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The Midlands Music Monthly and more!

BEAT

SEPTEMBER 1994

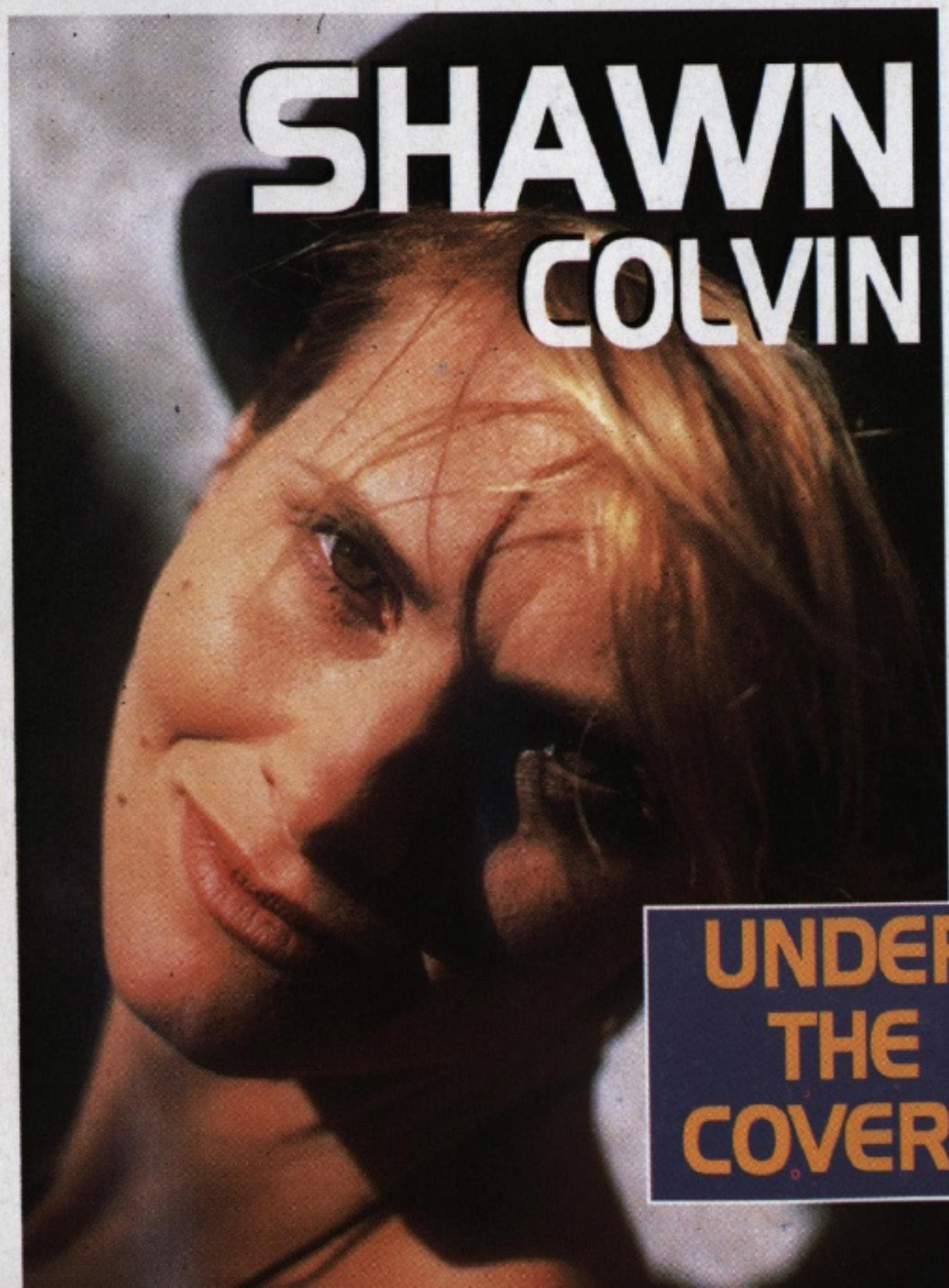
ISSUE: 164

FREE SPIRIT



Single Minded

SHAWN COLVIN



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THE
COVERS**

Manics

The Year Of Living Dangerously



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COMPETITION THE WINNERS REVEALED
... American Music Club ... News...
Reviews... and so much more...**

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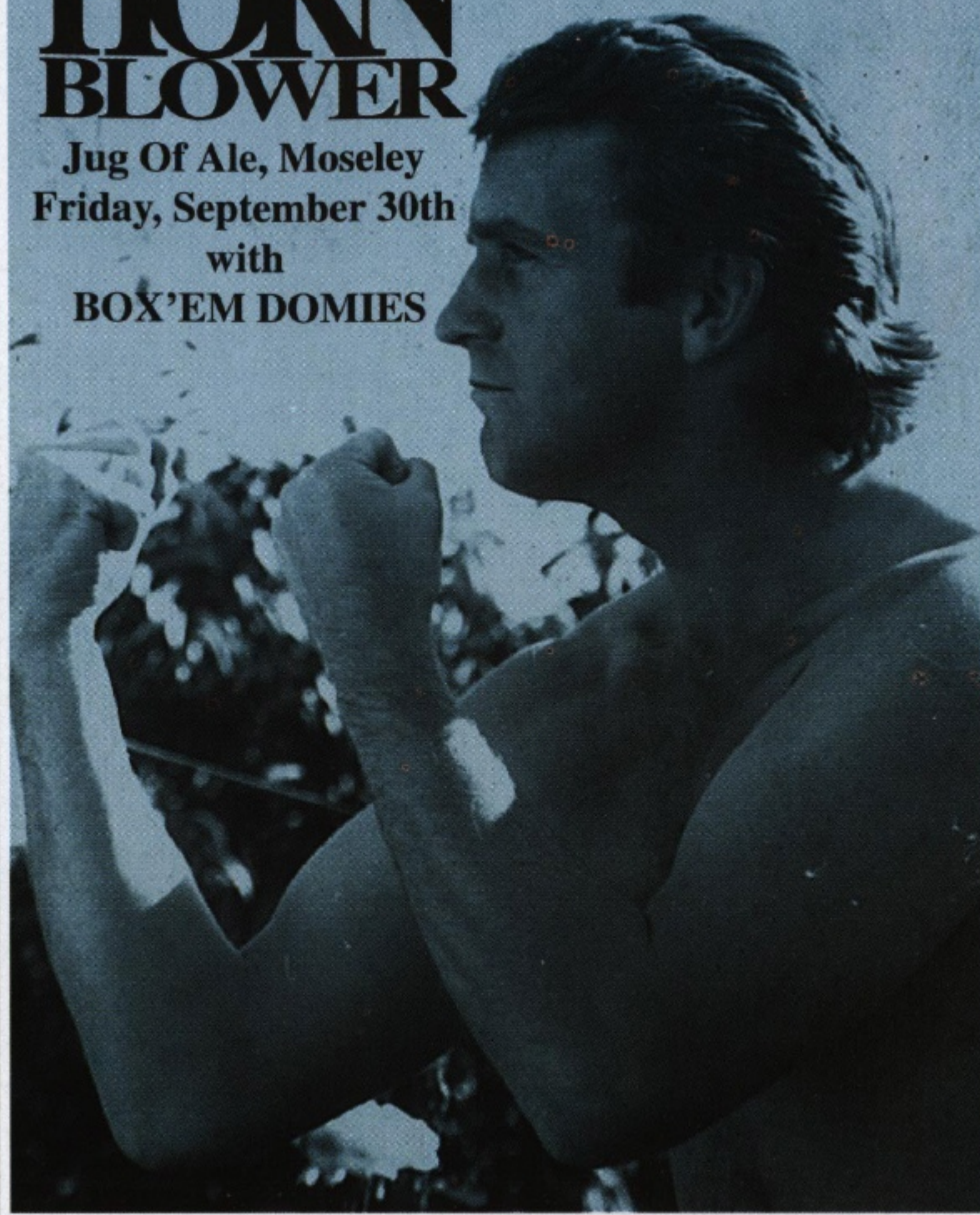
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| 3: PRINCE | <i>Come</i> |
| 4: VARIOUS | <i>Now 28</i> |
| 5: WET WET WET | <i>Greatest Hits</i> |
| 6: VARIOUS | <i>The Best Dance Album In The World ... Ever Part 3</i> |
| 7: LARRY ADLER & FRIENDS | <i>The Glory Of Gershwin</i> |
| 8: STATUS QUO | <i>Thirsty Work</i> |
| 9: C.J. LEWIS | <i>Dollars</i> |
| 10: VARIOUS | <i>The Best Rock Album In The World ... Ever</i> |
| 11: PUBLIC ENEMY | <i>Muse Sick-N-Hour Mess Age Groovin'</i> |
| 12: VARIOUS | <i>Energy Rush: Dance Hits '94</i> |
| 13: VARIOUS | <i>Ragga Groove</i> |
| 14: VARIOUS | <i>Dance Massive</i> |
| 15: VARIOUS | <i>Mercury Music Prize Sampler</i> |
| 16: VARIOUS | <i>Everyone's Got One</i> |
| 17: ECHOBELLY | <i>Dance To The Max 3</i> |
| 18: VARIOUS | <i>12 Deadly Cyns</i> |
| 19: CYNDI LAUPER | <i>Live In Concert</i> |
| 20: LEONARD COHEN | |

HMV TOP 20 VIDEO CHART

- 1: ALADDIN
- 2: STAR TREK *Next Generation Vol. 86*
- 3: MANCHESTER UNITED *Video Magazine*
- 4: STAR TREK *Deep Space Nine Vol. 20*
- 5: PRINCE *Three Chains Of Gold*
- 6: TAKE THAT *Everything Changes*
- 7: THE ASSASSIN
- 8: STAR TREK *The Next Generation Vol. 85*
- 9: HARD BOILED
- 10: QUANTUM LEAP *Vol. 4*
- 11: THE GUYVER *Data 5: Death Of The Guyver*
- 12: ADVENTURE DUO *Vol. 1*
- 13: RED DWARF *Quarantine*
- 14: WOODSTOCK *Director's Cut*
- 15: DAS BOOT *(Widescreen)*
- 16: MANCHESTER UNITED *Fergie's Dream Team*
- 17: RANGERS *Champions 1994*
- 18: KATE BUSH *Live At Hammersmith (with CD)*
- 19: CINEMA OF VENGEANCE
- 20: MAP OF THE HUMAN HEART

REDDINGTON'S TOP 20 LASERDISCS

- 1: DRAGON - THE BRUCE LEE STORY (PAL)
- 2: PHILADELPHIA (PAL)
- 3: THE KILLER (PAL)
- 4: THE FUGITIVE (NTSC)
- 5: AGE OF INNOCENCE (PAL)
- 6: ALIVE (PAL)
- 7: PINK FLOYD: THUNDER (PAL)
- 8: SNEAKERS (PAL)
- 9: CLIFFHANGER (PAL)
- 10: TWIN PEAKS : FIREWALK (PAL)
- 11: BASIC INSTINCT (PAL)
- 12: HENRY: PORTRAIT OF A SERIAL KILLER (PAL)
- 13: LAST ACTION HERO (PAL)
- 14: IN THE LINE OF FIRE (PAL)
- 15: TOTAL RECALL (PAL)
- 16: ORLANDO (PAL)
- 17: NAKED LUNCH (PAL)
- 18: MAN WITHOUT A FACE (PAL)
- 19: LET HIM HAVE IT (PAL)
- 20: A FEW GOOD MEN (PAL)



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CHARTS

BRUM

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PLAYLIST

PLAYLIST

... September's sizzling sounds ...

ROBERT PLANT

It's Really Got To Be This Way
(from *Adios Amigo - A Tribute To Arthur Alexander - Demon*)

SHAVER

Tramp On Your Street
(a great album - Dixiefrog)

KEVIN McDERMOTT ORCHESTRA

The Last Supper
(essential mini album - Iona Gold)

MARIA McKEE

The Plague
(from the album *Geffen Rarities Vol. 1 - Geffen*)

COUNTING CROWES

Einstein On The Beach
(For An Eggman)
(from the album *Geffen Rarities Vol. 1 - Geffen*)

STEVE PERRY

Anyway
(from the album *For The Love Of Strange Medicine - Columbia*)

THE BROTHERS FIGARO

Gypsy Beat
(album - Geffen)

JACK LOGAN

Bulk
(album - Medium Cool / Twin-Tone)

JALE

Dreamcake
(album - Sub Pop)

JEFF BUCKLEY

Lilac Wine
(from the album *Grace - Columbia*)

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...

IAN McNABB MAKES HIS DESERT ISLAND CHOICE

"THE BEATLES. It has to be, there's so much variety. They're still the standard you judge everything by and their records still sound so good."

BALAAM BACK

BALAAM AND THE ANGEL are back. What's more the original three piece line-up of Mark, Jim and Des Morris will be concentrating on the original Goth / psychedelic sounds that launched them way back when. But it's only for one gig!

The band, who haven't played together for three years have reunited to take part in Cannock's Prince Of Wales Theatre's anniversary celebrations. It's their way of paying tribute to the influence of their hometown.

The trio will be plucking a celebratory set list from the Sunfamily and Greatest Story Ever Told albums as well as combining unusual acoustic instruments with the legendary guitar power and a surreal light show.

Great value support comes from BANG BANG MACHINE and BORN BLIND. The gig takes place at The Prince Of Wales on Sunday October 1st at 7.30pm. Tickets are £6 in advance from the venue or by calling 0543 578762



THE RETURN OF HEAVY METAL

Paul Birch has relaunched Heavy Metal Records. First out of the trap will be San Francisco band VAIN's Move On It along with reissues of DIAMOND HEAD's seminal Am I Evil and Behold The Beginning sets. In a move to assuage CD price moaners Birch has pegged Heavy Metal's retail price to £9.99 for CD and MC. He's also pledging that HMR will be a rock marque.

A&R boss Dan Rogers explains: "Heavy Metal Records is the longest running rock label, it started business in 1979, the re-launch will see the label re-adopting its policy of concentrating on signing British and American artists directly rather than 'licensing in' balding rockers with Spinal Tap stories to tell.

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THE INTRO..

FREE SPIRIT VINYL RELEASE SINGLE

FREE SPIRIT release their debut waxing this month in the shape of The Next Big Thing, a 12" EP on the Agra Music label. The number is Agra 021T, if you need to order. And order you should if fat power chorded pop and sardonically humorous lyrics are your bag.

The disc features bonus tracks, New Religion and Rain laid down at Pebble Mill for recent radio broadcasts.

The band are currently sequestered in their writing room getting new material together. With six major record companies having been spotted at the band's first ever gig, an album's worth of tunes might be a handy thing to have on hold at the present time.

Keep your eyes peeled to these pages for upcoming gig announcements.

If you have problems buying the Free Spirit single call the Way Ahead Credit Card Hotline on 0602 483456.

PRATTLE AND HUM

THE PINK DANDELIONS are no more. The highly rated four piece bowed out with a performance at The Greenbelt Festival on August 27th. How come the music biz simply cannot recognise anything of quality that hasn't got the fashion police's stamp of approval pinned to its backside? ... and how come no-one at all noticed that the pic accompanying TONY CLARKIN of MAGNUM's Shipwrecked choice in the last ish was neither Clarkin himself or the man's hero BUDDY HOLLY (good chap, Clarkin)? It was, in fact, Magnum songster BOB CATLEY! Pay more attention, dear reader, more attention ... the melodically inspired HORNBLOWER are at The Jug Of Ale on September 30th. They'll probably be hawking their brand new Magic Garden demo, which spies report to be pretty spiffing ... WALTER TROUT is set to hit the road with a fine new Silvertone single, Please Don't Go, but it's travelling shoes for local Troutsters 'cos the nearest confirmed gig is Warrington on September 18 ... GREEN DAY whose album debut, Dookie, has racked up in excess of one million sales in the US where the Berkeley trio have been Lollapaloozing around the country prior to a Woodstock 94 sighting, play Wolverhampton's Civic on October 21st ... Benetton, in a move that reverses the record industry's penchant for persuading singles into the chart with free gifts will be giving away a copy of acid jazzers IZIT's Izit Everywhere Part 2 promo CD with every Sisley Izit T-shirt. It's a result of label Tongue & Groove's sponsorship deal between the clothing chain and the band Izit which also includes the publication of an Izit Diary, cinema ads, in-store displays and heavy MTV coverage - all on a world wide basis ... Rave and dance archivists should seek out the latest additions to Castle Communications Deep Beats series: SHARON REDD includes the anthemic Can You Handle It in two mixes alongside ten more grooves that justify the lady's legend whilst HAMILTON BOHANNON's album includes the influential cuts South African Man, Disco Stomp and ten more. The ESSENTIAL ELECTRO set rounds up MAN PARRISH's seminal Hip Hop Be Bop and Boogie Down cuts that essentially laid down the blueprint for rave alongside such mighty influences as SHANNON's Let The Music Play and C.O.D's In The Bottle ... MCA have reissued THE MAVERICKS wonderful What A Crying Shame album that Robin Valk glowed about in these pages recently; the band may be touring shortly ... however the identically named band scheduled for The Breedon this month is sadly not the great American country rockers but some other outfit with a penchant for sixties TV westerns ... and now a joke - 'Q: What is the difference between [insert name of least favourite failed rock star here] and a personal pension plan? A: The P.P.P. will mature and make money.' And that from a contributor who wishes to remain anon.; although bribes might loosen our tongues ... ELVIS COSTELLO puts aside his apparent dislike of local audiences for his first gig here in aeons when he brings The Attractions to Wolverhampton Civic on November 22; an EP featuring London's Brilliant Parade will be issued around the same time ... Northampton's LOVE AND ROCKETS return after a five year silence with This Heaven (Beggars Banquet); four mixes on a CD EP ... Movie buffs should block out their diaries for the period October 14 to 22; that's when The 10th BIRMINGHAM FILM AND TELEVISION FESTIVAL takes over the city. Past Festival premieres have included Reservoir Dogs, The Crying Game and Strictly Ballroom so expect some fine movies to make their mark this year too. Full details from the Festival office at Central TV in Brum's Broad Street or by calling 021 634 4213 ... WET WET WET have added Tuesday July 4 1995 to their NEC 95 schedule having already sold out the previous night; just think of the interest growing on approximately £190,000 ticket money resting in the bank for the ten months until gig day! Who takes that we wonder ... DISARM GOLIATH need singer; call Steve on 01922 685752 after 6 if you can help ...



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WANT THE MAGIC BUS ...

Next month, Brum Beat will be bringing you a first-hand report on the latest wild scheme set up by Wicked Group Management Ltd. - the CAN-A-BUS trail to Amsterdam. Yep, if we can somehow unscramble our man's addled brains, and prise his debauched tale out of him, we'll whet your appetite for the hippest, craziest, probably cheapest and definitely safest way to sample the delights of the most tolerant city on the planet. *We'll also be giving away all-expenses paid trips, so you can experience those famed coffee bars and that infamous red light district yourselves.* If you can't wait and want to know more about Wicked's tours, call 0527 518189. But we advise you to hold on while we try and make sense out of our raving reporter. He's sure to have all the gen on what to do and where to go ... if only his eyes would stop rolling about in his head like that ...

ORIGINAL SGB LINE UP SET FOR RWANDA BENEFIT

The classic, original, line up of Birmingham's legendary STEVE GIBBONS BAND is to headline a Rwanda Benefit gig at Brum's Town Hall on Tuesday October 8th.

Having tracked down bassist TREVOR BURTON to a campsite in Cornwall, the full line up of STEVE GIBBONS (vocals), BOB LAMB (drums), BOB WILSON (guitar) and DAVE CARROLL (guitar) the full hit making line up are set for a gig that, according to Bob Lamb, will "consist entirely of old songs that were great favourites, especially with the Birmingham fans."

Support acts will be named nearer the date, but the wise will reserve their £8 tickets from the Town Hall box office straight away.

All proceeds will be given to the Oxfam Appeal For Rwanda.



ROCK'N'ROLL ANORAK TIME!

The redoubtable TERRY HOUNSOME has finally emerged from his bedroom with the eagerly awaited ROCK RECORD 6 (So, er, what happened to number 5, Tel? Ed.). OK, so it looks like a big red telephone directory and many hours of valuable editorial time (which could be spent in the pub) have been wasted trying to find errors and omissions (which Hounsome is glad to hear of and promises to correct in time for number 7), but this is still a labour of love, an unbelievably useful reference tool and makes its nearest rivals look like Sinclair ZX80s in an AppleMac showroom. To say Hounsome has catalogued every version of every album he could find (on vinyl, tape and CD) makes the task seem simple - he has compiled 95,000 entries on 12,500 bands & artists (from Led Zep to Ledernacken), identifying 181,000 musicians and cross referencing every album they play on. Whether you're a train-spotter or just a committed record collector, you could do worse than sending a SAE for details, to Ewyn-Y-Don, Sarnau, Llandysul, Dyfed SA44 6QA.

WOLVERHAMPTON WONDERERS

The autumn schedule for Wolverhampton's Civic and Wulfrun Halls is shaping up into a mouth-watering, if expensive feast for music lovers. With ELVIS COSTELLO AND THE ATTRACTIONS confirming their first local gig in almost a decade for the venue on November 22 adding the icing to the cake, the season's highlights look like this:- THE CRANBERRIES (October 4), OZRIC TENTACLES (7), MANIC STREET PREACHERS (8), LEVEL 42 (9), THE AUSTRALIAN DOORS SHOW (13), POP WILL EAT ITSELF (14 & 15), GLENN HUGHES (14), THE BLUES BAND (15), THE MISSION (16), STONE TEMPLE PILOTS (24), CRASH TEST DUMMIES (November 4), HANK MARVIN (8), ROB NEWMAN (17), JO BRAND (20), OYSTER BAND (December 2) and SQUEEZE (15).

Tickets are available by calling at The Civic or by dialing 0902 312030 with credit card in hand.



CARPE DIEM

captured by our pseudonymous lensman XeBeC before playing the Brum Beat / Robannas August A&R Showcase at The Robin R&B Club.

THE INTRO..

CHEAP BEER FOR MUSOS

Edgbaston's BREWER'S WORLD, the revolutionary home brewing under controlled circumstances installation in Monument Road (near the Ivy Bush pub), has struck up a deal with the Musician's Union whereby members get a discount on the service. Full details are in the MU newsletter currently mailing. It only goes to prove that the MU looks after the musos' most essential needs!

Brum Beat will be reporting on Brewer's World in the next issue and giving some lucky soul the chance to win eighty pints of Class A ale.

If in the meantime you want to know more - and you should - call Graham on 021 454 7447.

MACLEARNING

Did you know that the MAC in Cannon Hill Park offers a mind boggling array of classes - from Life Drawing to Jazz Piano and beyond - well there's an open evening on September 7th from 5 - 9pm. So, if you fancy a broadening of horizons this autumn, you know where to go.

THE USEFUL CONTACT MAGI

Well actually it's more than that; MUSIC MASTERS is an innovative publication that aims to list all of the UK's working musicians in a pictorial reference book format. Might sound like a dating Agency but if you think about it the potential hassle in hiring bands that could be eliminated by such a scheme is enormous.

The publishers aim to distribute 20,000 copies to leading industry pros free of charge, so anyone listed knows that their details will be at the fingertips of the man with the pay cheque.

It'll cost musos £49.95 to have a pic and details printed which, whilst sounding a lot if you're currently gigless, could prove to be the best investment available this year.

Details from Masters Publishing Company Ltd at PO Box 676, Iwer, Bucks SL0 9BF or call 0753 670084.

ACOUSTIC ACTS NEEDED

Aston University Students Guild is looking for acoustic, though not necessarily folk, acts to play on Thursday nights during term time. The event, called Unplugged, takes place in a 100 / 150 capacity bar, the artists won't be paid because it's a free gig for the audience but a small vocal PA will be provided.

Interested acoustic acts should send tapes to Sian Howarth, Entertainments Manager at Aston Students Guild, Aston University, The Triangle, Birmingham B4 7ES or call her on 021 359 6531.

And they do mean acoustic!!

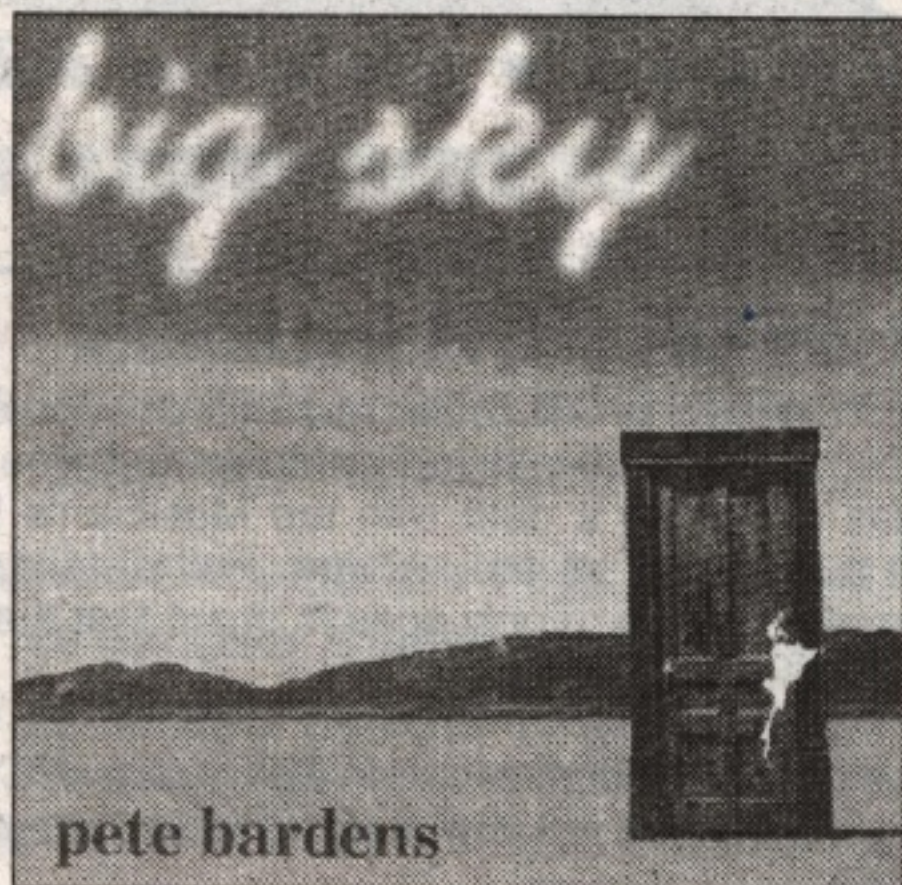
PINK AND PROUD

Pink Floyd fans will soon have the chance to hear Brum Beat scribe Andy Mabbett, formerly editor of mega-Floyd zine The Amazing Pudding, talk about the band, if they take up a special offer from Watford's Hilton Hotel. For just £29, they can stay in this luxury venue on the night of the Floyd's London concerts on 14, 15, 21, 22, 28 & 29 October. The price includes room, breakfast and an illustrated talk by Andy. For an extra £10, coaches will take them from Hotel to Earls Court and back, avoiding the hassles of driving and parking in the Capital. Phone 0345 581595 for details.

