much of one), so it's kind of hard to recall the feelings of being involved and actually caring and believing with the passion that was aroused at the time. That Gina Arnold is capable of both the emotional response to America's present punk petulance and the skill to convey it articulately makes this book vital reading.

Steve Morris

### THE GOOD PRESENT GUIDE

Michael Dickson (Pan)

Print Out's seasonal helping hand to those who can only reply with a don't know when asked 'waddya want for ... ?'.

Here divided into age, demographic, season, occasion and value are an arsenal of things you hope never to receive but would love to give; a ship in a bottle kit, an ant pen, DIY slippers or a drain declogger.

Maybe a case of The Good Present Guide books to give to one an' all is the real inspired thing to do!

Steve Morris

### CLIFF. A BIOGRAPHY

Tony Jasper (Pan)

This is the '93 version of the '81 book written by someone who finds "the 80s Cliff ... far more interesting than the Cliff of the 1960s and 1970s." It is a biography of a pop star written by a man who believes that his sub-

ject "surpasses almost any current performer and, unlike Madonna, however entertaining she may be at times, doesn't have to flirt with the small ideas of tatty decadence." And like Cliff himself does on stage, Jasper finds it necessary to berate journalists and reviewers for being "gutted by my indifference to the gender issue, and equally saddened by the Christian convictions I share with Cliff." Mr. Jasper it seems, lives on the same ostrich farm as Mr. Richard.

Steve Morris

### THE BOWIE COMPANION

Elizabeth Thomson & David Gutman (Editors) (Macmillan)

It's a tried and trusted formula; collected essays on the subject collected and arranged so as to give a multi angled, and hopefully comprehensive insight. With a chameleon character like Bowie such an approach is a natural. There's a lot to write about and Bowie has attracted the best commentators throughout a long and varied (variable?) career.

Thus Ray Coleman, Johnny Rogan, Kurt Loder, Jon Savage, Simon Frith, Lester Bangs, Jean Rook, Patti Smith and many more rub literary shoulders to fascinating effect.

Not a book to devour but one to dip into and, given the pretensions and sycophancy of some contribu-

tors, one to approach with the bullshit detector activated.

Steve Morris

### ROD STEWART: VAGABOND HEART

Geoffrey Giuliano (New English Library)

In essence a workmanlike narrative about one of the best ever vocalists to arise from this fair land. Except that, said vocalist, despite the lack of conventional good looks and a mid seventies penchant for what can best be described as leopard skin tights, was apparently irresistible to what at times seemed to be a cloning factory of blondes. All having more fun?

This of course put said vocalist into tabloid rather than rock press analysis. Dipping into a fair part of this volume it's the names Britt, Alana, Kelly, Dee and Rachel that leap from the page, so is Giuliano pandering to the audience or is Stewart the sum of his women?

Fortunately with recent albums and the fine MTV Unplugged performance suggesting a maturing and a reborn love of music combining with a seemingly settled marriage, it seems that Rod Stewart has seen the error of his lays.

Steve Morris

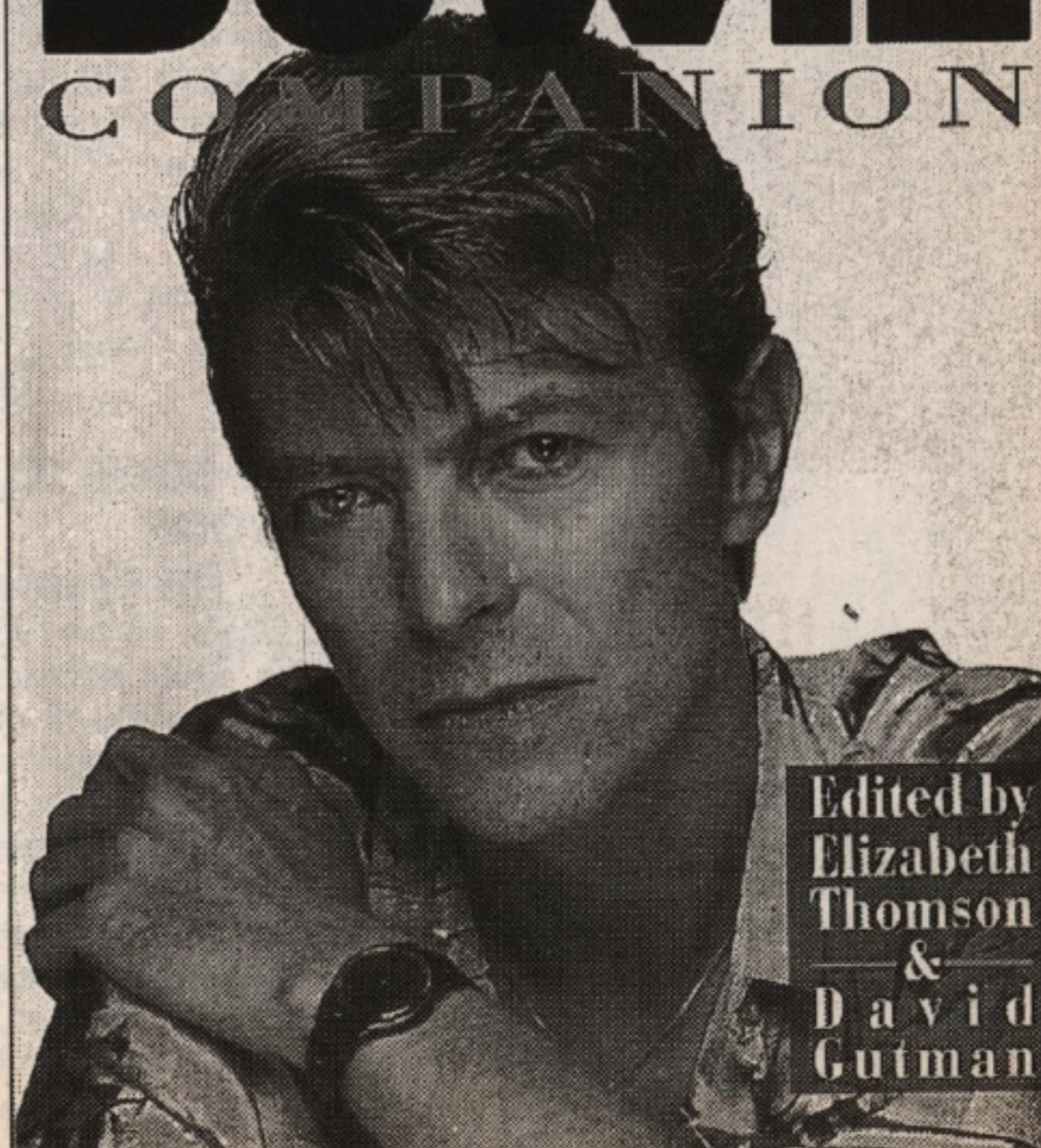
### P.S MY BUSH PIG'S NAME IS BORIS: THE CURIOUS CORRESPONDENCE OF

James C. Waddle III (Corgi)

If Jeremy Beadle wrote letters ...

Steve Morris

## THE BOWIE COMPANION



Edited by  
Elizabeth  
Thomson  
&  
David  
Gutman

## SATELLITE & CABLE TV

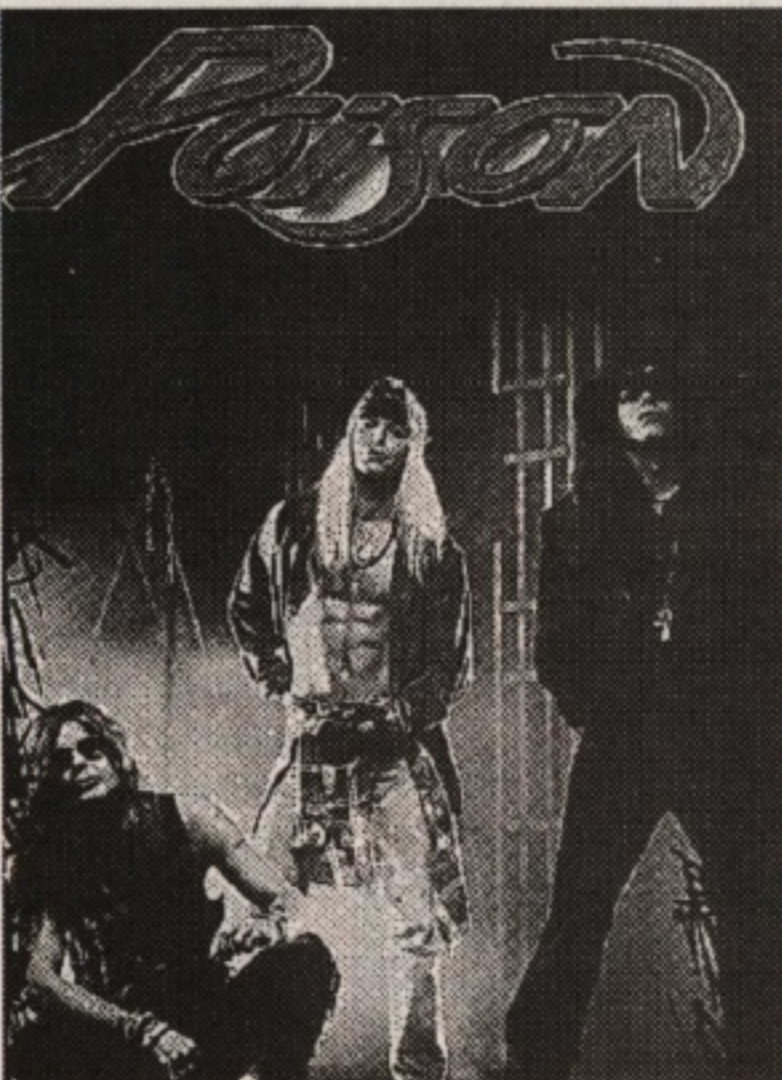
The obvious small screen music highlight for December comes not from space but from traditional sources: It's Channel Four's VELVET UNDERGROUND SPECIAL, but you can read more of that in The Intro. MTV's December specials include the channel's customary WORLD AIDS DAY coverage on the 1st of the month. News will be dedicated to AIDS related issues and videos from Red, Hot & Blue and Red, Hot & Dance will be featured. Christmas is declared officially under way on the 3rd with A VERY SPECIAL CHRISTMAS, a behind the scenes look at the album of that title which featured BRUCE SPRINGSTEEN, MADONNA, U2, STING and more. A SARAJEVO SPECIAL on Monday 6th comes from the Dream Chaser company that's closely associated with U2's ZooTV. The programme looks at how youth culture seems to thrive, despite the horrific environment. The channels influential UNPLUGGED revisits some glorious performances during the month with BLUES featuring JOE SATRIANI and STEVIE RAY VAUGHAN (12th), JOE COCKER (12th), ERIC CLAPTON (12th), ROXETTE (13th), MIDNIGHT OIL (14th), k.d. lang (15th), NEIL YOUNG (16th), ROD STEWART (17th) and ... well lots more! Cover star ROBERT PLANT appears live from Montreux on the 29th, ROLLING STONE magazine's quarter century is celebrated on New Year's Eve, there's a documentary about HARLEY DAVIDSON motorcycles on the 23rd and lots more. It's curious when you think about it, that most folk think that it's simply back to back videos! That's true of CMT but then where else are you gonna see or hear JOE ELY, Nanci Griffith, JOHN GORKA, GUY CLARK, MARY CHAPIN CARPENTER, DWIGHT YOAKAM and such other new country greats at the click of a switch?

## VIDEO

### MUSIC

#### POISON 7 Days To Live (PMI [15])

Peroxide posing pop pretending to be debauched rock but admitting defeat with Every Rose Has Its Thorn, an exercise in sheer unadulterated pap. Live in concert Poison are about as invigorating as left over Christmas pud on Boxing Day.  
Steve Morris



#### NEIL YOUNG & CRAZY HORSE Rust Never Sleeps (Warner Music Vision)

At last Young fans don't have to rely on imports or dodgy copies of worn out ex rental tapes. The classic 1978 San Francisco concert is here, for sale, in all of its two hour glory with Hi-Fi stereo sound too. It's Young's concept gig with roadies clad in monks' habits and with lamps for eyes (The Roadies - geddit) struggling with amps and mikes of a scale that the performers appear to be in Lilliput before the man, at first solo and then with the roaring power of Crazy Horse, makes it quite clear why he deserves the reverence he is accorded. One of the few truly great live rock videos.  
Steve Morris

#### FRANKIE GOES TO HOLLYWOOD Shoot ... The Greatest Hits (Warner Music Vision / ZTT [15])

Whilst the audio versions of Relax and Pleasuredome might, in their gargantuan splendour, still cut the mustard, the videos look decidedly out of time. The decadent scenario of the little shown Relax clip (it was superseded by a sanitised live version) would appear ill judged in the sexually fearful nineties, whilst the overblown theatrics of Two Tribes and Pleasuredome simply look

quaint. By the time of the band's second album, the video production had tamed but then so had the music. And just how serious or sarcastic was the nativity that Godley and Creme staged for the Power Of Love video?  
Steve Morris

