

**BRUM**

55p the midlands music monthly and more!

# BEAT

## silver machine

max helps hawkwind celebrate 25 years of strange trips & pipe dreams

october 1995 issue 175



**the levellers**  
steve adams gets it straight

plus:  
rachel's basement... emmylou harris...  
i am the law... the essential gig guide...  
the hottest demo column in town...  
...news ... reviews...

**the pleasure principal**  
john kennedy's audience with the king



# MEMORABILIA '95

## THE NEC : BIRMINGHAM

### 14TH & 15TH OCTOBER

*Europe's Largest ever Collectors Fair for Science Fiction, Comics, Television, Pop, Sport & Film Memorabilia*

Join over 8,000 Collectors at Memorabilia '95, the Biggest Sci-Fi & Cult TV Collectors fair in Europe, packed with over 350 Dealers, Display & Fan Club Stalls with Memorabilia from every Era.

Buy, Sell and trade with the top Dealers and collectors in the country. Everything for the Sci-Fi & Cult TV Collector; Figures, Kits, Posters, Trade Cards, Videos, Autographs, Books, Annuals, etc.. Absolutely everything Character Related. Whether you're into Gerry Anderson or Pamela Anderson, Bond or Batman, Star Wars or Star Trek, X-Files or X-Men, Hitchcock or Hellraiser, there will be something for you.

As usual there will be Star Signings, Displays of Memorabilia, Fan Club & Publisher stands, & Free Valuations from the Experts.

**This Years Displays include :**

The Official **JUDGE DREDD** Roadshow Direct from the USA, the Display of the Props, Vehicles & Costumes from the Judge Dredd movie.

**SCHOFIELDS QUEST**, Phillip Schofield's hit TV show will be recording an episode of the series direct from the event, so bring your 'Quest' for a collectable and let 12.5 million viewers help you find it.

Also, there will be a **Tony Hancock Exhibition** and we even have Waxworks of **The Beatles** on Display.

**This is the Biggest & Best Science Fiction, Cult TV & Comic event in Europe - Don't miss it!**

**Entry : 10am to 5pm**

**Adults £3.50, Kids £2, Family Ticket £9**

Family tickets available from the NEC Box Office on 0121-780-4133 or just pay on the day

Dealer stalls available call 01462-683965 or 0860-355620



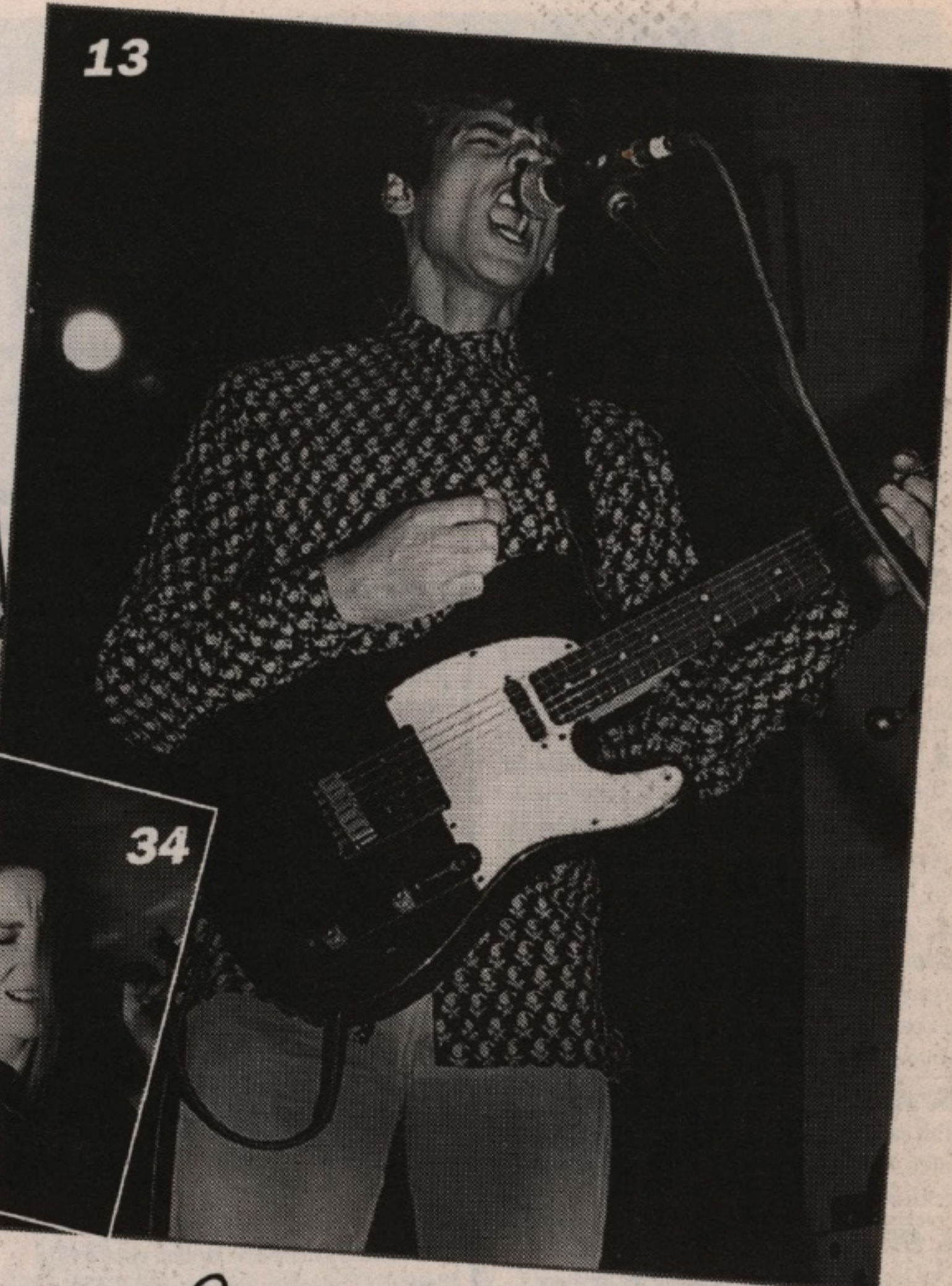
With 350 stalls each day guaranteed, this is the top event for collectors of Star Wars, Star Trek, Dr Who, X-Files, Anderson, Blakes 7, UNCLE, Bond, Batman, Alien, Saint, Danger Man, Prisoner, etc Over 100 new dealer stalls on the Sunday, with many collectors selling of collections & international Dealers.

**The Collectors Event of the Year!**

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**BEAT**

OCTOBER 1995 ISSUE 175



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# charts

## the mcMahon list

### Brum Beat's resident trainspotter offers a monthly countdown of vital music trivia

Fresh from the spiritual uplift of the majestic Christy Moore concert at Wolverhampton Civic Hall, yours truly simply tore up this month's prepared list and burned the midnight oil to meet the printer's deadline with a new chart of ...

#### THE TOP TEN 'ESSENTIAL IRISH ALBUMS'

##### 1. CHRISTY MOORE

###### Live at The Point

(This man is a saint. Needless to say you should own every album of his. But if you're looking for a starting point then this album manages to capture Christy at his very live best. This is unquestionably the greatest live album EVER released.)

##### 2. ALTAN The Red Crow

(Touted as the best traditional band around at the moment. They have produced a string of fabulous albums but this is my personal favourite - jam packed with superb reels, jigs and ballads.)

##### 3. PATRICK STREET Irish Times

(The band line-up on this album is a who's who of Irish traditional music. Absolutely unmissable collection of tunes with an electrifying version of The Newmarket Polkas.)

##### 4. ROBBIE O'CONNELL Close To The Bone

(Ten years in the making, Tipperary-born O'Connell produced one of the finest debut albums to be heard in the 1980's.)

##### 5. ARCADY After The Ball

(This band have recently produced a fine album with a substantially different line-up than that here which includes a pre-famous Mary Black.)

##### 6. DE DANANN Song For Ireland

(De Danann undoubtedly carried the torch for a period between the great days of Planxty and the

emergence of Altan. The title track of this album features a wonderful vocal by Mary Black.)

##### 7. LUKA BLOOM

###### The Acoustic Motorbike

(Christy Moore's brother has made three fantastic albums for Reprise. Indeed, Christy plays on this, the second album which features a marvelous version of L.L.Cool J's I Need Love.)

##### 8. MICK HANLY All I Remember

(Produced by Donal Lunny who is involved in many of this chart's albums, this features the original version of Past The Point Of Rescue which boosted Mick's coffers when Hal Ketchum made it a CMT favourite. And rightly so for Hanly is a great songwriter and the only artist here to have played at The Mitre in Stourbridge.)

##### 9. FRANCES BLACK AND KIERAN GOSS Eponymously-titled

(Only a couple of original self-penned tracks but somehow Mary Black's sister makes this a compelling collaboration. Both artists have also made a couple of fine solo albums.)

##### 10. THE CHIEFTAINS The Magic Of The Chieftains

(I've chosen this title because it's a superb budget-priced introduction to the legendary band and also includes a fine Nanci Griffith vocal on The Wexford Carol which I believe is unavailable elsewhere on CD.)

Compiled by Keiron McMahon

## Brum Beat playlist

ten for the tenth...

##### BLUR

###### The Great Escape

(Hipsters and cynics may knowingly shake their happening heads but this is a damned fine album indeed - Food)

##### JESSI COLTER

###### It's Morning (And I Still Love You)

(The lady who has been Mrs. Duane Eddy and is Mrs. Waylon Jennings. From The Jessi Colter Collection - Liberty import)

##### TARNATION Gentle Creatures

(Excellent 4AD album)

##### SILVERHEEL

###### Capricorn Moon

(We reviewed the band's fine 7 Days / 9000 Sunsets album last month and what do they do, put back the release to this month - Focus)

##### CAPTAIN BEEFHEART / RY

###### COODER Hard Workin' Man

(Imagine Howlin Wolf doing a film theme. From the soundtrack to Blue Collar - Edsel Records.)

##### UB 40 Superstition

(Yes, the Stevie Wonder song, given a distinctive spin by Brum's finest. From The Best Of UB 40 Vol.2 - Dep / Virgin.)

##### GIN BLOSSOMS

###### Til I Hear From You

(The Blossoms take a pop turn with A song co-written by the great Marshall Crenshaw. From the Empire Records soundtrack - A&M import.)

##### THE GOLDEN SMOG

###### Shooting Star

(The Bad Company, er, classic getting a good Jayhawking. From '92's forgotten gem, On Golden Smog - Crackpot Records)

##### ROB LAUFER Wonderwood

(Rootsy pop gem from an unknown American - Discovery import.)

##### PUIPsorted For E's & Wizz

(A lad insane or Hoople nostalgia? - Island EP track.)



## midlands charts



# HMV

KNOW HMV - KNOW MUSIC

Supplied by HMV The Pavilions, 38 High Street, Birmingham and 131 & 141 New Street, Birmingham

### HMV top 20 album chart

- |     |                                  |                                  |
|-----|----------------------------------|----------------------------------|
| 1:  | OASIS                            | (What's The Story) Morning Glory |
| 2:  | BLUR                             | The Great Escape                 |
| 3:  | VARIOUS                          | Help / War Child                 |
| 4:  | AC/DC                            | Ballbreaker                      |
| 5:  | PRINCE                           | The Gold Experience              |
| 6:  | JETHRO TULL                      | Roots To Branches                |
| 7:  | DUFFY                            | Duffy                            |
| 8:  | MIKE SCOTT                       | Bring Em All In                  |
| 9:  | BUFFALO TOM                      | Sleepy Eyed                      |
| 10: | THE VELVET UNDERGROUND           | Peel Slowly And See              |
| 11: | DAVID BOWIE                      | Outside                          |
| 12: | MORRISSEY                        | Southpaw Grammar                 |
| 13: | ALANIS MORRISSETTE               | Jagged Little Pill               |
| 14: | THE REMBRANDTS                   | LP                               |
| 15: | TOM RUSSELL                      | The Rose Of San Joaquin          |
| 16: | LISA LOEB & NINE STORIES         | Tails                            |
| 17: | THE COAL PORTERS                 | Los London                       |
| 18: | K.D. LANG                        | All You Can Eat                  |
| 19: | AFRICAN HEADCHARGE               | Akwaaba                          |
| 20: | KING PLEASURE & THE BISCUIT BOYS | Blues & Rhythm Revue Vol.1       |

### HMV top 20 video chart

- |     |                                               |
|-----|-----------------------------------------------|
| 1:  | THE LION KING                                 |
| 2:  | OASIS Live By The Sea                         |
| 3:  | TAKE THAT Hometown - Live At Manchester G-Mex |
| 4:  | BLOWN AWAY                                    |
| 5:  | PULP FICTION                                  |
| 6:  | SPEED                                         |
| 7:  | TRUE LIES                                     |
| 8:  | RIVERDANCE The Show                           |
| 9:  | STAR TREK Voyager Vol.1.5                     |
| 10: | THE PAPER                                     |
| 11: | RESERVOIR DOGS                                |
| 12: | PINK FLOYD Pulse 20.10.94                     |
| 13: | MICHAEL JACKSON Video Greatest Hits - History |
| 14: | BLUR Showtime                                 |
| 15: | THE PRODIGY Electronic Punks                  |
| 16: | SEPULTURA Third World Chaos                   |
| 17: | PRINCE NASEEM Natural Born Thriller           |
| 18: | WOMEN OF COUNTRY Vol.2                        |
| 19: | FORTRESS                                      |
| 20: | REM Parallel                                  |

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

### REDDINGTON'S TOP 20 LASERDISCS

- |     |                                 |
|-----|---------------------------------|
| 1:  | FORREST GUMP (PAL)              |
| 2:  | BACKDRAFT (PAL)                 |
| 3:  | APOCALYPSE NOW (PAL)            |
| 4:  | TRUE LIES (PAL)                 |
| 5:  | THE THING (PAL)                 |
| 6:  | RESERVOIR DOGS (PAL)            |
| 7:  | THE PAGEMASTER (PAL)            |
| 8:  | JURASSIC PARK (PAL)             |
| 9:  | SCHINDLER'S LIST (PAL)          |
| 10: | CLIFFHANGER (PAL)               |
| 11: | WOLF (PAL)                      |
| 12: | FOUR WEDDINGS & A FUNERAL (PAL) |
| 13: | SILENCE OF THE LAMBS (PAL)      |
| 14: | THE FLINTSTONES (PAL)           |
| 15: | TERMINATOR 2 (PAL)              |
| 16: | PHILADELPHIA (PAL)              |
| 17: | THE KILLER (PAL)                |
| 18: | THE PAPER (PAL)                 |
| 19: | POSSE (PAL)                     |
| 20: | UNIVERSAL SOLDIER (PAL)         |



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## NONPOP 95

It's a national conference dealing with the forgotten musics - world, folk, jazz, trad, fusion, ambient, improvised and everything else that lies beyond the pop remit. It deals with copyright, touring, technology, retail and distribution, sponsorship, marketing and more. There'll be a range of showcases - including Billy Jenkins, Adel Salameh, Barry Dransfield and Sierra Leonean masters Abana - seminars and a trade fair. If you're into nonpop as an artist, agent, promoter, publisher, producer, journalist or even as a fan Nonpop 95 is for you. It happens at the MAC in Birmingham between Thursday October 5th and Sunday October 8th; the cost for the whole conference and showcases, including lunch on Friday and Saturday is £125. Call or fax Heather Whitehouse or Graham Radley for further info on 0121 440 4221 (Fax: 0121 446 4372).

## I AM THE LAW

Starting in this issue is a regular column by music lawyer Sean Redmond. Over time, it will cover a wide range of legal issues relevant to musicians and others in the industry, from the basics of copyright to the ins and outs of recording contracts.

The main aim of the column is to attempt to demystify music business law, and explain key features in a straightforward and down-to-earth way. Hopefully, it will also demonstrate that specialist legal advice is essential to a serious musician's career, and that dealing with solicitors need not be as daunting (or as expensive) as might be thought.

## BRUM MUSIC BIZ INFO NEEDED ... NOW!

The city motto cries 'Forward' as hammer strikes anvil to trademark as yet, one of Birmingham's best kept secrets ... its popular music industry. To the untrained eye, it might even appear that there is no industry to speak of but throughout the region, artists and music related businesses thrive and expand, pushing their individual and innovative sounds to new heights. This secret is by no means a musical resistance engaged in underground battles against the tyranny of its oppressors but more the unfortunate result of over modest artists and business persons who are unwilling to blow their own trumpets. Unlike the resistance however, they are more than happy to discuss their involvement in the industry and once started are often difficult to stop. I am therefore appealing to the hidden talkative nature of all you Birmingham music industrialists to set modesty aside and contribute toward a research project which will hopefully raise your profile in the academic field at least, and help me considerably. Particularly useful would be those actively involved in making popular music (artists) and those who manage bands or come into contact with them through recording, rehearsal or live music venues. Time, however, is short and my information needs to be collected and ready for compilation by January 1996 at the very latest. If you feel you may be able to contribute information toward this project, then please write to; Kat Russell, 16a Bushmore Road, Hall Green, Birmingham or phone 0121 777 9479.

## DOIN' THE HOCKLEY WOBBLE

The newly refurbished Wobble has been making its mark with a series of inspiring nights from the likes of Justin

Robertson, New Yorker Josh Wink and top UK jock Jeremy Healey of late. And Frenchman Laurent Garnier's five hour marathon had the Wobble-y dance floor pulsating.

Open from 11pm to 6am on Saturdays, the late licence allowing a relaxed atmosphere to build, Wobble, to be found at The Venue, Branston Street, Hockley gets a Brum Beat Top Club rating. And check the new decor with purple and green walls, aluminium bars and lava lamps ... mmm ... mmm ...

## HELP INNA REGGAE STYLEE

Following the success of the Help album featuring Blur, Oasis, Neneh Cherry and Stereo MCs, Go! Discs are assembling an impressive array of reggae and soul artists to work on a version of Bob Marley's Don't Worry About A Thing for the Warchild project. Thus far, Steel Pulse, Pato Banton, Maxi Priest, White Apache, Ruby Turner and Black Voices have offered their talents, with more promised. Money raised from the end result will go to benefit children world-wide who are suffering from the effects of war. (Max)

## WOUNDED SPIRIT DEBUT CD

Alone (Without You) is AOR rockers Wounded Spirit's debut CD-EP on new West Brom Label B70 Records. It's out on October 30 and the label have organised a nationwide pre-release playback in selected HMV, Virgin and Our Price stores at 1.15pm on Saturday October 28th.

The band - hotly tipped by Radio 1 DJ Steve Wright, Beacon's Chuck Street and WM's Lee Stone play The Robin Hood, Brierley Hill on October 8; Brum's Flapper & Firkin (19) and The Sandwell, West Brom (27). They play a major launch showcase in London's Mean Fiddler on Friday November 3rd.

## ACOUSTIC ACTS WANTED

Acoustic performers are wanted for Thursday night gigs at Aston Students' Guild. There's no money in it (they don't charge the audience); just a few beers and a large (about 100 - 150 attend each week), lively audience to try your material on. It's a young-ish, audience with broad tastes, so think pop / rock(original music and covers happily accepted) rather than pure folk. If you'd like more info, please contact Sian Howarth, Entertainments Manager, Aston Students' Guild on 0121 359 6531 between 11am - 5pm weekdays.

# the INTRO

## prattle and hum



Birmingham's DELTA have, it appears, accepted Acid Jazz' shilling and signed to the label's Focus off-shoot ... apologies to DAVE TRAVIS who shot last month's fine BOX EM DOMMIES cover pic ... and that July date appended to the KINGS OF SPAIN piece was no cock up, we just forgot to add 1996 ... no really! ... JOE SATRIANI who, apart from being one of the globe's most acclaimed spankers of the plank, also found time to teach both Steve Vai and Metallica's Kirk Hammett the finer points of the art, plays the NEC on December 7th; tickets on 0121 780 4133 at £14 plus the iniquitous booking fee ... speaking of which, imagine buying an album in Virgin, HMV or Highway 61 and being charged £11.99 plus selling fee. Ridiculous eh, and yet that's exactly what these box offices do; charge you for doing their job! ... THE BRUMPOP HAPPENING is the trumpet blowing name appended to an October 25th gig at Brum's Flapper & Firkin; it features THE BLAGGARDS, TANKTOP, THE BABIES and A.N. Other yet to be confirmed. Tickets are one pound and lift off is 8.30pm ... at last THE INNOCENCE have finished their new demo - they started recording in April - the three tracker, Can't Argue With God / No Time / Small Victory is available from Dean Lathbury (cheques for £2.50 payable to him,) at 46 Longwood Rise Willemhall WV12 4AX or at gigs such as B'ham Hibernian (October 11); Dudley JB's (16) and Dougals, Stafford (24) ... dance act THE BLACK DOG celebrate their new album Parallel on GPR Records by going on the net, call 'em at <http://www.feedback.com/tbd/> ... OEDIPUS COMPLEX win the Brum Beat showered with rose petals award after valiantly beating a clutch of other worthies to secure a runners up placing in the recent Panasonic Soundblast rockcomp ... DAMON ALBARN drinking partners SUBAQWA (honest - and he rates 'em too) return from slaying the metropolitan cynics to play Brum's Flapper & Firkin (October 6) and the very same city's Hibernian (October 31st with TELSTAR PONIES) ... meanwhile the band's stablemates FREE SPIRIT have passports and toothbrushes at the ready for an upcoming 23 date Euro campaign that takes in Holland, Germany,

Switzerland, Austria and France ... expect an Evil Boy Records album debut from WHITE TRASH very soon ... having taken the roof off another branch, KING PLEASURE & THE BISCUIT BOYS have been booked by the patron himself to play the opening week at Blues Brother DAN AYKROYD's New York House Of Blues (a Hard Rock Cafe with 12 bars - kinda) ... watch out for the voice of Weetabix - JOHN OTWAY - who releases the ad music, Delilah, as part of his Otway Strigs Jones EP. It's released on the man's 43rd birthday, October 2nd. Otway hopes that it will mark the end of 18 hitless years ... in case it's escaped your attention, DAVID BOWIE plays the NEC on November 20th and 21st; support act is MORRISSEY. Tickets at £22.50 and £25 (plus the booking fee, of course) from usual outlets and 0121 780 4133 ... as you probably know, FAITH NO MORE have cancelled their November NEC show, indeed the rumour mill still insists that they've cancelled their very existence. Full refunds are available if you return your ticket to the original point of purchase. You'll be happy to know that there is no refund fee - though neither is there any mention of a return of the booking fee ... RACHEL'S BASEMENT, proud possessors of a jammed October gig sheet that sees them jaunting across our fair land from Southampton to, er, Moseley have a two track tape - Shake / Take Me Over - and a broadcast quality VHS for Shake available. Details from 2/12 Blenheim Road, Moseley B13 9TY ... Wolverhampton's INNOCENT BYSTANDERS feature on a compilation CD alongside SLADE2 and THE MISSION, we can't tell you what it's like because no one sent us one, but you can buy a copy for £5.50 inc. p&p from Simon Larson at 9 Meadow View, Tettenhall, Wolverhampton, WV6 0YJ and you can catch The Innocents (or is it The Bystanders) at Wolverhampton's Paget Arms on Saturday October 21st ... search the gig guide for THE COMMANDMENTS, an 11 piece soul band inspired by guess which movie - right - though word has it that this line-up are head and shoulders better than most ... and finally JAMESON fax us to thank all those who caught them at JB's on September 7th and draw attention to gigs in October at The Hibernian (3) and The Junction (6). They then berate us for ignoring them because Brum Beat is a "Rock/Funk journal" - a word, guys - if you don't tell us what you're up to, it's not us ignoring you, it's the reverse (and that goes for all other bands out there) and as for being Rock/Funk, bollocks, we're proud to cover everything and if last month's cover stars BOX EM DOMMIES and KINGS OF SPAIN, for example, are in any way Rock/Funk then .....

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### NON POP '95 CONFERENCE

Non Pop '95 is the second annual UK based interactive conference for all involved in those fields of music which lie outside the pop and classical mainstream and is open to venue managers, artists, record and publishing companies and public alike. The four day conference will comprise a wide variety of seminars, showcases and a trade fair.

For more information please call **mac** on 0121 440 4221.

Sun 15 October 8pm £7/£5



### mac in association with World Unlimited CHINESE NAXI MUSICIANS Music from South of the Clouds

Traditional Naxi music is heard outside China for the first time this autumn when nine musicians from Lijiang in Yunnan Province (featured in TV's 'Beyond the Clouds') visit the UK. A night not to be missed!

Sat 21 & Sun 22 Oct 9.30am - 6pm £50

### JAZZ PROJECT WEEKEND COURSE

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### JUNE TABOR, DANNY THOMPSON AND SAVOURNA STEVENSON CONCERT

Diva of traditional and contemporary song - June Tabor - ('If you can't appreciate June Tabor you should stop listening to music.' Elvis Costello), legendary double bass player - Danny Thompson ('A rugged individualist with an international reputation.') and harp virtuoso Savourna Stevenson ('A talent which deserves to be shouted from the rooftops.' The Sunday Times) join forces for a British Tour.

For tickets and more information about the many other music events happening at **mac** call 0121 440 3838.

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Sun 22nd

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Concessions £6

Sun 29th

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# the INTRO

## BIG SCREEN GLASTERS

To celebrate the 25th anniversary of the Glastonbury Festival, a team of independent film makers got together to pay homage to a place and an event they love. The result is Glastonbury The Movie. Featuring Sasha the Sushi Girl, Ryan the Cola Man, Vanessa the Pink Dress Girl, music from The Lemonheads, Chuck Prophet, Porno For Pyros, Ozric Tentacles and a cast of thousands, the movie promises to be a loving overview of 'three days of music, magic and midsummer madness in the heart of the British countryside'. It's world premiere is at the London Film Festival, November 11th, 6.30pm at the Odeon, Leicester Square. We'll be there and we heartily recommend attendance in droves for anyone with any semblance of romance in their hearts. Here comes the sun ... (Max)

## NOSTALGIA AIN'T WHAT IT USED TO BE

... it just got better - if that's possible! See, down at the NEC over the weekend of October 14 / 15 you'll find MEMORABILIA '95 which is, for those of you who don't know, Europe's largest ever collector's fair for pop, sci-fi, comics, TV, sport and film. Yeah, I know, that's what the ads say, but check this; the show's reputation has built to such a level that this year the Beeb are devoting an entire episode of Schofield's Quest to the action. It'll be taped at the NEC over the two days.

And if you have no yen for ol' Phil maybe you'll prefer The Official Judge Dredd Roadshow, direct from the USA with props, costumes and vehicles from the movie. And if that's not hitting the spot, how about the Tony Hancock

exhibition or the Tussaud Beatles wax-works. Or simply dig deep into the old pockets and wander abroad through the stalls of 350 dealers to find just what you've always wanted. Maybe you could fill those same pockets after having your collectables valued by one of the many on site experts.

