

BRUM

55p

The Midlands Music Monthly and more!

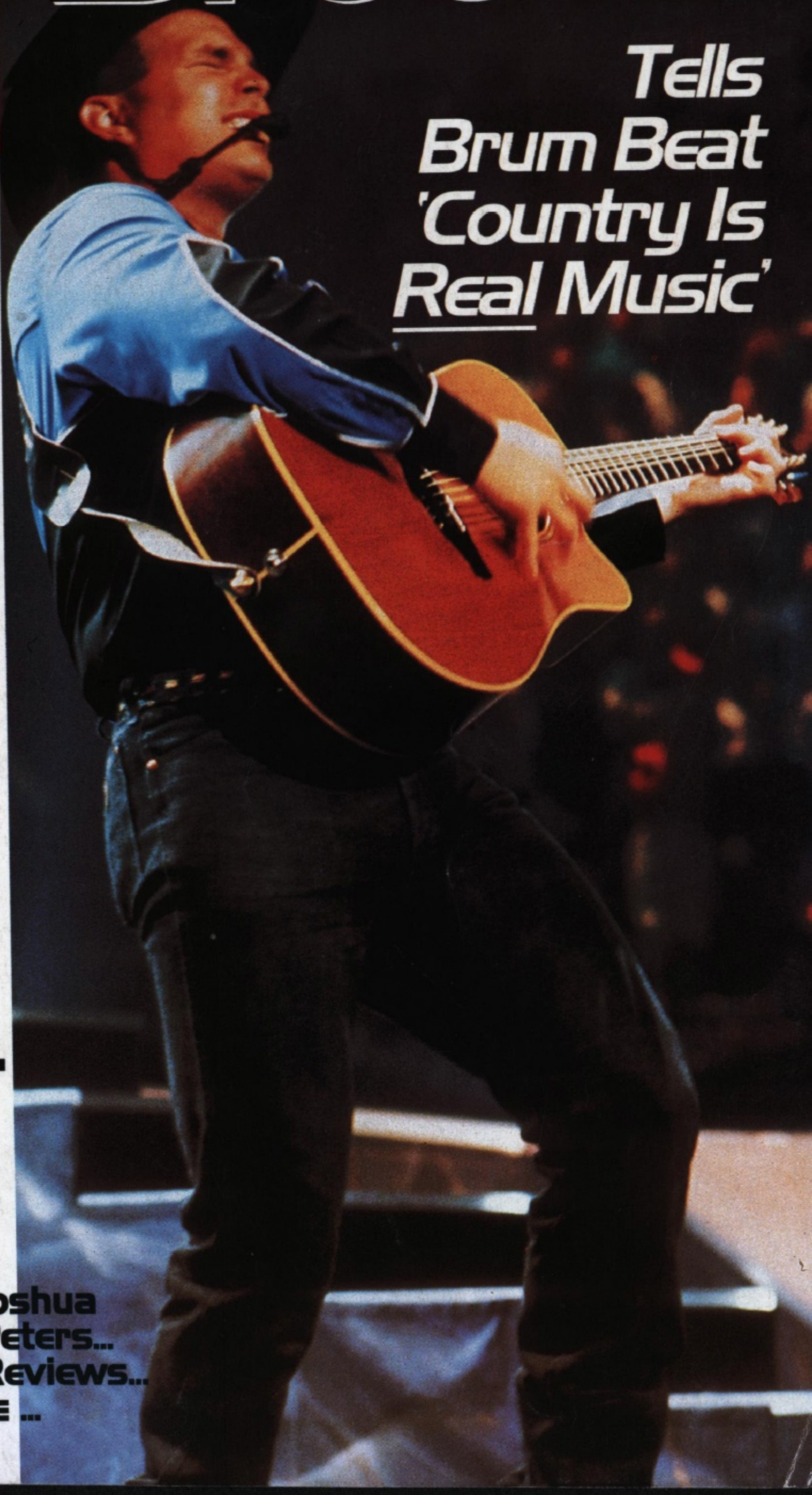
BEAT

MARCH 1994

ISSUE: 158

Garth Brooks

*Tells
Brum Beat
'Country Is
Real Music'*



Inspiral Carpets



*Tell Steve Morris About
Devil Hopping And More*



SHERYL

... Has Something
To CROW About
To Mike Davies

PLUS:
Raising Kane... Joshua
Kadison... Mike Peters...
The Gig Guide... Reviews...
News... And More ...



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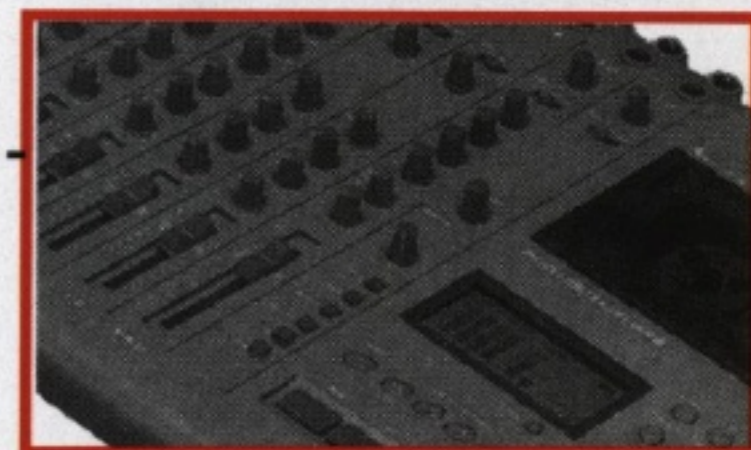
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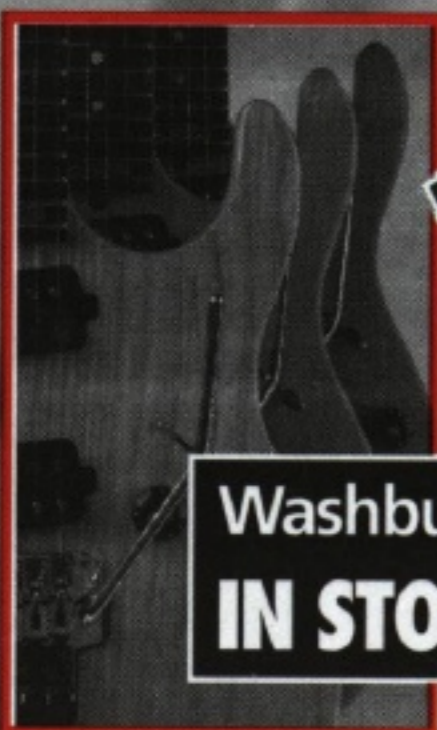
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Garth Brooks p13



Inspiral Carpets p15



Sheryl Crow p17

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NO MATERIAL, PART OR WHOLE

HMV TOP 20 ALBUM CHART

- | | |
|-------------------|--|
| 1: MARIAH CAREY | MUSIC BOX |
| 2: ENIGMA | THE CROSS OF CHANGES |
| 3: BJORK | DEBUT |
| 4: M PEOPLE | ELEGANT SLUMMING |
| 5: CELINE DION | THE COLOUR OF MY LOVE |
| 6: DEEP FOREST | DEEP FOREST |
| 7: TORI AMOS | UNDER THE PINK |
| 8: STEREO MCs | CONNECTED |
| 9: STING | TEN SUMMONERS TALES |
| 10: VARIOUS | THE BRIT AWARDS |
| 11: GABRIELLE | FIND MY WAY |
| 12: DIANA ROSS | ONE WOMAN |
| 13: DINA CARROLL | SO CLOSE |
| 14: VAN MORRISON | BEST OF VOL 1 |
| 15: CYPRESS HILL | BLACK SUNDAY |
| 16: VARIOUS | DANCE HITS '94 |
| 17: MOTHER EARTH | THE PEOPLE'S OWN TREE |
| 18: ROBERTA FLACK | BEST OF |
| 19: VARIOUS | NOW DANCE VOL. 1 |
| 20: VARIOUS | THE BOYZ & GIRLZ
WHO SOULED THE EARTH |

HMV TOP 20 VIDEO CHART

- 1: POLICE - STOP
- 2: MARIAH CAREY - LIVE
- 3: ALICE IN CHAINS - LIVE FACELIFT
- 4: MANCHESTER UNITED VIDEO MAG VOL 1 No2
- 5: MR MOTIVATOR - BLT WORKOUT
- 6: SINGLES
- 7: THE SCENT OF A WOMAN
- 8: WHITE MEN CAN'T JUMP
- 9: THE COMMITMENTS
- 10: BRIAN MAY - LIVE AT THE BRIXTON ACADEMY
- 11: DOOMED MEGAPOLIS: CHAPTER 4 - THE FINAL FATAL CHALLENGER
- 12: RAB C. NESBITT 3
- 13: CRYING FREEMAN - THE HOSTAGES
- 14: THE LOVER
- 15: DURAN DURAN - EXTRAORDINARY WORLD
- 16: A FEW GOOD MEN (Also On Widescreen)
- 17: FIVE EASY PIECES
- 18: BRIAN ADAMS - SO FAR SO GOOD & MORE
- 19: JUICE
- 20: AN AFFAIR TO REMEMBER

VIDEOS ARE AVAILABLE AT THE MNV SHOP, THE PAVILIONS, HIGH STREET, BIRMINGHAM

THE REDDINGTON'S RARE RECORDS LASERDISC TOP 20

- 1: IN THE LINE OF FIRE (Clint)
- 2: TERMINATOR 2 (THX BOX SET) (Arnie)
- 3: CLIFFHANGER (Stallone)
- 4: LAST ACTION HERO (Arnie)
- 5: GROUNDHOG DAY (Bill Murray)
- 6: DRACULA (Anthony Hopkins)
- 7: TINA TURNER - SIMPLY THE BEST
- 8: HIGHLANDER (Sean)
- 9: HOWARD'S END (Anthony Hopkins)
- 10: PATRIOT GAMES (Harrison Ford)
- 11: ABYSS BOX SET
- 12: PETER GABRIEL - US
- 13: A FEW GOOD MEN (Tom Cruise)
- 14: TOTAL RECALL (Arnie)
- 15: SCENT OF A WOMAN (Pacino)
- 16: HARD TARGET (Van Damme)
- 17: RISING SUN (Sean)
- 18: THE FIRM (Tom Cruise)
- 19: CONNERY COLLECTION BOX
- 20: CHAPLIN (Robert Downey Jr.)

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CHARTS

BRUM BEAT PLAYLIST

... Currently Tickling The Ears Of
Brum Beat's August Body Of Writers

TEENAGE FANCLUB

Goody Goody Gum Drops
(from the NME / Mutha Of Creation
cassette)

JOHN TRUDELL

Rant'N'Roll
(from Johnny Damas And Me -
Rykodisc)

TORI AMOS

A Case Of You
(from the CD single Cornflake Girl -
EastWest)

JIM CARROLL BAND

People Who Died
(from The Best Of The Jim Carroll Band -
Rhino Import)

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(Brilliant 80 track 4-CD Box Set - Charly)

ALEJANDRO ESCOVEDO

Ballad Of The Sun And The Moon
(from Thirteen Years - Watermelon / Topic)

WE'LL ALWAYS HAVE PARIS

Sunday In New York
(Cassette Album - Wafer Thin)

ROOSTERVELT

Incurable
(From Foamin' Haemoglobin - Loosened
Recordings)

MONTEREY INTERNATIONAL POP FESTIVAL

Hendrix / Joplin / The Who / Otis
Redding /
Byrds / Steve Miller Band etc.
(4 CD Box Set - Castle Communications)

ASLEEP AT THE WHEEL

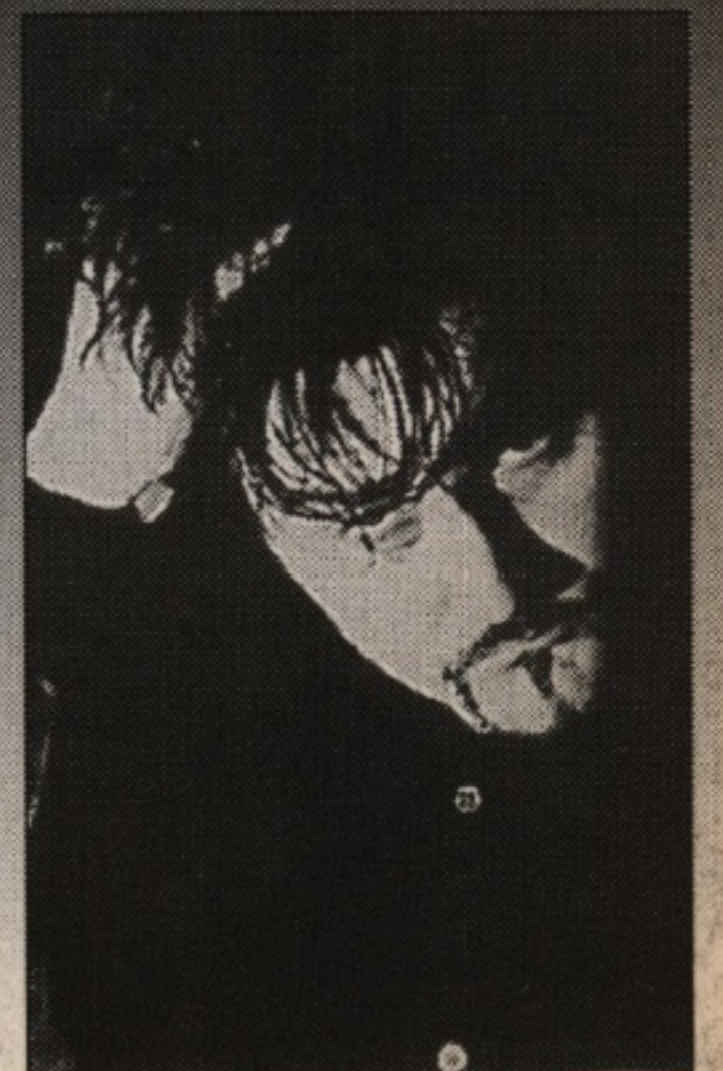
Big Balls In Cow Town
(from Tribute To Bob Wills And The Texas
Playboys - Dance Mix - Liberty Import)

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...

ANDY CAIRNS OF THERAPY?'S DESERT ISLAND CHOICE

"It would have to be CAPTAIN BEEFHEART, who isn't someone who's influenced me so much musically, but I've got all his records and I've been into him since I was seventeen and every time I play one of his records I hear something different."

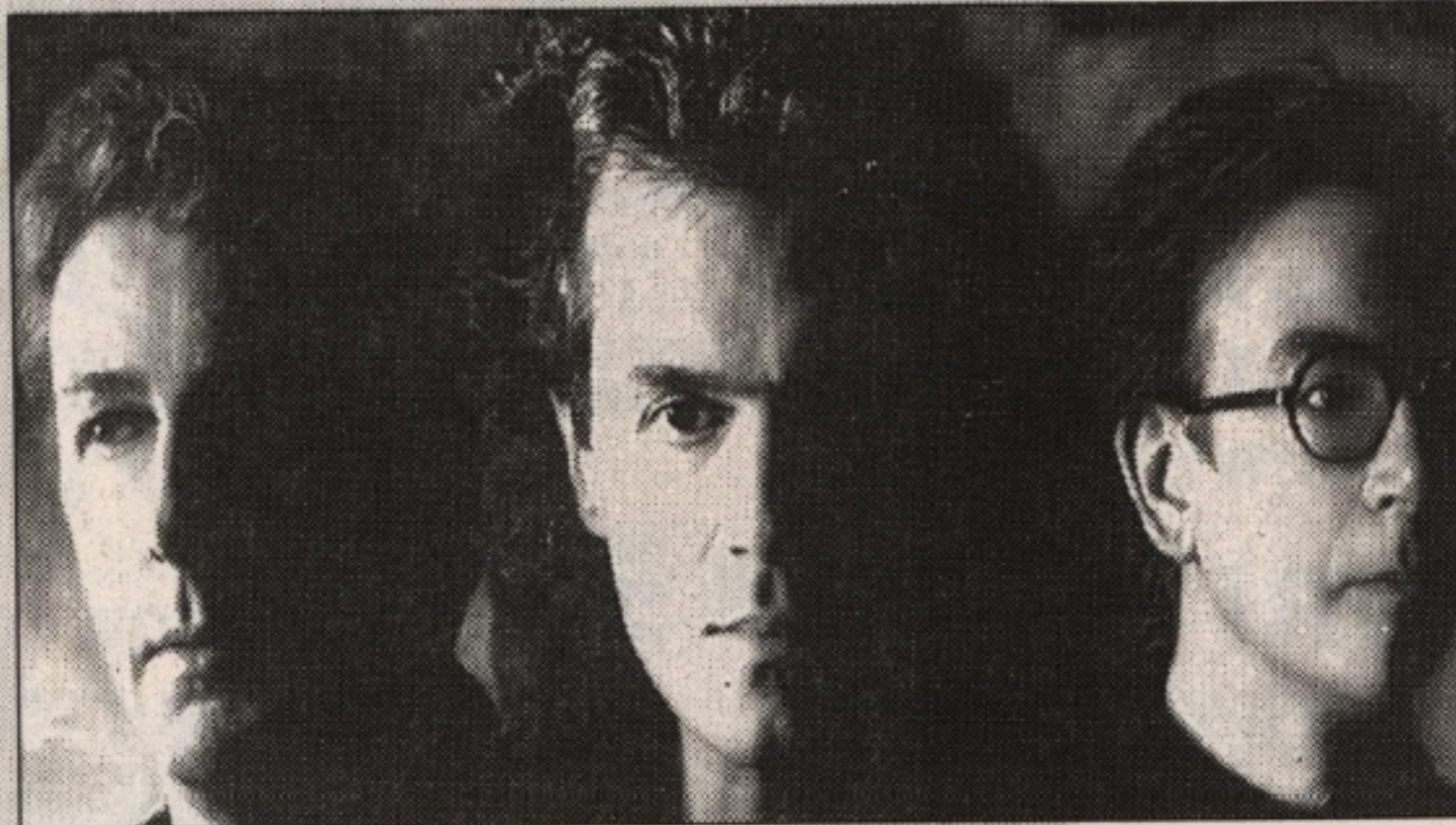


ROBIN HOSTS LEGENDS

Legendary rock trio, TRAPEZE, play a one off UK date at Merry Hill's Robin R&B Club on March 11th. The gig will act as a warm up for the reformed original line up of Glenn Hughes, Mel Galley and Dave Holland who set out on a six week US trek in April. They kick off with a showcase at Austin, Texas' important South By Southwest music convention before tackling the mid west and east coast. They return to Texas to play La Semana Alegre in San Antonio in front of 100,000 fans. The activity coincides with the reissue of the much sought after Threshold albums Medusa and You Are The Music We're Just The Band. Hughes recently orchestrated a Madison Square Gardens tribute to Black Sabbath / Badlands

vocalist Ray Gillen who died of cancer at the beginning of the year. Playing with Hughes were members of Skid Row, Rainbow, The Pretenders, Rod Stewart's band, Madonna's band and Billy Idol's band.

STOP PRESS: Heavy ticket demand means that Trapeze will now be at The Robin Hood for two nights. They also play March 12th.



COUNCIL APPROVED ROADIES!

The Recreation & Community Services and Economic Development Departments of the City Council may sound like a bunch of grey suits, but a collaboration between them has just hit a jackpot.

They've persuaded major city venues, including MAC, The ICC and The Rep, to offer work experience to students on a European-funded training programme for Venue Technicians. After receiving training in sound engineering, lighting, rigging and video work, the students will be equipped with the necessary skills to gain regular employment as freelance technicians at the City's music, theatre & exhibition venues. The E.D.D. are also running a sound technicians' course in conjunction with East Birmingham College, working towards a new National Vocational Qualification.

Names are being taken in the hope that the courses will run again in the not-too-distant future. Contact Andy Simms on 021 235 4033 for more details.

THE INTRO.

ON TOUR

VINCE GILL, the golden voiced US country singer who is massive in his homeland, plays Birmingham's Symphony Hall on May 12 ... BONNIE RAITT plays an eagerly anticipated Birmingham date at the same venue on June 10, her new album features

guest spots from Paul Brady, Richard Thompson, Levon Helm and David Crosby ...

MARILLION's tour continues with a Birmingham Town Hall show on May 17 ... THE ROLLINS band keep their Midlands touring to the East with a Leicester Poly

Arena show on May 4 ... Diamond DAVID LEE ROTH gets back to sensible sized venues with an AVLC show on May 9 and an appearance at Wolverhampton Civic on May



MONEY FOR MUSOS

West Midlands Arts is offering Breakthrough Awards to musicians. And it isn't an offer limited to highbrows. If you play Folk, Roots, Jazz, all avenues of Black Music or Asian Music, indeed music from any culture or tradition you should make contact.

For examples of the scope of the award, last year monies went to a singer songwriter to fund a video; to a jazz player to enable touring and investigating jazz folk fusions; towards funding the touring of a rock-ska group and more.

If you're interested contact Information Services, West Midlands Arts on 021 631 3121 or 021 634 3200 or write to the Music Officer, West Midlands Arts, 82 Granville Street, Birmingham B1 2LH. WMA have only £25,000 available for 1994, so move quickly.



12 ... perhaps jealous of the attention shown his girlfriend (of limited talent!). Damon Albarn's BLUR take to the road to play Wolves Civic on May 11 ... As we go to press word filters through that CLIFF RICHARD will be in town to 'make a concert announcement', so the dates of his '94 NEC residency should be known as you read this ... TAKE THAT (did you see 'em pretending to be The Beatles at The Brits - pah!) are at the NEC on September 22nd, 23rd, 26th and 27th ... BILLY JOEL appears at The NEC on May 15th ... CROWDED HOUSE, current holders of the 'Best International Group' title have graduated to the NEC (though whether or not it's actually too big for a group dependant on a certain intimacy with its audience is open to debate), where they appear on Monday May 30th with THE CRANBERRIES in support ... Finally, PINK FLOYD have announced UK tour dates: they play London's Earls Court on October 12th / 13th / 14th. Brum Beat understands that the Floyd tour may be extended and that further dates (another seven?) are being held - all of them at Earls Court! So much for the UK, and isn't Earls Court traditionally more Australian than British? Perhaps instead of Learning To Fly it should be Learning To Map Read ...

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Sun 6th	WE'LL ALWAYS HAVE PARIS
Mon 7th	LITTLE RED SCHOOL HOUSE
Tues 8th	FRED ZEPPELIN
Wed 9th	THE EDGAR BROUGHTON BAND
Thurs 10th	WALTER HARPMAN BAND AND THE BACKSCRATCHERS
Fri 11th	THE E NUMBERS & MAN BONE ENVY
Sat 12th	VINCENT FLATTS FINAL DRIVE & COALPORTERS
Sun 13th	BASS ELEMENT

Mon 14th	MAN BONE ENVY + SUPPORT
Tue 15th	TAPANZEE & AXIS SALLY
Wed 16th	RICHARD TRACEY
Fri 18th	MAC & THE BOYS & NEVERLAND
Sat 19th	CURTIS LITTLE BAND & BLACK ONYX
Sun 20th	ATTACCO DECANTE
Mon 21st	HORSE NATION & INDYA
Tue 22nd	STAIRWAY & SUPPORT

Wed 23rd	MORTON
Thurs 24th	SCREAMING LORD SUCH & BOSTON REVIEW
Fri 25th	THE OTWAY BIG BAND
Sat 26th	STEVE GIBBONS BAND & THE EDDIE MARTIN BIG BAND
Sun 27th	NIKKI GREGORY
Mon 28th	PURPLE ORANGE + SUPPORT
Tue 29th	GURU MEDITATION + SUPPORT
Wed 30th	RHYTHM OF GOD

MONDAYS	Indie/Alternative
TUESDAY	Rock Night
WEDNESDAY	Accoustic (Free)
THURS/ FRI/ SAT	R&B (12.00 bar & music)
SUNDAY	Jazz/Easy Listening



ROOSTERS ON PARADE

Wolverhampton's finest, ROOSTERVELT, are set to release their debut CD mini album on March 21st. The excellent six track disc, which was produced by the band and Fat Lady Sings member, Tim Bradshaw, delivers what long term supporters of the band knew all along they were capable of.

It's an electro acoustic mix that conjures up comparisons to Buffalo Springfield and Neil Young amongst others though the band shy away from pinpointing specifics, claiming that jazz occupies as much of their listening time.

However as the opening song, Incurable, confirms, Roostervelt are members of that club which holds true that songs and music are of more value than passing fads. And that belief is confirmed by the album, entitled Foamin' Haemoglobin and released on Loosened Recordings, a label formed by band and management.

The CD will be available through Mike Lloyd's in Wolverhampton and Plastic Factory in Birmingham.

The band have two dates set to promote the release; Wolverhampton University on March 9th with Liverpool's TIDEMARKS and new Sony signing, HEAVEN WEST 11. They also support JEFF BUCKLEY (son of the legendary Tim) at Wolverhampton's Connaught Hotel on March 19th. That date is presented by Mezzanine. Further info can be had from Roostervelt management, Tuned Dimensions on 0902 755888.



RAGE HARD

RAGING SLAB, high-octane (with the emphasis on the 'high' - US head mag, High Times voted them 'Stoner Band Of The Year!') Skynyrd / Allman Bros. types are over here this month with a set culled from last year's tremendous Dynamite Monster Boogie Concert album (on the American label). And they'll be kicking up an ageing, funky, groove-filled fuss at JB's, Dudley on March 9. There'll also be a special limited edition UK tour '94 commemorative single, Take A Hold, to coincide with the dates. We'll have an exclusive interview with the Slabs next month.

PLEASURE'S SPECIAL BRIT

KING PLEASURE AND THE BISCUIT BOYS recently became the first live band to entertain the movers and shakers of the record and music industry, when they usurped the traditional disco at the bash following The Brit Awards Ceremony. Seems they were spotted on TV by an organiser who was straight on the phone with the offer. Could it be that the KPs all action live set was the only sign of vitality to be associated with the turgid awards farrago?

Meanwhile the band have a mini Midlands tour set for April with dates at Brierley Hill Civic Hall (13), Wolverhampton Wulfrun Hall (16) and Sutton Coldfield Town Hall (17). Tickets are on sale at the usual outlets - now.