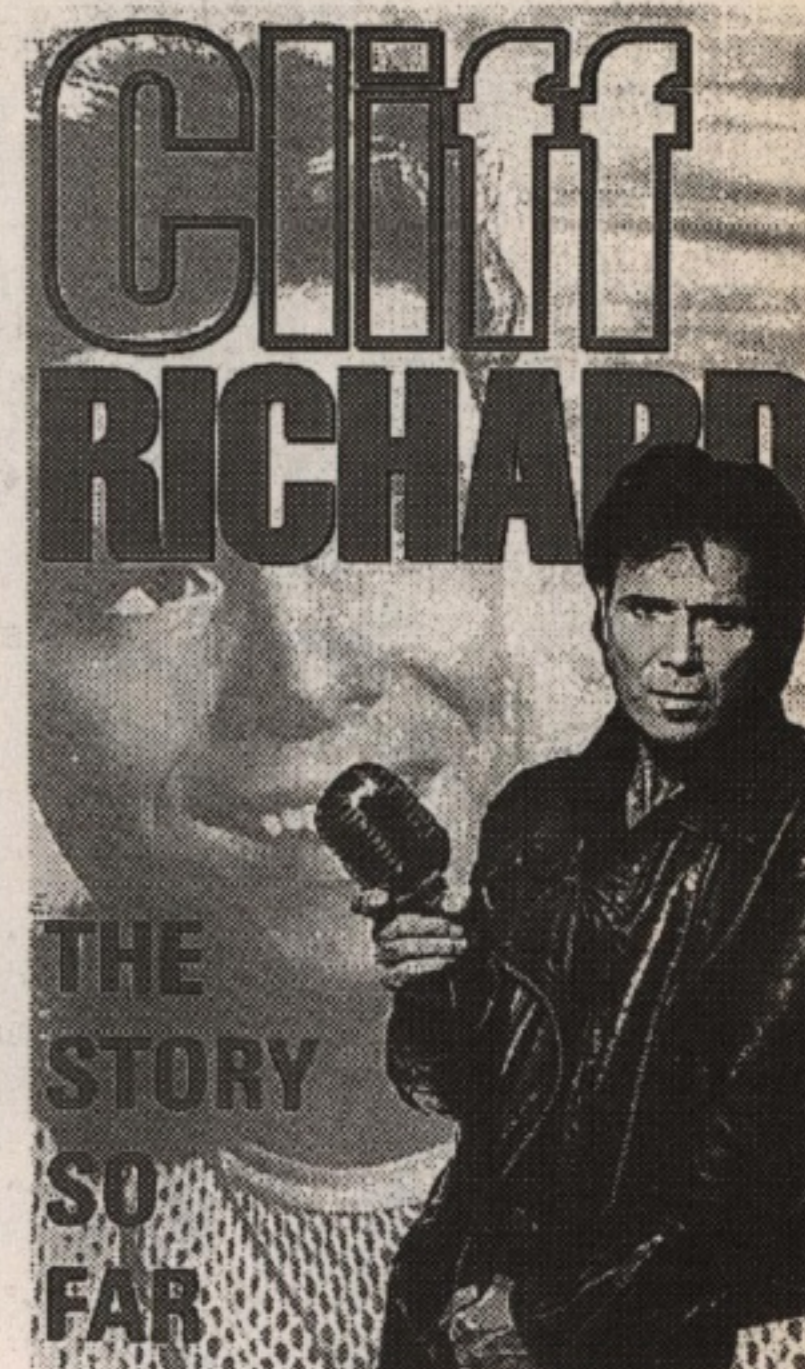
#### THE VELVET UNDERGROUND Velvet Redux: Live MCMXCIII (Warner Music Video)

Paris. June 1993 and the band no-one ever expected to see live again take to the stage for three nights with video and audio recording crews on hand for commercial exploitation. Given that the Velvets' sixties made music was the sound of grimy urban streets being orchestrated by punky young, attitude ripe musicians, could it be revisited by its middle aged and comfortable creators? Astonishingly the answer is yes. The unique rolling pulse of Moe Tucker's drumming propels the band through Venus In Furs, White Light/White Heat, Pale Blue Eyes, Heroin and more. Lou Reed and John Cale spark each other and the musical tension they create between viola and guitar is mesmerising. Only Sterling Morrison bewilders; musically he plays his part but looks almost like a stranger at his own party. Well worth buying - there's half an hour more here than Channel Four are planning to broadcast - as are the audio albums which contain different and additional material. It has to be said though, that the apparent collapse of plans to continue the reunion, is probably a good thing; the short, sharp shock of seeing it succeed is preferable to witnessing the dissipation of this gig's energy.  
Steve Morris

#### NED'S ATOMIC DUSTBIN Lunatic Magnets (SMV [15])

Interwoven with scenes in which a cliché rock journalist, looking like a second rate Ade Edmondson impersonator, quizzes the band (apparently an homage or piss-take of Reservoir Dogs but more likely a put down of one or more of the breed) this is a collection of 'what japes we had on tour' home videos and promos which will please fans and leave the rest of us as indifferent as we began. One observation; why at one point have they chosen to roll a list of all their gigs, including all foreign venues? Is it a display of insecurity in pointing out that despite their division two status at home, they are an international act? Weren't we led to believe that such things were of no import to the lads in the band?  
Steve Morris

#### CLIFF RICHARD The Story So Far (PMI)



'Don't drink, don't smoke / What do you do / Subtle innuendo follows', Adam Ant could have had Cliff in mind when he wrote Goody Two Shoes and indeed Mr Clean's sex life comes under scrutiny in this two and a quarter hour video biog, a shortened version of which is destined for a South Bank Show. It follows the well worn path of dragging in family friends and co-musicians to spill the beans / shore up the image in between illuminating archive performance clips. Of its kind, it's good. Research has been done and early mentors and ex Shadows have been called upon to add their observations. Some of which, especially Jet Harris' and Tony Meehan's suggest that Cliff may have tasted the forbidden; an insinuation denied yet not answered, incidentally. There are home movies Of Cliff knocking on Private Elvis' door in Germany and plenty of similar tid-bits to satisfy the faithful but the simply inquisitive might find the over onerous explanations of Cliff's (alarmingly naive) Christian beliefs a might unctuous. He is without doubt a pop phenomenon but as Paul Gambaccini suggests, a talent like his without some driving or inspiring genius, is ultimately worthless.  
Steve Morris

#### BOWIE The Video Collection (PMI [PG])

From the fairly crude 1972 Space Oddity and John I'm Only Dreaming to 1990's unnecessary Fame remix via Let's Dance, the erotic China Girl, the groundbreaking and

career reviving Ashes To Ashes, this is David and all alter egos in promo mode. Interestingly for such an influential musician he doesn't seem to have had such a grip on video making. He often seems only a desperate half step ahead of the competition whilst sometimes giving the impression of not caring too much.

Worth a look but I'd rather stick with the CDs.  
Steve Morris



## PETER GABRIEL

### All About Us

(PMI / Real World)

When it comes to video Peter Gabriel has taken the reins as the genres leading imagination. This collection of clips and background documentary makes clear the imagination, inspiration and collective talent that he organises, as well as the arduous work he puts into filming.

The results are, happily worthwhile both reflecting the intent of the song whilst layering in suggestions of other possibilities.

And did you know that the impressive video for Kiss That Frog was created to be part of a 'ride' in which the audience would ideally view it from chairs that were computer controlled to move sympathetically to the directions taken on screen.

What's more the system was built and is in use!

What on earth has Gabriel got planned to top that?

Steve Morris

## MICHAEL JACKSON

### Dangerous - The Short Films

(SMV)

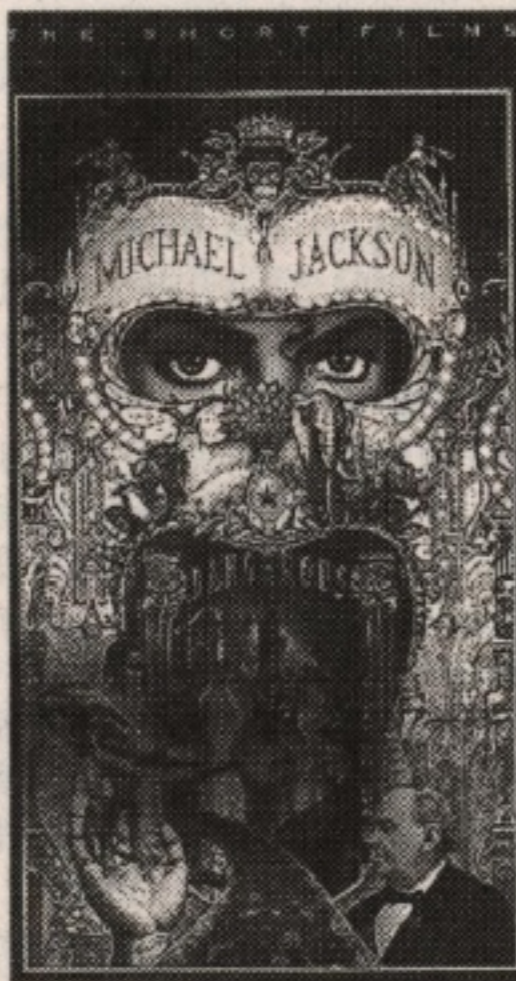
For Jacko, The Short Films. For all others the videos! Though to be fair the financial commitment, the scope and the talent employed; John Landis turns up, David Lynch worked on this packaging and even Spike Lee has succumbed, take promo making to another plane.

What makes this more interesting is the extra footage. Some of the outtakes suggest a relaxed Jackson whilst his Grammy acceptance speech is loaded with the personal pain his bewildering life has made unavoidable.

Of course there are no answers here, that's not the name of this game but the near two hour programme is a lavish trawl of live footage, home movies and of course the Dangerous videos which are in themselves dazzling.

Michael Jackson is clearly one talented soul, it seems such a shame that the misunderstanding and torment that surround him are feeding off one another at a destructive rate.

Steve Morris



# MOVIES TO BUY

## LA DOLCE VITA (The Sweet Life)

(Electric Pictures [15])

Generally considered as one of the late, great Italian film-maker's finest works, La Dolce Vita closely follows the life of Marcello (a fine, understated performance by Marcello Mastroianni), a journalist fascinated by Italy's fashionable social elite but sadly lacking direction and ambition in his own life.

Along the way director Federico Fellini explores many themes ranging from relationships, love, morality and existence but don't despair. This is neither bleak or ponderous viewing but rather a compelling tale told with a fluid and often witty visual style. It is by turns satirical, tragic and highly amusing (check out the Madonna scene). Quality cinema made with considerable thought and skill.

Christopher Diaz

## INDOCHINE

(Electric Pictures [15])

Using the French colonisation of Indo-China during the 30's as its backdrop, this is an epic love story involving a rubber plant owner (the coolly elegant Catherine Deneuve), her lover, a suave young naval officer and the plant owner's beautiful, adopted Vietnamese daughter who develops a crush on her mother's toy-boy.

Sketchy characterisation means the human interest element never catches fire as it should but merely simmers gently, as does the portrayal of events depicting the turbulent history of French Imperialism. It is watchable however, with Deneuve giving the best performance and is often stunning to look at, but hardly worthy of this year's Best Foreign Film Oscar.

Christopher Diaz

## ORLANDO

(Electric Pictures [PG])

Based on a novel by Virginia Woolf this is a tale about Orlando (Tilda Swinton), a man born into Elizabethan England, who, strangely, lives for four hundred years and changes into a woman. As the film traverses each historical period the roles and perception of men and women are explored until the female Orlando reaches present day and final contentment.

Although both Potter's screenplay and direction are undeniably worthy, intelligent and imaginative it is the sumptuous production design and, especially, Swinton's wonderfully expressive performance that linger longest in the memory. The final scene featuring Jimmy Somerville as a singing angel is, however, one best swiftly forgotten.

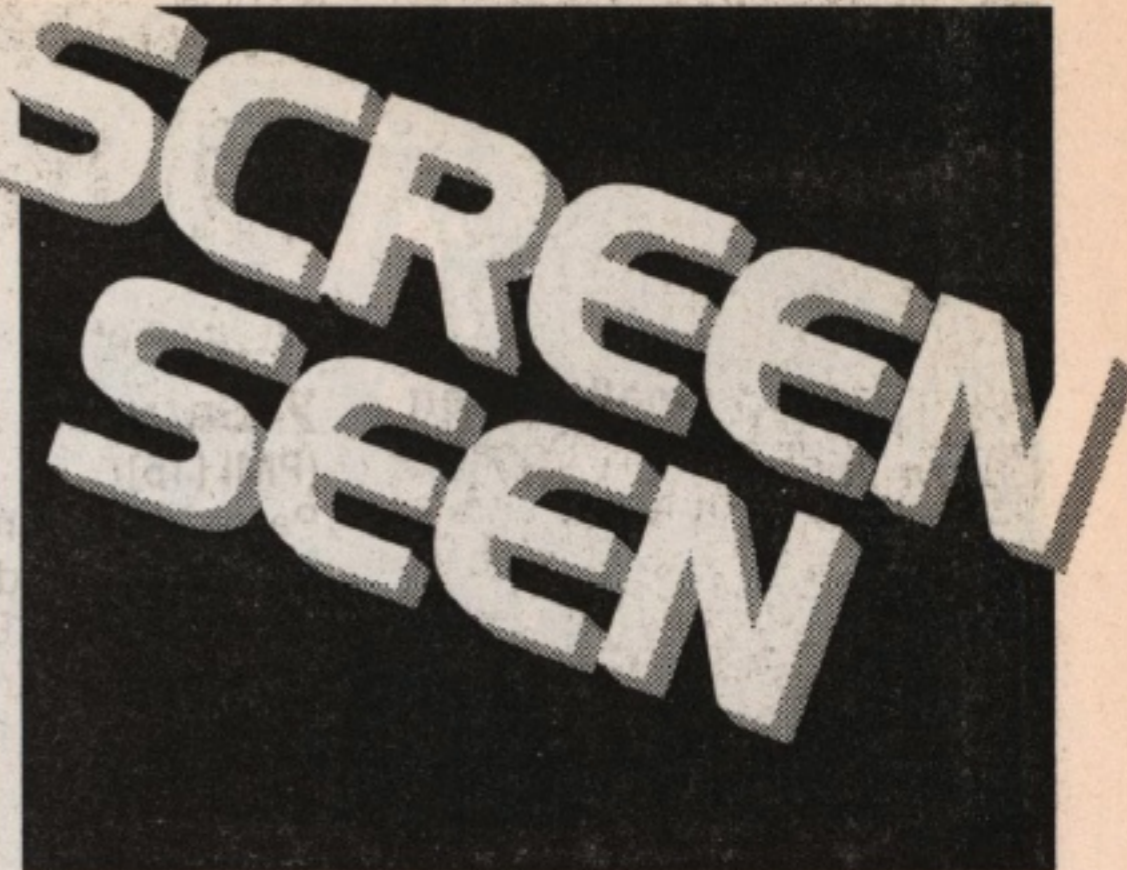
Christopher Diaz

## THE JUNGLE BOOK

(Walt Disney [U])

Already the biggest ever selling video in the UK, so a review is superfluous I guess!