Whatever, if memorabilia is your bag you should be there, it's open on both days from 10am to 5pm and tickets are £3.50 each with kids tix at £2 or a family pass for £9. You can buy them in advance on 0121 767 4321 or pay on the door.

Dealers wishing to take part can call 01462 683965 or 0860 355620.

## SMACKWATER SOUND-BLAST SUCCESS

A manly slap on the back goes to Stoke On Trent's Smackwater Jack, who won the Midlands' Final of the Panasonic Soundblast Awards. They now go on to the National Final to be held at the Grand, Clapham later this year, in the hope of winning a shit load of money to further their development. Mention must also be made of runners up, Brum's Oedipus Complex and the quite astonishing Idiot Drug Hive who missed out on the glory by the skins of their drum kits. Red, Lemonade Ray Gun and Cloud made valiant efforts, but weren't quite up to the mark, whilst Lucretia really should have stayed at home. But what the hell, yours truly was fed and watered and soaked up the spotlight for five minutes, blathering on about how to 'make it'. All complete tosh of course - my mind was focused on how I was going to sneak the rather nifty pen-torch we judges had been 'lent' to aid us in our duties. (Max)

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## THE COLUMN

Still knocking around with a steady gigging life, THE SELECTER crank out another nondescript, tinny sounding and lifeless R&B ska album in the shape of Pucker (Dojo). Pauline Black may say she does it for fun, but it sounds as though she's going through the motions, hardly surprising given the excessive amount of time wasting filler like the very silly-voiced The Chocolate Whip. Its not all crap. There's some cheesy Manzarak style organ, a ragged cover of Rainy Day Women and the fluffy, lazy version of Sinatra and Hazlewood's Sugar Town is spoiled only by the redundant toasting interlude, but otherwise it's not something you'd want on your stereo let alone on your radio.

Survivors from the same era, Ranking Roger and Dave Wakeling have kissed and made up and reformed GENERAL PUBLIC, presumably down to sustained disinterest in the US since no one in the UK ever gave a bugger about them. It's unlikely to change with Rub It Better (Epic) which lacks any of the political invective or indeed catchy tunes that characterised the Beat and GP's previous outings. Instead you get a load of songs about big beds, about the punk days and how Ranking got his name, and about, well about General Public actually. self-referential backslapping aside, there's a nice reggaed cover of Van's Warm Love, Wakeling still has that engaging cod ska/strangled Sam Cooke voice, and, for trainspotters Norton Buffalo plays harmonica and there's a couple of songs bearing (old?) writing credits by ex members Horace Panter and Stoker. Other than that, it doesn't Rub off.

Though sometimes lost in the hedgerows between Sally Oldfield and Sally Barker and opting for overworked imagery (star crossed lovers, faded photos), the eponymous debut by B'ham acoustic trio AS THE CROW FLIES is pleasant if polite. Distinguished by tasty mandolin and Jill Boyd-Crosbie's sweetened smoke vocals, and three excellent numbers in The Border Raid, The Warmth Within and the jazz-folk Under There, what it lacks, be it on historical tales or songs about fox hunting, is passion. Still, apparently they do some interesting U2 covers live.

As anticipated last month, B-Funk (Dome), the debut album from Wolverhampton swingbeat queen BEVERLEY KNIGHT (cousin of house hitster Don E), is a slinky groove dripping creature (or at least the 6 track sampler is), oozing warm cool through Mutual Feeling and mellowing out in purring form with creamy ballad In Time. Debut single, the excellent Flavour Of The Old School, is getting a deserved remix reissue and, if I can just blow the trumpet a bit, Knight was discovered while working with brilliant local songwriter Westley Jones, much touted in columns of yesteryear and now to be found contributing the naggingly fab potential single Moving On Up (On The Right Side) to the album.

A hitherto unknown experience in this quarter is to wax glowing about a KING PLEASURE & THE BISCUIT BOYS album, but Blues & Rhythm Revue Vol. 1 (Big Bear) goes some way to capturing their live 40s jump jive revival pizzazz (and some scorching brass section work), not only that but in adopting the Revue

style format it opens up the album to guest vocalists, offering up the irrepressible Mighty Flea (who does a fabulous bent shoulders weary So Tired), a dreamily smoky Val Wiseman in Billie Holiday mood, the inestimable piano blues deep voiced slouch of Charles Brown, and the Vegas meets Charles blues of Howard McCrary. The Pleasure, for once, remains mine.

Walsall rapper Matty Hanson is an angry young man, and not without reason. Patronised by whites, rejected by blacks as an Uncle Tom sell out, and with a spell in a psychiatric hospital for what sounds like paranoid schizophrenia. All of this filters back into CREDIT TO THE NATION's new album Daddy Always Wanted Me To Grow a Pair of Wings through raps like Black, Mind: The Point, Jonathon & Craig. But as Bromagh (about the effect of the CJA on one family) and Gemma (a sad tale of one girls journey though a life of systematic abuse, even if it does musically rip-off Jimmy Nail's Ain't No Doubt), reveals, he's more effective as an observer than a diarist, responding to his own experiences by (as on Make Me Wonder) making the same sort of sweeping generalisations he condemns as racist in others. Still, he does get the phrase diamond geezer into a song, so, respect.

Onetime Sabs bassist Geezer Butler has got himself a new outfit, the not exactly snappily titled G/Z/R with a bunch of people you've never heard of and an album called Plastic Planet (Raw Power). It sounds what early Sabbath may have been like if they'd been a speed metal band with a thrash death metal singer, all grinding riffs and guttural vocals. Wank of course, and it's uncertain whether Drive Boy Shooting is really called that, or whether the copy typist couldn't understand Geezer's accent. By unfortunate coincidence the same label also has a simultaneously issued BLACK SABBATH compilation, Between Heaven and Hell, gathering together 15 tracks from 1970-1983. Most stem from 1970s debut and Paranoid, among them Paranoid, Sabbath Bloody Sabbath, Iron Man, Black

# mike davies

Sabbath and Wicked World (only issued on the US version of the debut), with just one track each (OK, two from Vol. 4) from the subsequent albums, which says it all really.

After Birmingham's last pitch at the teen heartthrob market with Hope proved an abject failure, here comes the latest in the shape of GEMINI, alias identical twins Michael and Donald Smallwood. Less Bros more swoonsome lush Boyzone pop, Even Though You Broke Me Heart (EMI) is computer generated pin-up wallpaper for pubescent girlies bedrooms. No more, no less.

A reggae cover of Ben E. King's Stand By Me is a good idea. Unfortunately the one put together by JUST US is complete toss. A ploddingly one-note, monumental dull version that feels like it last forever without breaking into any light or shade. On top of which the crap sleeve design manages to completely obliterate one of the band's faces. He should be grateful. Having made their live debut at Manchester's In The City, (er, they actually played a Brum Beat Demo-Lition Live gig at Wolves Wulfrun well before In The City. Ed.), DUMMIE continue what seems an inexorable rise with debut single on Brum label Severed, a double A side of the Britpop power beat Jam meets Madness of Hung Up Punch Drunk and the more frenzied punk pop of Taxi Driver which, on the 10" promo at least, segues into an instrumentally accompanied slab of spoken gloomy poetry (about identity, about suicide?) while the other side adds in the formless chainsaw noise of Damage.

## TAPE DECKED

Now signed to MCA, criminally dismissed OCEAN COLOUR SCENE begin their comeback in earnest. With what must amount to a triple album's worth of incandescent material already in the can, arriving at a dozen or so for the album isn't going to be easy. However, it seems reasonable to assume that when it and the first single do arrive, there'll be less of the early Bee Gees/Beatles quivering pop prevalent among last year's demos and more emphasis on the current (Weller influenced?) bias in favour of the sort of progressive 60's psychedelic blues favoured by Chicago, Grease Band (some of the organ work is very Mick Weaver-ish), Blind Faith, and, on some numbers, Beggars Banquet era Stones (though Forty Past Midnight actually nicks from Lets Spend The Night Together). The retro all spiced with plenty of 90's twiddly. Steve Craddock (who's off on tour with Weller again laugh and recently shared a session and laugh with the Modfather and McCartney), gives it plenty of axe hero wah wah (Lenny Kravitz sick up) on the likes of the well funky blues River Boat Song (at times evoking memories of vintage Peter Green) and Get Away while instant classics (Lining Your Pockets, Circles, Downstream) leap from the speakers with almost machine like regularity. Likely first single is You've Got It Bad, which drives the favoured style along on a Northern soul beat, but to these ears its the infectiously melodic, chugging summery phased pop of Police and Pirates (slightly at the commercial end of Traffic) that seems the best bet for airwave saturation.

Talking of blistering guitar, a tape of the tail end of a recent VOODOO WITCH live gig in Worcester offers three new reasons to start engraving a Blues Guitar God award for Ritchie Porter who, on Plesteer and Down The Road Way Down South tears off the sort of scorching licks a roomful of Hendrix, Johnny Guitar Watson and Stevie Ray Vaughan imitators couldn't muster in a lifetime. The next gig at the Stage is Nov. 25, axe worshippers should prepare to take communion. Following up their Dazed CD, SERENE MACHINE return with a new six track demo that seems to have cranked up the dirty guitar, rubbed in some sweaty rock riffs and injected everything with shots of Bowie, Lennon, Pulp, and, they offer, Queen, though personally I'd have said Rope was more folk than Freddie. Not convinced that Bright Child is the musically most accomplished as one fan claims, sounding more of a formless, sprawling noise than the gentle love-song the band call it and Paced is just sub Hendrix blues, but the scuzzily majestic neurosis of Fragile Ego, the freaky rock out that's Lights and the rough skinned Beatles-esque Wah Wah

beverley knight





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THU 12	KEITH DOVER	JO ENRIGHT	JO JO SMITH	NICK WILTY
FRI 13	Friday Nights with ANDY ROBINSON introducing			
	JO ENRIGHT	JO JO SMITH	NICK WILTY	
SAT 14	KEITH DOVER	JO ENRIGHT	JO JO SMITH	NICK WILTY
WED 18	DYLAN MORAN	BRENDAN REILLY	IAN STONE	OPEN MIKE SPOTS
THU 19	DYLAN MORAN	JOHN HODGE	IAN STONE	BRENDAN REILLY
FRI 20	Friday Nights manage a lais with ANDY ROBINSON introducing			
	DYLAN MORAN	IAN STONE	JOHN HODGE	
SAT 21	RICKY GROVER	DYLAN MORAN	JOHN HODGE	BRENDAN REILLY
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# mike davies

are more than ample compensation. Alex Botten must spend most of his life in the studio. No sooner than I review one demo than more noodles and doodles appear. The Enjoyment Of Stereo With Bikeshed features 13 tracks knocked up over two days, and including a running guide on, well enjoying stereo actually. Inevitably some judicious quality control could be exercised, but as before the raw Thurston Moore, Lou Barlow, and perhaps even Vic Chesnutt singer-songwriter mode produces interesting results, notable offerings being Understand, Let Me Know, Travelling Light and Pointless Bitter Song the fragile, watery No Smiths Reunion. There's also a stripped back lo fi version of Paul Simon's Richard Corey, a predilection for covers maintained on the more melancholic, acoustic strumming (well, between the electronic frippery) side two with the distortion/feedback white noise (and frankly a little unlistenable) deconstruction of Parklife. Meanwhile, Bikeshed's being put on the back burner while new outfit Monoplane softly whip themselves into Afghan Whigs meet Sonic Youth shape.

With support slots to Del Amitri and Oysterband notched up on their gig kudos belt, THEY GO BOOM are more than ready to let major labels put an exploratory hand down their musical jumper. Swelling there with understandable jutting pride are infectious melodies, beguiling harmonies, and, lets not be shy about this, in Smell of the Guilt and Torn At The Seams, the sort of gorgeous guitar based rootsy poprock that would enhance a Del boys album tenfold. Music For A Small City by classically trained violinist and rock sessioneer STEPHEN SHAW, isn't another Ed Alleyne Johnson though it could conceivably attract the same market. A three movement work inspired by 19th century

American architect Richard Morris Hunt that variously evokes Phillip Glass, Michael Nyman, Delius and Eleanor Rigby in a musical contemplation of architecture, religion and the combination of human spirit and intellect, its melancholic and forlorn, agitated and serene. It also vaguely calls to mind a musical answer to T.S. Eliot's Wasteland. Worth trying to hear somewhere.

After a lengthy silence a new demo (but no status report) arrives from Brummie ex-pat DOMINIC SILVANI of fond Penelope's Web memories. While tougher on the guitar and rhythm front, the sound's still very much the English bruised romanticism of early Al Stewart, Beneath the turmoil Silvani's pastoral vocals are as wistfully yearning, the lyrics as literate as ever, the likes of The Whiter the Lie, The Darker the Deed, The Life Of the Heart and the slightly Bowie meets Scott Walker Love Magnified potent reminder that absence of record deal and abundance of talent are frequently in obverse proportion.

Also back from among the missing is former Visit/Ruth man Dave Beckley, he and singer Wayne Morse now joined by ex Visit drummer Mick Tongue to form LOVE IN A PLAGUE. The same brood n doom cling to Searching Uptown/Downtown and Wrong Side of the River, though here the more measured, snakey sound is as much Euro Bowie and Eno as previous Depeche Mode influences. Music from the wastelands of the European Union. Making one of their intermittent appearances PUPPET REGIME supply the furtive, snakey, strobe lit, voice box treated Life In The 90s with its vague Talking Heads undercurrents, and more forgettable synthoid sub Strangler's See The Conflict. Okay as work in progress, but nothing to jerk any string with yet.





"It's a dream come true," Charlie Heather, drummer and a founder member of the Levellers is waxing lyrical and there's just no stopping him. Not about playing Villa Leisure Centre, not that fourth album *Zeitgeist* entered the charts at number one, not that the band has an internet address (<http://www.china.co.uk/china/> for those who want to know), and not even the completion of 'The Book', a directory of action groups opposing the Criminal Justice Bill (CJB).

No, Charlie's foaming at the mouth about *The Metway*, the group's new home in Brighton, an old warehouse bought as a rehearsal room but ultimately housing a recording studio, management, merchandising and fan club offices, a few arts and crafts businesses, a CJB office, pool room, and – shock, horror – a bar.

"It's excellent, it centralises everything. I'm the only one who doesn't live in Brighton, but it's still a great advantage – from creature comforts to practicality really," Charlie's off again. But didn't it represent an about turn on the band's traditional traveller (don't mention the word crusty round here) philosophies and ideals?

"No, what it represents is our self-sufficiency; we're no part of Britpop or whatever and it takes us away from the industry a bit, which is how we like to operate.

"After seven or eight years we've had a reasonable amount of success but we don't all have flash cars or houses. All the profit has gone into buying things for the band – amps, drum kits and now this."

Once the band realised how the good the rehearsal room sounded, it wasn't long before it became a fully fledged recording studio, courtesy of equipment bought from Tom Robinson. But according to Dave, the luxury of owning the studio didn't make them lazy when it came to recording.

"It just made things easier and took some of the pressure off. We still had deadlines to meet, but it wasn't like usual recording sessions where you're cut off from everything and you can see how much it's costing each day. The financial pressure's not there so you can take

longer to get things right and don't have to fit into a tight booking schedule.

"Obviously there was a fear of laziness and not everyone turning up on the same day, but we were all up for it and motivated to make the album."

Charlie reckons the final product *Zeitgeist* – to these ears far from their strongest effort – made the effort worthwhile, and represents the band getting back on course after their disappointing third album, *Levellers* (which only entered the charts at number 2 and sold 250,000).

"The first two albums were based on two years of material and gigged in before we recorded, but the third album was more of a rushed job which we went straight into after a US tour."

Touring is obviously the band's bread and butter, and they've got gigs booked right through till Christmas, but venues (stand up and be counted AVLC) have come in for criticism from fans and press alike.

"Yeah, a few people I've spoken to have said 'what are you playing *there* for?', but it's a matter of logistics, and we're trying to play slightly bigger places but not the arenas. But we're very confident with our sound system and engineer, who can get a good sound even in a venue that's shit for acoustics (I think we know where we're talking about here). We've also got lighting that overcomes the dreary effect of the venue."

And what effects overcome the fact that they're playing in France when most fans would rather they boycotted the country as a protest against nuclear testing?

"We're not boycotting France, we're going there with Greenpeace flags because I think that'll do more good. I'm boycotting French products because that has an effect, but people need to hear about what's going on and maybe we can help – France is the only country in Europe without a Greenpeace office."

Their own studios, an office complex, real homes at last – but the Levellers are still the same old honest bunch of hippy do-gooders they always were. Thank God for that.

Anyone hoping that the recent New American Music (the latest marketing euphemism for country) tour might see a continuance of the reunion between Emmylou Harris and her legendary Hot Band can start sulking now. It was, she says firmly, strictly a one off and she wouldn't have done it if it wasn't for the fact of it being their 20th anniversary. But she hasn't gone back to the Nash Ramblers either. That line-up got disbanded some time back after she decided she wanted to make an album that was more "left field".

Instead, following her belief that you have to keep yourself guessing and changing musical surroundings to push forward, last January saw herself getting together with producer Daniel Lanois and working on a whole new sound. Not only that she made a dramatic relocation from snug and secure Nashville to the unfamiliar territory of Lanois' home base in New Orleans. Plus, although there's been extensive pre-production on the songs in Nashville with Lanois, when it came to putting them down she found herself recording live "in a big room with no separation" (and no lengthy rehearsals) with a two core session bands comprising a whole bunch of musicians with whom she had no past, namely Lanois, Malcolm Burn, Brian Blades, bassist Tony Hall from the Neville Brothers and, perhaps most unexpectedly, U2's Larry Mullen.

The result is *Wrecking Ball*, an album that clearly carries Emmylou's familiar voice but, as both producer and player, is also firmly stamped with the darker, broodingly atmospheric Lanois sound, announced from the get go by his own, appropriately titled song *Where Will I Be*. But sound aside, there's more surprises in store. Most notably *May This Be Love*. A Jimi Hendrix song on an Emmylou Harris album?

"That was Daniel's idea. He played me song to illustrate his point about country melody being found in rock and pop. I started singing it and it just seemed a good idea to try and get a cut. The song was so great it never occurred to me to say I didn't want to do some-

thing by Jimi Hendrix. In fact I'm kinda proud to be doing one."

Aside from Hendrix and Lanois, and the Harris/Crowell nugget *Waltz Across Texas Tonight*, there's plenty of other cracking contributions here. Among the more notable being Neil Young's title track, Steve Earle's *Goodbye* (from his comeback album on which Harris played), Lucinda Williams (*Sweet Old World*), Dylan (*Every Grain Of Sand*), and Harlan (a song she'd heard the McGarrigles do). Indeed Kate and Anna not only send her a tape but turned up to play on the track itself, as indeed did Young, Williams and Earle for their own songs.

Listening across the album, although not consciously intended, what emerges is a consistent theme, a cycle exploring the fragile nature of human existence and, perhaps in view of the recent changes in her musical direction, a lot of stuff about death, farewells, loss and moving on.

"I'm not sure that's so current as more a theme that's run through all of my music. These are universal subjects and emotions. But I do feel the album hangs together as an emotional journey. It's something you always set out to do and sometimes you're more successful than others. I think this one is."

If indeed album themes reveal themselves once the record's finished, it's interesting to note that Harris has said it's an album about yearning and trying to fill the emptiness inside. It's sounds like a resonant soundtrack for the millennium. So what's her emptiness?

She flusters slightly. "I don't think you can ever answer those questions. You just ask them. I think this was a successful asking. I don't know if it brings answers. I think everyone identifies an emptiness inside them, we're all searching for who knows what. I think you might be giving me more credit that I deserve. There's a lot of chance there, it's the process that's important. I think *Where Will I Be* sets the mood and raises subjects dealt with later, but I really do think every song here is strung together with a string of pearls."

*Wrecking Ball* is out now on Grapevine

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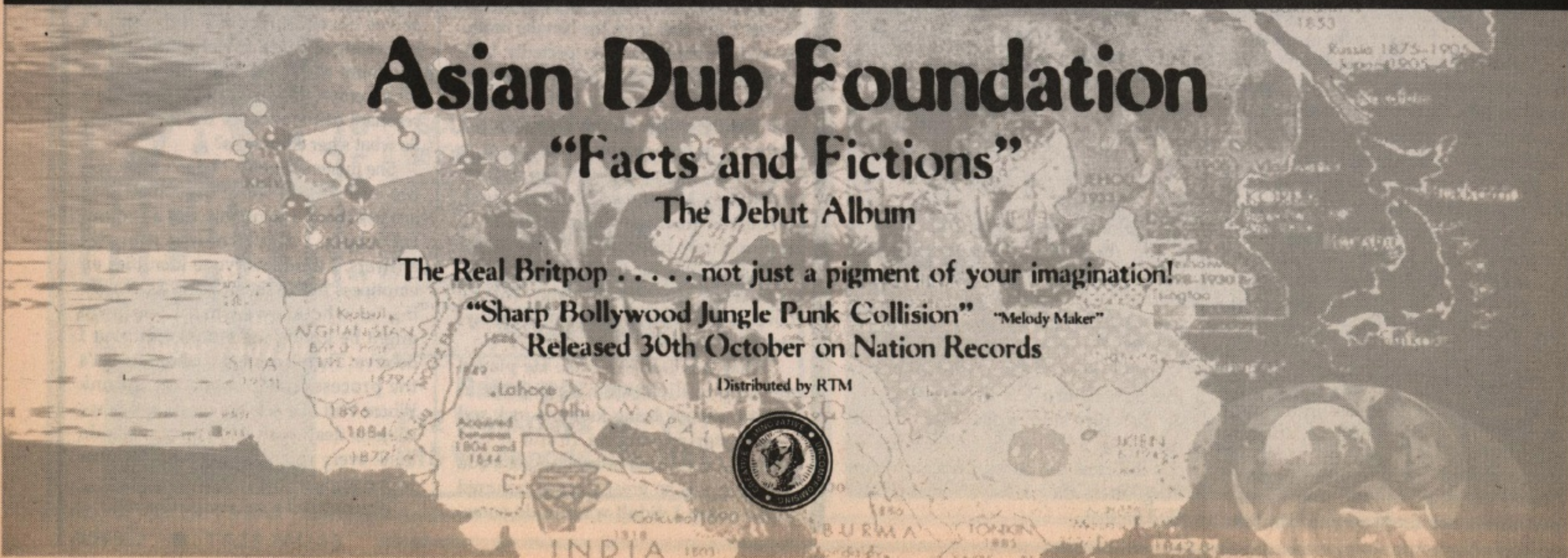
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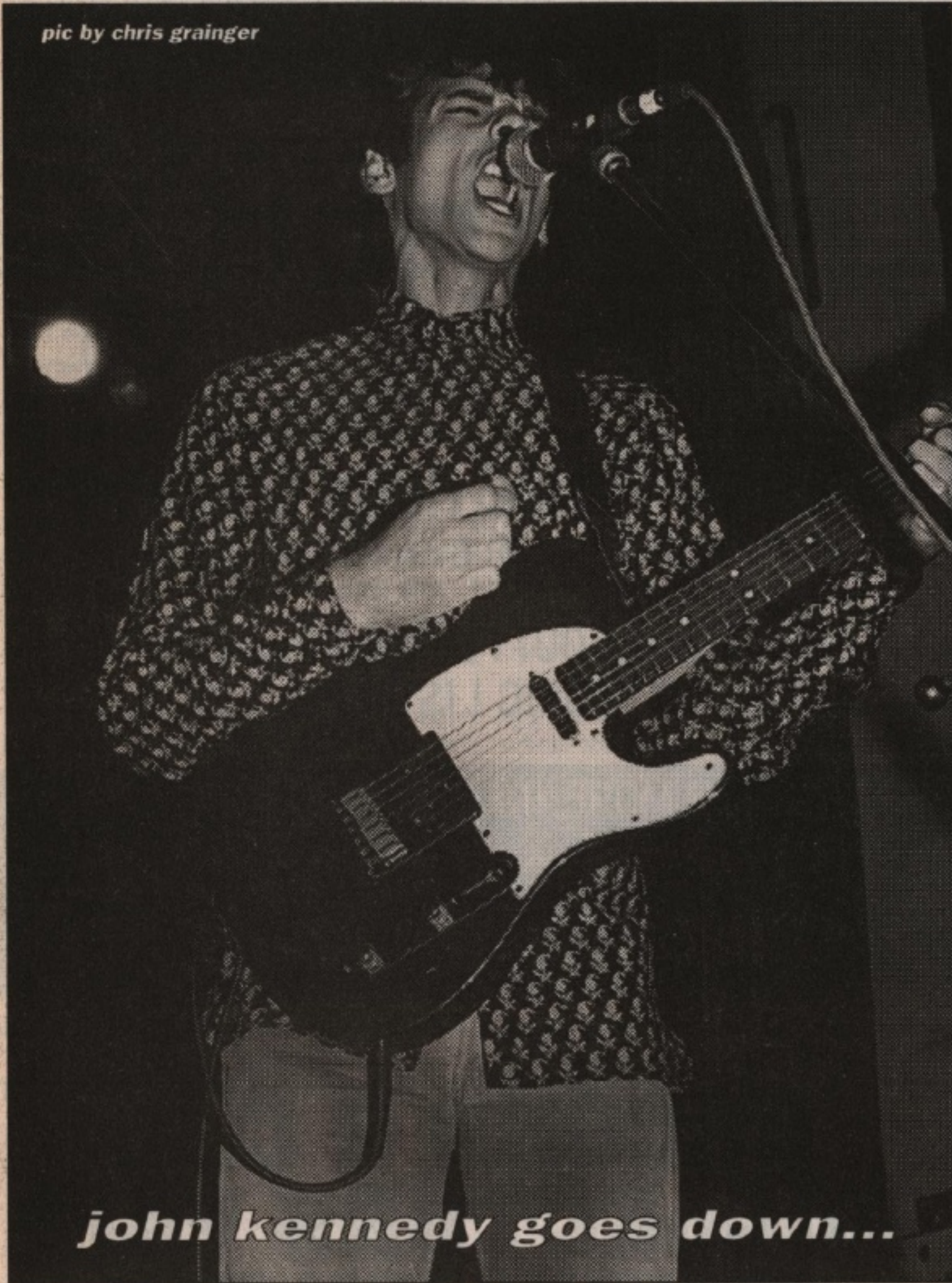
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# rachel's basement

pic by chris grainger



john kennedy goes down...

Rachel's Basement, soppy name really, though they've certainly been getting a name for themselves with favourable demo reviews; an appearance on Radio 4's 'Loose Ends', together with some hefty gigging near and far.