It had to happen. Users of Internet, the world-wide computer and electronic mail network, can now use their high tech equipment to discuss the finer points of Pink Floyd's career, via a bulletin board called Echoes. Although this reads like Greek to us, we're told that all Internet users have to do is to send a piece of e-mail to "echoserv@fawnya.tcs.com", including the message "help [return] quit". The bulletin board will then respond with subscription and other info. Details of similar facilities for fans of other bands will be gladly received at Brum Beat towers.



pete bardens

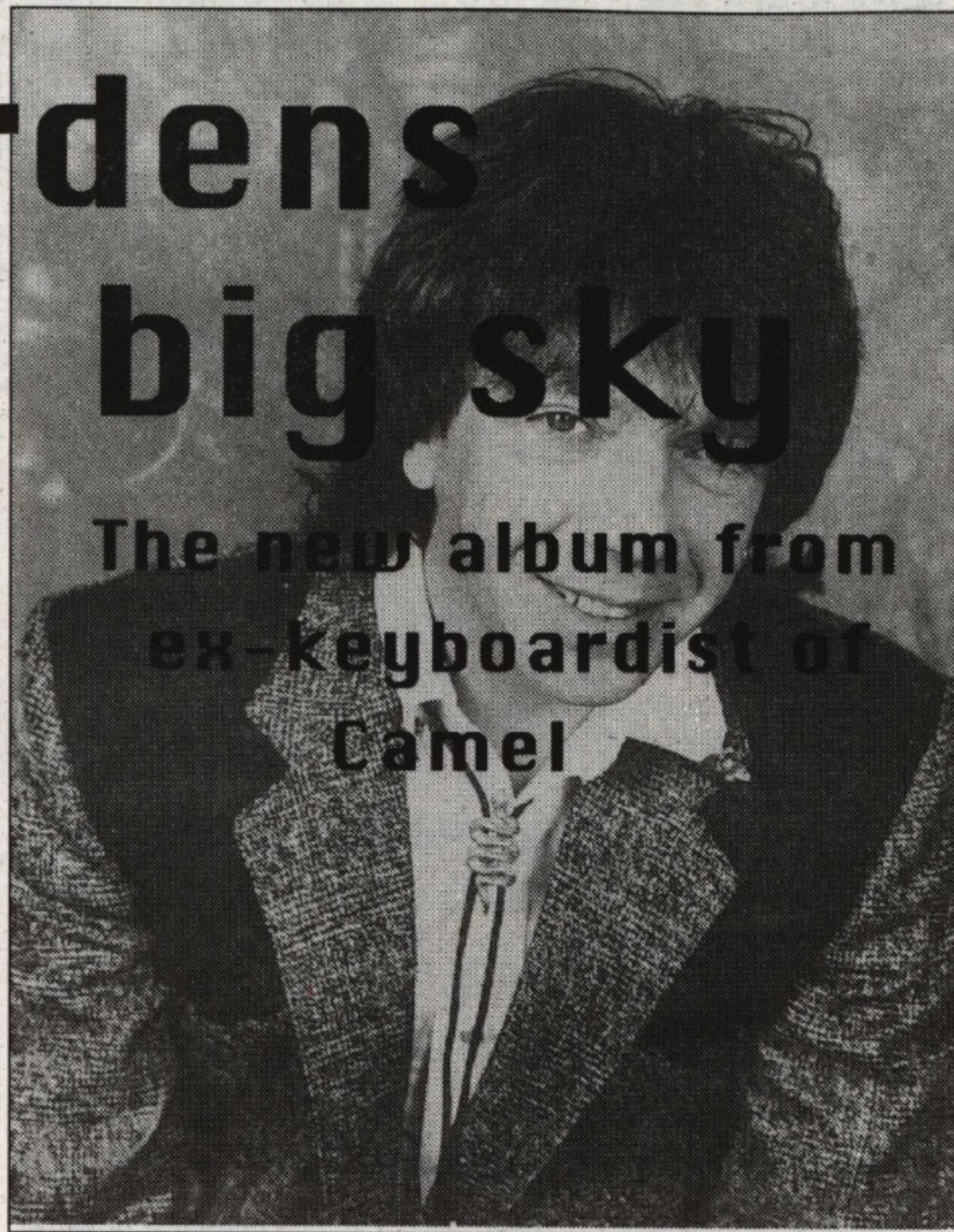


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THE COLUMN

This is getting monotonous. Last issue it was the Great Divide, and now news comes that the band tipped as Fairport for the 90s, excellent folk-hued psychedelic rock outfit The PINK DANDELIONS, have called it a day after four glorious but deal-barren years. They will be missed. On a happier note, belated congratulations to Rick and Amanda, funkmeisters of The Fever Club and sometime mainstays of Phoenix (or whatever they're called these days) who plighted their troth vibes on August 13.

DISCONTENTED

It barely seems like yesterday that Coventry indie crew ADORABLE launched their debut album and now here they are with a second, Fake. With its slacker vocals and enervated guitars, the single Vendetta suggests more a happy melodic fusion of Jesus and Mary Chain and New Order than the erstwhile indie dance flavours of early Blur and Jesus Jones, while the album's very English summer pop noise is the sort of blissful delight you might expect from the Monochrome Set on a good day. Stick it amongst a crowd and watch it stand out.

POP WILL EAT ITSELF burrow into the Nine Inch Nails metal machine several times in the course of Dos Deodos Mes Amigos (Two Fingers My Friends), although keen ears will also hear Ball Of Confusion rolling through one-time single Familus Horribilus. Tougher, both in terms of the beats, the grinding guitars and the harder lyrical edge, it's a more relentless steamrolling than past albums and will probably flatten out some of the more fragile fans who expect the usual whiff of techno whimsy. Those who can handle dissonance and pummelling should find the likes of Cape Connection, Underbelly and solid foundry smeltings, while Reaper's infusion of Afro and Native American blood shows it's not all straight-ahead goggles in the workshop. The poppies also have Their Law, their smash the Criminal Justice Bill collaboration with Prodigy, out on single in late October. Meanwhile, Babylon, the album's atypical ambient global warning last track, provides a useful stylistic segue into Golden Claw Musics, Graham Crabb's solo project. An aquatic ambient concept album, All Blue Revue is part soundtrack to Derek Jarman's flotation tank and part cosmic ocean bliss-out, lapping its way through tracks like the Egyptian sounding Digging The Dancing Weed, Mother Surf, The Mermaid's Tale and Ghosts of Shipwrecks Past and managing to be whimsical and Warped without sounding in the slightest up itself. Probably the only album you'll ever hear with an ambient techno sea shanty.

A postscript to an untimely demise, If the Beatles Had Read Hunter...The Singles is a valedictory compilation from THE WONDER STUFF, gathering together, well the singles actually. With the addition of their cover of Slade's Coz I Luv You and 1986's long deleted It's Not True, Add to that the reissue of Unbearable as a last single adding their cover of the Poppies Inside You, the long rumoured country-pop teen death song Hit By A Car and it's a sad thank you and goodnight, roll on the annual Christmas party reunion.

Having proven (inexplicably) unable to give away copies of the excellent Vegas collaboration with Dave Stewart, TERRY HALL finally gets round to doing the solo thing (through Stewart's Anxious label) with Home, a glorious burst of melancholic pop that features the co-writing influences of Craig Gannon, Andy Partridge, Nick Heyward and Ian Broudie, and almost inevitably comes up wearing

MIKE DAVIES

their distinctive colours in a manner that will doubtless evoke comparisons to The Kinks, Stephen Duffy and anyone else who favours such English pop.

Hall devotees will surmise from titles like I Drew A Lemon, What's Wrong With Me and Grief Disguised As Joy that he's still his cheerfully miserable self, and they won't be disappointed in the sweetly spun tales of broken love, bitter tastes, and self-accusations occasionally offset (as with Sense) by a rare touch of contentment and serenity. Gorgeous, summery, '60s flavoured, nonchalant, whistle down the road, shoe shuffle pop music that keeps a thorn under its tongue. It probably won't sell a light, but the world's a fluffier place for its existence.

Having taken what seemed like forever to follow up the slacker stoned moodiness of their Sugared-Up debut with the graunchy distorted dark clouds of Gun, DELTA get in swiftly with their third single, the rumblingly mournful All My Life which manages to entwine J.Mascis, Robbie Robertson and Neil Young in one classic sweep. If you didn't know they came from Birmingham, you'd swear their desert howl roots-blues guitar rock and vocal whine was ripped from the same American heartlands as Young himself. A gem of a record.

Already gushed over in this column for their fusions of Morrison, Bunnymen, and Pixies, Kidderminster's MELON have finally scraped together enough to fund a 12" EP on their own Auto Motel label which includes the utterly essential dark wonderment of Hophead and the Lizard King-like Hit The Road To Hard Brake and then adds the title track August, not unjustifiably described as sitting between Cope and House of Love. Buy immediately. WEIRDS WAR finally release double A-side debut Screwed Over and Me & Judy Garland on La La Land Records but don't alter the original verdict of 'sub Bolan machine tooled sexless attempts at moistening gussets'. In other words, brash flash that reckons saying come and fuck around is somehow the key to the pop universe.

There's definite shades of early Roxy sparking through

Mack & The Boys may be dead (and I use the term hesitantly since the corpse refuses to lie down) but spin off turned full-time project THE NEW BUSHBURY MOUNTAIN DAREDEVILS continue to busk their way to greatness. Indeed, almost sacrilege though it is to say it, their debut album, Bushbury Mountain (mail order from 343 Franklin Road, Bourneville, Birmingham. 021 451 3081) is even better than M&B's from which it revamps three tracks (Fisher's Clock, Only For The Day and First Three Chords) Bushbury Style. Which is to say acoustic with banjo, harmonica, double bass, mandolin, guitar and accordion, with vocals largely shared between Brian Bannister's aching tones and the distinctive strangled nasal

brilliance of Eddie Morton. It's fabulous back porch, denim dungarees, blue grass country roots music brewed for drinking round the illicit still as the fireflies buzz in the evening breeze, folk tell tales of the old country and waltz around the cornfields.

Ready comparisons fall into the David Mansfield meets Ralph McTell field (the latter most notable on the wistful That's What Friends Are For and Falling For The Angel In Your Eyes) intercut with a dash of McGuinness Flint (Won't Come Back Again), The Fureys (the gentle You Decide My Love) and, on Catch Me If I Fall, vintage romantic Dylan.

The songs, of course, are too uniformly excellent to single out individual titles but mention must be made of If You're Leaving, The Door's Over There since it's clearly the cheating song George Jones forgot to write. And to cap it all (well to start it all actually) they turn in a stomping one man band treatment of Donovan's Colours that injects it with a whole new lease of life. There's nothing foggy about this good old mountain dew.

TAPE DECKED

Demos have been virtually non-existent this month but THE DRY RISERS are hardly an oasis in the desert. A forgettably ordinary beat-pop bunch with the requisite churning guitars and out of tune singer, they get off to a bad start with As Far As It Goes, a poor clone of Neil Diamond's Cherry Cherry riff, and run swiftly down hill into the sub Them territory of Meltdown in Vibeland that seems to have spent too long listening to Van's Gloria. It's Impossible and the naff Modern Lovers sounding Rainbow Moon get mentions simply on the grounds that they have titles. The band recently scammed everyone into thinking their gig was actually the Stuffies without Miles. It was probably the highlight of their career. LEE THOMSON goes slide eco-blues with Chisel Beach, electric and chiruppy with Bring Life's Beauty Back (written back in 86) and trad-acoustic with Feels Like This, rounding things out with the Neil Youngish Involvementation (grunge) and Thankful (mournful strummed), making this his best offering yet.

DORRIE hails from Tipton and asks not to be slated too much for her debut, The Butterfly EP (released when she can get it pressed and distributed). Fair enough then, so skipping mention of the rumbling tunelessness, She Will Go To Him favours deconstructed, sparse 60s beat pop, You Haunt Me takes an angular semi-spoken look at sexual obsession and Groupie comes over as a minimalist industrial techno Shampoo. The overall effect though is sort of Shangri Las meet the Lemon Kittens.

NUGGETS

OK VENUS

It's unusual these days to find a truly talented band but OK Venus with their far-ranging combination of styles and varied forms of songwriting are unrivalled.

"The songs touch on the usual plethora of failed relationships that rock songs touch on, Chris King, keyboard player informs me, "but they also discuss the peculiarities of club dance songs about suicide."

A Place Called Heaven Heaven, about a girl who sells her soul to Satan to get a boy she really wants but he uses her, from the current demo tape refers in particular to this. Polly Johnson, vocalist: "It's about living for now - I'm singing about 'This better place that we call heaven' but you've got to stop thinking about what could come in the future and think about living for now, in this life."

"The common theme to other songs, Chris goes on, "is about getting off your backside." In fact the ballad Wait Forever is about the same thing. "It's about all those people who sit there and fade away - don't wait for life, you'll wait forever," says Chris.

It is perhaps this depth in approach which created interest not only from the local media (Radio WM and Radio Derby) but also from 80's synth-pop legend Gary Numan. Chris tells the story...

"We sent Gary a tape, he wrote back and said he liked it and asked us if we'd like to go down to the studio and we really enjoyed working with him. We found that we work in a very similar way."

The Numan sessions will culminate in a three track CD EP, available as soon as distribution channels allow.

"We've got a couple of deals pending at the moment. It's just a question of choosing the one that's going to be the right one for us."

The sessions will provide the first release on the independent label Reckage Records, in which the band have an investment. This will be followed by a nationwide tour complete with new recruit, guitarist Paul Maddigan who saw the band live, liked them and has been involved ever since.

"Having a guitarist allowed us to do more than if we had remained as just keyboard and vocals. We didn't want to be one those stereotyped keyboard and vocals duos," says Chris.

"It's let us mix genres. We can go straight from dance music to ballads, to rock music, grunge and reggae." Polly tells me.

"A lot of the best bands, like Bowie, have an identity which they project through styles and that's what we would like to do."

OK Venus, as I mentioned earlier, have talent in abundance but were there any early indicators of their impending success?

"We knew we were onto something when Polly got mobbed at the first rehearsal we ever did! There were all these blokes trying to get in to listen to us." smiles Chris.

Polly continues, "This was two nights before our first appearance. I thought, if it's like this now what's it going to be like in six months?"

With an ever growing audience and encouraging listener responses to radio broadcasts and demo tapes, OK Venus intend to go further in pushing back the boundaries which divide rock, pop and dance, which after all is how it should be - isn't it?

Andy Harper



LUTHER ALLISON

When the term Blues Legend is used most people will think of B.B. King or Buddy Guy but few will have

heard of Luther Allison. Indeed Allison is not yer average bluesman. His music blends blues with funk and soul rhythms, indeed he goes on to tell me - "There're too many blues purists out there who don't want us to change our feeling." A feeling that comes across best on the track Freedom from his current release Bad Love.

"I think Freedom started out through a lot of criticism I'd gotten the music scene - first of all I'd be copying someone, then this was not the blues or I'm too aggressive. All this kind of stuff."

In fact Luther Allison is making a statement with this song : "I say you should be able to do what you want to do as an artist," adding "children need freedom, women need freedom - the whole world needs freedom."

But let's go back to the beginning. How did it all start? Well, his career started on the Motown subsidiary, Gordy. Luther recalls how although he met Berry Gordy he never got the chance to talk to him. "We were at a party for one of Motown's big artists and we stood shoulder to shoulder for 2 or 3 minutes and I never saw him no more. I was there but few people knew about Luther Allison."

"The blues," he informs me, "was nowhere in the picture at this time. If you look at B.B. King he was struggling just like everybody else." Motown itself didn't have any idea what was going on."

His comments on musical independence sound familiar to me - they echo those of a hundred other performers but seem to have more impact coming from this giant of the blues. "I think we should work together, be aware and fight for each other in the musical field."

Luther's album is a mixed bag of differing styles and even if you don't like straight blues, you certainly won't be disappointed because Mr. Allison has tried very hard to please with this one - to create a happy medium between the hardened blues listeners and the Gary Moore / Eric Clapton electric blues devotees. It's a strong album and even if Luther tells me it's not his first album it should perhaps be looked on as a launch album or as the man himself puts it, "A piece of truth." A truth that states - If you haven't yet heard of Luther Allison you very soon will!

Andy Harper



PRINT OUT

Whats New in Print?

PETER GABRIEL IN HIS OWN WORDS / KEITH RICHARDS: IN HIS OWN WORDS Mick St. Michael

ELVIS PRESLEY: IN HIS OWN WORDS Mick Farren & Pearce Marchbank (Omnibus Press)

It's a great format; trawl the clippings files and arrange the finds into a sequence of themed quotes so that, in essence, you get an autobiography. Of course the lack of commentary allows certain assertions to go unchallenged, though it's surprising how often these folks actually provide their own editorial balance.

My favourite of the batch has to be Keith Richards who provides quotes as sharp as his legendary riffs: "The only things Mick and I disagree about is the band, the music and what we do."

The Peter Gabriel volume succeeds in presenting a more rounded picture of the man than normally comes through whilst the Elvis book is probably more worthwhile than the vast majority of the biogs that buckle bookshop shelves in that you catch the flavour of the rock'n'roller rather than the biographer's theories.

Sam Mitchell

THE TINA TURNER EXPERIENCE / THE ILLUSTRATED BIOGRAPHY Chris Welch (Virgin)

I expected more from veteran rock observer Welch. It's not that this update of his 1986 book is bad, it's not, it's simply fails to tackle the subject head on. It's a well written, well laid out and excellently illustrated work that tells the rags to beatings to riches and fame adequately but post bio-movie it's all too familiar. The Tina experience is ripe for a deeper exploration; a critical account that poses the question as to why she seems comfortable with coffee table rock having once been capable of performances she turned in for Phil Spector?

In short; a great book for faithful fans but not a satisfying biography for anyone who wishes to understand the lady.

Steve Morris

THIRTY YEARS OF THE CAMBRIDGE FOLK FESTIVAL

Edited by Dave Laing and Richard Newman (Music Maker Books)

Firstly let's dissolve the preconceptions; Cambridge is not about Aran sweated, finger in the ear merchants and never has been. Indeed, so broad is the fest's understanding of 'folk' that founder and guiding spirit (the late) Ken Woollard wanted The Disposable Heroes Of Hiphoprisy to play the 29th event.

This book makes such quirks clear as well as telling the narrative of the event's birth - Woollard was for a long time to be seen juggling a fireman's job and directing the festival, booking acts on the fire station pay phone - and highlighting the memorable performers of the past three decades via the memories of such notables as John Tobler.

Published at a time when, for the first time ever, every single ticket had been sold well before the gates opened, this fine book is an admirable tribute to an international institution that well deserves a printed pat on the back. Long may it flourish.

Steve Morris

THE CARPENTERS. THE UNTOLD STORY Ray Coleman (Box-tree)

They may be the quintessential easy listening act (though the presence of the likes of The Smashing Pumpkins on A&M's soon come tribute set may cause ripples) but the story of Richard and Karen Carpenter is intriguing. Members of a moderately dysfunctional family determined to make Richard a star, they created a unique sound but fell prey to drugs, damaged relationships, disease and ultimately, in Karen's case, unnecessary death. But what fascinates are details such as Richard's character challenging Frank Zappa fetish and Karen's habit of singing snatches of Carpenters hits to store assistants who failed to recognise her.

Steve Morris

WHO KILLED CHRISTOPHER ROBIN? THE TRUTH BEHIND THE MURDER OF BRIAN JONES Terry Rawlings (Boxtree)

What a give-away. The founding Stone didn't drown at Pooh Corner (Jones lived in Winnie author A.A. Milne's old home), intoxicated with booze and dope, he was, roll the drums, murdered.

Rawlings' book actually reveals whodunit too, though the revelation is pretty low key and lacking in reverberation - the culprit is now dead.

So, the bulk of the book details the screwed up human that Jones was and the screwed up family he came from; facts that partly dilute his appalling mistreatment of others. The formation of the Stones by Jones is detailed as is the stealing of the band from him by Stones management who spied the cash cow in Jagger and Richards.

A good readable yarn but nowhere near as intriguing to Stones / Jones fans as the tabloid-ish title suggests.

Steve Morris

MICHAEL JACKSON: THE BAD YEAR Rick Sky (Harper Collins)

The self declared King Of The Showbiz Gossip Column shows a large degree of self restraint here. He lets the story of Jackson's traumatic year tell itself by using all available source material whether from print, TV or other sources. However, the substance of the story with accusations of child abuse, paedophilia, drug addiction, extortion and pay offs is quite probably, in real life, beyond credible script invention. Especially as the American system seems to leak detail in such abundance that you wonder how any trial could actually work.

Whilst Sky remains non judgmental, the opinions offered do at times seem biased toward Jackson, Sky perhaps relying on the British love of the underdog. Though at times the defensive stance looks shaky: accusing the music industry of 'snubbing' his subject in the '94 BRITS by denying him a nomination perhaps simply ignores the fact that Jackson hadn't earned such approbation.

If you're interested in Jacko's Bad Year, this is the place to look.

One is left wondering however, whether the King Of Pop's problems are about to be compounded by wedding, and apparently breeding with a Presley. But then protestations aside, maybe life in the goldfish bowl is the only one he knows.

Steve Morris



THE HONEYMOON KILLERS

For those familiar with this Wolverhampton based rock band the name is synonymous with a hard edged yet commercial sound. Their strength lies in their ability to compose punchy rock anthems, which incorporate a wide variety of styles, whilst remaining true to their original sound: "We like to include a combination of 70's soul grooves with Rock," bass player Jay Dudley tells me.

They list amongst influences Lenny Kravitz, The Beatles and Cheap Trick. In fact comparisons have been made (by the likes of Kerrang Magazine) to early incarnations of The Wildhearts and Dogs D'Amour.

Due to popular demand and record company (MCA) interest, the band are currently filming a promo video to complement their forthcoming release. In addition to this The Honeymoon Killers have recently been featured on the much-heralded Challenge FM.

It seems nothing can stop them now: "We just love to play good music," continues Jay with a twinkle in his eye.

If you want to check them out contact (0585) 284794.

Andy Harper

With the release of their third album, *The Holy Bible* (Epic) and news that guitarist, Richey James is in hospital suffering from exhaustion and depression, The Manic Street Preachers are once again standing naked in the uncomfortable glare of the media spotlight. Not only has the already-guessed at emotional problems of one of the Manics' driving forces widened and come to a worrying head, but they've also produced (to these ears) their best, most frightening, most exposed record to date. Always impressed by their sneering, slutty, knowing attitude, but never an out-and-out fan of their music, I sat bolt upright when I heard the scorching new album. It's raw, uncompromising, supremely intelligent and appeals to my punky sensibilities.

Bassist, and Richey's co-lyricist, Nicky Wire is gearing up to deal with the media inquisition in his newly-decorated Cardiff home. Mine is the first interview of the day and no doubt every journo was going to kick off with more or less the same question: how's Richey?

"This time four weeks ago, he was pretty bleak," Nicky recalls. "I wouldn't say he's better or anything, but he's improving. It did come to a head, so it's just a case of recovery now."

Was it inevitable, given Richey's temperament and the kinds of pressures a band like the Manics have to deal with, that he was, at some point, going to take a step closer to the edge?

"Richey always saw himself as a weak person. He tried to cover that up with either drink or mutilation. It happens to a lot of people in bands, but the more sensitive just crumble. It's a question of how you deal with it. He came to a point where there was no going back. It's a kind of artistic thing as well. It's hard to separate walking up to the abyss and falling into it."

It's a pretty scary notion, given the whole Cobain episode, to think that Richey could've gone too far.

"It got to the point where he looked such a mess - he'd lost so much weight and there were cuts all over his body - I honestly thought he might go that way. Then you start asking yourself, what could I have done? Like Cobain, Richey is a very private person - he never talked about his problems. When he first started cutting himself, I thought it was just his way of entertaining, but it obviously took a wrong turn."

"Richey always saw himself as a weak person.

He tried to cover that up with either drink or mutilation."

So is it important to be able to walk away from the limelight from time to time?

"Yeah, because with a band like us, it's not really just about the music - it's a question of keeping control of everything. But the general fuck-ups that occur can really end up getting to you. I'm lucky - I can just come home and distance myself from it, but I don't think Richey could. It just got to the stage where things just overwhelmed him."

So d'you blame the industry at all for throwing up the kinds of problems that can lead to messing up someone's life?

"It's reached a peak of corruption that really hasn't been seen since the 60s or 70s. But it's all been kept undercover. Everyone has thought that record companies have been quite good - y'know, stopped taking drugs and stopped wasting money. But I think this year has been the most apocalyptic year since 1969 with the Manson thing and everything else. We've had Senna and Cobain go and that whole thing with Layne from Alice In Chains, who's a hero of mine. Every generation has a year like this, where everything comes out into the open."

Is it time then that we washed bloated beast's mouth out with soap and water and hope the music can be the most important thing again? Or does the biz have so much control that it's ready for anything?

"It's got everything sewn up. Grunge could've been threatening, but it was MTV lead, which sums it up. It ended up not mattering how powerful some of the music or figureheads were - it was marketed in the same way as Pepsi or Coke. That's something we've always fought against. We've admitted that we're part of the machine, but we've tried to use it. However, it's got to the point where we're completely disenchanted with it."

"Every generation has a year like this, where everything comes out into the open."

There's a certainly a gloomy feel to *The Holy Bible*, but nothing to suggest that the Manics are ready to call it a day. They'd be fools if they did. This new record has completely converted me to their punk-pop-glam-combat-rock and I'm sure it's gonna do the same to anyone else who harboured any doubts. A lot of it is to do with the punky element. I often wonder if I'm starting to romanticise about punk rock...then again, isn't romanticism important to music?