Suffice it to say that this 1967 piece has gained rather than lost in charm over the years and despite stunning advances in animation possibilities since the film's release, it looks brilliant, fluent and state of the art. The Disney team also remember that for a cartoon feature to work, characterisation is as important as the artwork, a factor born out by the care with which they match sound to sketch. Thus Baloo the bear lives because Phil Harris' perfect



match voice breathes life into a 'toon that can't be far behind Mickey Mouse or Donald Duck in public affection and recognition.

Steve Morris

## THE BODYGUARD

(Warner Home Video [15])

The success of such movies beggars belief. Can it be that Joe Public simply buys the Costner and Whitney brand names as being guarantees of quality and is too dumb to smell the turkey under his nose? Seems so.

Steve Morris



## HOWARDS END

(Curzon Video [PG])

The Merchant-Ivory production team take another classic of literature (they were responsible for Room With A View) which they faithfully translate to the screen with lavish affection and a stellar cast. Here Anthony Hopkins, Vanessa Redgrave and Emma Thompson turn in splendid performances but despite the obvious class and overwhelming style of the endeavour, there's a nagging feeling that you're watching a paean to the fifties when every street corner had a cinema and movies like this played to unquestioning audiences.

Steve Morris

## BOB ROBERTS

(Columbia Tristar Video [15])

Written by, directed by and starring Tim Robbins, this sharply observed and stinging take on American politics in some ways resembles Spinal Tap. It has the same recognition of truth that whilst making it funny also makes it uncomfortable.

Steve Morris

# DEEP PURPLE

NEC, Birmingham

Another reunion and another 25th anniversary tour. There ought to be a law against it. But you know, this was great! New material and lack of stage action aside, Deep Purple successfully evoked the spirit of the early 70s and got away with it. Perfect timing, I suppose - someone must've whispered to them, 'if you're gonna do this guys, do it now, 'cause that era is hip again'.

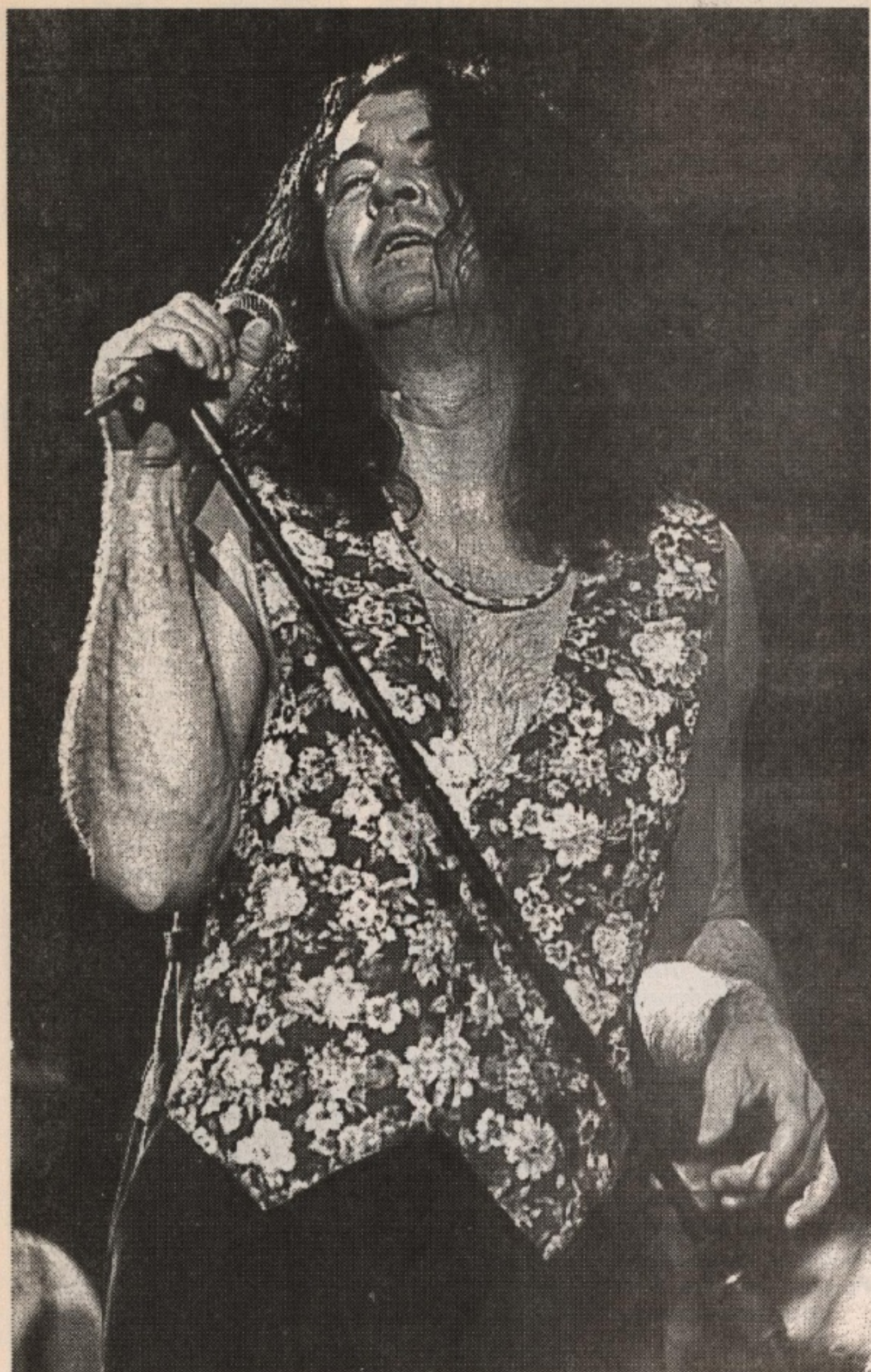
Deep Purple were the only 'prog rock' outfit I was into when the only things that spoke to me in the early 70s were glam and glitter. When The Revolution occurred at the end of that decade, Fireball and Made In Japan were trashed. Strangely, In Rock survives to this day in my collection.

But there's no doubt about it, Child In Time and Smoke On The Water (the latter as set closer obviously) are extremely emotive and make you wonder what it must've been like to hear them performed for the first time in some small venue. Sitting next to these classics, new numbers like The Battle Rages On and Anya simply pale in comparison.

Great as Gillan's voice and Blackmore's guitar are, want to know what made tonight for me? Jon Lord's keyboards. If he ever tried to update his sound, it just wouldn't be Purple. I even allowed him to get on with a quarter of an hour solo without leaping on stage and thrashing him within an inch of his life (drummer Ian Paice didn't fare so well after his boring spot. I blame his Nigel Tuffnel haircut). This was because, midst his church-rock twiddlings, Lord nonchalantly threw in snippets from Mozart's Eine Kleine Nacht Musik and Beethoven's Fur Elise and 9th Choral Symphony (Final movement - impressed by my far-reaching knowledge? Ah hell, I'll come clean, I was accompanied by a classical music expert), all summon up the feel of Deep Purple's era - remember, A Clockwork Orange's Alex was a big fan of Ludwig van... Yeah, OK, I'll give it to 'em - Deep Purple were excessively, indulgently, dramatically excellent. But that's the last time, y'hear?

If I ever catch you lot reuniting again, you'll feel the back of my hand!

Max.



Pic by Mark Hadley

## SHEEP ON DRUGS / ATARI TEENAGE RIOT

Irish Centre, Digbeth



ATR formed fifteen minutes ago. They aren't very fit. Their set only lasted 20 minutes and they were struggling after 2 numbers. ATR are crap.

Sheep On Drugs? Pet Shop Boys on 1/2 a pint of cider more like.

Night of the sad fuckers.

Max

## AEROSMITH

NEC, Birmingham

I remember when Permanent Vacation came out - my very best friend locked me in his Mini and played it over and bloody over. It became my soundtrack to painting gee-gees and footballers for betting shop windows. What a great album - especially Dude (Looks Like A Lady). And these old blokes played damn near all of it! Along with every other song they've ever written! Superb! Perfect! What was there to fault? All the old hits, all the Get A Grip stuff, the sound was great, the lights were Christmassy (reds and greens), and the guys put on a real show. Only...where were Tyler's famed acrobatics I'd heard so much about (this was my first Aerosmith experience)? I looked closer and sure enough, he was looking well worn around the edges and he stood still a lot! I don't care if he's 45! I want action, man! I thought he was supposed to be as fit as fuck these days! If Iggy can do it, so can Tyler.

Well, he kinda pulled it out of the bag towards the end I s'pose - one flick flack and a few Tigger bounces. But Perry looked the best - cool and sexy. Still, like I say, overall, it was good to watch, except when Tom, Brad and Joey were introduced and they got to do a bit of a solo - when will bands of this ilk learn - this is boring? Same goes for audiences that still insist on burning Zippo fuel during the likes of Dream On - you are

sad! All of you! Get a life!

Ahem...I've seen 'em now, so I can die (almost) satisfied.

Max

## SWARF

Berlins, Birmingham ham Uni.

Debut gig for this sharp new B'ham outfit and refreshingly, Berlins' audience recognised a promising talent when it spat in their face.

Ploughing through the muddiest sound I've heard in a long time (which miraculously got better when the headlining act appeared! Strange, eh...), Swarf assaulted us with a selection of sonic weapons, which stomped and sped with hardcore, metallic venom.

Leading this vicious, alternative SWAT team through a set dealing with a fistful of topics troubling our sad lives (Snuff Movie, Talk Hard and Succsex give you an idea of what's on Swarf's collective mind), Oli roars as close an approximation of James Hetfield, as his diminutive frame allows, whilst Matt, Ben and Jez bang out a Tool-ish assortment of sounds, all of which adds up to a dynamic, taut 40-odd minutes.

Betcha think that such a band couldn't possibly have a sense of humour, eh? What if I told you their closing number was a violent reworking of Madness Baggy Trousers?

It stands to reason that if you grind metal long enough, you're left with Swarf.

Max

## PUPPET REGIME

Jug Of Ale, Moseley

Puppet Regime played to a half empty - or was it half full (?) room of punters at the Jug, and they deserved more. Of the bands that I have seen there over recent weeks, theirs was the best sound and they stayed about as tight as Madonna's G-string for most of the set. On the occasions that they did start to lose things - mainly speeding up as they got excited - it was hard to tell whether or not it was intentional, and so, was forgivable. The advantages of a three piece in which all are brothers no doubt contributed to the sense of a band who were well prepared, and knew their set inside out. This helped them to play with a sense of self worth and confidence.

The guitarist strutted his funky stuff to great effect, and showed a degree of stage presence that many performers lack - video producers will lurrve him!

My biggest gripe of the evening must go on the material, they had enough hooks but the lyrics could profit from a little more time and effort to flesh them out and give them a little more maturity. Subjective, I know, but too many bands seem to think that they can put any song they have written into their set and get away with it. No doubt, as Puppet Regime get a few more gigs under their belt, and one or two more songs, they will have the luxury of being a little more selective.

Dave Massey

## THE EARTHMOVERS

The Greet, Tyseley, Birmingham

The Earthmovers more than lived up to their name, by shaking the very foundations of the local tavern, despite it being their first gig together. Opener, I'm Getting Down, certainly grabbed the attention of the gathered few, with vocalist Paul offering a nod of his curls to Jim Morrison in sound as well as style despite looking a damn sight closer to a mid-eighties Joe Elliott. When he invited the audience to get on their feet for the next song, his comment did provoke a few wag-gish smirks, but it must surely have silenced all the boozy critics; Free, Free, Free is a gigantic rocker, seeping enough groove to get the old boys in the next room tapping their toes in between sips of mild. Psyche Pink provided a good, solid finale to an excellent debut set, in which all hands faired well.

The Earthmovers shone with a tight, classy set and with further spit and polish a local reputation looks imminent.

Tim Wright

## MARY CHAPIN CARPENTER / JOHN GORKA

Town Hall, Birmingham

MC2, as her old T-shirts refer to her, more than managed to reinforce the positive review we gave her London show in February (a small part of which is now served up on her current CD EP). With the same band and almost the same set, she added a new song and delved backwards in her catalogue to appease an audience request, she won the audience over into a three encore begging submission.