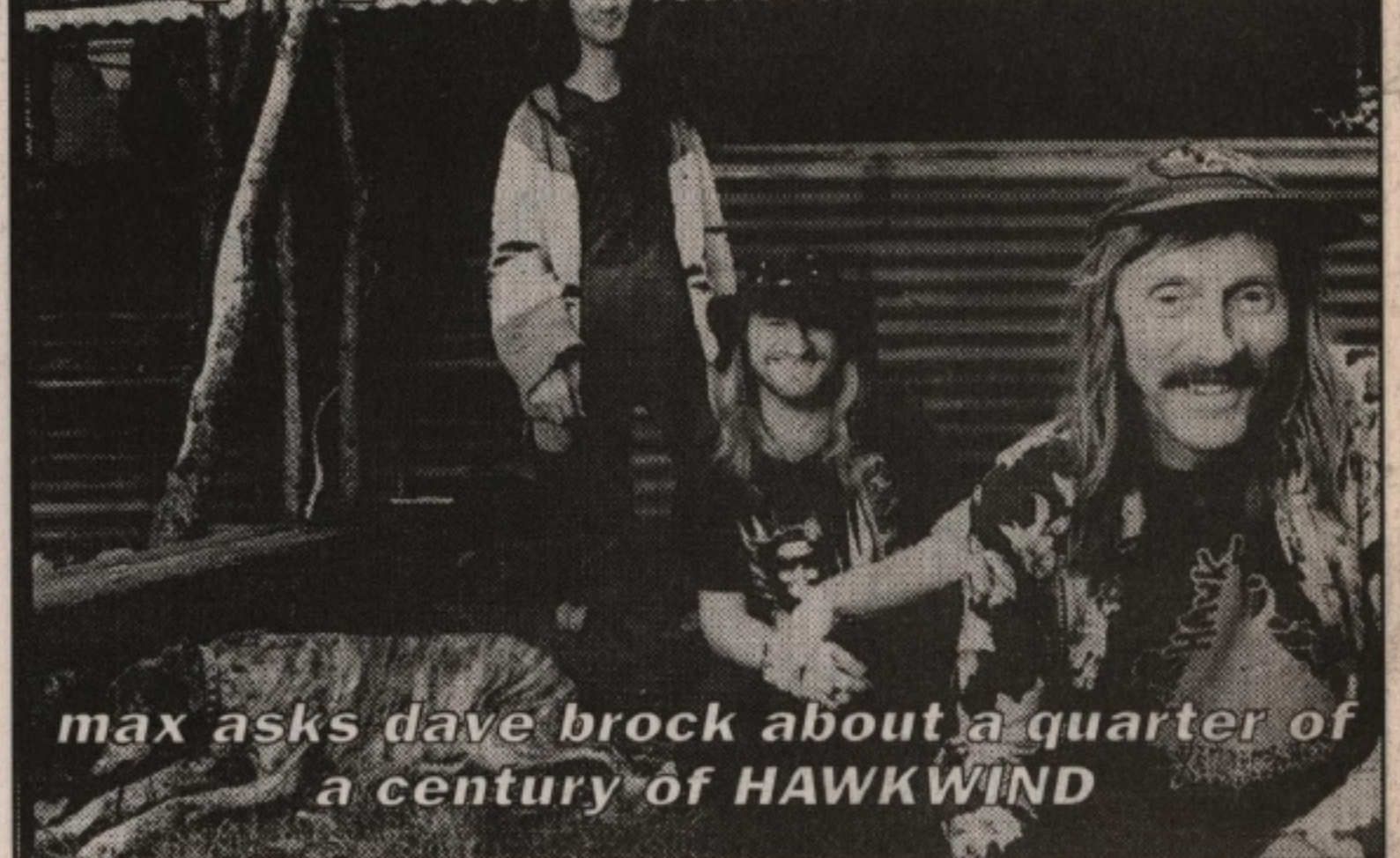
They're a four-piece that play cat and mouse so loose and tight you either gasp at their sheer nerve or laugh at the cheek of it all. Are they taking the puss? Daniel, writer/guitar and vox - well he looks like Jeff Goldblum's guardian angel (the one who gets him home after deliberately corpsing the Holstein ad twenty times). He's just so sweet with those saucer eyes and rascally smile. And that shirt - designer torn-off toga last (very last) worn by Julius Caesar: beware the dyes of starch. Now with Daniel's mop-top posturing and guitar complimented heroics the jury isn't out for long. Either you want to take him home and show your mom the cuddly proof of Pop's renaissance (never more so evident than in 'Pearl') or he just simply gets on your tits: for many a rosy-cheeked lass in the audience the choice is a no-lose situation. However, let loose with the stand-alone mic he's a bloody liability.

Better mention guitarist Tariq

before Daniel finds a favoured teddy-bear's dismembered head under the duvet. Another good looking bastard, I'll be bound (ohh...just the thought of it, young man). He wrings out handfuls of waspish guitar licks with such smug abandon it's as though the mere presence of them are an embarrassment to the fingers. But it's not just pyrotechnics for wet pant posing, he can damn well play the thing, shifting shades and melodic nuances - tasty. If the latter chaps are the dashing blades indulging in mincing derring-do it's only - and a serious only - because the rhythm section of Paul on bass / Spike on drums is so super-glue gregarious and sharp. Daniel and Tariq throw them all sorts of disparate phrases and timings but the boys respond with a smile and a satisfied 'job-well-done' phew!

That's what they are, cocky, smart and tanked-up full with ingredient X. The sum a celebration of the parts. So, now you can have your Pop and eat it. Guilt-free fun to fill your hearts and set the souls a-tapping. Shake off the post-grunge ennui, eschew gawping up the anus horriblus. Hey, it's fun to have fun. Be haughty and naughty - you're allowed. Rachel's Basement: the corduroy condom - they're a groovy kind of love.

## strange trips & pipe dreams



max asks dave brock about a quarter of a century of HAWKWIND

Hawkwind's 25th anniversary? Again? I'm sure I recall last year also being a celebration of the Hawklords surviving their first quarter of a century in the business ... However, here they are again, with an October tour and their 33rd (official) album, Alien 4 (Emergency Broadcast System). Not trying to hold back time's inevitable ageing process were they?

"Well, we've always looked at the starting point being the release of our first album, which was in 1970," explains chief 'Lord, Dave Brock.

Ah, what about those days, eh (actually, I was 10, but I've 're-lived' those head times via Hawkwind's recorded output and more recent live shows)? Real-deal psychedelia, trippy shenanigans and the coming together of the whole free festival/traveller vibe - laid over a backdrop of the weird and 'out there' inter-galactic soundtrack of the mighty Hawkwind.

Yes indeed, not only did Hawkwind seem to be the spokesband for a whole counter-culture but they also influenced a whole host of junior space-rockers. Does it warm the cockles of Dave's heart to see and hear so many bands who've obviously been influenced by him?

"Yeah! This might sound silly, but it's an honour. Hopefully, we'll continue to do so, but it's like anything else, you can go in and out of favour. We just happen to be in an 'up' period at the moment."

I dunno about 'just happen to be' - I'd suggest that Hawkwind have never really fallen out of favour - they're one of those lasting bands that've remained constant (yet continued to produce 'progressive' material all the way down the line) while the faddy music business has ceaselessly made a real jerk of itself around them. One of the attractions has always been that apart from making some of the finest psychedelic rock around, their shows are real events, peopled by weird and strange eccentrics.

"Now, Bob Calvert (early Hawkwind vocalist, now sadly no longer with us)," Dave remembers, "was a real character. I was looking at a video of one of our recent gigs and Ron

(Tree) - our singer now - just looked like Calvert! I mean Bob had these really exaggerated mannerisms, which came from his acting background, but certainly Ron seems to be developing along similar lines."

Must be something in the rarefied air peculiar only to Hawkwind rehearsal/recording studios and gigs. Bob and Ron certainly realised the importance of putting on a show, despite Dave admitting that Hawkwind are essentially shy characters.

"But people want a show, man," he continues, "and we're in the entertainment business. When people pay to come and see you, they expect a bit of excitement. Luckily, we've always done things a bit different, a bit dramatic."

I'll say! And they ain't finished yet. Inspired by Gary Glitter's circus type tour, Hawkwind are toying with the idea of taking a travelling carnival affair on the road next year, complete with balancing acts, fire-eaters - the whole thing - whilst the 'Lords provide a spacey-ambient musical accompaniment. Sounds a real gas!

Also, Dave has been busy on a solo project, the fruits of which - the excellent, Strange Trips & Pipe Dreams - have just seen the light of day, and although recognisably Brock/Hawkwind it delves further into Dave's interest in ambient music. Was the solo route something he intended to explore further?

"Well, all that came out of a bunch of numbers that the rest of the band didn't like! But I did, so I just did it at home. I s'pose I could take it out on the road, but I reckon playing with Hawkwind's enough!"

Which, if you've ever experienced one of their shows, you'll know is as true a statement as they come: a multi-medium, multi-sensory extravaganza that more than makes up for the fact that they're only annual events. Everyone should see Hawkwind at least once in their life - but as soon as you've lost that particular cherry, you'll be flying high with the big bird forever more ...

Hawkwind play Wolverhampton Civic Hall on October 20th.

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# I AM THE LAW

sean redmond's monthly look at music biz law

THIS MONTH

WHEN DOES AN ARRANGER BECOME A CO-WRITER?  
*The Barclay James Harvest Case*

## Introduction

In March of this year the High Court in London made a decision which could have important implications not only for arrangers and songwriters, but also for record companies and publishers.

The case involved the group Barclay James Harvest and Robert John Godfrey (later to form The Enid). The facts behind the case are detailed, but are summarised below.

## The Facts

In the summer of 1969, the classically-trained Godfrey took up residence with the four members of Barclay James Harvest in a former farmhouse in Diggle, Lancashire (as it then was), where they remained until 1971. Godfrey carried out orchestral arrangements in several of the band's songs during that period, but no written agreement was ever made between the band and Godfrey.

Fourteen years later, in 1985, Godfrey issued a writ against the band, claiming to be a co-writer of the songs containing his arrangements, and that he was entitled to an equal (one-fifth) share of the band's royalties for those songs since the time they were written.

This year the matter came to trial, twenty-four years since the days at Diggle.

## The Law

At the time the songs were written, the Copyright Act stated that a song is co-written where two or more people collaborate and their contributions cannot be distinguished from each other. The current Copyright, Designs & Patents Act, passed in 1988, replaced this with virtually identical provisions.

Over the years, the courts have established principles of co-authorship. The basic rule is that there must be a "significant and original" contribution from the person claiming to be a co-writer. That contribution need not be equal to the others, whether in terms of quantity, quality or originality. Neither does it matter that the contribution is to an arrangement within a song rather than to the song itself.

So, even a relatively small contribution, to only part of a song, can create joint authorship of the whole song, and therefore joint ownership of the copyright in that song. What is "significant and original" is not always obvious and each case will depend on its own facts.

## The Decision

The court decided that Godfrey was a co-writer, applying the above principles, and therefore was also a co-owner of copyright. However, he was not entitled to a share of royalties because of the long delay in issuing his writ. It would have been unfair to the band to pay a fifth of all back-royalties for those songs, since they were (rightly) working under the assumption that they had Godfrey's implied permission to exploit those songs throughout the fourteen-year delay.

## The Implications

Whilst Godfrey lost the case due to his delay, the decision might have been different had Godfrey been timely in his action. Nevertheless, it demonstrates how far (or perhaps, how little) a contribution has to go in order for an arrangement to amount to co-writing, and that a co-authorship situation can arise even though the parties may not intend it.

So, what should you do to try to avoid a situation like that in the BJH case?

## If you are a songwriter?

You should be aware that any person who contributes to a song (whether to the words and/or music) is potentially a co-writer, even if the contribution may appear minimal in the context of the whole song, and even if it is purely an arrangement. Moreover, the fact that an arrangement has taken place is not always obvious. For instance, a session musician may suggest a different chord structure here, or a bass line there, and that contribution could be significant and original enough to make him a co-writer. You must decide (and record in writing) whether any contributor is a co-writer or an arranger (who would customarily not be given a share in copyright), and deal specifically with ownership of copyright.

## If you are an arranger?

Your status must be clearly agreed with whoever commissioned the arrangement. Again, ownership of copyright must be addressed, particularly if you feel that your arrangement amounts to co-writing.

## If you are a record company and/or publisher?

You must ensure that nobody apart from the writer has acquired rights in any of his songs, or that if they have, the necessary permission has been obtained. Otherwise, record companies could unwittingly find themselves liable to a co-writer where records containing a co-written song are made. Similarly, publishers generally need 100% control of their writers' songs to properly exploit them, and without a co-writer's permission this would not be possible, and again could lay the publisher open to a claim for infringement of copyright.

## Conclusion

Whilst the decision in the BJH case makes no new law as such, it highlights the potential dangers where a song is a result of a collaboration, to whatever degree, and the importance for all those involved to clarify the roles of the creative personnel. The situation in the BJH case is avoidable with a little forethought, and it is hoped that this article will alert those concerned to the pitfalls involved.

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# the pleasure's all out



## john kennedy takes the biscuit

A salutary word of warning first: don't assume that frontperson, crooning, jazz bandleaders are big girls' blouses. Not at least when they assume the ridiculous alter-ego persona of King Pleasure and chat merrily during an afternoon of reservoir lowering amounts of Guinness and Marston's Pedigree. You must have seen them: King Pleasure & The Biscuit Boys, forever being splattered across the local comics at this or that Jazz Festival. Even more, you can't have escaped their bloody annoying pencil moustaches, smirky grins and outstretched arms that more than nothing else begs you to give them a hefty slap across the kisser with a half-thawed haddock. At the same time the by-line will read something like, 'Hey, hip jive daddyo swing two to the bar ... err, man! Or, 'Roll Out the Biscuit Barrel: Brum Boys drum up success.' Well, when it comes to the death they'll freely admit it's all tongue in cheek but done with sincerity, imagination and utter professionalism.

An embryonic version of the present big band line-up (about eight were positively identified before the lapping froth atop the scented vat of inebriation obscured objectivity) was called Some Like It Hot. Yes, yes of the film, compulsory viewing on Boxing Day and all that. They were young and fresh and busking the streets of town on the first ever day of the fateful Super Prix. That day, when mentioning the phrase 'hosepipe ban' would've had you committed: it was a monsoon sideways. But to the rescue came the gallant boys and set up an impromptu gig in the underpass at Queensway where a restless queue of super-quiffed Teds (and we're talking here about Teds with a capital razor) were waiting to be let into a convention, although what's conventional about a bunch of ageing Teds is beyond reckoning. Anyway, Some Like It Hot went down a storm, so to speak. It was clear that these boys were up to some good.

So, it's many years later and?

Whether a jazz buff or not you'd have to have cloth ears and leaden soles not to be immediately gathered in by the infectious swing of The Biscuit Boys. Remember first seeing King Louis the monkey's routine in The Jungle Book? Well man you're gone, just solid gone! Some critics with more purist leanings have belittled the band for being frivolous and debasing the art. Don't be silly, please. Since when has the melting pot of Jazz, Souls and R'n'B been the preserve of decorum or analysis? They just do what they do with dedication, panache and humour. And no more so than with their newly released CD Blues & Rhythm Revue Volume One. It's been a labour of love over the past two years: a punishing schedule of gigs world wide doesn't allow them much studio indulgence. King Pleasure wants to butt in here: "We wanted to recreate the excitement and the big sounds of the great package shows that toured throughout the US in the 40's and 50's, pioneered and popularised by famous disc jockeys of the time such as Alan Freed, Hunter Hancock, Dr. Jive and the great band leader himself Johnny Otis." That's enough lad, get your round in. So, Sid Lawrence in steel-rimmed specs it ain't. It's a coals to Newcastle job in that some of America's Jazz and R'n'B's finest have guested on this, their fifth album. The likes of Gene 'Mighty Flea' Connors, Charles Brown and Howard McCrary together with the liquorice larynx of Val Wiseman are names the boys have held in awe for a long time. It would seem the feelings are mutual.

However good the album is, and it is, with not a smidgen of nostalgia or indulgence, it can't do justice to the band's copyright on damn good time live jive performance. Pass on the word, check them out and, pssst, if they offer to buy you a drink tell them you hear mummy calling you in.

King Pleasure And The Biscuit Boys are at Sutton Coldfield Town Hall on October 14 and Wolverhampton's Wulfrun Hall on October 20th

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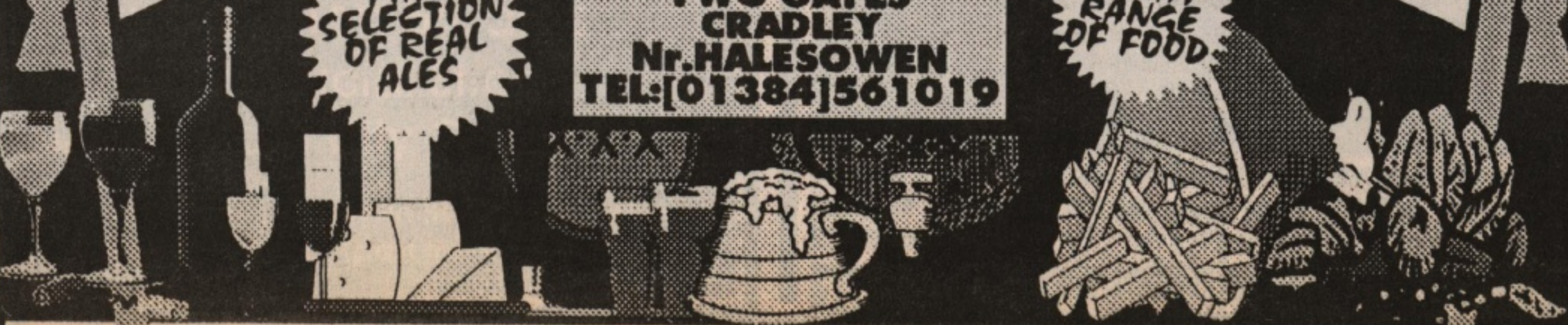
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## DEMO OF THE MONTH!

### ZEUS - Dunga Girl Preview

Zeus play great, modern metal, with a hard, chugging quality, funkiness, straight-ahead groove, and a weirdness, which is probably more to do with Jai Stokes' vocal style. And when strange, circus music seeps into the proceedings, it all takes on a 'progressive' edge. But Zeus can also be gentle, as on Help Me Father - and you've got to have you shit together to pull stuff like this off - which, added to the rest of their repertoire, puts them in the same kind of eclectic, complex, classy league as Faith No More. It's really well put together and structured. Terrific. My only reservation is the inclusion of two covers - The Beatles' Help and Wham!'s Wake Me Up Before You Go, which to me seem unnecessary and uninventive - unlike FNM, who when knocking out covers, do it with...aplomb. Those aside, this is a cracking demo from a hard band with style.

## RUNNER-UP

### LUVJUNQUI

Our esteemed ed. tipped this one for Demo Of The Month. I won't HAVE it, y'hear? I won't have ANYTHING that sports whining, ineffectual vocals walk away with one of Brum Beat Towers' most prized pieces of silver! The rest of it's OK, I s'pose - the sitar, the flute, the guitar playing. The only track it all comes together on is Free Man, which is jazzy, funky and very Jamiroquai - I like it. But one goodie out of four gets you no-where in Maxworld...

### SHEBANG

Great home-made tape cover, but contained within solo knob-twiddler, Andy Brooks Shebang project is heavy dance fare, which although not my thing, I have to admire the quality of this stuff - very, very good. Although it's dance, but not ambient dance (the only variety I can stomach), it has got a laid back, rather than an in-yr-face quality. What also helps, is that it's very moody - especially Healing Time. But it's all a bit samey for my liking.

### DEAD BUT HAPPY - Nothing Is True. Everything Is Permitted.

"Open yer fucken eras, jackass!" Indeed. A lone high-hat taps, a chugging guitar joins it, followed by a punchy kick drum, before a hardcore voice takes it home. Drum machine-driven, I'd like to describe it as 'techno-punk-metal' - whaddya reckon? There's certainly a Ministry influence in there. It's vile, angry stuff. "I wanna get out - can anybody help me?" No, mate - yer on yer own. Top notch.

### BIG TROUBLE

Raw, unmixed, new demos hot out of the studio from our top hard rockers. As we've come to expect from these guys, an absolutely mighty, thick-set sound. And when the vocals kick in, yes, we've got our very own version of AC/DC - fucken great it is too. Water On Fire is a full, groove rocker - no doubt about it, they're absolutely brilliant rock songwriters. Pounding - that uh-uh! really gets ya! That's where the Funk is. Have Mercy has an almost a Lynyrd Skynyrd-y feel to this particular ballad - a neat addition to Big Trouble's big sound.

### BRUISED

Rebel has a fuzzy guitar sound with Sally's vocals that I'm not too sure about. Shadow's Song is more laid-back, which kinda suits the voice more, which, on the basis of

this track, I start to like. Stoney Ground is a mixture between the two - guitars harder, but not as fuzzy and again, the vocals fit. Blackened Rain has the guitars getting harder, but the vocals don't seem to fit again - still with me? In the end, there's nothing that special about the songs - they're not that catchy and they do go on a bit.

### STEVE GREAVES & STEVE OWEN



I knew what this was gonna be like just looking at the dudes on the tape cover - fucken soft, dreary pop. Serious, too self-conscious, nothing much happening, and yeah, with all the bullshit that can manufacture a top chart band/song, this could do the business. But what recommendation is that? What justice is there in the world when drivel like Michael Jackson and Blur can be at No.1, whilst Alanis Morissette's You Oughta Know is kept out of the picture? None. This pair are technically good (they have session work with Edwin Starr under their belts), but technical, shmechnical - I couldn't stand it anymore - it had to come off a third of the way through the second track.

### IMMACULATE ASSASSINS

Immediate reaction to this advance demo of a forthcoming single - weak. The bio's far more exciting - tales of dicks being sucked, fights and men wearing make up. Apparently, the finished thing will feature a full string section and M People's backing singer. So things COULD get better...

### DON'T TOUCH

First time outing from this bunch fronted by Tracie who has a good voice, but not very raunchy, which seems to be the approach taken by the rest of the musicians. Started off having promise, but ends up being very, very ordinary. The start of Say A Prayer is quite atmospheric, with quite an emotive guitar, but it ends up going into something more pedestrian.

# demo LITATION

demos reviewed by max

Things That Make Love Grow is the ballad, but probably the most effective - Tracie's voice suits this style more than the others. Free Love has another good intro, let down by the main body of the song. Overall impression - boring.

### SOIL

Something about this I like - punky backing, but not sure about David's vocals - puts me in mind of Jarvis Cocker or Brett Anderson. Excitable and with a bit of character - I quite like it. I'm A Loser Baby is a bit of a wet one, but still interesting - a great guitar break by David appears simple, but maybe not - I'm no guitarist. I like David's inclusion of the line: "I coulda been somebody".

### EXIT/EDIT - Dark Spirit

Another debut recording from this funky, jazzy outfit (seems they spend a lot of time donating sperm - er, except drummer Becky... although, having been together for TWO YEARS, I'd suggest they get a move on!) and immediately likeable. No Man's Land is a real weirdo, with an almost reggae rhythm. They've vowed to jack it in if they don't make it with this tape. C'mon, people, we can't let 'em do that, can we?

### THE BEER JOHNS -

#### Hammered

What's this all about, then? Certainly doesn't live up to the demo's name! Ringo Beer John Paul George went absolutely nowhere. Emlyn - You Gotta Brew Your Own is better - for some reason, it reminds me of very early Chili Peppers - hey! I like it! Das Lager is a drum machine-driven, moody number - like Suicide or Cabaret Voltaire. That means GOOD, kids...

### HUSH

Basic rock fare - well polished, but utterly uninspiring. Boring pomp rock.

### MATT HOY

A laid-back, drum machine, acoustic-based, pretty voice, no soul affair. Usual thing. Couple of minutes into It's Your Life and nothing much has happened. Burning Love is more up tempo, but it's completely and utterly candy floss pointlessness. Backing singers are going "painful!" - yeah, right! Feels So Right highlights the guy's voice, which is technically good, (his hero's Luther Vandross - what kinda hero is THAT for a healthy 20 year old???) and has been praised by none other than Jools Holland. But it's something your mum and dad would dig, so lets move on...

### FATWA - Last But Not Leashed

Ah yes! Moody, tub-thumping, with a bit of a melodic voice over the top. Everything

seems to be working against each other, but by god, it works! Lardships has a brilliant rhythm and White XR3i Driver is slower and moodier. This stuff is excellent. Lollipop Man has harder guitars and is very chunky and UVA UVB has more of that tribal drumming. The tape is accompanied by their latest manifesto: 'Fatwa are on a misanthropic mission to deride all inexcusable human failings'. You have my unflinching support, guys...

### LAKE EUPHORIA

Superior, '90s - and I hate to use this word - 'grungy' rock, sounding very American, even though they're not (Warwickshire actually). Not too sure about Danny's vocals - a bit twee, although they do roughen up a bit in the choruses, which hints at something better. You Stay confirms what I initially thought, that LU are VERY post-Nirvana. Nothing wrong with that of course, but the voice is so affected, which kinda detracts from what otherwise is very good stuff. Sine Off drags a bit - it's well done and there's nothing intrinsically wrong with it, but it's not the kind of thing that excites or tugs at your heart strings or makes you cry - it's just not that powerful. A bit too studied, and a bit too obvious - everything's in the right place and it becomes obvious they've been listening to a lot of Nirvana and similar stuff. Too close.

### POWERBELLY

Solid, muscular rock. I have a slight reservation about the voice - it's just not distinctive enough - but the eponymously titled first track contains a cool blues harp, which lends it a Bob Dylan-y feel, while Shads-Trach is a more up tempo rocker, which had me hankering after a bit of ol' Dr Feel-good r'n'b.

### GURU MEDITATION

Bloody 'ell, they don't waste any time - it's straight into a big, funky-metal workout featuring well 'ard and punchy RATM-like vocals. These guys ought to sort out a gig with Mentalgen. Refreshing stuff!

### THE SHEDS

Awful name. I'm tempted to think there's something fairly mainstream and ordinary about this, but there's also something I like about it - but I'm not sure what it is...There's a bluesy-rocky edge to it and it fair drives along with Lee's neat, catchy vocals. Love Sea is looser, with a woman's vocals that work really well. The blues come through even more, but with a white soul/rock side to it. Horrifyingly enough, the Robert's twiddly bits remind me of Clapton, but we'll let it pass, 'cause this is really rather good.