SPIRIT GIG

FREE SPIRIT, the Midlands band currently causing panic among record executives - one major A&R director arranged to sag off from his own company's conference in Scotland to fly down and see them, whilst another senior label figure has been spending more time in Birmingham rehearsal rooms than his office - have a showcase gig at The Jug Of Ale in Moseley on Thursday March 10th.

Check Max' interview with the band in this issue.

ARCADEIA WHEELS 'EM IN

ARCADEIA PROMOTIONS will be staging major rock nights at The Steering Wheel Night Club, Birmingham, starting on April 20th.

The gigs will take place each month and will attract national A&R and management companies. The aim is to have a rock night out with live bands and the added advantage of a 2am licence!

Arcadeia, who promoted around fifty gigs in '93, have collaborated with LENNY SWAN, former owner of The Cage Night Club in Wolverhampton, to launch this ongoing monthly rock event.

Headlining April 20th's lift-off will be FEAR OF SILENCE who are already getting rave reviews for both their live shows and their Radio One Rock Show session.

Supporting the Midlands' contenders will be ANIMATION, a fresh band who have already demonstrated their potential in live gigs around the region.

For more info and ticket details call 021 507 0933.

Bands interested in playing should call the same number. G.D.

LOCAL BAND SHOWCASE RESCHEDULED

The ill fated Old Rep band showcase that had to be abandoned last month has been found a new home. It now takes place at The Que Club in Corporation Street, Birmingham from Wednesday March 9th to Friday March 11th.

Tickets are £3 per night or you can buy a Rover ticket that lets you see all three gigs for £5. You can book at B'Ham Town Hall. Doors open at 6.30 every night and the show starts at 7.30.

One main advantage over the Old Rep is that the Que Club offers a Happy Hour every night from 6.30 to 8!!

The shows line up as follows: RACHEL'S BASEMENT / HAYWARD WINTERS / DELTA / MICKY GREANEY (Wednesday March 9); TILT / SMILE / SONIC BASE CAKE / JOYLAND / THE DIZZY POPPERS (Thursday March 10); TYLER / THE KINGS OF SPAIN / HARLAN THE JESTER / DED ON IT / AVENUE / MAD CARSON (Friday March 11).

And if that doesn't convince Joe Public and the A&R community alike that the region is bursting with talent

THE INTRO.

PRATTLE ... AND HUM

THE GREAT LOST CYNDI LAUPER MYSTERY! The observant among you will have gathered that last month's interview with La Lauper was short of a punchline. For those unable to function without a resolution to the conundrum, the piece should have finished thus: "It's scary being on the edge, but you know that committee I had in my head, the old guys yelling at me telling me I'm no good and I can't sing and I can't write and I shouldn't make my own decisions - they're fired!" ... Music carrier junkies (hell, what is the multi media equivalent of Vinyl Junkie?) should check the 4th Birmingham Record & CD Collectors Fair at the NEC on March 12 and 13. 500 stands with all flavours and the presence dealers from Poland, the US and Japan should make it expensive, er, sorry, interesting! ... URBAN SPECIES' groovin' new single, Spiritual Love, comes with a sleeve credit acknowledging the 'support and enthusiasm' of Levis. So which member of the band is clearly to be seen sporting a Wrangler jacket on the same sleeve? ... seen socialising at The Cocteau Twins' fine Wolverhampton Civic gig, STEPHEN DUFFY and NIGEL KENNEDY; but given the audiences apparent indifference to the celebs in their midst, did they have to leave before the end? ... lest anyone should simply dismiss GWAR's new album, This Toilet Earth, as a floater, we'll find some sympathetic soul to file a full review next month ... Ageing wits Willie Rushton and Barrie Cryer are set to appear at Birmingham Rep on March 20th; the show's called Two Old Farts In The Night! ... new Hut label signing, the Dutch band DARYLL-ANN, who appeared at Brum's Jug Of Ale on Feb 28th have been described as 'covering all the music that matters: Crosby, Stills, Nash and Young'. Vindication for Brum Beat's resident old farts as the fashion wheel turns ... HAZELL DEAN, the disco diva of the late 80s, remember the Stock-Aitken-Waterman produced hits, has had her song Judgement Day chosen by the ANC as the anthem for South Africa's first free vote: A single of the song, performed by U2, UB40, Peter Gabriel, Phil Collins, Annie Lennox and more is due in April ... After ten years and 60 issues, THE AMAZING PUDDING, the Birmingham-based Pink Floyd magazine, has finally called it a day. The editors still have "a bedroom full" of back issues for sale. For details, whack off a Stamped SAE to: 61, Meynell House, Browns Green, Birmingham, B20 1BE ... Look out for a low key OCEAN COLOUR SCENE gig at The Jug Of Ale soon. Hundreds were turned away last time so this time anyone locked out will receive a voucher for half price admission to a special Irish Centre show the band are planning ... Meanwhile OCS guitarist STEPHEN CRADDOCK will be part of PAUL WELLER's touring band this spring and OCS vocalist SIMON FOWLER will be supplying an unplugged support slot on the same tour ...

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Thursday 10th Dundee Lucifers Mill

Friday 11th Glasgow King Tuts

Monday 14th Birmingham Jug Of Ale

Tuesday 15th Leeds Duchess Of York

With Inspiral Carpets

Wednesday 16th Wolverhampton Wulfren Hall

Thursday 17th Manchester Academy

Friday 18th London Astoria

Saturday 19th Glasgow QMU

With Compulsion

Wednesday 23rd Reading After Dark

Thursday 24th Leicester Princess Charlotte

Friday 25th London Garage

Saturday 26th Manchester University (Hop and Grape)

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Wednesday 30th Southampton Joiners Arms

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DISCONTENTED

Electro-acoustic roots rockers ROOSTERVELT make their CD debut with the six tracker Foamin' Haemoglobin (Loosened), succinctly described by this organ's esteemed editor as a "sweet acid cocktail of melody and lyric". Sometimes reminiscent of early America or current Boo Hewerdine they weave a fragile but barbed musical web on songs that swing from cynicism to naiveté, cutting at its sharpest on Incurable and Brusque Foresight and brooding most melancholy over Death Of Love. Something to crow about. PWEI take their first stab at 1994 with Ich Bin Ein Auslander in which abrasive techno groove meets anti-racism with a Fun-da-mental remix. One of their best and a message bite to go with it. Whether releasing your debut album before you've played more than a handful of dates is a positive career move remains to be seen, but VENUS (emerging from the ashes of the criminally ignored Sweet Jesus) can't be accused of premature musical ejaculation with Miss Paris (PVC). Kicking off with the naggingly infectious single No 1 Fan, it proceeds to pour out its Bolan, XTC and early Aztec Camera cocktail with a bunch of immaculately crafted, creamy voiced sharp toothed but bubblingly catchy, lazily drifting songs of which I Am The Son is just a perfect chocolate dream of a pop song. Add to the calorie count the likes of Million Dollar Ass, Pretty When You're Down, In Season and the irresistible Peter Pan Man and you've got an as assured and treasureable a debut album as any you'll discover all year.

Acoustic roots WE'LL ALWAYS HAVE PARIS collect recent demos together for cassette album Sunday In Paris featuring titles previously highlighted in this column such as Song Of The Sea, Gold, and We'll Be Together Again with five new nuggets including Long Ride Home, It's Not My Heart That's Breaking, and Pacify that reaffirm their haunting blend of baroque folk-rock with a pop sensibility. Imagine Pentangle fronted by Nico and you start getting close. A long time coming but worth the wait, Andy

Lloyd's LITTLE RED SCHOOLHOUSE return with Johnny's Garden (Greenfly), its ambience pithily summed up by labelling its two sides Hay-side and Beeside. Calm, cool, relaxed and crisply fresh (as they put it) easy labelling pins it on the shelf as an English whispered cross between Lilac Time and Frazier Chorus (with the Al Stewart / Roy Harperisms that entails) though as tracks like Swim To America and Britain Is A Paedophile And Eduard Is Gay point out, this isn't necessarily Cider With Rosie homespun candyfloss.

Another singer-songwriter worth bending ears towards MICKY GREANEY's self-titled debut album (on Little Symphonies For The Kids) is a gentle, acoustic rootsy affair that drifts across guitar, piano and brushed drums that highlights a



Present from Margate

MIKE DAVIES

vocal catch sometimes reminiscent of early Ian Matthews or Clifford T Ward, though Acceptance is definite Ian Anderson. Don't Take It Out On Me, Julia, the Dave Brubeck influenced A Better Day, and the gift to a flower troubadour folk-pop of My Love Don't Fly all underline his ear for melody and a simple but appealing lyric. A throw-back but far from retrograde

TAPE DECKED

PRESENT FROM MARGATE emerge from winter hibernation in fine fettle, though their long-time Steve Harley influences will probably now get Suede rip-off accusations thrown at them by late-

comers, though if you listen deeper you can almost hear lighter shades of the same rural English paganism that threads through the veins of And Also The Trees. Moody, spikey, strangled and neurotic What You're After, Fall and in particular the atmospherically majestic Crushed are calling cards no one should ignore with impunity.

WEIRD'S WAR look like being the next to surface on PVC but their sub-Bolan machine tooled sexless attempts at moistening gussets really don't stroke it. Not unpleasant bass chops but Me And Judy Garland's promise

rapidly descends into a rather boringly repetitive chorus of "they say don't fuck around," intoned in an annoying tremulous vibrato. HEAD UP do a fairly presentable rework of pseudo heavy funk Duran with lots of clattering percussion (odd since there's no percussionist credited) and stuttering guitar bullets and Chris Mottram manages the vocal slide better than Le Bon but ultimately this isn't planet earth and they're not wild boys.

Jumping back into his own skin after a brief sojourn with Dave Kusworth, Groovy Richy emerges heading the VOODOO WITCH BLUES BAND laying down some scorching freaky guitar blisters on Blues On Fire, an instrumental that harks to the halcyon days of Love Sculpture with dashes of Hendrix, Santana and Stevie Ray Vaughan, and a fuzzed moaning work out of

Muddy Waters' You Can't Spend What You Ain't Got. The trio also do a volcanic retreat of Voodoo Chile that peels paint at 1000 yards but the vocals just don't reach down far enough into the guts to do the playing justice.

WEDGE title their demo The Voice Of Vision although it actually sounds much more like the voice of The Mission, or for the more seasoned rock veterans, Steppenwolf. All rather good in a Morrison meets Hussey growling, prowling bluesy late 60s metal vocal way with some scalding guitar work and songs like Evensong, Cry Yourself Blind and Good New Tomorrow that exude confidence, power and purpose. They could do with some more light and shade, but if they were weight lifters they'd be pumping serious iron. Citing Crazy Horse, the harder psychedelic colours of The Byrds, The Doors (notably on the Riders On The Storm inspired latter end of Sugared Up) and 70s progressive blues in their playing, DELTA impress consistently over a three track span, weaving a brooding web of guitar sound one moment and then swirling into kaleidoscopic flurries the next. The measured, sweet-smoked, crescendo building tapestry of You're Not Mine is a particular spellbinder.

SONIC BASE CAKE plough an allotment somewhere between the Neds and Therapy?, and while occasionally lapsing into sprawling noise spew for the most part their flailing guitars, heads-down rhythmic drive and spat vocals know how to glue together metal and indie into a compelling assault with the likes of Juice, Fatherland and Too Much well baked for success. Slotting comfortably into the stadium rock niche of the Bon Jovi and Bryan Adams of the world, ONE GREAT DAY's demo is a bit woolly reproduction-wise (and the keyboard player could do with spending more time listening to the band than wearily wittering away on his own) but Ride The Storm and Diamonds suggest that given a forceful producer who'd beef up the sound, pull the female vocals more into focus and shoot the sax player on don't Bang My Drum, there's much to offer. A WM session's due for broadcast on March 21 so check them out.

Following up last year's live Strawberries & Nothings, THE PINK DANDELIONS have a four track studio CD called Magic Garden. The 90s Fairport comparisons are still there with Monkey Out Of Me but the remainder shows a move toward a harder, even psychedelic edge to the rock-roots sound, particularly on Goodbye and The Strawberry Girl (Give Me Morrissey). Worth specific note is the cleverly written fame and image themed Jesus And Jim Morrison.

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RAISING KANE

are the product of Birmingham, a city that has always produced good rock bands along with more than its fair share of rootsier outfits. Occasionally the two come together in one combo and the latest to pass before these ears is Raising Kane. When I say rock, I'm talking Springsteen-esque and RK's roots element comes from a rich Irish / Celtic source. Both are meant as compliments.

Ebullient singer / songwriter, Brendan McNoy ideally needs a couple of pages to get the enthusiasm he has for his vehicle over, which is why I'm going to dispense with the question / answer format for this interview and hand you over to him to recount the Raising Kane story. The stage is yours, Brendan...

"The band was originally called Wasteland, made up of myself, Brendan McNamara and backing band. For 14 months we did the usual things a band does to get noticed, got a great response, but nothing came of it. We'd set up meetings with people who'd go, 'Yeah! Wow! Can you do us another demo?', which we'd do and they'd go, 'Actually, we liked your other stuff better!' So we got into this vicious circle of trying too hard to please everybody and so started compromising the music. But as I say, people were saying great things about our first demo - Mike Davies, John Mostyn, people like that. Then we started getting this Hothouse Flowers / REM tag, which was fine by us, and seemed to sit well with the Celtic feel we'd always had, but people were still saying that they preferred what we were doing before. However, Carl Smyth of Go! Discs really liked the new stuff and we started getting these support slots at the Irish Centre to Christy Moore and The Wolftones and we found we were being labelled as an Irish / Celtic band. So we thought, why don't we mix all these styles that people have been saying we sound like? So we ended up with a melting pot of Elvis, Cochran, Beatles, Simon, Springsteen and the Celtic stuff. But we needed a manager to take care of business as it were, so we landed Jeff Pierce, who looks after Ruby Turner and who introduced us to Peter Holiman, who owns a recording studio in Staffordshire and who believed in us enough to give us some recording time. By this time, we changed the name to Raising Kane - which is the name of an Orson Wells biography - this was about three months before the film of the same name came out. So we've got a manager, free studio time, everything's going for us, but still things are slow in getting off the ground. Meanwhile, Brendan's got uni. exams, I've got a job offer in Cambridge - it's like, how long do we wait?"

As long as it takes. But Raising Kane know this. The two Brendans are sussed enough to know how this business works and have put too much time, effort and money - their apprenticeship if you will - to give up now. The characters they've met, the experience they've gained, the talent they have, means it'll only be a matter of time before its their turn. And of course, by then, the people who passed them up first time round will be kicking themselves - raising Caine - that they didn't have the foresight to raise Kane.

Max



MIKE PETERS

has spent the two years since he dramatically quit The Alarm holed up in "a little chapel in the Clwyd Vale, filled with recording equipment and I basically got lost in there for twelve months before I realised it was time to come out." He then spent time working with session musicians but missed the "solid bond you get from being in a band like The Alarm" and so put a band together - The Poets.

But let's go back. Peters quit The Alarm after leaving the stage at a packed gig, having informed the audience before the band. Good manners aside, it must have taken some bravery to leave the security blanket. "Bravery or madness drove me, he laughs, but I'm not sure which one. It was an instinctive thing, I just felt there was no future basis for my involvement in The Alarm. I'd enjoyed every minute in the band and I'd always said once I stopped enjoying it that was the time to leave and that had happened. I was increasingly being asked to shoulder responsibility for the band business wise, politically and emotionally. My creative side was suffering dramatically. I also felt that around the corner there'd be music that couldn't live up to what we'd done and I didn't want to sully the reputation of The Alarm."

Hmm! Let's put this gently. Er, Mike The Alarm were, to the self appointed hip, a bit of a joke weren't they? "I can understand that, looking back. Having written a lot of the songs that I'm doing now that'll be unveiled over the coming months, I've been looking back and appraising the work that I did with The Alarm. I can see why we were never flavour of the month. One of the criticisms is that we were too one dimensional; an anthemic rock band. I can see that. It's the way we were as a band, four very strong personalities and only the strongest songs and the strongest statements survived the creative process. Anything left of centre or sensitive or humorous would get lost in the process. I want to put that side of my character over as a solo artist."

OK, so now it's Mike Peters And The Poets. Surely it all starts again. "This time the set list can be made up from my own point of view and it's not a collective decision as it was in The Alarm. But I'm not turning my back on The Alarm. I've appraised the band and decided that I should play some of the songs that perhaps we didn't play enough. There'll be a lot of surprises for people but I'm not going to do what Paul McCartney did and disown my previous band for fifteen years before I realise that actually I was in a pretty good band!"

Peters' solo calling card, the single Back Into The System sounds to me a little tongue in cheek. "It's something I'd never been able to do in The Alarm! The song was written after I'd been climbing in the mountains. I'd been in the Snowdonia Range doing the fifteen peaks, I came down and saw a 'Surfers Against Sewage' sticker and the song just went off like a rocket in my head. I wrote the lyrics down as fast as I could get them out of my mind. I looked back and I thought there's so much in there, there's so many people for a start; gays, homophobics, U2, The Pope, Sinéad O'Connor. There's humour, cynicism, bitterness, optimism; there's all kinds of things and I thought that's a good starting point for me to bring out as a first single because it shows all sorts of sides to my character that I haven't really given vent to in the past."

Steve Morris

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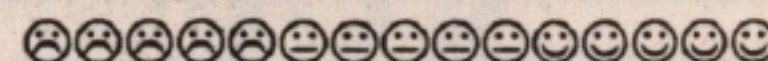
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IT'S THE REAL THING

Garth Brooks Defines Country Music For Steve Morris

On the day I'm scheduled to talk to the world's biggest selling recording artist, that's Garth Brooks, country singer for those as yet untouched by the frenzy, L.A. is hit by an earthquake ... and Garth is lost. In fact he's at home in Nashville but snowstorms have downed the lines and no one can get to him, or he to them. The fact that mobile phones are de rigueur these days musta passed him by. One week later he is in what remains of L.A., wincing at the aftershocks and answering questions in that amiable, yet oh so business like manner that US media stars master so well. A style that, were it not for the obvious sincerity that's palpable even on a transatlantic phone line, you'd call evasive.

First things first. Country music is to most rock fans, and by extension most of our readers I would guess, a side issue. Something of a novelty that rears its head every so often in the shape of an Achy Breaky Heart or a middle of the road confection like Daniel O'Donnell that's too sweet for even Nutrasweet to market. In truth it's the world's favourite music, Brooks alone had notched up sales in excess of thirty million albums before the current set, *In Pieces*, was released ... and he's merely the tip of the iceberg. And then there's CMT (Country Music Television), the only style specific TV channel available in the UK.

So, Garth, what is country music?

"Well, the thing that I'm probably most proud of, Steve, is that I can answer that in one word - real. And, man, I'm proud to be in a form of music that is real. That's what country music is for me today. It's not the stereotype 'I lost my dog at the truckstop today,' or my wife left me kind of thing that so many people joke about, this is a real thing that addresses issues like AIDS, like crime and like racial differences."

That said, Brooks' brew of country is an astonishing blend. He's happy to cover Billy Joel's Shameless saying that, "I'd not say he was country but I'd put him on the list of real music. He's one of the heroes." He's also covered Little Feat's Dixie Chicken whilst on his new *In Pieces* set you'll find *One Night A Day* resonating with an old soul vibe, whilst *Ain't Going Down Til The Sun Comes Up* motors along like Chuck Berry's *Monkey Business*.

"Well Reba McEntire said it best, she said there's two kinds of music, good and bad and that's the kind of thing I like to hear. I can only be myself and I just play the music that I like. But if we are going to put labels on it, then I'll fight to my last breath to say it's country music."

Talking to Garth, one thing is clear - he is a huge music fan. It is something, you feel, that would be a life force even if he didn't perform. But it puts him in a curious position. The marketing, the profiling and, obviously his sales, make him synonymous with country music. Thus he has outsold and out profiled many genuine legends that he reveres.

"We were talking about this earlier, you know, selling more records than someone you truly and



deeply admire and the thought on that is simply that the reason that I admire them is for the people that they are and so they're still heroes and it's still a goal of mine to become a person like that. Probably the greatest example is George Strait. You know, the guy has sold twenty something million records and that's a tremendous feat but it's the person that I want to be more like, he doesn't seem to have lost any connection with reality."

So, we have Brooks with tens of millions of sales and Strait with tens of millions of sales and yet, although Brooks is now a success in the UK, concerts have sold out, *In Pieces* chart debuted at number two, there is a general failure to translate that success on this side of the great divide.

"To tell you the truth I've never really given it much thought simply because the one thing we have

here in the States that I have not brought over is the live show and my whole statement, my whole career has been, if you haven't seen Garth Brooks live, then you are probably not going to get what Garth Brooks is, and that's cool. So now that the tour is coming over there we'll see. After the tour, if we aren't doing better than we were, all I can tell you is we came over and I tried to play my music and if they got it, great and if they didn't, that's cool too."

Indications are that the people will get it but as Brooks notes, when the tour was put together, "We booked halls that actually held more people than we'd sold records in the entire country!"

Another place that you'll presently find the ubiquitous Brooks is guesting on the album that currently dominates my listening, *Asleep At The Wheel's Tribute To Bob Wills And The Texas Playboys*, where he contributes a fluid western swing reading of *Deep Water*. However whilst acknowledging the splendour of *The Wheel's* album, he is circumspect about the tribute album trend - with one unpredictable exception.

"I don't know if it's this way where you are Steve, but at home everybody now is doing this. There's a George Jones project and everybody's getting together to do an Eagles thing right now and it's kinda like, OK guys when it was one or two it was cool but now all we're doing is beating a dead horse. What I enjoyed was working on the Kiss

tribute project. I did it at the same time as the Bob Wills thing and I really enjoyed working at both ends of the spectrum at the same time."

One thing is certain, Kiss fans are going to be surprised to find Brooks fronting their heroes.

"Yea, I played the cut to my mom and even she didn't recognise the voice. It's the best impersonation of Peter Criss I could come up with."

But, did he have to wear the make up? "No, he laughs, but I sure wish I had the hair!"

A lot has been made of Garth's clinging to normality; the fact that he continues to shop at Nashville supermarkets, albeit in the dead of night. Obviously he wants to preserve some semblance of privacy too but had he, being such a huge fan, fallen into rubber necking the stars when he first moved to Nashville? His answer; "Sure, yea, I see 'em all the time," sounds cool until the fan comes forward again.

"I've got a hand written letter from Roger Daltrey to do a thing for The Who. They're getting together in the states and a lot of bands are going to do a tribute thing and a live show. The letter's got his home phone number on

it and I've yet to phone him back simply because I'm just too damned scared to. This is the guy that the smashing of the guitars came from and I know they're telling me to call him but what do I say to him. So I still have a lot of problems in dealing with celebrities."

It may be letting him off the hook but Brooks really does seem like a good guy. And that's an image strengthened when, a couple of days after talking to him, I see him interviewed by David Frost on Sky TV (quite why Frost and not someone who knows the territory like Richard Wootton, Mark Cooper or John Tobler is a mystery), when the sincerity of the man once again dilutes the cynic's need for flaws and false attitude. Do listen to Brooks, some of it may be saccharin to your ears but there'll be enough there to tempt you into a whole new world.



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SEVEN YEARS, FIFTEEN SINGLES AND THREE ALBUMS LATER ...

INSPIRAL CARPETS' Guitar Man, Graham Lambert Talks To Steve Morris



It seems somehow woven into perceptions of the Inspiral Carpets that they are somehow, despite their Farfisa fuelled garage band leanings, fully paid up movers of some moribund Madchester scene. Given the emphatic return to form they display with the fourth album, Devil Hopping, was that perceived link something they wanted to break?

"As far as we're concerned the Manchester scene officially ended in '91 really, but it has a knock on for a good few months if not years." Further, it seems that the band's recent low profile has little to do with diminishing popularity.

"We spent the last year writing Devil Hopping. We just carry on going, not just in this country, we spread the word in Australia and Japan as well as America. Irrespective of fashion and fads we carry on. We kind of consistently do the same every time."

Survivors?

"We wouldn't justify our existence purely on the fact that we've survived. We've always carried on making music that's interested us."

Yes, but once the big royalty cheques start coming in and you become a global business with people relying on you and so on, doesn't it become a job?

"Not really, no, I think we have more fun than most bands because we don't have some of the ego and drug problems which other bands do. That's alright, it might make interesting reading but I don't think it would be interesting to be in a band that was always up and down. But we'll carry on having a laugh. If it ever became like a job we might as well go back to the jobs we had

before."

The most striking feature of Devil Hopping is that it sounds like a group having fun; playing together and bouncing off each other.

"It was a conscious decision really. It comes somewhere between the last album which was very tight and well recorded and the first one which was recorded in two weeks when everybody was excited at being in the studio for only the third time or so. This time we wanted to keep the vibe there where everybody was knocking about and we recorded live. It meant that we had to do it quickly to keep everybody's interest. It can become boring hanging about the studio, it's not our favourite aspect of being in a group. I think there's more soul in it than there was in the last album. It's got more texture and heart to it."

Listening to the album it's possible to spot, aside from the obvious nod to US garage bands, odd lifts of Motown and soul bass lines and a plethora of less obvious influences. And yet, rather than sounding like a puzzle, it sounds like the Inspirals. How, I wondered, do they manage to blend the various members input?

"I don't know, is Graham's insight, I think it's because we all respect each other's musical tastes. If Craig, the drummer, thinks I've got me head up me arse in The Seeds and The Thirteenth Floor Elevators, he kind of respects that and I respect what he listens to even if I think it's just here today gone tomorrow stuff. We do listen to each others tapes and take the piss!"

The task of umpiring goes to producer Pascal Gabriel, it seems.

"He's like Mr. Motivator. We have our set ideas and he'll say that's OK but you should try this for this chorus and so on. It's very much a team; it's not that he joins the band in the studio but he referees some of the more interesting discussions."

Talking more about the process of putting together a balanced album, I ask about the pressure of having three or four active writers in the band. It seems that they've hit on the only practical solution to any member seeking to dominate for self serving reasons.