Now given that when she walked on to add backing vocals to her opening act, there was no reaction, it seems safe to venture that this was not an audience of fans - at the start of the show. That makes her victory all the

# LIVE

## SHAWN COLVIN / RUNRIG

Civic Hall, Wolverhampton

Shawn Colvin has a passing resemblance to Joni Mitchell in the delivery of her songs. Happily there is none of that lady's recent wilful experimentation in her excellent songs, simply strong melody and approachable lyrics. On this, her second visit to Wolverhampton this year (bad karma, Shawn?) she had a secret weapon - Stuart Smith. He has played with Rodney Crowell and Rosanne Cash and is without question one of the planet's finest manipulators of wire 'n' wood. Not that the audience knew him from Adam but they did give Colvin a solid response which is heartening.

And so to Runrig; a band suffocated by popularity. Also playing the Civic for the second time this year, they stuck to the same presentation and received the same blind adulation from the flag waving would be Scots. In truth, they could have played Agadoo and with the skirl of pomp keyboards and guitar, no-one would have given the proverbial brown stuff.

Runrig need time off to reflect on the bravery to make an acoustic album. Anything that'll break a mould which is beginning to look like the death mask for creativity.

Steve Morris



more satisfying. There is an audience for exquisitely performed, brilliantly written songs with heart after all. Perhaps it's because Carpenter, whilst remaining true to her folk / country / singer-songwriter heritage wraps herself in a recognisable sheen of sixties guitar band arrangements. Delivering the killer blow in familiar wrapping is certainly going to make her a household name very soon.

However, maybe because I'd already gotten over the high of a first meeting with MCC,

support man John Gorka just about stole the show. A traditional singer songwriter with an arsenal of astonishing songs (all of which seem to be subject to tight security at the record company!) and a ready wit, he had the audience eating out of his hands. Given the accessibility of his material, his 'I need mothering' Cat Stevens good looks and his warm personality the good folks at BMG should be alerted to crossover potential and get him on tour again ... like soon.

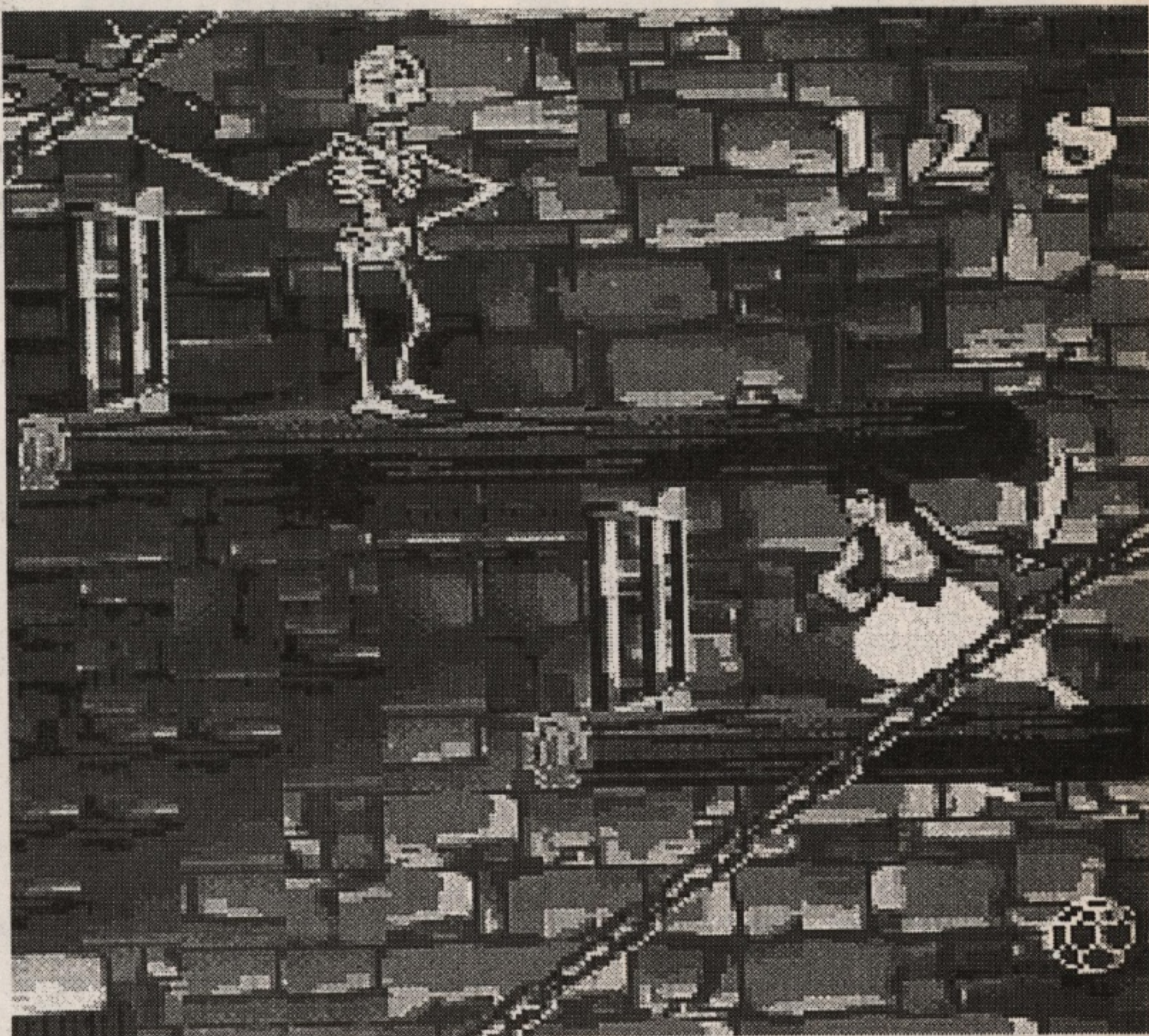
Steve Morris

Back in the good old days the world of video games was reserved for spotty adolescents and the bespectacled anorak brigade. The rest of us normal people really couldn't be bothered. Lets face it, you'd have to be pretty weird to spend hours bouncing a small flickery white blob around a badly tuned in TV screen anyway.

But, technology ain't what it used to be, and the age of the video game is upon us. Today's powerful home computers and games consoles can and do present the player with a captivating, visually stunning and aurally explosive new form of 'home entertainment'. The new generation of Interactive CD players (or CD Rom for the technically minded) enhance the 'home entertainment' concept further with video game action mixed with real-time video sequences and digital sound dragged straight off the CD. These machines aren't just for games either. Bands like U2, Depeche Mode, The Shamen and the Orb are all racing to release interactive CD products onto this new market. These will feature the obligatory music videos and band information but will also have an element of interactivity too, Depeche Mode plan to include a filmed interview where you choose the questions and if you're too pushy the band will walk off. There's a 'design a sleeve' feature too, where you can assemble DM's graphics and type onscreen to produce thousands of designs.

If you think that games are still just for kids, you're wrong. The release of games on CD like '7th Guest' on the PC prove that MENSA are still struggling some of its puzzles! And computer and console giant Atari's multi-million dollar deal with Time/Warner, the worlds largest entertainment company, suggests that we're about to see an explosion of media hype and consumer interest in this new technology.

With all of this in mind we're about to embark on a new regular column intended to spotlight some of the months excellent new releases and look at some of the more interesting bits of industry news....



## Aladdin (by Sega)

Megadrive - £44.99 - Out Now

By all accounts it only took Sega three months to develop Aladdin, the game of the film which by usual standards is like building Rome in a week. Surprisingly, for a rush job, there don't seem to be any loose bricks or even any dodgy render come to that!

A team of 10 - 15 of Disney's top animators was contracted out to Sega to make sure the characters all kept that special look and feel during the conversion to cartridge. They've done their job well, this is as close to Disney as 'yer going to get on the small screen and that is what makes this game shine out.

Aladdin runs, jumps, climbs, flies a rug, throws fruit and swashes-buckles with all the ease you'd expect from a professional film star of his calibre. The difficulty is pitched down, its fun, its enthralling and it won't have you tearing your hair out prematurely. But it is obviously aimed at younger joystick jockeys rather than the older more dextrous player so don't expect to be captivated for too long before you reach the end. No prizes for originality though. Aladdin is, after all, just another platform game, albeit one of the finest crafted carts that I've seen in ages.

*Graphics 96%*

*Sound 76%*

*Playability 95%*

*Value 86%*

*Overall 93%*

## Rock and Roll Racing (by Interplay)

SNES - £39.99 - Out December

Turn it up and be prepared to be grabbed by the ears! Interplay's state of the art sound development and driver system 'ARDI' (Advanced Real-time Dynamic Interplay Sound System) for the SNES is used to the full in Rock and Roll Racing. The soundtrack features hits from the like of Ozzy Osbourne, Black Sabbath and The Blues Brothers making the wearing of sunglasses essential if you're to keep your cool.

There is, of course, more to this than groovy tunes. The action is similar to the arcade classic Supersprint, cars racing round a track viewed from above(ish). Like Supersprint getting the hang of the controls is no easy task and to begin with the main cause of crashing and subsequently losing races is not so much the other cars on the track as your own vehicles' inability to go where you want it to.

Rock and Roll Racing has one major attraction over passive racers like Supersprint. Instead of just overtaking the opposing cars you can blow them away with high-tech 30th century weapons systems. Mario Kart gets the Cyberpunk treatment and a load soundtrack - what more could you ask for?

*Graphics 89%*

*Sound 90%*

*Playability 92%*

*Value 87%*

*Overall 90%*

## HMV TOP 20 ALBUM CHART

1: VARIOUS	NOW 26
2: PHIL COLLINS	BOTH SIDES
3: BRYAN ADAMS	SO FAR, SO GOOD
4: LISA STANSFIELD	SO NATURAL
5: VARIOUS	HITS '93 VOL. 4
6: MICHAEL BOLTON	ONE THING
7: MEATLOAF	BAT OUT OF HELL 2
8: KATE BUSH	RED SHOES
9: BON JOVI	KEEP THE FAITH
10: STEELY DAN	REMASTERED
11: WET WET WET	GREATEST HITS
12: NANCI GRIFFITH	GREATEST HITS
13: BJÖRK	DEBUT
14: DIANA ROSS	ONE WOMAN
15: MICHAEL CRAWFORD	TOUCH OF MUSIC
16: VARIOUS	FULL ON, DANCE '93
17: EURYTHMICS	LIVE 1983 -1989
18: FRANK SINATRA	DUETS
19: BARRY MANILOW	PLATINUM
20: VARIOUS	GREATEST LOVE 6

## HMV TOP 20 VIDEO CHART

1: JUNGLE BOOK
2: THE BODYGUARD
3: TAKE THAT - LIVE
4: HOME ALONE 2
5: MUPPET CHRISTMAS CAROL
6: WICKED CITY
7: UNIVERSAL SOLDIER
8: PETER GABRIEL - US
9: STAR TREK - DEEP SPACE NINE VOL.7
10: BEAUTY AND THE BEAST
11: BOWIE - COMPLETE VIDEO COLLECTION
12: SUEDE - LIVE
13: BOTTOM - LIVE
14: SISTER ACT
15: WILD PALMS - DREAM BEGINS
16: ALIEN 3
17: CHUBBY BROWN - EXPOSED
18: MR. BLOBBY
19: LAST OF THE MOHICANS
20: HOWARDS END

VIDEOS AVAILABLE AT THE HMV SHOP, THE PAVILIONS, HIGH STREET, BIRMINGHAM

## THE REDDINGTON'S RARE RECORDS LASERDISC TOP 20

1: CLIFFHANGER (STALLONE)
2: STAR WARS BOX SET (THX)
3: ABYSS BOX SET (THX)
4: TERMINATOR 2
5: SLIVER (SHARON STONE)
6: THE BODYGUARD
7: WIZARD OF OZ (THX - BOX SET)
8: DRACULA (ANTHONY HOPKINS)
9: ALIEN 3
10: TOM & JERRY THE MOVIE
11: BEAUTY AND THE BEAST
12: DENNIS THE MENACE (WALTER MATTHAU)
13: DIE HARD (BRUCE WILLIS)
14: FOREVER YOUNG (MEL GIBSON)
15: FEW GOOD MEN (JACK NICHOLSON, DEMI MOORE)
16: HOFFA (JACK NICHOLSON)
17: PATRIOT GAMES (HARRISON FORD)
18: CRYING GAME
19: PINOCCHIO - BOX SET
20: THE UNFORGIVEN (CLINT EASTWOOD)

# CHARTS

# BEAT PLAYLIST PLAYLIST

The gems currently putting a spring in the heels of the mag's contributors

### THE POINTER SISTERS

Fireworks from the Only Sisters Can Do It album (SBK)

### JOHN PRINE

Great Days (Rhino - Import)

### TOM RUSH

No Regrets (Elektra)

### LEONARD COHEN

Live At The Complex, Los Angeles (U.S. Columbia Promo)

### PETER NELSON

Summer Of Love from Big Times In A Small Town -

The Vineyard Tapes - Various Artists (Philo - Topic)

### LOWELL GEORGE & THE FACTORY

Lightning Rod Man (Edsel)

### LOOSE DIAMONDS

Burning Daylight (Dos - Topic)

### JOHN HIATT

Is Anybody There?(Great Dane - Italian 'import')

### COUNTING CROWS

August And Everything After

# SHIPWRECKED

You're washed up on some mythical desert island, or worse still, having failed to recoup your advance the record company has sent in the bailiffs. Generosity is not an option; there's no eight albums, books or luxuries ... oh, alright ... you can choose the complete works of one artist ...

**ROBERT PLANT**  
goes for:-

"ROBERT JOHNSON. He was one of the first primal blues poets. And he's only just been awarded his 1st gold disc - 50 years after he died!"