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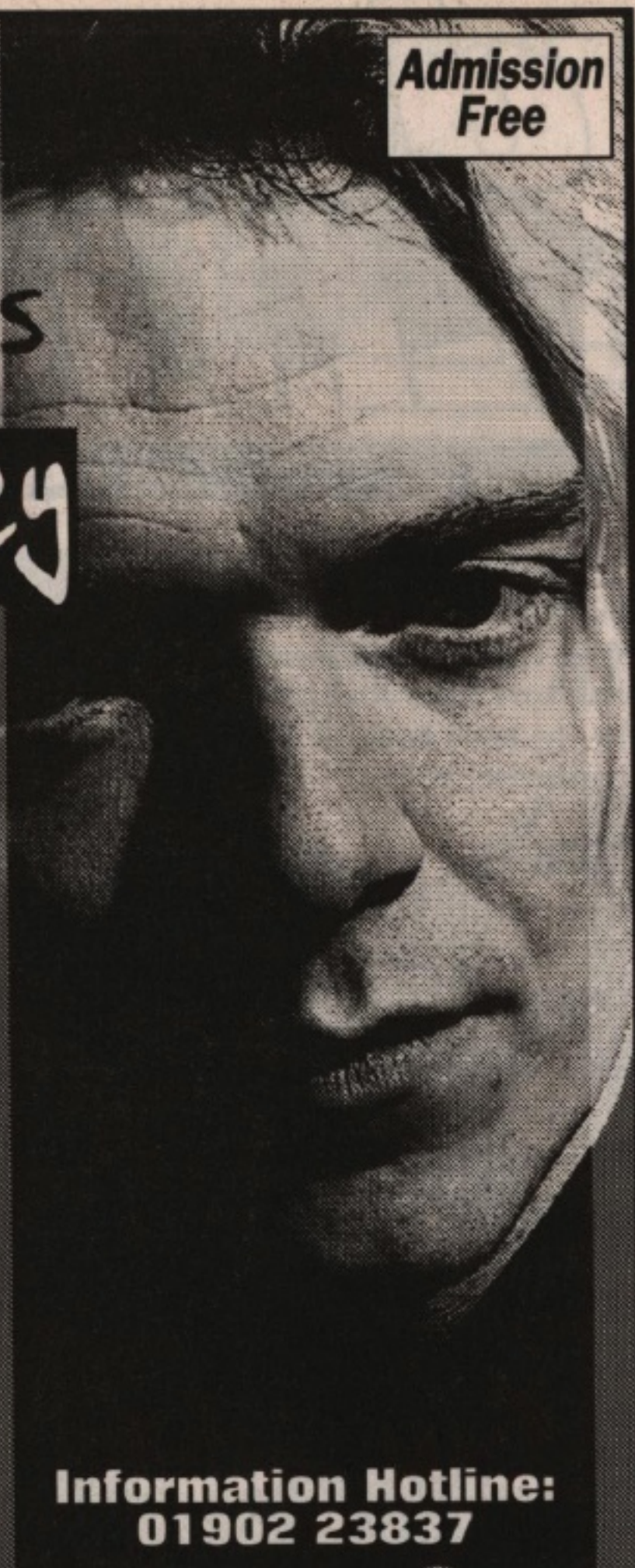
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# print out

what's new in print?

Book Of The Month - if not the year - is GILES SMITH's remarkable *Lost In Music: A Pop Odyssey* (Picador). This is a book for anyone who's ever bought a pop single; collected a band well past their 'best before' date, found absolutely necessary the purchase of your favourite band's Mexico only EP for just one song, played tennis racket guitar - yes, all of us, dear readers. Whilst Smith's humour may be self focused, you'll laugh not at him but at yourself as he pinpoints all the foibles of we hopeless causes with squirm inducing accuracy. What's more it's a wonderfully written romp that defies being put down before the end. Quite simply, a necessary purchase - though whether you file as a music book or a biography ... MARIAH CAREY: HER STORY by Chris Nickson (Macmillan) attempts to convince that Carey is 'a sensational singer who will reign for many years' rather than the marketing dream she really is. Having set out his stall Nickson merely follows the predestined conclusion, never really digging into his subject, but then how do you find substance in marshmallow? ... MY EDUCATION: A BOOK OF DREAMS by the legendary William S. Burroughs (Picador) is a strange and terrible selection of some Burroughs's fears, desires and twisted takes on reality through the medium of recorded dreams over a number of years. Day-dreams, nightmares and real life bleed into each other with disturbing, but evocative, erotic and frightening results as Burroughs pushes even further the printed word, offering along the way, not only insights into his own remarkably perceptive psyche, but also our own. Uncomfortable, but stunning (Max) ... THE GUINNESS BOOK OF BRITISH HIT SINGLES by Tim Rice, Paul Gambaccini and Jonathan Rice (Guinness) reaches edition ten and is, as you don't need telling, a list of 'every single hit since 1952'. Complete in every factual detail and with an expanded facts and feats section, it's vital for every pop quiz compiler and attendee as well as every pop anorak extant ... Donald S. Passman's ALL YOU NEED TO KNOW ABOUT THE MUSIC BUSINESS (Penguin) is, at a mere 450 pages, not quite all you need to know but Passman covers almost every eventuality clearly and concisely so if you're shopping for a deal, or just interested, this book is essential. You'll still need a lawyer but at least you'll know what's going on ... JAZZ FOR

BEGINNERS by Ron David (Writers And Readers) is a surface scratching, irreverent overview of the form that'll no doubt annoy the hell outta purists (no bad thing) but may fire up a wide ranging interest in the curious ... THE PICADOR BOOK OF BLUES AND JAZZ edited by James Campbell could spark the same effect with its collection of erudite pieces on the music from such respected writers as James Baldwin, Peter Guralnick, Nat Hentoff and Leonard Feather as well as artists as diverse as Art Pepper, Billie Holiday and Jack Kerouac ... S A L S A ! HAVANA BEAT, BRONX BEAT by Hernando Calvo Ospina (Latin American Bureau) is a readable introduction to the fiery music which at £9.99 also gives readers a free CD or cassette soundtrack; now that's the way to spread the word about minority musical genres ... FIREWATER DREAMS from Michael Chapman (Rampant Horse) is the debut novel from the awesome singer/writer/guitarist and if you've ever loved his sepia tinted, emotionally wracked music you'll revel in this as he somehow evokes the same feeling of emotional quest on the page ... Andy Bull's STRANGE ANGELS (Black Swan) records the author's transcontinental inquiry into America's love of icons - Monroe, Kennedy, James Dean, Elvis etc. - with wit, insight and perceptive humour. Living as we do in the glow of US culture makes this book a vital read ... THE COMPLETE HISTORY OF THE BUZZCOCKS from Tony McGartland (IMP / Omnibus) is for fans only being too dry and detailed to draw in all but converts ... on the other hand REM THE ROLLING STONE FILES (Sidgwick & Jackson) draws on that excellent organ's files to republish pieces on the band by some of the best rock writers around; scribes who can whet appetites for bands you've not heard which makes this a volume for all ... COURTNEY LOVE by Nick Wise (Omnibus) is the kind of slim, picture dominated rush job you'd expect to follow Love's recent / ongoing media affair. There's a good tale to tell here though this isn't it ... finally note that Clinton Heylin's THE GREAT WHITE WONDERS: A HISTORY OF ROCK BOOTLEGS (Penguin) is now in paperback. It's a huge, fascinating history of a trade that may have started when audience members transcribed Shakespeare's plays during the performance for later publication!

## paul flower's monthly broadside

I read with interest that Jeffrey Archer, Lord Jeff to you, has signed a new publishing deal worth £100 per written word. If I were he, therefore, these two sentences would have earned me £3500 I can dream, I work in the music industry, an industry which is crammed top to bottom with dreamers.

A gathering of dreamers congregated for one of their annual conferences recently. In The City is one of those events which commands attention far beyond it's worth. It's function, essentially, is to gather industry heads in a number of hotel rooms outside London to discuss issues and implications facing them, their artists, their labels.

Sounds serious. It's a serious business, particularly for dreamers. Sadly it is beyond the reach of most, the registration fee alone excludes many of those with their heads in the clouds. Subsequently ITC becomes a procession of industry figures preaching to the converted, those they employ and some who yearn to be employed by them.

The uninitiated have to stand in awe beyond the oak panelled doors hoping that proximity will help the magic to rub off on them, or attempting to pick up some nugget of information from the quotes emanating from the extensive seminar programme. Sadly only the silly or the ridiculously verbose seem to escape. Witness the comments of top pop manager Tom Watkins. Tom is in the "entertainment business", he says, Tom is "bored to death with guitar bands".

Tom wants to see "fresh new talent", he wants to see songs performed by "sexy, healthy, colourful young individuals" not "moody, emaciat-

ed gaunt and supposedly intellectual spotty gits". Tom likes "acts that smile". Tom is a semi-respected industry figure. Tom looks after East 17 and The Pet Shop Boys. Tom used to manage Bros. Tom is entitled to his opinions and to broadcast them to people who should know better. Tom is clearly a twat.

We all know that the music industry is obsessed by good looks, the more photogenic the better Think about it, how many ugly women (personal opinions aside) do you know who have achieved major record deals recently? It's a conspiracy generated by older people who think that major success lies in the hands of youth and the youth only want to be represented by fresh-faced - hard-bodied-mannequins. It is also a lie.

Long-term success in the music industry is achieved by true artistry. Few survive the perils of pop - George Michael did it, Gary Barlow may do. The good looking are a flash in the pan, one-hit wonders with no long-term prospects. This may be the way that people like Tom want it - low investment, instant profit, no hard work looking for real ability. This is not the route to prosperity or the health of the industry.

Tom's points are disproven by the industry's real money makers, long term acts such as Simply Red, Annie Lennox, Blur, The Cure. These are not acts who 'smile'. R.E.M. are the perfect example (excepting Shiny Happy People), a long term project, true artists, real ability and now paying dividends. Tom should ask himself 'Where are the next R.E.M.' not where are the next Boyzone.

Sod the music industry. I want to be Jeffrey Archer.

# from the frontlines

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27th	<b>Sandwell, West Bromwich</b>

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★★★★ 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

## A-ONE

### **Free Association (Indochina)**

There's a wonderfully jazzy, laid-back vibe going on here. A-One is actually the brainchild of jazz wizard, Duncan Millar, and this is his extremely chill-some debut album. The Beastie Boys will be sampling it before ya know it. Beautiful.

★★★★ B.Lee

## AFTERLIFE

### **Afterlife (Ripe Recordings)**

This album has been around some time in fact, though its moment is only just arriving. And that's due in no small part to the adoption of cut four, Byzantium as the summer anthem in Ibiza's hippest and most influential bars, cafes and clubs. That cut is, understandably available as a six mix EP though the discerning will bag the album to get the whole fifty minute swim through one of the best musical stress busters available.

★★★★ Sam Mitchell

## CHRISTINE ALBERT

### **Underneath The Lone Star Sky (dos Records / Direct Distribution)**

Musically, Christine's a country girl. She composed seven of the eleven cuts [some as co-writes]. Of the covers, Albert's rendition of Jimmy LaFave's Everytime is stunning, while Are We There Yet Mama is a humorous play on the question which the kids always ask, as soon as you lock the front door. John Tirro and Walter Hyatt of Uncle Walt's Band fame penned the latter tune. Local pal, LaFave duets on Get You Alone, one of her own compositions. If Christine is Austin's current Queen of Country, then Betty Elders most surely holds the equivalent folk crown. They got their heads together and composed the atmospheric and spiritually uplifting ballad, Cool River. New Mexico recalls the [late teen] years she spent in that South Western state, while the closing cut Son Shine is without a doubt inspired by her little boy, Troupe.

★★★★ Arthur Wood

## THE BEAT

### **BPM - The Very Best Of The Beat (Arista)**

The way overdue best of CD from the Two Tone stalwarts simply crackles

with a pop exuberance that you'd all but believe had been put out to pasture. The fact that the corporate accountants have deemed this one worthy of a TV ad campaign suggests that there's a large enough nerve to be touched in that area too. And quite right; whether your CD player's shuffle function lands on Mirror In The Bathroom, Stand Down Margaret (and hey, it's only a name change away from pertinent), Twist & Crawl, Save It For Later ... whatever, that distinctive shufflin' ska'll lift your spirits.

Early birds will find a More Beats Per Minute 12" remix CD snuggling in the package too - for free.

★★★★ Sam Mitchell

## BARRY BLACK

### **Barry Black (Allas)**

Alias in fact Erich Bachmann of Archers of Loaf aided and abetted by assorted gents with trumpets, fiddle, cello, upright bass, vibes and piano, on what's an almost exclusively instrumental album that ranges between what could be a Balkan folk dance to a drunken New Orleans marching band, from lo fi midnight tumbling waltzes to sonic distortion. A pinch of Beefheart seems to have been on the ingredients somewhere in the mix, but if you can imagine a stoned front porch jug band you'll not be far off the full picture.

★★ Mike Davies

## CHINA CRISIS

### **Acoustically Yours (Telegraph)**

The latest 80s band to try a comeback through the unplugged route, this is actually the first live album from the Liverpool outfit who, on and off, have managed to knock up thirteen years in the business without ever hitting the big leagues. Lacking any real identity to Gary Daly and Eddie Lundon's vocals it was more the songs and arrangements than the performances that provided what few highlights they experienced, and it's much the same here with Black Man Ray, King In A Catholic Style, Thank You, and their biggest hit, Wishful Thinking providing the better moments. Diary Of A Hollow Horse, like many, gets a laid back jazzy treatment and, while the voices are colourless, the result's inoffensive enough if you happen to fancy a watered down poor man's Steely Dan.

★★ Mike Davies

## GUY CLARK

### **Craftsman (Philo / Direct Distribution)**

Hot on the heels of probably his finest ever recording, Dublin Blues, comes this stoke of genius and deliverance of true justice. Stroke of genius in titling the 2CD set, Craftsman. No finer word could have been created, selected or carved out, which better describes this giant among contemporary American folk songwriters. Deliverance of justice, since Guy's Warner Brothers catalogue ... Guy Clark, South Coast of Texas and Better Days ... is finally available on CD, albeit reissued by Philo. If you purchased these classics back in the fading days of vinyl, you won't require my prompting to upgrade your collection. If you're a newcomer to Mr. Clark's work, here's the opportunity you've been waiting for. A compilation featuring the well weighed words and music of a man whom America would do well to laud as a national treasure ...

★★★★★ Arthur Wood

## BETTY ELDERS

### **Crayons (Flying Fish [Import])**



Here's a selection of thirteen [almost all new] poems and tunes from Betty's acoustic sketchbook. 1993's Peaceful Existence saw Elders emerge from a self imposed, year long performing hibernation. A number of the songs on the latter collection, written during that hiatus, explored the reasons why etc. Circa '95 there's still occasional evidence of fragility, both in Betty's vocal performance and her lyrical content. Permeating the remainder is that Elder's hallmark, intensity. Balanced on this occasion, with strong evidence of the passing of previous self doubts. None of the latter are weaknesses,

rather, they are the towering strengths of Betty Elders, songwriter and human being. For instance ... My Father's Home is a truly heartrending ode to heredity. Having been adopted at birth, the narrator tells of an as yet unfulfilled search for true family identity. The line "Tis sure my heart would know his voice" appears in the third verse and in the final one. Elders' voice wavers and almost breaks on the second occasion. Now that's what I call, honesty.

★★★★ Arthur Wood

## ELVIS COSTELLO

### **Blood And Chocolate (Demon)**

The last instalment in the reissue / restoration of the great man's early catalogue may sound a damn sight better but it's no easier to listen to than on its 1986 release. It's a claustrophobic, almost impenetrable swirl of sound; a band playing at full tilt barely captured on almost overloading tape. The material at times is just as foreboding; Tokyo Storm Warning is a relentless six and a half minutes that astonishingly was once considered as singles material whilst I Want You is as venomous as a love song ever got.

In keeping with the rest of the catalogue Elvis has dusted off half a dozen 'rarities' for bonus duty. Notable are Seven Day Weekend, his duet with Jimmy Cliff from a long lost Robin Williams flick and A Town Called Big Nothing, his cod spaghetti western theme featuring hid dad on trumpet.

And if you haven't had time to read the reissue albums' copious Costello penned notes, there's a seventy eight minute interview disc shrinkwrapped to initial quantities available from Virgin.

★★★ Steve Morris

## EVOLUTION

### **A Short Story (Warp)**

Sounding like a Detroit diversion of Aphex Twin's early Analogue Bubblebath style of electronica, Tom Middleton and Mark Pritchard were involved in every track either as mixer, producer or actual artist and the sublime network of tunes from names like Reload, Global Communications, Link, Rebus and The Jedi Knights. The thumping rhythm and heavenly female vocals on Pesci by Reload sends me to Heaven, but the whole LP is an icy electronic wonderland.

★★★★★ Andy Tipper

**recorded  
delivery**

## FINN

### **Finn (Parlophone)**

Just when Tim Finn's currently favoured free-form, slap together approach looked like putting paid to a second album this year, along comes quality control in the shape of brother Neil and all's well. Woodface it ain't, but despite any misgivings about ALT and the like, the brothers that gave it life have very definitely fallen on their feet.

There's crisp and clean as well as dark and dirty on an album played almost entirely by the duo (Tim pounding the skins with abandon, but rarely stepping up to the mic for the expected harmony vocals), which touches on the craft of former glories but with a simplicity and identity of its own.

Where there are comparisons they are all positive; Angel's Heap and Where Is My Soul echo Woodface, and the brilliant Only Talking Sense (Crowded House meets Talking Heads?) and Niwhai recall darker moments of Together Alone.

Forget any first misconceptions that this is an over-indulgent throwaway to bridge the gap till the next Crowdie effort - Finn is a real grower, borne of

pure songwriting talent.  
★★★★ Steve Adams

## REEVES GABRELS

### **The Sacred Squall of Now (Frontier)**

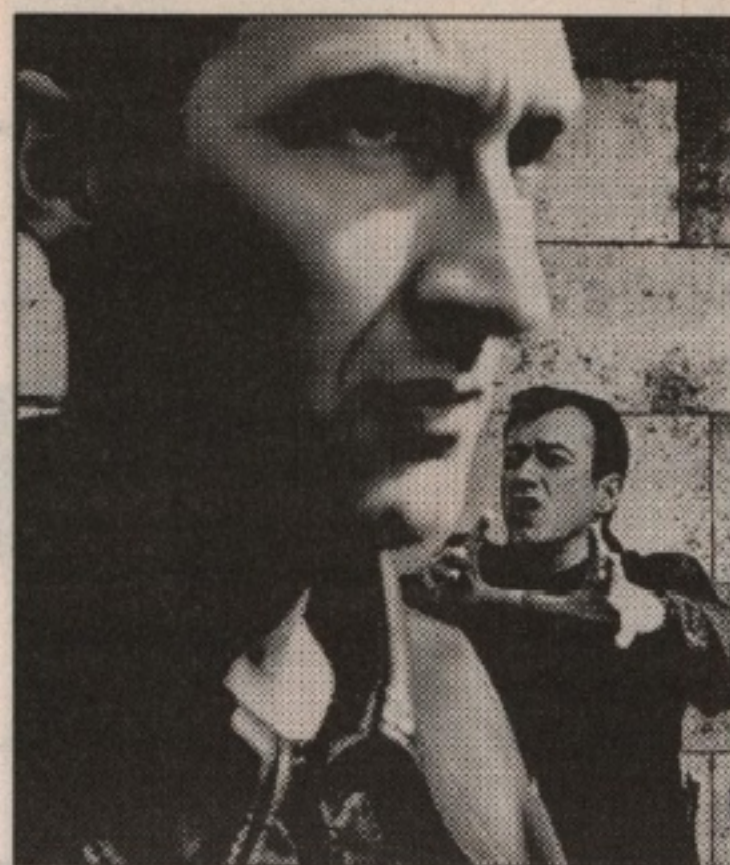
Among many others, Gabrels has lent his guitar to David Bowie, who now repays the favour by guesting on and co-writing two numbers, both of which also feature, somewhat unlikely it must be said, Gary Oldman. Elsewhere voice chores are done by Frank Black and the much underrated Jeffrey Gaines, but being Gabrel's album what dominates are the guitars. Noisy, angry, hammering or ethereal beasts, designed to either smash you skull or caress your brow. Inevitably, simple chords and riffs don't figure on a release designed to showcase virtuosity, which tends to sacrifice already undistinguished songs to a muso posturing enjoying the freedom from session constraints. For axe fans and Bowie completists, and anyone who's been waiting for a slow, grinding, fuzzy wah wah, Hendrix deconstruction cover of Bad Moon Rising.

★★ Mike Davies

## GANG OF FOUR

### **Shrinkwrapped (When!)**

Given the welcome response to the re-issue of GOF's seminal Entertainment! album and everyone from the Chili Peppers and Michael Stipe citing them as influences, the next step had to be a brand new album. So, preceded by an



absolutely stunning single, Tattoo, here it is. Well - can old art punks still cut it? You betcha! Shrinkwrapped still has those trademark moody, chopped-up drums, funky bass, mournful vocals and distinctive, squealing guitar. Ah, that guitar... Andy Gill's Modernist approach to his instrument carved out a whole new attitude amongst imaginative guitarists, at the same time as acknowledging a debt owed to fractured geniuses like Wilko Johnson. But along with all the old elements that made Gang Of Four one of the most innovative 'alternative' bands of the late '70s/early '80s, there's also an unmistakable sense of NOW! about these new recordings - so much so, that any current band worth it's salt best look to Gang Of Four before considering themselves on the 'cutting edge' of rock'n'roll.

★★★★ Max

## NICK HEYWARD

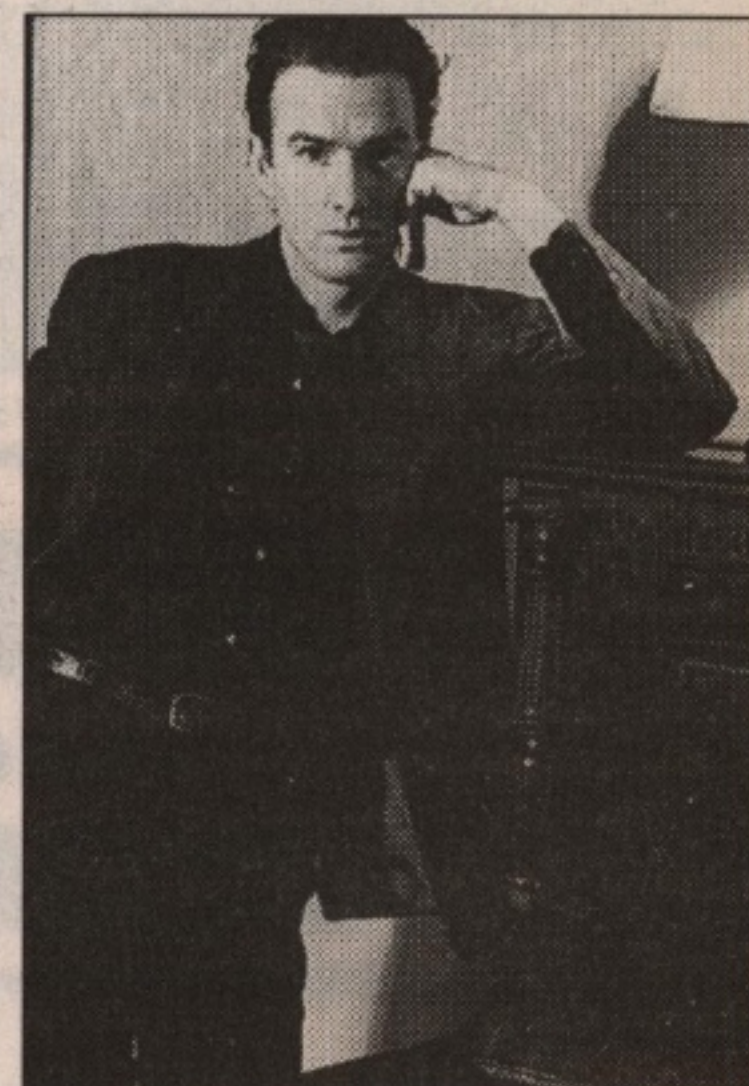
### **Tangled (Epic)**

His 1992 comeback, From Monday To Sunday, was a perky collection of fresh pop that both recalled the glory days of Haircut 100 and recast Heyward as an early standard bearer for the retro Brit-pop revival. This continues the ploy, but adopts a more mature, muscular approach marrying middle period Beatles with some ringing guitar playing that owes as much to Del Shannon, Pete Townshend, and Roger McGuinn as it does Lennon. You'll hear references to Ticket To Ride, Pinball Wizard (on a track called Can't Explain ironically enough), She's A Woman and various other 60s oldies dotted around, but while songs like Rollerblade, Kill Another Day and She Says She Knows reveal their hidden pleasures on repeated listening, the album lacks the instant hooks required to catch today's pop audience's channel surfing attention span and Heyward the cred value to warrant a similar adoption campaign as the preserve Paul Weller society.

★★★ Mike Davies

## MICK HARVEY

### **Intoxicated Man (Mute)**



For his solo debut, the Bad Seeds founder has chosen to record a 16 track collection of Serge Gainsbourg songs, translated into English but still redolent of that Paris leathers, Gauloise and nights after bad wine and overripe cheese atmosphere. Broody, moody, seductive, romantic, Left Bank beatnik jazzy, lounge lizardish, cinematic, and sometimes even unashamedly poppy, it works better than you might expect, especially when Harvey's spoken, cancerously throated vocals share tonsils with the sultry Anita Lane. Sadly they avoid the obvious Je t'aime, but you do get 69 Erotic Year, Bonnie & Clyde, Initials BB, and (Lane doing the solo honours) the catchily kitsch biker anthem Harley Davidson, the end result doing for Serge what Marc Almond did for Brel.

★★★ Mike Davies

## IMMACULATE FOOLS

### **Woodhouse (Cooking Vinyl)**

It's been out for a few months, so this is really just a public service announcement for the handful of fans who might have missed it or those wondering whatever happened to the band that

# backbeat

If you've not, as yet, subscribed to the easy listening revival that's seduced certain capital scribes then you could try dropping the names Bacharach, Sergio Mendes and Martin Denny or simply buy JOHN BARRY 007 And Other Great Soundtrack Themes (Charly) which is 100% polyester, washed out and wearing. Much better is the label's 20 R&B DANCEFLOOR FILLERS, a budget release crammed with classic cuts from the likes of Fontella Bass, Tony Clarke, John Lee Hooker, Jimmy Reed, Robert Parker, Joe Tex and Jackie Wilson; amazing value. Charly have also reissued THE EVERLY BROTHERS Reunion Concert - that's the Albert Hall comeback show in '83 - but done so over two individually available discs rather than as a double. Surely anyone wanting the concert, a musically outstanding event, incidentally, will want it all at one go.

The Best Of THE RAH BAND (Music Club) came as a surprise. Did anyone outside of the band - essentially a one man outfit comprising respected arranger Richard Hewson - know that there were enough tracks to fill more than a maxi single? In reality there aren't, even though the album is an eighty minute long, fifteen tracker. The Very Best Of THE FOUR SEASONS (Music Club) is another matter; £5.99 buys you a solid eighteen cut histo-

ry of the classic US popsters fronted by the distinctive Frankie Valli. Everything you need from Sherry in '62 to December '63 in '76. Same label, same value for the twenty five track Best Of BRENDA LEE, the country flavoured rock'n'roller who featured on k.d. lang's Shadowland.