"It is important," agrees Nicky, "But a lot of people do romanticise about something like punk too much. I was too young to experience it, but later I was able to relate to the Pistols and The Clash. The best thing to come out of it was the idea of a band like the Pistols ripping off record companies rather than being ripped off by them. I don't think that will happen again!"

And of course, punk rock attracted all the 'misfits' - certainly a description that could also apply to the Manics. Was being 'outsiders' also important?

"It's been an asset to us. We've been going seriously for about four years now and the amount of bands or scenes like Manchester or Suede - I don't see how they can carry on without Bernard - that have failed during that time is incredible. The fact that we're still around is amazing. And take something like NWONW - the journalists who're into that are generally the ones who hated us! They missed out

WALKING UP TO THE ABYSS

The Manics' Nicky Wire Straight Talking To Max

on us because they thought we were too pretentious!"

But d'you really feel that the Manics make a difference? Or are all musicians ultimately just 'entertainers'?

"That's the dichotomy that faces us. When Richey and I have been on stage, we've felt more like entertainers - y'know, him cutting himself and me wearing a dress. We felt that we had to contribute - especially me, as although I'm confident, I feel quite restricted musically. It almost becomes a freak show. Whereas, I'm sure James feels we can make a difference."

The odd thing about the Manics' approach to songwriting is that although James Dean Bradfield writes all the music, it's Nicky and Richey who pen all the lyrics. Odd, in that James is the singer and 'frontman' and the one, as Nicky says, who feels that the Manics' music and words can change things.

"It's just the way it evolved. Richey and I were never that capable musically - we'd prefer to read than practise guitar. On this album, I think it's evident that Richey wrote most of the lyrics - a lot of them are autobiographical. On *Gold Against The Soul*, we thought every song should have a big chorus and the lyrics weren't poetical at all. But with this album, we'd just present James with a page of lyrics with no verse or chorus structure - just a poem. As far as content goes, we've all known each other for so long and we're so close, that we've all got the same sorts of ideas."

Was there a deliberate attempt to take a 'back-to-basics' approach with *The Holy Bible*?

"Yeah, we realised that although there was nothing wrong with the songs on *Gold* ..., we treated them far too well. With this album, we just wanted our true influences to come out - things like early Joy Division, PIL and Wire - stuff we'd been denying ourselves for years. And we recorded it in this tiny, shit-hole of a studio in Cardiff for £50 a day instead of *Gold* ...'s £1500 a day! We were living at home, we'd drive to the studio each day. It was difficult and claustrophobic at times, but we got the atmosphere we wanted."

"It almost becomes a freak show"

One of the things that has always amazed me about the coverage that

the Manics have received, is the way the press have always been more concerned with the idea of the band rather than their music. Maybe this shouldn't amaze me - they're not the first that this should happen to and they certainly won't be the last.

"Yeah, like this is our third album and we've had thirteen consecutive Top 40 hits," Nicky reminds me. "We've sold quite a lot of records! That's way beyond image! Whatever is said about us, you can't escape the fact that we write good, melodious songs. History will prove that people like our songs."

Does music journalism spoil music?

"I dunno. I loved reading the press when I was young, but now things are more tabloid oriented. Interviews used to be 3, 4, 5 pages long - you could really get into something. Now, it seems writers can't be bothered. It's all career motivated. It's funny when journalists complain about Tory MPs having outside interests - they should look at themselves! They write for 3 magazines, have a radio show, own a record label! Get the monopolies commission in!"

Being self-confessed media junkies, would the Manics make good music journo's?

"Nah, I'd just slag everything off! Writing in general is something we've always been interested in though - it's a really in-depth form of expression. I'm trying to think of music journo's I like - I liked Simon Price's stuff even before I met him. He's one of the few people I know who actually wants to write about music - it's quite rare these days!"

Rare, but not unheard of. As long as there're intelligent, creative, shit-kicking bands making quality, lasting music, there'll be a handful of writers who get excited about it and who will want to pass on that excitement to others. And if there's a bit of rock 'n' roll outrage in there, well then, yeah, I guess we'll lap that up too.

But I prefer my heroes to be alive. That way they can continue to create great art. I wouldn't call the Manics 'heroes' of mine, but damn - if a band can come up with an album as worthy as *The Holy Bible*, then I'm going to be checking all their future moves. So, c'mon Richey - get your shit together. We've already been robbed of one geezer's rock talent this year. Don't walk down that same, wasteful road.

Born in South Dakota but to all intents and purposes an adopted New Yorker, Shawn Colvin is easiest to pigeonhole alongside kd lang and Mary Chapin-Carpenter among the growing number of singer-songwriters crossing the great divide between country and popular music. Her two critically acclaimed albums *Steady On* and *Fat City* display a fragile passion akin to Joni Mitchell at her finest (no surprise to find her among Shawn's heroines), but if anything a greater feel for musical atmosphere and depth.

The past couple of years have seen her public profile in the UK boosted by justifiably rave reviews for *Fat City* and as support act on tours by Chris Isaak and Runrig. The steady upturn in fortunes looks set to continue with the release of a new single, a cracking – and hopefully radio-friendly – version of The Police's *Every Little Thing He Does Is Magic*, and *Cover Girl*, an album of cover versions of some of her favourite songs.

Given the press plaudits and growing international fan base, wasn't she worried that recording an album of covers was tantamount to taking a step back – she spent the bulk of the '80s singing material by Joni Mitchell and other favourites in the folk clubs of New York – at exactly the wrong time?

The clearest of singers – she effortlessly covers all ranges from sweetness to power to passion – answers in a voice combining 'down home' black and white honesty with genuinely cute (no offence) and friendly:

"Well I'm not a fast writer anyway, and I feel like my audience will wait. I've always wanted to do this type of album, y'know. I would've done it sooner but it would have looked pretty silly!

"It's kind of a labour of love, and it's not real hard to do because the general approach to the record is very sparse and I'm just giving very simple versions of the songs. It's just been a very easy project to fall into and I feel as though it buys me a little time. Also my audience are always suggesting I put these songs on record, so I feel like the people who know my work are in support of it."

Six of the album's 13 tracks were recorded on stage at The Bottom Line in New York – had she considered simply recording all the material as a live album?

"That was an idea too, but some of the songs I didn't actually know! It was a bit of both; stuff I've been doing for years and stuff I've wanted to do for years."

When plans for the album were first taking shape I'd expected the usual list of revered country inspirations (having already witnessed Steve Earle and Bob Dylan material in her set), but was surprised to hear Shawn name The Police, Talking Heads, U2 and Big Country among the artists to be Colvinised.

"That's why I like the idea of doing it, and the songs that I do by these groups really work the way I do 'em. It's not something you'd expect, but

there is more obvious stuff, like the Steve Earle song (Someday), one by Tom Waits and a duet with my friend Mary Chapin-Carpenter."

The Police track and first single, *Every Little Thing (He) Does Is Magic* is easily the stand out track (largely due to being up tempo) on an album which doesn't actually live up to expectations on the variety front. What happened to the proposed Big Country and U2 covers?

"I did them!! But I wasn't happy with the way the Big Country one (*In A Big Country*) turned out – there was nothing to distinguish it wonderfully from the original. It was one of the songs I hadn't actually done before. The U2 one was okay but it just didn't end up on the album for various reasons.

"You're right, the album didn't really turn out the way I expected. You have ideas but then it ends up being what it is – those are the songs that needed to be on it. I'm still very happy with it."

The unlikely (initial) choice of material on the album offers another facet to Shawn's character, defying the ease with which she and other country performers are usually pigeonholed. Had she struggled to achieve her own identity?

"Not really. I don't spend too much time trying to solve the puzzle or crack the code of how you don't get pigeonholed, I think it would be too dangerous for me. My stuff's termed folk but if I was 20 years old they'd probably call it alternative."

Now 37, I suggested Shawn was perhaps beyond



the image makers and could do no more than simply write and play her music and hope for the best. "Yeah, some people can be more calculating about it and still do well, but I feel like I've done that earlier in my career. I used to try and write commercial songs and I'm telling you they were bad."

On her nights off during the Runrig tour last November Shawn squeezed in three sublime solo showcase gigs in London and Glasgow, at which an unexpected element of comedy and humour (including riotous impersonations of Jodie Foster and Anthony Hopkins in *Silence Of The Lambs*) sat agreeably alongside her consummate singing and musical performance. None the less, the combination struck me as unlikely given the sincerity of the musical output, a point she begged to differ on: "It's not unlike me! It's just another side to me, I'm kinda comical. And it seems to work in the context of a performance, even though I only discovered it by trial and error."

"A real serious show began to feel unnatural to me, so I would crack jokes and found that if I was honest enough and didn't try to be a comedian, it was a great relief to people. They just seemed to enjoy it... and it certainly makes it easier for me."

But the routine (not that it seems in any way pre-planned) obviously only works at the smaller gigs...

"Yeah, in a small environment it's best. In the support slots that I did for Runrig I didn't try it! It's just too big; the people aren't used to me and don't really know what to expect so it doesn't feel right, so I just kept it pretty straight."

Had the support tour been a worthwhile exercise?

"Yeah, it went very well. Their audience was very polite, they came in at show time and actually watched me play. They didn't stay out in the lobby till the main act started, so it accomplished the purpose of getting more people to hear me."

The Runrig crowd might be one kettle of fish, but one particular audience proved quite different to any other during last year's British jaunt – the OAP's of Birmingham's very own Pebble Mill At One...

"It was fine, it was really funny," laughs Shawn. "I hadn't done a television show where I had to sing to a pre-recorded backing track, so it was really strange."

A typical audience for her?

"Oh yeah, all blue hair! But they enjoyed themselves very much. They were very sweet to me and said hello afterwards..."

I wondered whether there had been any recipes for her to try?

"No, I'm afraid I haven't reached that level of fame yet over here!"

With growing critical acclaim, the exposure of *Cover Girl* and *Every Little Thing*... and the prospect of more solo UK gigs next month, hopefully it won't be long before Shawn's bringing her favourite lunchtime treat to cook for the old folks.

B

COVER GIRL

Steve Adams Talks To Shawn Colvin

It's tempting to think that Baby Stafford is seething in a bath full of sour grapes following the success of his previous band, Gun, with their version of Cameo's classic, Word Up. But it's just not the case. Apart from the fact that Baby is still on good terms with his old buddies, his new solo material isn't a million miles away from the kind of groove-ridden rock 'n' roll still being fired by Gun. So with the EMI machine behind him, it can only be a matter of time before Baby scores with a hit of his own. His debut EP, Paper Love Maker, is as good a start as any, which, as I say, betrays the kinds of influences that were Baby's trademark in Gun.

"Keith Richards was my main influence," reveals Baby, "But it was the blues that got me into the Stones - people like Lightning Hopkins and John Lee Hooker. When I picked up the guitar, I never had an ambition to be the greatest guitarist that ever played - I just wanted to write songs. While I was in Gun, I was always into older bands. They tended to be into U2 and INXS - more up to date stuff, which was OK, but not really what I was into."

After Gun supported the Rolling Stones on their 1990 European tour, Baby was quoted as saying, "After I'd toured with my idols, there was nowhere else for me to go in Gun...how do you follow that?" Well, I would've thought with a concerted effort to make

your own band bigger and better, but...

"I wasn't actually a writer in Gun," says Baby, "I was just the guitarist. I left on amicable terms - we still have the same management - but I felt that it was time to move on. After the Stones, which was a real head-wrecking point for me, I thought it'd be a real high point to change my direction. All my friends and family were telling me not to quit, but there was this feeling inside me telling me that it was time to do something different. If I hadn't've done it then, I probably never would have."

So now you're the writer, what are you writing about?

"They're just personal lyrics - I try not to get too political. I like bands who can do it and who can get a message across, but I tend to write music to escape from this reality that's always in our face. I always liked Bob Marley's attitude towards it - rising above it rather than complaining about it."

Seems like there are plenty of people complaining in this business.

"You've got to really want to do this and a lot of people have tried it, but it takes a certain kind of person to deal with it."

Are you one of them?

"I'm not sure. I tend to have a romantic view of the business from times I wasn't involved in it. I suppose it was the same then - maybe worse. It's OK, but occasionally it does seem quite fucked up."



BABY LOVE

Max Coos With Baby Stafford

THE GOLD ENVELOPE PLEASE

We reveal the winners of the Dep International Studio Time Winners

At last, and judging by the increasingly anxious phone calls we've been fielding here at Brum Beat Mansions, to the relief of many of the multitude of entries, we can announce the winners of the great BRUM BEAT / DEP INTERNATIONAL STUDIOS competition.

But first, in the time honoured way of prevaricating, there are a few things to say. The impatient should skip to the end, though it'll be their loss.

The number of entries was staggering. Without getting into the actual numbers, let's look at it this way: we were only about eighty tapes short of the total number attracted by a recent competition run by Melody Maker. That was a national competition, we limited ours to the Brum Beat region! And there's more. An insider to both competitions tells us that the overall quality of Brum Beat tapes was way beyond that of the MM's. Not that complacency should follow; so delighted is everybody with the first Brum Beat / Dep competition that a 1995 successor has been mooted. Should that be confirmed we'd like to see far more and far better tapes.

To the judging. We, that's Brum Beat editor Steve Morris, resident demo expert Max, Dep International supremo Nick Phipps, Dep PR overlord Kevin Fetterplace and resident Dep engineer Mark installed ourselves in the Dep conservatory with a good hi fi, copious colas and sarnies and bags and boxes of tapes. These we listened to, argued over, re-appraised and re-listened to until we had several contenders; several very strong contenders. At this point the going got tough with praises resounding for many who sadly were to be passed over and demands for further hearing of favourites. Eventually our four winners emerged to unanimous agreement. In fact we were pretty damned delighted that the winners we had chosen were all, in their individual ways, capable of playing the big boys and winning. We have high hopes of you all.

And so, the gold envelope please ... In no particular order, the winners are :-

BIG TROUBLE.

A no frills rock band that rocks with a singer in the classic Coverdale mould. We were reminded of Skin amongst others. This is a rock band that know how to.

FLOWERHOUSE.

A young band working in the southern boogie / Skynyrd mould. They have awesome abilities, an understanding of pacing, dynamics and structure. They sent us an epic, Guilty, that could stand alongside Freebird - honest.

UNIT 213.

Reggae as it should be. A traditional band with a rhythm section as tight as the proverbial and an overall sound as exciting as the young, hungry Steel Pulse.

WE'LL ALWAYS HAVE PARIS.

Terrific songs and an understanding of production that had our engineering chappie marvelling at what they'd achieved on a home four track installation.

All of these bands will now be invited to record in Dep's main studio where they'll be able to work on world class masters.

You'll be able to read about all of the winning bands in next month's winners profiles in Brum Beat. And we'll be covering their progress in the studio as it happens.

Every one of the other entrants will be receiving invites to Dep International open days so that they can check the facilities over a glass or so of lemonade.

And they'll each have a £50 voucher to use against future bookings.

Our thanks go out to every member of every band and to every solo act that entered. We're only sorry that there couldn't be more winners. There's some great music out there - and it's ripe for picking A&R staffers!

Thanks too, to Nick and Kevin at Dep for hospitality and for joining us in what will hopefully be the first of many.

IT MUST BE LOVE

Mike Davies goes Dutch with American Music Club's Mark Eitzel

Whether they're talking about solo projects, American Music Club albums like *Everclear* and *Mercury*, or the emotionally draining live shows, you can pretty much guarantee that at some point the words 'bleak', 'desolate' and maybe even 'suicidal' will be attached to any description of Mark Eitzel. Usually in much the same breath as 'genius'. The familiar litany's inevitably going to be sounded again with the release of the eagerly awaited new AMC album, *San Francisco*. However, maybe this time a few more will pull aside the veils of darkness and notice the smile lurking underneath. You see, in much the same way as Cohen twenty years before him, Eitzel's songs may be melancholy but they're also cathartic and, yes damn it, sometimes humorous.

"I'm not Cohen, come on. I mean, if only. But yes his songs are about life, like mine. I wish people would look at me like 'oh yeh, he's just another songwriter' not this gloomy doomy person I'm made out to be, which I'm not. Lord knows I can be a miserable fuck, but so can we all. Give me five Black Labels and having to deal with the record business and you bet I'm suicidal. Fucking A, right. But anyone who tells you life is all like *Baywatch* is probably the most suicidal person you'll meet."

If you're looking for a sample of the Eitzel humour, check out *Amsterdam*, the album's rock out pop song and a saga of the rock n roll gig as living hell.

"We play *Amsterdam* once every year when we tour, and we always fail. It's always a horrible, horrible experience. The band's up there flailing away like the balding old guys we are and the audience is bored out of their minds. We're going 'life is fucked' and they're saying (adopts stoned Dutch drone) 'well you know you can have some therapy if you need it' and 'why are you so repressed and upset about these things, all you have to do is live your life. Smoke this and go down to the sex place, it's okay, everything's okay.' But we don't sing about freedom, we sing about repression and pain and I don't think people want to hear that in *Amsterdam*. It's more 'Okay dude, fuck off, go home.' It's always a horrible experience. We said we wouldn't play this time but now I find we're booked into the same club. I told the agent we wouldn't do it, but it's still there on the itinerary.



It's like this doomy thing awaiting us. It's worse than Purgatory, it's like having needles stuck down your fingernails!"

Well, that's the Dutch fan club chapter closed. So on to the other witty ditty, *How Many Six Packs Does It Take To Screw In A Light?* which sounds like a Wonder Stuff title but actually sounds like *Ode To Billy Joe*.

"Totally, yeh. I love that rhythm, it's so sweet, it really makes you feel that weighty Southern humid heat. I didn't rip it off, but you can't help playing that beat."

These days, after his much documented eight months on the wagon, Eitzel isn't big on throwing back six packs. "Half of one, and I'm lit," he says. But for a man whose early works traded off that Charles Bukowski booze in the gutter lifestyle, to wake up sober and find himself hailed as the new singer-songwriter messiah must have been a startling experience. Has being 'fashionable' affected the way he approaches the music?

"I don't feel fashionable at home. We've never been fashionable in San Francisco. If we're not snubbed, we're ignored. It keeps your feet on the ground. But not drinking has affected the way I write. It's still about me me me, but I've tried to introduce more freedom into it. With this album I wanted to write stuff we could play every night, not things that would give me no relief. It's more fun and more honest to rock out. Singer songwriters are the most self-absorbed little pricks you'll ever meet. I am that but I do take myself out of the songs as much as I can. You have to sing them every night and you don't want to take your clothes off in front of people all the time. I do it to some extent, but there has to be an escape valve. I get the

release writing the song, I don't need to have it again every time I sing it, that's for the audience."

So, if *Mercury* was about death and deliverance. *San Francisco* is (mostly) about love. Not that Eitzel's gone soft.

"I had an epiphany. I was listening to this album and every song had love in it and I thought that was so good, because it's so hard to put love in song without it becoming superficial. So, I thought, why not?"

Cue *Fearless*, a song written directly after seeing the Jeff Bridges movie of the same name.

"I cried for half an hour after seeing that film. It was so great that he was courageous enough to return her love and that her love was strong enough to reach him. What a beautiful statement to make. It resonates strongly in my

life, I know love has that power."

He sacrifices his state of grace for the love of his wife.

"That's what killed me about *Wings of Desire* too, there's a harder but better road and that's the one to take. Sometimes it's better to burn than to go to heaven."

So, does he go along with divine mercy and redemption?

"I am religious, I believe in God, or some Other, but I don't know about divine mercy. I don't think God gives a fuck about us. But I still believe God is love. It doesn't mean love is always a caring, compassionate thing. It can be terrifying sometimes."

And redemption?

"At this point I'm this semi-artistic person who goes to cafes like a real artist and writes in a note book like a real artist. But I write pop lyrics. My redemption would mean having a wonderful swimming pool in the back yard and a satellite dish with a great TV and stereo system. I'm not looking for much. I believe that in this life you make what you want of it."

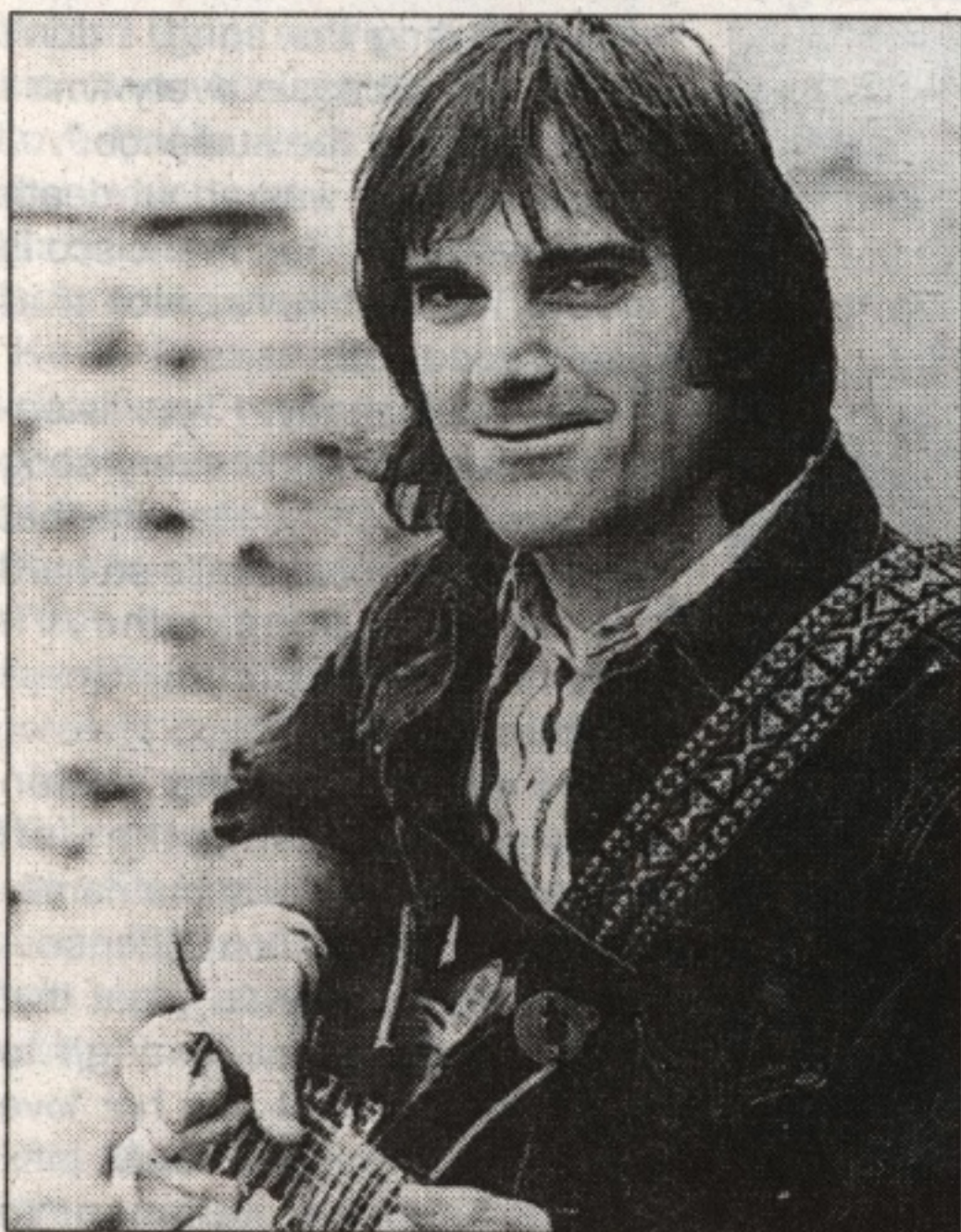
I don't know about swimming pools, but sometimes, when I hear Eitzel's mournfully laid back tones on a scoured heart ballad, I have this image of him as the resident crooner at some seedy, run down desert hotel for the lost. The Charles Bukowski of the Sands?

Eitzel, chuckles and beams. "I wouldn't mind that at all. That would be amazing, what a great gig. Get a few drinks in, go on stage, get a few drinks in, go home, pass out, get up, get a few drinks in, go sing, get a few drinks in. I'd do that. Why not. It sounds much better than *Amsterdam*."

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



THE COAL PORTERS Land Of Hope And Crosby

(Prima Records)

Sid Griffin's first full length album post Long Ryders finds him both reinforcing the values that made that combo so important whilst at the same time expanding his own musical vision.

The opening, brass laced Imperial Beach is an R&B variant of the soul stomp favoured by Costello circa Get Happy. Death Like A Valentine plugs in the Rickenbacker 12 string to savour The Byrds legacy with a nod to primetime Searchers.

But it's not all retro rock, Windy City, with its delicate oboe refrain is simply a classic pop song and How Did We Get This Far? is an acoustic charmer.

Of course in calling Griffin's music 'pop', it's necessary to qualify that by explaining the prerequisite of melody, harmony, crafted lyrics and fun in real pop. Taking that into account this is one of the best pop albums you'll hear this year.

★★★★

Steve Morris

LESLEY RAE DOWLING

Unbounded Water (East West)

Apparently big in her native South Africa (but then, how would we know?), this, the singer-songwriter's fifth studio album (her first in seven years following a sabbatical during the political unrest), marks her UK debut and reveals a quivering voice reminiscent of New Zealand's Shona Laing (vocalist on Manfred Mann's later Earth Band albums) and a passionate styling of the Joan Armatrading school (You And I in particular) that reflects the album's general lyrical tenor. A surfeit of mid-70s intensity tends to bog things down and the jazz-blues feel's too often mannered rather than raw but Custodian, the lengthily anguished Will I Ever Get Over You and Truth should strike a chord with

Tori Amos fans.

★★★★

Mike Davies

ECHOBELLY

Everyone's Got One (Fauve)

You'll already have read the foamingly ecstatic views in the glossies and inky and wondered if perhaps you'd missed the second coming on TV. Anyway, once you've cut through the flatulent adoration accorded anything deemed this weeks new big thing, the nitty gritty is that Echobelly are arrogant, angry, and articulate pop-punksters who have taken the things that get on their collective tits/dicks (sexism and racism mostly) and hammered them into fierce, caustic, embraceably jagged and eminently singalongable modern pop songs. As the acronym title and I Can't Imagine A World Without Me might indicate, there's a lot here about self. But that's self as in self-belief as opposed to self-centred, about exploring your place within the framework of things and kicking up a fuss when you're told the pieces are fit a certain way because everybody says they should. The EGO has landed. Feel the impact.