# BRUM BEAT GIG GUIDE

Welcome to the first Brum Beat Gig Guide. Yes, it's something we should have done a long time ago but, as everyone, except the mathematically challenged among you, will have noticed, it's only now that we've actually got the space to devote to it.

We want the guide to be as all encompassing as is possible - and that's up to you. If you are in a band, promote gigs or run a venue, we need all of your info - whatever style you embrace.

We need details of the event, band, name of show plus

some background if possible, along with the address and phone number of the venue and booking details with ticket prices. If you have a good photograph, it could help too. Take note that without such info your gig could go unlisted as we need to give your potential audience as much reason to come along as we can.

The deadline for the Gig Guide is the sixteenth of the month preceding the cover date, though you can send info as far ahead as you wish. Send it all to Gig Guide, Brum Beat, 54 Canterbury Road, Wolverhampton, WV4 4EH.

## ROCK & POP

### 1 DECEMBER

- **THE SORDID DETAILS:** The Breedon Bar, Pershore Road, Cotteridge. 021 459 6573. 1 Dec.
- **JOYLAND:** Pen & Wig, Dale End, Birmingham. 1 Dec.
- **SKIMMER / DEMI GOD / THE HEDD:** Brum Beat and Robannas sponsored A&R Showcase night. The Robin R&B Club, 1 Merry Hill, Brierley Hill. 0384 458826. 1 Dec, 8pm.

### 2 DECEMBER

- **CLOSE TO THE BONE:** A Guinness Promotion Night!. The Breedon Bar, Pershore Road, Birmingham. 021 459 6573. 2 Dec.
- **THE STUBBLE BROTHERS:** The Robin R&B Club, 1 Merry Hill, Brierley Hill. 0384 458826. 2 Dec, 8pm.

### 3 DECEMBER

- **MIDGE URE:** Following the 'Unplugged' route with an evening of past glories. Wulfrun Hall, North Street, Wolverhampton. 0902 312030. 3 Dec. Tickets: £8.00
- **TREVOR BURTON BAND / LITTLE RED SCHOOLHOUSE:** The Bear, Bearwood Road, Birmingham. 021 429 1989. 3 Dec.
- **FRANK CHICKENS:** MAC, Canon Hill Park, Birmingham. 021 440 3838. 3 Dec. Tickets: £6.50
- **THE SORDID DETAILS:** Rock Aids benefit gig. Moseley Dance Centre, Moseley Road, Birmingham. 021643 2514. 3 Dec.
- **JOYLAND:** Moseley Dance Centre, Moseley Road, Birmingham. 021 643 2514. 3 Dec.
- **MIKE DAVIDS / DEWBERRY FIRKIN:** The Breedon Bar, Pershore Road, Birmingham. 021 459 6573. 3 Dec.
- **THE RED LEMON ELECTRIC BLUES BAND:** The Robin R&B Club, 1 Merry Hill, Brierley Hill. 0384 458826. 3 Dec, 8pm.

### 4 DECEMBER

- **THE GARAGE BAND:** A 'no jeans or trainers' gig, but it is for charity. Mackadown, Meadway, Birmingham. 021 624 1156. 4 Dec. Tickets: £2.50
- **THE HAMSTERS:** The Breedon Bar, Pershore Road, Birmingham. 021 459 6573. 4 Dec.
- **CHRIS FARLOWE & MAGGIE BELL:** Advance tickets available. The Robin R&B Club, 1 Merry Hill, Brierley Hill. 0384 458826. 4 Dec, 8pm.

### 5 DECEMBER



- **JAMES / RADIOHEAD:** The double bill of the year?. Civic Hall, North Street, Wolverhampton. 0902 312030. 5 Dec. Tickets: £11.00
- **N.C.P.:** The Breedon Bar, Pershore Road, Birmingham. 021 459 6573. 5 Dec.
- **BABY FACE:** Cannock rockers on tour to promote their *Forward In Reverse* CD. Ascot Tavern, Cannock. 0543 278505. 5 Dec.
- **THE GARAGE BAND:** The Billesley, Kings Heath, Birmingham. 021 444 2357. 5 Dec.
- **TREVOR BURTON & FRIENDS:** The Robin R&B Club, 1 Merry Hill, Brierley Hill. 0384 458826. 5 Dec, 8pm.

### 6 DECEMBER

- **THE COAL PORTERS:** The Breedon Bar, Pershore Road, Birmingham. 021 459 6573. 6 Dec.
- **THE BOOTLEG BEATLES:** The audience reaction at November's Wolverhampton gig was astonishing and despite what you think of the concept, The BB's live take on *A Day In The Life* was logic defyingly brilliant. Town Hall, Victoria Square, Birmingham. 021 236 2392. 6 Dec. Tickets: £7.50 to £9.50
- **STRANGE BREW / THE RAZORS:** The Robin R&B Club, 1 Merry Hill, Brierley Hill. 0384 458826. 6 Dec, 8pm.



- **THE SAW DOCTORS:** If Buddy Holly had written Irish folk songs for The Beatles, it would have sounded like this. Civic Hall, North Street, Wolverhampton. 0902 312030. 6 Dec, £8.00. Tickets: £8.00

### 7 DECEMBER

- **O.M.D.:** NEC Arena, Birmingham. 021 780 4133. 7 Dec.
- **CARDIACS / Ship Of Fools:** The Market Tavern, Kidderminster. 0562 752590. 7 Dec.
- **THE CALEB CLARKE BAND:** The Breedon Bar, Pershore Road, Birmingham. 021 459 6573. 7 Dec.

### 8 DECEMBER

- **THE RED DEVILS / KICK THE FIRE:** The Breedon Bar, Pershore Road, Birmingham. 021 459 6573. 8 Dec.
- **JOYLAND:** The Hibernian, Pershore Road, Birmingham. 021 632 4921. 8 Dec.
- **BABY FACE:** Robin Hood R&B Club, Merry Hill, Brierley Hill, Nr Dudley. 0384 458826. 8 Dec.
- **STATUS QUO:** NEC Arena, Birmingham. 021 780 4133. 8 Dec.

- **BABY FACE / THREE BLIND MICE:** The Robin R&B Club, 1 Merry Hill, Brierley Hill. 0384 458826. 8 Dec, 8pm.

### 9 DECEMBER

- **THREE FAT BASTARDS:** The Breedon Bar, Pershore Road, Birmingham. 021 459 6573. 9 Dec.
- **EMMIT TILL & THE BACKYARD BAND:** The Wheatsheaf, Cannock. 0543 278505. 9 Dec.
- **DEBORAH HARRY:** An 'unplugged' gig. The pared down band will include former Blondie partner Chris Stein. Symphony Hall, Broad Street, Birmingham. 021 212 3333. 9 Dec. Tickets: £13.50
- **THE GARAGE BAND:** Kings Head, Bearwood, Birmingham. 021 429 5666. 9 Dec.
- **MIGHTY HOUSEROCKERS:** The Robin R&B Club, 1 Merry Hill, Brierley Hill. 0384 458826. 9 Dec, 8pm.

### 10 DECEMBER

- **PULSE:** The Pulse's debut EP, titled with clear logic, No1 is released today. Harborne Ale house, Birmingham. 021 604 6418. 10 Dec.
- **CITIZEN FISH / AOS3 / The Gr'ups:** The Market Tavern, Kidderminster. 0562 752590. 10 Dec.
- **THE FLOOD:** Harborne Ale House, Birmingham. 10 Dec.
- **THE THE:** Aston Villa Leisure Centre, Aston Hall Road, Birmingham. 021 328 8330. 10 Dec.
- **BIG TOWN PLAYBOYS / CUSTOM BUILT:** The Robin R&B Club, 1 Merry Hill, Brierley Hill. 0384 458826. 10 Dec, 8pm.

### 11 DECEMBER

- **BABY FACE:** Pump House, Nuneaton. 0543 278505. 11 Dec.



- **LINDISFARNE / THE STRAWBS:** Double dose of folk-rock nostalgia. Symphony Hall, Broad Street, Birmingham. 021 212 3333. 11 Dec. Tickets: £12.50 / £10.50
- **PRUSSIAN BLUE:** Female fronted, self penned rock is the band's own description. The Greet, Warwick Road, Birmingham. 021 706 0452. 11 Dec.
- **BRIAN KNIGHT / REV. BROWN:** The Breedon Bar, Pershore Road, Birmingham. 021 459 6573. 11 Dec.
- **MR. BIG:** Civic Hall, North Street, Wolverhampton. 0902 312030. 11 Dec. Tickets: £10.00
- **THE FLOOD:** The Pen & Wig, Dale End, Birmingham. 11 Dec.
- **THE GARAGE BAND:** O' Neills, Aston, Birmingham. 021 333 6434. 11 Dec.
- **STEVE GIBBONS BAND / TEXAS FLOOD:** The Robin R&B Club, 1 Merry Hill, Brierley Hill. 0384 458826. 11 Dec, 8pm.

### 12 DECEMBER

- **STEVE GIBBONS:** A solo outing. The Breedon Bar, Pershore Road, Birmingham. 021 459 6573. 12 Dec.
- **THE ENID:** Wulfrun Hall, North Street, Wolverhampton. 0902 312030. 12 Dec. Tickets: £6.00
- **TREVOR BURTON & FRIENDS:** The Robin R&B Club, 1 Merry Hill, Brierley Hill. 0384 458826. 12 Dec, 8pm.

### 13 DECEMBER

- **BABY FACE:** JB's, Bridge Street, Dudley. 0543 278505. 13 Dec.



- **TEARS FOR FEARS:** With one Tear dropped, how long will this one run?. NEC, Birmingham. 021 780 4133. 13 Dec. Tickets: £14.50 / £12.50

# BRUM BEAT GIG GUIDE

- **3 BLIND MICE:** The Breedon Bar, Pershore Road, Birmingham. 021 459 6573. 13 Dec.
- **PRIDE / MR. FIXIT:** The Robin R&B Club, 1 Merry Hill, Brierley Hill. 0384 458826. 13 Dec, 8pm.

## 14 DECEMBER

- **THE GARAGE BAND:** The Monica, Small Heath, Birmingham. 021 772 0456. 14 Dec.
- **THEY GO BOOM:** The Breedon Bar, Pershore Road, Birmingham. 021 459 6573. 14 Dec.
- **SOLID SOUL:** The Robin R&B Club, 1 Merry Hill, Brierley Hill. 0384 458826. 14 Dec, 8pm.

## 15 DECEMBER

- **PULSE:** The Mercat Cross, Digbeth, Birmingham. 021 604 6418. 15 Dec.
- **TWO RIVERS:** The Breedon Bar, Pershore Road, Birmingham. 021 459 6573. 15 Dec.

## 16 DECEMBER

- **THE GARAGE BAND:** JB's, Damsonwood, Solihull. 021 705 6770. 16 Dec.
- **THE DAMNED:** *The place Rat Scabies called home, but who'll be in the band on the night?* Civic Hall, North Street, Wolverhampton. 0902 312030. 16 Dec. Tickets: £10.00
- **STEVE GIBBONS:** *Solo and acoustic.* The Cannonball, Adderley Street, Birmingham. 021 772 1403. 16 Dec.

- **VINCENT FLATTS FINAL DRIVE / THE STUBBLE BROTHERS:** The Breedon Bar, Pershore Road, Birmingham. 021 459 6573. 16 Dec.
- **THE ROTY:** The Robin R&B Club, 1 Merry Hill, Brierley Hill. 0384 458826. 16 Dec, 8pm.

## 17 DECEMBER

- **THE GARAGE BAND:** *Advance tickets are on sale now.* Fox Hollies Leisure Centre, Hall Green, Birmingham. 021 778 4112. 17 Dec.
- **THE HARPBREAKERS / DEAD HEAD SHEDS:** The Breedon Bar, Pershore Road, Birmingham. 021 459 6573. 17 Dec.
- **THE INTERNATIONAL BEAT:** *Ska'd for life and quite possibly proud of it!* The Market Tavern, Kidderminster. 0562 752 590. 17 Dec.
- **THE HAMSTERS:** The Robin R&B Club, 1 Merry Hill, Brierley Hill. 0384 458826. 17 Dec, 8pm.

## 18 DECEMBER

- **THE MOODY BLUES:** *The Wren Orchestra are in tow to held recreate those classic moments.* NEC Arena, Birmingham. 021 780 4133. 18 Dec.
- **THE GROUNDHOGS:** The Breedon Bar, Pershore Road, Birmingham. 021 459 6573. 18 Dec.
- **NED'S ATOMIC DUSTBIN:** *Local heroes Christmas party.* Civic Hall, North Street, Wolverhampton. 0902 312030. 18 Dec. Tickets: £8.00
- **THE CLIMAX BLUES BAND:** The Robin R&B Club, 1 Merry Hill, Brierley Hill. 0384 458826. 18 Dec, 8pm.

## 19 DECEMBER

- **EXTRAVAGANZA:** *Very Special Guests are promised!* The Breedon Bar, Pershore Road, Birmingham. 021 459 6573. 19 Dec.
- **TREVOR BURTON & FRIENDS:** The Robin R&B Club, 1 Merry Hill, Brierley Hill. 0384 458826. 19 Dec, 8pm.