THE FABULOUS POODLES may well be a footnote to a footnote in the history of new wave but His Masters Choice-A Personal Best Of (Sequel) demonstrates over a score of tracks that The Fab Poos were, from the pizzicato doo wop of When The Summer's Thru to the Ronnie Lane's Slim Chance-ish Work Shy and the Cajun hued Rosie Pink, damned underrated. SPARROW Hatching Out (See For Miles) is an impossibly rare Elaine Page project. Cut whilst she was (possibly) letting it all hang out in the London production of Hair (circa 72) it is quite simply, soft rock hell.

See For Miles also have a new brace of CD twofers on offer; ISOTOPE's Isotope / Illusion is a Brit take of Weather Report style fusion from the mid seventies, yup, musos proudly demonstrating their chops. Impressive but dumb - which is what I must have been to have bought these when first they strode this fair planet. Ah, the follies of, what for the sake of cliché, you'll have to accept as youth. Better is THE VENTURES' Walk Don't Run

Vol.2 / Knock Me Out, two dozen twangin' tracks that sound like party scene Music in sixties US sitcoms. ARTHUR BROWN's Dance / Chisholm In My Bosom is well past his Crazy World peak and simply sounds fraught and often hysterical whilst RON GEESIN's A Raise Of Eyebrows / As He Stands with titles like Wrap A Keyboard Round A Plant, Two Fifteen String Guitars For Nice People and its ripped radiophonic workshop vibe should appeal to Revox owning anoraks and Floyd fans who must own everything that the perfect Pinks have ever embraced.

Finally with the scent of the Xmas buying frenzy causing a flaring of the corporate nostril in BMG Towers, the company that bring you the wares of RCA and Arista have reduced vast tracts of catalogue to mid price and attached large red Stop stickers so that neither you nor your flexible friend can avoid buying recent titles from the likes of SNAP, JEFF HEALEY, CRASH TEST DUMMIES, EURYTHMICS, M-PEOPLE and more.

Possibly worth noting, however, that what the majors are now calling mid price may well prove to be the same as you'll be paying for the Xmas chart albums as the stores waste prices in order to stimulate seasonal sales!

Steve Morris

were once A&M's new white hope. Still founded on the core of Paul and tremulous voiced brother Kevin Weatherill with Barry Wickens providing dulcimer, violin, accordion, and mandolin, this sounds like it was pretty much recorded live in the studio and maintains their love affair with romantic drama acoustic roots rock and songs (political or personal) written from the heart. Essentially a low key, low price stop gap before the 'official' new studio album *Cooking Vinyl* debut next year, it's too good to languish in obscurity, particularly given that a) it contains a remarkable version of Lennon & McCartney's *Rain* complete with didgeridoo, and b) the assistant engineer sports the name Mike Davies.

★★★ Mike Davies

## LENNY KRAVITZ

### *Circus (Virgin)*

If Hendrix hadn't died, then we might have well have been spared the need for Lenny to resurrect him every time he gets into a recording studio. In which case, instead of pedestrian retro rock guitar riffs he might have concentrated on the more promising country flavoured pop-soul of Magdalene and Can't Get You Off My Mind, Skynyrd style ballads such as In My Life Today. There again, he'd probably have just filled up the time with more poor man's Prince clones like Don't Go And Put A Bullet In Your Head or recycled folk-

blues Zep such as Resurrection. Can the real Lenny Kravitz please stand up. If there is one.

★★ Mike Davies

## JIMMY LAFAVE

### *Buffalo Return to the Plains (Lizard Discs / Bohemia Beat / Direct Distribution)*

One year on from Highway Trance, and the only member of Jimmy's Night Tribe still around is bass man, Randy Glines. Supported by a string of new musicians, including former Alejandro Escovedo sideman, Ric Poss on guitar, Jimmy continues his spiritual journey, in word and music. *Buffalo Return to the Plains* is as strong a set of songs as it's predecessor[s]. The thirteen tracks include one co-written with Oklahoma born buddy, Kevin Welch, titled *Amsterdam* [LaFave currently enjoys star status in Holland]. LaFave also makes a return to covering the songs of his favourite composer, with Dylan's *Sweetheart Like You*. As far as Jimmy's new songs are concerned, there's a hard rock, bluesy slide guitar on *Last Train*, slow aching ballads such as *Sweetheart Like You* and *Never Be Mine* [a LaFave speciality], the soulful *I'm Thinking of You*, the Guthrie influenced rootsy sounding title track, and the closing, politically directed lyrical missile/mis-sive *Worn Out American Dream*. The calling card reads, Jimmy LaFave, Roots Rocker and Composer [par excel-

lence]. Watch out for the uncredited 14th cut, a reprise of *Last Train*.

★★★★ Arthur Wood

## JACKIE LEVEN

### *Forbidden Songs of the Dying West (Cooking Vinyl)*

Whether or not you take aboard the new age spirituality Leven espouses when he talks of songs (word landscapes?) as emotional healing balm, as liberators of suppressed, neglected, 'forbidden' feelings (we're being Bardic here), it would be a cold heart not caught up in the celtic romantic grandeur (and a striking spot of Morrison) in the lyrical and musical expression of the likes of *Men in Prison* and *Young Male Suicide Blessed By Invisible Woman*. Often there's an ineffable sadness as he talks about a sense of 'fading away', (songs of dying relationships, loss, or suicide) or of being some lonely wanderer on uncertain journeys. Yet into this (as emblemised by Eddi Reader speaking *Exultation*, Emily Dickinson's poem of outer and inner journeys, by the prevalent references to land and water, and by the hymnal sound of a male voice choir) is also poured a pervasive sense of permanence and purpose, of tranquil acceptance. There's a couple of misjudged moments that upset the general melancholic mood, but otherwise it's the musical equivalent of lying amid pine trees or soaking in an aromatherapy bath.

★★★★ Mike Davies

## MAD COW DISEASE

### *Tantric Sex Disco (Catalina)*



Trust me, I'm a doctor. A doctor of Good Taste. You KNOW I only prescribe the very finest remedies. So, sit yo' ass back and let me rub a bit this over ya: for some time now, I've realised the healing properties of Salisbury's MCD - their excellent *Goat Lung (The Mexican Approach)* was them finding their hardcore-industrial-punk feet, and this Andy (Gang Of Four) Gill-produced follow-up finds them experimenting with all manner of distasteful, mutoid thrash, funk and techno, shoving Ministry aside in the process. You know it makes sense.

★★★★★ Max

## MAYA

### *Cross Of Silence (Playground Music / Direct Distribution)*

Given a modelling background and requisite good looks, the fact that Maya's debut album skirts the *Deep Forest* ambient / ethnic border could lead you to cry folly. You would, however be advised to listen before parting lips.

**recorded  
delivery**



The opening, spoken word twenty seconds may reek of pretension and the following title track may be trying too hard to emulate the aforementioned *Deep Forest* but the piano led following *Awakening* and *Discovery* cuts make clear that Maya has both a musical intelligence and the keyboard skills to express it most eloquently. Whilst she may be no Mícheál Ó Súilleabháin, these two tracks, with their effortless blend of Satie, Celtic folk and Gershwin - *I kid you not* - are quite mesmerising. Ultimately her music is too stately, too ambient (in its real sense) to make a hit record, though it's my guess that as more people hear it - and hear it you should - it could kick up its own quiet storm.

★★★★ Steve Morris

## SIMON MAYOR

### *The English Mandolin (Acoustics Records)*

OK, so the sleeve flashed composers - Holst, Grainger, Purcell - smack of classical music but don't stumble at the first hurdle, for this amazing album features their formalising of traditional English folk tunes - collected from farm and factory workers - arranged for Mayor's virtuoso mandolin, mandola and mandocello. The result fizzes with unexpected life that almost reinvests the music with the verve it must have had before said composers 'straightened' it. A Mayor maincourse may well be too much for most mainstream music fans but a selected slice between courses will surely cleanse the discerning palate.

★★★ Steve Morris

## MAURA O'CONNELL

### *Stories (Hannibal)*

Before Eleanor Shanley, before Delores Keane, before Mary Black, there was O'Connell, the original singer with De Danann before she relocated to Nashville to pursue a career in the 'new acoustic music'. Re-emerging into public consciousness back here via the two *A Woman's Heart* albums, this is her

# reggae

The Cool Ruler is back! Indeed now signed to a caring UK label GREGORY ISAACS has made his best album in years. *Private Lesson (Acid Jazz)* surrounds the man's oh so sensuous vocal chords with a crew of players that play reggae with that slinky sexy way that no computer will ever match. Here the songs are great, the groove is perfect and the result stands head to head with any Gregory classic you care to name. Compare *Private Lesson* to Isaacs digitally derived and Bunny Gemini produced *Memories (Musidisc Riddim)* and you'll see what I mean; *Memories* simply straightjackets the man's silky voice whilst the acid Jazz set lets it float. Whilst BUJU BANTON's *'Til Shiloh (Loose Cannon)* reflects the current (and welcome) lyrical move from slackness to spiritual, with *'Til I'm Laid To Rest* sounding a little like a digital meeting of Ras Michael and Count Ossie, to much of the album sounds like division two Shabba. There's enough here, though, to suggest that the next set is going to be rather interesting. SPANNER BANNER's *Chill (Island Jamaica)* also checks Selassie I and Garvey on the sleeve whilst the largely Sly'n'Robbie produced set echoes the golden age with springy rhythms and soul melodies; the cover of Des'ree's *You Gotta Be* would make a great late summer hit.

THE MAD PROFESSOR has two retro

releases in the racks: ... With *The Negus Roots & Players In A Rub A Dub Style (Blue Moon / Magnum)* is a straight reissue of a classic 1983 session. It's dub as dub should be, inventive, dislocating and narcotic. It also seems to be mastered from vinyl for that authentic dub experience. It's *A Mad, Mad, Mad Professor (CRS / Direct Distribution)* anthologises the Prof.'s Ariwa label output from the early eighties to date. Great stuff. SLY & ROBBIE'S TAXI GANG's *Hail Up The Taxi (Island Jamaica)* is a dependable various artists set propelled by the great riddim duo. Luciano, Beenie Man, Chaka Demus & Pliers, Red Dragon and more shine brightly here. Producer Bunny Gemini turns up again, this time guiding ADMIRAL TIBET's *Excitement (Musidisc Riddim)*. Too much machine for my taste but Tibet's vocals, especially on *Call Upon Jah Jah* do hit the mark. From the Trojan vaults comes *Medley Train*, a Various Artists set that collates 22, er, medleys. The acceptable face of *Stars On 45* offers Bob Marley, Big Youth, John Holt, The Heptones and more. Full versions of classics on *Dynamite Reggae Classics (Music Club)* from Sugar Minott, Black Uhuru, Barrington Levy, Matumbi et al. Familiar stuff but with a dozen and a half gems for less than eight quid, pretty irresistible.

Sam Mitchell

**recorded  
delivery**

sixth album but only the first to get a proper UK release. Her County Clare roots are still markedly evident in the voice, but this is by no means a Celtic folk album, no more so than are Mary or Frances Black's. Infused with country, jazz, blues and pop colours, it's a laid back, reflective work that highlights both her expressive voice and an impeccable ability to pick good songs. Catalogues trawled include John Gorka (the opening excellent Blue Chalk), Tom Kimmel, Mary Chapin Carpenter, Paul Brady (title track and guest guitar), Lennon & McCartney (an aching If I Fell) and an almost Woodstock era Joni Mitchell take on Shawn Colvin's Shotgun Down the Avalanche. Best of all though is An Ordinary Tale, Hal Ketchum's tale of a waitress housewife whose dreams have long since past her by, that O'Connell invests with an aching poignancy that is unsentimentally heartrending.

★★★★ Mike Davies

### MICHEÁL Ó'SÚILLEABHÁIN

#### **Between Worlds (Virgin)**

The post Riverdance focus on Ó Súilleabháin's Lumen, itself a song contest interlude may be the reason for this best of collection. The comparison ends there for, intriguing though Bill Whelan's cultural cocktail is, Ó Súilleabháin's music is a far more substantial prospect. Deeply rooted in Celtic folk it may be, but the composer's piano playing has a classicist's precision about it that makes the lateral, Keith Jarrett like improvisational touches all the more intriguing.

★★★★ Steve Morris

### PAW

#### **Death To Traitors (A&M)**

Perhaps a tad more 'mature' than Paw's stunning debut, Dragline, in that there are many more laid-back moments on this second album and perhaps a more 'considered' approach. Not that there aren't any blistering crackers contained on Death To Traitors - take the title track for instance - a savage howl berating those who eventually show that trust was misplaced - or the primal scream of opener, No Such Luck. Whatever, this is a near-perfect album, marrying scorching, raw power and some truly gentle beauty. If this one doesn't do it for Paw, the whole world will have me to answer to. Yeah, thought that might make you sit up and take notice.

★★★★★ Max

### POLYPHEMUS

#### **Stonehouse (Beggars Banquet)**

Poppier than Thin White Rope and Giant Sand, but Brian Leary and Elvira Corral share the same interest in evok-

ing peyote guitar moods, this second album the product of their current home in the Mojave desert. What with backward tapes, lyrics about orange fire marmalade, walking celluloid jelly-heads, swirling organ, ringing guitars, and West Coast 60s flowery melodies, the result's somewhere between psychedelic McGuinn, shamanistic Morrison, and floaty cosmic CSN&Y.

★★★ Mike Davies

### MICHAEL RAVEN & JOAN MILLS

#### **Songs & Solos / Recital / A Shropshire Lad (Michael Raven Records)**

Pure cottage industry folk of a remarkable standard; the playing, singing and recording on all three albums is a glowing testament to the obvious love in which Raven and Mills wrap their craft. Recital and Songs & Solos are both packages of acoustic guitar instrumentals and songs. The music is pure and courtly yet lacking the patina of study that removes much folk music from its common heritage. A Shropshire Lad is perhaps the most adventurous being an 80 minute programme of Housman songs and Welsh guitar music. If you have any feeling toward folk music as a living heritage might I suggest that you write to Michael Raven at Jug Bank, Ashley, Market Drayton, Shropshire TF9 4NJ to arrange purchase. Guitarists should note that Michael has also published excellent books of the music to accompany these releases.

★★★★ (each) Steve Morris

### RED HOT CHILI PEPPERS

#### **One Hot Minute (Warner Bros.)**

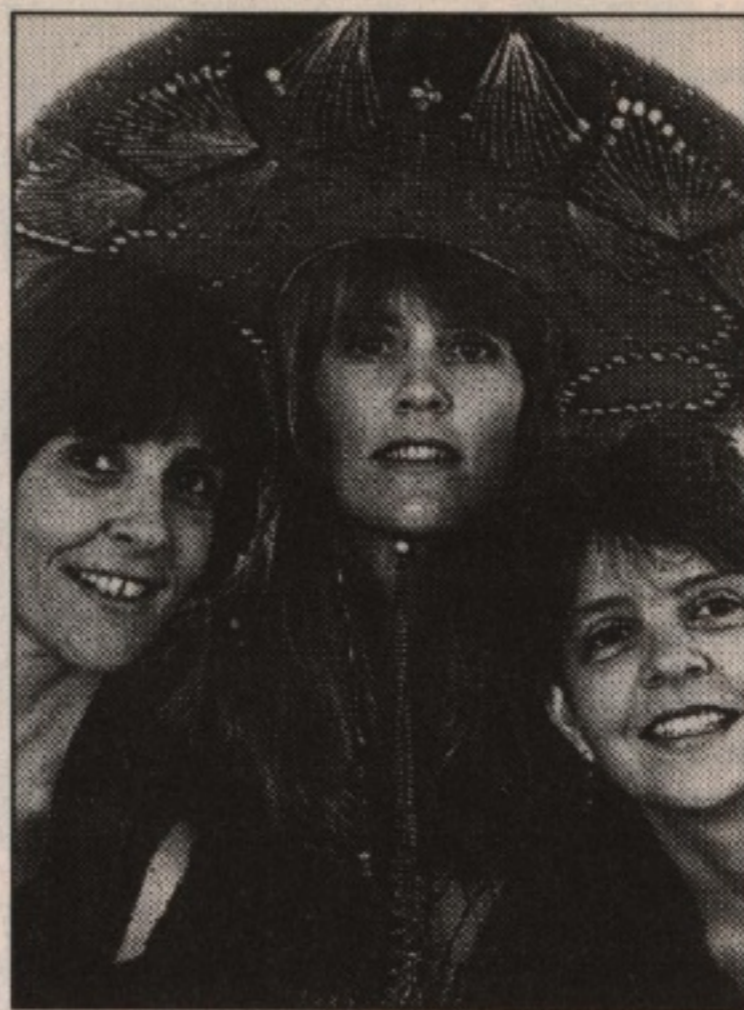
That elusive fourth member now firmly installed, the Chili Peppers return with ex Jane's Addiction guitarist Dave Navarro and a fresh approach to their infamous funkier-than-thou onslaught. One Hot Minute builds on the epic Bloodsugarsexmagik sound, treading the line between badass funk attacks and more studied guitar soaked overtures. Lyrically, the new material takes on a more serious tone as mainman Anthony Kiedis exorcises a few close personal demons in My Friends and the positively elegant Tearjerker. One Hot Minute confirms the Peppers as kings of nineties noise and proves that they still kick as much on vinyl (tape and aluminium too? Ed.) as in the flesh.

★★★★★ Maria Stead

### THE ROCHES

#### **Can We Go Home Now (Rykodisc)**

Out on import for a while, the latest from sisters Maggie, Terre and Suzzy finally gets a UK release though, despite being one of their finest, might as well be a ltd edition for the exposure and sales it'll likely receive. Those already seduced by the combination of sublime harmonies and lyrics that marry wit, compassion and incisive comment will need little persuading, but for the rest of you out there, lend an ear to these sad songs, happy songs, and songs from a childlike eye. The



### RUBY

#### **Salt Peter (Creation)**

If you heard the single, Paraffin, you won't need telling that Lesley Rankine's new incarnation is a million miles away from Silverfish. Instead of hardcore rant and screams, she's immersed herself into electronic machine beats, dissonance, and bluesy trip hop, combining the essences of Portishead, Ministry, Tricky, PJ Harvey and Come into a subversive, deceptively sweet vocal and songs that carry more than a whiff of menace and sex. Inevitably tarred with accusations of opportunistic bandwagon jumping, Flippin' Tha Bird, Swallow Baby, and the louche carnival jazz of Bud ably show she's not taking a free ride in anyone's back seat.

★★★ Mike Davies

### SCORN

#### **Ellipsis (Earache)**

From the ashes of Napalm Death, Nick Bullen and Mick Harris formed Scorn. Their Ellipsis album takes a crazy roller-coaster ride through industrial ambient with contributions from Bill Laswell, Germ, Meat Beat Manifesto and Autechre. Mixing every possible influence from heavy dub to sample rich metal noise, Scorn become 'indie cyber punk terrorists' with this one.

★★★★ Andy Tipper

### SPAIN

#### **The Blue Moods of Spain (Restless)**

Stripped back acoustic lo fi has thrown up some interesting offerings in the past few years. Now, to the ranks of Codeine, Red House Painters, Tindersticks, American Music Club and their imitators, add this quartet featuring Josh Haden, son of jazz giant Charlie.

new man in crisis ditty that's Christlike, Home Away From Home's piercingly sad memory of a child and her abused but loving next door neighbour, the emotionally ambiguous title track about growing up, and, something only they could get away with, an eight minute ode to My Winter Coat, proving that the trials and tribulations of the human heart can always be forgotten with a good dose of shopping.

★★★ Mike Davies

### TED RODDY

#### **Full Circle (Hightone)**

Austin, Texas based harmonica blower Roddy, performs a decade of his own rock n' rollin'/soulful/bluesy compositions, plus one co-written with, the Dave Alvin. Recorded in South Austin at Congress House Studios and produced by Bruce Bromberg (Jimmy Dale Gilmore, Robert Cray, Dale Watson), didn't they once call this stuff pub rock?

★★ Arthur Wood

### SKUNK ANANSIE

#### **Paranoid & Sunburnt (One Little Indian)**

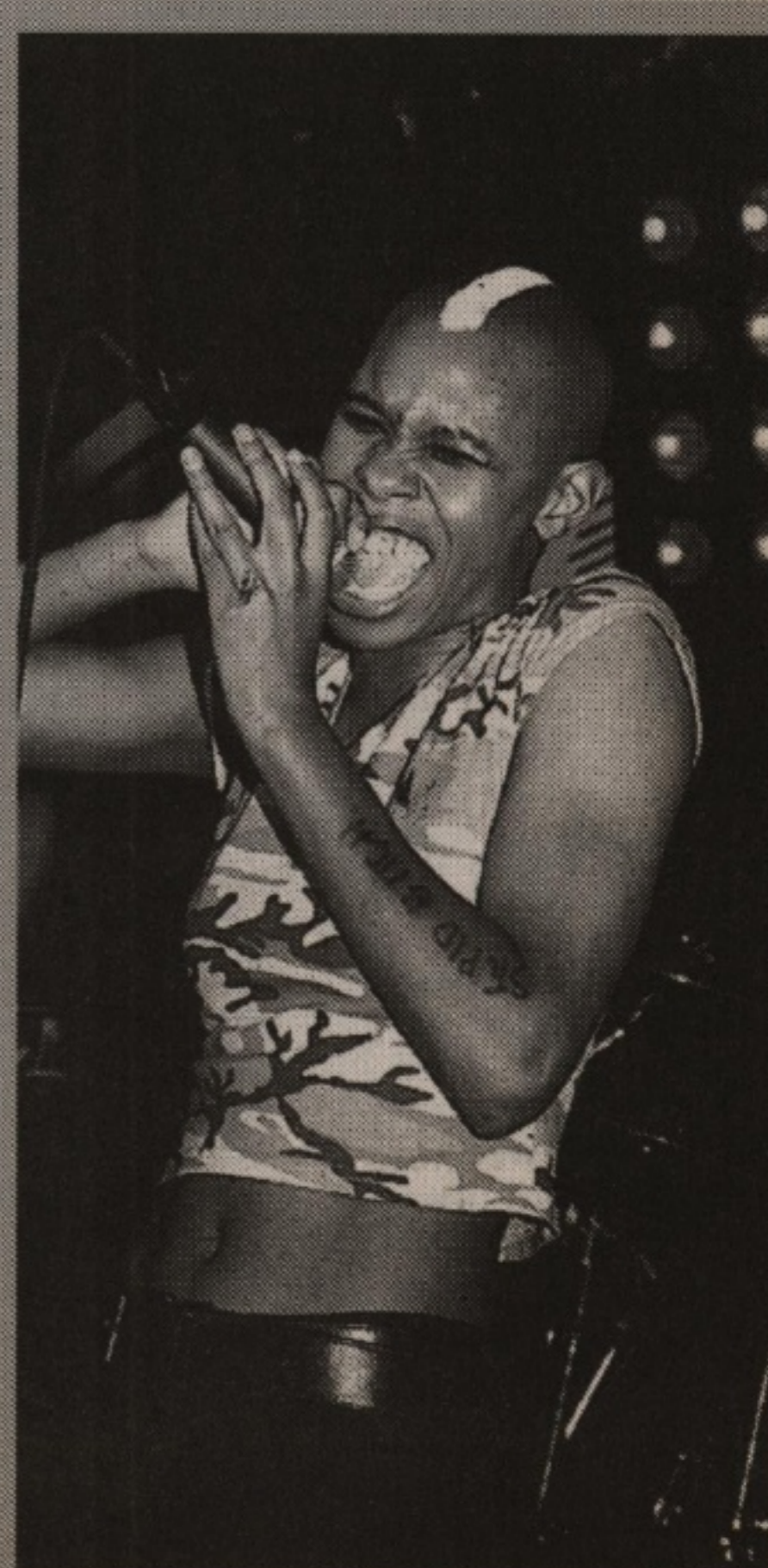
Skunk Anansie are one of the most talked about new acts of '95 - but forget the tired clichés, the discriminatory hype, the politically correct stereotypes and listen.

Paranoid & Sunburnt captures the obvious in places as it duplicates the intensity and aggression of the band's live performances, but its strengths lie in what it (perhaps) unintentionally exposes.

Rock anthems I Can Dream and Selling Jesus aside, this album explores the emotion, intelligence and sensitivity that lurk just below SA's tough exterior.

Vocalist Skin is an expert at mixing up extremes of feeling and spiting them right back at you (the vitriolic Intellectualise My Blackness) then just as abruptly imploding into soul/metal funkadelia that will ensure Paranoid & Sunburnt reaches classic album status long before Skunk Anansie concoct its sequel.

★★★★★ Maria Stead



Early hours reflections on life in all its wonderful imperfections provide the prevailing musical moods, filtered through influences that embrace blues, 60s soul (Ten Nights conjuring shades of Stay With Me Baby), folk, and, inevitably, jazz. The songs sway around in the shadows, chewing on a cigarette, nursing a half-empty wine glass, but almost always emerge into the light, eyes cast up rather than to the floor. Cool to the extent of an epic 14 minute World Of Blue, this album wants to be a Jim Jarmusch soundtrack. He should be honoured.

★★★ Mike Davies

## STANFORD PRISON EXPERIMENT

### The Gato Hunch (World Domination)

There was never any doubt that SPE's second album was going to be a searing follow-up to their debut - we'd already had a taster of what was to come with the You're The Vulgarian (here opening the album) split single with Quicksand - but no-one could have foreseen the added intensity that is spat out track after angular track on this 12 song catalogue of modern-day, intelligent, Californian punk rock. It won't do, y'know, to persist in dismissing anything labelled as 'punk' when it is so finely represented by such an attitude-ridden outfit as SPE, who, with The Gato Hunch, hit, scratch, kick and nut where it matters. Mad and bad.

★★★★★ Max

## TARNATION

### Gentle Creatures (4AD)

For those suffering withdrawal from the prolonged absence of the Cowboy Junkies, San Francisco's Tarnation offer a more than substantial substitute, one likely to prove equally as addictive with a debut album that adopts the same sparse, echoey approach as The Trinity Sessions. The spirit of Patsy Cline has clearly blessed Paula Frazer's high lonesome voice, but so too has the lonesome prairie whine and yodel of Hank Williams, imbuing songs of love and loss with an intoxicatingly melancholic weariness as she plaintively sings things like "do you fancy me?" and "the past is only a sad tragic dream". With instrumentation that includes lap steel, cello, and banjo, the other three members contributing a lead vocal apiece, and a whole clutch of bitter-sweet tumbleweed hymns, this is the perfect soundtrack for shuffling around the honky tonk dance floor after a few lonely beers at 3am in the morning. Gosh darn wonderful.