★★★★

Mike Davies

Echobelly



ROBERT FORSTER

I Had A New York Girlfriend

(Beggars Banquet)

The former Go Between gets into the my favourite songs covers album syndrome and the result's as eclectic as you'd expect providing a fascinating chart of the obvious and obscure influences (Keith Richards, Dylan, Mickey Newbury) in his own music in the process. Running the largely acoustic gamut between a melancholic piano version of Heart's Alone and the jaunty Look Out Here Comes Tomorrow (Neil Diamond for the Monkees) by way of Randy California (Nature's Way), Guy Clark (Broken Hearted People), unknown Cologne buddies King Candy (Bird, sounding more Tindersticks than Tindersticks), country king Bill Anderson (3 a.m.) and even Martha & The Muffins' Echo Beach, its downbeat late in my bedroom with a guitar and a beer mood, makes for an engaging wallow in misery. But, what, no Leonard Cohen song!!

★★★★

Mike Davies

NRBQ

Message For The Mess Age

(Sequel)

The critics darlings are destined to remain that way I guess. The album is, in the main terrific though there are points when they out clever themselves.

The material is witty, melodic, beautifully played but sounding like Randy Newman / John Hiatt amalgam fronting a rockier 10cc is hardly the way to the heart of a nation besotted with techno.

★★★★

Steve Morris

RADIAL SPANGLE

Syrup Macrame

(Beggars Banquet)

I couldn't really make my mind up about their Ice Cream Headache album and I feel similarly ambivalent about this. It's a pleasantly gentle collection of songs - even when they occasionally get excited. I like the words more than anything else, like those on Special Love and Cross Your Legs, all oddly, dreamily sexual. I also like Alan's guitar and April's voice. But overall, I'm not so sure. Well relaxing whilst listening to it, but I couldn't remember a thing about it afterwards.

★★ Max

DAN STUART AND AL PERRY

Retronuevo (Normal / Direct Distribution)

Dan Stuart's first extra-curricular outside Green On Red since '85's great Danny & Dusty album (and why ain't that on CD?) finds him collaborating with Tuscon band leader Al Perry. The result is what you might expect. Dan's vocals can't help but add that GOR feel but without Chuck Prophet's input he seems free to indulge in a far wider range of influences.

I Could Run, for example swaggers with Stax sounding brass and a patented Steve Cropper lick whilst Little Slant Six recalls the sixties surfin' and hot rod records.

Of course they don't sound quite right, this after all is a Dan Stuart fronted bar band take on those styles and meant to be fun, fun, fun. As Stuart himself states, "We don't presume that any of this stuff is as good as the original inspiration for it ... we can't all be geniuses."

Indeed so, but it takes a special inspiration to make such easy flowing good time music that connects to those roots without feeling the need to Xerox it.

This may not be a 'great' album, but it's one that'll get played and played and played.

★★★

Steve Morris

SUGAR

File Under Easy Listening (

Creation)

The superbly busy drums and sawing, squealing guitars of Gift boot this into action and don't wait to be counted in to Company Book, which is let down by wimpy, droning vocals. That kinda goes for the rest of the album, especially the single, Your Favourite Thing, which would've benefited from some Cobain-ish raspiness. Having said that, What You Want It To Be has a neat, simple memorable chorus and I must admit, Granny Cool

RECORDED DELIVERY

grooves along like a good 'un. About time Creation released another dirty rock 'n' roll record.

★★★★

Max

VARIOUS

The Cowboy Way / My Girl 2

(both Epic Soundtrax)

As befits the predictably cutesy nature of My Girl 2, the soundtrack puts the saccharin end of AOR - CSN&Y's Our House, Elton's Tiny Dancer, next to smooth oldies from Steve Miller and The Beach Boys. The Cowboy Way is a grittier affair with a brand new Bon Jovi song, Travis Tritt sounding like Lynyrd Skynyrd, Paul Rodgers and Jeff Beck, The Allmans, George Thorogood, a gorgeous Emmylou Harris oldie and the seemingly misplaced En Vogue's Free Your Mind.

★★★★ / ★★

Steve Morris

VARIOUS

Adios Amigo: A Tribute to Arthur Alexander (Demon)

You might not know the name, but the cult 60s R&B singer is one of the only artists to have the distinction of having his songs covered by both The Beatles (Anna) and The Stones (You Better Move On). Last year he made a sensational comeback album but sadly died before he could reap the acclaim of a new generation. This tribute collection, featuring covers of several previously unrecorded or unreleased songs as well as classics like Every Day I Have To Cry, is ample testament to his talent. It's an impressive roster too, featuring R&B veterans Mack Rice (the man who wrote Mustang Sally and founded the Falcons with Wilson Pickett and Eddie Floyd) and original Ronette, Veronica 'Ronnie' Bennett duetting with one-time Young Rascal Felix Cavaliere, alongside the likes of Nick Lowe, John Prine, Graham Parker, Zucchero and the unlikely combination of Gary US Bonds and former Pixies leader Frank Black on the superb Go Home Girl, formerly covered by Ry Cooder and itself an old Stones live favourite. It's all excellent stuff, though pushed to play favourites I'd go for a vintage lo-fi Elvis Costello with Sally Sue Brown, Robert Plant's country blues If It's Really Got To Be This Way and Roger McGuinn's irresistible version of Anna. Buy it, then buy Alexander's entire back catalogue.

★★★★

Mike Davies

WORLD TURTLE/HAZE

Haze/World Turtle (Cyclops)

This album's identity crisis stems from the history of Haze, a Sheffield band popular in Birmingham in the mid-eighties, two thirds of whom (Paul & Chris McMahon) now play as World Turtle. For this disc, they've returned to their home studio to re-recorded tracks originally performed under both, and other, guises. The interchangeability of band name and record title is the result of a compromise between the brothers and the record company suits.

Perhaps I have rose-tinted hindsight (or these days I'm more sober), but the older material lacks some of the oomph of those early gigs. Nevertheless, this should appeal both to new converts and old faithfuls whose treasured originals are wearing

thin.

Although you should find the album in the shops courtesy of Pinnacle, copies can be had mail order, as can further details, from 25 Fir St., Sheffield S6 3TG

★★★★

Andy Mabbett

NEIL YOUNG AND CRAZY HORSE

Sleeps With Angels (Reprise)

To borrow an earlier album title, this is a journey through the past as Young thumbs through his stylistic back pages on an album that embraces elements of After The Goldrush, Everyone Knows This Is Nowhere, Harvest Moon, Rust Never Sleeps and others, from mournfully frail acoustic dust country like Western Hero to the savagely howling electric guitar fuzz of the epic Crazy Horse jam-out Change Your Mind.

Appropriately then, it's also sorrowfully concerned with things that have gone, with endings and the ever encroaching spectre of death. It's not just the elegy to Kurt Cobain title track that casts the shadows of time and the grim reaper. Drive By talks of homicide, Train Of Love details divorce, Trans Am tells of settlers murdered pursuing the frontier dream, Western Hero (like Train Of Love a musical retread of Philadelphia) is a valediction to the passing of old notions of heroism, Safeway Cart documents human debris in the urban breakdown. And there's plenty more references to destruction, depression, decay and a disgust with the state of the nation (the snarling Piece Of Crap in particular) before things close with the forlorn optimism of A Dream That Can Last.

But whether you're looking to dwell on Young's preoccupations or just soak up the doleful harmonies, the white hot guitar distortions and the ghostly melancholy, this is yet another masterly album from an artist who shows no signs of either burning out or fading away.

★★★★★

Mike Davies

RE-ISSUES

CAPTAIN BEEFHEART & HIS MAGIC BAND

Strictly Personal (Liberty)

At last, the final hole plugged in the Beefheart CD collection (even if several titles still command import prices). This album was always the contentious one, Beefheart alleging that rampant commercialism has messed up his music, though Mark Paytress' thorough sleevenote suggests, that as with many Beefheartian myths, this may not be the whole story. That said, it's easy to see that in the sweet psychedelic atmosphere of 1968, the marauding, scything and stunningly challenging guitar sounds here would have made any producer run for the aural sweeteners. Beefheart was simply not going to make another pop blues album like Safe As Milk; the indicators here can now be seen pointing ahead to Trout Mask Replica, a land we couldn't even imagine at the time.

Time coded production effects and edits aside, Strictly Personal still sounds like nothing else; the roots may be in the delta but the riffs are out there somewhere else. This is rock with imagination, daring, raw ascerbic wit and attitude by the buck-

et. And possibly the freshest thing released this month - despite a twenty eight year old copyright date.

★★★★

Steve Morris

ELVIS COSTELLO & THE ATTRACTIONS

Almost Blue / Imperial Bedroom (both Demon)

Two more illuminating chapters from the (beautifully) remastered rediscovery of one of England's finest. Almost Blue caused a fuss with the punky new wave Costello going to Nashville to cut a country album - indeed Elvis' informative sleeve notes tell of his being told to remove George Jones' tapes from a 1977 tour bus so as not to confuse journalists! In the event it sounds like a great, relaxed rock'n'roll band with pedal steel, chorus and strings. A great country album in that it captures the spirit rather than bolting on Nashville's fashion of the day. One of my favourite EC albums.

Imperial Bedroom was the band's first attempt at making an album rather than putting a performance on tape. Beatle engineer Geoff Emerick produced allowing Elvis and the band to add texture, arrangements and sounds that previously eluded them. The fact that this was done to Costello's best writing thus far, resulted in a consummate album that, with hindsight, served notice that Elvis Costello was no longer to be satisfied with doing what was expected of him.

As with the other upgraded Costellos, there are Extended Play bands galore - 11 with Almost Blue and 9 with Imperial Bedroom - and the man's excellent self penned sleeve notes.

★★★★ each

Steve Morris

JACKIE DE SHANNON

What The World Needs Now Is ... The Definitive Collection

(Liberty)

A Twenty eight track overview of one of pop's greatest singer songwriters. Active since the tail end of the fifties - the album kicks off with a 1958 tribute to Buddy Holly - De Shannon is the writer of such timeless material as Needles And Pins and When You Walk In The Room, both of which The Searchers picked up, Tracy Ullman's Breakaway, Marianne Faithfull's Come And Stay With Me and almost everyone's Put A Little Love In Your Heart. She's also been an early champion of writers like Dylan and Warren Zevon and one of the definitive interpreters of Bacharach and David's work as the title track demonstrates.

And for hip credentials, the backing band on the version of Splendor In The Grass included here, are her friends, The Byrds.

★★★

Steve Morris

MARIANNE FAITHFULL

Faithfull (Island)

It sometimes seems that Faithfull the media figure and Stones' footnote obscures the very real talent she has as an interpretative singer.

This collection should help redress that balance among those for whom her albums remain a mystery.

Curiously the album's chosen chronology places her debut *As Tears Go By* at the end, perhaps as counterpoint, rather than letting the tale spin out naturally. And, given the truncated CD length, couldn't compiler Chris Blackwell have added *Come And Stay With Me* or *This Little Bird*?

That said, the impact of Faithfull's lived in voice has not been diminished one iota since 1979, when *Broken English* signalled her artistic rebirth. It's that album's title track that opens here with the same set's *Ballad Of Lucy Jordan*, *Working Class Hero*, *Guilt* and *Why D'Ya Do It?* making up a coruscating twenty odd minute reminder of her worth.

It's not all nostalgia though. The previously unheard Keith Richards produced version of Patti Smith's *Ghost Dance* and the finely executed Angelo Badalamenti collaboration on *She*, both destined for her new album, *A Secret Life*, demonstrate a maturing muse. And the plaintive *Trouble In Mind* with Mark Isham's mournful trumpet is a gem.

★★★★

Steve Morris

VARIOUS

The Colpix - Dimension Story

(Sequel)

Colpix and Sequel were two of the sixties quintessential US pop labels. In reality they were one business; the major difference being that product designated Dimension came from the powerhouse team of Carole King and Gerry Goffin. Thus the interesting material in this double disc set carries the scent of their success: King's own *Rain Until September*, *Little Eva*, *The Cookies* etc. whilst the Colpix stuff majors on the gimmicky white bread pop of James Darren, Shelley Fabares, The Marcells and so on.

Collectors will however be quick to note the presence of a Michael Blessing track - he later reverted to his own surname - Nesmith.

★★★

Steve Morris

DANCE & SOUL

BOOTSYS NEW RUBBER BAND

Blasters Of The Universe

(Rykodisc)

Got your Funk Cards, ya'll? Cuz you'll need 'em. You can't get it up without your Funk Card, baby. This double CD funkasmatron is for the most serious funkateers only. If your Funk Card has run out...well, I guess Bootsy has got a little funk left over for ya. Bootsy is a never-ending fountain of funk - he's had it from the start, when he was a 17 year old bassist for Mr. Jaaaaames Brown! Now it's 1994 and Bootsy has assembled the cream of the funk team to release a cooking 23 tracks to get your booty moving. Just check out some of these names: Bernie Worrell, Maceo Parker, Fred Wesley (and his Horny Horns), George Clinton, Buddy Miles! They're all here, my dear! Wanna blast?

Funk 'n' express yourself! Just for the funk of it.

★★★★★

Max

URBAN DANCE SQUAD

Persona Non Grata (Hut)

Thinking back to 1989 and UDS' debut album, *Mental Floss For The Globe*, how ahead of the pack were they? At the time, me and a bunch of funkateers embraced these Dutch rockers as yet another (albeit slightly odd) funk-based metal

band. In retrospect, they were covering similar ground to *Rage Against The Machine*, who'd yet to raise their politically correct heads. But UDS always had an added, finely-tuned sense of soul, unafraid to break it right down and still retain that hard-edged groove. *Mental Floss*... knocked me out, but *Persona*... walks all over it. It's up an' at 'em from the start with the single, *Demagogue* and coolly smooth on numbers like *Alienated*. Live, UDS are blistering. *Persona Non Grata* is the next best thing.

★★★★★

Max

BOBBY WOMACK

Resurrection (Continuum)

The veteran R&B legend's first album since the turbulent personal crises that left him divorced, emotionally ruptured and penniless, could rank on the Tina Turner scale of comebacks. Pumped full of drugs, booze and cigarettes, Womack did the big clean-up and then, taking all the shit he'd been through and channelling it into songs, he came up with this autobiographical powerhouse that walks from gutter to the mountain top. It's not quite Marvin Gaye's *Here, My Dear*, but it's on a nearby path.

Inevitably introspective and retrospective, it charts his attempt to get back the Good Ole Days (the opening calypso soul nostalgia dance), details what a prat he was (*So High On Your Love*) and ultimately finds redemption (*Wish*) while finding time to point a finger at America's shitty treatment of its veterans (*Cousin Henry*) and getting all warm and tender over fatherly love (*Color Him Father*). He also turns in a nifty cover of John Fogerty's *Centrefield*, investing it with a whole new personal slant. Old pals like Rod Stewart, Keith Richards, Stevie Wonder, Ronald Isley, and Ronnie Wood drop by to pay respects, but there's no questioning where this album's star shines brightest. It's *All Over Now* he once wrote. Now it begins again.

★★★★★

Mike Davies

RE-ISSUES

THE CRUSADERS

And Beyond ... (Music Club)

An ideal Crusaders primer for £5.99 that takes in *Street Life* (natch) in extended form as well as the band's work with Bill Withers and Bobby Womack. The major plus here is the solo cuts from members Stix Hooper, Joe Sample and Wilton Felder.

★★★

Sam Mitchell

VARIOUS

Committed To Soul (Arcade)

40 cuts spanning four decades of soul, 60s to 90s. But with James Brown, Otis Redding, Barry White and Al Green leading the attack for the first two decades, the later twenty years look shaky with Gabrielle, Kenny Thomas, Billy Ocean and Color Me Badd offering the reply.

**

Steve Morris

VARIOUS

Logic Trance 2 (Logic)

Excellent double album! The MTV Party Zone logo is liable to put people off, making it sound like it's some kind of K-Tel offering, but anything put out by Logic is bound to be quality stuff. There're tracks here that'll help it sell, like those by The Orb, Orbital, *Future Sound Of London* and *Jam & Spoon*, but there're also interesting,

unknown inclusions by the likes of *Fires Of Ork*, which is normally difficult to get hold of, but well worth the effort. Great album!

★★★★★

Sarah

THE WHISPERS

30th Anniversary Anthology

(Sequel)

The Whispers may not be as revered as some soul aggregations, so this double set spanning some thirty years of hit-making comes as a pleasant surprise. The UK hits - *And The Beat Goes On*, *It's A Love Thing*, *My Girl* - may have them pegged in the late seventies disco vein, but the band's forte seems to be adaptability, making them at home with a variety of styles and producers with whom they've moulded their doo-wop rooted vocalising into the soul sound of the day.

And I do mean soul; The Whispers may have made great dance tracks but at the heart of every one is a beautifully judged vocal arrangement overflowing with feel.

★★★

Sam Mitchell

FOLK & COUNTRY

MARK COLLIE

Unleashed (MCA)

Collie may sail under a country flag but I can't help but suspect his ambitions lay more in a Springsteenierly direction. Of course the material wouldn't dare lick the Boss' boots but Collie's whitebread take on the panoramic boogie is passably entertaining - even if he looks like your mum's idea of a successful son.

★★★

Steve Morris

RODNEY CROWELL

Let The Picture Paint Itself

(MCA)

At last a UK release for what might just be Crowell's best work yet. Put simply it's a faultless set of songs that matches honestly crafted and incisive lyrics to perfectly metered melodies. Finding a duff track on this is as easy as finding the proverbial pin in it's agricultural home.

And forget the country tag. Crowell always wanted to be a Beatle and it's their eclectic legacy you should look to fitting him into rather than the CMT conveyer belt.

★★★★★

Steve Morris

TISH HINOJOSA

Destiny's Gate (Warner Bros)

With a twelve string jangle, the uptempo album title track opens this dozen song collection. Nothing more I feel, needs to be said about *Destiny's Gate*. The principal themes which run through Hinojosa's compositions are those of relationships - within the family group, for the person you love and on a wider canvas, for mankind. Saying *You Will*, *What More Can I Say In A Song* and *I'm Not Through Loving You Yet*, being typical examples of the first two categories. Through the years, Tish has repeatedly declared in album liner notes and in her songs, an undying love for her late parents. *Love Of Mine* recalls her mother, Maria.

Destiny's Gate will in time, prove to be the recording which (finally and deservedly) catapulted Hinojosa's career on to an international platform. Just wait and see if I'm wrong.

★★★★ Arthur Wood

ALAN HULL

Back To Basics (Mooncrest)

Can't help but think that Hull would have been better recognised as one of the UK's better writers had not Lindisfarne, his day job, not sunk into an oldies circuit cabaret show. This January '94 taped live set brings together fifteen of the songs that'll support that argument. Stripped to the basics of the title. Is it a welcome back or a regretting the loss? Only Hull can decide.

★★★

Steve Morris

SAMMY KERSHAW

Feelin' Good Train (Mercury)

The former George Jones wannabe has found his own voice with a solid cover of the Amazing Rhythm Aces' Third Rate Romance and a selection of good time boogies like the title track, If You're Gonna Walk, I'm Gonna Crawl, Better Call A Preacher and the duet with George Jones, Never Bit A Bullet Like This. The ballads however are too smoothly produced, but you can't win 'em all.

★★★

Steve Morris

IAIN MATTHEWS

The Dark Ride (Watermelon / Direct

Distribution)

As far as the recordings of Mr. Matthews are concerned, I'll admit that I'm a Johnny come lately. These days Iain is based just north of Austin and it seems like he has been thoroughly dusted by the local brand of songwriting stardust.

On The Dark Ride Matthews explores the past, relationships current and long gone, tales of blood relatives and wrestles with his own emotions. In London it's the early sixties, while the retrospectively titled Tigers Will Survive (Part II, Darcy's Song) is written for and about his daughter Darcy. The painfully honest For Better or Worse and the wonderment in Rooted To The Spot are for his Texas born wife, Veronique. When it comes to dealing with his own internal mechanisms, I Drove, This Is It and the title cut cover the bases. As for picking songs by other writers, a quarter of a century on, Tim Buckley's Morning Glory remains a sparkling diamond, while Save Her Love comes from the pen of current Austin cause celebre, Michael Fracasso. An essential set even if it's your introduction ...

★★★★

Arthur Wood

LISA MEDNICK

Artifacts of Love (Dejadisc / Direct

Distribution)

This recording grows in stature each time I taste it. We are after all, talking gourmet music. I'd already selected the trigger words for this review, then I spied Peter Holsapple's (ex DB's) liner notes. In all their magnificence, he'd selected traveller, absorb, journey and reflect. Particularly absorb.

Born in Boston, Massachusetts, on her life journey to date, Lisa has touched down on all three (US)coasts. From the margin of distant oceans, this traveller observed the Southern Cross and the Northern Lights (The Lay Of The Land). Where her journeys dimensionally equate to length, history is Mednick's suit for depth. From the Middle Ages, comes the belief that wearing gold offered protection against the devil (Filling The Gaps With Gold). She bonds the birth pains of her own nation with the preceding, bloody carnage in the fields of Harper's Ferry. Her explorations of the twentieth century, encompass observations of another birth. One with an eerie, uncertain future. That of nuclear technology (Alamogordo). Finally, there's the width. I was

going to pose the question, How absorbent is Mednick? Irrespective of what went before, the trick is to imbue your music with an off-beam twist. From her lyrics you cannot escape the conclusion, that Mednick is a restless seeker and traveller. Her melodies are stretched across a panoramic canvas, having absorbed the rhythms and nuances of American folk, blues and country music and then been embellished with garnishes of world rhythms. Americana viewed by an internationalist.

When You Say Strong is an enigmatic and edgy tale of a woman's death. There's a veritable maelstrom of strings stirred up in the middle break by John Hagen's cello, followed by a placid, piano led interlude from Lisa. And there's lines such as Every face hides a mind that shelters thoughts of dying. Being one of the most complete songs I've ever heard, it stands as a reflection of each and every one of us.

★★★★★

Arthur Wood

JOY LYNN WHITE

Wild Love (Columbia)

Ms. White has inexplicably added a Lynn since her debut album. Is it the numerology that added an e to Dionne Warwick or a religious move like Jim Byrd becoming Roger?

There's obviously something in it as this collection of honky tonk dancers and weepers rather hits the mark.

★★★

Steve Morris

RE-ISSUES

VARIOUS

Folk Routes (Island)

The punning title shields an excellent mid price eighteen track trawl through Island's enviable folk roots vaults that showcases Mike Heron, Incredible String Band, John Martyn, The Amazing Blondel, Richard Thompson, Nick Drake, Traffic - in John Barleycorn mode - Fairport Convention and an exceedingly rare Sandy Denny cut.

Nostalgia for some, a new garden of delights for others but either way proof that, in the world of real music, the road goes on forever and the story never ends. Hmm, heard that in a song, somewhere!

Now then Island how about a CD version of the superb Electric Muse box set?

★★★★★

Steve Morris

REGGAE & WORLD

BOUKMAN EKSPERYANS

Dangerous Crossroads (Mango)

Boukmans originate from Haiti where their music is censored and gigs are patrolled by militia to prohibit the playing of said material. Somehow they get their message across by a network of illegal cassette duplication.

And yet despite it, or maybe because of it, the music has a proud gospel heart.

★★★

Steve Morris

JOHN KPIAYE

Red, Gold & Blues

STEVE GREGORY

Bushfire

(both UKJ Records)

Discerning reggae buyers will be all too familiar with the names of Kpiaye and Gregory from album small print in recent years, but these albums mark, to my knowledge, their first step into the front-line.

As you might predict both sets are musically watertight, though neither collapses into the mire of indulgence. Kpiaye's set is a mellow, self produced ten tracker that, almost naturally, calls to mind Ernest Ranglin but, as on Ijah Echoes, expands the vocabulary with South African township flourishes.

Steve Gregory puts Dennis Bovell in the production chair to give his sax a high-tech cushion. Consequently it's the spikier of the two records. And it's good to see a jazz inclined soloist using an interesting and less predictable rhythm setting.

★★★ each

Steve Morris

VARIOUS

Real World Presents (Real World)

A budget priced cocktail from Gabriel's fascinating label with Sheila Chandra's awesome La Sagesse, S.E. Rogie's ultra cool Koneh Pelawoe as well as Nusrat Fateh Ali Khan Shui-De and more. If world music is, as they say, a foreign country to you, there's no better cheap day excursion than this.

★★★

Steve Morris

VARIOUS

Soca Carnival 94 (Ice)

The soca fad of a few years back when Arrow's Hot Hot Hot was omnipresent may have waned but the music is as hot and peppery as ever in its Caribbean home. This twelve track collection of the current soca successes proves just that with a breathless collection of twelve tunes that need only the addition of an inhibition erasing imbibing of Bacardi to have your limbs well and truly rubberised.

★★★

Sam Mitchell

RE-ISSUES

CREATION REBEL

Historic Moments Vol. One (On U Sound)

Produced by Adrian Sherwood and taped in deepest London at the height of punk - 77 / 78 - this two albums on one CD set from the band that specialised in live dub before becoming the mighty Prince Far I's back-up outfit, is, well, bloody wonderful. Strong yet supple rhythms that explode and fade and tease right before your ears.

★★★★

Steve Morris

KEITH HUDSON

Pick A Dub (Blood & Fire)

One of the great dub albums; pure rhythm, unadorned by gimmickry. The excitement here comes from the depth charge solid track and the mix that simply serves to pump the adrenaline. What's more on CD the sound and bass weight make the album wickedly narcotic. If ambient is your bag you really should buy this and move over to the full strength experience.

★★★★ Steve Morris

DEMO LUTION

Maybe it was the fact that all you prospective rock 'n' roll stars were submitting your demos to the competition Brum Beat were running in conjunction with DEP International, but there were only a handful that passed by my shell-likes this month. Not to worry, there was a clear Demo Of The Month. Professor, the hell-black, blood-stained envelope please ...

... and this month's Demo Of The Month is ...

ASHEN MORTALITY - Separation.

They impressed me with their last demo back in Feb. and then live at the Pen & Wig. This is even better - better quality and showing more of the elements that make this doom/death metal foursome perhaps the most interesting band in the genre at the moment. The title track is a case in point: vocalist/guitarist, Ian's cool guitar doodling and Melanie's eerie backing vocals and keyboard stabbing allow a shaft of (albeit blood red) light into AM's dark tomb. They're not the kind of metal outfit that gets carried away though, it's all chugging, grinding, considered stuff. Faded Tapestry is hymn-like, the keys on Imprisoned remind me of early Sabbath and Melanie's voice and keys and Ian's acoustic guitar intro to Sleepless Remorse is rich, age-old and folky. And rather than go out with a bang, Serenity's sombre Merrie England tone winds down a demo of stunning originality.