## 20 DECEMBER

- **MADNESS:** *A three CD box set is released to tie in. It includes all of the singles As and Bs plus rarities - a cover of Englebert's Release Me among them.* NEC Arena, Birmingham. 021 780 4133. 20 Dec.
- **PHIL BURDETT & THE NEW WORLD TROUBADOURS:** *Signed to Demon Records during a BBC 2 documentary.* The Breedon Bar, Pershore Road, Birmingham. 021 459 6573. 20 Dec.
- **MAGNUM:** *Seriously under-rated local AOR heroes.* Civic Hall, North Street, Wolverhampton. 0902 312030. 20 Dec. Tickets: £8.00
- **THE BIG / ATILLA:** The Robin R&B Club, 1 Merry Hill, Brierley Hill. 0384 458826. 20 Dec, 8pm.

## 21 DECEMBER

- **WILKO JOHNSON:** Wulfrun Hall, North Street, Wolverhampton. 0902 312030. 21 Dec. Tickets: £6.00
- **RICK SPANGLE & THE STAR CHILDREN:** *Pudsey Bear Charity Night.* The Breedon Bar, Pershore Road, Birmingham. 021 459 6573. 21 Dec.
- **PULSE:** The Pen & Wig, Dale End, Birmingham. 021 604 6418. 21 Dec.

## 22 DECEMBER

- **ROBERT PLANT:** *Brum Beat's gig of the month. A living legend with the charisma to match playing an intimate hometown venue. Naturally it's sold out, so fingers crossed for returns or take out a mortgage for tout's price.* Civic Hall, North Street, Wolverhampton. 0902 312030. 22 Dec. Tickets: £15.00
- **BURN:** The Breedon Bar, Pershore Road, Birmingham. 021 459 6573. 22 Dec.
- **CUM TO BEDLAM / BLOOD & PASSION:** The Robin R&B Club, 1 Merry Hill, Brierley Hill. 0384 458826. 22 Dec, 8pm.
- **SISTERS OF MERCY:** NEC, Birmingham. 021 780 4133. 22 Dec. Tickets: £12.50

## 23 DECEMBER

- **MARK LEMON:** *Currently attracting a lot of label and publishing company attention. And quite rightly say us!* The City Tavern, Bishopsgate Street, Birmingham. 021 784 9707. 23 Dec.
- **THE GARAGE BAND:** Horseshoe, Hall Green, Birmingham. 021 778 3824. 23 Dec.
- **ENGINE:** *Grass roots metal.* Wulfrun Hall, North Street, Wolverhampton. 0902 312030. 23 Dec. Tickets: £5.00
- **BABY FACE:** The Arts Centre, Lichfield. 0543 278505. 23 Dec.
- **BIG MAC'S WHOLLY SOUL BAND:** The Robin R&B Club, 1 Merry Hill, Brierley Hill. 0384 458826. 23 Dec, 8pm.
- **BODYCOUNT featuring ICE-T:** *Not, one might think, overflowing with seasonal spirit and peace and love to all men ...* Civic Hall, North Street, Wolverhampton. 0902 312030. 23 Dec, £9.00. Tickets: £9.00

## 24 DECEMBER

- **THE SORDID DETAILS / SPRINGHEEL JACK:** *Festive Frolicks.* The Hibernian, Pershore Road, Birmingham. 021 632 4921. 24 Dec.
- **NIKERS DAVIDS SHOW / E.**
- **MUMBERS:** *Tickets Only!* The Breedon Bar, Pershore Road, Birmingham. 021 459 6573. 24 Dec.
- **QUILL:** *Christmas Eve Party. Advance tickets available.* The Robin R&B Club, 1 Merry Hill, Brierley Hill. 0384 458826. 24 Dec, 8pm.



■ **REV BROWN & THE EARLYBIRDS:** The Bear, Bearwood, Birmingham. 021 429 1989. 24 Dec.

## 26 DECEMBER

- **MACK & THE BOYS:** *The best unsigned band in Birmingham. Tickets Only.* The Breedon Bar, Pershore Road, Birmingham. 021 459 6573. 26 Dec.
- **TREVOR BURTON & FRIENDS:** The Robin R&B Club, 1 Merry Hill, Brierley Hill. 0384 458826. 26 Dec, 8pm.

## 27 DECEMBER

- **CURTIS LITTLE / SUSANNA WOLFE:** The Breedon Bar, Pershore Road, Birmingham. 021 459 6573. 27 Dec.
- **THE STUBBLE BROTHERS:** The Robin R&B Club, 1 Merry Hill, Brierley Hill. 0384 458826. 27 Dec, 8pm.

## 28 DECEMBER

- **SLOWBURNER:** The Breedon Bar, Pershore Road, Birmingham. 021 459 6573. 28 Dec.
- **MICK FLEETWOOD'S BLUE WHALE:** *Well, when you've travelled the world with the Mac, where else is there but Brierley Hill when you want to go somewhere different for Christmas!* Advance tickets on sale. The Robin R&B Club, 1 Merry Hill, Brierley Hill. 0384 458826. 28 Dec, 8pm.

## 29 DECEMBER

- **SHORT FUSE:** *A Guinness Promotion Night!* The Breedon Bar, Pershore Road, Birmingham. 021 459 6573. 29 Dec.
- **JEAN GENIE:** *Convincing Ziggy / Aladdin period Bowie impersonator / tribute.* The Robin R&B Club, 1 Merry Hill, Brierley Hill. 0384 458826. 29 Dec, 8pm.

## 30 DECEMBER

- **G.B.H. / VELVET UNDERPANTS:** The Breedon Bar, Pershore Road, Birmingham. 021 459 6573. 30 Dec.
- **BALLROOM GLITZ:** The Robin R&B Club, 1 Merry Hill, Brierley Hill. 0384 458826. 30 Dec, 8pm.

## 31 DECEMBER



■ **RED LEMON ELECTRIC BLUES BAND / DARTS:** *New Year's Party also featuring Bruno Brookes but quite what he'll add is debatable.* Civic Hall, North Street, Wolverhampton. 0902 312030. 31 Dec. Tickets: £12.00

- **IAN THE GOAT:** *A tribute to Black Sabbath.* The Bear, Bearwood Road, Birmingham. 021 429 1989. 31 Dec.
- **VINCENT FLATTS FINAL DRIVE / CUSTOM BUILT / WILD KATZ:** *Tickets Only.* The Breedon Bar, Pershore Road, Birmingham. 021 459 6573. 31 Dec.
- **THE GARAGE BAND:** *A New Year Special with the Blues Brothers / Soul band.* O'Neills, Aston, Birmingham. 021 333 6434. 31 Dec. Tickets: £10 in advance
- **THE SOUL SURVIVORS:** *New Year's Eve Party. Advance tickets available.* The Robin R&B Club, 1 Merry Hill, Brierley Hill. 0384 458826. 31 Dec, 8pm.

## 6 JANUARY

- **THE FLOOD / PULSE:** The Greet, Manor Farm Road, Birmingham. 021 706 0452. 6 Jan 94.

## 8 JANUARY



■ **UB 40 / BITTY McLEAN:** *Four nights at the NEC starting today. Popular or what?* NEC Arena, Birmingham. 021 780 4133. 8 Jan 94.

# ROOTS

## 3 DECEMBER

- **THE PINK DANDELIONS:** *First appearance of Simon Smith and his amazing dancing bass.* Jug Of Ale, Moseley, Birmingham. 021 449 1082. 3 Dec.

## 4 DECEMBER

- **THE POGUES:** Civic Hall, North Street, Wolverhampton. 0902 312030. 4 Dec. Tickets: £10.00
- **JOE LOUIS WALKER:** *Hard edged bluesman.* Wulfrun Hall, North Street, Wolverhampton. 0902 312030. 4 Dec. Tickets: £6.50

## 7 DECEMBER

- **RALPH McTELL:** *Erroneously tarred as an MOR folkie, McTell is in truth a dazzling guitarist and fine writer.* Town Hall, Victoria Square, Birmingham. 021 236 2392. 7 Dec. Tickets: £7.50 / £9.50



# GRAND THEATRE

## WOLVERHAMPTON

**BOX OFFICE 0902 29212**

**FUTURE SHOWS  
NOW BOOKING!**

7 - 12 FEBRUARY 1994

**RSC**  
ROYAL SHAKESPEARE COMPANY

**TWO GENTLEMEN OF VERONA**

SPONSORED BY ROYAL INSURANCE

"An undoubted hit, it is hard to imagine a more enjoyable production"

Daily Telegraph

14-19 FEBRUARY 1994


RETURN TO THE  
**FORBIDDEN PLANET**  
By Bob Carlton  
"DELIRIOUSLY ADDICTIVE"  
DAILY TELEGRAPH



7 - 12 MARCH 1994

Bill Norton's Comedy set in the swinging 60's

**Alfie** ADAM FAITH



22 - 26 MARCH 1994

The **RUSSIAN ALL STARS**

**SLEEPING BEAUTY ON ICE**

"A sizzling performance, heartstopping, an evening of fabulous entertainment" Daily Express

# GRAND THEATRE

## WOLVERHAMPTON

**BOX OFFICE: 0902 29212**

THE CHUCKLE BROTHERS LINDA LUSARDI STU FRANCIS



**Snow White AND THE SEVEN DWARFS**



BACK BY DEMAND  
**TOMMY MUNDON**



FROM TV'S HI-DE-HI  
**NIKKI KELLY**



RADIO W.M.'s  
**GORDON ASTLEY**

**THE MIDLANDS BIGGEST & FUNNIEST PANTOMIME!**

**OPENS 18 DEC FOR A SEASON**



**THEATRE RESTAURANT NOW OPEN : RESERVATIONS 0902 28165**

# BRUM BEAT GIG GUIDE

## 8 DECEMBER



■ **CALICHE & WARWICK UNIVERSITY CHAMBER CHOIR:** A performance of *The Misa Criolla and Navidad Nuestra*. A Latin American Christmas described as a 'unique folkloristic expression from the Argentine'. Town Hall, Victoria Square, Birmingham. 021 236 2392.8 Dec. Tickets: £6.50 / £7.50

## 9 DECEMBER

■ **BOO HEWERDINE:** The Cannonball, Adderley Street, Birmingham. 021 772 1403. 9 Dec.

## 10 DECEMBER

■ **STEVE AJAO BLUES BAND / RHYME'N'REASON:** the Bear, Bearwood Road, Birmingham. 021 429 1989. 10 Dec.

## 11 DECEMBER



■ **DAVE SWARBRICK:** Legendary and charismatic folk fiddler. MAC, Canon Hill Park, Birmingham. 021 440 3838. 11 Dec. Tickets: £5

■ **REVOLUTIONARY DUB WARRIORS:** Live roots steppers dub as seen at Glastonbury. Zion Train support. Moseley Dance Centre, Moseley Road, Birmingham. 021 449 7730. 11 Dec. Tickets: £5.50 / £6.00 on the door

## 16 DECEMBER

■ **PAUL LAMB AND THE KINGSNAKES:** The Brewhouse, Union Street, Burton On Trent. 0283 516030. 16 Dec. Tickets: £4.00 / £5.50 on the door

## 17 DECEMBER

■ **RICKY COOL:** A legend in his own press release, Cool's Christmas party will be a western swing'n'jive fine time. The Bear, Bearwood Road, Birmingham. 021 429

1989. 17 Dec.

## 19 DECEMBER



■ **KING PLEASURE AND THE BISCUIT BOYS:** A seated recital from Brum's premier Gordon's Gin sponsored hell raising jump'n'jivers. Shurely shome mishtake!. Town Hall, Victoria Square, Birmingham. 021 236 2392. 19 Dec. Tickets: £6.50 / £8.50

## 23 DECEMBER

■ **JUST US / JUSTICE SOUND CREW:** A roots reggae night. The Breddon Bar, Pershore Road, Birmingham. 021 459 6573. 23 Dec.  
 ■ **THE KINGS OF SPAIN / HAYWARD WINTERS:** Arrive early and check out the support; brilliant songs - a major 1994 breakthrough is certain. The Cannonball, Adderley Street, Birmingham. 021 772 1403. 23 Dec.