★★★★★ Mike Davies

## ERIC TAYLOR

### Eric Taylor (Watermelon / Direct Distribution)

Circa '81 came Taylor's debut disc, Shameless Love. Apart from Nanci Griffith's covers, along with a few from Lyle and our own June Tabor, it's been a total famine as far as further Eric Taylor recordings have been concerned. Over the last decade and a half, if you were lucky enough to get yourself

along to Anderson Fair in Houston, or occasionally the Cactus Cafe in Austin, you could catch Taylor doin' some pickin' n' singin'. Other than that ... nothing ... maybe the eighties were not his time. As the nineties advanced, Taylor certainly appeared to be reassessing his relationship with the recording business.

And now we finally have it - the long overdue and absolutely essential, second Eric Taylor solo album and from the opening Dean Moriarty to the closing Shoeshine Boy, this album is quite simply a sheer delight. It's also a stone classic. Eric's words - his true life tales, wistful movies and fetching vignettes - are allowed to shine through, adorned only by the minimum of instrumentation, which is as it should be as, in my book, Taylor's novelistic style of songwriting allows him to stand shoulder to shoulder with those Texas born literary giants, McMurtry and McCormac. Between now and the coming of '96, if you only purchase one CD, this is the one you need.

★★★★★ Arthur Wood

## TUSCADERO

### Step Into My Wiggle Room (Teenbeat)

When not playing at art school experimentalists with titles like Sonic Yoghurt and freak out instrumental breaks, what you've got here is fuzzed up, lo fi US girlie indie pop, at best a Voice of the Beehive it's okay to like, at worst jangly noise with a tendency to flaunt its sexuality.

★★ Mike Davies

## VARIOUS

### The Postcrypt (1-800-PRIME-CD / Import) Captured Live - On The Mountain 2 (103.7 FM Seattle / Import)

There has been an avalanche of damned fine American, acoustic poet [well, some of them at least] compilations of late. Artist wise, some feature regional performers, some [inter]national. A number are available by mail order only. Hesitate at the latter barrier and you're lost. Invest, and your life will be truly enriched. Among those captured in performance [circa 1993] at New York City's The Postcrypt Coffee-house were Buddy Mondlock, Cliff Eberhardt, Erica Wheeler, Dar Williams, Richard Shindell and Michael McNevin. Radio station KMTT 103.7 FM - The Mountain, broadcasts from the Pacific North West. Their second live compilation features, Indigo Girls, Blue Rodeo, Sarah McLachlan, Toad the Wet Sprocket, John Gorka, Shawn Colvin, Hootie And The Blowfish, Jesse Colin Young, Loreena McKennitt, Widespread Panic, and The Spin Doctors. Some line-up huh? And, folks, a similarly tasty Volume 1 is still available. Tagged to the end of Volume 2, the proceeds of which go to the Wilderness Society charity, are a number of station ID jingles, including one from the Hothouse Flowers.

O.K.? Dollars ready? The relevant state-side mail order addresses are; 1-800-PRIME-CD, 111 E. 14th Street, Suite 300, New York, NY 1003; Dean Carlson, 103.7 FM - The Mountain, 1100 Olive

Way, Suite 1650, Seattle, WA 98101-1827.

Let's give 'em a ★★★★★ average, eh?

Arthur Wood

## VARIOUS

### Spirit of 73: Rock For Choice (Epic)

Founded by L7 and the Feminist majority in 1991, Rock For Choice is a music biz fund raiser to protect abortion rights and educate youth about 'reproductive freedom'. This benefit album looks back to 1973, the year when the Supreme Court passed legislation legalising abortion. In practice this means a bunch of sisters covering 70s songs by other women. Inevitably it's a mixed result, ranging between Eve Plum's excruciating If I Can't Have You (Yvonne Elliman) and Letters To Cleo's lumbering Dreams (Stevie Nicks) to the excellence of the Indigo Girls and Roseanne Cash with the more obscure It Won't Take Long and River. Inbetween you get Cassandra Wilson (Killing Me Softly), Ebony Vibe Everlasting, (We Are Family) and Sarah McLachlan (Blue) doing acceptable imitations, the unlikely prospect of Babes In Toyland with More...More...More and scuzzy guitar versions of Midnight At The Oasis and Have You Ever Been Mellow from That Dog and Pet. As for L7 they cheat on the deal by bringing in Joan Jett for a live reprise of the Runaways Cherry Bomb.

★★★ Mike Davies

## VARIOUS

### Tower of Song (A&M)

A more mainstream tribute to Leonard Cohen than 1991's indie hip I'm Your Fan,

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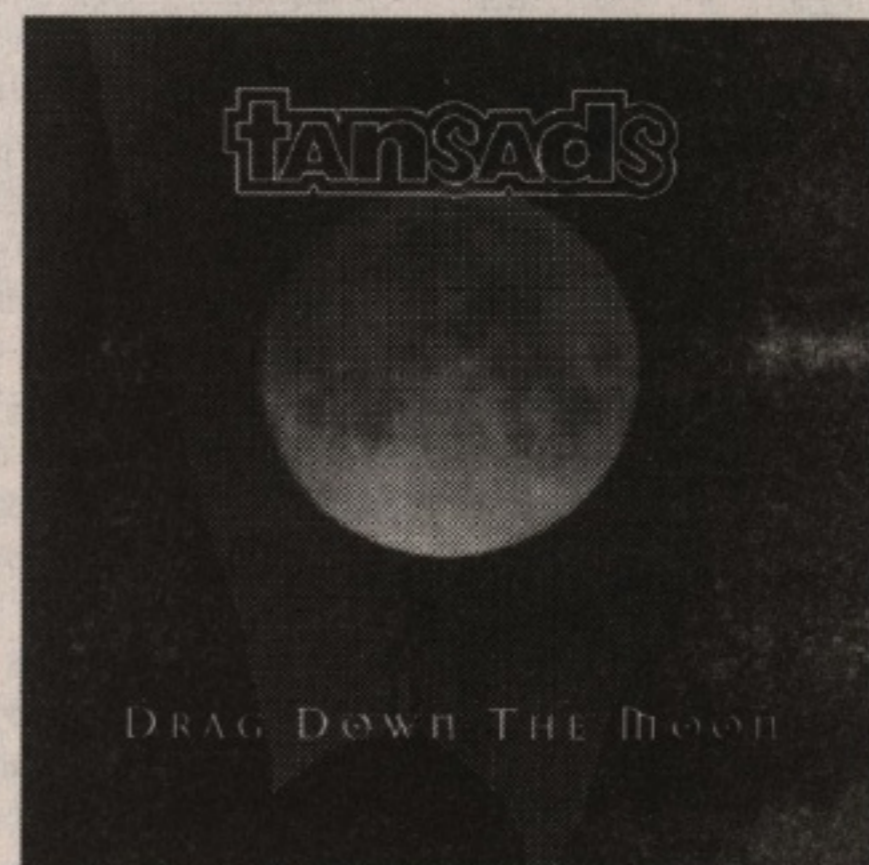
the notion of Don Henley singing Everybody Knows or Elton John pumping his way through I'm Your Man are as awful in reality as they sound on paper. No less so are Peter Gabriel's melodramatically poker face and cosmic reading of Suzanne, and Billy Joel's overstated big stadium Vegas rock ballad take on Light As The Breeze. Yet there's still joys to be found, from Bono's innovative stark, brittle and didgeridoo (?) coloured Hallelujah to Aaron Neville's unexpected but wholly successful country styling of Ain't No Cure For Love. As you'd expect, Tori Amos, Willie Nelson, Jann Arden and Suzanne Vega respectively cover Famous Blue Raincoat, Bird On A Wire, If It Be Your Will and Story of Isaac in their own distinctive individual styles, while Coming Back To You gets compare and contrast interpretations from Trisha Yearwood and Martin Gore (the latter winning on points). However, the most notable has to be the just back from the pub version of Sisters Of Mercy from Sting and the Chieftains, though whether that's down to Paddy Maloney recasting it as a jig or Sting's sudden attack of Irish brogue is open to question.

★★★ Mike Davies

**tansads**

the new album

DRAG DOWN THE MOON



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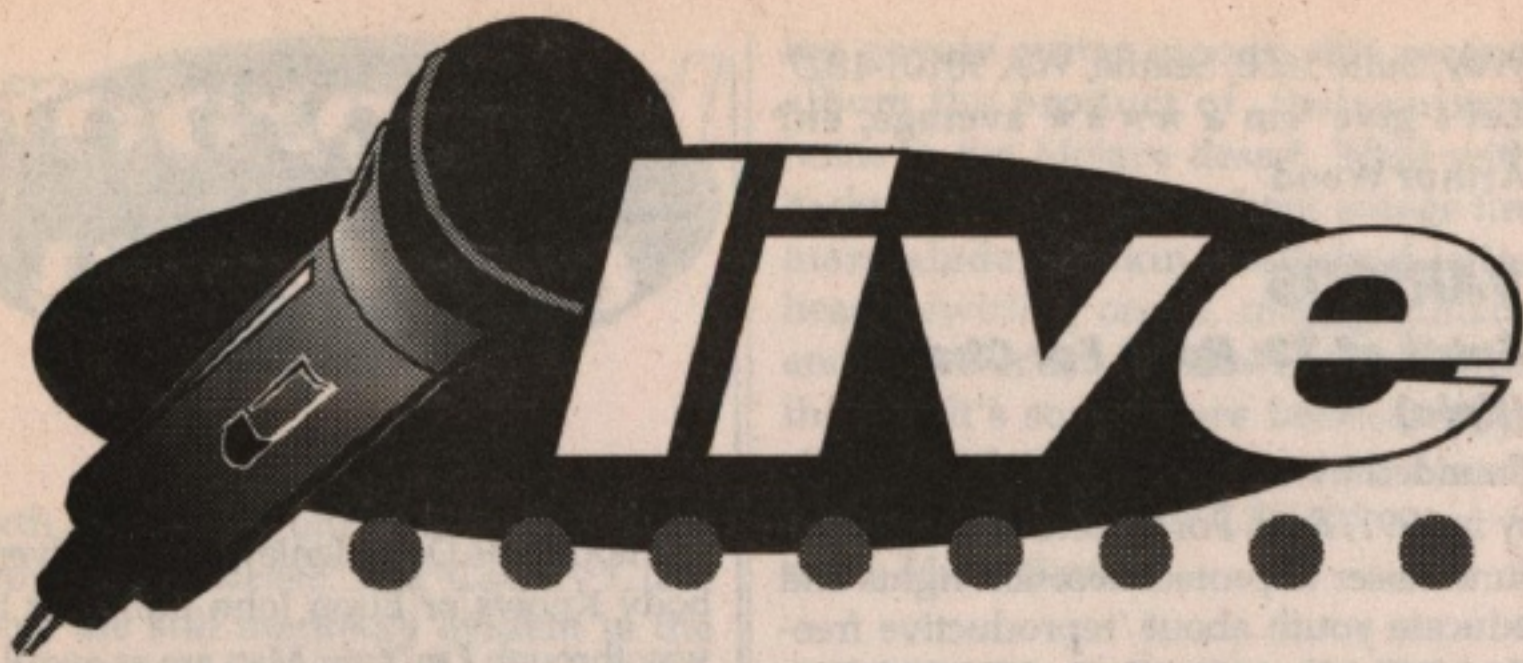
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*infectious*  
pic by chris chris grainger

What a way to finish this brief series of showcasing some of the most shit-kicking, unsigned bands around on one of the Midlands' best stages! The best attendance yet and probably the most eclectic selection of music performed by three outfits who - if I had to pay (god forbid!) for my musical entertainment (hey! The perks make up for the fact that music journals are the most poorly-paid critics on the planet!) - I would gladly part with all my worldly goods for. There's something wrong here ... there's this band called Rachel's Basement see, who are so brilliantly adept at writing and performing near-perfect pop-rock songs that you begin to wonder why it is that no-one in a position of power has noticed. It's like walking into a crowded room and seeing a roll of bank notes on the floor - why hasn't anyone else picked it up? Of course, there's a slight difference: with the roll of bank notes, you'd just bend down, put it in your pocket, make your leave and go and buy the biggest, meanest, fuck-off motorcycle around and allow yourself a rather large grin. But shoving an A&R person's nose into a potentially commercially successful band doesn't guarantee they'll get signed. So until the people with the means wake up and smell the coffee, let me just tell you that although Rachel's Basement - who feature that rare chemical balance of perfectly tuned-in singer (Daniel) and guitarist (Tariq) - should be attractive to anyone with a modicum of sense, given their finger-on-the-pulse hipness, they needn't worry: their songs have a timeless quality, which means it doesn't really matter if they don't sign on the dotted line tomorrow - the next day will do. Or the next. Some of the best things are worth waiting just that little bit longer for. The same

could almost be said for Infectious, whose dancey, shufflesome, funky groove is likewise very NOW. Almost. This is because they haven't quite got the songwriting or exciting stage presence down as much as Rachel's Basement have. What they do have however, is a big, powerful voice in the shape of Ni (who also displays his rather 'Vegas' dress preferences with a very '70s suit and frilly shirt...), whose confidence carries the band through and at least peeled one lone punker from the safety of the Wulfrun's walls and onto the dancefloor. Now, although Druidspear could quite possibly make a token stab at the charts with some out-of-left-field offering were they to be signed NOW, given the current tolerance of folky influences, their bag is a more album-oriented affair. Which is fair enough - you don't have to be particularly gifted to be a chart success - just have moneyed and clued-up backing. However, Druidspear are gifted. AND excellent. Their acoustic, otherworldly folk music has been delighting my ears via various demo tapes for some time now, but tonight they added a full-on, electric element and ended up resembling a Hawkwind for the '90s, fronted by the eccentric and visually arresting Jim, who has something of the nutty Julian Cope about him. It's tight, uplifting, very 'pagan' stuff, where a Twin Peaks-y guitar and 'medieval' fiddle think nothing of jumping into the same bed and rutting like beasts of the field. Blimey! That should be enough to be going on with, surely! What need have you to wait for your favourite rock'n'roll stars to grace your life with few and far between tours? Check this little lot out, f'God's sake!

Max

**FOO FIGHTERS /  
THE PRESIDENTS OF THE  
UNITED STATES OF  
AMERICA**

**The Academy, Manchester**

Seattle night tonight, kids! You excited? The Presidents are a trio that fall somewhere between more accessible versions of Jon Spenser Blues Explosion (look ma - no bass!) and wackos, Primus. How many bands do YOU know that introduce their set with "Kick Out The Jams, muthafukka!" before launching into a nitro version of that seminal MC5 number? Their more reigned in songs are still muscular and punchy though and despite no-one knowing who the hell they are (except John Paul, a portly avid fan who joins them onstage for his fave number, Peaches), The Academy pulls The Prezes to it's breast and doesn't let 'em go, er, until the end of their set. Awesome. Sold out. No, really? It's tempting to think that the Foo Fighters would have wanted to build it up slowly, like, take their time, hone their material out of the glare of publicity. But no, when one of your number is ex-Nirvana, how you'd like it happen is kinda irrelevant. Luckily, they've made a cracking debut pop-punk album right off (bar Big Me - I don't actually think that the Foos are good enough yet to pull off an effective slowie). So how does it work live? Fucken brilliantly, that's how! From the stunning I'll Stick Around to Good Grief (including the crazily catchy This Is A Call), it's full-on punk rock, with Dave Grohl giving it all in terms of headbanging and tonsil-rippin' screaming. It's loud, dirty, seemingly unfinished, but wildly exhilarating. Whether or not the thrashing mass of kids are here or for the right reasons becomes academic - they're genuinely getting off on it. And why not? This is simple, but addictive, raunchy rock. If it doesn't move you, you're past it, man. And these kids have got their heads screwed on: the wisely ignore the twats outside selling Nirvana/Cobain memorabilia. Those connections may have been why a lot of people came along tonight, but there's no doubt they left with only the Foo Fighters ringing in their bruised and bleeding ears. Time to move on, and the Fighters are at the head of the queue.

Max

**RELEASE / HECTOR**

**Steering Wheel Club,  
Birmingham**

Hector's set had to be one of the most polished and solid sets I've seen all year, coming across as fresh and powerful. Blatant indiepop I suppose they're not, but they are definitely unique in their approach. Solid rhythm section and really catchy vocal harmonies demonstrate that this is one band that's got their shit together. The greatest asset Hector has is, even though the band have their own sound, none of the songs sound samey samey. Facety Fahy stands out as single material as does Madame with its 60s skiffle bass pattern, complimented by great variation between lead and rhythm guitars and splendid drumming. Storm Shoot may be a good Britpop song but

**TWIN HAZEY**

**Jug Of Ale, Birmingham**

I hate - and I know I have your full support on this one - mods. New mods, old mods, any kinda fucken' mods. Too clean, too British too ... *nasal* ... , actually that's grossly unfair, because I know some mods and they're very nice, people and I like a lot of the music that mods listen to. I just don't like the idea and the musical genre we call 'mod'. What's a fucken mod, anyway? A 'modern'? A 'Modernist'? Very dandy. Very existentialist.

What does interest me though is mods who've become a bit worn around the edges - y'know, the hair has lost that sheen, it's a tad overlong, gone are the sharp suits, a few beads have come into play, yeah, there's something about the post-mod that's quite intriguing. Sure the attention to pop songwriting detail is still there but it's been dragged down a dark alley by some merciless thugs and been given a right good kicking.

I'm generalising here - you may have noticed. So, let's pin this thing down and say that Twin Hazy - who've obviously flirted with some mod imagery - know only too well that chicks will choose an unwashed brute over some scrubbed oik any day of the week, that they prefer dirty, low-down grooves to happy-poppy, jangly tunes and that they want a bit of brooding, Byronesque Jim Morrison about their lead singers, not some fragile stick who dresses like your dad. Thus, Twin Hazezy have Keith. Keith knows all this of course - if he hasn't practised his scowl and pout in front of a mirror most of his life, then I'm, er ... a mod! The other two (sorry about that, guys, but for the purposes of the point I'm trying to make, you must ever remain 'the other two') know this too, which is why drummer bangs away solidly, melting into the background and the bassist appears as vacant as he can so as to attract as little attention as possible - that, or he's on drugs - so that all may concentrate on Keith, who steers this early psychedelic clipper with able confidence and cocky style. In short, Twin Hazezy are great and Keith is their selling point. Thing is, the guys aren't gettin' any younger and the time for them to happen is NOW! So let me draw you aside and subtly suggest you start ordering their debut 7" single, Blue Suede Shoes / Jesus Doesn't Live Here Anymore, in droves. *Somebody'll* sit up and take notice. Happens every time.

Max

this band is on no-one's bandwagon except their own. No wonder they were being watched closely by the A&R battalion who I'm sure didn't leave disappointed.

Release seem to have moved from their Waterboy folky sound to a heavier guitar based outfit. For a three piece they get a good full sound which is probably down to the way the songs are arranged. But I still think that Release are lagging behind a little bit. Chris' vocals are quite good but there are no songs that you'd remember to sing in the shower later. A few songs did show some potential though they seemed to drag on a bit too long. The band can hit

a good psychedelic groove with solid drumming and some nifty bass work demonstrating that at the heart they are a good tight band even if they are still in a transitional phase.  
G.J.

### THE EVERLY BROTHERS

**Civic Hall, Wolverhampton**

Someone, perhaps The Everlys themselves, needs to take firm control of their completely misguided career. Take tonight; the show opens with some reptile that I take to be a comedian, only his humour is as apparent as Bernard Manning's liberalism. The audience too appear to have been recruited from Help The Aged's bargain bin. Never have I seen so many people wander into a rock'n'roll gig carrying cups of coffee or the bar so empty!

The reason I'm so annoyed is that The Everlys are originals; damnit they may well be the creators of country-folk rock. Yes Don and Phil, not the hipper Byrds / Burritos / Parsons axis. See, nearly fifty years back they were learning the Kentucky / Appalachian folk and country harmonies that they (with Chet Atkins producing) subtly altered to make that classic barrage of fifties and sixties hits.

They are a vital part of the very fabric of American music and you should have been there encouraging them to play more of the roots gems that diamond studded their set rather than leaving it to the braindead crash test casualties that put no more into this gig than they do an episode of Blind Date (indeed probably less).

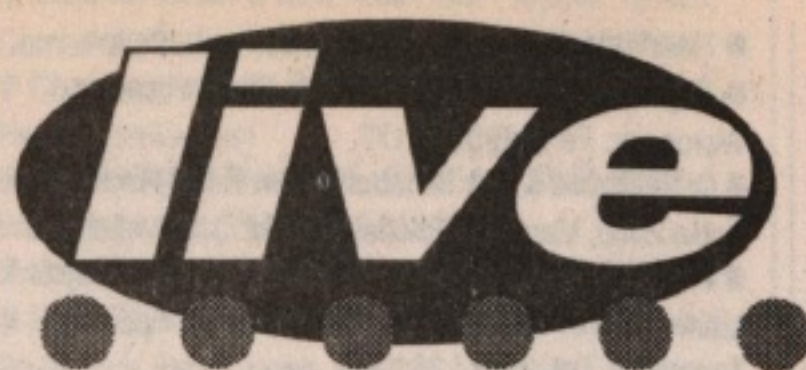
The Everly Brothers remain brilliant and yet, despite their legend, they're wallowing in the nineties, apparently undiscovered by true music fans.

Steve Morris

### MARILLION

**Civic Hall, Wolverhampton**

Prog rock's crap, right? Shame no one told Marillion. Brilliantly played and sung, their majestic melodies may be full of odd changes and muso twiddling but they soar, taking the imagination with them. And contrary to the rules of prog, there's not one ounce of excess or overt indulgence to be found. And mock ye may; I too dislike the whole prog thing, never could stomach Genesis or any of the others but some-



thing about Marillion just sneaks through the prejudice and for one album and one gig a year, I understand.  
Steve Morris

### CHRISTY MOORE / ELEANOR SHANLEY

**Civic Hall, Wolverhampton**

Moore is, of course an Irish music legend. And deservedly so. So whilst tonight's gig may not rank with Moore's transcendent best, it was still a thing of wonder. Indeed the problem was one of poor sound reducing the great man's vocals to marshmallow more than anything. Moore's greatness lies in the fact that whatever he sings, be it self written, beautifully chosen cover, humorous, political or sentimental, the performances are wrapped around genuine sinew, bone, muscle and heart. A genuinely great man.

Eleanor Shanley, in support, was yet another of the seemingly endless supply of terrific female Irish singers and, whilst her voice and the arrangements were superb, I couldn't help thinking that with such strong competition out there getting first pick of the good new songs, she will remain hamstrung by the predictable nature of the covers that are the foundation of her set.

Steve Morris

## NOISY BASTARDS 2

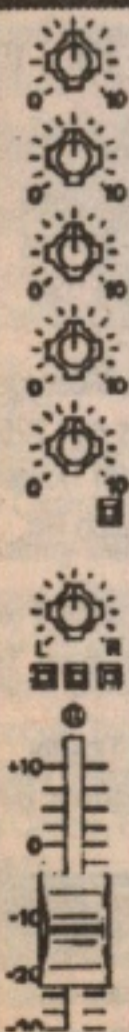


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**THE SOUL SURVIVORS**

Saturday 7th October  
**NEARVANA + THE JOB**

Friday 13th October  
**NIXON + TWISTER**

Saturday 14th October  
**FRED ZEPPELIN**

Friday 20th IS ROCK NIGHT WITH  
**VALKYRIE + SUPPORT**

Saturday 21st October  
**TRANSAM**

Friday 27th October  
**VINCENT FLATTS + COWS DRINK TEA**

Saturday 28th October  
**ACHTUNG BABY**

Friday 3rd November  
**THE DETONATORS**

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# 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 preceding 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.

## SUNDAY 1 OCTOBER

- **Fontana:** *Purveyors of fine 60s ware.* - Chestnut Tree, Sheldon Heath Road, Sheldon. Tel: 0121 743 4769.
- **Dizzy Lizzy:** 8pm Tickets £3 - J.B.'s, 15 Castle St, Dudley. Tel: 01384 253597.
- **Lloyd Cole:** *Plus support Ivy.* Tickets £10 - Wulfrun Hall, North Street, Wolverhampton. Tel: 01902 312030.
- **Hex:** *Lunchtime Jazz.* - Strathallan Hotel, Hagley Road, Birmingham
- **Sonny Bradshaw & Myrna Hague:** *Basement Bar.* 7.30pm Tickets £4.50 - Birmingham Town Hall, Victoria Square, Birmingham. Tel: 0121 605 6666.
- **The Cabinet Of Dr Calligari:** *With music by Mark Dresser, with Michael Moore & Denman Maroney.* 8pm Tickets £4 (£3) - MAC, Cannon Hill Park, Edgbaston, Birmingham. Tel: 0121 440 3838.

## MONDAY 2 OCTOBER

- **Bass Beat Competition: Quarter Finals:** 2-3 Oct, 8pm Tickets £1 - J.B.'s, 15 Castle St, Dudley. Tel: 01384 253597.
- **China Drum:** Jug Of Ale, Moseley Rd, Birmingham
- **Buddy Greco:** 2-7 Oct Tickets £10/£7 - Ronnie Scott's Jazz Club, Broad Street, Birmingham. Tel: 0121 643 4525.

## TUESDAY 3 OCTOBER

- **Bass Beat Competition: Quarter Finals:** 2-3 Oct, 8pm Tickets £1 - J.B.'s, 15 Castle St, Dudley. Tel: 01384 253597.
- **Cast:** Warwick University, Coventry
- **Heavy Stereo:** Warwick Arts Centre, Gibbet Hill Rd, Coventry. Tel: 01203 524524.
- **Steve Clayton:** O'Neills, Curzon Street, Birmingham
- **The Razors:** Royal Oak, Market Place, Cannock. Tel: 021 236 2392.
- **Buddy Greco:** 2-7 Oct Tickets £10/£7 - Ronnie Scott's Jazz Club, Broad Street, Birmingham. Tel: 0121 643 4525.

## WEDNESDAY 4 OCTOBER

- **Emmitt Till:** O'Neills, Curzon Street, Birmingham
- **Heartbreaker & The Three Amoebars:** Robin R'n'B Club, Robin Hood, Merry Hill, Brierley Hill. Tel: 01384 458826.
- **Hornblower:** Jug Of Ale, Moseley Rd, Birmingham
- **Buddy Greco:** 2-7 Oct Tickets £10/£7 - Ronnie Scott's Jazz Club, Broad Street, Birmingham. Tel: 0121 643 4525.
- **Barbara Thompson & the Medici String Quartet:** *From Berlin To Broadway.* 8pm Tickets £11 (£8) - MAC, Cannon Hill Park, Edgbaston, Birmingham. Tel: 0121 440 3838.

## THURSDAY 5 OCTOBER

- **Baby D:** *plus Acen.* - Warwick University, Coventry
- **Bad Penny:** *Supported by In Like Flynn.* - Xposure Rock Cafe, Birmingham, Fletchers Walk, Birmingham
- **Carter The Unstoppable Sex Machine:** Tickets £8.50 adv - Northwick Theatre, Ombersley Road, Worcester. Tel: 01905 755141.
- **Lemonilla:** Golden Cross, Coventry
- **Rachel's Basement:** O'Neills, Curzon Street, Birmingham
- **Rick Marshall:** Wheatshaf, Stafford Road, Cannock. Tel: 01543 503109.