"We share everything equally when the money comes in."

Finally let's dig the dirt on Inspiral's collaborator Mark E. Smith, the Fall guy who adds a spikiness to current single I Want You. How did he get involved and, er, you can tell us, Graham, is he really like the press would have us believe?

"He has an office where we have an office and we shoved a note under his door saying do you fancy singing on one of our B sides. We were quite surprised when he replied and said yes. He came over to the studio and it turned out that it ended up as a single and the label were happy about it. It's not that commercial but it's a bit of a challenge after Saturn 5."

And is he as volatile as legend suggests?

"He is a bit like that but he knew he had to do a track of vocals and a couple of weeks later shoot a video but he was quite alright about it. He's just like your uncle from the other side of town really."

There must be more to him than that ...

"He's a very funny bloke, 'cos I'm a vegetarian and he's very much a meat eater he calls me the homosexual vegetarian of the band, which I thought was quite funny. He's got a dig for everybody; we were doing the video and there's a big age difference between him and Craig, who's twenty two, and Mark was rather wary of him. Craig's got some Fall records but he's not the sort who'd start a conversation. During the video shoot Craig walked by whilst I was chatting with Mark who went up and talked to him and everything but when Craig had gone out the door he said 'They're all c**ts, aren't they drummers', which I thought was really funny that he could be dead alright to his face and then call him a c**t! But he's a good bloke, he's stuck to his guns."

And good blokes sums up the Inspirals it seems. They'll not change anything, but as long a good time is had by all ...

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The album's been out since last October, when it received glowing reviews and comparisons to Rickie Lee Jones and Bonnie Raitt. But a rescheduling of her UK visit meant it's only recently Sheryl Crow's been around to talk about it and her sudden elevation from session singer to the singer-songwriter Mount Olympus, earning major column inches in the qualities as well as the rock glossies. The features lay out the same ground: Missouri born, dues paid in LA, sessions, Michael Jackson tour, songs for Clapton, Wynonna Judd etc., the jamming band that gave rise to her debut album title Tuesday Night Music Club. But it's all been rather cursory. So let's elucidate.

1) The background. Born 30 years back with distant Native American bloodlines, Crow's formative musical exposure, as in many cases, derived from her parents, themselves amateur musicians in a swing band who introduced her to the likes of The Beatles. At 5 she started learning piano and by the time she was 16 she was gigging with local top 40 outfits and writing her own stuff. The first Crow original she remembers was written when she was 12, "a patriotic song for Missouri" that earned her second place and a spot playing it at a huge convention. She still has the sheet music.

2) The sessions. Having graduated from college in classical music, Crow moved to St Louis, where a commercials studio periodically called on her to provide vocals. "One of them was for MacDonalds and at the time I was really tired of living in St Louis and I wanted to try and get a record deal. So I packed up and moved to LA with that tape and it got me a lot of work as a session singer. Within about six months there I overheard talk about a Michael Jackson audition, but it was by recommendation only. So I just turned up and I got it! That tour provided so much exposure that by the time I came home I was inundated with session work. Which was great but it does little for your credibility as an artist when people see you as a background singer."

3) The covers. "After the Jackson tour I did two years of studio work and I had a big back catalogue of songs I'd written. A lot of publishing companies were after me and although I didn't want to sign a deal, the money started getting tight so I did. The first thing I wrote with the intent of getting it covered, was a song for Eric Clapton which I wrote with the keyboard player from the Jackson touring band. He worked with Eric and gave him the tape. Clapton liked it and recorded it, but it's never been released. The first song I had covered that did appear was Hundreds Of Tears which was used on the soundtrack for Point Break."

4) The solo career. The original purpose of the self explanatory Tuesday Night Music Club was just for a bunch of musicians to have a good time and write together down producer Bill Bottrell's studio. Listening back to the tapes, she decided it sounded like the album she wanted to make, "loose and real", so she asked the guys to be a part of it. In fact Crow had already signed to A&M having been spotted while working on a Sting produced session, and had recorded several tracks which she felt were "too slick." They never got released but one song, Father Son, did get covered on Wynonna Judd's Grammy nominated new album, and Bette Midler has a couple of the others lined up.

So much for fleshing out the facts. But it's Crow's storytelling lyrics that really grab, reflecting cited literary influences such as Steinbeck, Pearl S.

AS THE CROW FLIES

Mike Davies Spends Tuesday Night With Sheryl Crow

Buck, Twain, John Irving and Tom Robbins, all writers exploring the rural heart of the American experience.

"I tend to gravitate towards writers who deal with real characters with real flaws and who look at the underbelly. I guess I tend to write that way too. And I'm definitely musically influenced by that part of the world. I grew up in a very rural community, mostly farmland, and the people there are very connected to the earth. The closest city was Memphis so the music I listened to was predominantly southern based, either country or Stax."

What she herself writes about speaks directly of women's concerns, and of a tough femininity she confesses has probably been formed from her own experiences as a woman in the business.

"I write from my own perspective and for the last 15 years it's been as a female in a male oriented world. I think in some ways I'm an extremely strong person, so I do write from more of a masculine point of view. Particularly on this record, because of the strong-minded, articulate males that surrounded me, my feminine themes had a masculine perspective always challenging me."

The obvious cut is the recent single, What I Can Do For You, a song about sexual harassment but sung from the viewpoint of the male sleazebag. Is she uncomfortable with the victim persona? "I wanted to write about that because I'd had some of those experiences. I've now gotten my sense of humour back about it, but when I was going through it, it was quite hairy. I didn't want to write anything preachy so I just wrote a song based in absolute irony. That's why I did the gender switch so the listener experiences what it feels like to be on the receiving end of sexual harassment. Maybe that will strike a chord."

But only, one presumes, if they assume the 'voice' is a male.

"It's been interpreted all different ways! I've had it interpreted as a lesbian song with me coming onto another woman!"

Despite the harassment and patronising treatment she's experienced, Crow reckons things have improved. "It's changed with the political climate shifting. People are much more open minded about women in political office and running huge companies. It's certainly changed the attitude towards women in the music business. Four years ago it was difficult to get a record deal but now it's okay to be writing ballsy lyrics."

The characters in these ballsy lyrics all seem to be loners (one of the songs she most relates to is Eric Carmen's All By Myself, which she covered for the

UK B-side of her debut single) or misfits.

"I think that's a reflection of my whole life. All of my characters are basically autobiographical, though hopefully what they experience is universal. I think most people feel like misfits in some way."

And wary of commitment, like with Run Baby



Run?

"We could get into serious therapy here. In retrospect this album does reek of not wanting to commit. But in the most old fashioned way I'd love to have a normal life and be committed with a wonderful person and have a family. I just haven't been able to bring myself to that point. But while my characters may be mostly down and outers, they maintain a certain level of hope. I think the common thread in my lyrics is having a way to cope."

Which raises a final specific question about one lyric in particular. In The Na-Na Song, a stream of consciousness number in the tradition of Highway 61 Revisited, there's an enigmatic line that refers to Michael Jackson's former manager - "Frank Dileo's dong / Maybe if I'd let him, I'd've had a hit song."

"It's just word association. I wouldn't incriminate him. I'd leave that up to the listener, but it comes right after mentioning Clarence Thomas (the judge infamous for his sexual harassment) so you can sort of venture a guess as to what it insinuates!"

To date Frank's not sued

THREE TO GET READY...

Mike Davies Makes A Threesome With Rob Wasserman

Unless you're a musical trainspotter who pores over album credits, the name Rob Wasserman may not be too familiar. However, since he began his music career in 1978, the bassist has recorded and toured with Van Morrison, Rickie Lee Jones, Stephane Grappelli and Lou Reed (he's been part of the band since 1988 figuring prominently on New York and Magic and Loss), cut tracks for Costello's *Mighty Like A Rose* and produced the music for Spike Lee's *Levi 501* ads. He also reaped critical acclaim and awards for his 1983 debut album, *Solos* (acoustic bass live no overdubs) and its Grammy winning 1988 sequel *Duets* (bass and voice with the likes of Bobby McFerrin, Aaron Neville, Jennifer Warnes, Lou Reed and Rickie Lee Jones).

Now, almost five years in the making (juggling schedules was a nightmare of logistics), comes the third in his bass trilogy, titled appropriately enough *Trios* (GRP). Working within the trio format with ground rules that all tracks should be originals and played live (overdubs permitted on the basic framework but with everyone in the studio), Wasserman's assembled an even more impressive list of contributors, among them Costello, Bruce Hornsby, Edie Brickell, Neil Young, Jerry Garcia, Willie Dixon (his last recording) and, perhaps the most notable, Brian Wilson (on whose second, unreleased album Wasserman had played) on the opening and some may say aptly titled *Fantasy Is Reality / Bells Of Madness*. Being the third in a trilogy there're also three instrumental bass solos (including a version of *Satisfaction*) with Wasserman acting as his own trio.

The first piece to be recorded for the project was the Wasserman, Brickell and Jerry Garcia trio.

"We played together for the first time the night before we went into the studio. She makes up lyrics off the top of her head, We made up about twenty songs on the first jam and took *Zillionaire*, which was the very first and worked on that and, at the other extreme, *American Popsicle* which we never rehearsed after we'd come up with it. That was what made me feel the album could work. My biggest fear had been that it might not be possible to be totally collaborative with just three people, but that first trio showed it was."

There was plenty of jamming with Dixon and Al Duncan too. In fact it took a couple of years before they got round to recording. "He put

every ounce of what he had left into that song. All the bass solos I did were solos for which he explained to me what he wanted. He was playing the bass through me because he could no longer play like he used to."

Of all the tracks, undoubtedly the most unusual are the instrumentals *Gypsy One* and *Gypsy Two* with Wasserman adding string bass to two cellos.

"I'd known the Kronos Quartet for a long time and I'd wanted to walk with cellists because that's an instrument that's influenced my playing. I approached Joan (Jeanrenaud) and asked her to suggest another cellist she'd want to work with in an improvisational setting and she immediately said Matt Haimovitz. He's incredible. He wanted to work with old Romanian gypsy melodies he'd played and had passed through his family. We put in a lot of improv, which was difficult for them because they'd never done it before. I eventually said to pretend we were a band of gypsies because as I pointed out to them, 300 years ago they weren't sitting round on chairs with music stands. That helped them let go of the printed page and improvise.

However, perhaps inevitably it was the reclusive Beach Boy that proved the most problematic, if ultimately the most satisfying on several levels.

"There was one trio with Brian where we could just never find the third person. We didn't formally invite anyone, we just tried different people. Since he's so unusual he just didn't relate to the people I introduced him to. We'd already written the song but we didn't have



anyone to sing it. Finally I suggested using daughter *Carnie Wilson*. I thought she'd be great but since he didn't talk to his family I didn't think he'd do it. He said he'd always had the same idea but being the guy he is, he doesn't say what he thinks. So he called her up for the first time in ages. She was shocked!"

The track's going to be the first single, which led to another major breakthrough on the Wilson domestic front.

"We actually made a video with Brian and *Carnie*. We went to his house to do it. It was really emotional. *Carnie* had never been to her dad's house before, and he'd been there for twelve years!"



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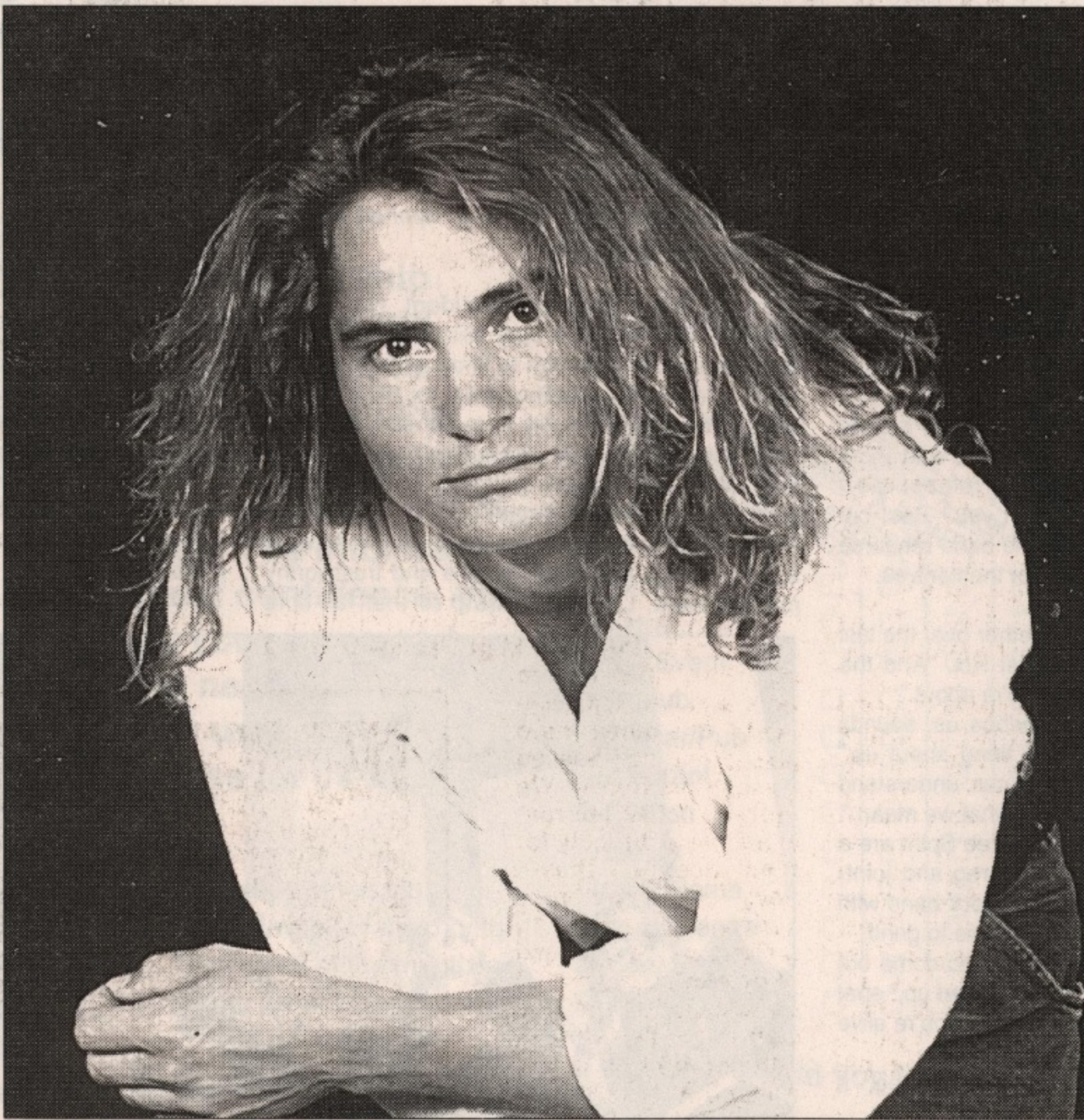
Mike Davies Listens To Joshua Kadison's Serenade.

While everyone seems to be reaching for the Elton John labels, piano playing singer-songwriter Joshua Kadison has to be pigeonholed, his remarkable, intensely moving debut album, the story-song rich Painted Desert Serenade, has him more accurately tagged as a cross between early Billy Joel and Harry Chapin. Born in the Hollywood hills and writing by the age of 12, Kadison's late teenage / early twenties years were somewhat nomadic, hitching round Europe and playing bars and clubs across America. Not surprisingly many of the songs are imbued with that sense of searching and emptiness in need of fulfilment. Though Kadison's not one given to over self-analysis, he readily admits that that whole lifestyle and the prevailing mood of the album stems from the death of his Mexican-Indian mother, a classical pianist who, with his show song singing father, instilled his love of music. A few months after she died, having got his driving licence, Kadison hit the road.

"She was ill for two years before she passed away and because our home had been emotionally and spiritually ripped apart, and because of all the pain and anger we'd been through watching someone die in such a painful way, there was simply no innocence or beauty left for me where I'd grown up, so I had to leave."

It took five years for Kadison to reconcile the turmoil at his mother's death, finally expressing it in the album's cathartic and touching Mama's Arms.

"I thought I'd dealt with that anger and confusion but just before I was about to start recording I woke up feeling emotionally blocked. That's when the song just flowed through me



and I remember sobbing and sobbing as I sang the verses as I wrote them. But the day I wrote it was the day I was finally able to let her go and move on. And I think that during that travelling lifestyle what I learned was that the grass is only greener where you water it. I'll always be restless but I think I've grown up a lot and I'm wiser now."

Mama's Arms is representative of the strong autobiographical note the album takes, something again expressed in the stunning single Jessie, a lost love regret song that shares an emotional poignancy with Janis Ian's own Jesse, but from the male perspective. Kadison is, however, adamant that he won't talk about the real people behind the lyrics of Jessie or something like the very Chapinesque (if only because it's about a waitress) Picture Postcards From LA, reasoning understandably enough that if he blabs now, forming relationships in the

future is always going to have the other half wondering if he'll write and tell.

On the other hand, where he's fictionalised he's happy to elaborate as with the album's title track.

"When I used to play piano on the road it was often difficult to find a bar or club so I'd go days without eating. Then when I got real hungry I'd find an old folks home and offer to play. I'd do the Cole Porter, Rodgers & Hart songs, they'd sing along and we'd talk and I'd get a square meal before moving on. There was this one particular place where I saw this older gent looking across the room at this older lady and you could see there was something between them. Where most people end their lives in places like that, she was being coy and he had this real sparkle in his eyes. It made me realise that it's love that keeps us young and the song is about what I thought he might say to her."

Like most of the album, it's strong on narrative, almost filmic, a strength

Kadison ascribes to both his literary interests (he's a big Steinbeck and Hesse fan) and to his mother who taught him that words are often just symbols for emotions. "I tend to see things more than I speak them, and the words are just ways of trying to recapture those pictures."

But if Kadison's songs are about one thing in particular, they're about capturing the small moments in the vastness of life, like the image of the hand brushing the hair in Georgia Rain, the album's other 'Jessie' song.

"I couldn't put it better. That's exactly what I think my journey here on earth is about," he enthuses. "We tend to think life has to be earth shattering to make it meaningful. It doesn't. Our purpose here is to make noble the small moments."

Painted Desert Serenade is on SBK Records

100% PROOF

Max Samples Some Free Spirit

Holed up in The Bunker...somewhere in Birmingham...is a band that have already started to cause a stir before they've even played a gig. On the strength of their demo alone, they've attracted interest from the cream of the A&R crop. A familiar story? Yeah, I thought so too. I mean, the tape was good - strong, catchy, funky rock grooves with a definite 90s stamp, by people open-minded enough to cite Tori Amos and Bjork as being amongst their listening pleasures - but...well, you never can tell, can you? Best cut through the bullshit and go see the band rehearse and hear what they have to say for themselves.

"This is something we've put together over the last 5 or 6 months." revealed vocalist Rix. "And the name Free Spirit sums up what we're about."

"The name and the way it describes us, sounds like we might have some hippie thing about us," admitted guitarist Greg, "which I can understand and which is fine, but it's not quite what we mean." Like I said, the bottom line is that Free Spirit are a rock band (or a 'guitar band' as Greg and joint-manager John would have it), but a rock band with intelligence, tunes and no particular axe to grind.

"I'm sure people are sick of bands who come out with, I hate this and the world's so fucked up," spat Rix. "I tend to think, hang on a minute, you're alive for Christ's sake! Have a good time!"

"If we had any message at all," added Greg, "it would be, 'be yourself'."

Before settling on their present, open sound, Free Spirit went through a few changes, 're-invented' themselves, as they put it. Like how?

"We used to be women!" quipped second guitarist, Andy.

"We'd been playing around for ages, not really knowing what we were doing," admitted Greg. "Then we met Danny (other half of the management team), who thought we had something, so we came here (The Bunker) from Nottingham for 6 weeks and during that time we discovered what we wanted to do."

"Instead of deciding to write a song like this or that," continued Rix, "we started playing for ourselves, which basically meant just bringing things down to bass, drums, guitar and vocals. But the most important thing is the song."

"We'd been blinkered for so long," reckoned Greg,

"then all of a sudden, this door opened and we could do anything."

Free Spirit are certainly confident. Not in any arrogant way, but in a way borne out of having been around long enough to know what they don't want to do and an enthusiasm for their newly-found 'freedom'. And this is to be admired. Free Spirit don't actually talk like a 'local' band and I'm sure they'd find it deeply patronising to be termed as such. They see the 'bigger picture'. They sound and look good, are getting to know what they want and are in the hands of capable and trustworthy management. Looking forward to that full-time

sincerity oozing from your very pores or you have to be a damn good actor. And I believe Free Spirit would fail the auditions for Neighbours.

Like any band, Free Spirit have already had a fair few disappointments, but the idea is to learn from these experiences. Could they imagine it getting to the point where one too many knockbacks dented their seemingly impervious enthusiasm?

A unanimous, "Nahhhh!"

"Everything's just so full of positivity!" beamed Rix. "You won't find any 'no's or 'not's in our lyrics." stated Greg.



recording / touring / rehearsing thang, guys?

"We can't wait!" enthused Rix. "I mean, in terms of rehearsing, it's full-time now - we're falling over ourselves writing songs and there's nothing to stop us - there's just this great feeling of, I dunno...joy!" That's what I like to hear - unbridled enthusiasm for a creative art-form that the artists have to do. They can't do anything else - the burning desire is just too intense. And Free Spirit are sincere - you know when a band is feeding you bullshit - fans can smell it a mile off too. You've either got

Don't believe 'em? Then check Never Been Better, Steal Your Thunder and I'm Your Fool, the songs on that demo currently wowing record company scouts. Alternatively, get along to their debut gig at the Jug Of Ale on March 10.

"At the end of the day, it's down to entertainment," concluded Rix. "If you can entertain people, you're doing a good job. There's nothing like being sure of yourself."

As I said earlier, Free Spirit are certainly that.

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Live	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Gametech	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Charts	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Gig Guide	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Blag	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
From Our Correspondence	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Interviews	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The Rant	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Classified Section	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Heartbeat Column	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

7. How often do you go to the following on average:

	TWICE A WEEK OR MORE	2 OR 3 TIMES A WEEK	EVERY 2 OR 3 MONTHS	ONCE A MONTH	2 OR 3 TIMES A MONTH	ONCE A YEAR	LESS OFTEN	NEVER
Cinema	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Theatre	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Music Event	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Nightclub	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Wine Bar/Pub	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Restaurant	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Exhibition	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Museum	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Stately Home	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Leisure Centre	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Record Shop	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Outdoor Event	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

8. How far would you travel to go to the following:

	Up to 5 miles	5 - 10 miles	11 - 20 miles	21 - 30 miles	31 - 50 miles	51 - 75 miles	Over 75 miles
Cinema	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Theatre	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Music Event	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Nightclub	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Wine Bar/ Pub	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Restaurant	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Exhibition	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Museum	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Stately Home	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Leisure Centre	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Record Shop	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Outdoor event	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

9. Generally, how would you rate the read of this magazine?

	Extremely	Very	Quite	Fairly	Not at all
Interesting	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Informative	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Amusing	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Detailed	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Unbiased	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Political	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
User Friendly	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Well Designed	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

10. How many people, including yourself - usually read your copy?

- 1 2 3 4 5 6
 7 8 9 10 10+

11. How long have you been a reader of the title?

- Within the last 6 months
 6 months to a year
 One to Two years
 More than two years

12. How often do you refer to the magazine during the month, particular with the listings of events?

- Every Day
 21 - 30 times
 11-20 times
 6-10 times
 2-5 times
 Once a month

13. What is the single most essential section to you:

Please State:

14. How easy or difficult is it to use the listings sections:

- Very Easy
 Quite Easy
 Quite Difficult
 Very Difficult
 Do not look at listings

15. Are there any regular features you would like to see us cover in the magazine:

Please state:

16. Are there any particular features you would like us to focus on from time to time

Please state:

17. When reading magazines do you mainly read...

- In depth articles
 Short to the point articles
 Basic factual information
 Listings

18. How long do

you spend on average reading this publication during the month? Please state:

RESTAURANTS

19. How much do you spend on eating out generally ?

- Less than £10 per head
 Between £10-£20 per head
 Over £20 per head

20. What type of restaurant do you like eating at ?

- English/Continental
 French
 Chinese/Japanese
 Balti/Indian
 Italian/Pasta/Pizza
 Greek
 Vegetarian/Vegan
 Bar Meals
 Steak Bars

ENTERTAINMENT

21. How often do you rent a video?

- Twice a week or more often
 Once a week
 2 or 3 times a month
 Once a month
 Once every 2 or 3 months
 2 or 3 times a year
 Once a year

22. Generally how many tapes/CD's do you buy in a year?

- Up to 5
 5-10
 11-20
 21-30
 More than 30
 None

23. What kind of music do you like listening to?

- Heavy Metal
 Rock
 Blues
 Pop
 Classical
 Jazz
 Indie
 Soul/Dance
 Folk/World
 Reggae

24. Do you have Sega or Nintendo games machine in your household?

- Yes No

If yes: How many games have been purchased for it in the last 12 months?

Please State:

If no: Do you intend to buy one.