## CLASSICAL AND THEATRE

### 3 DECEMBER

■ **THE BIRMINGHAM ROYAL BALLET:** Classic Ballet, *The Nutcracker* performed with dazzling theatrical effects. Runs to 18 Dec. The Hippodrome, Hurst Street, Birmingham. 021 622 7486.3 Dec. Tickets: £12.50 - £29.50

### 4 DECEMBER



■ **JOHN SHUTTLEWORTH:** Cult comic. MAC, Canon Hill Park, Birmingham. 021 440 3838. 4 Dec. Tickets: £6.50

## 14 DECEMBER

■ **JOSE CARRERAS:** One third of the fabled Three Tenors with a Tribute To Mario Lanza. National Indoor Arena, Birmingham. 021 200 2222. 14 Dec. Tickets: £35.00 / £19.50

## 15 DECEMBER

■ **BOUNCERS: STAGE 2:** John Godber's follow up to the Hull Truck classic. A three night run. MAC, Canon Hill Park, Birmingham. 021 440 3838. 15 Dec. Tickets: £4.50

## 16 DECEMBER

■ **SHAKERS: STAGE 2:** Another gem from the prolific playwright John Godber. MAC, Canon Hill Park, Birmingham. 021 440 3838. 16 Dec. Tickets: £4.50

## 17 DECEMBER

■ **A CHILD'S CHRISTMAS IN WALES:** Dylan Thomas' daughter, Aeronwy Thomas, reads from her father's poetry, including the festive title piece. The Brewhouse, Union Street, Burton On Trent. 0283 516030. 17 Dec. Tickets: £5.00

## 18 DECEMBER



■ **JEREMY HARDY:** Speaking To The Nation ... as usual. MAC, Canon Hill Park, Birmingham. 021 440 3838. 18 Dec. Tickets: £6.50

## 21 DECEMBER

■ **CBSO: The Christmas Concert.** A three night residency!. Symphony Hall, Broad Street, Birmingham. 021212 3333. 21 Dec. Tickets: £5.50 to £23.00

## 22 DECEMBER

■ **DICK WHITTINGTON:** Brum's premier panto with lotsa TV stars and lavish staging. Worth seeing? Oh, yes it is ... Runs to 19 Feb. The Hippodrome, Hurst Street, Birmingham. 021 622 7486. 22 Dec. Tickets: £7.50 to £13.50

## 30 DECEMBER

■ **MIDLAND SYMPHONY ORCHESTRA:** Handel's *Messiah*. Civic Hall, North Street, Wolverhampton. 0902 312030. 30 Dec. Tickets: £10.00 / £9.00 / £8.00 / £7.00

■ **BABES IN THE WOOD:** Panto with Ian 'Sludge' Lees and Aynuk & Ayli. In residence through to January 9th. Wulfrun Hall, North Street, Wolverhampton. 0902 312030. 30 Dec. Tickets: £6.00 / £5.00 / £4.00

**Please send details of the event, band, name of show plus some background if possible, along with the address and phone number of the venue and booking details with ticket prices. If you have a good photograph, it could help too. Take note that without such info your gig could go unlisted as we need to give your potential audience as much reason to come along as we can. The deadline for the Gig Guide is the sixteenth of the month preceding the cover date, though you can send info as far ahead as you wish. Send it all to Gig Guide, Brum Beat, 54 Canterbury Road, Wolverhampton, WV4 4EH.**

# HEARTBEAT

## MEET THAT SPECIAL PERSON

♥ **28** male, caring and gentle - intelligent, musical and creative seeks similar lady partner. ALA - thank you. *Box No. HL8151*

♥ **A LADY** would like to offer her services as a travelling companion to another lady. *Box No. HL8536*

♥ **ADVENTUROUS**, fun loving considerate male (31), seeks female companion for intelligent conversation, long walks, evenings out, possibly romance. *Box No. HL8415*

♥ **ARE** you the unmarried woman about 30s to fit this early 40s single hippocratic professional's glass slipper? Think about it. *Box No. HL8613*

♥ **ASIAN** male 22, tall, dark, handsome, artistic, seeks females 17-30 for crazy nights in & out. Poss. romance. Photo please. *Box No. HL7657*

♥ **ASIAN**, friendly, caring, slim post-grad., seeks friendly female for friendship/relationship, etc., if it happens O.K. *Box No. HL7910*

♥ **ATTRACTIVE**, gay graduate 27, seeks animated and articulate friend for possible 1-2-1. Photo/phone number appreciated. *Box No. HL7756*

♥ **ATTRACTIVE**, intelligent professional woman 27, seeks successful male 28-45. My interests - theatre, cinema, music & antiques. *Box No. HL7943*

♥ **ATTRACTIVE** intelligent young lady, seeks warm, clean, sensual lover (male) aged 25-40, single, with own transport. *Box No. HL8492*

♥ **ATTRACTIVE** male 30, seeks non smoking female for friendship/relationship. Photo appreciated. *Box No. HL7932*

♥ **ATTRACTIVE**, slim, single mother 33, brunette, would love to meet a special, educated, caring gentleman. *Box No. HL8371*

♥ **ATTRACTIVE**, sugar-mummy wanted to coset and cuddle N/smoker, intelligent, shy, cute male 27, Stoke. ALA *Box No. HL7404*

♥ **BATMAN** 28 (Partially hearing) attractive but lonely seeks interesting N/Smoker mature Catwoman 25-45 friendship/romance? ALA. *Box No. HL 8624*

♥ **BI-MALE**, Manchester, friendly, straight-acting, attractive, slim 33,

open-minded, independent, seeks similar friends 21-39, M/F, gay/bl. *Box No. HL8097*

♥ **BI-SEXUAL** male 24, slim, fit, attractive, straight acting, seeks similar. Photo please. ALA. *Box No. HL7459*

♥ **BLACK** University lecturer (October): if you don't smoke and are still available, please reply to me. *Box No. HL8514*

♥ **BUBBLY**, cuddly female, shy, inexperienced regarding relationships, seeks romantic, caring, patient male (20-30) GSOH. Photo appreciated. *Box No. HL7514*

♥ **CALLING** beautiful ladies 25-40. Tall, sexy, wealthy male 40, seeks relaxed fun & friendship. Photo please. *Box No. HL8503*

♥ **CARING** intelligent lady (37), seeks sincere, sociable male for friendship, possible romance. Photo appreciated. *Box No. HL6678*

♥ **CHIPPENDALE** I'm not, but not unattractive to the thinking, thirtysomething female Cosmo, Independent, Guardian (and What's On?) reader. *Box No. HL7536*

♥ **COMPETITION** - 1st Prize, fun loving, attractive, gay male 25, to enter send written details & photo. Winner will be notified. *Box No. HL7855*

♥ **COUNTRY** lady 30's, educated, enjoys country pursuits, children, animals, seeks likeminded to share life's finer things. *Box No. HL7602*

♥ **CUDDLY** graduate 5'10" mid 30's, with okay looks, seeks female for friendship & fun. Nationality/age unimportant. *Box No. HL7635*

♥ **DAVID** 32, seeks heavily built female 15 stones plus, age 20-36 for friendship/relationship. Photograph appreciated. ALA. *Box No. HL7965*

♥ **"DOWN TO EARTH"** female seeks male 28-34, must be caring with GSOH for friendship? More. *Box No. HL8086*

♥ **ENERGETIC** male 40, seeks adventurous female with gypsy eyes to cherish - why not find out more! *Box No. HL6953*

♥ **FEMALE** 22, tall brunette, seeks witty, professional Irish male for fun, friendship and ??????. Photo please!

Box No. HL8404

♥ **FEMALE** post graduate 31, very pretty, high moral values, Scottish, enjoys dining, walking, travel, theatre, seeks similar male. *Box No. HL8031*

♥ **FRIENDLY**, professional couple seeks versatile, GSOH, youngish lady, race and nationality unimportant. Staffs Area. Photo appreciated. *Box No. HL8129*

♥ **GAY** couple, retired, seeks friendship with similar couples/ singles. Home-visits-Film-buffs-TV-gardening-general interests. *Box No. HL8272*

♥ **GAY** 28, genuine, shy, varied interests, desires a loving, fun relationship with a well mature n/smoker, affectionate businessman. ALA. *Box No. HL7525*

♥ **GAY** female seeks same loving, honest, feminine, friendly, easy going, for friendship, maybe 1-2-1. Photo. ALA. *Box No. HL7613*

♥ **GAY** guy 21, easygoing, funny, into cinema, music, seeks young attractive guy for fun! Photo appreciated. *Box No. HL7789*

♥ **GAY** guy 21, interests clubs, music, films, TV, seeks similar guys under 30. *Box No. HL7558*

♥ **GAY** guy, 27 OK looking, humorous, slim, seeks same 21-30 for a good laugh and hopefully a 1-2-1. *Box No. HL8635*

♥ **GAY** male 6ft. Personable, graduate (46), wide interests, seeks guy (21-36) for fun, friendship, 1-2-1? ALAWP. *Box No. HL7866*

♥ **GAY** male 27, boyish GSOH, into pubs, cinema, music, looking for young guy. ALA. Photo appreciated. *Box No. HL7437*

♥ **GAY** male 33, seeks special friend for 1-2-1 relationship/friendship. ALA. Please enclose photo. *Box No. HL7580*

♥ **GAY** male 34, short, fair hair, moustache, medium build, wishes to make new friends. ALAWP - please. *Box No. HL7745*

♥ **GAY** male 44 attached, seeks genuine platonic friendship with other gays South Birmingham. Many hobbies interests. *Box No. HL8558*

♥ **GAY** male 45, genuine, honest, seeks attractive younger men (21+) for friendship and fun (non-scene). *Box No. HL8020*

♥ **GAY** male (48), smart, interested in visits to stately homes, seeks new companions any age. *Box No. HL8448*

♥ **GAY** male slim 38, Chester area, non scene, seeks similar for outings, fun, friend. Please write. *Box No. HL7448*

♥ **GAY** student nephew type, requiring financial support and encouragement sought by generous patron age 60. ALA. *Box No. HL7679*

♥ **GEMINIAN** male 38, seeks female 30-38 for friendship, romance, must like cinema, theatre, travel. Photo appreciated. *Box No. HL8382*

♥ **GENTLE** bi-sexual male 33, into films, music, quiet life, seeks intelligent straight-acting male/female 40+. *Box No. HL7987*

♥ **GENTLE** faithful, educated vegetarian, non sexist N/S slim, dark haired, tall male 38, seeks slim female. *Box No. HL8239*

♥ **GENTLEMAN** 50, house, car owner, no ties, enjoys Theatre, Dining, Travel seeks lady similar interests Coventry area. *Box No. HL8602*

♥ **GENUINE** male 36, N/S, divorced medium build, slight walking impediment, seeks caring, honest female for reliable relationship. *Box No. HL8316*

♥ **GOOD NATURED** male 40, bi tendencies, seeks female and male friends, fun & companionship. Photo appreciated. *Box No. HL8327*

♥ **GROOVY** chick, 21, seeks pizza-loving bloke. Must be genuine, open, sincere - for meaningful relationship. *Box No. HL8437*

♥ **HANDSOME**, intelligent, smart, friendly male probation officer 36, 5'7", GOSH, seeks genuine quality special female company. *Box No. HL7844*

♥ **HANDSOME** male athletic graduate 34, N/S interests sports, politics and travel, seeks female friend. Photo appreciated. *Box No. HL8009*

♥ **HAVE** your loves labours been lost? Caring male 42, seeks lady 30-50 for all that ends well. ALA. *Box No. HL8184*

♥ **HEDONISTIC** attractive guy 46 years, seeks West Indian or white lady with interesting ideas. *Box No. HL7712*

♥ **IN DECENT** proposal offered by attractive 23 year old male, friendly personality, GSOH, seeks mature lady for fun times. *Box No. HL7481*

♥ **IN DECENT** proposal offered by

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## ONLY £3 PER REPLY

1. Simply place your reply in a sealed envelope, addressed to the Heartbeat Box Number.
2. Place this envelope, together with your payment of £3 in another envelope addressed to : Heartbeat, Brum Beat, What's On Magazine Group, 5/6 Shoplatch, Shrewsbury, Shropshire. SY1 1HF.
3. Please note should you wish to reply to more than one Box Number, you must enclose £3 for each one and each individual Box Number is sealed in a separate envelope, before enclosing them all into the outer envelope.
4. Should you arrange to meet any Heartline reader we strongly recommend that you meet in a public place, and let someone know where you are going before you set out.

You can make payment either by cheque or postal order made payable to What's On (NW) Ltd, or by Access, Visa or American Express - stating your credit card number, cardholders name, address, and expiry date

### SPECIAL OFFER

Should you wish to reply to 3 Heartline Box Numbers from this issue (£9.00), you can enclose a fourth one FREE.

attractive 28 year old male, GSOH, seeks mature female for fun times. *Box No. HL7426*

♥ **INTELLIGENT**, smart appearance, attractive female 46, seeks similar, caring male for long term friendship/ relationship. *Box No. HL7800*

♥ **JOHN** from Ecclestone is looking for a lost school teacher from Chester. Ring 0782 563531. *Box No. HL8360*

♥ **LECTURER** gay 50's, quiet, friendly, leads busy, interesting life, seeks active guy 45+ to share leisure time, activities. *Box No. HL7470*

♥ **LESBIAN** 36, enjoys life, walks, animal lover, would like to meet same-for friendship/relationship. 35+. *Box No. HL7921*

♥ **LONELY**, intelligent male 45, non smoker, seeks lady for friendship plus varied interests, honest, secure, SOH. *Box No. HL8459*

♥ **LONELY** male 55, N/S, romantic, seeks lady 45/55 for sincere relationship. Photo appreciated. ALA. Will travel. *Box No. HL7778*

♥ **MALE** (26) is looking to create new but small social circle for various interests and activities, friendship only. *Box No. HL8569*

♥ **MALE** 30, naturist, seeks likeminded female for planning holidays in the sun, etc., any age, possible romance. *Box No. HL7767*

♥ **MALE** 32, seeks couples or single females for fun, nationality not important. Photo appreciated. S.A.E. ALA. *Box No. HL8064*

♥ **MALE** 48, slim, 5'9", seeks lady, slim, attractive 35-45 for friendship, sharing dancing, music & more. *Box No. HL8217*

♥ **MALE** escort available 34, for discreet ladies of any age. Travel/accommodate. *Box No. HL7701*

♥ **MALE** Senior Citizen seeks lady for sharing caring friendship. Age and nationality not important. *Box No. HL8525*

♥ **MUSIC** loving male, caring 30, seeks girlfriend for a steady friendship/relationship. Cinema, concerts, dancing. ALA. *Box No. HL6711*

♥ **NO** card or lover's kisses, where's the lady I've missed! You-attractive, n/smoker, fun, mature, shapely - I'm 29 and lonely! *Box No. HL7624*

♥ **ORGANIC** farmer (near Bala), into alternative technology, holistic massage, etc. Seeking female to share farm life. *Box No. HL8349*

♥ **PROFESSIONAL** female 42, seeks intelligent, professional male 30's/40's, for friendship. Interests include theatre, travelling, animals, outings. *Box No. HL8393*