- **Soul Side Up & The Starving Rascals:** Robin R'n'B Club, Robin Hood, Merry Hill, Brierley Hill. Tel: 01384 458826.
- **Stylus:** 8pm Admission free before 10pm - J.B.'s, 15 Castle St, Dudley. Tel: 01384 253597.
- **The Bluetones:** Foundry, Beak Street, Birmingham. Tel: 0121 643 6843.
- **Buddy Greco:** 2-7 Oct Tickets £10/£7 - Ronnie Scott's Jazz Club, Broad Street, Birmingham. Tel: 0121 643 4525.
- **Non Pop '95 Conference:** *Seminars, showcases & trade fairs.* 5-8 Oct - MAC, Cannon Hill Park, Edgbaston, Birmingham. Tel: 0121 440 3838.

## FRIDAY 6 OCTOBER

- **Virtual Time:** Stage, 59 Lowesmoor, Worcester. Tel: 01905 22177.
- **Valley Of The Dolls:** Wheatshaf, Stafford Road, Cannock. Tel: 01543 503109.
- **The Soul Survivors:** Varsity, Wolverhampton
- **The Red Lemons & Doctor Bullfrog:** Robin R'n'B Club, Robin Hood, Merry Hill, Brierley Hill. Tel: 01384 458826.
- **Squeeze:** Tickets £11.50 - Civic Hall, North Street, Wolverhampton. Tel: 01902 312030.
- **Rachel's Basement:** Black Horse, Jemen's Road, Birmingham. Tel: 0121 359 7108.
- **One Step Behind:** 6-7 Oct - J.B.'s, 15 Castle St, Dudley. Tel: 01384 253597.
- **Dangerous Sisters:** O'Neills, Curzon Street, Birmingham
- **DC Fontana:** *Purveyors of fine 60s ware.* - Nuneaton Co-Operative Sports & Social Club, Dugdale Street, Nuneaton. Tel: 01203 385642.
- **Bjorn Again:** *Abba Tribute.* 7.30pm Tickets £10 - £12.50 - Symphony Hall, Broad Street, Birmingham. Tel: 0121 212 3333.
- **Buddy Greco:** 2-7 Oct Tickets £10/£7 - Ronnie Scott's Jazz Club, Broad Street, Birmingham. Tel: 0121 643 4525.
- **Non Pop '95 Conference:** *See 5th October for details* 5-8 Oct - MAC, Cannon Hill Park, Edgbaston, Birmingham. Tel: 0121 440 3838.
- **Barry Dransfield:** Woodman Folk Club, Woodman Inn, Mount Pleasant Rd, Kingswinford. Tel: 01384 291106.
- **Bruce Adams/Alan Barnes Quintet:** *An evening of jazz.* 7.45pm Tickets £6.95 (£4.75) - Warwick Arts Centre, Gibbet Hill Rd, Coventry. Tel: 01203 524524.
- **Guy Barker Quintet:** *Birmingham Jazz.* 8pm Tickets £6.50 (£4.50) - Custard Factory, Digbeth, Birmingham. Tel: 0121 604 7777.
- **The Band Of Hope:** *The Last Time Around Tour.* 8pm Tickets £9 (£7) - Solihull Arts Complex, Homer Rd, Solihull. Tel: 0121 704 6962.

## SATURDAY 7 OCTOBER

- **One Step Behind:** 6-7 Oct - J.B.'s, 15 Castle St, Dudley. Tel: 01384 253597.
- **Soul Survivors & Quill:** *With Steve 'Big Man' Clayton.* 8pm Tickets £7 - Birmingham Town Hall, Victoria Square, Birmingham. Tel: 0121 605 6666.
- **Slowburner:** Brewery Tap, Worcester
- **Rachel's Basement:** Jug Of Ale, Moseley Rd, Birmingham
- **One Eyed Jack & The Innocents:** O'Neills, Curzon Street, Birmingham
- **Non-Pop 95 Showcase:** *With Dreadzone, Audio Web & Wishmountain, plus guest DJs.* World Unlimited, 9.30pm Tickets £7 - Que Club, Corporation Street, Birmingham. Tel: 0121 212 0770.

- **Nearvana & The Job:** Varsity, Wolverhampton
- **Mighty House Rockers:** Stage, 59 Lowesmoor, Worcester. Tel: 01905 22177.
- **Dr Feelgood & The Minstral Show:** Robin R'n'B Club, Robin Hood, Merry Hill, Brierley Hill. Tel: 01384 458826.
- **DC Fontana:** *Purveyors of fine 60s ware.* - Drayton Manor Cricket & Social Club, Fallow Drive, Fazeley, Tamworth. Tel: 01827 284902.
- **Cum To Bedlam:** Wheatshaf, Cannock, Stafford Rd, Cannock. Tel: 01543 503109.
- **Cast:** Tickets £6.50 - Wulfrun Hall, North Street, Wolverhampton. Tel: 01902 312030.
- **Buddy Greco:** 2-7 Oct Tickets £10/£7 - Ronnie Scott's Jazz Club, Broad Street, Birmingham. Tel: 0121 643 4525.
- **Non Pop '95 Conference:** *See 5th October for details* 5-8 Oct - MAC, Cannon Hill Park, Edgbaston, Birmingham. Tel: 0121 440 3838.
- **Carole Palmer & Sam Cornwell:** *Singers, song-writers & guitarists.* 8.30pm - Lamp Tavern, Barford Street, Highgate, Birmingham. Tel: 0121 622 2599.
- **Lindisfarne:** 8.30pm - Red Lion Folk Club, Vicarage Road, Kings Heath, Birmingham. Tel: 0121 444 7258.
- **Roots & Branches Acoustic/Folk Rock Festival:** *With Why?, Nuffsed, Eve & The Garden and Skellig.* 6pm Tickets £6 (£4) - Sneyd Community Centre, Vernon Way, Bloxwich, Walsall

## SUNDAY 8 OCTOBER

- **Bang Bang Machine:** Stage, 59 Lowesmoor, Worcester. Tel: 01905 22177.
- **DC Fontana:** *Purveyors of fine 60s ware.* - Lloyd's, Acocks Green, Birmingham
- **Knucklebox:** Hop & Grape, Aldridge
- **Midge Ure:** *Performance '95.* 7.30pm Tickets £9 - £10 - Birmingham Town Hall, Victoria Square, Birmingham. Tel: 0121 605 6666.
- **Quill:** 8pm Tickets £3 - J.B.'s, 15 Castle St, Dudley. Tel: 01384 253597.
- **The Boo Radleys:** & *Electrafixion & Coast.* Tickets £8 - Civic Hall, North Street, Wolverhampton. Tel: 01902 312030.
- **The Wilko Johnson Band:** *With Dr Feelgood, Blockheads, Nocturnal Babies.* 7.30pm Tickets £6 - Coventry Rugby Club, Coundon Road, Coventry
- **Wounded Spirit:** Robin R'n'B Club, Robin Hood, Merry Hill, Brierley Hill. Tel: 01384 458826.
- **Non Pop '95 Conference:** *See 5th October for details* 5-8 Oct - MAC, Cannon Hill Park, Edgbaston, Birmingham. Tel: 0121 440 3838.
- **Doreth Daley Quintet:** *Lunchtime Jazz.* - Strathallan Hotel, Hagley Road, Birmingham
- **Duncan Swift Benefit Night:** *Featuring John Peters Band (This Joint Is Jumping), Maxine Daniels, Val Wiseman, Arthur Brown Jazz Band & many more.* 7.30pm Tickets £8 - Ronnie Scott's Jazz Club, Broad Street, Birmingham. Tel: 0121 643 4525.

## MONDAY 9 OCTOBER

- **Band Of The Year Competition:** Robin R'n'B Club, Robin Hood, Merry Hill, Brierley Hill. Tel: 01384 458826.
- **Bass Beat Competition:** *Island Of The Mighty vs Sucker Punch vs Mister Rainmaker.* 8pm Tickets £1 - J.B.'s, 15 Castle St, Dudley. Tel: 01384 253597.
- **Nanci Griffith:** Tickets £12.50 - Civic Hall, North Street, Wolverhampton. Tel: 01902 312030.
- **Sleeper:** *plus 60ft Dolls & The Wannadies.* Tickets £7 - Institute, Digbeth High Street, Birmingham
- **Ruth Brown:** 9-14 Oct Tickets £10/£7 - Ronnie Scott's Jazz Club, Broad Street, Birmingham. Tel: 0121 643 4525.

## TUESDAY 10 OCTOBER

- **Bass Beat Competition:** *The Reckoning vs Uber Insect vs Supa Bazzoka.* 8pm Tickets £1 - J.B.'s, 15 Castle St, Dudley. Tel: 01384 253597.
- **Black Grape:** *plus Kaliphz.* - Institute, Digbeth High Street, Birmingham
- **Steve Clayton:** O'Neills, Curzon Street, Birmingham
- **The Hookers:** Royal Oak, Market Place, Cannock. Tel: 021 236 2392.
- **Ruth Brown:** 9-14 Oct Tickets £10/£7 - Ronnie Scott's Jazz Club, Broad Street, Birmingham. Tel: 0121 643 4525.

## WEDNESDAY 11 OCTOBER

- **Cum To Bedlam & Valkyrie:** Robin R'n'B Club, Robin Hood, Merry Hill, Brierley Hill. Tel: 01384 458826.
- **Echobelly:** Tickets £7 - Wulfrun Hall, North Street, Wolverhampton. Tel: 01902 312030.
- **Emmitt Till:** O'Neills, Curzon Street, Birmingham
- **Pulp:** 7.30pm Tickets £8.50 Adv - Que Club, Corporation Street, Birmingham. Tel: 0121 212 0770.

- **Ruth Brown:** 9-14 Oct Tickets £10/£7 - Ronnie Scott's Jazz Club, Broad Street, Birmingham. Tel: 0121 643 4525.

## THURSDAY 12 OCTOBER

- **The Australian Doors:** Tickets £9 - Wulfrun Hall, North Street, Wolverhampton. Tel: 01902 312030.
- **Slowburner:** Courtyard, Coventry. Tel: 01203 553320.
- **Shoot The Moon:** 8.30pm Tickets £3/£4 - Aston University, Birmingham
- **Royal Snakes:** Wheatshaf, Stafford Road, Cannock. Tel: 01543 503109.
- **Rachel's Basement:** Black Horse, Jemen's Road, Birmingham. Tel: 0121 359 7108.
- **Mentalgen:** O'Neills, Curzon Street, Birmingham
- **Janis Ian:** Tickets £9 - Wulfrun Hall, North Street, Wolverhampton. Tel: 01902 312030.
- **Holy City:** 8pm - J.B.'s, 15 Castle St, Dudley. Tel: 01384 253597.
- **Ballroom Glitz:** Robin R'n'B Club, Robin Hood, Merry Hill, Brierley Hill. Tel: 01384 458826.
- **Australian Doors:** Tickets £9 Adv - Civic Hall, North Street, Wolverhampton. Tel: 01902 312030.
- **Adrenalin Kick:** Xposure Rock Cafe, Birmingham, Fletchers Walk, Birmingham
- **Ruth Brown:** 9-14 Oct Tickets £10/£7 - Ronnie Scott's Jazz Club, Broad Street, Birmingham. Tel: 0121 643 4525.

## FRIDAY 13 OCTOBER

- **Zion Train:** 9pm Tickets £5 - Institute, Digbeth High Street, Birmingham
- **Unfinished Bizness:** Stage, 59 Lowesmoor, Worcester. Tel: 01905 22177.
- **The Hamsters:** Robin R'n'B Club, Robin Hood, Merry Hill, Brierley Hill. Tel: 01384 458826.
- **Nixon & Twister:** Varsity, Wolverhampton
- **Mark Burgess & Yves Altana:** J.B.'s, 15 Castle St, Dudley. Tel: 01384 253597.
- **Fred Zeppelin:** Old Horns, Queslett Rd, Great Barr. Tel: 0121 360 7042.
- **Dirty Deeds:** O'Neills, Curzon Street, Birmingham
- **DC Fontana:** *Purveyors of fine 60s ware.* - Yenton, Sutton Road, Erdington, Birmingham
- **Badgers Rock Disco:** Wheatshaf, Cannock, Stafford Rd, Cannock. Tel: 01543 503109.
- **Ash:** Tickets £6.50 - Wulfrun Hall, North Street, Wolverhampton. Tel: 01902 312030.
- **Ruth Brown:** 9-14 Oct Tickets £10/£7 - Ronnie Scott's Jazz Club, Broad Street, Birmingham. Tel: 0121 643 4525.
- **Indigo Blues Band:** 9pm Admission free - Lamp Tavern, Barford Street, Highgate, Birmingham. Tel: 0121 622 2599.
- **Show Of Hands:** Woodman Folk Club, Woodman Inn, Mount Pleasant Rd, Kingswinford. Tel: 01384 291106.
- **The Mighty 45s:** *Basement Bar.* 8pm Tickets £4.50 - Birmingham Town Hall, Victoria Square, Birmingham. Tel: 0121 605 6666.

## SATURDAY 14 OCTOBER

- **Art Garfunkel:** *plus support.* 7.30pm Tickets £20 - £17.50 - Symphony Hall, Broad Street, Birmingham. Tel: 0121 212 3333.
- **Baby Face:** Wheatshaf, Stafford Road, Cannock. Tel: 01543 503109.
- **Fred Zeppelin:** Varsity, Wolverhampton
- **Lost T-Shirts Of Atlantis:** Stage, 59 Lowesmoor, Worcester. Tel: 01905 22177.
- **Stratus Quo:** Robin R'n'B Club, Robin Hood, Merry Hill, Brierley Hill. Tel: 01384 458826.
- **The Marks Brothers:** 8pm Tickets £4 - J.B.'s, 15 Castle St, Dudley. Tel: 01384 253597.
- **The Voles:** Admission Free - Lamp Tavern, Barford Street, Highgate, Birmingham. Tel: 0121 622 2599.
- **Ruth Brown:** 9-14 Oct Tickets £10/£7 - Ronnie Scott's Jazz Club, Broad Street, Birmingham. Tel: 0121 643 4525.
- **Ceolbeg:** 8.30pm - Red Lion Folk Club, Vicarage Road, Kings Heath, Birmingham. Tel: 0121 444 7258.
- **King Pleasure & The Biscuit Boys:** 8pm Tickets £8 - Sutton Coldfield Town Hall, Upper Clifton Rd, Sutton Coldfield. Tel: 0121 454 7020.
- **Lunchtime Jazz Jam:** 1 - 3.30pm Admission Free - MAC, Cannon Hill Park, Edgbaston, Birmingham. Tel: 0121 440 3838.
- **The Jive Cats:** *Basement Bar.* 8.30pm Tickets £4.50 - Birmingham Town Hall, Victoria Square, Birmingham. Tel: 0121 605 6666.

## SUNDAY 15 OCTOBER

- **Alison Moyet:** Tickets £11, £12.50 - Civic Hall, North Street, Wolverhampton. Tel: 01902 312030.

- **Ben E King:** *An evening with the international soul superstar.* - Alexandra Theatre, Queensway, Birmingham. Tel: 0121 643 1231.
- **Gary Kemp:** Tickets £10 - Ronnie Scott's Jazz Club, Broad Street, Birmingham. Tel: 0121 643 4525.
- **Soul Survivors:** 8pm Tickets £4 - J.B.'s, 15 Castle St, Dudley. Tel: 01384 253597.
- **The Garage Band:** 8.30pm - Crown, Broad Street, Birmingham. Tel: 0121 643 0444.
- **Andy Tislington:** *Lunchtime Jazz.* - Strathallan Hotel, Hagley Road, Birmingham
- **Chinese Nazi Musicians:** *Music From South Of The Clouds*, 8pm Tickets £7 (£5) - MAC, Cannon Hill Park, Edgbaston, Birmingham. Tel: 0121 440 3838.
- **Davey Arthur & Co:** & *Huw & Tony Williams.* Tickets £7 - Wulfrun Hall, North Street, Wolverhampton. Tel: 01902 312030.
- **Snowboy & The Latin Section:** 8pm Tickets £5 - Foundry, Beak Street, Birmingham. Tel: 0121 643 6843.
- **The Gary Baldwin Trio:** *Basement Bar*, 8pm Tickets £4.50 - Birmingham Town Hall, Victoria Square, Birmingham. Tel: 0121 605 6666.

### MONDAY 16 OCTOBER

- **Band Of The Year Competition:** Robin R'n'B Club, Robin Hood, Merry Hill, Brierley Hill. Tel: 01384 458826.
- **Bass Beat Competition:** 16-17 Oct, 8pm Tickets £1 - J.B.'s, 15 Castle St, Dudley. Tel: 01384 253597.
- **Marion:** *plus Northern Uproar & Hopper.* - Foundry, Beak Street, Birmingham. Tel: 0121 643 6843.
- **The Innocent:** JB's, Dudley
- **Bruce Adams / Alan Barnes Quintet:** 16-17 Oct Tickets £8 (£5) - Ronnie Scott's Jazz Club, Broad Street, Birmingham. Tel: 0121 643 4525.

### TUESDAY 17 OCTOBER

- **Bass Beat Competition:** 16-17 Oct, 8pm Tickets £1 - J.B.'s, 15 Castle St, Dudley. Tel: 01384 253597.
- **Beer Belly Blues Boys:** Royal Oak, Market Place, Cannock. Tel: 021 236 2392.
- **D:REAM:** Tickets £11 - Civic Hall, North Street, Wolverhampton. Tel: 01902 312030.
- **Echobelly:** *plus The Mystics & Longpigs.* Tickets £7 - Warwick University, Coventry
- **Toby & The Whole Truth:** Tickets £5 - Wulfrun Hall, North Street, Wolverhampton. Tel: 01902 312030.
- **Bruce Adams / Alan Barnes Quintet:** 16-17 Oct Tickets £8 (£5) - Ronnie Scott's Jazz Club, Broad Street, Birmingham. Tel: 0121 643 4525.

### WEDNESDAY 18 OCTOBER

- **Emmitt Till:** O'Neills, Curzon Street, Birmingham
- **Lemonilla:** Foundry, Beak Street, Birmingham. Tel: 0121 643 6843.
- **Mike Scott:** Warwick Arts Centre, Gibbet Hill Rd, Coventry. Tel: 01203 524524.
- **The Manfreds:** Tickets £8-£10 - Civic Hall, North Street, Wolverhampton. Tel: 01902 312030.
- **Kenny Baker's Dozen:** 18-19 Oct Tickets £12 / £8 - Ronnie Scott's Jazz Club, Broad Street, Birmingham. Tel: 0121 643 4525.
- **Mary Black:** 7.30pm Tickets £14.50 - £12.50 - Symphony Hall, Broad Street, Birmingham. Tel: 0121 212 3333.

### THURSDAY 19 OCTOBER

- **Bad Penny:** O'Neills, Curzon Street, Birmingham.
- **Cast:** & *Heavy Stereo.* - Northwick Theatre, Ombersley Road, Worcester. Tel: 01905 755141.
- **Dave Smith Blues Band:** Wheatshaf, Stafford Road, Cannock. Tel: 01543 503109.
- **Fred Zeppelin:** Spring Cottage, Lichfield Rd, Sheffield. Tel: 01922 691315.
- **Rachel's Basement:** Black Horse, Jemen's Road, Birmingham. Tel: 0121 359 7108.
- **Steamhouse:** Xposure Rock Cafe, Birmingham, Fletchers Walk, Birmingham
- **The Enid & Naughty Moose:** Robin R'n'B Club, Robin Hood, Merry Hill, Brierley Hill. Tel: 01384 458826.
- **Wounded Spirit:** 8pm Tickets £2 - Flapper & Firkin, City Centre, Birmingham. Tel: 0121 236 2421.
- **Kenny Baker's Dozen:** 18-19 Oct Tickets £12 / £8 - Ronnie Scott's Jazz Club, Broad Street, Birmingham. Tel: 0121 643 4525.
- **Dave Smith Blues Band:** Wheatshaf, Stafford Rd, Cannock. Tel: 01543 503109.
- **Mary Black:** 8pm Tickets £11.50, £9.75 - Warwick Arts Centre, Gibbet Hill Rd, Coventry. Tel: 01203 524524.

### FRIDAY 20 OCTOBER

- **Balzy:** Wheatshaf, Stafford Road, Cannock. Tel: 01543 503109.

- **Blessed Ethel:** & *New Arctic Set.* - Market Tavern, Comberton Place, Kidderminster. Tel: 01562 825868.
- **Commandments:** Red Lion, Vicarage Road, Kings Heath, Birmingham
- **Hawkwind:** Tickets £11 - Civic Hall, North Street, Wolverhampton. Tel: 01902 312030.
- **Heartbreaker:** O'Neills, Curzon Street, Birmingham
- **Mark Taylor - A Dead Ringer For Meatloaf:** Robin R'n'B Club, Robin Hood, Merry Hill, Brierley Hill. Tel: 01384 458826.
- **Porcupine Tree:** Flapper & Firkin, City Centre, Birmingham. Tel: 0121 236 2421.
- **The New Cranes:** 8pm - J.B.'s, 15 Castle St, Dudley. Tel: 01384 253597.
- **Valkyrie:** Varsity, Wolverhampton
- **Janis Ian:** *Grammy award-winning singer songwriter*, 8pm Tickets £9.50 (£7.50) - Warwick Arts Centre, Gibbet Hill Rd, Coventry. Tel: 01203 524524.
- **Julie Felix:** Woodman Folk Club, Woodman Inn, Mount Pleasant Rd, Kingswinford. Tel: 01384 291106.
- **King Pleasure & The Biscuit Boys:** Tickets £7.50 - Wulfrun Hall, North Street, Wolverhampton. Tel: 01902 312030.
- **Sarah Jane Morris & Ian Shaw:** 20-21 Oct Tickets £9 / £6 - Ronnie Scott's Jazz Club, Broad Street, Birmingham. Tel: 0121 643 4525.

### SATURDAY 21 OCTOBER

- **Big Town Playboys:** Robin R'n'B Club, Robin Hood, Merry Hill, Brierley Hill. Tel: 01384 458826.
- **Daedalo:** Stage, 59 Lowesmoor, Worcester. Tel: 01905 22177.
- **Innocent Bystanders:** Tickets £5 - Paget Arms, Park Lane, Wolverhampton
- **Lemonilla:** O'Neills, Curzon Street, Birmingham
- **Tigertailz:** 8pm - J.B.'s, 15 Castle St, Dudley. Tel: 01384 253597.
- **Transam:** Varsity, Wolverhampton
- **Tricky Dicky:** Wheatshaf, Stafford Road, Cannock. Tel: 01543 503109.
- **Sarah Jane Morris & Ian Shaw:** 20-21 Oct Tickets £9 / £6 - Ronnie Scott's Jazz Club, Broad Street, Birmingham. Tel: 0121 643 4525.
- **Jazz Project Weekend Course 5:** 21-22 Oct, 9.30am - 6pm Tickets £50 (£35) - MAC, Cannon Hill Park, Edgbaston, Birmingham. Tel: 0121 440 3838.
- **Tom Robinson:** 8.30pm - Red Lion Folk Club, Vicarage Road, Kings Heath, Birmingham. Tel: 0121 444 7258.

### SUNDAY 22 OCTOBER

- **Mike Scott:** Free Trade Hall, Heron House, Albert Sq, Manchester. Tel: 061 834 1712.
- **Quill:** Robin R'n'B Club, Robin Hood, Merry Hill, Brierley Hill. Tel: 01384 458826.
- **Jazz Project Weekend Course 5:** 21-22 Oct, 9.30am - 6pm Tickets £50 (£35) - MAC, Cannon Hill Park, Edgbaston, Birmingham. Tel: 0121 440 3838.
- **Como No:** Tickets £10 / £7 - Ronnie Scott's Jazz Club, Broad Street, Birmingham. Tel: 0121 643 4525.
- **Delroy Brown Quintet:** *Lunchtime Jazz.* - Strathallan Hotel, Hagley Road, Birmingham
- **King Pleasure & The Biscuit Boys:** 7.30pm Tickets £6 - Brown's, 72 The Precinct, Coventry. Tel: 01203 221100.
- **The T J Johnson Band:** *Basement Bar*, 8pm Tickets £4.50 - Birmingham Town Hall, Victoria Square, Birmingham. Tel: 0121 605 6666.

### MONDAY 23 OCTOBER

- **Band Of The Year Competition:** Robin R'n'B Club, Robin Hood, Merry Hill, Brierley Hill. Tel: 01384 458826.
- **Loudon Wainwright III:** *with Boo Hewerdine*, 7.30pm Tickets £13.50 & £10 - Symphony Hall, Broad Street, Birmingham. Tel: 0121 212 3333.
- **Out Of My Hair:** Jug Of Ale, Moseley Rd, Birmingham
- **Steve Gibbons:** 23-28 Oct Tickets £10 / £6 - Ronnie Scott's Jazz Club, Broad Street, Birmingham. Tel: 0121 643 4525.
- **The Nubiles:** Hibernian, Pershore Road, Selly Park, Birmingham. Tel: 021 632 4921.

### TUESDAY 24 OCTOBER

- **Steve Gibbons:** 23-28 Oct Tickets £10 / £6 - Ronnie Scott's Jazz Club, Broad Street, Birmingham. Tel: 0121 643 4525.
- **Doctor Bison:** Hibernian, Pershore Road, Selly Park, Birmingham. Tel: 021 632 4921.
- **The Royal Snakes:** Robin R'n'B Club, Cannock. Tel: 021 236 2392.
- **Bearcat Cajun Playboys:** 7pm Tickets £5 (£4) - Stratford Civic Hall, Stratford-upon-Avon. Tel: 01789 204989.

### WEDNESDAY 25 OCTOBER

- **Steve Gibbons:** 23-28 Oct Tickets £10 / £6 - Ronnie Scott's Jazz Club, Broad Street, Birmingham. Tel: 0121 643 4525.
- **Emmitt Till:** O'Neills, Curzon Street, Birmingham
- **Honey Crack & China Drum:** 8pm - J.B.'s, 15 Castle St, Dudley. Tel: 01384 253597.
- **Rachel's Basement:** Hibernian, Pershore Road, Selly Park, Birmingham. Tel: 021 632 4921.
- **The BrumPop Happening:** *Featuring The Blaggards, Tanktop & The Babies*, 8.30pm Tickets £1 - Flapper & Firkin, City Centre, Birmingham. Tel: 0121 236 2421.