- Yes No

25. Do you have any other type of computer/word processor in your household?

- YES NO

TRAVEL

26. How often did you travel outside the UK for pleasure last year?

- Once
 Twice
 Three times
 Four or more
 None

27. How often did you take a short break within the UK last year?

- Once
 Twice
 Three times
 Four or more
 None

A chance to win
£500
 worth of audio/
 video equipment

28. Which month do you usually take your main holiday in?

Please state:

29. Which of the following would influence your decision in deciding a future holiday destination?

- Magazine Article
- A friends recommendation
- Tour Operators Brochure
- TV Programme
- Video

30. Which of these forms of transport have you used in the last year?

- Car
- Bus/Coach
- Taxi
- Train
- Bicycle
- Motorbike
- None of these

MEDIA

31. Which daily national newspaper do you read, if any?

- The Sun
- The Star
- Daily Mirror
- Today
- The European
- Daily Express
- Daily Mail
- Guardian
- The Independent
- Daily Telegraph
- The Times
- Financial Times
- Other, please state

None

32. Most of us receive a free newspaper through our door, is there one that you regularly read?

Please state:

33. Do you buy a local daily/weekly newspaper?

Please State:

34. Which of the following Sunday Newspapers do you regularly read?

- The Sunday Sport
- The Sunday People
- The Sunday Mirror
- The News of The World
- The Sunday Express
- The Mail on Sunday
- The Observer
- The Independent on Sunday
- The Sunday Telegraph
- The Sunday Times
- Do not read a Sunday newspaper

35. Which of the following national magazines do you regularly read?

- Arena
- Cosmopolitan
- Elle
- Empire
- Esquire
- The Face
- For Him
- GQ
- Gay Times
- Harpers & Queens
- i-D
- Melody Maker
- Mojo
- NME
- Premiere

- Private Eye
- Q
- Radio Times
- Raw
- Sky
- Tatler
- TV Times
- What's On TV
- Viz
- Vogue
- Vox

Others please state:

36. Which Radio Stations have you listened to in the last 7 days?

- Radio 1 /1FM
- Radio 2
- Radio 3
- Radio 4
- Radio 5
- Virgin 1215
- Classic FM
- Local BBC Station

Please State:

- Local Independent Station
- Please state:

- Do not listen to radio

ABOUT YOU

37. Are you:

- Male
- Female

38. What age are you?

- 16 or under
- 17 - 21
- 22 - 25
- 26 - 29
- 30 - 34
- 35 - 44
- 45 or over

Continued overleaf...

Readers Awards

As an optional extra, we thought you might like to complete this readers poll so we can find out who's tops with our readers. This is not a compulsory section!!!

Best Film of 1993

Best Television Programme of 1993

Best Comedy Personality of 1993

Best Actor of 1993

Best Actress of 1993

Best DJ of 1993

Best Male Singer of 1993

Best Female Singer of 1993

Best Group of 1993

Best Album of 1993

Best Single of 1993

Best Sports Personality of 1993

A chance to win
£500
**worth of audio/
 video equipment**

When you send back this readership survey, as a way of thanking you for taking the time and trouble to complete this, you will automatically be entered into our What's On Magazine Group Readership Survey Prize Draw. The prize is a voucher for £500 to use at one of Britain's largest electrical stores. So you could be the lucky winner of a new high-tec video, cd player, etc.

The winning entry will be drawn on Monday 8th April 1994. The winner will be announced in the May issue of the magazine. The closing date for entries is Thursday 31st March 1994.

Thank you for your support.

**What's On Magazine Group
 Readership Survey Prize Draw
 ENTRY FORM**

Name.....
 Address

39. Are you:

- Single
- Divorced/widowed
- Married/ living with partner

40. Do you have children, if so, how old are they?

- Aged under 10
- Aged 10 - 14
- Aged 15+
- No Children

41. What is your sexual orientation? Are you...

- Heterosexual
- Bisexual
- Gay
- Lesbian

42. Are you currently...

- Retired
- Employed Full Time
- Employed Part Time
- Self-Employed
- Not Employed
- At College/ University
- At School

43. Where do you currently live ...

- At parents home
- Own house/flat
- A rented house/flat
- Hostel/Hall of Residence

44. Which of the following titles were you aware that we published...

- What's On Manchester
- What's On Cheshire
- What's On North Staffordshire
- What's On South Staffordshire
- What's On Black Country
- What's On Central Birmingham
- What's On Coventry & Warwickshire
- What's On Shropshire
- Now! Magazine
- Brum Beat

45. Would you be willing to assist us with future editorial surveys?

- Yes No

47. Have you ever considered writing editorial for a publication like this?

- Yes No

If YES: Which section of the magazine do you think you would be best suited to write for? Please State.

If you have said YES to either question 46 or 47 or both - we would need you name and address in order to get in touch with you.

**The What's On Magazine Group
 GUARANTEE**

The information given in this readership survey will be in the strictest confidence. So under no circumstances will this information be used for any mailing lists etc.

So alas, you won't be getting any of those naff fashion catalogues or hundreds of other junk mail through your door!!!

Please return all entries by Thursday 31st March 1994 to:
**Readership Survey,
 What's On Magazine Group, Head Office,
 FREEPOST, Shrewsbury, Shropshire. SY1 1BR
 Remember NO STAMP REQUIRED!!!**

Andy Tipper's Monthly Guide To Electro, Ambient And The Dance Underground

PLUG ME IN

INTRODUCTION ...The future is happening now. A revolution is taking place before our very eyes. Music has become like driftwood, unloved, unwanted and going nowhere. The music scene has become a stagnant cess-pit constantly looking to the past. Thanks to a dance inspired musical energy, we now have a future to look forward to as well. Glorious chunks of electronic bliss have been filling underground clubs for years, crossing musical boundaries with gleeful recklessness and sense of adventure. Now this beautiful musical secret has escaped. In '93 the world finally woke up to the intriguing electronic underworld of ambient and techno.

Electronic music will shake the world. Ambient house, ambient dub, intelligent techno, trance - it doesn't really matter what you call it, but it sure as hell sounds fresh and exciting. It's not a passing fashion thing either. The ambient inspired vibe is the first musical idea in a generation and is here to stay. After years of trying to ignore the dance scene, even the most die hard of establishment rock papers have had to embrace ambient / techno with a reluctant cuddle.

By stretching the outer limits of rhythm and dance, this new electronic family of ambient, techno and trance, has ganged up on the music establishment and given it a much needed kick up the arse, forcing it to take a leap forward. Making music is now more important than chasing illusory pop stardom. The clubs have changed, the attitude has changed, the music itself has changed. Barely out of the starting blocks, the ambient revolution has already made a stunning contribution to music and is quickly gathering pace.

Every month Brum Beat will now be reviewing some of the latest ambient and techno releases, but will also review some of the classic cuts from 1992 - 93, as a helpful introduction to the scene.

LOCAL NEWS ... While some underground clubs naturally strive to retain the secrecy that made them great, other Birmingham venues are opening up the doors. Two nights for your diary must be the Institute's HOUSE OF GOD night on Saturdays and THIRD EYE's Friday slot at Snobs, Paradise Circus ... House Of God recently celebrated its first birthday in fine style with a killer techno set by DJ LEWIS (The Orb), perhaps the finest DJ in the UK. Capable of chill-out ambient or mixed-up techno from Detroit and Europe, DJ Lewis pumped up the pace at this stunning party night ... Third Eye's double room format at Snobs continues to work well, with guest DJ's from DIY, DRUM CLUB and MEGADOG all having spun their futuristic web over packed dance floors on one side; the dub side however, is becoming more of a talking, chill-out room ... COAST TO COAST has been revamped with a new visual interior and MOTHERSHIP DJ's in

residency, so check out some Friday nights underneath Alpha Tower in Broad Street ...

Meanwhile, life has been hectic at MOSELEY DANCE CENTRE, regulars have recently sampled TRANSGLOBAL UNDERGROUND, the excellent BANCO DE GAIA and CHILDREN OF THE BONG ... Next unmissable gig should feature the swirling, spacy sound of ASTRALASIA (who kicked off Megadog's successful Feed Your Head compilation) on Saturday 5th March.

TECHNO / TRANCE SINGLE NEWS

... Originally an import rarity, you can now get DJ HELL's eight minutes of unrelenting 303 chaos called Sprung Aus Den Wolken (Jump From The Clouds), courtesy of Kickin Records ... On the lighter trance side, LA TOUR have released a 12 inch EP on the Blunted vinyl label, but the Nush mixes of Blue on the reverse are even better ... A 12 inch double pack of Roc and Kato's Jungle Kisses has appeared with mixes to suit every taste ... Best of this trance bunch is H.A.L.F.'s Airpig / Transmission (on Slip'n'Slide Records) ... Finally, track back to one of 1993's finest trance merchants, HARDFLOOR, have a track from their TB Resuscitation album, Into The Nature, getting the full remix treatment from new techno king Richie Hawtin.

MAIN RECORD NEWS ... Ambient releases include a TRANSGLOBAL UNDERGROUND EP reworked by Drum Club ... LOOP GURU's album Dun-Ya is a timely follow-up to their TEN (count them!) remixes of Sus-San from their last EP ... Feb 28th sees the eagerly awaited debut Maya by local boy Banco De Gaia (one of the stars of Beyond's excellent trio of Ambient Dub compilations) featuring his single Desert Wind and a sublime remix of Shanti ... Talented New Yorker, JAMES BERNARD makes his album debut on the new Sapho label under the pseudonym INFLUX ... The label was specifically created to give greater prominence to daring, innovative electronic music and you certainly won't be



The Orb

disappointed if you get hold of Influx's Unique ... Meanwhile THE FUTURE SOUND OF LONDON release a single Lifeforms on 21st March, with an album of the same name to follow on April 11th ... The latest in the successful series of Rumour Records compilations emerges on 7th March called simply, Trance 5 ... Electronic giants ORBITAL release their Peel Session versions of Detached / Semi-Detached on March 7th ... ORBITAL and SABRES OF PARADISE have also made it onto the big screen, the film, Shopping, delves into the world of joy riding, clubs and drugs and also includes music from CREDIT TO THE NATION, ONE DOVE and SENSER ... Since their departure from Big Life To Island, releases from THE ORB are now an almost monthly occurrence, with both labels churning out records. Next single Pommes Fritz, is released in March, apparently sounding like the sequel to Little Fluffy Clouds.

A GUIDE TO THE BRUM BEAT STAR RATINGS

★★★★★ The meaning of life captured on magnetic tape ★★★★★ You owe it to yourself to own this
 ★★★ Tempting, but a tape of a mate's will do ★★ Have a listen then decide ★ Obsessives only

ROCK & POP

LOVE & MONEY

Littledeath (Iona Gold)

Unnervingly – but thankfully only briefly – sounding like the Beautiful South's Paul Heaton at first, the return of James Grant and co is none-the-less both welcome and long overdue. Lyrically the Glasgow act's fourth album (the first since 1991's brilliant *Dogs In The Traffic*) finds the vocalist in familiar relationship/soul searching territory, while musically the style has drifted further into the lilting end of R&B territory, with a hint of country and the odd gospel reference (*Keep Looking For The Light*) thrown in for good measure. The honesty and clarity of one of Britain's finest (and for the most part undiscovered) voices simmers on *Kiss Of Life* and *Bitches Breath* – pure and thoughtful in extremis – while variety lovers will delight in the pristine, almost classical guitar nature of the instrumental title track and sublime funky U2-Zoo feel of *Sweet Black Luger*. Don't leave it so long next time.

★★★
 Steve Adams

BARK PSYCHOSIS

Hex (Virgin)

The name suggests hardcore thrash or grunge but in fact the London quartet (now trio) firmly occupy similar ambient territory to Blue Nile, Durruti Column and Talk Talk, offering a minimalist soundtrack wash of electronics and acoustics for coming down as the dawn comes up across rain misted 3am city skylines. Drums brush across your ears, guitars whisper or occasionally groan and Graham Sutton's studiously nonchalant languid vocals distil desperation and determination in equal measure. Aching violins, ruminative pianos, acid trumpet, cool jazz, dub atmospheric pop. Unwind and bewitch.

★★★★★
 Mike Davies

THE PROCLAIMERS

Hit The Highway (Chrysalis)

Clearly not ones concerned with such things as a swift follow-up to capitalise on success, the brothers Reid return a mere five and a bit years after *Sunshine On Leith* (and had Benny and Joon not made *500 Miles* a US hit we might be waiting still) with, well, pretty much the same as before really. Strummed acoustic guitars (with the occasional sting of brass). Scottish accents and pub choruses attached to songs about familiar subjects like religion, broken down love, the domestic battlefield and making a few bob to get through these hard times.

As before, the country barroom flavours much of the melodies, though there's a slowburn version of Otis Redding's *These Arms Of Mine*, *Hit The Highway* points its head in the direction of Stax R&B, *What Makes You Cry?* nods to

doo wop and a cover of the obscure *I Want To Be A Christian* sounds like the prelude to a traditional gospel handclapper that never actually happens. There's no *Letter From America* or *500 Miles*, but you do get a good supply of their well wrought everyday images, a sensitive but unmawkish daddy song with *Your Childhood* that with no hint of irony precedes the rollicking husband's lament *Don't Turn Out Like Your Mother*, a final track that turns a full anti-romantic circle from the opening, *Let's Get Married*.

A Channel 4 fly on the wall family documentary you can sing along to.

★★★★★
 Mike Davies



ANTHONY

Pools Of Sorrow - Waves Of Joy (Ray's Music)

Er, Dutch FM guitar rocker in 60s pop psychedelia album shock. Despite the pretentious title, an overdose of bombast, a banal tribute to Lennon and rather too many Dutch hippie songs about love and sun, this isn't as bad as it sounds, sitting somewhere between ELO, Jellyfish, Bon Jovi and Thin Lizzy. There's nothing you'll wake up singing and by the time it gets to the end you'll wish it was half as long but the hoe-downing *Midnight Train*, *Little Miss Understood* and some tasteful cellos help pass the time pleasantly enough.

★★★
 Mike Davies

THE JULIE DOLPHIN

Lit (Timbuktu)

So hands up everyone who'd like a New Zealand cross between Siouxsie, Pixies and The Photos. Yes, I thought not.

★
 Mike Davies

NEIL ARTHUR

Suitcase (Chrysalis)

Blancmange were one of the very first global-techno bands, infusing their pop dance with Asian textures on songs riddled with love paranoia and mental disorientation. Stephen Luscombe went off to form the East India Company and record soundtracks and esoteric club sounds, now Arthur's back from his Lancashire retreat assisted by the likes of David Rhodes and Mark E Nevin on a melodic collection of 80s flavoured intelligent pop, often inexplicably reminiscent of the Go Betweens and Triffids in the vocal twang and open space arrangements. *I Know These Things About You*, *That's What Love Is Like* and the lazy drifting (with accordion) title track alone are sufficient reasons to invest but there's nothing here to require the skip finger.

★★★
 Mike Davies



PENDRAGON

The Window Of Life (Toff Records)

Every member of Pendragon's dedicated following will have had this since the day of issue - they're that sort of band. So what can they offer the rest of us? Prog rock of the first order, there's no doubt, even if the opening four minutes of the album could easily be re-titled *Shine On You Crazy Copyright Lawyer*. Not that the band use Pink Floyd riffs throughout - they're just as happy recycling Genesis' *Wind & Wuthering*. Given that this is a criticism often levelled at the new generation of Prog Rockers, they do themselves a great disservice, particularly when they show elsewhere that they are capable of being creative in their own right. The epic *The Last Man On Earth*, for example, ably illustrates the point, with some stirring and original guitar at its close. Being the 350th band to write a song about Nostradamus is also asking for trouble, but no doubt writer Nick Barrett didn't foresee any problems.

★★★
 Andy Mabbett

VARIOUS

ALTERNATIVE NRG (Arista / Hollywood)

A fine, eclectic sixteen track Greenpeace supporting and awareness raising rock compendium with a twist. All but one track was recorded and mixed using solar power and even the odd one out, a pregnant Annie Lennox donated an MTV Unplugged number, was subjected to a solar power mix. The plain as a pikestaff subtext being, that if

RECORDED DELIVERY

such a power hungry job as recording and mixing rock can be done in such a manner, using specially created equipment funded by cash strapped pressure groups, then governments look increasingly stupid for refusing to fund the development of such feasible alternative energy sources.

Among those donating specially recorded live shots are REM, U2, UB40, Sonic Youth, EMF, Soup Dragons, Jesus And Mary Chain, Disposable Heroes Of Hiphoprisy and Midnight Oil.

★★★★

Steve Morris

DI LEVA

Naked Number One (WEA)

If you really liked Bowie circa *Hunky Dory* and long for a return to those halcyon days - here it is. Not an intentional pastiche but only a fool would deny the influence.

And the shame is, there are enough ideas floating about this record to intrigue without the distraction of its mentor's spirit clouding the issue.

★★

Steve Morris



PRONG

Cleansing (Epic)

In the accompanying booklet Prong advise listening to Tammy Wynette, Donovan, George Jones, The Yardbirds, Cab Calloway, Sly & The Family Stone, The Dave Clarke Five, Doris Day, The Hollies, Chet Baker, Benny Goodman and others. It is of course a gag, a mockery of sixties album liner sleeves. But after listening to a dozen tired rock tracks that accompany this cracking wheeze, I can only echo the old adage: many a true word spoken in jest ...

★★

Steve Morris

STRAY CATS

Original Cool (Essential)

At the behest of their Japanese label, The Cats regroup and, relying it seems, on their living icon looks to appease the image swallowing Japanese, saunter through a programme of predictable rock'n'roll retreats.

With the fire that ignited *Runaway Boys* doused, this could be a rehearsal knockabout, so moribund is the energy level. There's a hint of smouldering atmosphere as *Be Bop A Lula* fires up, but it's a short fuse with no explosive to ignite and the hint of promise simply melts.

The band play well enough, indeed Brian Setzer is a nimble guitar picker, but that's not enough. This is sliced white rock'n'roll.

★★

Steve Morris

EDGAR WINTER

I'm Not A Kid Anymore (Thunderbolt)

So, as *Frankenstein* rises, courtesy of *Wayne's World 2*, Winter releases a new album complete with a remake of his only hit. It's a creditable remake too, but with the other ten tracks being predictable muso metal boogie, the monster magnet will remain with the soundtrack album.

★★

Sam Mitchell

WILD RIDE

Tension & Desire (Ray's Music)

A rock band by numbers. Long blond hair, headbands, leather and a palpable desperation to please. This is photofit rock; each track an excuse to mimic someone. The overall ambition is, it seems, to emulate the windswept video appeal of MTV's LA poodle-rockers.

★

Steve Morris

ATTRITION

The Hidden Agenda (Hyperion)

Industrial strength dance fare, which by turns reminds me of DAF and Sisters Of Mercy, thus sounding a mite dated. Dark, gothic and humourless. But at least you can dance to it. Thing is, the only arenas that matter are the charts and the faceless techno clubs. Attrition will never court the former and aren't up enough for the latter.

★★

Max

PHANTOM BLUE

Built To Perform (Roadrunner)

Very much in the NWOBHM vein, which often means high on gritty energy content, but lacking in the chunes dept. Not so here. Stateside all-female rockers, Phantom Blue chain catchy melodies to bulldozing riffs. *Nothing Good* and the excellent single, *Time To Run* are prime examples. And what taste they have! Their choice of cover is Lizzy's *Bad Reputation* - not a million miles from the original, but what can you do with such great songs (leave 'em alone, I guess, but I can understand why PB got excited about this one)?

I could've done without the other single, *My Misery*, but ballads are a NWOBHM tradition. Every other track storms along and spits vitriol and sex with equal measure.

★★★

Max

ZZ TOP

Antenna (BMG/ RCA)

In which Mr Beard (the one without) and Messrs Gibbons and Hill (both with), get back to their roots. No, this isn't a Cajun country album, just

rockin' Texan blues with less of the commercial polish of their recent work - and boy does it pay off! Crystal-clear sound quality adds to the perfection, showing that sticking with one producer (Bill Ham) long term can work.

The title is a nod to rock & roll stations broadcasting from the Mexican border in the 50s and 60s - their Radio Luxembourg, if you will. This implies a love of music which may explain why, when younger bands are already going through the motions, the Top still groove like a bunch of teenagers playing their first showcase.

If you're expecting this review to recommend the standout tracks, you'll be disappointed - there aren't any... or rather, they all stand out. Still, don't forget to check out the tongue-in-cheek U2 riffs of *Deal Goin' Down* for evidence of the Top sense of humour. Presumably, the sleeve notes avoid the cliché "play loud" because you're expected to do this automatically.

See you at the gig!

★★★★★

Andy Mabbett

MARILLION

Brave (EMI)

Following the departure of frontman Fish just when stadium superstardom came knocking, Marillion seemed to lose their way for a while, drifting from Prog Rock troubadours to pop band and losing all but the die-hard fans along the way.

After a break of three years and an obviously large dose of self-evaluation, they return with probably their best album to date - Fish starred product not excepted.

'Newcomer' Steve Hogarth has finally merged his vocal and writing talents with those of the rest of the band to produce a (whisper it) concept album

sufficiently musical to bring back lovers of the Genesis-derived early albums and yet original

and powerful enough to stand in its own right.

The tale is a complex one, hypothesising events that led to a woman being found wandering naked and memory-less. The vinyl version apparently has extra tracks offering alternative endings, which will hopefully be included on the forthcoming single, for the benefit of digital junkies.

For once, a record company press release's explosion of superlatives is not unjustified. From start to finish, *Brave* combines sonic magic with lyrical hypnotism as no record has done this decade. As the album's climax approaches, the limitations of a reviewer's vocabulary come into play. The emotions simply cannot be described. You just have to hear this album for yourselves. I think I've found my album of the year already.

★★★★★

Andy Mabbett



VARIOUS ARTISTS

Stone Free -

A Tribute to Jimi Hendrix (Reprise)

Stone Me!, more like. The Cure's wonderful opening salvo, a radical reworking of Purple Haze, owes little to the original and is seemingly designed to irritate Hendrix purists. Surely enough, Hendrix magazine Univibes describe it as "Dire Stuff". They're entitled to their opinions, but those of us less constrained by artist loyalty can find plenty to rave about. Eric Clapton, for instance, surely has as much right as anybody to interpret Hendrix and his Stone Free is heartfelt if unadventurous. Body Count deliver a surprisingly faithful Hey Joe and Manic Depression by Seal and Jeff Beck is every bit as wonderful as the promise of their combined talents suggests. Sadly, Nigel Kennedy's scratch through Fire is predictably shallow, even with former Soft Machine John Ethridge on guitar.

Slash and Paul Rodgers perform I Don't Live Today with a damn sight more aplomb than Rodgers showed at Wolves Civic recently. The rider "with The Band Of Gypsies" indicates that the presence of Billy Cox and Buddy Miles, two genuine Hendrix sidemen, might have something to do with this.

With further contributions from Buddy Guy, Pretenders, P.M. Dawn, Belly and Pat Metheny, there are plenty of styles on offer. For the true spirit of Hendrix, though, look no further than Living Colour's burn-up on Crosstown Traffic.

★★★

Andy Mabbett

RE-ISSUES

BO HANSSON

The Magician's Hat (Resource / Topic)

Back in '72 when this and its predecessor, Hansson's musical take on Tolkein's Lord Of The Rings, first appeared, it seemed that Hammond organ, guitar, synth and bass meister Bo was the Scandinavian Rick Wakeman.

Listening again, it's clear that the melodic prog rock noodlings actually have none of the pomp excess of the Yes man. Rather they're a pleasant light jazz pop fusion. The very stuff of prog rock, and with that revival waiting in the wings, early investigation of Bo could be just the thing.

★★

Sam Mitchell

JOHNNY BURNETTE

Rock'N'Roll Trio / Tear It Up (BGO)

Two of rock's most influential artefacts cleaned up and put on one CD. Without the spontaneous and sometimes crude excitement of the trio - listen to Burnette's edgy vocals and Paul Burlison's oft imitated guitar style - there'd have been no Yardbirds, Dr. Feelgood, Wilko Johnson or Pirates; let alone the thousands of bands formed in their collective wake.

If pop music has text books, this is one of them.

★★★★

Steve Morris

WAYNE COUNTY AND THE ELECTRIC CHAIRS

Rock'N'Roll Cleopatra (RPM)

Best known as a transvestite rocker and a sex change to Jayne curio, although the cruellest cut never happened according to the sleeve note. County's fifteen minutes revolved around the punk club hit, If You Don't Want To Fuck Me, Fuck Off. That it was a basic twelve bar was ignored by the controversy courting punks of the time. After all with that title, who needed to actually play the disc? Toilet Love and the Blatantly Offensive EP further exploited the image to little avail, leaving Wayne / Jayne as a footnote.

★★

Steve Morris

THE MISSION

Sum and Substance (Vertigo)

The Mission: the acceptable face of Goth Rock. In fact if it wasn't for the way they (and their fans) dress, they could be regarded as just a damn fine rock band, period.

This 'greatest hits' package has everything the casual listener might want, including Wasteland, Tower Of Strength and Like A Child Again, which on their own justify giving the album shelf space.

Severina would also be a recommendable track, if only Wayne Hussey didn't pronounce the name so that it sounds like the type of milk pudding detested by schoolchildren throughout the land.

As is becoming the norm with this kind of compilation, two new songs, Sour Puss and Afterglow, are included to tempt the fan-base, although a double-length version of the latter is promised for the next album. On the strength of what we glimpse here, fans should start saving for that now.

★★★

Andy Mabbett

DANCE & SOUL

ENIGMA

The Cross Of Changes (Virgin)

Packaged in a selection of heavy philosophy, mandalas, pentagrams, meaningful art plates and, er, order forms for merchandise, the second album from producer Michael Cretu's pop creation seems desperate to be meaningful. To hoodwink its wine bar patronising constituency that it's somehow partaking in a cutting edge musical experience.

In the event it's a frothy mix of dilute ambient with a sprinkling of Gabrielesque world music spicing over a semi detached suburban dance shuffle. In other words, all things to all men - it'll sell by the bucket.

★★★

Steve Morris

JUSTIN WARFIELD

My Field Trip To Planet 9 (Qwest / Reprise)

Given a 'spiritual, musical and earthly inspirations' credit list that roller coasts from

Hendrix to Cat Stevens to (comedian) Steven Wright to Lennon to Arlo Guthrie to Dylan to Woody Allen to James Taylor to De La Soul and so on, and a samples list that epitomises jazz cool, you'd be right in expecting a breakthrough rap set. In fact there's little to set this apart from the run of the mill. There's an honourable moral element to the lyric with Warfield avoiding the macho muck common to the genre, though doubtless the drug soaked psychedelic polemic may raise worried eyebrows. As it happens they simply follow the naive cartoon trip beloved of the sixties underground; "mescaline maze eatin' lunch / in the nude centipede shake to my beatnik groove" is hardly a threat to public order.

And where it matters Warfield does deliver - the groove is tight with a certain rhythmic fluidity replacing the inflexible drum domination of his cohorts.

Interesting, but not what the sleeve concept promises. Add one star, however, for a mention of the God like Jim Ignatowski!