FAMILY OF NOISE - Noise Noise Noise!

Bad Religion's guitarist, Brett Gurewitz, who also owns the Epitaph label (Down By Law, NOFX, Offspring) would love this bunch because they sound a lot like all the bands he signs - 2nd generation Brit-punksters like Stiff Little Fingers, y'know, all raspy vocals, buzzsaw guitars, chantalong choruses and good ol' punk rock 'n' roll guitar breaks. Perfect example being Lovesong. They recently reformed after calling it a day at the start of 93. Good timing chaps, 'cause if you were able to get yourselves over to the States at this moment in time, I'd bet any money you'd sell bucketloads. I imagine FON's live shows are pretty frenetic affairs, which is why I intend to make one of their forthcoming gigs. Fancy coming along? OK, see you at one of the following: Sportsman, Brownhills Sept. 10, Red Rose Theatre, Rugeley, Sept. 23, Pen & Wig, B'ham Oct. 2.

20

THE RYE SEEDS

A five tracker recorded live, the first three of which failed to impress me, what with weak-sounding guitars and one of those technically OK, but rather droning voices. The gentler Take These Fears is more effective though, and I do like the darker feel to Antediluvian.

ROSEVILLE

Big mistake kicking off with happy, poppy stuff like Always The Same - utterly throwaway. I'd much rather a bit of sad realism like Andy Jones, although lyrics like "He's lost his job/what's he gonna do?" are a bit TOO mundane for me. The moodier Broken Down is far better, but Roseville back down and return to lightweight fare with Catch You If You Fall to finish.

STANLEY BAGSHAW - Until Tomorrow

I completely slated their last effort in our Jan. issue and although this is marginally better, I still can't hear the attraction it'd have on many people, outside friends and family. Having said that, as far as I can remember, this is a bit more laid-back, minimalist and more together than the Who Bagshaw EP. Redirecting The World is almost Billy Braggish, which I know turns some people on, but not me. At least the song Yes Men can't be levelled at me, 'cause I don't like this stuff, so SB should be full of admiration for me...

Still not too late to lose that name, guys.

CROSS BUZZ SAFARI

Real head in the clouds stuff - light and folky-poppy. I'll use the term 'indie' and you'll all know what I mean, won't you? Better Now is thin and utterly lacking in any identity of its own, while Old is slightly more fleshed out, but still minus something in the innovation dept. A couple of reviews of theirs cite them as having 'decent ideas' and being 'original' - these critics obviously don't get out much.

SPECIAL ATTENTION Demo-litionists!

Remember, each and every month, the makers of the Demo Of The Month will receive free of charge *THE ARC MUSICIANS DIRECTORY*, a reference work that no self respecting band should be without. In it you'll find names and addresses and phone numbers for everything you'll need, from labels to venues to legal advice. It'll tell you how to set up a home studio, how to release a record, where to learn to play and how to find a session man if you fail to! In other words it's the working band's lifeline.

It's published by Arc Publishing; you can order it at any bookshop (tell 'em the ISBN is 0-9521466-0-6, they'll understand!) for £15.99 - it's worth that in phone numbers - or you can simply send in a Demo Of The Month! *But do note, that if you'd like one of these we need an address - OK!*

DEMOS REVIEWED BY MAX

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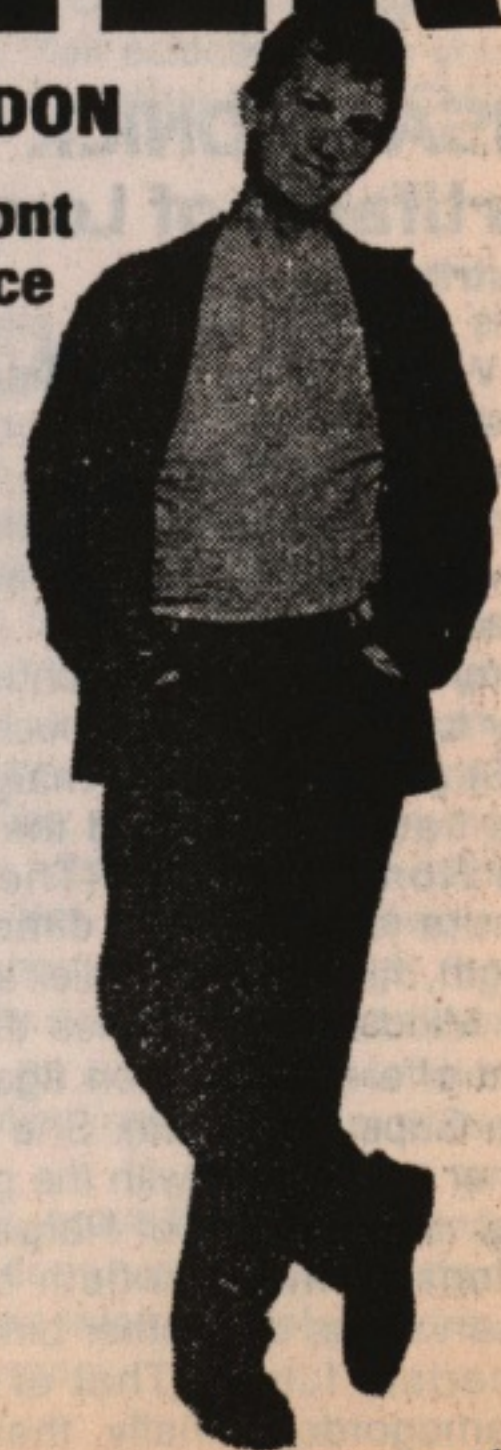
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ADULTS ONLY

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

This Month -Tipper Turns Tippster With A Guide To The Best Under- ground Compilations

The current boom period for electronic music is absolutely fascinating, but as with conventional music, you still have to search to find the golden moments from amongst the crap. The first Brum Beat ambient / trance compilation guide pointed you in the right direction to start checking out some of the more superior electronic music, and already there has been another wave of brilliant sets to get into.

New Zembla's colourfully packaged double album DUNGEON OF DELIGHT is indeed a bright pearl. You might have to look around a bit for this Belgian release but it's worth the effort. Shaolin Wooden Men have an unnerving rhythmic tune called Digi-munch that is impossible to resist. The sounds from Brain Pilot, Zen Paradox, Phi and Lukumanda are dark and mysterious, creating the aura of electronic music with moody attitude.

THE WORLD OF DELIRIUM VOL. 2 brings you highlights from the Delirium sound that has taken Germany by storm. It purrs, pulses and resonates like a living animal, and will quite probably blow you away with its trance power. TRANCE EUROPE EXPRESS 2 is every bit as good as its predecessor, with another introductory book to lure you into its pleasure box of sounds. A few more famous names this time, but the quality is maintained throughout. A Positive Life and ... catch the eye. Once again this album is an essential buy. THE MERCILESS WORLD OF TRANCE captures the repetitive surge of German trance but mixes in some welcome variety too. POB, Paragliders, Genetic and Tranceparents cover the full range of trance variations so this is definitely one to check out. SECRET LIFE OF TRANCE 3 is a typically excellent Rising High collection. With Union Jack's monster classic Two Full Moons And A Trout to kick things off, the album takes you on a journey of the mind, with excitement to match its great style. CHILL OUT OR DIE 2 didn't quite gather the same glowing superlatives as the original, but nonetheless, it is an impressive work in its own right.

Moving slightly from trance toward house music, one album is indescribably brilliant. SUPERSTITION VOL. 2 is an absolute belter, not just because of the tracks, but because it has a perfect flow throughout. Starting off with the fast and happy blast of Jens' Loops And Tings (quite superb) and then Marmion's Schoneberg, you are treated to the sheer beauty of LSG's Fragile and the reverberating Lust by Velocity. You can also get its companion album SUPERSTITION VOLUME 2: THE REMIXES, another delicious slice of electronic dance. The perfect compilations.

REACTIVATE 9 is in a similar vein to Superstition with two or three of the same tracks (Jens / Marmion) but the rest of the album has much more of a basic house feel compared to Superstition's dance / trance hybrid. Nevertheless, this ninth instalment of React's best selling dance compilations is their best yet, with Oasis making an appearance as well as Elevator's club anthem Shiny.

Not so impressive is the EUPHORIA trance house compilation that seems to be just dance with electronic beats lumped on top. It's a double album that starts well on both sides but loses its way through a lack of variety as it continues. A lightweight outing that doesn't quite focus its ideas.

By complete contrast, NEW ELECTRONICA VOL. 4 lurks like Hannibal Lecter down a dark alley. A fine album in a mighty fine series. The long awaited ARTIFICIAL INTELLIGENCE 2 from WARP is more smooth and delicate than you might expect from the label. It's so mellow that if you're new to the Artificial series, you might wonder what all the fuss is about. It's an armchair ride through ambient techno for those already immersed in the scene. Beaumont Hannant steals the honours.

OBJETS D'ART, also from New Electronica, is pure class, reverting to a laid back Detroit sound that chills like a fine wine. All tracks were originally collectors items and have been reassembled for this vintage compilation.

The opening track is so fantastic that I keep playing it over and over again, but

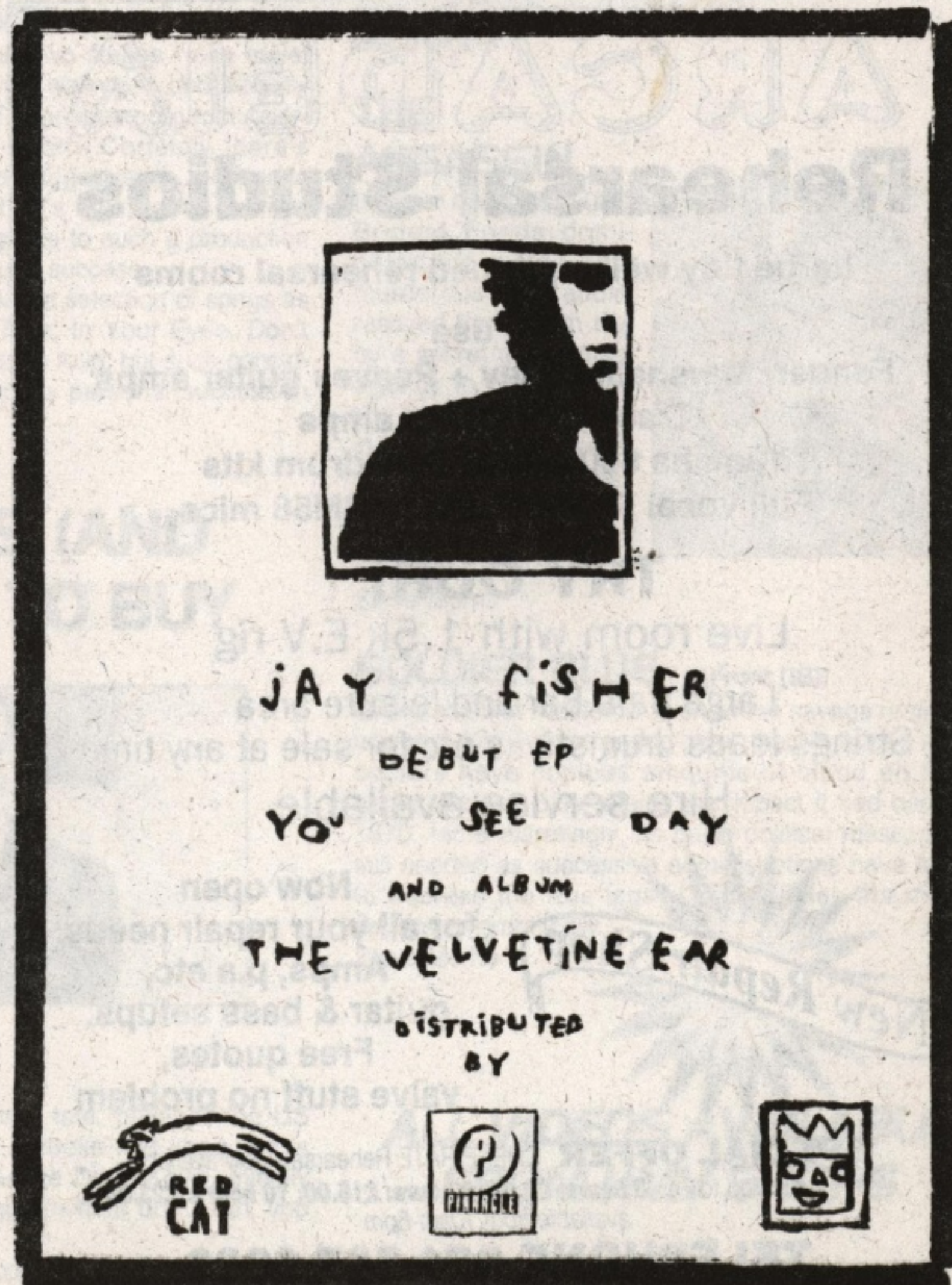


every track on 100% PURE: THE LOWLANDS grows into something magnificent. If you like Techno with double thick whipped cream on top of it, then Lowlands is an absolute must for your collection. Unlike some sets you keep going back to this one. It's a priceless gem.

CAFE DEL MAR is so relaxing that it's stunning. It's like taking a bath in melted chocolate, with Elle McPherson joining you in the tub. Creamy and dreamy electronica that sounds as near to beautiful as you can get. For the record, there are tracks by Underworld (but you'd never guess it was them), Sun Electric, William Orbit and Jose Padilla, but it's all wonderful. Congratulations to React on this homage to the legendary club in Ibiza. You could get a suntan just listening to it.

110 BELOW (Journey In Dub) shows just how important cross mixing of styles is to music, and in particular, the slow hypnotic rhythms of dub. remixes by Thrash, Massive Attack, Weatherall and Sabres Of Paradise all blur the borderline between electronic and so called 'normal' music with dub as the common link. It sounds like a giant leap from Killing Joke to Paul Weller but 110 Below makes them look like kissing cousins.

HARDLEADERS 5 ventures into jungle dub and you won't find many better collections than this one. Dark and potent, the Hardleaders series is gradually becoming the benchmark of real rock hard techno and this set shows you why Jungle is tipped to become THE sound of 1994.



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VIDEO

MUSIC

KATE BUSH - Live At Hammer-smith Odeon / TINA TURNER - Live, Private Dancer Tour / JOE COCKER - Live, The Best Of / IRON MAIDEN - Maiden England

(all PMI-Sound & Vision)

In essence, a novel way to repackage back catalogue videos in the face of the perceived threat to the medium from VideoCD and CD-i and the apparent shrinkage of the music video market. Simply take the soundtrack element of the production and press it up on to a CD that can only be purchased in these special packages.

In one move you've sold the tape one time more to the ardent fan and filled the gap in their CD collections. And let's face it, with most concert videos, you'd rather repeat the soundtrack experience than the visuals.

Some of the CDs differ from the parent video in that, whilst video lengths have grown, you can still only get eighty minutes onto a CD. Victims in this batch are Iron Maiden who lose two songs (who said a blessing?) and Joe Cocker whose disc is five songs light, curiously including his one time hit and concert highlight, The Letter. Bush and Turner, whose NEC shot gig includes the famous David Bowie guest slot, both pull through unscathed.

It'll be interesting to see how well the concept is received and what goodies we can expect to follow these pioneers on to the new double format.

Steve Morris

WOODSTOCK: THE DIRECTOR'S CUT (Warner Home Video [15])

Hot on the heels of the recently available Widescreen version comes the (still widescreen) 25th anniversary / over-reaction edition. That basically amounts to adding some forty minutes that were deemed too poor for the original - The Band, Janis Joplin and extra Hendrix in essence - and having the result subjected to Dolby and Technicolor enhancement / restoration. And, it's been packaged as a bulky double tape set to add a certain gravitas - this is *Woodstock*, remember.

Cynicism aside, and forgetting that despite the legends and myths, the concert was staged to make some serious money with backing from serious financiers, there is a quality to the movie / event that makes it special. Scintillating performances from Sly, Jimi, Ten Years After even, and a spirit that comes from the amateurism that percolates the event. Success in adversity?

There's no doubt that the timing of the event and its distilling of a mood wrote it into legend; there's also no doubt that Michael Wadleigh's equally legendary movie captures all of that. Would there, I wonder, have been a clamour to stage the recent celebratory *Woodstock 94*, had not this movie spent the last quarter century building the legend?

Steve Morris

PRINCE AND THE N.P.G. Three Chains Of Gold

(Warner Home Video [15])

Not for Prince the easy option of releasing the video collection of the album, though the packaging bears the legend Video Collection, possibly for those less than enamoured with his movie exploits. No, this strings a daft story around such Prince by the yard funk as *My Name Is Prince* and *Sexy MF*. It's all attractive; the music is at weakest solid and at best, 7, wonderful but it's hardly substantial. And the pseudo

piffle that ends the movie / video with regard to name changes etc. just makes you wish that he'd get on with it rather than playing games.

Sam Mitchell

CAROLE KING

In Concert (Wienerworld)

You really need little more than the track listing to understand King's place in the rock writers pantheon; *Up On The Roof*, *Natural Woman*, *Will You Love Me Tomorrow?*, *Locomotion*, *Take Good Care Of My Baby*, *You've Got A Friend* ...

Whether bubblegum or AOR, they are all wonderfully crafted pieces and they're all here, taped in concert at the end of '93 with King defying her early fifties to both look great and perform with an élan that little befits the supper club ambience. Look out for GNR's Slash paying homage on two songs too.

Steve Morris

IRON MAIDEN

Raising Hell (PMI [15])

With horror illusionist contributing link pieces, this is Maiden's good-bye to singer Bruce Dickinson. Predictably a rush through the hits but, perhaps because of the circumstances or the one off nature of the gig, the band seem to be having fun rather than making dickheads out of themselves which seems to have been de rigueur in every other live video I've seen of them.

It's still all lads together tosh of course, but, and this is worrying, in the present pop climate, it's beginning to display a glimmer of attraction.

Sam Mitchell

PETER GABRIEL

Secret World Live (PMI [U])

Huge moving video screens, two stages - one male, one female linked by a moving walkway - and a tightly choreographed show would suggest a prog rock overload and / or the kiss of death. Certainly there's enough in Gabriel's past to suggest such a scenario so it's rather amazing that he's able, in his earnest manner, to apply an intelligence to such a production and make it such a spectacular success.

Naturally a stunning band and a selection of songs as inspiring as *Shaking The Tree*, *In Your Eyes*, *Don't Give Up* and *Come Talk To Me* help, but such considerations simply dilute Gabriel's personal success in the achievement.

Steve Morris

MOVIES (AND STUFF) TO BUY

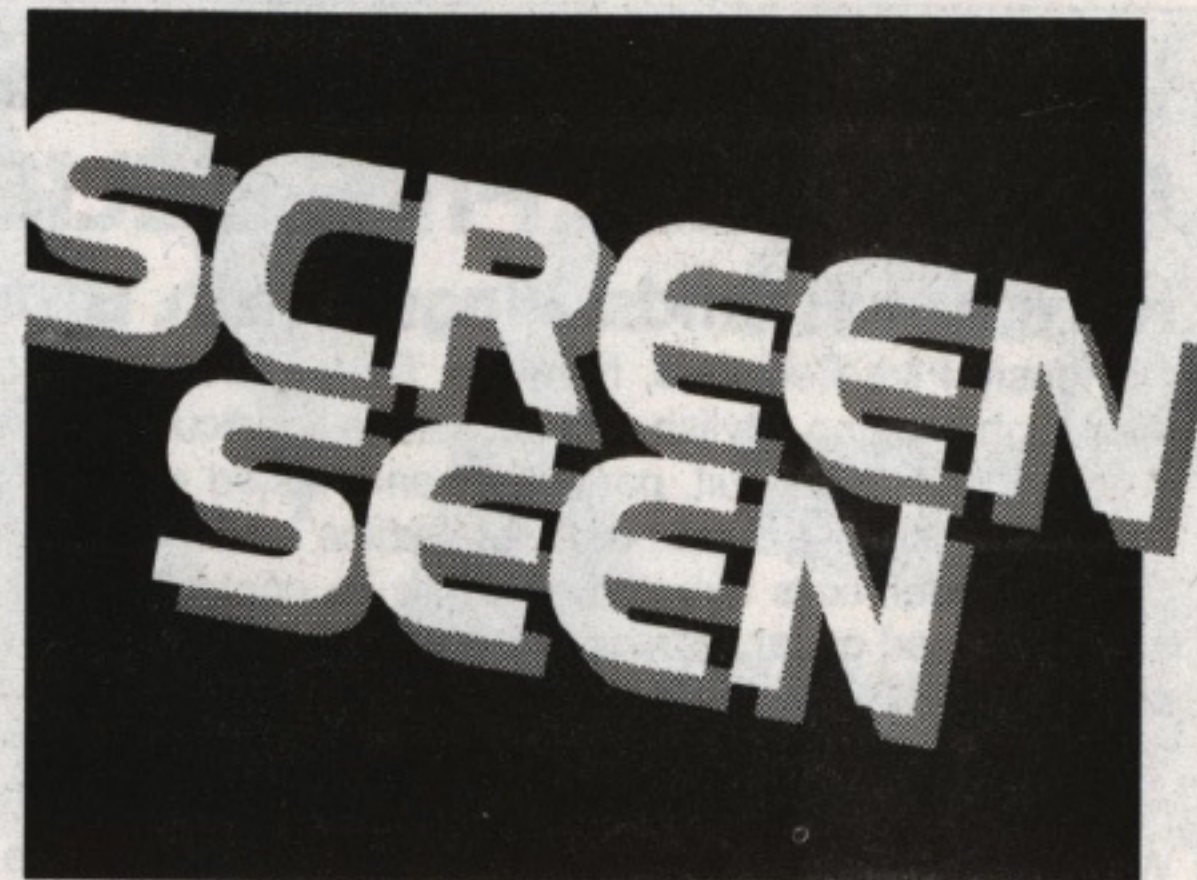


DAVE

(Warner Home Video [15])

A simple, almost predictable, tale; philandering US President Bill Mitchell has a stroke mid shag and is replaced by nice guy look-alike Dave Kovic. Initially Kovic is a puppet of bad guy plotters but ... ah, you guess.

Soft hearted, small guy supporting, on screen political



wish fulfilment - it's all that and more but it's attractively and humorously entertaining with Kevin Kline glowing in the title role. And you can play spot the real politician as, Player style, they are liberally sprinkled including an hilarious self debunking by JFK director Oliver Stone. Nice without the saccharin.

Steve Morris

ONCE UPON A TIME IN THE WEST (Paramount [15])

Sergio Leone's seminal western making it's video debut - and at mid price too. It may be twenty five years on but the Charles Bronson, Henry Fonda featuring epic has few equals when it comes to capturing the mood and atmosphere of the old west.

Sam Mitchell

DENNIS (Warner Home Video [PG])

Being American - it comes courtesy of Home Alone director John Hughes - this Dennis has lost the Menace, become cutesified and yet, beyond hope, remains funny and enjoyable. A surprise in no little way due to the redoubtable Walter Matthau's presence and Christopher Lloyd's villain.

Steve Morris

THE ASSASSIN

(Warner Home Video [18])

Bridget Fonda dominates the movie as a murderous drug addict rescued from death row by a secret government agency to become the title character. Of course in becoming *The Assassin* her life kinda works out but at least it does so with a fair measure of action and excitement.

Steve Morris



SOLDIER BLUE (4Front [18])

One of the first 'westerns' to show the savage reality of cowboys and Indians and to admit that America's newcomers have copious amounts of blood on their hands, *Soldier Blue* retains the impact it had back in 1970. More alarmingly, its basic political message is still needed as successive administrations have failed to address the true legacy of the times the movie depicts so graphically.

Steve Morris

ALL VIDEOS AVAILABLE FROM HMV SHOPS

DISSIDENT PROPHETS / OBVIOUSLY FIVE BELIEVERS

Hare And Hounds, Kings Heath, Birmingham

Obviously Five Believers, from the Telford area, are fronted by Nathan, their slightly camp, stylish and occasionally ridiculous lead singer who was dressed in a sharp suit, partially open-chested white shirt and who delivered his lyrics in a deep but tuneful voice - a kind of Jarvis Cocker / Nick Cave / Tindersticks hybrid if you will. To contrast with Nathan's acoustic guitar, on lead guitar there was the spectacular Hendrix-style of Jim, complete with facial contortions, all brought together with a tight rhythm section incorporating a distant-looking but occasionally amused fretless bass player. Some memorable numbers here, particularly Grace to Come, I Won't Let You Down and Shoot, the powerful six-minute song with which they finished their set.

Dissident Prophets, from Moseley, comprise former members of Hector's House, Doodlebug and two ex-Pink Dandelions - they have recently played gigs under the name of Quench and have just been the recipients of more than a merely cursory A & R glance. Their show consisted of pop songs built on a wonderful dual assault of beautiful guitar sounds and chord sequences from Andy and Tom, backed up with Smudger's meaty bass and drummer John rendering varying tempo as required along with an appealing unpredictability. They hadn't played live for nearly two months and the freshness, warmth and good vibes were easy to sense from an overall sound which seems to owe a respectful debt to Cope, Bowie / Black-Pixies and Boo Radleys amongst others. The highlight was Hanging Around Your Neck, a superbly constructed piece which, arguably more than any other song in their set, suggests that they will be gaining national recognition before too long.

Dave Hector-Gutierrez

WHITESNAKE / PRIDE & GLORY

Civic Hall, Wolverhampton

Potentially Pride and Glory, featuring Ozzy axeman Zak Wylde, could have been astounding. In fact they fell well short. The most inspiring track was in fact an Ozzy cover; the remainder slipped into insignificance. Weak songs, with guitar work uncharacteristically restrained as Zak also took the vocal reigns. Outstanding gobbing technique though.

Whitesnake appropriately delivered their catalogue of classic rock toons to mark the release of their Greatest Hits album and apart from the crap dual guitar piece and extensive drum solo (will they never learn) the show was superb. What the gig lost in fancy guitar work, (Vai having departed since the last tour), it made up for in the quality of Coverdale's vocals.

It's also good to see venues such as Wolverhampton's Civic Hall attracting bands that usually play in impersonal arenas and stadiums.