♥ **PROFESSIONAL** male 37, attractive, solvent, v. fit, m/varied interests. Seeks-professional, slimish lady 28-40, for fun, friendship, understanding, romance. *Box No. HL8294*

♥ **PROFESSIONAL** male 40's, seeks young Black, Asian or foreign bi-

female. Staffs area. Photo and details appreciated. *Box No. HL8140*

♥ **PROFESSIONAL** male designer 38, N/S, single, warm and affectionate enjoys countryside, arts, flying, seeks female companionship. *Box No. HL7690*

♥ **SINCERE**, caring, romantic, white male 36, seeks lasting relationship with attractive, slimish black female 25-40. ALA. *Box No. HL7899*

♥ **SINCERE** male, a bit lonely, N/S, 33, genuine, own car, flat, seeks slim, N/S female. ALA. *Box No. HL7668*

♥ **STRIKING** stylish woman, V. youthful 43, left wing, delectable parent, seeks similar male for fun and challenge. *Box No. HL8481*

♥ **STUDENT** 22, shy, country girl, enjoys travel, music, theatre, dancing, seeks genuine male for friendship. Photo appreciated. *Box No. HL7954*

♥ **STUDENT** female twenty, seeks fun males, females into rock, indie music for gigs and clubs. Genuine. *Box No. HL8283*

♥ **SUBMISSIVE** male 43, seeks dominant, stern friends, any age., build. All replies answered. *Box No. HL7976*

♥ **SUCCESSFUL**, generous, intelligent, attractive male, late 30's, seeks slim, pretty, intelligent female under 25 for romance. *Box No. HL7877*

♥ **TALL** dark and some say handsome male (26) seeks female. Enjoy eating in and out, music, weekends away and music. *Box No. HL8580*

♥ **TALL**, dark, professional male 23, seeks outgoing female to cure shyness. Photo appreciated. *Box No. HL7723*

♥ **TALL**, idiosyncratic graduate male, thirties, seeks intelligent, unconventional female similar age and background. Photo appreciated. *Box No. HL7503*

♥ **TRANVESTITE**, slim, single, early 40's, very successful professional man, seeks intelligent, understanding female under 40. *Box No. HL7811*

♥ **TRANVESTITE** very attractive, very feminine, bi-sexual, seeks other transvestites for fun and friendship. *Box No. HL8338*

♥ **UNIVERSITY** lecturer (male) 43, divorced, caring, considerate, seeks young lady 21-35 with interest in the arts. *Box No. HL8228*

♥ **WANT** a cuddly toy? Under-graduate looking for curvaceous, randy sex kitten to enjoy and spoil (milk provided). *Box No. HL8195*

♥ **WALKING**, talking, thinking, loving male 42, seeks lady 30-45 for shared future. ALA. *Box No. HL6766*

♥ **WARM**, sensitive white vegetarian male 23, seeks caring Asian female for friendship or more. Photo appreciated. *Box No. HL7646*

♥ **YOUNG** gay, seeks male friends 25 to 50, hobbies, pop music, TV, pets, films, football, tennis, boxing, non scene, genuine. *Box No. HL6744*

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1. Simply fill in the boxes (one word per box) and return it to: Heartbeat, Brum Beat, What's On Magazine Group, 5/6 Shoplatch, Shrewsbury. SY1 1HF.

Please note all gay adverts must include an age range (21 and above) We reserve the right to alter or omit any words if applicable.


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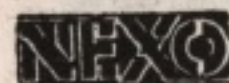
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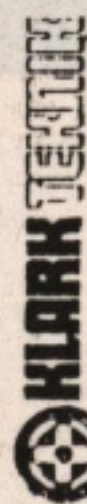
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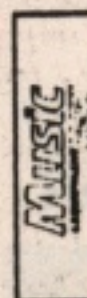


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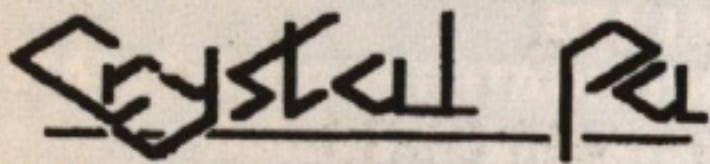
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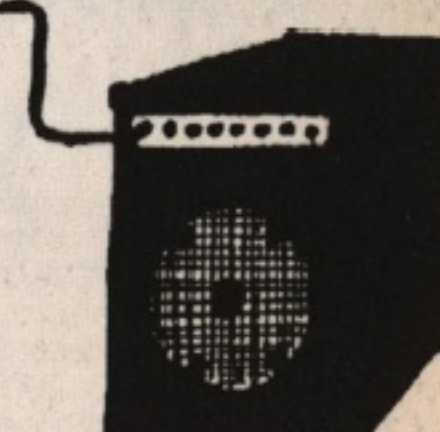
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# BLAG!

## DADA:

### T-Shirts and CDs

Dada are the rock'n'rolling trio that supported Crowded House on their recent UK walkabout. Their album, Puzzle, is a dozen track cocktail of energy, melody and power. Brum Beat has three to give away and each one will arrive lovingly wrapped into a long sleeved t-shirt bearing the band's logo. The three packages will go to the first three cards pulled out of the tub on February 1st 1994. Send 'em to 'Tell Dada'.

## SNAPPLE:

### Sample Packs



Snapple is the soft drink of the moment in the USA. The Snapple Corporation was started twenty years ago and within five years it was selling 55 million cases of the stuff every year. Fine, but what is it? Well it's a whole rainbow of flavours, made from tasty 100% pure fruit juices and an endless variety of iced teas; there are literally hundreds of flavours to choose from.

Over the water the brand is everyone's favourite; Meg Ryan is seen drinking it in Sleepless In Seattle (and it's not product placement, she provided her own), Steve Martin is a fan as is anyone who wants to be cool!

Brum Beat has three packs each containing seven varieties of Snapple to be blagged. The first three cards pulled on Feb 1st '94 will snaffle the Snapple. Cards to 'The Big Snapple' at the usual address.

## INDIE TOP 20 VOL.18: CDs

Beechwood's Indie Top 20 series are quite possibly the best value packages about - for the discerning music lover. Crammed with indie chart hits they are indispensable and entertaining

guides to what's hot and what's gonna be hot! Vol. 18 follows the same path with twenty tracks that include the latest from Depeche Mode, Bjork, Blur, Chimera, Delicious Monster, Credit To The Nation, The poppies, Teenage Fanclub, Sugar and more.

Brum Beat has three CDs of Indie Top 20 Vol. 18 to be blagged. The cards will be pulled on Feb 1st '94 so if you want to be in with a chance, send yours to 'Charting The Probabilities' at our address.

## STELLA ARTOIS /

### BABY JUNE:

#### Tour Ts and CDs

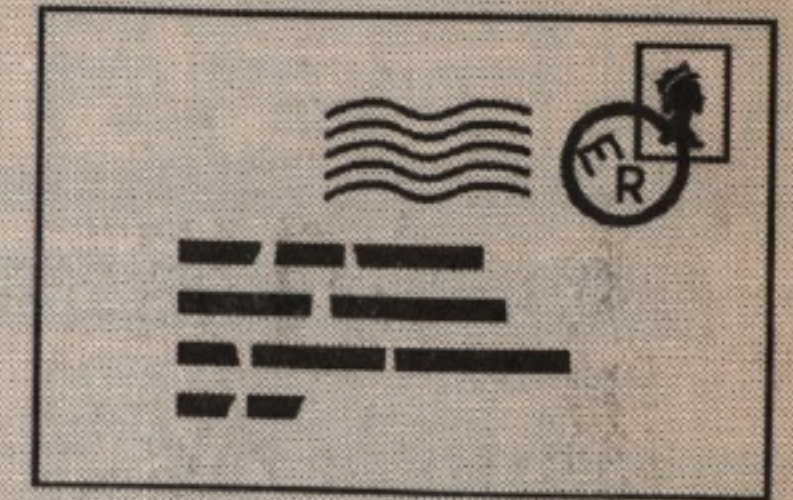
Baby June, the hot pop / dance act have just finished a massive UK tour to promote their Need To Need You single. Cleverly, they grabbed themselves a sponsorship deal with Stella Artois Dry one of the fabbest lagers currently available.

Brum Beat has laid its hands on Three tour T-shirts and three of Baby June's CD singles so for three lucky card senders one of each will be coming your way. First three pulled etc. etc. Closing date Jan 31st '94. Just tell us in which country Stella Artois Dry is brewed and send the answer on a postcard to 'June Is Brewing Out All Over' at that address!

## MTV GREATEST HITS:

### Albums and T-Shirts

OK, so it's a seasonal repackaging of hits inspired by satellite TV's premier music channel but, as anyone who watches MTV's Greatest Hits knows, they present a pretty eclectic bunch o'tunes. And that goes for the album too. Check it; you get Crowded House, Tina Turner, Genesis, Ace Of Base, Duran Duran, Pet Shop Boys and more, more, more. Brum Beat has ten of these albums and each one comes with a fab and very exclusive MTV T-shirt wrapped around it. As you might have guessed, the first ten cards drawn from the ubiquitous hat on Feb 1 '94 gain the senders one blag each. Cards to 'I Want My MTV Album And T-Shirt' at the usual address.



## FROM OUR CORRESPONDENCE

Dear Brum Beat,

In reply to the question posed in the November edition of Brum Beat regarding Wolverhampton Civic Hall on vinyl; my earliest knowledge of live recordings from that particular hallowed hall concerns tracks on Wishbone Ash's Live Dates 2 album, released in 1980. It has two tracks recorded at the venue.

More recently, the second CD single version of Crowded House's It's Only Natural, has a version of Chocolate Cake recorded on 18th June 1992 (cue 'I was there scenario ...') in the hall.

But, I don't know of anything other, or earlier than that (except for the obvious Ned's Atomic Dustbin b-side - phew, nearly forgot that) - unless, as you said, someone else knows better!

Ian Parker  
Gentleshaw  
Nr Rugeley

Well, does anyone know better? Is there an archivist at Wolves Civic who can produce a definitive list? Are there any other local venues (the obvious lumbering presence of the NEC excepted) whose ambience has been encoded for posterity? This is the place to tell the world. Ed.

In fact this is the place to tell us anything that you fancy, though letters of the 'you criticised my favourite band' ilk will be subjected to the ridicule and scorn we are contractually bound to pour upon them.

Write to:  
From Our Correspondence,  
Brum Beat,  
54 Canterbury Road,  
Wolverhampton WV4 4EH

SEND ALL YER BLAGS TO (NAME OF BLAG) BRUM BEAT,  
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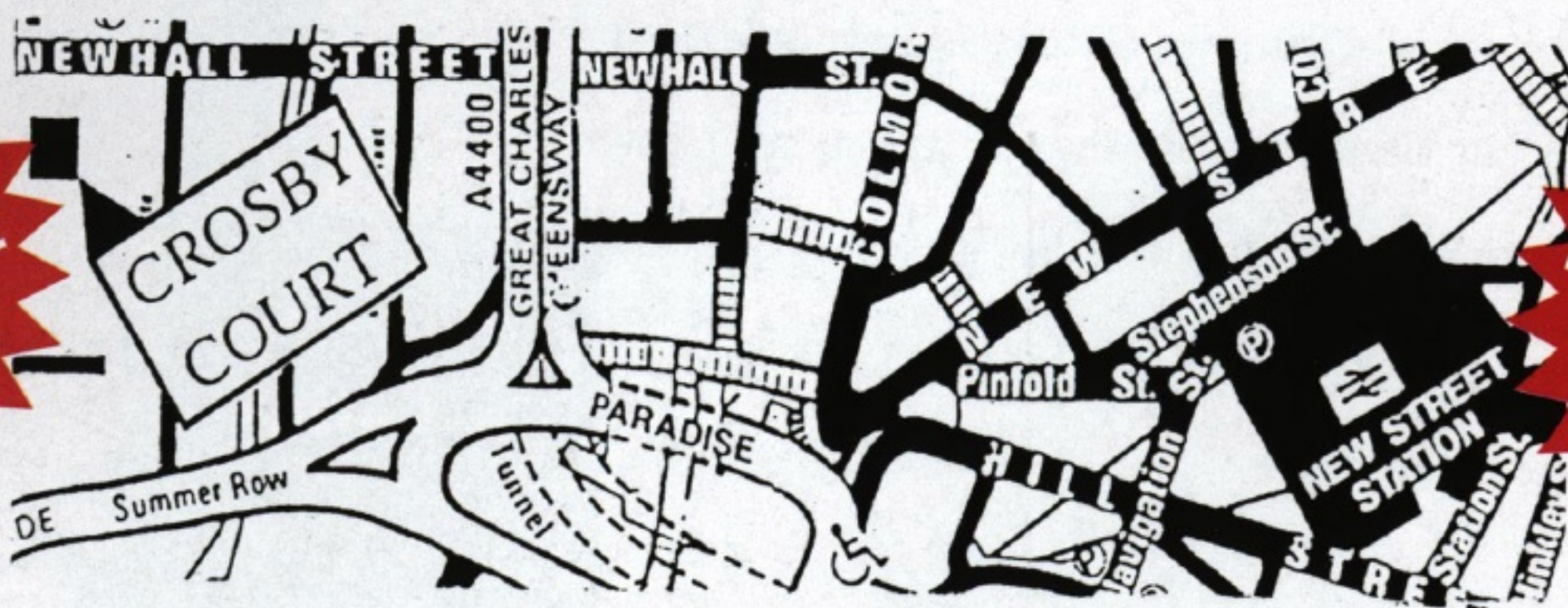
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