★★★

Sam Mitchell

FOLK & COUNTRY

JOHN FORSTER

Entering Marion (Philo / Topic)

The 'Marion' of the title is the name of a US town. There are many more with male and female names giving Forster room to create a map fan's gem of Tom Lehrer style double entendre. Elsewhere he updates said style and applies it with varying degrees of success to classical music, Japanese trade wars, German expansionism and computer crime.

For those left in the dark; Tom Lehrer was a fifties satirical songwriter who moulded material with literary wit and musical elegance. That John Forster stands the comparison is high praise.

If humour based on intelligent observations and witty wordplay appeal more than vacuous catchphrases ... have a listen.

★★★

Steve Morris

IDAH

Melody Inn (Creation)

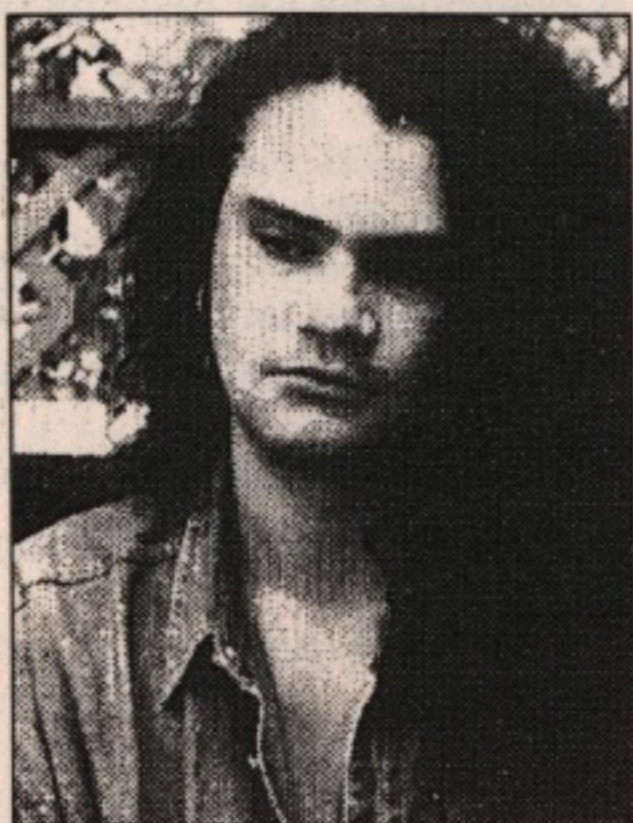
Steiner Albrigtsen has already shown that being Scandinavian and singing Austin country isn't mutually incompatible, now Sweden's Idha Ovelius makes her bid to enter the ranks of Nanci Griffith, Emmylou Harris and Tracey Moffatt. And a convincing effort she makes of it too, extending ambitions to encompass the wider singer-songwriter genre in the process. Her plaintive, sweet-soft voice is well suited to the general acoustic wistfulness, deftly supplemented by aching pedal steel and harmonicas, on both her impressive own numbers (three co-written with husband Andy Bell from indie sonic guitar stormers Ride) and graceful covers of Janis Ian's From Me To You. Tim Hardin's Red Balloon and, perhaps too polite, Gram Parson's Hickory Wind. Not a contender for the Nashville Hall of Fame perhaps, but an extremely welcome, highly listenable guest down the dustily laid-back honky tonks.

★★★

Mike Davies

GARY HALL **What Goes Around (Round Tower)**

Gary Hall is a fine singer and writer who, with his roadband, The Stormkeepers, made a handful of albums that promised much. Going solo and recording in Nashville with a crack team of session men, including Garth Brooks rhythm section should have delivered the goods. Instead, it confirms the promise, albeit more emphatically.



Hall performs well and the songs are strong, but I feel that we're hearing a man easing himself into a new working environment. It must, after all, be a little intimidating for any UK country boy to be calling the shots in a music city studio. Don't go writing him off though. Hall is now with a label capable of nurturing his obvious talent and determined to do so. The next album, as they say, will be the one.

★★★

Steve Morris

ROBERT HUNTER **Sentinel (Ryko)**

The Dead's lyricist reads twenty three of his poems. Real Dead Heads only need apply.

★★

Steve Morris

MICK HANLEY **Hapy Like This (Round Tower)**

One time Moving Hearts man Hanley has made a fine album that repays patience. A quick listen suggests an OK record, but the more you listen the more it reveals. Perhaps it's Hanley's undemonstrative vocals or the easy, laid back reinforcement of the band that



suggests little going on when in fact the man's intelligent, crafted songs are actually full of ideas, wit and common resonance.

There's a fine album waiting to be discovered - right here.

★★★

Steve Morris

VARIOUS **Pastures Of Plenty - An Austin Celebration of Woody Guthrie (Dejadisc)**

You already know all these songs, but that's not the point. The celebration of the man's life and music is what it's all about. Recorded at La Zona Rosa, Austin, Texas on July 18th last year, Pastures Of Plenty represents the aural documentation of the third annual celebration of this folk legend's music. Originally inspired by a chance conversation between two Austin based expatriates from Oklahoma, this seventeen song collection contains the best that Austin can offer in terms of acoustic players. Among those featured are Jimmy LaFave, Sarah Elizabeth Campbell, Ray Wylie Hubbard, Lisa Mednick, Michael Fracasso, David Halley, Christine Albert, Steve Young and Butch Hancock. Another superb compilation from Dejadisc, 537 Lindsey Street, San Marcos, Texas 78666.

★★★★

Arthur Wood

RICHARD DOBSON **Amigos - Richard Dobson sings Townes Van Zandt (Private Cassette)**

Once upon the late sixties, Richard Dobson and Townes Van Zandt were residents of that Texas Gulf Coast city, Houston. In those days, quarter of a century back, Townes had just recorded his debut album in Nashville. In the ensuing decade Townes cut half a dozen more albums containing original compositions. Since then it's been a diet of live recordings, mostly rereading already familiar material, apart from the At My Window set in 1987.

Dobson's typically easy-going rendition of those Van Zandt classics Poncho & Lefty, White Freight Liner Blues and Snowing On Raton form the backbone of this set of fourteen cover tunes. Available from Richard Dobson, P.O. Box 120042, Nashville, Tennessee 37212.

★★★★

Arthur Wood

ROBIN & LINDA WILLIAMS **Turn Toward Tomorrow (Sugar Hill / Topic)**

Robin & Linda Williams have been plying their folk / country hybrid for twenty years or so. And it shows in the easy professionalism that hallmarks this album. Surprisingly that doesn't, as often is the case, negate the enthusiasm.

Whilst, in truth, they offer little more than a handful of well crafted songs, beautifully played - something surprisingly common in US roots country folk music - it's the directness of simple common emotions in their songs that makes them connect to the listener. Add guest pickers from Mary Chapin Carpenter's band to R&L's own dovetail harmonising and you have the musical equivalent of a favourite pair of jeans.

★★★

Steve Morris

JIMMY LAFAVE **Austin Skyline (Bohemia Beat / Topic)**

I've been listening to this excellent, state of the art live recording for about eighteen months now, since Arthur Wood slipped a tape of it into the car stereo on the way to the Cambridge Folk Fest. It didn't initially connect as the mind blower I'd been promised but time has made it a strong favourite with Lafave's impassioned covers of Dylan songs and, unbelievably, Walk Away Renee becoming staples.

Not that he's just a covers man, he writes both a fair rocker and heartfelt ballad.

Yet another essential US roots rocker.

★★★★

Steve Morris

WALTER HYATT **Music Town (Sugar Hill / Topic)**

Sounding like a hybrid of Lyle Lovett and an acoustic Asleep At The Wheel, Hyatt delivers a fine swinging set of honky tonk drinking songs. The playing throughout is simply perfect, languid and swinging with ease. Thoroughly enjoyable.

★★★

Steve Morris

RE-ISSUES

BOB WILLS AND HIS TEXAS PLAYBOYS **Swing Hi! Swing Lo! (Music Club)**

With Asleep At The Wheel's star studded tribute to Wills album - surely the best of the year so far - rekindling interest in the western swing pioneer, the time is right for this twenty seven track budget compilation of the original Texas Playboys' work. Wills' blend of horns, fiddles and steel guitar produced an easy swinging, grin inducing good time dance music that is a major country influence to this very day. You can hear echoes in the work of George Strait and Garth Brooks whilst artists like Shelby Lynn are simply using the whole blueprint.

This material may be half a century old but it still kicks.

★★★★

Steve Morris

BLUES & JAZZ

THE SOLSONICS **Jazz In The Present Tense (Chrysalis)**

Forget the talk of new and the title's implications, this is simply a 1994 take on the 'let's get sophisticated' clubbing, that spawned the Sade scene a decade ago.

It's funky enough to keep heads nodding but fails to move either feet or soul.

★

Sam Mitchell

COLIN JAMES **... and The Little Big Band (Pointblank)**

Canadian James' previous records have ploughed a Gary Moore furrow, albeit in a more sophisticated manner. This release, as the title suggests takes a tangent and finds him swinging in a fifties big band blues mode.

With Stones alumnus Chuck Leavell and Stevie Ray Vaughan and Joe Ely associate, Reese Wynans, handling keyboards and a solid brass section from the lauded Roomful Of Blues, James sounds highly impressive on a clutch of classics and originals.

Surprisingly for a guitar slinger he gives as much solo space to the horns as he allows himself. Indeed the hallmark of the album is the restrained production that allows the band to swing'n'shine in a manner that James' normal supercharged guitar blues has not previously suggested to be within his grasp.

★★★

Steve Morris

CORNELL DUPREE

Child's Play (Magnum)

Dupree plays in a hybrid blues-jazz style, but without the weight one can reasonably expect from either genre. Sure, everything is in its place, it's note perfect and his inoffensive guitar sounds pure and true. It's just that, as the fourth number merges imperceptibly into the fifth, the listener is possessed with an urge to kick the hi-fi, screaming "Rock out, you bastard!"

Instead of a hearty musical meal, Dupree serves up a consommé without condiments.

★★

Andy Mabbett

RE-ISSUES

VARIOUS

Slidin' ... Some Slide (Bullseye Blues / Topic)

From the keening pleas of Elmore James and Muddy Waters to the wild partying of George Thorogood and Hound Dog Taylor, all permutations of steel, copper and glass on steel are here. Add to that the clean cut sound of Ry Cooder with Taj Mahal and the swamp boogie of Sonny Landreth and you have a sixteen track blues feast.

★★★

Steve Morris

DAVE KELLY

1979 / 1982 Making Whoopee (RPM)

Consigned to the Blues section by reputation, this is actually the respected slide guitarist and Blues Band member revealing an altogether poppier side. With the label's usual finely detailed sleeve notes, this twenty one tracker pulls together Kelly's thwarted attempts at pop success. It reveals him as a blues based Dave Edmunds to some degree. Perhaps it's the way they both stamp a timeless and personal feel to well known material. Here Kelly covers The Ronettes' Best Part Of Breaking Up alongside Elvis' Return To Sender and standards such as Red Red Wine, I'm Into Something Good and more. That each one is given a surprising reconstruction makes this album more than a welcome surprise.

★★★

Steve Morris

REGGAE & WORLD

COOL RUNNINGS Original Soundtrack (Chaos/Columbia)

Soundtrack albums are odd fellows. They're either loaded with hits and stars that have no

relevance to the movie other than a hopeful profile increase, or the music is unable to stand without the visuals.

Cool Runnings seems to pitch camp at some halfway house. Whilst there no stars or hits, though Jimmy Cliff's smooth reading of Johnny Nash's I Can See Clearly Now deserves singles success, the reggae tracks do have a life beyond celluloid. Wailing Souls' Picky Picky Head hits a vibrant calypso soaked groove and their version of Talking Head's Wild Wild Life is strong. Jamaican Bobsledding Chant, capturing the film's subject in rhyme, comes the nearest to current ragga though Worl-A-Girl keep it light enough for a John Candy film!

Only Hans Zimmer's soundtrack colourings stand out like a sore thumb here, but then in context they're probably OK.

Cool Runnings, Zimmer aside, would be a fine stand alone collection and sounds like it could be one of the movies best features.

★★★

Steve Morris

ANGELIQUE KIDJO

Ay (Mango)

This is simply a great album. True 'world' music; it's easy to adopt some anthropological stance to the genre and accept only music produced in living museums, but true world music means that Benin, West Africa born Kidjo has access to, and can cite influences that include U2, Annie Lennox, The Meters, James Brown and Daniel Lanois, a man himself immersed in 'world' musics. It also means that this doesn't have to be a 'field' recording; in fact it was made in Prince's Paisley Park complex and Soul II Soul's London set-up.

But none of that means that Kidjo has ditched her own music for the disco dollar. Whilst the sharp funky edge to the sound reflects both the influence and input of the studios, the heart is as true to her homeland as ever, and it's these textures and rhythms that

add a barrel of spice to the album. Indeed whilst Paisley Park and Soul II Soul may be the 'dance' experts, it's Kidjo's inherited feel that really makes you want to move.

Remember when Bob Marley broke through and was accused of softening reggae because he had made a record using studio techniques common to the rock fraternity, well there are parallels here and the success Marley won should now be within Angelique Kidjo's grasp.

★★★★

Steve Morris



RE-ISSUES

VARIOUS

If Deejay Was Your Trade. The Dreads At King Tubby's 1974 - 1977 (Blood & Fire)

Blood & Fire is a label set up by Simply Red's management with the aim of reissuing some of

the seventies classic reggae. And this is a simply wonderful opening shot.

Sixteen tracks from ten toasters produced by Bunny Lee - listen for that trademark swishing cymbal - and mixed by the great King Tubby. Consequently the rhythms have a spacious dub mystery to them whilst the deejays, including Dr. Alimantado, Tapper Zukie, Prince Jazzbo and Dillinger, add voices that crackle with invention and spirituality.

All of the material has been remastered from original tapes too; hearing Alimantado's Chant To Jah in such awesome clarity after all of this time is pure joy.

For sure, somewhere in the last two decades reggae deejays lost the plot.

★★★★

Steve Morris

VARIOUS

Time Warp Dub Clash (Mango)

Ten tracks that were issued as Raiders Of The Lost Dub around 1981 and quickly withdrawn when Spielberg objected, coupled with nine from '93.

The lost dubs were worked up from Sly and Robbie productions on Black Uhuru, Junior Delgado, Burning Spear and the like, by Paul 'Groucho' Smykle and vibrate with surprise, invention and rhythmic humour. The new tracks seem more custom built as dubs and lack the melodic qualities of Smykle's work. It's not that they're bad, they simply lack the heart of the decade older Raiders material.

★★★

Steve Morris

JUDGE DREAD

The Big Twenty Four (Trojan)

Dread is, of course, the former bouncer who became a hugely successful reggae artist - eleven chart entries between '72 and '78 - by adding a slice of Benny Hill / Max Miller end of the pier smuttiness to the rhythms.

All of those biggies are here alongside selected album cuts. Not recommended for the PC crowd; although ...

★★

Sam Mitchell

VARIOUS

Keep On Running (Trojan)

The songs you'll know. Every one a chart topper. The singers will be unfamiliar - unless you're a reggae buff. John Holt sings Wooden Heart; Johnny Clarke tackles Hey Girl Don't Bother Me and Brent Dowe gets lumbered with Knock Three Times. Stand out is Jacky Edwards' take on his own Keep On Running which Spencer Davies had success with.

If oldies are getting too familiar try 'em with a new spin.

★★★

Sam Mitchell

CLASSICAL

THOMAS TROTTER

Organ Transcriptions (Decca)

Using the impressive organ of Birmingham's

own Town Hall, where he is the resident organist, Trotter deals one well-chosen ace after another, from a deck of pieces better known under their orchestral guises.

A large organ can be a bombastic beast and when you hear the William Tell Overture kick-start you'll see just what I mean. The extracts from The Nutcracker show, though, that a suitably light touch, such as Trotter possesses, can turn even an instrument the size of a house into something delicate, subtle and capable of conveying an acute sense of jollity. The nine other selections are of no less merit.

On a top-notch hi-fi, the reverberations will move furniture, but even on regular systems a little clockwise rotation of the bass dial is all that is needed to unleash the organ's demons.

[Trotter performs regular free concerts in the Town Hall on Wednesday lunch times, contact the box office for details.]

★★★★

Andy Mabbett

BALANESCU QUARTET

Luminitza (Mute)

History Lesson: In 1989, as Communist dictatorships toppled across Eastern Europe, Romania was the victim of a cruel hoax. The choreographed "revolution" which toppled the evil Ceacescu was a mere sham; former party members filled every significant post in the "Front for National Salvation" and arrangements for subsequent elections have been dubious, to say the least. These events have been borne by a cynical populace, raised under one tyrant after another ever since Genghis Khan. Ex-pats such as Balanescu have the benefit of being able to take a more detached view and this album (mostly written by him with Quartet violinist Clare Connors) documents his feelings after a visit to his homeland two years ago. Aside from some contrived vocal samples, it never fails to evoke the taut emotions and sad plight of a beautiful country. The lengthy title track (meaning "little light") and the closing Mother, which out Goreckis Gorecki, both provide the listener not with a joyful experience, rather something profoundly moving.

★★★★★

Andy Mabbett

FRANZ SCHUBERT QUARTETT

Tchaikovsky String Quartets Nos. 1 & 3 (Nimbus)

There are those who regard Tchaikovsky's most well known music as sugary and insubstantial.

I have to disagree, on the grounds that there's nothing wrong with a good, whistleable tune, but these are certainly meatier pieces than, say, Swan Lake or The Nutcracker. The Ukrainian folk song quoted by the Russian composer in the First Quartet's second movement shows that the "borrowing" of world music is not a new phenomenon. The movements flow one from another almost seamlessly, creating the impression of a unified whole.

There is more contrast within the longer Third Quartet, although this intrigues rather than jars and the magic of Tchaikovsky is not diluted by the supposed 'seriousness' of the piece.

Both the Vienna-based Quartett's performance and the digital sound quality live up to Nimbus' excellent reputation. You won't find finer chamber music this side of the Brandenburg Concertos.

★★★

Andy Mabbett

WOJCIECH KILAR Film Music (Olympia)

Kilar came to attention in the West in 1992 with his score for Francis Ford Coppola's Bram Stoker's Dracula. In his native Poland, he's been providing film music for many years and this disc presents his own selection of highlights from 1963 - 1978. By selecting short extracts from ten scores, Kilar avoids the problem that bedevils many soundtrack albums, in that it isn't necessary to understand the plot to enjoy the music - each tune is capable of standing alone.

The most startling moment comes during a tune from 1965's Salto, when, without warning, up pops the riff from Voice Of The Beehive's I Think I Love You. Curiously, the other selection from Salto is more jazz tinged than orchestral, unlike the rest of the album, which is firmly rooted in the romantic classical style.

All the selections are from the original recordings, with performances credited merely to 'Polish Symphony Orchestras', but this certainly isn't a ruse to hide deficient playing. Although one or two pieces are a little dated (you can almost visualise men in flares driving round in the Polish equivalent of a Mark 1 Capri), the overall quality suggests it's time Kilar sat down and worked on a symphony.

★★★★

Andy Mabbett

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COCTEAU TWINS / SEEFEEEL

Civic Hall, Wolverhampton

It is difficult to know what to make of Seefeel - their invariable sound induces thoughts of beauty, but ultimately an intense feeling of frustration. The thumping riffs are nothing short of monotonous, gnawing at your brain in bleak one-dimensional tones, while the guitarist's frenzied stage antics merely serve as a catalyst to tedium. Most of the material on show was culled from the band's debut album, *Quique*, which does show potential, but unfortunately this is not represented within the live sound.

The Cocteau Twins are an entirely different proposition; as ever, the opulent sounds are exquisitely good - the seven piece band give the songs a multi layered texture, with the shimmering guitars used to excellent effect.

What makes The Cocteaus so alluring is not easy to ascertain, although it is evident that Liz Fraser's ethereal vocals are a major element in the band's appeal. Her voice is rich with variety, interchanging between the sound of a wailing banshee (*Aikea-Guinea*), a mongoose on heat (*Carolyn's Fingers*) and a new born kitten (*Cico Buff*).

Though the band have a lack of stage presence, they are complemented by warm ambient projections of light and the songs are well crafted and substantial enough to justify the rapture.

I went home feeling elated, mournful, nostalgic, dazed, inspired and ready for more.

Velimir Pavle Ilic

VALVE / FLOWERHOUSE

Hibernian, Birmingham

There's certainly something happening. Not just in the Midlands, but nation-wide. It's no longer the case that all the best bands are coming out of America. And there's no longer the grave-robbing-like stigma attached to plundering rock's rich past.

Flowerhouse, despite their peaches and cream youthful appearance, display the skill and feel, usually reserved for seasoned southern boogie-rockers like Lynyrd Skynyrd. For a more up-to-date reference point, see *Raging Slab*. Excellent stuff.

And it transpires that, as with the Bitter Tears' singer, Bill, the night before, there are a number of country influences rattling around the head of Valve's vocalist, Alfie. I reckon that's where

impossibly beautiful.

It would be easy to lump The Lumieres in with the soon to be much - hyped 'New Wave Of New Wave' movement but, even at this early stage in their career, they look as if they will outlast any passing fad. Perhaps the apathetic Birmingham public will wake up to the fact that they have a genuine new talent in their midst. Or will they wait until The Lumieres play the NEC?

John Vincent

OK VENUS

The Elms, Aldridge

OK Venus are a talented techno-pop combo from Aldridge. Their combination of dazzling light show, varied new material and cover

LIVE

voices like Vedder and Hennessy's come from. A these people have been listening to similar stuff.

Put that kind of soulful, emotive voice in front of the brooding, sonic crunch of an 'alternative' 90s rock band and the result is stunning. Paul and Andy provide a dark, rumbling backdrop over which Ben lays a full-throated guitar. And as Alfie growls about hunchbacks and having all of his life to grow his hair, you realise that Valve are a perfect example of an upsurge in strong, British talent. They hail from Bristol, but like Birmingham a lot. They'll be back soon. Repay the compliment by investing in their *Pulling Legs Off Flies* album - it stands up proud alongside anything else I've heard recently.

Max

THE LUMIERES

Breedon Bar, Birmingham

Watching the established giants of the rock world at the NEC is all very well but it's at small venues like the Breedon Bar that you can occasionally, if you're very lucky, spot genuine talent that's about to break through.

Up on stage tonight are The Lumieres - a traditional bass, drums and guitar line-up fronted by vocalist and occasional guitarist Kelly. She sings songs about love that are realistic and endearing and songs about violence that are chilling and harrowing. Meanwhile the other Lumieres strain every nerve to follow each twist and nuance of Kelly's voice which can be loud and angry or delicate and

verses make for a very entertaining evening. Among the covers here we find a masterful version of Erasure's *Sometimes*, Funky Town and Gary Numan's *Cars*. In fact Gary Numan even produced them at one stage.

Picture Decepto Mode, Gary Numan and Yazoo all in one and you have this band.

For all the computer gimmickry and bizarre name, Venus are more than okay - they're good, very good.

They've got a competent keyboard player, excellent lead vocalist and a great future!

Go on - check 'em out!

Andy Harper

BOBBY PREVITE'S EMPTY SUITS/

STEVE NOBLE & ALEX MAGUIRE

Adrian Boulton Hall, Birmingham

What was I, an avowed hater of the ubiquitous drum solo, doing waiting to see not one, but two drummer-led combos?

This was what I asked myself as I pondered the difference between Previte's pristine kit and Nobles smaller and extremely lived in set-up, both waiting for action on the hall's spartan stage.

My question was soon answered when Noble and pianist Maguire caressed my ears with wonderful improvisations. The duo at times raced off in seemingly opposite directions, only to meet precisely at the point it seemed, that each had forgotten the presence of the other.

No mere time keeper, Noble used his drums in the most imaginative way I have ever seen, playing not only their skins, but their rims (explaining the apparently shoddy state of his kit), stands and any hard object that came to hand. He even managed to get a passable tune from a hubcap, rested on top of a side-drum. With its many false stops, unexpected twists and sudden changes in volume, the second of their two lengthy, unannounced pieces took on the feel of a ride on a musical ghost-train.

By contrast, Previte's Suits, despite the presence of talented guitarist and yodeller (yes, really!) Jerome Harris, were a disappointment. A few high points (only *To Air* and the crazy, compressed burst of sound commissioned for the clowns of the Moscow State Circus would bear repeated listening) could not relieve the tedium of most of the set. Inside *And Outside Stories* was, claimed Previte in one of his embarrassing soliloquies, inspired by a painting by his six year old daughter. Sadly, it merely presented an excuse for more uninspired doodling by the band.

My companion described Empty Suits as a jazz funk band with pretensions. I see them as a pretentious jazz band with no soul.

Andy Mabbett

SATELLITE, CABLE & BOG STANDARD TV NEWS

MTV trudges into the winter wonderland with a SNOWBALL WEEKEND over February 28th to March 4th with presenters stationed on the ski slopes of Innsbruck, St. Moritz, La Clusaz, Kitzbuhel and Schliersee. Quite what the musical link is remains to be seen. NIRVANA's Unplugged gets a screening on March 7th at 8pm. If that's not enough grunge check THE NIRVANA DAY on March 13th. Lovers of something a mite tamer should diary the PINK FLOYD SPECIAL on March 12th; the history traced with exclusive Roger Waters and Dave Gilmour interviews. MTV LOUD'N'LIVE on March 13th, yup Nirvana Day, has Chili Peppers lead and Anthony introducing a special from Seattle that features, yes, the omnipresent Nirvana with guests The Breeders and Cypress Hill. A WAYNE'S WORLD 2 SPECIAL screens on March 14th with Mike (Wayne) Myers and Dana (Garth) Carvey plugging the movie in the company of Aerosmith, Heather Locklear and Tia Carrere.

Movie buffs will relish MTV's OSCAR PREVIEW WEEKEND (March 19 / 20); a feast of nomination clips.

Meanwhile UK GOLD continue looking backwards with a nightly 70s TOP OF THE POPS for die hard nostalgics and pop archaeologists.