Mark Hadley



SWAMP MAN GIRL

The Jug Of Ale, Moseley, Birmingham

Old rockers never die, they just form new bands with ever more absurd names. Matt Adcock, previously of The Love Hysterix, and the woman he left that band to marry, Fiona Boyle, are the main players in Swamp Man Girl; he writes the songs and she sings them. In front of a largely empty upstairs room at the Jug of Ale, the Swamps knocked out eight or so songs. Matt takes more of a minor role on stage nowadays and a second guitarist plays the few lead lines there are. The music is well crafted indie-pop and, although she hasn't the strongest voice in the world, Fiona looks stunning. The last point is important because, however politically correct it may be to say that good looks should not be a prerequisite for pop stardom, the fact remains that the charts are full of pretty boys and girls.

Some people might consider that if you haven't succeeded after 10 years you might as well hang up your Fender for good; but rock'n'roll is a jealous old whore who doesn't give up her past flames easily. So will Swamp Man Girl provide Matt and Co. with their fifteen minutes of fame? Go and see them yourself and make your own mind up!

John Vincent

SANTIAGO JIMENEZ JR. / TISH HINOJOSA / GUY CLARK / JUNIOR BROWN

Queen Elizabeth Hall,

South Bank Centre, London

Part of a week long South Bank Centre event titled The American South, this event was put together by producer Nancy Covey, who joined MC Andy Kershaw at the microphone during the opening introductions to pass on a few of her comments about this evening's particular Southern sub-species - The Texas Night.

Singer / accordionist Santiago Jimenez Jr. soon transported the audience into the world of Tex-Mex rancheras, polkas and waltzes, which his family has been writing, archiving and lovingly performing for generations. Just try and keep your feet still once Santiago hits the infectious beat - it's darned impossible, and a neat opening set to boot.

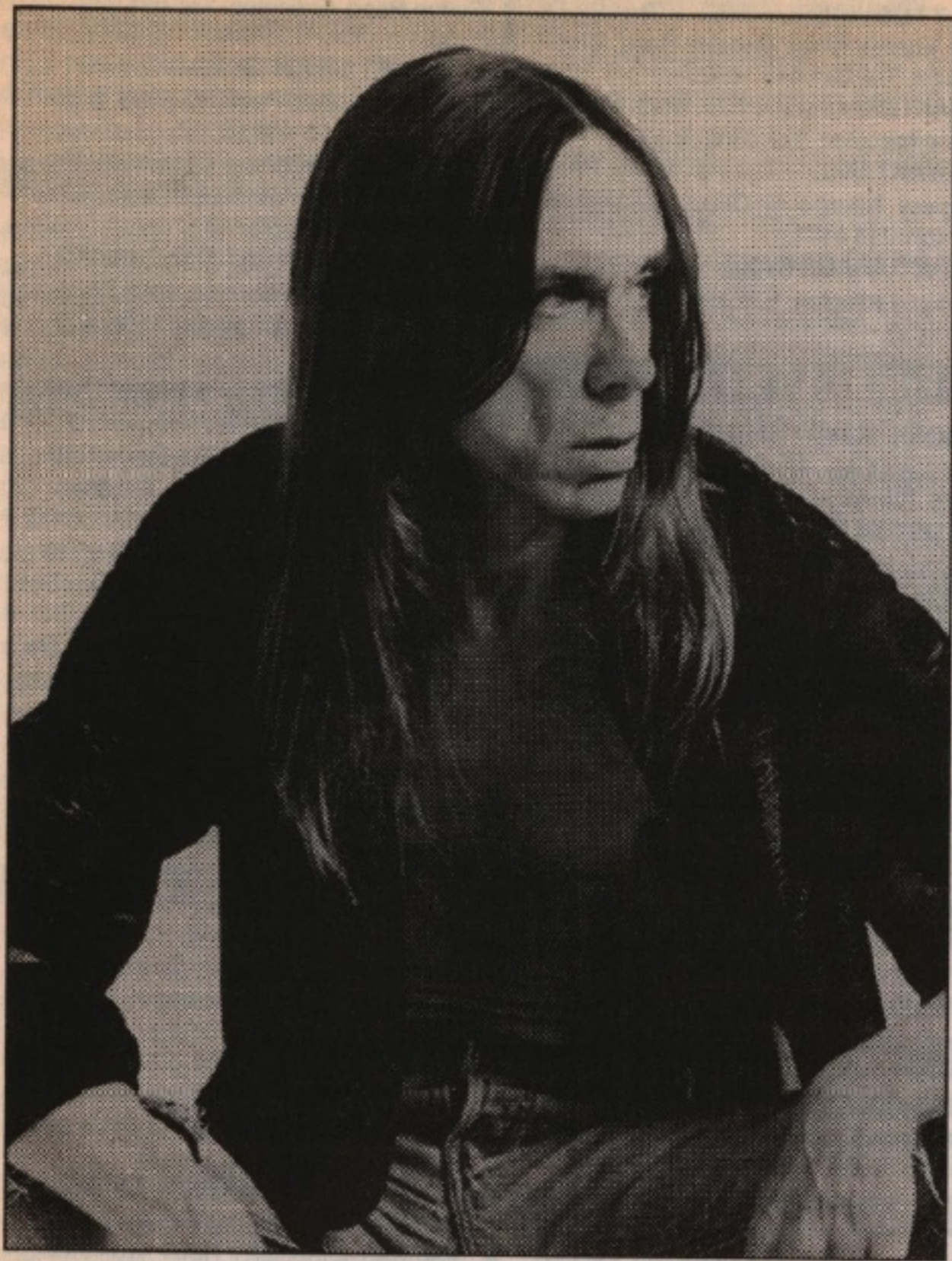
Considering this appearance marked her UK stage debut, Tish Hinojosa displayed such disarming confidence, that ten songs later you could only draw a single conclusion; you'd observed the UK birth of yet another, Texas bred, writing and singing star. Mixing her English lyric compositions with those penned in Spanish, later in the performance Tish brought Santiago Jimenez back on-stage to help out on Riverside Bird. Prior to her single song encore, By The Rio Grande, Tish performed Closer Still, a track from her Culture Swing album. Well folks, on the latter number her voice soared skyward and considering the tenor of lyric, grown men in the audience were seen to choke on their Adam's apple and more. If you're a UK concert promoter and considering Tish's current CMT Europe profile, I'd get on the phone to Austin right now, if you follow my meaning.

Which brings us to Guy Clark. The love affair began almost two decades ago with Old No.1. Over the years it sometimes ran hot and sometimes cold but it never ran out. It's been a little cold recently, certainly on the live front. Aided and abetted these days by his five string, fretless bass playing offspring, Travis, what we're talking about now is Guy Clark, renaissance man. There was an unspoken joy and electricity which flowed between the two throughout their performance, which simply translated into, father and son up here havin' lotsa fun. Kicking off with Baton Rouge from his Elektra/American Explorer series collection Boats To Build, Guy proved that he could still make the chills run down my back when, mid set, he produced a stunning rendition of his classic L.A. Freeway. Closing out with a gritty encore performance of Let Him Roll, I'd like to take this opportunity to publicly apologise to the big man for even contemplating loosing the faith.

Now if it weren't for the loud n' long haired, major record label rep / yee-haw who was located immediately behind my right ear, Junior Brown's performance would have at least been mildly palatable. OK, there's no denying that the guy is a virtuoso on his guit-steel - as in Jimi Hendrix duels with Chet Atkins. Unfortunately, my yearnings lean more toward sustainable content, than mere style. Maybe I lack a sense of humour. What we may be talking about here is a fine dividing line, where you begin to wonder if there really is a subtle joke in there or not.

Closing out the show, the quartet of performers took the stage for a rousing, Santiago Jimenez led Tex-Mex finale. How about a week of Texas Summer Nights next year, I've already got the running order ready Nancy, and I'm only a phone call away.

Arthur Wood



PHOENIX FESTIVAL

Long Marston, Stratford On Avon

FRIDAY: Time to stand at the foot of the bungee jumping crane and witness (presumably wealthy) nutters throw themselves out of the metal cage. Strangely though, it looked almost beautiful, graceful and in slo-mo, especially accompanied by the strains of John Cale from the nearby Vox tent. I felt almost tempted...

Instead I necked a Smart Drink and buzzed around the pitifully few stalls with a minor speedy sensation at the back of my eyes and an uncomfortably dry throat. We popped our heads in the **TRANCE EUROPE EXPRESS**, ignored the droning **STEREOLAB** as we passed the Maker tent and checked out a couple of numbers by the revamped Pogues. I nearly choked to death on a tasteless falafel, but recovered in time to see off **THE WONDER STUFF** on the Main Stage. I guess it must've been an emotional gig for most people watching and although I can't understand **WHY** they're calling it a day, I admire Milles & Co. knocking it on the head before they become a bloated parody. But to be honest, the spidery geek 'dancing' with all the rhythm and co-ordination of a comatose Paul Calf in front of us overshadowed **WS's** spirited farewell.

SATURDAY: **HUGE BABY** - awesome as they are - must've been taking the piss by trying to get us to the Maker stage at 11am, so it was the totally brilliant and near-fest. stealing **URBAN DANCE SQUAD** for brekky at 3pm. Then it was dance, dance, dance to Gunshot and yet more dancing to **GALLIANO**. Breathing time came whilst the very average **PWEI** did their thing. I was looking forward to **PAUL WELLER** on the strength of the good (not great) **Wild Wood** album, but apart from a couple of Sweet Home Alabama-style riffs, I was sorely disappointed and by the time his band had done with some completely self-indulgent instrumental, bored shitless.

SUNDAY: Nothing could compete with **THERAPY?**'s mad, punk-metallic, pogo-able rock fun. Except **IGGY POP**, of course.

Sad to think that a lot of people were either at home or in front of the Phoenix's big screen watching a bunch of blokes kicking a ball around instead of witnessing one of the finest rock performers around. Every bloody brilliant oldie was slammed out - kicking off with my all-time fave song **EVER** by **ANYBODY** - Down On The Street - interspersed with snippets from American Caesar. Rocked? Danced? The phrases, 'till I dropped' and 'my socks off' spring to mind.

Sun, sun, sun and fun, fun, fun. Less people, but more to do than last year. Still not a patch on Glasters, but it's getting there.

Max.

LIVE

NATIVE VIBE / TASTE DE FLAVOUR

Pumphouse at The Steering Wheel Club, Birmingham

350 Turned out for the opening night of Arcadeia's foray into Acid Jazz / Funk / Soul / Ambient nights.

Native Vibe were full of confidence from beginning to end. Bordering on to Acid Jazz their performance was professional and tight which was no mean feat when you consider that the band is ten strong. It was the big band's instrumental that really showed where they're at; with the brass section taking the lead they made you put down the £1 a bottle Max cider and take to the dance floor. That's not to dismiss vocalist Steve whose soulful, commanding approach compliments the outfit's well constructed songs.

Taste De Flavour, with five singers all taking on lead vocals, zipped into their opening number with high energy soul and impressive voicing from Jackie George. It set the mood for their whole performance which ran from high powered funk to slow soul ballads. All kept tight and controlled by the band's bass and drums duo. Their songs are all endowed with good catchy riffs but their greatest ability is being able to grab the audience by the short and curlies and leave them howling for more. This band will soon be turning the heads that matter.

Dub Bud

CAMBRIDGE FOLK FESTIVAL

Cherry Hinton, Cambridge

Three days of peace and incredible music. Woodstock? No sir, it's the Cambridge Folk Festival. Though the media elevation of festivals must have helped create the venerable institutions first total sell out in thirty years.

Now it is, dear reader, impossible to report on all the music played on the two main stages and club tent (it happens simultaneously you see) over the weekend, though in the interests of reportage, and fuelled by copious **Bombardier Ale** and generously proportioned slices Of Guinness cake, we did attempt to see everything.

Highlights? **WOLFSTONE** getting the St. John's Ambulance crew to shake a neatly uniformed leg. The Cambridge Crofters almost literally bringing the tent down amid dancing scenes that called to mind **Paint Your Wagon**. **THE SAW DOCTORS** headlining Friday night with incredible excitement. **DARDEN SMITH** supergluing a cut finger in order to play. **THE CACTUS BROTHERS** 90mph yeeeaargh hillbilly country rock.

Surprises? **JOAN BAEZ**; expectations were low but in the event she was spellbinding. **JOOLS HOLLAND**, who kicked up such a storm that the backstage caravans emptied bringing other performers to check out the commotion.

Disappointments? **MARY BLACK**, moving far too close to bland Radio 2 country. **CLAN ALBA**, the new Celtic supergroup with Dick Gaughan. Much was promised but they sounded cluttered with Gaughan relegated to an inaudible supporting role.

The Discovery? **JAMES KEELAGHAN**, Canada's best export since Neil Young, his glorious songs had hair standing to attention in the club tent. Seeing such a tremendous songwriter at such close quarters was too much to bear.

Conclusion? A bloody marvellous weekend with Joan Baez losing the final on penalties to James Keelaghan. Here's to the next thirty years.

Kieron McMahon and Fiona Murray

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 with booking details and 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 preceeding the cover date, though you can send info as far ahead as you wish. Send it to Gig Guide, Brum Beat, 54 Canterbury Road, Wolverhampton, WV4 4EH.

Rock & Pop

Thursday 1 September

- **BLOODSTONE / DESTINY / PEDALS:** - Ship Ashore, Moor Street, Birmingham.
- **FRED ZEPPELIN:** - The Breedon Bar, Pershore Road, Cotteridge, Birmingham. Tel: 021 459 6573.
- **FRED ZEPPELIN / LAZY JOE AND THE SLEEPWALKERS:** - The Breedon Bar, Pershore Road, Birmingham. Tel: 021 459 6573.

Friday 2 September

- **DELTA / ARTHUR:** - The Jug Of Ale, Alcester Road, Moseley Road, Birmingham. Tel: 021 449 1082.
- **JESS RODEN BAND / CURTIS LITTLE:** Roden should, of course be at Symphony Hall instead of here, but it's great to see him gigging locally - anywhere.. - The Breedon Bar, Pershore Road, Birmingham. Tel: 021 459 6573.
- **LAZY JOE & THE SLEEPWALKERS:** - Duke Of York, Hockley Hill, Birmingham. Tel: 021 523 7708.
- **MEDICINE HEAD / FIRESTORM / SPANK THE MONKEY:** - The Northwick, Ombersley Road, Worcester. Tel: 0905 755141 / 2.
- **VELVET UNDERPANTS:** - The Hibernian, 1063 Pershore Road, Selly Park, Birmingham. Tel: 021 472 1530 / .

Saturday 3 September

- **OMNIA OPERA / THE EGG:** - The Jug Of Ale, Alcester Road, Moseley Road, Birmingham. Tel: 021 449 1082.

- **STAN WEBB'S CHICKEN SHACK:** - The Breedon Bar, Pershore Road, Birmingham. Tel: 021 459 6573.
- **THE JOYLANDERS / ELIZABETH JANE:** - The Hibernian, 1063 Pershore Road, Selly Park, Birmingham. Tel: 021 472 1530 / .

Sunday 4 September

- **BC4:** - The Breedon Bar, Pershore Road, Birmingham. Tel: 021 459 6573.
- **GUN / BABY STAFFORD:** The Swaggar Tour. - Wulfrun Hall, North Street, Wolverhampton. Tel: 0902 312030.
- **REV. HAMMER:** - The Pen & Wig, Priory Ringway, Masshouse Circus, Birmingham. Tel: 021 236 4171.
- **THE GARAGE BAND:** , 8.30pm - The New Billesley, Kings Heath, Birmingham. Tel: 021 444 1257.

Monday 5 September

- **BLINK:** - The Jug Of Ale, Alcester Road, Moseley Road, Birmingham. Tel: 021 449 1082.
- **DREAM THIEVES / AUTOMATIC POPE:** - The Breedon Bar, Pershore Road, Birmingham. Tel: 021 459 6573.
- **THE DANGEROUS SISTERS:** Tickets Free - Adam & Eve, Barford Street, Birmingham.
- **THE MONEYGODS / WOUNDED SPIRIT:** - The Hibernian, 1063 Pershore Road, Selly Park, Birmingham. Tel: 021 472 1530 / .

Tuesday 6 September

- **SACK:** Ireland's latest contenders. - The Hibernian, 1063 Pershore Road, Selly Park, Birmingham. Tel: 021 472 1530 / .
- **SLIGHTLY MIFFED / DRY RISERS:** - The Breedon Bar, Pershore Road, Birmingham. Tel: 021 459 6573.
- **TECUMSEH / MOD / AMELIA'S NIGHTMARE:** The monthly Brum Beat / Robannas A&R Showcase. - The Robin Hood, Merry Hill, Brierley Hill.
- **TEN FEET TALL:** - The White Lion, Smallbrook Queensway, Birmingham. Tel: 021 692 1071.

Wednesday 7 September

- **CURTIS LITTLE:** Over 18s only. Tickets £2.50 - Crystal Leisure Centre, Bell Street, Stourbridge. Tel: 0384 442255.
- **EAMONN HARVEY / BLEEDING HEARTS:** - The Breedon Bar, Pershore Road, Birmingham. Tel: 021 459 6573.
- **LEVEN CREED:** - The Hibernian, 1063 Pershore Road, Selly Park, Birmingham. Tel: 021 472 1530 / .
- **TENDERLOIN:** It's about time we saw more activity in the Tenderloin camp; it'd be a shame for one of Brum's best outfits to simply fade away.. - The Flapper & Firkin, Cambrian Wharf, Birmingham. Tel: 021 236 2421.
- **THREE COUNTIES BAND OF THE YEAR CONTEST:** Heats. - The Northwick, Ombersley Road, Worcester. Tel: 0905 755141 / 2.

Thursday 8 September

- **CARNIVAL OF GHOSTS / UTOPIA / DREAM THIEVES:** - Ship Ashore, Moor Street, Birmingham.
- **HONEYSTONE:** - The Jug Of Ale, Alcester Road, Moseley Road, Birmingham. Tel: 021 449 1082.
- **OCEAN COLOUR SCENE:** Vertigo Club Night. Tickets £2.50 - Bobby's, Upper Hall Lane, Walsall. Tel: 021 605 8285.
- **THE BUSHBERRY MOUNTAIN DAREDEVILS:** The Mack & The Boys spin off and as such essential viewing. - The Hibernian, 1063 Pershore Road, Selly Park, Birmingham. Tel: 021 472 1530 / .
- **THE FABULOUS E NUMBERS / HOT KNIVES:** - The Breedon Bar, Pershore Road, Birmingham. Tel: 021 459 6573.
- **THE LUMIERES / THE BLAGGARDS / HEDONICS:** Tickets £2 - Flapper & Firkin, Cambrian Wharf, Birmingham. Tel: 021 236 2421.
- **THREE COUNTIES BAND OF THE YEAR CONTEST:** Heats. - The Northwick, Ombersley Road, Worcester. Tel: 0905 755141 / 2.

Friday 9 September

- **D:RUNK / OEDIPUS COMPLEX:** - The Hibernian, 1063 Pershore Road, Selly Park, Birmingham. Tel: 021 472 1530 / .

- **FRED ZEPPELIN:** - The Duke Of York, Hockley Hill, Birmingham. Tel: 021 523 7708.
- **MIGHTY HOUSE ROCKERS / CITIZEN KANE:** - The Breedon Bar, Pershore Road, Birmingham. Tel: 021 459 6573.
- **RAWKAS / AD-NAUSEUM:** - Robannas, Cliveland Street, Birmingham. Tel: 021 333 3201.
- **SOUL SURVIVORS:** - The Robin R&B Club, Merry Hill, Brierley Hill. Tel: 0384 458826.
- **SPITHEAD / TARBRUSH / MAD CARSON:** - The Jug Of Ale, Alcester Road, Moseley Road, Birmingham. Tel: 021 449 1082.
- **THE GARAGE BAND:** , 9.30pm - Toffs, Solihull, Birmingham. Tel: 021 705 6770.
- **THREE COUNTIES BAND OF THE YEAR CONTEST:** Heats. - The Northwick, Ombersley Road, Worcester. Tel: 0905 755141 / 2.

Saturday 10 September

- **MAGIC:** - The Northwick, Ombersley Road, Worcester. Tel: 0905 755141 / 2.
- **MOTHERS NIGHT OUT:** Ark and supports attempt to revive the spirit of 1969. - The Lyndhurst, Sutton New Road, Erdington. Tel: 021 373 5982.
- **RIVER'S EDGE / FIRESTORM:** - The Hibernian, 1063 Pershore Road, Selly Park, Birmingham. Tel: 021 472 1530 / .
- **THE GARAGE BAND:** , 9.30pm - The Greet, Tyseley, Birmingham. Tel: 021 705 0452.
- **THE STARFIGHTERS:** A Ticket Only reunion gig. - The Breedon Bar, Pershore Road, Birmingham. Tel: 021 459 6573.
- **UTOPIA / SMILE / APHASIA:** - The Jug Of Ale, Alcester Road, Moseley Road, Birmingham. Tel: 021 449 1082.

Sunday 11 September

- **BALLROOM GLITZ:** - The Rock Tavern, Hill Street, Brierley Hill.
- **SUSANNA WOLFE BAND:** - The Breedon Bar, Pershore Road, Birmingham. Tel: 021 459 6573.

Monday 12 September

- **IAN McNABB / DAVID GRAY:** Great double bill. The Mercury nominated McNabb offering a solo set whilst the copiously talented Gray plays songs from his excellent second album, *Flesh..* - Edwards No8, John Bright Street, Birmingham.
- **THE BLAGGARDS / D:RUNK:** - The Breedon Bar, Pershore Road, Birmingham. Tel: 021 459 6573.
- **THE DEMON SEEDS / DEAD AFTER DARK:** - The Hibernian, 1063 Pershore Road, Selly Park, Birmingham. Tel: 021 472 1530 / .

Tuesday 13 September

- **FUNKY RIDE:** - The White Lion, Smallbrook Queensway, Birmingham. Tel: 021 692 1071.
- **GURU MEDITATION / INDYA:** - The Breedon Bar, Pershore Road, Birmingham. Tel: 021 459 6573.
- **NYACK:** All the way from Uncle Sam's back garden. - The Hibernian, 1063 Pershore Road, Selly Park, Birmingham. Tel: 021 472 1530 / .
- **SOUL SURVIVORS:** - The Windsor, Cannon Street, Birmingham. Tel: 021 633 3013.

Wednesday 14 September

- **MAVERICKS:** Sadly not the great, like named US country rockers.. - The Breedon Bar, Pershore Road, Birmingham. Tel: 021 459 6573.
- **SCENIC YAWN:** - The Pen & Wig, Priory Ringway, Masshouse Circus, Birmingham. Tel: 021 236 4171.
- **SOUL SURVIVORS:** - James Brindley, Bridge Street, Birmingham. Tel: 021 643 1230.
- **THE HERB / KAPOSVAR:** - The Hibernian, 1063 Pershore Road, Selly Park, Birmingham. Tel: 021 472 1530 / .
- **THE RYE SEEDS:** - Tudor Arms, Lichfield.

Thursday 15 September

- **AMERICAN TV COPS:** Vertigo Club Night. Tickets £2 - Bobby's, Upper Hall Lane, Walsall. Tel: 021 605 8285.
- **DISSIDENT PROPHETS / ROOSTER:**

- **VELT / OBVIOUSLY FIVE:** - The Jug Of Ale, Alcester Road, Moseley Road, Birmingham. Tel: 021 449 1082.
- **PANTERA:** - Civic Hall, North Street, Wolverhampton. Tel: 0902 312030.
- **SWAKTANG:** - The Pen & Wig, Priory Ringway, Masshouse Circus, Birmingham. Tel: 021 236 4171.
- **THE GARAGE BAND:** , 9pm - The Yenton, Erdington, Birmingham. Tel: 021 373 1130.

Friday 16 September

- **BORN BLIND / PARMA VIOLETS:** - The Jug Of Ale, Alcester Road, Moseley Road, Birmingham. Tel: 021 449 1082.
- **CUSTOM BUILT:** - Duke Of York, Hockley Hill, Birmingham. Tel: 021 523 7708.
- **EDGAR BROUGHTON / BLEEDING HEARTS:** - The Breedon Bar, Pershore Road, Birmingham. Tel: 021 459 6573.
- **FRANKIE VALLI & THE FOUR SEASONS:** Silence Is Golden, Rag Doll and more legendary AM Gold staples. , 7.30pm Tickets £14.50 - £16.50 - Symphony Hall, Broad Street, Birmingham. Tel: 021 212 3333.
- **FRED ZEPPELIN:** - The Selly Park Tavern, Pershore Road, Birmingham. Tel: 021 472 0124.
- **RIDE:** Tickets £8.50 - Civic Hall, North Street, Wolverhampton. Tel: 0902 312030.
- **THREE COUNTIES BAND OF THE YEAR CONTEST:** Semi Finals. - The Northwick, Ombersley Road, Worcester. Tel: 0905 755141 / 2.

Saturday 17 September

- **36 STONE:** - The Northwick, Ombersley Road, Worcester. Tel: 0905 755141 / 2.
- **LIME HOUSE LIZZY:** Thin Lizzy tribute band. - The Hibernian, 1063 Pershore Road, Selly Park, Birmingham. Tel: 021 472 1530 / .
- **MARK LEMON:** - The Jug Of Ale, Alcester Road, Moseley Road, Birmingham. Tel: 021 449 1082.
- **REVEREND BROWN / SUSANNA WOLFE BAND / THE HERB:** - The Breedon Bar, Pershore Road, Birmingham. Tel: 021 459 6573.
- **SUPER BAZOOKA / CANTALOOPE / SMILE:** - Ship Ashore, Moor Street, Birmingham.

Sunday 18 September

- **ROUGH NECK / HONEYMOON KILLERS:** - The Rock Tavern, Hill Street, Brierley Hill.
- **SHOOT THE MOON:** Acoustic show from the fine band.. Tickets £2 - The Junction, High Street, Harborne. Tel: 021 426 1838.
- **UJIMAH:** - The Breedon Bar, Pershore Road, Birmingham. Tel: 021 459 6573.

Monday 19 September

- **OLD TENNIS SHOES / HALLUCINATION:** - The Breedon Bar, Pershore Road, Birmingham. Tel: 021 459 6573.
- **SOUL SURVIVORS:** - Pen & Wig, Freer Street, Walsall. Tel: 0922 27230.
- **THE DANGEROUS SISTERS:** Tickets Free - Adam & Eve, Barford Street, Birmingham.
- **THE MUSH / THE COLOUR RENDITION:** - The Hibernian, 1063 Pershore Road, Selly Park, Birmingham. Tel: 021 472 1530 / .
- **THE PRETENDERS / TINY MONROE:** Tickets £12.50 - Civic Hall, North Street, Wolverhampton. Tel: 0902 312030.