Meanwhile on BBC2 the re-runs of LATER WITH JOOLS HOLLAND ends with the March 5th show in which the maestro is joined by Paul Weller, Clannad, Jesus And Mary Chain, Lena Fiagbe and A.J. Croce. A new series of Later ... is scheduled for May. Jools withdrawal can be allayed by tuning into Channel 4's DON'T FORGET YOUR TOOTHBRUSH; Saturday night's pleasingly absurd Chris Evans' showcase - Holland is MD for the series.

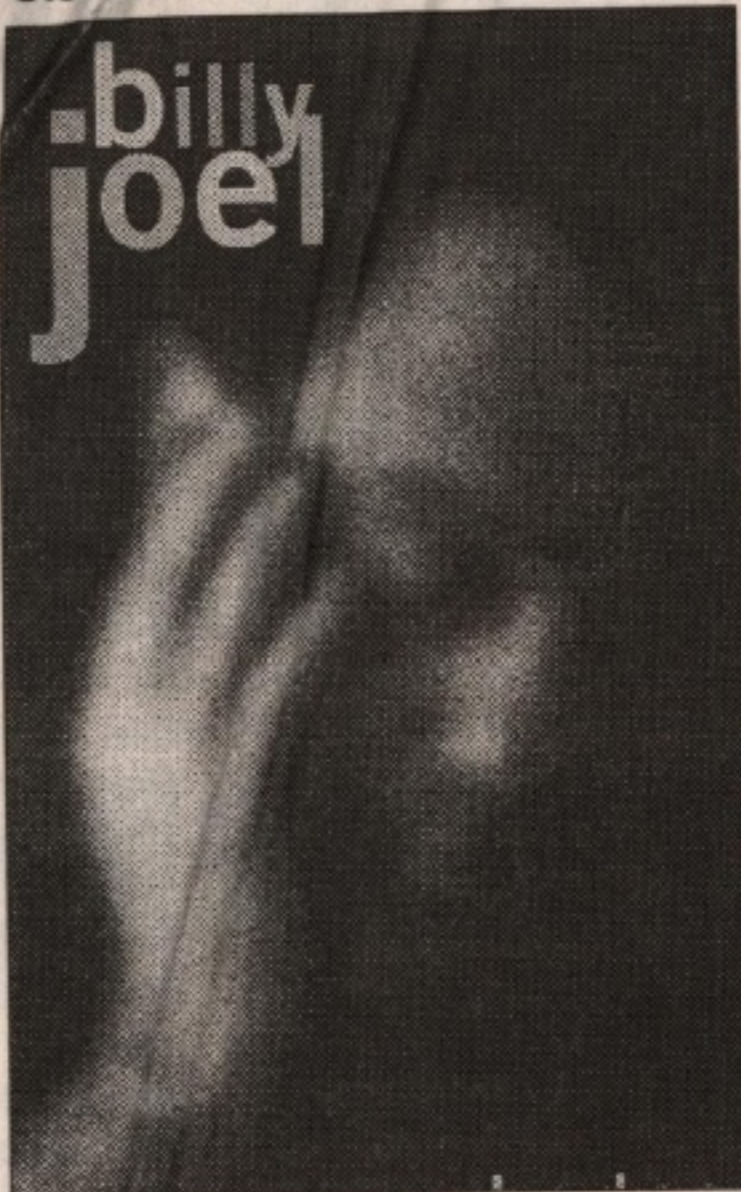
VIDEO

MUSIC

BILLY JOEL Shades of Grey

(SMV) a man totally lacking in Billy Joel's talents and yet for those hip creeps to listen, a man with a prepared melodic flow that towers above many of his contemporaries. This video could persuade the docters to change sides. It traces the gestation of his songs from idea to the studio, shows Joel explaining his craft to music students and reveals much of his character.

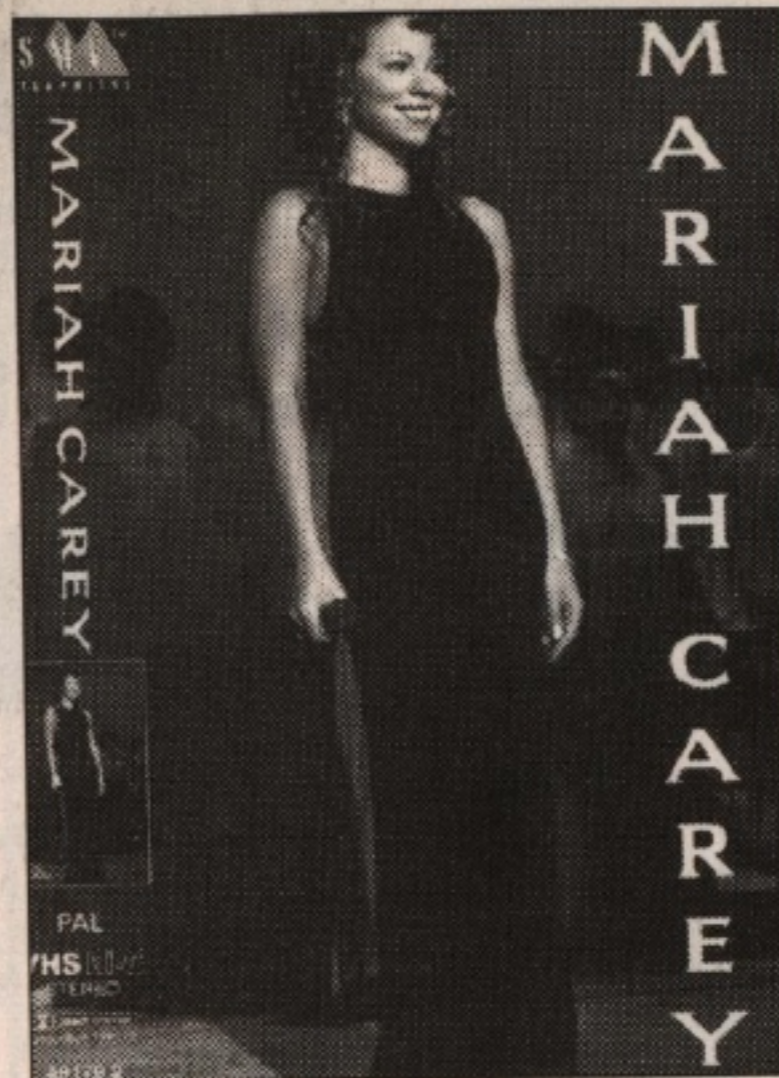
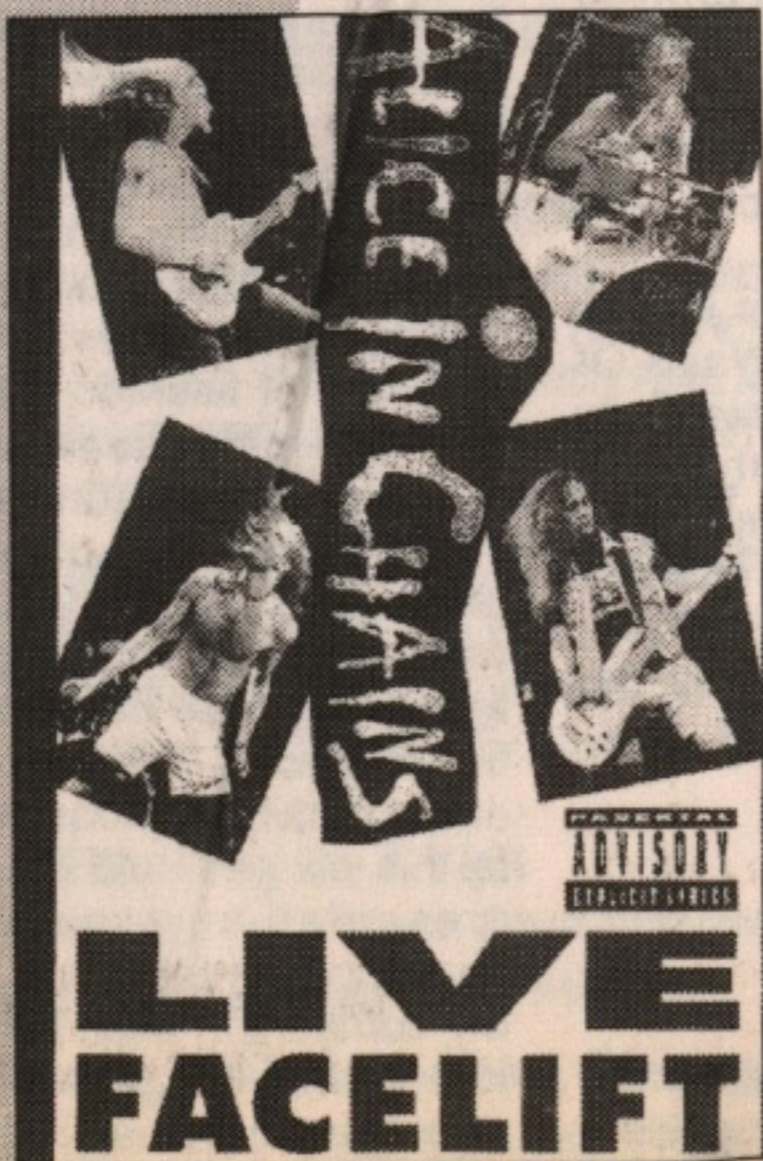
Most videos of this ilk come over as patronisingly false, in Joel's case the opposite is true. Steve Morris



ALICE IN CHAINS Facelift Live

(SMV)

The grainy black and white shoot of Alice live, captures the brittle grittiness of their rock approach perfectly. Sadly it's not the most interesting stuff to watch for an extended period, so the psychedelic swirls of colour that stain the bonus promos make them far more appealing as eye candy. Sam Mitchell



MARIAH CAREY Mariah Carey

(SMV)

I have to declare I loath Mariah Carey. The reasons for my distaste are the ersatz, self satisfying soul music Xerox that she attempts to pass off as real. The vocal mannerisms and the Minnie Ripperton rip off screams that she sees as being deep emotion are a farrago! Anyone who saw her appalling live performance of Without You on TOTP recently will share my doubts about the veracity of the atmosphere lacking 'live' vocals on parade here; this is audio sweetening at it's most pernicious in my opinion. No, sweet, attractive Mariah simply does not cut it.

OK, now watch it sell ... and sell ... and sell ... Steve Morris

MEAT LOAF Hits Out Of Hell

(SMV)

Yup, it's been around for some time but with Meat being the biggest seller of '93 and touring in '94, it's being re-promoted. You'll be familiar with the material - the groundbreaking video of Bat Out Of Hell, the overwrought humour of Paradise By The Dashboard Light and so on. Such melodramatics rock mock opera may not to be everyone's taste but hell, this is pop as sherbet - exciting brightly hued, disposable and fun.

Sam Mitchell



THE MISSION Sum And Substance

(Polygram Video)

The (now) compulsory visual accompaniment to the hits / best of album. What more can you say? If you like the band's darkly self-important stance buy it; if you think they're fools laugh at it.

Sam Mitchell

BRYAN ADAMS So Far So Good (And More)

(VVL)

There's a case for Bryan Adams. The no fuss, no image, Land Rover driving, meat and two veg rocker. In the best sense, a back to basics man. The music is all.

But that's when the case dissolves; with the exception of Summer Of '69, Run To You and, perhaps, Cuts Like A Knife it's as interesting as one of his well worn T-shirts or as agile as one of his Land Rovers on the track at Silverstone. Rock'n'Roll needs a sprinkling of magic, something larger than life and Adams paring away of rhinestone excess has in fact removed a tad too much of the sinew and muscle.

And that's before we consider his unfortunate populist streak that finds him theming Robin Hood and Three Musketeers movies to ill effect.

Steve Morris

DURAN DURAN Extraordinary World

(PMI)

It has to be said, and not in a begrudging way, that Duran Duran have, in their time, made some fine pop singles. And that is an art in itself. It also has to be said that they've always been somewhat dilettante, always half a step behind the trend they can be seen hijacking, be it new romantic or the funk driven pop of their last purple patch. And above all they've always been able to talk up a good pseudo arty self justification.

Extraordinary World finds them at it again except that the singles are below par, they are adrift and bereft of a movement to tag on to; that apart the talk is still as was and in guitarist Warren Cuccurullo they have unearthed the progeny of Nigel Tufnell.

Sam Mitchell

MOVIES (AND STUFF) TO BUY

SINGLES

(Warner Home video [15])

That writer / producer / director Cameron Crowe cut his teeth as a staff man on Rolling Stone is clear in this well observed witty, and often very, very funny tale of mating in present day Seattle. Matt Dillon's portrayal of the local 'star' who has a job convincing anyone of his potential and yet is "loved in Belgium" is wincingly real and the sequence in which a coming



crowe interviews him will cause the collapse of almost any music journo you can name. Yet whilst Crowe may find humour in the minefield of pair bonding, he allows a certain wry warmth to colour his characters and allow them to develop rather than remain ciphers. If we had such a category this would be video of the month. Steve Morris

POLICE. STOP!

(Labyrinth)

This, I'm told, is the video sales success of the moment.

It's a compilation of genuine traffic cop videos introduced by a fictional copper, Graham Cole's P.C. Tony Stamp from The Bill, that trumpets, "See how easily accidents can happen, then avoid the risks."

An educational video?

Well, no. It's more a question of voyeurism. Looking at stuff you shouldn't see tempered with a smug 'I'm better than them' self congratulation element. It also displays just what amazing things folks get up to!

The final question however is this; how desirable is it that the UK police should market detection videos for public entertainment? And at what do they stop? Is what appears to be harmless fun, really the thin end of an unwarranted manifestation of 'market forces' at play?

Sam Mitchell

HIGH HOPES

(Image Home Entertainment [15])

An atypical Mike Leigh movie, this time set in suburban London with a cast of misfits whose lives mutually impinge in a manner that screams out what a terrible state community and society is in these days. However as usual Leigh avoids pale polemic and embroiders his tale with well hewn humour and a degree of understanding.

Sam Mitchell

WHITE MEN CAN'T JUMP

(Fox Video [15])

Woody (Woody from Cheers) Harrelson teams up with Wesley (New Jack City) Snipes for a soft centred comedy hinged on basketball playing con-men. Once you tumble that street wise black dude Snipes is meant to be the sports champ and goofy white boy Harrelson is meant to have as much sporting prowess as his racially legendary rhythm, whilst the opposite is true, you have the plot. Steve Morris

SCENT OF A WOMAN

(Universal [15])

A superb Al Pacino is the blind Lt. Colonel Frank Slade, a man set on a good time, come what may. An irascible old guy with the requisite marshmallow heart. Scent Of A Woman is the tale of how he catalyses the lives of those around him during a raucous weekend in New York.

Highly recommended.

Sam Mitchell

NIGHT AND THE CITY

(First Independent [15])

Given the presence of both Robert De Niro and Jessica Lange, it's surprising that this hasn't made bigger waves. Perhaps it's because, despite dependable performances from De Niro and Lange, it has little to lift it above the simply good. Maybe the grim city setting of hustlers, low-lives and loansharks is too familiar a background in movies and that De Niro's character has become a cinematic caricature. Worth seeing, if your expectation level is set at reasonable.

Sam Mitchell

EVERYTHING YOU EVER WANTED TO KNOW ABOUT JOAN COLLINS BUT WERE AFRAID TO ASK

(VRL)

Watch with awe as

Joanie Balonie puts on her make-up! Observe her work schedule! Eavesdrop as she lunches with chums! Yawn as Michael Parkinson fails to address any of the queries implied by the title.

Simply Hello magazine animated.

Sam Mitchell



MOVIE PREVIEW

BACKBEAT [15]

Backbeat is a brave and successful movie. Brave in that, in choosing to tell the story of the Hamburg club era Beatles, it is telling a story that is already well known to its potential audience and successful in that it pulls it off with flair, verve, wit and heart.

Central is the relationship between John



Lennon, an art student convinced that had Van Gogh lived on the cusp of the fifties and sixties "he'd have done Blue Suede Shoes" and Stuart Sutcliffe, a genuinely talented painter.

Backbeat explores the relationship against a background of The Beatles growing success in Hamburg and Sutcliffe's introduction to Bohemian life via Astrid Kirchherr (whose boyfriend Klaus Voorman later designed the Revolver sleeve and played in the Plastic Ono Band).

The schism that appears between Lennon and Sutcliffe as Sutcliffe's natural inclination towards fine art is nurtured strains, yet focuses the bond between the two men; the petty jealousy of Lennon hiding (perhaps to himself?) the true depth of his affection.

The thought occurs that, despite his short tenure as a Beatle and his lack of musicality, Sutcliffe was actually the catalyst that created the success. Certainly his involvement with Kirschherr brought with it the hairstyle and the leathers that galvanised the post Hamburg Cavern audience. Maybe more; was Lennon's success drive a response to Sutcliffe's greater intellect? And was Lennon's inner exacerbated by Sutcliffe's untimely death?

The movies principle players catch the mood of the times and the character nuances without resorting to pointless imitation. The sets are suitably grubbily realistic and with one minor reservation, the script stays true to the historical facts as generally known.

Backbeat is also decorated with a storming soundtrack that doesn't set out to Xerox The Beatles but to capture the punky spirit of amphetamine crazed all night sets. To do this producer Don Was drafted in Mike Mills from REM, Dave Pirner from Soul Asylum, Thurston Moore from Sonic Youth, Dave Grohl from Nirvana and other contemporary worthies.

Backbeat is simply the best movie ever about The Beatles ... and more. You must see it.

Steve Morris



ALL VIDEOS AVAILABLE
FROM HMV SHOPS

DEMO LUTION

This is getting boring. All we get now are shit-hot demos! Oh well...

THE BEST:

Demo Of The Month

TERROR GROOVE Billy's Lipstick

Not a lot heard from Brum's mightiest metal-punksters since the attention that followed their In The Back Bill demo - but this newbie should have all and sundry bugging the band again. The Doubleadaptasaurus Mix of Bill's Cavalcade Of Diversion is a stripped-down version, leaving that crunching riff, but cut through with all manner of spoken samples. Phil's voice has taken on an even more savage edge, giving a menacing quality to the likes of the blistering Rubber I and the Empire State Building-size 50 Tons. A&R scouts have been taking notice of unsigned bands praised in Brum Beat recently - so hear this: want a credible, intelligent, power-packed steam hammer of a band on your books? Then sign Terror Groove.

ORANGE DELUXE

Now here's an example of fab, mutant, T-Rexan blues, which kicks off with some beautiful slide guitar on Hot Lung. I LOVE the title to these songs - Atomic Junkie, Angelique, Anti-Gravity Blues - just the kind of thing the great god Bojan used to come up with. They've already done well over 100 gigs - I'm gonna make sure I'm at their next one. And I strongly advise YOU and all those record industry movers and makers to be there too. Top Tip For '94. Sexy! If Terror Groove hadn't've been in the vicinity this month, Orange Deluxe, along with this next lot, would've grabbed the DOTM title.

MENTALGEN

Toilet Funk!

Damn, damn DAMN! What to do when a band's demos kick your door down almost every five minutes, holds a knife to your throat, DEMANDING to be DOTM? Well look, MG were Top Cats last ish, so how 'bout they share the runners-up prize with Orange Deluxe? This 4-tracker stomps all over the brilliance that were their last two efforts. It's aluminium-hard, funk-

up and genuinely scary. Track Of The Tape: Cut Off.

MOUSEHOLE

A 4-track selection from their 10-song cassette-album (available for £2.50 from 61a Warwick St., Earlsdon, Coventry CV5 6ET) and great stuff it is too - improving 10-fold on their last demo (again, only reviewed last ish! What is it with these bands? Don't they have anything better to do, like hang around on street corners or something!), peppering a manic intensity with some gentle, atmospheric moments - see Pulse.

SONIC BASE CAKE A Piece Of The Cakel

Winner of Best Accompanying Package Of The Month. The info / booklet that comes with this demo is of the highest quality and worth keeping for itself. The other good news is that Dec. '92 formed SBC's music is equally as exciting. Following on the heels of their self-financed Fatherland' EP, this tape features runaway guitar pop with a 90s hardcore dance

edge. Up and as refreshing as a cold shower.

STONE SCREAM Birth

A CD demo (bands are learning how to give themselves a better-than-average chance of being heard. Pity it's such an expensive way of going about it, though) of top-quality stuff. Reality is simple and beautiful - just Rebecca's fine, emotive voice accompanied by Dan Whitehouse's heart-wrenching acoustic guitar. Just Another Bad Day is rockier and perhaps less effective, but clearly there's talent here that ought to be snapped up quickly.

KRUEZER Life Is Wasted On The Living

This comes in a home-made, totally brilliant cassette cover complete with pencil sketch of a skeletal Grim Reaper, mini-colour pix of the band and info on all tracks. The sounds are rough and ready mixes of a thoroughly nasty, hard'n'heavy nature. Would make a perfect soundtrack for some cheapo, gory horror flick. Excellent!

CUSTOM BUILT She Can Rockit

Triffic rockabilly 3-tracker by the quiffastically

named trio. Jimmy Detroit, Johnny Thunderstorms (on DOUBLE bass, natch!) and Flesh Fantasy obviously have a fine sense of style. Utterly retro, but so what, man? This is hot-rod-rock'n'roll! But I wouldn't boast too much about being courted by Magnum and Robert Plant, guys - you're liable to blow that well-oiled cool.

BLEEDING HEARTS

Love Lies Bleeding

Folk-rockers who display a mature and gifted songwriting talent. In much the same vein as Raising Kane.

DED ON IT

Yep, the Prince song. This quartet have even popped a copy in the post to the Wee Purple One. He could do worse than give DOI some studio time, 'cuz I can see this selling a shit-load. Dark, hi-energy dance grooves with melodies. They've wisely decided to give the pub circuit a miss - this should be housed in clubs filled with stroboscopic lights and sweaty, E-nergised bodies.

THE REST:

ADE & THE SMOKIN' BLUES BAND

A live tape from various Brum pub gigs played in 92/93. There's a mix of original material (featuring very Dire Straitsy guitar) and covers like Hendrix's Hey Joe. Blues, blues, blues - as well executed as it is and as much as I like heavy doses of blues, there's nothing here that's gonna make The Man sit up and take notice, unlike the variation offered by Orange Deluxe. Ade (who once auditioned for Duran Duran and whose dad used to be in a B'ham r'n'b outfit called the Brum Beats!) and the guys are destined to play that sweaty pub circuit for the rest of their borne days.

SPRINGFIELD JACK Fin De Millenaire

Another great quality CD demo complete with good looking artwork, which should help SJ jump the queue slightly in getting heard by A&R depts. Shame about the material though. Friendly enough to interest the rockier end of the AOR market, but for me, although SJ are plenty talented, they lack any kind of originality.

JON JAMES I Still Want U

Oh god. Wallpaper 'rock' that doesn't stand a cat



Jon James

DEMOS REVEIUED BY MAX

in hell's chance in the cut-throat nastiness that is Pop Music. Technically, Jon (ex-Shotgun Wedding) is in good voice and handsome enough to grace the covers of teen mags, but the overall effect is as bland as it comes.

ALEX VANN We Go Round

This solo artiste, born and bred in Essex, sounds like bloody Phil Collins! And we can't have that, can we? I mean, there might be room for everything in the crazy, dizzy world of pop, but not THAT, surely! ... Apart from writing for other people and collaborating with another guitarist on a solo acoustic project, our graphic design degree student also works out with an AOR soft rock band. What's he wanna admit to THAT for? Technically adept, but devoid of any spark.

ASTRID HAZE The Powers That Be

Excitable punky fare from Stoke which scores top marks for energy, but zero for imagination. Apart from their own material, they cover Buzzcocks, Undertones, Deep Purple, Husker Du and Pistols songs. Why?

THE SHELDONS Fall '92

I'm not sure whether these 1992 recordings have only just been sent out or whether they got lost in the post. In any event, what on EARTH possessed them to choose a name like THE SHELDONS? They don't even COME from Sheldon! This is a more intriguing line of thought than the music they make, which is simplistic and wet in the extreme.

THE VELVET UNDERPANTS At The Gates Of Dawn

Basic, minimalist punk with lyrics not for the faint-hearted. Good larf, but difficult to imagine what the hell they're gonna DO with it. Support slot to Roy 'Chubby' Brown maybe?

PUSH THE PLANET Sun God Shines EP

Recently formed out of the ashes of 3 other outfits, PTP have plenty of simmering energy, but it never quite boils over into out-and-out power, despite describing themselves as 'punk / pop'. There're a couple of half-decent tunes here though, so maybe they just need a bit more time.

ONE GREAT DAY

I last came across OGD when I reviewed their Let Your Love Shine demo in the Jan. '93 ish. 'Pretty impressive REM-influenced stuff' I had 'em down as. No, I don't know what the bloody hell I was on about, either! I s'pose there is a slight Stipe-ness about the singer's delivery, but this is a lot blander than I can remember of their previous efforts.

PRINT OUT

What's New in Print

THE MAKING OF MIKE OLDFIELD'S TUBULAR BELLS

Richard Newman (Music Maker Books)

A whole book dedicated to what many see as a rather slight album may seem excessive, but without it would Branson have launched the label that he later sold for £560,000,000. Would new age music have proliferated? Whatever you think, Tubular Bells cast an alarming influence on the music world.

Here Richard Newman talks to the album's major movers, Oldfield himself and studio alchemists Simon Heyworth and Tom Newman. Together they recount not only the making of the record but also the building of The Manor studio. You learn how the record was made from demo stage to the problems of cutting the master - apparently getting the volume on the bells themselves involved some nifty mastering AND the use of classical quality vinyl, a first for a pop record!

If you have any interest at all in the making of music or the recording process this is the book for you.

Steve Morris

EROTIC TALES

Introduction by La Cicciolina (Pan)

Way back when, before video and before the profusion of top shelf anatomy mags, the writings sampled in this collection - Moll Flanders, Tom Jones, The Perfumed Garden and the jottings of such legends as Frank Harris, the Marquis De Sade, Henry Miller and more, were the subject of furtive reading and adolescent intrigue. Now it all seems redundant, scrapped by the avalanche of availability. But is it? Maybe, just maybe, it's a sign that the written word is still capable of providing more through the imagination than any amount of up front cinematography can. We can but hope.

Sam Mitchell

TRAVELS

Michael Crichton (Pan)

Not surprisingly the words 'Bestselling Author Of Jurassic Park' dominate this exhumed volume of 1989 writings. It's no straight cash-in, however. In this compendium of travel tales which sees Crichton in L.A., Kilimanjaro, Bangkok and other global fascination points you learn as much of the author as the destination. In an early tale you find out how Crichton as a student was criticised as having no writing ability, a fact he surmounted by submitting to a tutor he "was pretty sure was wrong not only about writing styles, but poorly read as well," a piece copied from Orwell. A move that increased his marks from C to B-! That convinced him that the English department was wrong for him and moved him to anthropology and pre-med. Fortunately for him, Spielberg and his accountant, he continued to write.

Sam Mitchell

LORD HAW HAW

His Lordship wonders why the recent listening survey has not produced the usual trumpeting of ratings from BRMB. Could it perhaps have something to do with the fact that, as predicted in this very column, despite an increase in breakfast listening hours with the transference of Les Ross from XTRA, while BRMB's reach has remained the same, it has suffered a dramatic 35% loss of listening hours across the station with XTRA-AM's figures a disaster of epic proportions. And where have all the disaffected gone? Apparently to Radio WM who, for the first time in history, now have a larger audience reach than BRMB! Not surprisingly His Lordship hears reports of scenes of Bob Hoptonesque rantings and cries of Emperor's new clothes in the Aston environs, exacerbated perhaps by Tony Butler's curt thanks but no thanks response to an offer he apparently could refuse despite BRMB supremo Richard Park's instructions to get him at any cost! Mr Park can expect to hear further suggestions of where he might care to shove his job offers from other WM celebrities currently on the poaching list. And the cost of this little exercise in listenership loss, a rumoured half a million pounds, a feat and an expense rivalled only by Matthew Bannister presiding over Radio 1's biggest loss of listeners ever. Given the continuing drizzly performance of Park's Capital HQ (and their past dismal track record in attempting to impose their programming style on stations they'd taken over - Devonair and a Dublin commercial station) perhaps Jurassic should be courting Bannister's favour lest he find himself in unexpected need of a new office. Meanwhile, expect heads to roll in Aston, if they've not already so done, with surely Tony Prince the first in the basket. His Lordship recalls an old axiom about not fixing what isn't broken. But patently the only programming credo Capital believe in, entails walls and the adhesive properties of mud. Meanwhile over in GWR's newly acquired Capital cast offs, the much loved and widely respected Stuart Linnell has apparently been subjected to even further ignominities. Having already had control of Leicester Sound removed he's now been removed from long time power base Mercia and is currently temporary (yes, sure) station manager for the Trent / Derby outpost, amusingly restyled RAM FM in his honour. To add to the humiliation His Lordship understands Mercia is now being administered by the teaboy.

BRUM BEAT GIG GUIDE

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.

Rock / Pop

1 March

■ **NO MAN'S LAND:** , Jug Of Ale, Moseley, Birmingham

2 March

■ **THERAPY? / CREDIT TO THE NATION / KERBDOG:** , Civic hall, North Street, Wolverhampton, 0902 312030

■ **THE EMISSION / REVEREND GREEN / SPLENDID EYESORE:** , Arcadeia Showcase, Jug Of Ale, Alcester Road, Birmingham, 021 449 1082

■ **WARLORD:** , Pen & Wig, Dale End, Birmingham, 021 236 4171

■ **THERAPY/KERBDOG:** A simply wonderful double header, Civic Hall, North Street, Wolverhampton, 0902 312030

■ **ONE GREAT DAY:** , Three Horse-shoes, Coventry Road, Birmingham, 021 742 1084

3 March

■ **THE POSIES:** , Wulfrun hall, North Street, Wolverhampton, 0902 312030

■ **THE POSIES:** , Wulfrun hall, North Street, Wolverhampton, 0902 312030

■ **NO MAN'S LAND:** , Selly Park Tavern, Pershore Road, Birmingham, 021 472 0124

■ **FLAMINGOES:** , Jug Of Ale, 4 Alcester Road, Moseley, Birmingham,

ham, 021 449 1082, 8.30pm, £2.50

■ **THE POSIES:** Great US poprock-guitar song merchants, Wulfrun Hall, North Street, Wolverhampton, 0902 312030, £5.50

4 March

■ **FRED ZEPPELIN:** , The Rock Tavern, Hill Street, Brierley Hill, 0384 746681

■ **SONIC BASE CAKE / THE TRUTH:** , Jug Of Ale, 4 Alcester Road, Moseley, Birmingham, 021 449 1082, 8.30pm, £2

■ **CLAWFINGER:** , JB's, King Street, Dudley

■ **FRED ZEPPELIN:** A note perfect tribute to ... well guess!, The Old Horns, Queslett Road, Great Barr, Birmingham, 021 360 7042

■ **THE FORCE:** , The Lighthouse, Gorsty Hill, Halesowen, 0746 861636

■ **STUART FORD'S FOWL PLAY:** , The Bear, Bearwood Road, Bearwood, Birmingham, 021 429 1989

■ **FRED ZEPPELIN:** , The Old Horns, Queslett Road, Birmingham, 021 360 7042

■ **MEGA CITY FOUR / THE LANDSBURYS:** The support act turn promoters for this attempt to bring rock to Rugeley, Red Rose Theatre, Taylors Lane, Rugeley, 0889 576281, £5.00

■ **ROSEVILLE / THE LEMON SQUEEZIES:** Hibernation Club, The Hibernian, 1063 Pershore Road, Selly Park, Birmingham, 021 472 0136, £2.00

5 March

■ **CLAWFINGER:** , Wulfrun hall, North Street, Wolverhampton, 0902 312030

■ **COOLER THAN JESUS / BITTER TEARS:** , Jug Of Ale, 4 Alcester Road, Moseley, Birmingham, 021 449 1082, 8.30pm, £2

■ **INIGO / KIN TET SU:** Hibernation Club, The Hibernian, 1063 Pershore Road, Selly Park, Birmingham, 021 472 0136, £2.00

■ **STEVE GIBBONS BAND:** , The Robin, 1, Merry Hill, Brierley Hill, 0384 458826

6 March

■ **REV. BROWN & THE EARLY BIRDS:** , Moseley Football Club, Reddings Road, Moseley, Birmingham, 021 449 2149, 8pm

■ **SOUL SURVIVORS:** , Red Lion, Kings Heath, Birmingham, 021 444 3181

■ **WE'LL ALWAYS HAVE PARIS:** Great songs, wonderfully played, Breedon Bar, Pershore Road, Birmingham, 021 459 6573

7 March

■ **PRIDE:** The five track Silent movie is now available, JB's, King Street, Dudley, 0922 691328

■ **ZU:** The band's rather fine Apart EP has just been issued, Birmingham University, Birmingham

8 March

■ **FRED ZEPPELIN:** , Breedon Bar, Pershore Road, Cotteridge, Birmingham, 021 459 6573

■ **FRED ZEPPELIN:** , Breedon Bar, Pershore Road, Birmingham, 021 459 6573

■ **R.KELLY:** , Civic Hall, North

Street, Wolverhampton, 0902 312030, £12.50

■ **SOUL SURVIVORS:** , Hunters Moon, Coleshill Road, Castle Bromwich, 021 747 5328

■ **PULSE:** , Selly Park Tavern, Pershore Road, Birmingham, 021 604 6418

■ **PAUL WELLER / SIMON FOWLER:** , Civic Hall, North Street, Wolverhampton, 0902 312030

9 March

■ **PAUL WELLER:** The only Midlands date!, Civic Hall, North Street, Wolverhampton, 0902 312030, £11.00

■ **RAGING SLAB:** The marijuana bible, High Times, fave boogie band, JB's, King Street, Dudley

■ **GARAGE BAND:** , Slug And Lettuce, Birmingham, 021 622 5659

■ **REV BROWN & THE EARLY BIRDS:** , The Top Bell, Barton Under Needwood

■ **RAGING SLAB:** Excellent spliff toting, southern US boogie band with an Allmans / Skynyrd / Crowes vibe. Unmissable, JB's, King Street, Dudley

10 March

■ **GARAGE BAND:** , Chester Arms , Chester Road, Birmingham, 021 747 2506

■ **TYPHOID MARY:** , The Mercat, Bradford Street, Birmingham, 021 622 3281

■ **REV. BROWN & THE EARLY BIRDS:** , Tavern In The Town, Tamworth

■ **DOVER SOUL:** , Selly Park Tavern, Pershore Road, Birmingham, 021 373 9052

■ **FREE SPIRIT:** Currently being courted by A&R men with loaded cheque books!, Jug Of Ale, 4 Alcester Road, Moseley, Birmingham, 021 449 1082, £2

11 March

■ **SOUL SURVIVORS:** , Moseley Football club, Reddings Road, Moseley, Birmingham, 021 449 2149

■ **IAN THE GOAT SINGS BLACK SABBATH:** , The Bear, Bearwood Road, Bearwood, Birmingham, 021 429 1989

■ **THE EARTH / CRYSTAL INJECTION / AVIDA DOLLARS:** , Jug Of Ale, 4 Alcester Road, Moseley, Birmingham, 021 449 1082, £2

■ **GARAGE BAND:** Smart Dress!, Bank Hotel, High Street, Knowle, 0564 773656

■ **THE COMMODORES / THE SUPREMES:** , Civic Hall, North Street, Wolverhampton, 0902312030, £12.50 / £11.50 / £9.50

■ **PAW:** , JB's, King Street, Dudley, 0384 253597

■ **WORLD SERVICE / SHOOT THE MOON:** Hibernation Club, The Hibernian, 1063 Pershore Road, Selly Park, Birmingham, 021 472 0136, £2.00

12 March

■ **STIFF LITTLE FINGERS:** , Civic Hall, North Street, Wolverhampton, 0902 312030

■ **ONE GREAT DAY:** , Yates Wine Bar, Corporation Street, Birmingham, 021 233 9738

■ **SHOTGUN WEDDING / 14 TIMES:** Hibernation Club, The

Hibernian, 1063 Pershore Road, Selly Park, Birmingham, 021 472 0136, £2.00

■ **STIFF LITTLE FINGERS:** The Suspect Device was obviously the constant comebacks, Civic Hall, North Street, Wolverhampton, 0902 312030, £9.50

■ **GARAGE BAND:** , The Greet, Warwick Road, Birmingham, 021 706 0452

■ **VELVET UNDERPANTS:** Punk's equivalent to Judge (big Six) Dread, Jug Of Ale, 4 Alcester Road, Moseley, Birmingham, 021 449 1082, £2

13 March

■ **THE FORCE:** , Blackwells, Blackwell street, Kidderminster, 0746 861636

■ **FRED ZEPPELIN:** , JB's, King Street, Dudley, 0384 253597

■ **FRED ZEPPELIN:** , JB's, King Street, Dudley, 0384 253597

15 March

■ **SOUL SURVIVORS:** , Duke Of York, Lordswood Road, Harborne, Birmingham, 021 472 4936

16 March

■ **INSPIRAL CARPETS:** , Wulfrun Hall, North Street, Wolverhampton, 0902 312030

■ **INSPIRAL CARPETS:** , Wulfrun hall, North Street, Wolverhampton, 0902 312030

17 March

■ **OCEAN COLOUR SCENE / HAYWARD WINTERS:** Get there early 'cos last time it was a lock out AND because Hayward Winters are rather special, Jug Of Ale, 4 Alcester Road, Moseley, Birmingham, 021 449 1082, £4

■ **FRED ZEPPELIN:** , The Kings Head, Hagley Road, Bearwood, Birmingham, 021 429 5666

■ **PARADISE LOST:** , Wulfrun hall, North Street, Wolverhampton, 0902 312030

■ **PULSE:** , The Pen & Wig, Dale End, Birmingham, 021 604 6418

■ **FRED ZEPPELIN:** , Kings Head, Hagley Road, Birmingham, 021 429 5666

■ **PARADISE LOST:** Goth metallers plugging the Music For Nations' Seals The sense EP, Wulfrun Hall, North Street, Wolverhampton, 0902 312030

18 March

■ **NO MAN'S LAND:** , Rockwell's, Tamworth, 0827 52859

■ **SAINT ETIENNE:** , Wulfrun Hall, North Street, Wolverhampton, 0902 312030

■ **THE WONDERSTUFF:** Arrive early to catch The Gigolo Aunts, Civic Hall, North Street, Wolverhampton 0902 312030, £10.00

■ **THE WILD FLOWERS / MANTA RAY / CROME:** , Jug Of Ale, 4 Alcester Road, Moseley, Birmingham, 021 449 1082, £2

■ **TREVOR BURTON / THE JOURNEYMEN / EBONY EYES:** , The Bear, Bearwood Road, Bearwood, Birmingham, 021 429 1989

■ **SPRINGHEEL JACK / THE ETERNAL:** Hibernation Club, The Hibernian, 1063 Pershore Road, Selly Park, Birmingham, 021 472 0136, £2.00

19 March

■ **PRIDE:** , Oasis Bar, Stone, 0922 691328

■ **JOHN DENVER:** , NEC Arena, Birmingham, 021 780 4133, £16.00

■ **THE WONDERSTUFF:** Arrive early to catch The Gigolo Aunts, Civic Hall, North Street, Wolverhampton 0902 312030, £10.00

■ **SOUL SURVIVORS:** , Gilberts, Field Street, Willenhall, 0902 603939

■ **RIVER'S EDGE:** Hibernation Club, The Hibernian, 1063 Pershore Road, Selly Park, Birmingham, 021 472 0136, £2.00

■ **ANNA / PARMA VIOLETS:** , Jug Of Ale, 4 Alcester Road, Moseley, Birmingham, 021 449 1082, £2.50

20 March

■ **SOUL ASYLUM:** Keep your eyes peeled for a signing and acoustic session in a record store quite close to the venue at lunchtime!! , Civic Hall, North Street, Wolverhampton, 0902 312030

■ **GARAGE BAND:** , Billesley, Brook Lane, Birmingham, 021 444 2357

■ **FRED ZEPPELIN:** , The Rock Tavern, Hill Street, Brierley Hill, 0384 746681

21 March

■ **PULSE:** , The Hibernian, Pershore Road, Birmingham, 021 604 6418

22 March

■ **SOUL ASYLUM:** , Civic Hall, North Street, Wolverhampton, 0902 312030, £9.00

■ **SOUL ASYLUM:** , Civic Hall, North Street, Wolverhampton, 0902 312030, £9.00

■ **THE FLOOD:** , JB's, King Street, Dudley

25 March

■ **WILDHEARTS:** , Wulfrun hall, North Street, Wolverhampton, 0902 312030

■ **PRIDE:** , Northwick Theatre, Ombersley Road, Worcester, 0922 691328

■ **THE SORDID DETAILS / AUTOMATIC POPE:** Hibernation Club, The Hibernian, 1063 Pershore Road, Selly Park, Birmingham, 021 472 0136, £2.00

■ **WEIRD'S WAR:** , Jug Of Ale, 4 Alcester Road, Moseley, Birmingham, 021 449 1082, £2

■ **KINGS OF SPAIN / WE'LL ALWAYS HAVE PARIS:** , The Bear, Bearwood Road, Bearwood, Birmingham, 021 429 1989

■ **SOUL SURVIVORS:** , Three Crowns, Sutton road, Walsall, 0922 23951

26 March

■ **PRIDE:** , Wheatsheaf, Cannock, 0922 691328

■ **UJI MAH / PARADISE CIRCUS:** Hibernation Club, The Hibernian, 1063 Pershore Road, Selly Park, Birmingham, 021 472 0136, £2.00

■ **ONE GREAT DAY:** , Hunters Moon, 220 Coleshill Road, Birmingham, 021 747 5328

27 March

■ **GARAGE BAND:** , Maymies Night Club, Hemlock Way, Cannock, 0543 466467

28 March

- **WIZARDS OF TWIDDLY:** Liverpool's eccentric jazzers, Pen & Wig, Dale End, Birmingham
- **PRIMAL SCREAM:**, Civic Hall, North Street, Wolverhampton, 0902 312030

30 March

- **SOUL SURVIVORS:**, The George, George Road, Warley, 021 422 2337
- **ANDY McLEAN / STIRLING McLEAN / POSITIVE FORCE:** Launch night of what could become a regular soul venue, High Society, New street, Birmingham, 021 328 6923, £3 (before 11pm)

31 March

- **THE FORCE:**, The Northwick, Ombersley Road, Worcester, 0746 861636
- **SUICIDAL SPERM:**, The Pen & Wig, Dale End, Birmingham, 021 459 2225, 8pm, £2.00
- **SOUL SURVIVORS:**, Selly Park Tavern, Pershore Road, Birmingham, 021 472 0124
- **GARAGE BAND:**, The Yenton, Sutton Road, Birmingham, 021 373 1130

1 April

- **SOUL SURVIVORS:**, The Bear, Bearwood Road, Bearwood, Birmingham, 021 429 1989

8 April

- **NO MAN'S LAND:**, Queen's Head, Redditch, 0527 64166

Roots

6 March

- **DICK TRACEY:**, Rowheath Pavilion Roots Club, Heath Road, Bourneville, Birmingham, 021 458 1321, £3.00 / £2.50

7 March

- **CHAKA DEMUS & PLIERS / HONKY:**, Civic Hall, North Street, Wolverhampton, 0902 312030
- **CHAKA DEMUS & PLIERS:** Sponsored by Radio One FM!, Civic Hall, North Street, Wolverhampton, 0902 312030, £10.00

11 March

- **DON WILLIAMS:** A honey warm voice and pure, honest material excuses the MOR tendency, Symphony Hall, Broad Street, Birmingham, 021 212 3333, £16.50 / £14.50 / £12.50
- **VIVA LA MUSICA:** 100% Latin, Coast To coast, Alpha Tower, Broad Street, Birmingham, 021 449 7730
- **VIVA LA MUSICA:** Salsa / merengue and more with Bongo Go's Zuppa Inglese, Coast To Coast, Belcw the Alpha Tower, Birmingham, 021 449 7730, £3 before 10.30 and £4 after

13 March

- **BERNIE HARTLEY:**, Rowheath Pavilion Roots Club, Heath Road, Bourneville, Birmingham, 021 458 1321, £2.50 / £2.00

19 March

- **JEFF BUCKLEY / ROOSTER-VELT:** The legendary Tim Buckley's son carrying on the family's musical tradition, Mezzanine at The Connaught Hotel, Tettenhall road, Wolverhampton, 0902 755888

20 March

- **PENTANGLE:** The legendary band, still fronted by Bert Jansch and Jacqui McShee, have personally chosen this as their only West Mids appearance, Rowheath Pavilion Roots Club, Heath Road, Bourneville, Birmingham, 021 458 1321, £8.00 / £6.00
- **KITCHEN GIRLS / BLOOD RED / DAVE CARROLL & BOB JACKSON:**, Kings Heath Community Centre, Heathfield Road, Birmingham, 021 444 2277, £3

24 March

- **R. CAJUN AND THE ZYDECO BROTHERS:** A 4 day Cajun Fest organised by The Swamp Club and featuring The Flatville aces, Bluebird Cajun Band and at least ten other outfits as well as workshops, Friary Hotel, Friargate, Derby, 0332 332336 / 385064, SAE to PO Box 94, Derby, DE22 1XA for details

26 March

- **Haji Mike and Sidewinder:** Global rap fusion, Moseley Dance Centre, Moseley Road, Birmingham, 021 449 7730

27 March

- **PETE & LOUISE HARTLEY:**, Rowheath Pavilion Roots Club, Heath Road, Bourneville, Birmingham, 021 458 1321, £2.50 / £2.00

30 March

- **REV. HAMMER:**, Pen & Wig, Dale End, Birmingham

Blues And Jazz

1 March

- **HOWARD McCrARY BAND:** Resident at the club until March 5th, Ronnie Scott's Club, Broad Street, Birmingham, 021 643 4525, £9.00 / £5.00

4 March

- **LOU RAWLS:**, Town Hall, Victoria Square, Birmingham, 021 239 2392, £10.00 / £8.50
- **ADE & THE SMOKIN' BLUES BAND:**, The Lamp Tavern, Barford Street, Birmingham, 021 622 2599

6 March

- **ROBBEN FORD:** The ex Joni Mitchell sideman now making large waves in the blues guitar arena, Ronnie Scott's Club, Broad Street, Birmingham, 021 643 4525, £10.00
- **INDIGO BLUES BAND:**, Derrigate, Northampton, Lunchtime

7 March

- **BOB KERR & THE WHOPEE BAND:** Anarchic jazz cabaret. Very Funny. First of two nights, Ronnie Scott's Club, Broad Street, Birmingham, 021 643 4525, £8.00 / £5.00

■ ADE & THE SMOKIN' BLUES

BAND:, The Station Inn, Kings Heath, Birmingham, 021 444 1257

9 March

- **STEVE GIBBONS:** First night of a four night stand, Ronnie Scott's Club, Broad Street, Birmingham, 021 643 4525, £10.00 / £6.00

14 March

- **FREDDY COLE TRIO:** Nat 'King's brother in tribute mode for five nights, Ronnie Scott's Club, Broad Street, Birmingham, 021 643 4525, £10.00 / £6.00

19 March

- **GAIL THOMPSON AND GAIL FORCE:** Eleven piece big band, MAC, Cannon Hill Park, Birmingham, 021 440 3838

21 March

- **ADE & THE SMOKIN' BLUES BAND:**, The station inn, Kings Heath, Birmingham, 021 444 1257
- **GEORGE MELLY:** However far past his musical peak he may be, Melly remains totally charismatic. A five night stopover, Ronnie Scott's Club, Broad Street, Birmingham, 021 643 4525, £10.00

24 March

- **DEE DEE BRIDGEWATER:**, Town Hall, Birmingham, 021 236 2392

25 March

- **INDIGO BLUES BAND:**, Lamp Tavern, Highgate, Birmingham, 021 622 2599

27 March

- **ALAN PRICE'S ELECTRIC BLUES COMPANY:** ex - Animal and Combo man teams up with ex - Jeff Beck vocalist Bobby Tench, The Rep, Broad Street, Birmingham

29 March

- **PAUL YOUNG:** Young goes unplugged for one of only three such shows in the UK. In these intimate surroundings it should be a killer show but tickets are bound to be at a premium, Ronnie Scott's Club, Broad Street, Birmingham, 021 643 4525, £12.00

Classical And Theatre

3 March

- **LEE AND DAWES:** Featuring The World Stylophone Quartet, MAC, Cannon Hill Park, Birmingham, 021 440 3838

■ CBSO / SIMON RATTLE:

Towards The millennium with Hindemith / Bartok etc., Symphony Hall, Broad Street, Birmingham, 021 212 3333

5 March

- **CBSO / SIMON RATTLE:** Towards The millennium with Hindemith / Bartok etc., Symphony Hall, Broad Street, Birmingham, 021 212 3333

9 March

■ CBSO / SIMON RATTLE:

Towards The millennium with Varese / Berg / Shostakovitch, Symphony Hall, Broad Street, Birmingham, 021 212 3333

10 March

- **WELSH NATIONAL OPERA:** Pel-leas Et Melisande (10 / 12 / 14 & 16 March and Turandot (17 & 19 March), The Hippodrome, Hurst Street, Birmingham, 021 622 7437

13 March

- **B.E.A.S.T.:** Electroacoustic experimentalists, MAC, Cannon Hill Park, Birmingham, 021 440 3838

15 March

- **CBSO / SIMON RATTLE:** Towards The millennium with Britten / Messiaen / Berg / Gershwin, Symphony Hall, Broad Street, Birmingham, 021 212 3333

21 March

- **TOMMY STEELE:** A career retrospective for the one time British rock'n'roller best remembered for Little White Bull!!! Runs thru' to April 2, The Hippodrome, Hurst Street, Birmingham, 021 622 7437

23 March

- **CBSO / SIMON RATTLE:** Towards The millennium with Stravinsky's Persephone / Walton's Belshazzar's Feast, Symphony Hall, Broad Street, Birmingham, 021 212 3333

Comedy

15 March

- **SEAN HUGHES:**, Town Hall, Birmingham, 021 236 2392

26 March

- **KEVIN 'BLOODY' WILSON:**, Civic Hall, North Street, Wolverhampton, 0902 312030, £9.50 / £8.50
- **KEVIN 'BLOODY' WILSON:**, Civic Hall, North Street, Wolverhampton, 0902 312030

27 March

- **SEAN HUGHES:**, Town Hall, Birmingham, 021 236 2392

30 March

- **MARK HURST:**, Wulfrun Hall, North Street, Wolverhampton, 0902 312030, £6.00 / £5.00

Now Booking

8 April

- **BEAUTIFUL SOUTH:**, Civic Hall, North Street, Wolverhampton, 0902 312030, £10.00

12 April

- **BLACK SABBATH:**, Civic Hall, North Street, Wolverhampton, 0902 312030, £11.00

16 April

- **KING PLEASURE & THE BISCUIT BOYS:** If you've never wit-

nessed them live - do so. The cognoscenti may sniff but the legendary Charles Brown has written them a song. the last people He worked with were Elvis Costello and Bonnie Raitt; so go figure, Wulfrun Hall, North Street, Wolverhampton, 0902

- **CLASSICAL SPECTACULAR:**, NIA, Birmingham, 021 200 2222, £21.50 / £18.50 / £15.50

23 April

- **TOYAH WILCOX:** Back to the day job, Wulfrun Hall, North Street, Wolverhampton, 0902 312030, £7.00

30 April

- **THE PROCLAIMERS:**, Civic Hall, North Street, Wolverhampton, 0902 312030

6 May

- **LLOYD COLE:**, Civic Hall, North Street, Wolverhampton, 0902 312030

9 May

- **DAVID LEE ROTH:** The stadium rocker slashes off his hair and gets back to basics - or is that smaller audiences?, AVLC, Birmingham, £14.00

12 May

- **DAVID LEE ROTH:**, Civic Hall, North Street, Wolverhampton, 0902 312030, £15.00

26 May

- **RADIOHEAD:** After a stunning support to James, this will be a sweatbox gig!, Wulfrun hall, North Street, Wolverhampton, 0902 312030