Tuesday 20 September

- **KILL TO THIS:** ex NMA. - The Hibernian, 1063 Pershore Road, Selly Park, Birmingham. Tel: 021 472 1530 / .
- **SOUL SURVIVORS:** - Brannigans, North Street, Wolverhampton. Tel: 0902 22839.
- **VAMBO MAMBA / THE FIELD:** - The Breedon Bar, Pershore Road, Birmingham. Tel: 021 459 6573.
- **VIVID:** - The White Lion, Smallbrook Queensway, Birmingham. Tel: 021 692 1071.

Wednesday 21 September

- **HUE AND CRY:** Tickets £8 - Wulfrun Hall, North Street, Wolverhampton. Tel: 0902 312030.
- **SOUL SURVIVORS:** - The Yenton,

- Sutton Road, Erdington. Tel: 021 373 1130.

- **SUNSET HEIGHTS:** From The US. - The Breedon Bar, Pershore Road, Birmingham. Tel: 021 459 6573.
- **SUPA BAZOOKA:** - The Pen & Wig, Priory Ringway, Masshouse Circus, Birmingham. Tel: 021 236 4171.
- **THE PALLADINOS / THE SURFING BRIDES:** - The Hibernian, 1063 Pershore Road, Selly Park, Birmingham. Tel: 021 472 1530 / .

Thursday 22 September

- **FRED ZEPPELIN:** - The Robin R&B Club, Merry Hill, Brierley Hill. Tel: 0384 458826.
- **GENERAL LEE:** Tickets £1.50 - The Wheatsheaf, Stafford Road, Cannock. Tel: 0543 503109.
- **NCP / OLD FRUIT:** - The Breedon Bar, Pershore Road, Birmingham. Tel: 021 459 6573.
- **OEDIPUS COMPLEX:** - The Pen & Wig, Priory Ringway, Masshouse Circus, Birmingham. Tel: 021 236 4171.
- **ROOSTERVELT / LITTLE RED SCHOOLHOUSE:** - Vertigo At Bobby's, Upper Hall Lane, Walsall. Tel: 0922 644 580.
- **SOUL SURVIVORS:** - Busby's, St Michael Street, West Bromwich. Tel: 021 525 9551.
- **TAKE THAT:** Sold Out, though optimists could hang around for returns or, er, spares. 22 Sep-1 Oct - NEC, Birmingham. Tel: 021 780 4133.
- **THREE COUNTIES BAND OF THE YEAR CONTEST:** Semi Finals. - The Northwick, Ombersley Road, Worcester. Tel: 0905 755141 / 2.

Friday 23 September

- **TAKE THAT:** See Thursday 22nd September for details 22 Sep-1 Oct - NEC, Birmingham. Tel: 021 780 4133.
- **DUM DUM HAUS:** - The Hibernian, 1063 Pershore Road, Selly Park, Birmingham. Tel: 021 472 1530 / .
- **EMMIT TILL & THE BACKYARD BAND:** - The Beaufort Arms, Old Walsall Road, Hamstead, Birmingham. Tel: 021 357 2662.
- **THE METEORS / MENTAL HELICOPTERS:** - The Breedon Bar, Pershore Road, Birmingham. Tel: 021 459 6573.
- **THE RYE SEEDS:** - City Tavern, Five Ways, Birmingham.
- **VENUS:** - Jug Of Ale, Moseley, Birmingham.
- **VENUS / LITHIUM JOE:** - The Jug Of Ale, Alcester Road, Moseley Road, Birmingham. Tel: 021 449 1082.

Saturday 24 September

- **TAKE THAT:** See Thursday 22nd September for details 22 Sep-1 Oct - NEC, Birmingham. Tel: 021 780 4133.
- **CHRIS DE BURGH:** 24-25 Sep Tickets £19.25 / £20.25 - NEC, Birmingham. Tel: 021 780 4133.
- **DOG FOOD / HALCYON VALVE:** - The Jug Of Ale, Alcester Road, Moseley Road, Birmingham. Tel: 021 449 1082.
- **EMMIT TILL & THE BACKYARD BAND:** - The Holly Bush, Norton Canes. Tel: 0543 279212.
- **FRED ZEPPELIN:** - The Wheatsheaf, Cannock. Tel: 0543 503109.
- **IN LIKE FLYNN:** - The Hibernian, 1063 Pershore Road, Selly Park, Birmingham. Tel: 021 472 1530 / .
- **LITTLE RED SCHOOLHOUSE:** - City Tavern, Five Ways, Birmingham.
- **OTIS GRAND:** - The Northwick, Ombersley Road, Worcester. Tel: 0905 755141 / 2.
- **SHAM 69:** - The Breedon Bar, Pershore Road, Birmingham. Tel: 021 459 6573.
- **SONS OF SPOICE / RYE SEEDS / BABE RAINBOW:** - Ship Ashore, Moor Street, Birmingham.

Sunday 25 September

- **TAKE THAT:** See Thursday 22nd September for details 22 Sep-1 Oct - NEC, Birmingham. Tel: 021 780 4133.
- **CHRIS DE BURGH:** 24-25 Sep Tickets £19.25 / £20.25 - NEC, Birmingham. Tel: 021 780 4133.
- **BASS ELEMENT:** - The Breedon Bar, Pershore Road, Birmingham. Tel: 021 459

6573.

- **FIRESTORM / SCENIC YAWN:** - The Rock Tavern, Hill Street, Brierley Hill
- **PRESS DARLINGS:** - Flapper & Firkin, Kingston Road, Birmingham

Monday 26 September

- **TAKE THAT:** See Thursday 22nd September for details 22 Sep-1 Oct - NEC, Birmingham. Tel: 021 780 4133.
- **HECTOR'S HOUSE / SHARON:** - The Hibernian, 1063 Pershore Road, Selly Park, Birmingham. Tel: 021 472 1530 / .
- **SOIL / HALLUCINATION:** - The Breedon Bar, Pershore Road, Birmingham. Tel: 021 459 6573.
- **SOUL SURVIVORS:** - The New Talbot, Hagley Road, Birmingham. Tel: 021 534 3117.
- **THE RYE SEEDS:** - JB's, Dudley
- **TRAFFIC:** Stevie Winwood, soon to be honoured with a 4 CD box set, revives the old war-horse and saves Jim Capaldi from extinction with an unexpectedly good album. , 7.30pm Tickets £16.50 / £18.50 - Symphony Hall, Broad Street, Birmingham. Tel: 021 212 3333.

Tuesday 27 September

- **TAKE THAT:** See Thursday 22nd September for details 22 Sep-1 Oct - NEC, Birmingham. Tel: 021 780 4133.
- **CHERRY THIEVES / RAINDANCE:** - The Breedon Bar, Pershore Road, Birmingham. Tel: 021 459 6573.
- **FINK'S DETROIT SPECIALS:** - The White Lion, Smallbrook Queensway, Birmingham. Tel: 021 692 1071.
- **PEEPSHOW / THE BLAGGARDS:** - The Hibernian, 1063 Pershore Road, Selly Park, Birmingham. Tel: 021 472 1530 / .
- **SOME MEN / SAVAGE HOUSEWIFE:** - The Que Club, Corporation Street, Birmingham

Wednesday 28 September

- **TAKE THAT:** See Thursday 22nd September for details 22 Sep-1 Oct - NEC, Birmingham. Tel: 021 780 4133.
- **FLAV STYLA:** - The Northwick, Ombersley Road, Worcester. Tel: 0905 755141 / 2.
- **LEVEN CREED:** - The Breedon Bar, Pershore Road, Birmingham. Tel: 021 459 6573.
- **MORBID THOUGHTS:** - The Pen & Wig, Priory Ringway, Masshouse Circus, Birmingham. Tel: 021 236 4171.
- **THE FIELD:** - The Hibernian, 1063 Pershore Road, Selly Park, Birmingham. Tel: 021 472 1530 / .

Thursday 29 September

- **TAKE THAT:** See Thursday 22nd September for details 22 Sep-1 Oct - NEC, Birmingham. Tel: 021 780 4133.
- **AS THE CROW FLIES:** - The Hibernian, 1063 Pershore Road, Selly Park, Birmingham. Tel: 021 472 1530 / .
- **ATTILA THE STOCKBROKER:** - The Breedon Bar, Pershore Road, Birmingham. Tel: 021 459 6573.
- **DELIVERANCE / MAD CARSON:** - The Northwick, Ombersley Road, Worcester. Tel: 0905 755141 / 2.
- **FRED ZEPPELIN:** Party Night as O'Neils re-equips to become more like The Railway it was. - O'Neils, Curzon Street, Birmingham. Tel: 021 333 6434.
- **KANGA:** - The Pen & Wig, Priory Ringway, Masshouse Circus, Birmingham. Tel: 021 236 4171.
- **ORANGE DE LUXE / VENUS:** Vertigo Club Night. Tickets £2 - Bobby's, Upper Hall Lane, Walsall. Tel: 021 605 8285.
- **SOUL SURVIVORS:** - Selly Park Tavern, Pershore Road, Birmingham. Tel: 021 472 0124.
- **THE REDDIE EDDIES:** Tickets £1.50 - The Wheatsheaf, Stafford Road, Cannock. Tel: 0543 503109.

Friday 30 September

- **TAKE THAT:** See Thursday 22nd September for details 22 Sep-1 Oct - NEC, Birmingham. Tel: 021 780 4133.
- **BODYCOUNT** featuring ICE-T: Ice takes a break from wearing a kangaroo outfit for the filming of Tank Girl!. Tickets £10 - Civic Hall, North Street, Wolverhampton. Tel: 0902 312030.
- **CURTIS LITTLE BAND / THE BIKESHEADS:** - The Breedon Bar, Pershore Road, Birmingham. Tel: 021 459 6573.

shore Road, Birmingham. Tel: 021 459 6573.

- **DUMPY'S RUSTY NUTS:** - Duke Of York, Hockley Hill, Birmingham. Tel: 021 523 7708.
- **HORNBLOWER:** - Jug Of Ale, Moseley, Birmingham
- **HORNBLOWER:** - The Jug Of Ale, Alcester Road, Moseley Road, Birmingham. Tel: 021 449 1082.
- **ROCK AIDS:** - The Hibernian, 1063 Pershore Road, Selly Park, Birmingham. Tel: 021 472 1530 / .
- **THREE COUNTIES BAND OF THE YEAR CONTEST:** The Finals! - The Northwick, Ombersley Road, Worcester. Tel: 0905 755141 / 2.
- **VENUS:** - Red Rose Theatre, Rugeley

Saturday 1 October

- **TAKE THAT:** See Thursday 22nd September for details 22 Sep-1 Oct - NEC, Birmingham. Tel: 021 780 4133.
- **BABY MAMMAL / ARKAM:** - Ship Ashore, Moor Street, Birmingham
- **EARTHMOVERS / KEVIN RIEHILL:** - Robannas, Cliveland Street, Birmingham. Tel: 021 333 3201.

Sunday 2 October

- **AFTER HOURS / GRIDLOCK:** - The Rock Tavern, Hill Street, Brierley Hill

Tuesday 4 October

- **CRANBERRIES:** - Civic Hall, North Street, Wolverhampton. Tel: 0902 312030.

Roots

Friday 9 September

- **CAROL PALMER / SAM CORNWELL / SAM PAYNE:** Rowheath Roots. - Rowheath Pavilion, Heath Road, Bourneville. Tel: 021 458 1321.
- **SINGERS NIGHT:** The Black Diamond Folk Song Club. - The Red Lion, Warstone Lane, Hockley, Birmingham. Tel: 021 459 7061.

Sunday 11 September

- **ANNA RYDER:** Junction Roots & Blues Club. Tickets £2 - The Junction, High Street, Harborne. Tel: 021 426 1838.
- **JAY TURNER:** Jay Turner, one of the UK's finest singer-writers, is unmissable at any time but playing in Wolverhampton's best pub just adds to the appeal!. Tickets £3 - The Newhampton Inn, Riches Street, Wolverhampton. Tel: 0902 745773.

Thursday 15 September

- **KANGAROO MOON:** - The Hibernian, Pershore Road, Birmingham. Tel: 021 472 0136.
- **KANGAROO MOON:** - The Hibernian, 1063 Pershore Road, Selly Park, Birmingham. Tel: 021 472 1530 / .

Friday 16 September

- **GERRY COLVIN:** Rowheath Roots. - Rowheath Pavilion, Heath Road, Bourneville. Tel: 021 458 1321.
- **SINGERS NIGHT:** The Black Diamond Folk Song Club. - The Red Lion, Warstone Lane, Hockley, Birmingham. Tel: 021 459 7061.

Saturday 17 September

- **MUSICA ALHAMBRA:** Juan Martin and Adel Salameh fusing flamenco and traditional Arabic music. , 8pm Tickets £7 - MAC, Cannon Hill Park, Birmingham. Tel: 021 440 3838.

Thursday 22 September

- **MIKE SILVER:** - The Hibernian, 1063 Pershore Road, Selly Park, Birmingham. Tel: 021 472 1530 / .

Friday 23 September

- **DEREK BRIMSTONE:** Rowheath Roots. - Rowheath Pavilion, Heath Road, Bourneville. Tel: 021 458 1321.
- **MARTIN CATHY & DAVE SWARBRICK:** The Annual Farewell Tour. , 8pm Tickets £6 - MAC, Cannon Hill Park, Birmingham. Tel: 021 440 3838.
- **TOM McCONVILLE:** The Black Diamond Folk Song Club. - The Red Lion, Warstone Lane, Hockley, Birmingham. Tel: 021 459 7061.

021 459 7061.

Sunday 25 September

- **THE ALBION BAND:** Tickets £6 - The Newhampton Inn, Riches Street, Wolverhampton. Tel: 0902 745773.

Friday 30 September

- **DAVEY ARTHUR BAND:** Rowheath Roots. - Rowheath Pavilion, Heath Road, Bourneville. Tel: 021 458 1321.

Blues & Jazz

Thursday 1 September

- **KEITH CHRISTMAS:** Tickets £1.50 - The Wheatsheaf, Stafford Road, Cannock. Tel: 0543 503109.

Saturday 3 September

- **SCOTT STROMAN QUINTET:** , 8pm Tickets £6.50 - MAC, Cannon Hill Park, Birmingham. Tel: 021 440 3838.

Monday 5 September

- **ADE & THE SMOKIN' BLUES BAND:** - The Station Inn, Kings Heath, Birmingham. Tel: 021 444 1257.

Thursday 8 September

- **MEAN TOWN BLUES BAND:** Tickets £1.50 - The Wheatsheaf, Stafford Road, Cannock. Tel: 0543 503109.

Monday 12 September

- **THE JAYWALKERS:** - The Station Inn, Kings Heath, Birmingham. Tel: 021 444 1257.

Thursday 15 September

- **MICHAEL KATON:** Plugging the hard-bluesboogie Provogue album Rip It Hard. - The Breedon Bar, Pershore Road, Birmingham. Tel: 021 459 6573.
- **REV. BROWN AND THE EARLY-BIRDS:** Tickets £1.50 - The Wheatsheaf, Stafford Road, Cannock. Tel: 0543 503109.

Monday 19 September

- **ADE & THE SMOKIN' BLUES BAND:** - The Station Inn, Kings Heath, Birmingham. Tel: 021 444 1257.

Friday 23 September

- **ADE & THE SMOKIN' BLUES BAND:** - The Lamp Tavern, Barford Street, Birmingham. Tel: 021 622 2599.
- **REVEREND BROWN & THE EARLY-BIRDS:** - Duke Of York, Hockley Hill, Birmingham. Tel: 021 523 7708.

Saturday 24 September

- **HEX:** Celtic Jazzers plugging their fine album, Quiet Life.. - Newhampton Inn, Riches Street, Wolverhampton

Sunday 25 September

- **KEN WOOD & THE MIXERS:** The veteran blues funsters. Tickets £2 - The Junction, High Street, Harborne. Tel: 021 426 1838.

Monday 26 September

- **THE BOOM BOOM BAND:** - The Station Inn, Kings Heath, Birmingham. Tel: 021 444 1257.

Saturday 1 October

- **DUKE ROBILLARD:** Ex Fabulous Thunderbirds guitar man. - Ronnie Scott's, Broad Street, Birmingham

Dance

Sunday 11 September

- ★ **ARRESTED DEVELOPMENT:** Tickets £10 - Civic Hall, North Street, Wolverhampton. Tel: 0902 312030.

Events

Friday 2 September

- ▲ **BLISSBODY:** Outdoor performance art incorporating fire and noise machines,

large video screen and mutated musical instruments - one for techno ravers Tickets £6 / £4 - The MAC, Cannon Hill Park, Birmingham. Tel: 021 440 3838.

Sunday 4 September

- **HISTOIRE NATURELLE:** An exhibition of Picasso's animals, birds and creatures.. - MAC, Cannon Hill Park, Birmingham. Tel: 021 440 3838.

Saturday 10 September

- **NIGEL BENN Vs DARRIN VAN HORN:** Tickets £150 / £100 / £75 / - NEC, Birmingham. Tel: 021 780 4133.

Thursday 22 September

- **BILLY COBHAM DRUM CLINIC:** The legendary drummer demonstrates Mapex drums.. Tickets £5 - Musical Exchanges, Snow Hill, Birmingham

Comedy, Theatre & Dance

More than 1 Week

- **THE TEMPEST:** A new production of Shaky's best.. 9 Sep-8 Oct - The Rep, Broad Street, Birmingham. Tel: 021 236 4455.
- **ROUGH:** Set amongst the hard living and fast drinking 21 Sep-8 Oct, 7.45pm Tickets £6.50 - The Rep Studio Theatre, Broad Street, Birmingham. Tel: 021 236 4455.
- **RETURN TO THE FORBIDDEN PLANET:** A kind of Rocky Horror Show for Showaddywaddy fans. 26 Sep-8 Oct Tickets £8.00 - ££19.50 - The Hippodrome, Hurst Street, Birmingham. Tel: 021 622 7486.

Friday 2 September

- **HEAVEN HELP US:** Open air theatre. Tickets £6 - MAC, Cannon Hill Park, Birmingham. Tel: 021 440 3838.

Saturday 3 September

- **LENNY HENRY:** The annual return to home stomping grounds with plenty of gags about Dudley and Gornal 3-4 Sep, 7.30pm Tickets £7.50 - £13.50 - The Hippodrome, Hurst Street, Birmingham. Tel: 021 622 7486.

Sunday 4 September

- **LENNY HENRY:** See 3rd September for details 3-4 Sep, 7.30pm Tickets £7.50 - £13.50 - The Hippodrome, Hurst Street, Birmingham. Tel: 021 622 7486.

Friday 9 September

- **THE TEMPEST:** A new production of Shaky's best.. 9 Sep-8 Oct - The Rep, Broad Street, Birmingham. Tel: 021 236 4455.

Wednesday 21 September

- **ROUGH:** Set amongst the hard living and fast drinking 21 Sep-8 Oct, 7.45pm Tickets £6.50 - The Rep Studio Theatre, Broad Street, Birmingham. Tel: 021 236 4455.

Saturday 24 September

- **JIM DAVIDSON:** Tickets £12.50 / £11 / £9.50 - Civic Hall, North Street, Wolverhampton. Tel: 0902 312030.

Monday 26 September

- **RETURN TO THE FORBIDDEN PLANET:** A kind of Rocky Horror Show for Showaddywaddy fans. 26 Sep-8 Oct Tickets £8.00 - ££19.50 - The Hippodrome, Hurst Street, Birmingham. Tel: 021 622 7486.

Classical

Friday 2 September

- **LOS ANGELES PHILHARMONIC:** Mozart, Sibelius etc.. , 8pm Tickets £5 - £29 - Symphony Hall, Broad Street, Birmingham. Tel: 021 212 3333.

Friday 9 September

- **CBSO:** Cherubini, Beethoven etc.. ,

2.30pm Tickets £5 - £15 - Symphony Hall, Broad Street, Birmingham. Tel: 021 212 3333.

Saturday 24 September

- **CBSO / RATTLE:** Schoenberg. , 7pm Tickets £5.50 - £28.50 - Symphony Hall, Broad Street, Birmingham. Tel: 021 212 3333.

Underground

Friday 2 September

- **CONTRIVE:** Two floors of fun. , 9pm - 2am Tickets £4 - Bobby's, Upper Hall Lane, Walsall. Tel: 0922 644580.

Saturday 3 September

- **CLANDESTINO:** , 9pm - 2am Tickets £4 - Bobby's, Upper Hall Lane, Walsall. Tel: 0922 644580.

Sunday 4 September

- **SMILE AT BOSTON CAFE:** Two floors of entertainment ... and free food. Tickets Free - Bobby's, Upper Hall Lane, Walsall. Tel: 0922 644580.

Friday 9 September

- **CONTRIVE:** Two floors of fun. , 9pm - 2am Tickets £4 - Bobby's, Upper Hall Lane, Walsall. Tel: 0922 644580.

Saturday 10 September

- **CLANDESTINO:** , 9pm - 2am Tickets £4 - Bobby's, Upper Hall Lane, Walsall. Tel: 0922 644580.

Sunday 11 September

- **SMILE AT BOSTON CAFE:** Two floors of entertainment ... and free food. Tickets Free - Bobby's, Upper Hall Lane, Walsall. Tel: 0922 644580.

Friday 16 September

- **CONTRIVE:** Two floors of fun. , 9pm - 2am Tickets £4 - Bobby's, Upper Hall Lane, Walsall. Tel: 0922 644580.

Saturday 17 September

- **CLANDESTINO:** , 9pm - 2am Tickets £4 - Bobby's, Upper Hall Lane, Walsall. Tel: 0922 644580.

Sunday 18 September

- **SMILE AT BOSTON CAFE:** Two floors of entertainment ... and free food. Tickets Free - Bobby's, Upper Hall Lane, Walsall. Tel: 0922 644580.

Friday 23 September

- **CONTRIVE:** Two floors of fun. , 9pm - 2am Tickets £4 - Bobby's, Upper Hall Lane, Walsall. Tel: 0922 644580.

Saturday 24 September

- **CLANDESTINO:** , 9pm - 2am Tickets £4 - Bobby's, Upper Hall Lane, Walsall. Tel: 0922 644580.

Sunday 25 September

- **SMILE AT BOSTON CAFE:** Two floors of entertainment ... and free food. Tickets Free - Bobby's, Upper Hall Lane, Walsall. Tel: 0922 644580.

Friday 30 September

- **CONTRIVE:** Two floors of fun. , 9pm - 2am Tickets £4 - Bobby's, Upper Hall Lane, Walsall. Tel: 0922 644580.

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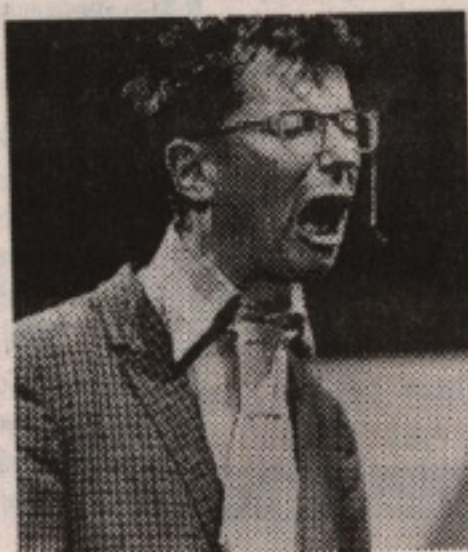
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TUESDAY SPECIALS

(Touring Bands + Whisky/Gin/Vodka **£1.20** a Double)

SEPTEMBER

(No band more than £3)

6th **SACK** - From Eire, had N.M.E + M.M single of the week.

13th **NYACK** - From U.S.A, Cocteus/M.B.V. style.

20th **KILL TO THIS** - Ex New Model Army

27th **PEEPSHOW** - Best unsigned band in U.K!

OCTOBER

(No band more than £3)

4th **E.B. + THE SYSTEM** - Rap/Rock grooves

18th **MAGIC HOUR** - Ex GALAXIE 500

+ SLIPSTREAM - Ex LEVITATION

25th **OEDIPUS COMPLEX** - From Russia!

WATCH OUT FOR MON NIGHT STUDENT SPECIALS IN OCTOBER!

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THE GROOVERS GUIDE TO THE LAND OF BRUM BEAT

Compiled By Our Man In The Know - Max

You're new to the West Midlands, right? Or, perhaps an established resident of these fair environs who simply doesn't know what's on offer. You're a Renaissance Wo/Man, right? But you haven't a clue where to go, right? Leave it to us. I've personally lived here all my life and have tasted much of what Brum and the surrounding areas have to offer (and survived, more or less. Ed.) - a lot of it being of the more 'alternative' variety - so why don't we suggest a few places of interest for you to check out? Need we add that this list is by no means exhaustive and is wholly biased? Maybe, because the last thing we need is irate pub/shop/club owners moaning about exclusion or smart-alecks sarcastically informing us we must be NOWHERE if we didn't know the existence of such-and-such a place. Get real, people. This is a personal guide to emporiums that have lit mine and numerous other's fires over the years and if you only step over one or two of these highly-recommended thresholds, you'll be savouring some of the country's best and most exciting entertainment.

LET'S ROCK!