30 May

- **CROWDED HOUSE / CRANBERRIES:**, NEC, Birmingham, 021 780 4141, £15

23 June

- **LUCIANO PAVAROTTI:**, NEC Arena, Birmingham, 021 767 4242, £85.00 / £55.00 / £25.00

3 October

- **PHIL COLLINS:** Possibly sold out but worth calling the box office - if you must. Also plays the Arena on October 4 and December 4th and 5th, NEC, Birmingham, 021 780 4133, £25.00 / £22.50

The Dance Underground

5 March

- **ASTRALASIA / PORCUPINE TREE / MALI RAIN:** Head music for the feet, Moseley Dance Centre, Moseley Road, Birmingham, 021 449 7730

18 March

- **DREAMTIME:** Mothership DJs and Global Sweatbox, Coast To coast, Alpha Tower, Broad Street, Birmingham, 021 449 7730

HEARTBEAT

MEET THAT SPECIAL PERSON

♥ **24** reserved male, with original quirky nature. Seeks 22-28 female for friendship support, maybe romance. Box No. HB2480

♥ **40** male, loves aromatherapy massage, desires female to explore the art together. Confidential reply guaranteed. Box No. HB1985

♥ **42** male wears female garments seeks understanding lady for friendship. £3 refundable if we meet. Box No. HB937

♥ **50s** gentleman, own house, car, etc. likes walks, talks and cuddles from gentle lady. Box No. HB2073

♥ **ACTIVE** bi-male, broadminded, fit varied interests, seeks bi-gays 25-50 1-2-1 genuine, caring, friendship. ALA. Box No. HB2183

♥ **AFTER** divorce life begins, 36 year old Dad seeks female company, no pressure just fun. Box No. HB2040

♥ **ALERT**, kind, sharply intelligent man 35 seeks similar woman 25-36 SOH fun and possibility essential. Box No. HB2293

♥ **AMBITIOUS** Asian male (25) needs Turkish girl for sincere friendship and romance age, looks unimportant. Box No. HB1808

♥ **ARE** you an affectionate caring sexy lady seeking a gentleman (52) who will adore you? Box No. HB1267

♥ **ARE** you my Milktray man? I'm 41, fit, love music golf, rugby, cricket and cooking. Box No. HB1291

♥ **ARTIST**, teacher seeks hippyish female into mythology, forests, fire-sides, I'm male 31, 6ft considered attractive. Box No. HB2502

♥ **ASIAN** male, goodlooking, slim, 5ft 10ins, romantic, GSOH, seeks female, mega-times, phot.phone, appreciated. Box No. HB2414

♥ **ATTRACTIVE** alternative male, twenties, long hair, into cocteau's, seeks bright alternative female for concerts, nightlife. Box No. HB2425

♥ **ATTRACTIVE** Asian female, intelligent, honest seeks white, tall gent, with GSOH, intelligent, caring in his 30's. Box No. HB2095

♥ **ATTRACTIVE** Bi-male seeks dominant females couples, TV's. I'm obedient and love to cross dress. ALA. Box No. HB1223

♥ **ATTRACTIVE** female graduate, 22 seeks witty intelligent, cute man for fun & romance photo please. Box No. HB2304

♥ **ATTRACTIVE** female seeks romantic outgoing male GSOH 25 - 30, interests cinema, music, eating out, N/S. Box No. HB1113

♥ **ATTRACTIVE** intelligent female midforties wishes to meet genuine sincere male for friendship possible relationship. Photo appreciated. Box No. HB827

♥ **ATTRACTIVE** lady 42, 5'10", loves animals, seeks tall, sincere gentleman, preferably Taurus, Scorpio, Cancer or Capricorn. Box No. HB805

♥ **ATTRACTIVE**, lively female graduate, 24, chasing rainbows, desperately fighting eccentricity -Not, seeks bright, good looking male. Box No. HB1522

♥ **ATTRACTIVE** male 25, seeks female 18 - 30 for friendship, fun and romance. All letters answered. Box No. HB1313

♥ **ATTRACTIVE**, refined, intelligent, gentleman 50, varied interests seeks mature lady for mutually exciting relationship. Box No. HB1456

♥ **ATTRACTIVE**, slim, single mother 33, seeks a slightly flirty but monogamous, distinguished, sexy, older gentleman companion. Box No. HB1135

♥ **ATTRACTIVE** male 29, slim 5'9", own house, cars, lots to offer, seeks female for marriage. Box No. HB1091

♥ **ATTRACTIVE** Postgraduate lady 50's seeks N/S intelligent man, friendship, travel, horse racing. Photo SAE. Box No. HB1952

♥ **ATTRACTIVE** slim affectionate, intelligent, divorced lady, non-smoker, 40 seeks gentleman/similar attributes for friendship. Box No. HB1500

♥ **ATTRACTIVE** Warwickshire female 28, vegetarian, white with half black baby. Seeks attractive male. Photo appreciated. Box No. HB1875

♥ **BIRMINGHAM** male 28, enjoys art, various music, India, Roots, Dance, plus. Looking for smiles, luv, you? Box No. HB2381

♥ **BI-SEXUAL** male 30's N/S likes cross-dressing, passionate, seeks like-minded M/F for fun West Midlands. Box No. HB2359

♥ **BLACK** male graduate 26, seeks creative N/smoking female with a social conscience ALA. Birmingham area. Box No. HB2491

♥ **BRAINY**, kind, pretty woman 30, seeks long term male equal with ideas charm and respect. Box No. HB2392

♥ **BRIGHT** warm, supportive, slim N/S, gentle, educated vegetarian, 30 something male, seeks slim 20s - 30s female. Box No. HB1025

♥ **CANNOCK** Male 30 GSOH looking for female for nights out, possible romance. Looks unimportant. Box No. HB1941

♥ **CARING** male 52, retired professional, varied interests, slight disability, seeks lady, view mutual TLC staffs. Box No. HB1256

♥ **CHRISTIAN**, female, young 51, fun-loving, meditator, enjoys outdoors, seeks non-smoking male companion on spiritual journey. Box No. HB1643

♥ **CINEMA** crazy male, 21, new to area, seeks M/F with similar interests. Box No. HB1357

♥ **COUNTRY** loving divorcee outgoing 38, likes country fairs, animals, humour seeks genteel intelligent gent similar. Box No. HB2315

♥ **COVENTRY** male, 30, quiet, sincere, seeks a nice lady, (any age) for a loving and caring relationship. Box No. HB2194

♥ **CROSS-DRESSER** 32, seeks transvestite, bi-males or understanding lady for fun and friendship. First ad. Kidderminster. Box No. HB1234

♥ **CUTE** guy 50, content, seeks lady to love and love, mature caring cuddly lady. Box No. HB1445

♥ **DANGEROUS** liaisons male 25 years old, with good personality, SOH seeks lady for friendship, sports, cinema theatre. Box No. HB9140

♥ **DAVID**, strong male, age 32, seeks student female 18/26 for friendship/relationship your photograph appreciated. Box No. HB2403

♥ **"DOWN TO EARTH"** Birmingham gay male couple 20's, seek fun loving friends for socialising. Box No. HB904

♥ **EXECUTIVE**, American expatriate, athletic 50, wishes to spoil caring lady with fun, warmth, attention. Box No. HB2282

♥ **FEMALE** 19 Art student, wanted stupid thick houseman with no smelly feet. Thankyou. Photo appreciated. Box No. HB2524

♥ **FEMALE** 22 well travelled, requires male truthful, caring, happy devoted. friendship/romance 20-25. Box No. HB2326

♥ **FEMALE** N/S 34, loves animals, birdwatching, walking, theatre, cinema, music, laughing, needs kind affectionate man (34-37) for friendship. Box No. HB2205

♥ **GAY** Asian, slim, young inexperienced seeks good looking male for friendship, fun photo appreciated ALA. Box No. HB1047

♥ **GAY** Graduate (46) 6ft. Seeks guy (21-35) for fun, genuine friendship. Status, colour unimportant. ALA. Box No. HB1599

♥ **GAY** guy, 26 average looking, seeks intelligent companion 21-26, to share good things in life. Box No. HB1709

♥ **GAY** guy 29, professional, straight acting/looking non-scene inexperienced seeks males for fun and games. Box No. HB1797

♥ **GAY** male 24 nonsmoker into music pubs/clubs, swimming, seeks similar North Staffs. Box No. HB1124

♥ **GAY** male 29, would like company of straight Asian males under 40. Totally genuine, discreet. Box No. HB1278

♥ **GAY** male 30, non scene, straight acting, sincere genuine looking for similar ALA. Photo. Coventry. Box No. HB2029

♥ **GAY** male 49, tall, active, good looking, seeks short guys 35 to 50, Birmingham area. Asian welcome. Box No. HB1841

♥ **GAY** male twenty five, interest swimming, cinema, seeks humorous guy under thirty two for romance! Box No. HB1168

♥ **GAY** Turkish guy 25 slim, attractive, seeks guy any age, looks, for sensual fun/friendship. Box No. HB2458

♥ **GENT** pushing 40, likes to be up-to-date, seeks woman for discreet relationship. Box No. HB1555

♥ **GENUINE**, caring male, 28 N/S W.L.T.M. genuine lady to share loving caring relationship. Age unimportant. Box No. HB981

♥ **GENUINE** well bred gent (60's) seeks lady (40 - 65) for companionship, outings, travel, integrity assured - write! Box No. HB1390

♥ **GIRLS**, Girls, Girls, 18/38 wanted

HOW TO 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.

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by strong male 32, wrestling, good times, fun. Photograph appreciated. Box No. HB1698

♥ **G.W.M** 26 skin type, stocky build, looking for assertive guy 30-40 for honest, genuine 1-2-1. Box No. HB2436

♥ **HINDU** male, 26 seeks Hindu female for evenings out and other activities possible romance eventually. Box No. HB2150

♥ **INTELLIGENT** Dad, young 47, seeks single Mum. SOH, caring, creative, practical, romantic. Photo appreciated, returned. Box No. HB2018

♥ **LADY** divorcee slim, attractive, seeks professional gent with sense of humour. Box No. HB1742

♥ **LADY** fifties, divorced, seeks kind, sincere gentleman. Must be jolly, with no 'hang ups' and like animals. Wolverhampton. Box No. HB1621

♥ **LADY** late 50s, GSOH would like to meet gent 48-60s, for outings, companionship. Only genuine replies. Box No. HB1676

♥ **LESBIAN** in wheel chair would like friend similar age 41, no objection to children, Grandmother. Box No. HB1401

♥ **MALE** 21, interests include reading, films, TV, non-smoker, seeks outgoing female for friendship. Box No. HB2106

♥ **MALE** 22, into music, movies, books, seeks quiet, caring girl for gigs, cinema, nights in. Box No. HB2535

♥ **MALE** 22, into rave, film, computers, seeks young female for friendship 121. Box No. HB1201

♥ **MALE** 23, likes books gigs, films, seeks talkative female for nights out fun, friendly relationship. Box No. HB2447

♥ **MALE** 25, intelligent, attractive just sane seeks female bright, slim, 19+ for gigs days/evenings out. Box No. HB2469

♥ **MALE** 29, caring, easy-going, employed, own car, seeks female 20-35 for friendship. Wolverhampton area. Box No. HB1974

♥ **MALE** 34, caring, intelligent, shy, seeks Emily Bronte, Katherine Hepburn, Polly Harvey rolled into one. Box No. HB1654

♥ **MALE** 35, seeks caring, genuine woman. Enjoys theatre, travel, sport, classical music, photo appreciated. Box No. HB1588

♥ **MALE** (35) sexy, mixed race, graduate, between jobs, seeks intellectual, sensuous female (with car?) Kidderminster area. Box No. HB2139

♥ **MALE** or females Aries girl seek prof' for fun and frolic in the woods. Box No. HB1852

♥ **MOSELEY** male, 30 something, N/S GSOH and not bad looking, seek, romance with slimish female. Box No. HB871

♥ **MULTI-TALENTED** energetic male raver (38) aware, seeks feminist

ravette 18 - 35 for dancing and fun. Box No. HB1423

♥ **N/STAFFS** professional male 32 seeks n/s genuine female 22-25 GSOH theatre, outings, fun. Photo appreciated. Box No. HB1963

♥ **OFFBEAT** guy (29) seeks comic, female for sharing life, sounds, outings, fodder, cinema maybe more. Box No. HB2271

♥ **PETITE** personable, warm, educated woman 50, seeks mature, vibrant, cultured "New Man" N/S 40s - 50s. Box No. HB1930

♥ **PROFESSIONAL** male 28, seeks intelligent female for nights out, conversation and friendship. ALA. Box No. HB1511

♥ **PROFESSIONAL**, well educated male, 44, seeks curvy, buxom female for loving relationship. Box No. HB1919

♥ **RETIRED** gay male 68, seeks similar for weekend hols, home visits. Interests gardening, TV, films. Box No. HB783

♥ **RICH** successful sexy fella, 30 seeks special lady to cherish romance and ? Photo essential. Box No. HB1245

♥ **ROGER** 25 with Irritable Bowel Syndrome (non-contagious) needs a female partner, any age for company. Box No. HB1080

♥ **SARCASTIC**, humorous male 29, seeks warm, intelligent female 24-35 into music, films, socialising etc. Box No. HB1212

♥ **SENSUOUS** Asian male 27, seeks female for shared journeys to familiar and foreign regions ALA. Box No. HB1830

♥ **SENSUOUS**, slim, brunette, 32, seeks educated, mature, reliable caring, hedonistic gentleman, who loves children. Box No. HB1146

♥ **SINCERE** lady 55, blond hair, successful, happy, 5ft 9ins tall, divorced, seek gentleman for friendship romance. Box No. HB1753

♥ **SINGLE** attractive, slim, faithful, 5' 7" professional lady 38, seeks honest, handsome, 35-50 tall gent. Photo. Box No. HB1610

♥ **SLIM**, male 28, seeks older lady, any size, for fun and friendship. Box No. HB2337

♥ **TALL** attractive, single mum, 35, professional looking for "normal" intelligent man for friendship, varied interests. Box No. HB1764

♥ **THOMAS**, strong male 26, seeks heavily built female friendship/relationship, this is genuine. Photograph appreciated. Box No. HB2513

♥ **VERY** pretty but shy girl, 20's into Courtney Love seeks KD Lang or Huffy lookalike. Box No. HB1478

♥ **WOLVERHAMPTON** 42 years old male, honest, caring, loving, seeks female for friendship/relationship enjoys most things. ALA. Box No. HB1577

FREE HEARTBEAT LISTING

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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SUN 13th MAR	THE JOURNEYMEN
MON 14th MAR	TWO RIVERS + 3 BLIND MICE
WED 16th MAR	BACK STREET BOYS + PLAIN JAIN
THURS 17th MAR	SOLID SOUL + THE PRESIDENTS + FLYING COLOURS
FRI 18th MAR	QUILL + ONE UP ONE DOWN
SAT 19th MAR	RUBY TURNER + SUMMIT
SUN 20th MAR	THE JOURNEYMEN
MON 21st MAR	ONE MONTHS NOTICE + T.B.C
WED 23rd MAR	MONDO CARNE + MORBID THOUGHTS
THURS 24th MAR	MYSTIQUE + JUMPIN MOTHER EARTH
FRI 25th MAR	THE STUBBLE BROTHERS
SAT 26th MAR	THE COUNTERFEIT STONES + STRANGE BREW
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S O M A

Shuttling in from the star Kolob, Finbar O'Boogie, Mr Fabulous and the Virgin Sperm Dancer will be performing more SOMA sensations at the following venues:

The Hibernation Club, Birmingham, Tues 8 March
JB's, Dudley, Tues 5 April

SOMA LP cassette "VISUALS" is available from the following outlets:

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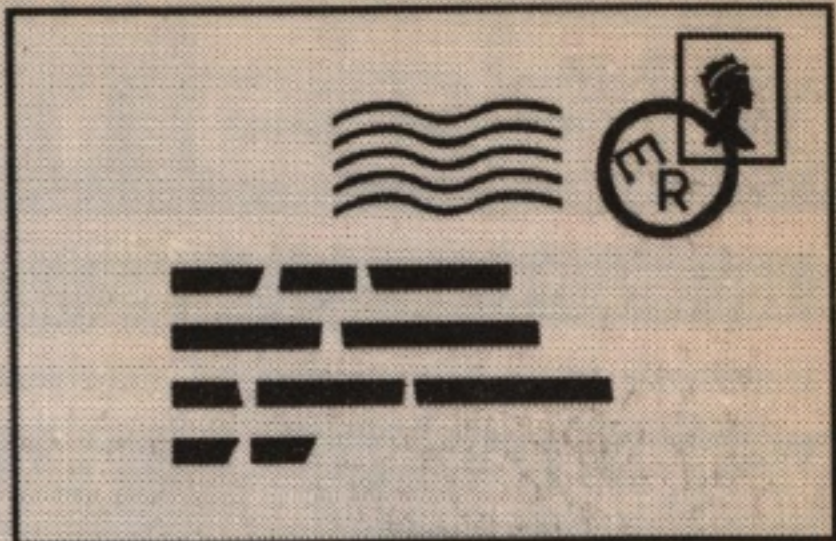
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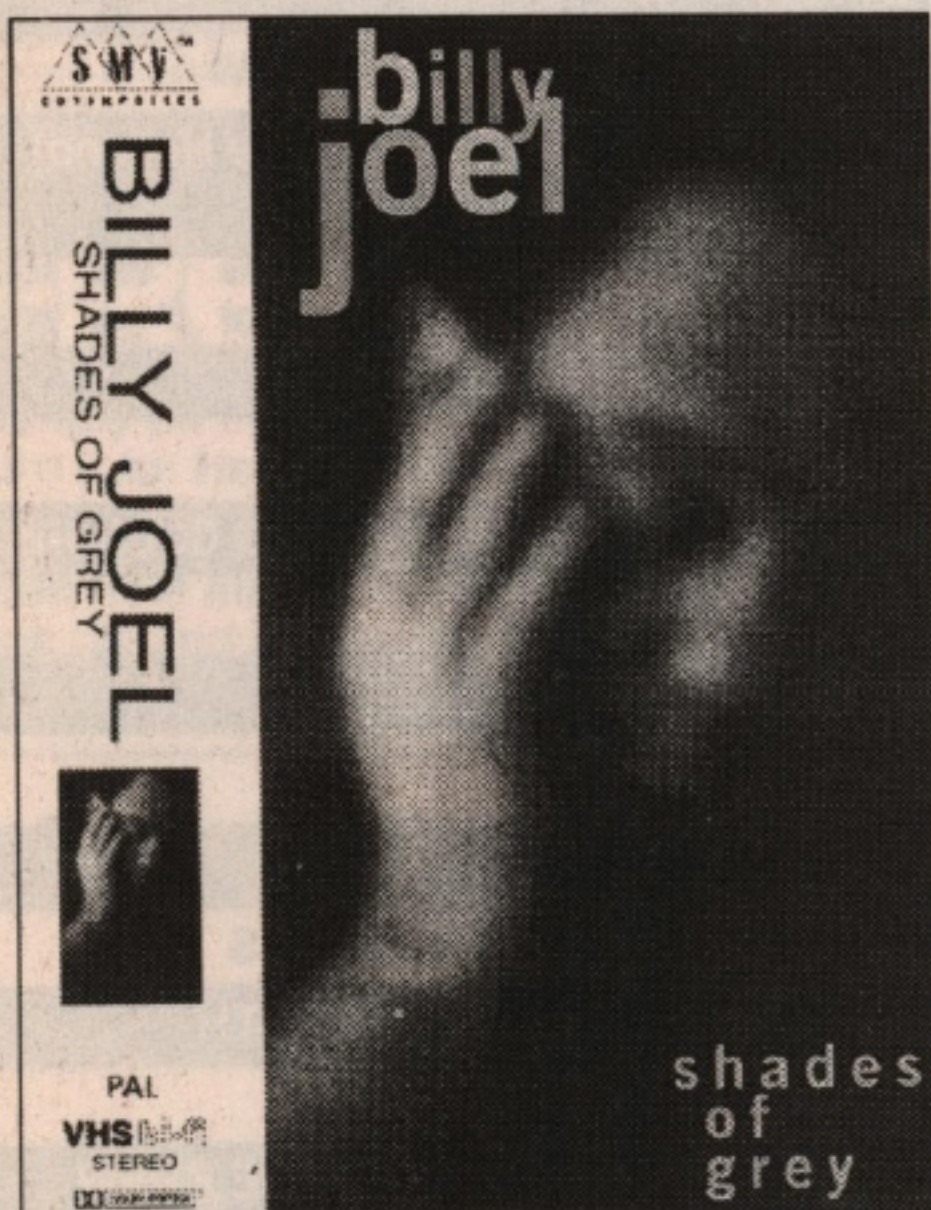


FROM OUR CORRESPONDENCE

BILLY JOEL / SHADES OF GREY: Videos

Joel may not be Mr. Hip but Shades Of Grey could go some way towards a reassessment taking place. Focusing on the creative process, Joel himself gets inside his songs to narrate the birth, nurturing, editing and polishing that occurs. The video follows him into pre-production rehearsal with his producer and displays the producer's moulding input. All in all an instructive tape that shows Joel to far more than the AOR hit maker he is generally perceived to be.

Oh, there's also some sparkling live footage! Brum Beat has five of these videos to be won courtesy of SMV. Usual rules apply - first five cards pulled on April 1st win the senders a tape apiece. Cards to 'Piano Man' at the usual address.



and more. Brum Beat has five of these videos to be won courtesy of SMV. Usual rules apply - first five cards pulled on April 1st win the senders a tape apiece. Cards to 'That Bat Man' at the usual address.



ALL TIED UP: Videos

All Tied Up is an outrageous sex comedy starring Zach Gilligan (Gremlins) and Teri Hatcher (Soapdish) in which randy Romeo Brian gets his comeuppance. Brum Beat has five of these rental only videos up for grabs. Cards to 'Sheepshanks' at the usual address; the first five pulled on April 1st etc. etc.

GOOD COP BAD COP: Videos

A murder mystery with thrills spills and ... laughs. And in which Baywatch's Pamela Anderson gets to display - well let's just say more of her talent than on TV. OK, her clothes fall off from time to time.

Anyway Brum Beat has five of these rental only videos up for grabs. Cards to 'What Would Hasselhoff Say' at the usual address; the first five pulled on April 1st etc. etc.



Dear Readers,

Well, as you can see, no-one has bothered to put pen to paper this month to either stroke our tender egos or, impossible such a notion seems, point out our failings.

So here's a little incentive for you all ...

From next month everyone who gets a letter published will receive an exclusive Brum Beat T-shirt.

Too generous by half you're thinking, as you reach for writing equipment. Not exactly, there's a pile of 'em cluttering up the editorial office and we want rid!

But if it takes minor bribery to convince you that From Our Correspondence is there as your soapbox - so be it!

Write to us about anything - praise, slaggings, questions - we welcome them all.

And think how envied you'd be in one of our T's!

The Ed

42 MEAT LOAF / HITS OUT OF HELL: Videos

This resurrected tape carries a copyright date of 1984. Yet far from showing Meat Loaf in a bad light it simply reaffirms how timeless the grandiose creation we now call Bat 1 is. Included are that Bat, Paradise By The Dashboard Light, Two Out Of Three Ain't Bad, You Took The Words Right Out Of My Mouth

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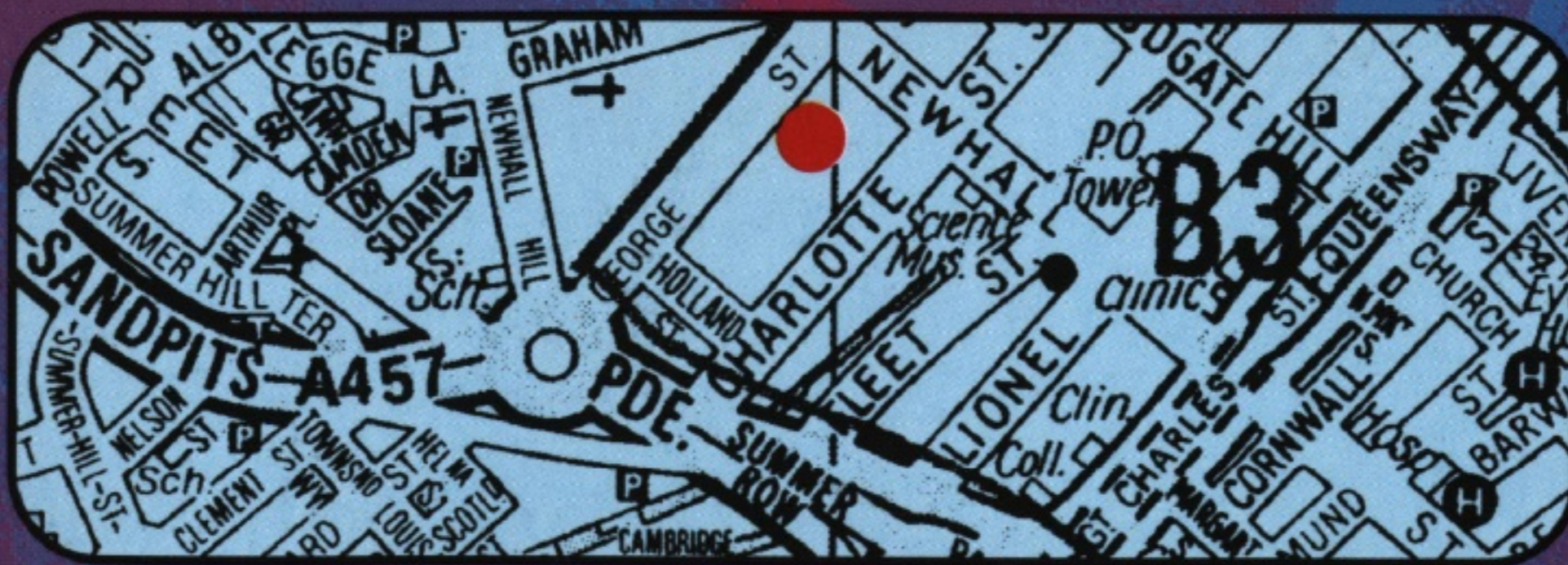
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