Some of the most happening venues in the land include: THE HIBERNIAN (021 472 0136), which is one of the city's busiest pub venues with a burgeoning reputation, housing rock, indie, you-name-it bands 7 nights a week; on the last Wednesday of every month, the STEERING WHEEL CLUB (021 507 0933) is the Rockhouse, when Arcadeia Promotions (also a rehearsal complex by the way) present the cream of local rock talent; Moseley's JUG OF ALE (021 449 1082) is already established as one of the country's best pub venues; WOLVERHAMPTON'S CIVIC & WULFRUN HALLS (0902 312030) came into their own with the demise of The Hummingbird and now offer mid-range room for choice alternative and mainstream artists; EDWARDS NO. 8 (021 643 5835) is THE club for dancing to Been Caught Stealing, getting drunk, falling over and offering the likes of Senser and The Spin Doctors their first Brum gigs; THE QUE CLUB (021 212 0550) is home to local bands, Lemonheads-size acts and all-night bloody raves; HEROES (021 622 6967) is a great bar with various nights like Unplugged and The Gag Club; the NEC (021 780 4133), 8 miles out of town (10 mins on the train), is the city's largest, atmosphereless venue, hosting such luminaries as Kiss, Deep Purple and Gary Glitter's Xmas bashes; THE MEZZANINE at The CONNAUGHT (0902 24433), Wolverhampton (only 12 miles from Brum, 20 mins on the train) is home to travelling acoustic acts; THE FLAPPER & FIRKIN is (obviously) one of the great Firkin pubs, that also puts on cool, local bands and until recently, was home to the infamous Gong Show; THE IRISH CENTRE (021 622 2314) is a larger venue with at least some modicum of 'soul'; if MTV land, glass and chrome, but with smart rock bands for free sounds groovy, then XPOSURE ROCK CAFE (021 236 5701) is for you; I've not yet partaken of a soirée at the SYMPHONY HALL (021 212 3333), but then with arguably the best acoustics on the planet, it's probably more for grown-ups and Elvis Costello gigs; THE TOWN HALL (021 236 2392) however, was where I saw my first ever gig (Burlesque and The Kur-

saal Flyers if you must know) and it's still going strong, though it's rare you'll catch a rock outfit there these days; whereas, every night is rock night at the world-famous JB'S (0384 253597), Dudley (half an hour bus journey), is rock night and with bands like Life Of Agony, Paw, Lovecraft and Raging Slab, it's the very best in rock; similarly, THE BREEDON BAR (021 459 6573) is a well-established rock pub / venue with a genuine commitment to live music - they have gigs seven nights a week - as well as being a bostin' bar with one of the best ranges of bourbon you'll find in the region! As a venue it possesses a custom, in-house PA, purpose built stage with easy load in and, perhaps most importantly, a solid, heaving rock'n'roll atmosphere - I've spent many a fine night whooping it up to the likes of John Otway & Wild Willy Barrett, Wilko Johnson and Count Raven - Mick, the gaffer, also has a strong commitment to local acts, giving valuable exposure to many of the region's best emerging outfits; THE BEAR TAVERN (021 429 1998), is one of the city's better r'n'b circuit pubs and has a lively Thursday comedy night; THE PEN & WIG (021 236 4171) is a shoebox-sized venue, but with the right band, the atmosphere is electric and the place jumps; despite the silly rule of students having to sign regular folk into the bar, BIRMINGHAM UNIVERSITY, Selly Oak branch (021 414 3344) houses two great venues - the main hall, where the Jim Rose Circus Sideshow and the Disposable Heroes Of Hiphoprisy entertained my socks off and the smaller Berlin's, where Ozric Tentacles played in earlier days; RONNIE SCOTT'S (021 643 4525) needs no introduction, so I won't; THE AVLIC (021 328 8330) is another impersonal mid-range sports hall of a venue, but where it's possible to catch t'riffic bands like The Black Crowes and Senser; the minuscule ROCK TAVERN (0384 77224), Brierley Hill (again, half an hour bus journey) I've only been to once, but was greeted with such a friendly welcome and burnin' local band, that I'm looking forward to my next outing; THE ROBIN R'N'B CLUB (0384 458826), Merry Hill, Brierley Hill, is another Black Country venue, but on a slightly larger scale - although you wouldn't think so from the outside, throwing - Tardis-like - bigger name

r'n'b acts onto it's stage; THE GIFFARD ARMS, Wolverhampton, is another fine rock pub, noted for supporting local bands; Robannas Rehearsal Studios is one of the better studios in Brum (along with Rich Bitch and Sound Station 1), but they also showcase bands in their own, purpose-built, on-site venue, hold various music biz seminars and promote their own gigs at the SHIP ASHORE (021 643 7669); old Goth, eh? Then flap your leathery wings along to THE MERCAT for bands and discos.

I'd like to add here, that I don't get over to Coventry (20 mins by train) as much as I used to, but it's always had a thriving live scene, so I'd suggest dipping your foreign toe into THE COURTYARD, THE DOG & TRUMPET, THE ROSE INN, THE LADY GODIVA, THE SIR COLIN CAMPBELL, SILVERS, COV. & WARWICK UNIs and THE GENERAL WOLFE.

DRINK YOURSELF INTO OBLIVION

... at the following (not already been mentioned under the venues listing), all noted for their fine ales and tolerant atmospheres:

THE POT OF BEER, THE SACK OF POTATOES, THE VICTORIA, THE COSTERMONGER ('B'ham's No.1 Rock Pub!'), THE CROWN (Broad St.), PRINCE OF WALES, FIGHTING COCKS, TRAFALGAR (the last three are all situated in the ultra-hip village of Moseley, 4 miles out of town), THE DUBLINER and THE SLUG & LETTUCE.

SHOP TILL YOU DROP AT THE FOLLOWING

Dungeons & Starships (021 643 6008) is the role-playing gamer's heaven; ALIVE is where every self-respecting dude into 'alternative' rock goes for all his/her combat gear; the undercover OASIS MARKET used to be where I shopped for all my punky gear way back and although it's a bit more 'user-friendly' these days, it's still the place for some weirdo trinket or other; THE RAG MARKET (Wed., Fri., Sat.) though is definitely the best place for bargains - from utter tat

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to unrecognised treasure; RAZOR'S EDGE is jammed full of 50's-style seconds; HMV, B'ham (021 643 5577/2177), Merry Hill (0384 78990), Solihull (021 709 0661), and Coventry (0203 258801) will obviously supply all your chart needs (as well as a surprising 'alternative' range these days), as will VIRGIN RECORDS (021 236 2523); but for specialist caves of treasure, try: HIGHWAY 61 (021 212 1421), MIDDLETONS (021 434 3302) for folk, country and world music; THE PLASTIC FACTORY (021 233 2967) and SWORDFISH (021 633 4859) are without doubt the two best record shops in the West Mids; THE DISKERY is the place for obscure oldie plastic; MOSELEY RECORDS (021 449 9311) is another arm of Moseley Publications, which also produces the as yet unseen though long promised, yoof culcha mag, Vision; OLDIES UNLIMITED (0902 313668) and the TIME MACHINE (0902 20545), both in Wolverhampton, stock tons in the way of vinyl and various specialist genres; MIKE LLOYDS (0902 26876), Wolvo (getting the hand of the abbreviations now?); M&M's in Dudley, is in the midst of a massive, and we do mean massive, sale, so hurry, hurry, hurry! Get virtually whatever record your little heart desires at up to a massively mouth-watering 50% off (while stocks last, natch!); Back in Brum centre, TEMPEST RECORDS, as well as stocking what everyone else does, has one of the best hardcore/metal/indie/punk sections I've ever come across in such a small store; REDDINGTONS RARE RECORDS (021 643 2017), is simply a collector's Aladdin's Cave. They also specialise in Laserdiscs, CD-i and other hi-tech video from world-wide sources; there's also OFF LIMITS in Kings Heath (021 444 1243); and MUSIC JUNCTION; SHARED EARTH, EVOLUTION, SCRAP SCRAP and GAIA (of Leamington Spa - 45 min train journey) are the local head shops; having been into American comics since I was a nipper, I just can't keep away from NOSTALGIA & COMICS, FANTASTIC STORE, COMIC ENCOUNTER (of Dudley) and READERS WORLD (which also does a revolting line in 2nd-hand porn...) . they're all browsable stores, where it's possible to chance upon some gem from Marvel's Golden Age; into body art? Then NEEDLEWORKS (021 622 6602) will pierce any part of your skin you desire and MICKY SHARPZ (021 778 3138), DRAGON FASHIONS and EPITHELIUM (0926 470465) of Leamington will decorate it in a variety of striking tribal, Celtic or plain nude women designs; THE RANCH HOUSE in Netherton (half hour bus journey) is THE place for all yer western gear - you can even sit astride a Harley whilst pulling on a pair of cowboy boots; FUTURE ZONE is for all you computer game freaks; also take a look around THE ARCADIAN CENTRE in Brum's Chinese Quarter, where you'll find a cinema, Japanese restaurant, Pizza Hut, and various interesting stores, including a rave record/coffee shop, the aforementioned Razor's Edge, a guy sculpting tree trunks and a clutch of ultra-fashionable clothes shops.

STUFF YOURSELF STUPID AT

FRIDAY'S (021 454 1930), where comestibles come from all over the world - and lots of it - but at a price; the renowned IMRANS (021 449

1370) for the best curries ever; BELLA PASTA for quality pasta and pizza dishes; PIZZA HUT (021 643 8778 B'ham, 0384 263844 Merry Hill) and PIZZALAND are one step up from the fast food joints; found yourself residing in the Black Country? Then seek out MIDDLETONS chip shops, who serve the most gorgeous orange chips in the world; BEWLAYS and HARRY RAMSDENS have also taken fish and chip diners to new heights; LOS ANDES is good for Latin American fare; THE MAVERICK in Lye (hour bus journey from Brum) is tremendous, sawdust-on-the-floor, cowboy-style, belly-filling heaven; veggies try the WAREHOUSE CAFE (021 633 0261) or WILD OATS (021 471 2549); RUBY'S at Merry Hill is supposed to be a 'Rock'n'Roll Diner', though the decor is a mite forced, but the beer and food's good; and let us not forget the mighty ROYAL NAWEED (021 449 2156) - a must for all Balti lovers.

KISSING IN THE BACK ROW

THE ELECTRIC (021 643 7277), LIGHTHOUSE (0902 716055), Wolvo, WARWICK ARTS CENTRE, Coventry, MAC (021 448 3838) and THE TRIANGLE (021 359 3979) are the best venues for art or cult movies; THE ODEON (021 643 6103) speaks for itself; and there are multiplexes at the ARCADIAN (021 622 3323) and THE UCI in Solihull.

THEATRE

I once saw an amateur production of Joe Orton's brilliantly outrageous Entertaining Mr. Sloane at the HALL GREEN LITTLE THEATRE (021 706 1541), so that's gotta be worth keeping an eye on; another amateur theatre of note is THE CRESCENT (021 643 5858); obviously, if you've got THE ROYAL SHAKESPEARE THEATRE (0789 296655) and THE SWAN, Stratford (hours bus journey) on your doorstep and you don't lose yourself in their wonderful productions at least a couple of times a year, then we're talking to the wrong people; there's THE GRAND (0902 29212), Wolvo, THE BELGRADE (0203 553055), Cov., and THE REPERTORY THEATRE (021 236 4455), which I reckon is our best 'mainstream' house, which is also home to THE STUDIO, putting on more 'difficult' productions; THE HIPPODROME (021 622 7488) not only shows musicals, but is also the base of the Birmingham Royal Ballet; there's the MAC, THE OLD REP (021 236 3889), which also sometimes doubles up as a live music venue; the ALEXANDRA (021 633 3325), the BIRMINGHAM LIBRARY THEATRE and Wolverhampton Uni.'s ARENA (0902 322380)

MUSEUMS AND ART GALLERIES

Don't you just hate the way that you sometimes have to pay to go and see a major art exhibition? It's not usually the case these days that the artist or owner of the pieces needs the cash. Fair enough if it's by some struggling painter, but these places should be available to everybody. For the most part they are, so I'll dispense with the lecture and tell you that the West Mids. has some cool places to visit for the

artistically-minded. Like:

THE BARBER INSTITUTE (021 472 0962), THE LIGHTHOUSE (), IKON (021 643 0708), SCIENCE MUSEUM (236 1022), BLACK COUNTRY MUSEUM, Dudley, WOLVERHAMPTON ART GALLERY, BIRMINGHAM MUSEUM & ART GALLERY (021 235 2834), housing a superb Pre-Raphaelite collection, and if, like me, you've a passion for motorcycles, you'll get yer motor runnin' to the NATIONAL MOTORCYCLE MUSEUM (021 704 2784).

BOP TILL YA DROP

All these clubs have various nights, from head-bangin' rock, through twiddly 'indie' fare, ambient and rave danceathons, to your more regular dancing round your handbag/pint nights. Take your pick:

SNOBS (021 643 5551), XL'S (021 643 9433), BONDS, BOBBY BROWNS, EDWARDS NO.8, THE INSTITUTE, DORCHESTER, Wolvo., STEERING WHEEL, QUE, TRESSINES, TRAMPS, THE CAGE (0902 450045), Wolvo., MOSELEY DANCE CENTRE and ORLEANS.

HANGIN' OUT

... or maybe you'd just like to soak up the atmosphere, whisper sweet nothings over a glass of wine with a new-found love, discuss Sartre over coffee (black) with other goatee'd Eng. Lit. students, or just, y'know...hang. In which case, rub shoulders with like-minded souls at THE CUSTARD FACTORY, THE ANGLE (021 233 9260), THE WATERWORKS or THE CAVE (021 440 0388); stretch out on the grass at ST. PHILLIPS, ST. PAULS or Wolvo.'s ST. PETERS; sun yourself in CHAMBERLAIN or VICTORIA SQ. or on the banks of Brum's beautiful canals; and the MAC/CANNON HILL is just one of the city's cool parks.

That enough to be going on with?

If not and you're a serious party animal who never sleeps and with no home life, you can always refer to Brum Beat every month for the latest on what's happening in the area.

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TUE 6 SEPT	A & R SHOWCASE: TECUMSEY / AMEGHAS / NIGHTMARE / VIVID
WED 7 SEPT	FIRECHILD + BLIND JIF LEMON
THUR 8 SEPT	BALLROOM GLITZ
FRI 9 SEPT	SOUL SURVIVORS
★ SAT 10 SEPT	OTIS GRAND + SIMON 'HONEY BOY' HICKLING AND THE D.T.'S
MON 12 SEPT	NEW LIVE BAND OF THE YEAR COMPETITION
WED 14 SEPT	WILD OBSESSION + MORBID THOUGHTS
THU 15 SEPT	STUBBLE BROTHERS + THE PRESIDENTS
FRI 16 SEPT	RED LEMON ELECTRIC BLUES BAND + VOODOO WITCH
SAT 17 SEPT	BIG TOWN PLAYBOYS
MON 19 SEPT	NEW LIVE BAND OF THE YEAR COMPETITION
WED 21 SEPT	STRANGE BREW + SOUND OF AMBER
THUR 22 SEPT	FRED ZEPPELIN
FRI 23 SEPT	EDGAR BROUGHTON BAND + 3 BLIND MICE
SAT 24 SEPT	THE STEVE GIBBONS BAND + BOGUS DAGO
MON 26 SEPT	NEW LIVE BAND OF THE YEAR COMPETITION
WED 28 SEPT	SUNSET HEIGHTS + BAND OF GYPSY'S
THUR 29 SEPT	BLIND LEMON
★ FRI 30 SEPT	ROGER CHAPMAN AND THE SHORTLIST
SAT 1 OCT	CLIMAX BLUES BAND
★ ADVANCE TICKETS ALSO AVAILABLE IN OCTOBER FOR :	
SAT 8 OCT	T-REXTASY
FRI 14 OCT	MARIE WILSON
SAT 22 OCT	COLLISEUM featuring JOHN HEISMAN / CHRIS FARLOWE / CLEM CLEMSON / DAVE GREENSLADE / MARK CLARKE / DICK HECKSTALL-SMITH
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BLAG!

SHAWN COLVIN: COVER GIRL CAMERA

Shawn Colvin's fab new album of covers is called, not unnaturally, Cover Girl. What every cover girl depends upon is a camera, so, lo and behold, the record company have had some Cover Girl cameras made. What's more BRUM BEAT has managed to get one to give away. It's a Halina compact 35mm, panorama style beauty and it'll go to the first card pulled out of the make up bag on October 1st. Cards to Cover Girl Camera at the Blag! address.

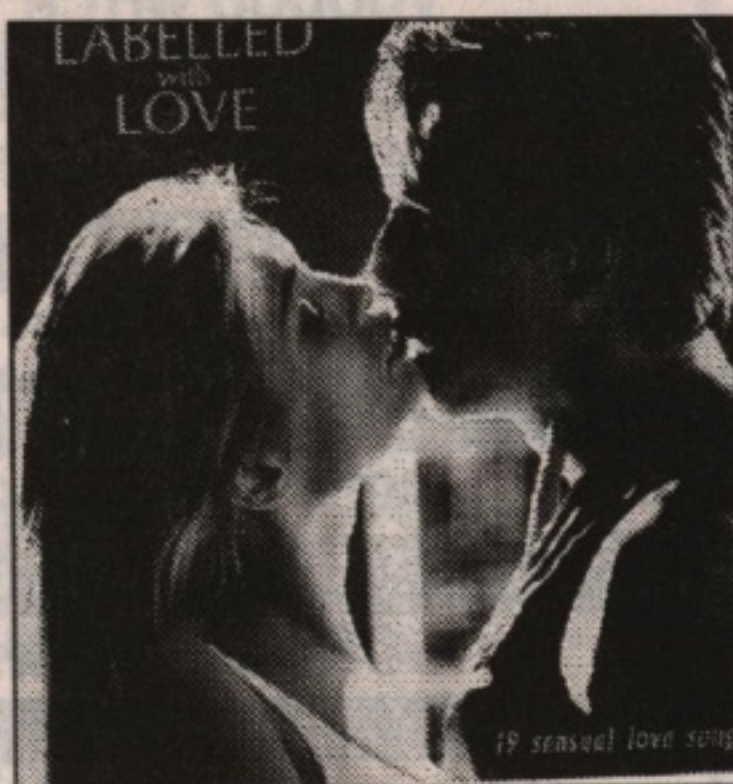
JOHNNY CASH: THE MAN IN BLACK CDs AND TAPES

The release of Cash's awesome American Recordings has spurred Columbia, ironically the label that dropped him as a spent force some years back, to dust down the back catalogue to assemble this fine twenty four track TV promoted album. You'll find Ring Of Fire, San Quentin, Folsom Prison Blues, A Boy Named Sue, Jackson, I Walk The Line and other classics. BRUM BEAT has five CDs and five cassette versions to give away. They'll go to the first five cards pulled for each format on October 1st. Cards (marked with preferred format please) to The Man In Black at the Blag! address.

LABELLED WITH LOVE: CDs

Labelled With Love is a nineteen track, TV promoted album that simply drips the sweet honey of romance with tunes of love by Squeeze, Alessi, Stealers Wheel, Black, Gallagher & Lyle, Joan Armatrading and more. BRUM BEAT has five of these amorous albums to give away to romantic readers who wing a card to Mmmm That Feels Good at the Blag! address by October 1st.

First five pulled win.



SEND YER BLAGS TO
(NAME OF BLAG)
BRUM BEAT.

54 CANTERBURY ROAD,
WOLVERHAMPTON W44EH

LOCK UP YOUR PARENTS

John Kennedy Travels
To Edinburgh
To Preview Frank Skinner's
Autumn Tour

In fine fettle, Frank Skinner, yet again urinated in the received font of wisdom and baptised his latest act before one of the smallest packed audiences he's seen for a long time. He's matured, and a soppy, old romantic to boot. He knows how to woo a lover. Soft lights and music, something nice to eat? He can't orgasm on an empty stomach, he confesses - not his own, anyway.

He's as scab-pickingly perceptive as ever, blowing wind to caution, sucks-up to every taboo going and swallows. One or two of the audience had probably gone to see him on the strength (?) of his latest guest-spot appearances on Gagtag (he had the good grace to concede some self-irony on that part). Some were a trite mute in their appreciation of his robust live material almost to the point of catatonic shock. TV buddies Wogan, Ross and Monkhouse have yet to push out from safer shores into the uncharted murky waters of explorative sexual practices and dogs crapping. Still - defecate than never - is Frank's motto. It will be interesting to see the response of the many TV dinner freebasing sofa spuds who go to see Frank on his punishing fifty and more Autumn / Winter tour gigs later this year. The kitsch and tell crap panel show appearances he's recently guested on will see them woefully ill-prepared.

It's good to see Skinner ladding it up where he's best - on stage - live. The wringing surrealist shock and tackle trivial rambles and obsessive prurient ephemera are as cringingly funny as ever. He get's stuck into the front-row lads right away. Why is there an empty seat next to them? Eventually he elicits a reluctant response from one of them - inevitably a student. 'Just take the piss now Frank,' responds abashed punter, 'so we can get on and enjoy the show!' Touché! Alan Tower's love-child would've been proud.

My wife recounts a post-gig girls' talk in the bog: 'Seen him before?' enquires spouse. 'No,' replies flushed-faced young lass. 'Glad you came?' 'Yes...but not with my mum and dad!' The coming tour's going to be where he hones the new material to a lethal edge. Recalling those vintage compare days at the 4X Cabaret we'll see him, yet again and better - being perfectly Frank.

Frank Skinner plays Birmingham Town Hall on December 1st and 2nd. Book early - lock up your parents.

LORD HAW HAW

His Lordship is delighted to report that, as predicted, 96.4 FM BRMB has begun the climb back up the ratings with a market share of 16.4%, an increase of 17% on last year's slump. Clearly there has been much cause for celebration within the station. However, His Lordship fears that perhaps too much of the bubbly has befuddled the management's minds. How else to explain their jubilant announcement that sister station 1152 XTRA AM "continues to increase its audience through its lively programming" when in fact the figures reveal that its 14% market share is in fact down 17% from a year ago. His Lordship would also refrain from suggesting that the 17% rise on the one and the 17% drop on the other was anything more than coincidence and certainly nothing to do with the switch of Les Ross - and his listeners - from XTRA to BRMB.

His Lordship is also pleased to note that despite prophecies of doom, Radio WM has not, unlike Radio 1, spiralled into a black hole but maintained its 21% market share and increased its weekly reach from 371,000 to 415,000. However, it will be interesting to watch and see how all this changes with the arrival of Heart FM with a strong presenter lineup that sees the likes of Mike Baker, Nick Wright and Nick Piercey returning to the area.

TOWN HALL BIRMINGHAM

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KOOL & THE GANG
 £13.50, £12.50

Tuesday 4 October, 8.00pm
ORIGINAL STEVE GIBBONS BAND LIVE
 reforming for a one-off concert in aid of the OXFAM APPEAL FOR RWANDA
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Friday 7 October, 8.00pm
LEE EVANS
 £9.00 (£8.00 conc)

Tuesday 18 October, 8.00pm
ROB NEWMAN
 £12.50, £10.00

Sunday 23 October, 7.30pm
PUNT & DENNIS
 £10.50, £9.50, £8.50

Friday 28 October, 8.00pm
EVERYTHING BUT THE GIRL
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Saturday 29 October & Friday 4 November, 8.00pm
JO BRAND
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Supported by **NATIVE-VIBE**
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ROCK INDIE HOUSE

on Wednesday 28th September
 at The Steering Wheel Club
 Wrottesley Street, Birmingham 9pm - 2am

Featuring **AMERICAN T.V. COPS**

Supported by **RELEASE**

ALTERNATIVE DISCO WITH D.J. WALRUS
 Tickets: £2.50 in advance. £3.00 Door.
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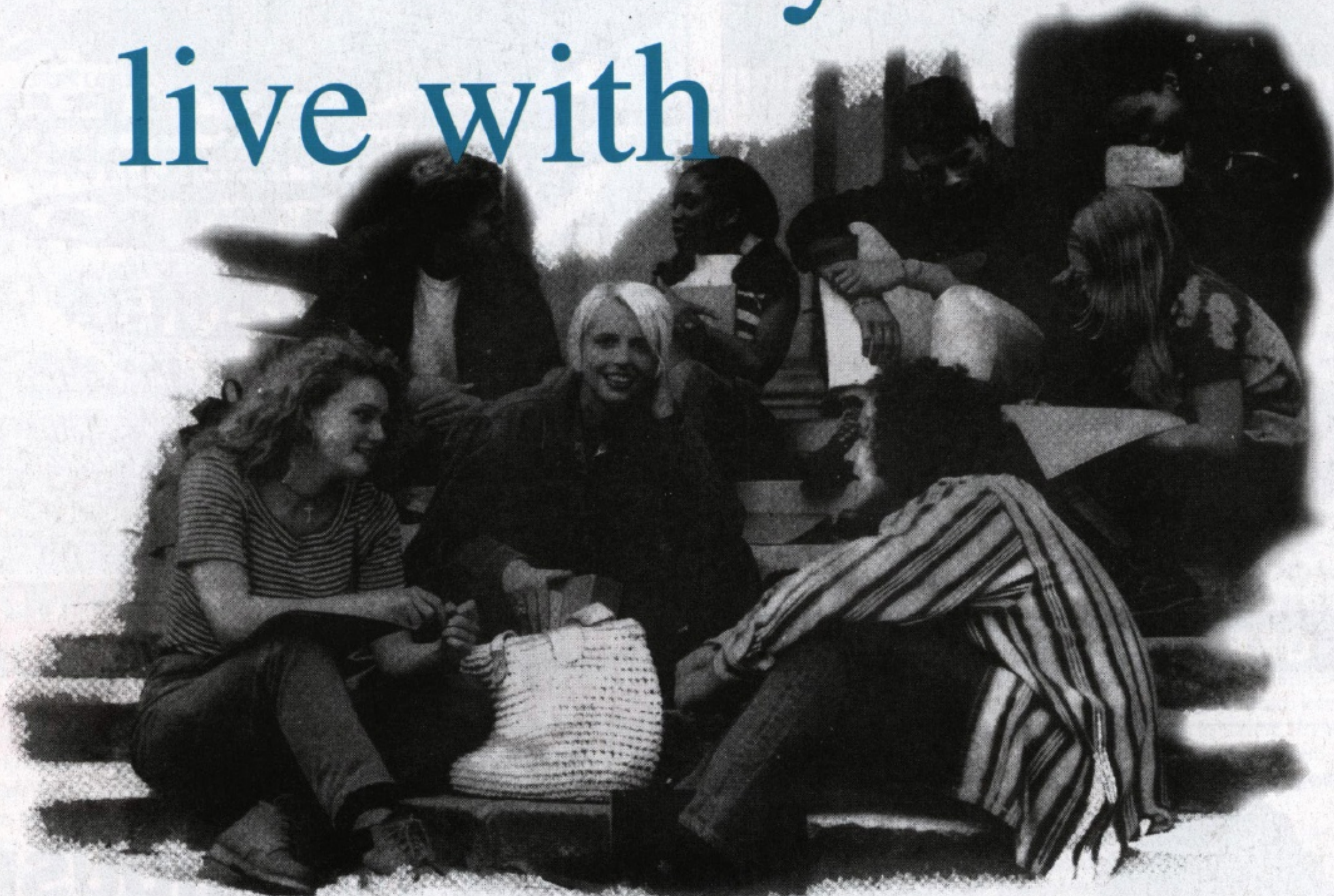
No Dress Restrictions - Strictly Over 18's
TICKET HOTLINE: 021 507 0933

Tickets available from: Odeon, New Street.
 Steering Wheel Club, Hurst Street.
 Arcadeia Rehearsal Studio's, Western Road.
 The Bass Centre, Livery Street

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