### THURSDAY 26 OCTOBER

- **Steve Gibbons:** 23-28 Oct Tickets £10 / £6 - Ronnie Scott's Jazz Club, Broad Street, Birmingham. Tel: 0121 643 4525.
- **Dizzy Lizzy:** Xposure Rock Cafe, Birmingham, Fletchers Walk, Birmingham
- **Dover Souls:** O'Neills, Curzon Street, Birmingham
- **Mick Pini:** Wheatshaf, Stafford Road, Cannock. Tel: 01543 503109.
- **Mike Scott:** *Ex-Waterboys*, 7.30pm Tickets £9 - Birmingham Town Hall, Victoria Square, Birmingham. Tel: 0121 605 6666.
- **Rachel's Basement:** Black Horse, Jemen's Road, Birmingham. Tel: 0121 359 7108.
- **Capercaillie:** *Celtic music band*, 8pm Tickets £8.50 (£6.50) - Warwick Arts Centre, Gibbet Hill Rd, Coventry. Tel: 01203 524524.

### FRIDAY 27 OCTOBER

- **Edwyn Collins:** Tickets £7.50 - Wulfrun Hall, North Street, Wolverhampton. Tel: 01902 312030.
- **Steve Gibbons:** 23-28 Oct Tickets £10 / £6 - Ronnie Scott's Jazz Club, Broad Street, Birmingham. Tel: 0121 643 4525.
- **Wounded Spirit:** 8pm Tickets £2 - Sandwell, West Bromwich
- **Vincent Flats & Cows Drink Tea:** Varsity, Wolverhampton
- **The Paul Weller Experience:** 8pm - J.B.'s, 15 Castle St, Dudley. Tel: 01384 253597.
- **Out Of My Hair:** Connaught, Wolverhampton
- **Led Astray:** O'Neills, Curzon Street, Birmingham
- **Fimbros Kat:** Wheatshaf, Stafford Road, Cannock. Tel: 01543 503109.
- **Elkie Brooks:** Tickets £11.50 - £13.50 - Civic Hall, North Street, Wolverhampton. Tel: 01902 312030.
- **Dr Didd:** Cue Club, Birmingham
- **Autechre:** Market Tavern, Comberton Place, Kidderminster. Tel: 01562 825868.
- **1 Up 1 Down:** *Guitar/vocalist combo*, 8.15pm Tickets £3.50 (£2.50) - MAC, Cannon Hill Park, Edgbaston, Birmingham. Tel: 0121 440 3838.
- **Django Bates' Human Chain and Nikki Yeoh's Infinitum:** *Birmingham Jazz*, 8pm Tickets £7 (£5) - MAC, Cannon Hill Park, Edgbaston, Birmingham. Tel: 0121 440 3838.
- **Heather Joyce:** *An acoustic concert mixing folk & jazz*, 8pm Tickets £3 - Solihull Arts Complex, Homer Rd, Solihull. Tel: 0121 704 6962.
- **Indigo Blues Band:** 9pm Admission free - Lamp Tavern, Barford Street, Highgate, Birmingham. Tel: 0121 622 2599.
- **Tom McConville & Pauline Cato:** Woodman Folk Club, Woodman Inn, Mount Pleasant Rd, Kingswinford. Tel: 01384 291106.

### SATURDAY 28 OCTOBER

- **Steve Gibbons:** 23-28 Oct Tickets £10 / £6 - Ronnie Scott's Jazz Club, Broad Street, Birmingham. Tel: 0121 643 4525.
- **Transglobal Underground:** & *Tribal Drift*, 9.30pm Tickets £7 - Que Club, Corporation Street, Birmingham. Tel: 0121 212 0770.
- **The Everly Brothers:** 8pm Tickets £15 & £17.50 - NEC Arena, Birmingham. Tel: 0121 780 4133.
- **Rachel's Basement:** Jug Of Ale, Moseley Rd, Birmingham
- **Medicine Hat:** 8pm - J.B.'s, 15 Castle St, Dudley. Tel: 01384 253597.
- **Journeymen:** Stage, 59 Lowesmoor, Worcester. Tel: 01905 22177.
- **Joan Baez:** 8pm Tickets £13.50, £10.50 - Warwick Arts Centre, Gibbet Hill Rd, Coventry. Tel: 01203 524524.
- **Big Country:** Tickets £11 - Civic Hall, North Street, Wolverhampton. Tel: 01902 312030.
- **Armadillos:** Wheatshaf, Stafford Road, Cannock. Tel: 01543 503109.
- **Achtung Baby:** Varsity, Wolverhampton
- **June Tabor, Danny Thompson & Savourna Stevenson Concert:** *Folk, world music & jazz*, 8pm



Tickets £8.50 (£6.50) - MAC, Cannon Hill Park, Edgbaston, Birmingham. Tel: 0121 440 3838.  
 ● **Shave The Monkey:** 8.30pm - Red Lion Folk Club, Vicarage Road, Kings Heath, Birmingham. Tel: 0121 444 7258.

### SUNDAY 29 OCTOBER

- **The Manfreds:** Birmingham Hippodrome, Hurst Street, Birmingham. Tel: 0121 622 7486.
- **Colin Willetts Quartet:** *Lunchtime Jazz.* - Strathallan Hotel, Hagley Road, Birmingham
- **Oncobuskers:** *Cancer Research At Birmingham.* Tickets £5 - Ronnie Scott's Jazz Club, Broad Street, Birmingham. Tel: 0121 643 4525.

### MONDAY 30 OCTOBER

- **Menswear:** *plus Limousine.* Tickets £7 adv - Institute, Digbeth High Street, Birmingham
- **Jacqui Dankworth:** 30-31 Oct Tickets £8 / £5 - Ronnie Scott's Jazz Club, Broad Street, Birmingham. Tel: 0121 643 4525.

### TUESDAY 31 OCTOBER

- **Steve Clayton:** O'Neills, Curzon Street, Birmingham
- **Supermodel (GT):** Hibernian, Pershore Road, Selly Park, Birmingham. Tel: 021 632 4921.
- **The Defectors:** Royal Oak, Market Place, Cannock. Tel: 021 236 2392.
- **The Wildhearts:** Tickets £8 - Civic Hall, North Street, Wolverhampton. Tel: 01902 312030.
- **Jacqui Dankworth:** 30-31 Oct Tickets £8 / £5 - Ronnie Scott's Jazz Club, Broad Street, Birmingham. Tel: 0121 643 4525.

### WEDNESDAY 1 NOVEMBER

- **Hue & Cry:** 1-4 Nov Tickets £12 - Ronnie Scott's Jazz Club, Broad Street, Birmingham. Tel: 0121 643 4525.

### THURSDAY 2 NOVEMBER

- **Buffalo Tom:** Tickets £7 - Wulfrun Hall, North Street, Wolverhampton. Tel: 01902 312030.
- **Hue & Cry:** 1-4 Nov Tickets £12 - Ronnie Scott's Jazz Club, Broad Street, Birmingham. Tel: 0121 643 4525.
- **Norma Winstone & Her New Friends:** *Jazz singer performs with her new band*, 7.45pm Tickets £6.95 (£4.95) - Warwick Arts Centre, Gibbet Hill Rd, Coventry. Tel: 01203 524524.

### FRIDAY 3 NOVEMBER

- **Hue & Cry:** 1-4 Nov Tickets £12 - Ronnie Scott's Jazz Club, Broad Street, Birmingham. Tel: 0121 643 4525.
- **Ga Ga:** *The Ultimate Tribute to Queen.* Tickets £7 - Wulfrun Hall, North Street, Wolverhampton. Tel: 01902 312030.
- **Skid Row:** *sUBHUMAN bEINGS oN TOUR '95.* Tickets £10 - Civic Hall, North Street, Wolverhampton. Tel: 01902 312030.
- **The Detonators:** Varsity, Wolverhampton
- **Therapy?:** Tickets £9 - Aston Villa Leisure Centre, 8 Aston Hall Rd, Birmingham. Tel: 021 328 5377.
- **Singer's Night:** Woodman Folk Club, Woodman Inn, Mount Pleasant Rd, Kingswinford. Tel: 01384 291106.

### SATURDAY 4 NOVEMBER

- **Hue & Cry:** 1-4 Nov Tickets £12 - Ronnie Scott's Jazz Club, Broad Street, Birmingham. Tel: 0121 643 4525.
- **Celine Dion:** Tickets £18 - NEC Arena, Birmingham. Tel: 0121 780 4133.
- **Elkie Brooks:** Alexandra Theatre, Queensway, Birmingham. Tel: 0121 643 1231.
- **Iron Maiden:** Tickets £14.50 - Civic Hall, North Street, Wolverhampton. Tel: 01902 312030.
- **Shoot The Moon:** Hibernian, Pershore Road, Selly Park, Birmingham. Tel: 021 632 4921.
- **The Promise:** *Featuring Robin George.* - Stage, 59 Lowesmoor, Worcester. Tel: 01905 22177.

### SUNDAY 5 NOVEMBER

- **Loop Guru:** *plus Stop.* - Market Tavern, Comberton Place, Kidderminster. Tel: 01562 825868.
- **Steeleye Span:** *with special guests*, 8pm Tickets £8.50 - £10.50 (plus conc) - Warwick Arts Centre, Gibbet Hill Rd, Coventry. Tel: 01203 524524.

# GLG guide preview october

## **DJANGO BATES HUMAN CHAIN**

**MAC Theatre, October 27th**

One of the leading lights in contemporary British jazz, Bates was the main inspiration behind the groundbreaking Loose Tubes big band. He's playing here with Human Chain, a small band that best captures the spontaneity and joyfulness of his writing.

## **GLOBAL BEATS**

### **Various Venues**

Kershaw listeners or anyone out there who likes their music with some connection to both tradition and human heartbeats should note the following global

goodies. SNOWBOY & THE LATIN SECTION (The Foundry, October 15th); NAXI - Chinese musicians from Yunan province - (MAC, October 15th) and THE TEREM QUARTET - the acclaimed Russian mandolin quartet - (MAC, October 29th).

## **NANCI GRIFFITH**

**Wolverhampton Civic Hall,  
October 9th & Birmingham  
Symphony Hall, October 12th.**

Truth is that despite the ever changing guitarists, the lady's Blue Moon Orchestra was getting stale and reducing even her best songs to Radio 2 level. This, The Acoustic Retrospective Tour finds her looking back over ten

## **CAST Wolverhampton Wulfrun, October 7th**

Ex-La (and how he must hate that) John Power has assembled a band that make righteous, melodic and future classic pop. The debut album All Change (Polydor) simply refuses to leave the cassette deck and the songs, likewise refuse to leave the brain.



years with only her guitar, James Hooker's keyboards and Ron De La Vega's bass / cello for support. A chance for the faithful to reaffirm their love for the quintessential Griffith.

## **MICKEY GREANEY**

**Planet Waves at The Sputnik,  
Temple Street, Birmingham,  
October 24th**

Greaney is still your best bet for literate, melodic pop music with a heart. And in an intimate venue like this ...

## **JANIS IAN**

**Wolverhampton Wulfrun,  
October 12th**

A two hit wonder - Society's Child in 1967 and At Seventeen in 1975 - maybe, but the ten, yes ten, albums ( nine from her catalogue making CD debuts in the UK, a fine new release and a live on the Whistle Test set) that her fans have recently welcomed, reveal a writer of great depth and skill. Her visits to the UK are rare and a show like this, with full band, that'll feature songs from her full career is not to be missed.

*There's a Janis Ian interview in next month's Brum Beat*

## **LOUDON WAINWRIGHT III Birmingham Symphony Hall, October 23rd**

The new album, Grown Man (Virgin) is a gem that will naturally get a good airing amid Wainwright's unpredictable set that'll no doubt run the gamut from apparent lunacy - look out for new album track, I Wish I Was A Lesbian ("I was looking for a hit record", he quips) to songs that can cut your soul.

*Loudon Wainwright talks about the new album and his songs in next month's Brum Beat*

## **MARY BLACK**

**Birmingham Symphony Hall,  
October 18th**

Mary Black's new album, Circus (Grapevine) may share a title with Lenny Kravitz, but that's about all she shares with him. Black has a voice to die for and a knack of picking some of the best contemporary songs about to fuel its flight. She has been accused of lacking in stage presence though her last appearance at this hall - as part of the Woman's Heart tour - revealed that she is getting much more relaxed and gritty as a performer.

## **MIKE SCOTT**

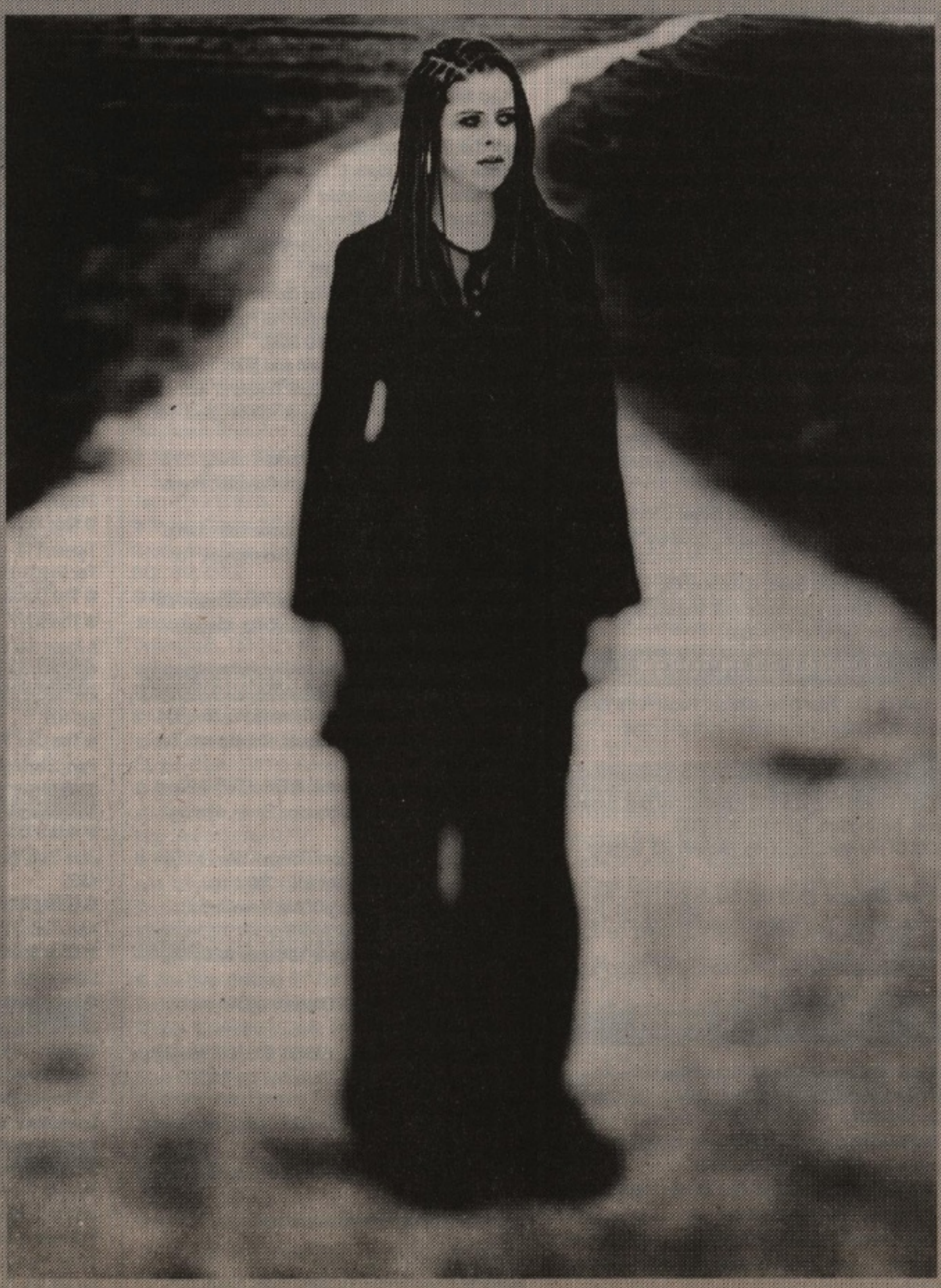
**Birmingham Town Hall,  
October 26th**

His album Bring 'Em All In (Chrysalis) is a rare thing indeed, a soul bearing diary of an artist's spiritual quest and growth that doesn't repel, but indeed attracts with the sheer force of humanity and humour that Scott's writing commands. His last solo outings were little short of brilliant; only a fool would miss this night.

## **SINÉAD LOHAN**

**Warwick Arts Centre,  
October 28th**

The young Cork born singer-writer is actually the support for JOAN BAEZ (whose own Grapevine album Ring Them Bells, is well worth your time) but we all know about Joanie already, don't we? Sinéad, who you may have seen on the Woman's Heart tour earlier in the year has a debut album, Who Do You Think I Am released on Grapevine on October 16. It's a class selection of songs that's already been a massive seller in Ireland, picking up plaudits from the influential Hot Press along the way. It's certain that her airy melodies and gentle lyricism will cause similar ripples here.



## video

### THE LION KING

(Walt Disney [U])

If we're to believe the hype, every VCR owning American had, apparently, been out and bought two or three copies of this within days of its release. It is, we are reliably persuaded, the biggest video of all time. But is it any good? Well, yes it is. It follows the studio's schmaltzy animal parable pattern and the cartoon work bears all of the classic hallmarks, except that some of today's techniques render the visuals a mite harder than the legendary Disneys which removes the warm haze they evoked. Whatever if you can get to Christmas without owning (wilfully or not) at least one copy, you'll be doing just fine.

Sam Mitchell

### THE PAPER

(CIC [15])

Michael Keaton, Glenn Close and Robert Duvall lead the cast in Ron (Apollo 13, Cocoon, Parenthood, Happy Days) Howard's tale of 'a paper in hot pursuit of a hot story'. It's a slight movie though Howard is a deft producer and wrings maximum entertainment value out of it. Whilst there's nothing here to make you want to grab it from the racks, there's equally nothing to make you regret doing that very thing.

Sam Mitchell

### BLOWN AWAY

(MGM/UA [15])

Tommy Lee Jones is the bad guy, Jeff Bridges the good. The characters are cartoon creations set against a background of bombs and explosions - good special FX territory. And that's it; a good mindless, eye candy thriller.

Sam Mitchell

### WOMEN IN COUNTRY VOL.2

(NTV Entertainment)

Like Vol. 1 this has a paltry running time - 46 minutes - and a full price rating. There is no way that making two volumes out of so little can be justified. Fortunately all of the good bits were in Vol.1 so you can boycott this dilute sequel without missing anything of consequence.

Steve Morris

### NOSTRADAMUS

(First Independent [15])

Michel de Nostradame - Nostradamus to you, me and Al Stewart - was, apart from a vaguely worded prophet of doom, a ceaseless curer of the plague and a strapping example of manhood with a penchant for letting it all hang out in public places and, er, a good shag. All of this we can forgive, as we can this run of the mill biopic, but how



ALL VIDEOS AVAILABLE FROM HMV SHOPS

come he couldn't predict the winning lottery numbers?

Sam Mitchell

### LOGAN'S RUN

(MGM/UA [PG])

Two decades on this stylish sci-fi pic is well worth a look. It's the same old story, the hero escaping the clutches of a big brother society of the twenty third century, though the presence of Jenny Agutter, Michael York and some fine special FX more than save the day. Now released in widescreen format with the original trailer and collector's pack added.

Steve Morris

### THX 1138

(MGM/UA [15])

Like Logan's Run, this too has the added collector's pack - picture cards and behind the scenes info - and comes in widescreen format. Like that movie

it also conjures up a tyrannical future for the hero to run from. In this case it's the deft touch of a pre Star Wars George Lucas that provides the magic. And note how fond he is of the film, THX 1138 ends up as a number plate on a hot rod in his later movie American Graffiti.

Steve Morris

### JIMI HENDRIX

Jim Plays The Great Pop

Festivals

(BMG Video)

A fifty two minute sampler of the Hendrix genius lopped from the already available videos of Monterey, Atlanta, Woodstock and the Isle Of Wight. Maybe it's meant for the casual Hendrix viewer before they move onto the hard stuff and buy the full length videos of said fests. Great music, odd marketing.

Sam Mitchell

## satellite, cable and bog standard TV NEWS

MTV's Unplugged series rolls on with a premiere showing of PHIL COLLINS UNPLUGGED on October 9th (repeated on October 13 & 15 and then ad infinitum), which catches the maudlin minstrel performing his own 'classics' alongside Beatle songs and standards ... the other Unplugged debut screens on October 30 and features HERBERT GRONEMEYER, the German rocker better known as who?? ... the channels fly on the wall fascinator REAL WORLD kicks in for another series from October 1st; this series has a group from England, Germany, the US and Australia cohabiting in London ... October 28 / 29 is MTV's MODEL WEEKEND during which NAOMI CAMPBELL reveals - wait for it - her recipe for fish and chips! ... SAFE'N'SEXY (October 21, probes the naked truth about euro-sex - look out for bumpers (that's what they call 'em, whatever they are!) from BON JOVI, KYLIE MINOGUE, BOY GEORGE, FAITH NO MORE and EAST 17 reminding people about safer sex ... new additions to VH-1 programming include VH-1's VINYL YEARS (Mondays 1pm) another bout of nostalgia for those who prefer their music to crackle, jump, be obstinately unprogrammable, impossible to put into a pocket and be

easily damaged ... having plundered the Whistle Test vault VH-1 turns its attention to THE TUBE with a series called The Legend Of The Tube. It runs on Saturdays from October 7 ... October 28 / 29 is 70s WEEKEND on VH-1 so how SIMPLY RED On The Road from the Stars tour (October 28) fits in is anyone's guess ... BBC 2 on Saturday October 7 is the place for country fans to be, for that's when MARY CHAPIN CARPENTER, VINCE GILL, GEORGE JONES & TAMMY WYNETTE, ALISON KRAUSS and more will be performing at the 1995 Country Music Association Awards; set your video for 10.10pm. And note that the whole shebang is being simulcasted with Radio 2 in stereo ... more country on CMT (naturally, it's a 24hr day country channel - that's still in mono on Cable Midlands, if their engineers happen to be reading) with TRAVIS TRITT as October Showcase Artist - he's heavily influenced by Skynyrd and southern boogie bands, rockers. The channel will also be broadcasting, exclusively, THE CANADIAN COUNTRY MUSIC AWARDS at 5pm on Sunday October 15th; expect to see MICHELLE WRIGHT, SHANIA TWAIN and even more folks you've never heard of - SUSAN AGLUKARK anyone?

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**BASS PLAYER** available, looking for funk/reggae or original band. Also female vocalist wanted for recording commercial material, 8 track studio. Tel: John 01562 882099

**BASS PLAYER** required to complete country band, preferably with vocals, call Gary 0121 557 7700

**BIRMINGHAM BASED ROCK BAND** urgently require bass player. Gigs waiting, must be dedicated. For more info call Gray 0121 773 8993 Andy 01922 26162

**CURRENTLY AUDITIONING** motivated drummer, kit, transport, ability essential, Electric, Beatles, Pulp. Boone 0121 358 6808 Simon 0121 357 6205

**DRUMMER & BASS** player needed urgently to complete Brit Pop Band. Influences Beatles/Who. Management and record company interest.

Gigs waiting. Phone 01902 843430  
**DRUMMER, BASS PLAYER** required for starting band aged between 18-26 years, influences, Beatles, Stones, Oasis, Stone Roses. Contact Chris 0121 624 4076

**GUITARIST** seeks group/musicians Indie/Pop/Rock. Blur, Smiths, Jam, XTC. John 0121 605 0098

**RELEASE** need talented and creative bassist for National dates, recordings etc. London based management. Many influences from Radio head to Chilli Peppers to Prodigy. Tel: Jon on 0121 449 5335  
**VOCALIST/ GUITARIST** seeks an original, keen and no nonsense band. (Basically a bunch of players with their heads screwed on). Creativity and ability essential (and

humour of course) Tel: Mac 0121 680 4642

**VOCALIST/SONGWRITER** with American management interest, urgently needs keyboard player/co-songwriter for a pop/dance writing project. Tel: Dave Southall on 01384 442850 after 6pm

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THU 5 OCT SOUL SIDE UP + STARVING RASCALS

FRI 6 OCT THE RED LEMONS + DR BULLFROG

SAT 7 OCT DR FEELGOOD + THE MINSTRAL SHOW

SUN 8 OCT WOUNDED SPIRIT

MON 9 OCT BAND OF THE YEAR COMPETITION 95/96  
FEATURING: DISORDER/EXERCET ERECTION AND  
OBNOXIOUS

WED 11 OCT CUM TO BEDLAM + VALKYRIE

THU 12 OCT BALLROOM GLITZ

FRI 13 OCT THE HAMSTERS PLAY JIMI HENDRIX

SAT 14 OCT STRATUS QUO + SHY TOT

MON 16 OCT BAND OF THE YEAR COMPETITION 95/96  
FEATURING: I WANT YOUR SAX/KYOGA/  
MATT HOY'S SOUL DREAM

WED 18 OCT IZZY THE PUSH + TOTALLY SUSPECT

THUR 19 OCT\* THE ENID + NAUGHTY MOOSE

FRI 20 OCT\* MARK TAYLOR - A DEAD RINGER FOR MEATLOAF  
+ BIG TROUBLE

SAT 21 OCT\* BIG TOWN PLAYBOYS + OUT OF THE BLUES

SUN 22 OCT QUILL + SPECIAL GUESTS

MON 23 OCT BAND OF THE YEAR COMPETITION 95/96  
FEATURING: BANDS TBC

WED 25 OCT\* THE RICHARD BLACK PROJECT FROM CHICAGO  
+ JELLYSTONE

THUR 26 OCT\* RIDERS ON THE STORM (THE DOORS TRIBUTE)  
+ 3 BLIND MICE

FRI 27 OCT UTTER MADNESS (MADNESS TRIBUTE) + TEXAS FLOOD

SAT 28 OCT\* JESS RODEN AND THE HUMANS + CRAWLIN' KING  
SNAKE

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# blag!

send yer blags to: (name of blag), Brum Beat,  
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## HAWKWIND: WIN TICKETS AND MEET THE BAND

Hawkwind play Wolverhampton's Civic Hall on Friday October 20th as part of their silver anniversary tour. Brum Beat has two pairs of tickets to be won for the gig and, what's more, each couple will go backstage and meet the band on the night! The first two correct entries drawn on October 15th will win one pair of tickets each. Answers on a card to the Blag! address or call 0000 000000.

Q: Name Hawkwind's biggest ever hit single.

## INSPIRAL CARPETS: GOLD BADGES / T-SHIRTS / STAMPS

To celebrate The Inspirals chart smashing, and quite essential Singles album we have a treasure trove of inspired Inspirals goodies to pass on to the lucky few. Each

pack contains a 'still cool as fuck' t-shirt, a golden pin badge of the bands logo and an exclusive rubber stamp of the same design. We have three such sets to send to the three senders of cards or callers to 0000 000000 whose names are picked at random on November 1 who correctly identify the Inspirals debut hit single.

## HOLSTEN PILS: GET REAL CDs

Holsten is getting hip - that's H.I.P. as in Holsten Indie Party! The first manifestation is the Get Real CD compilation of hot acts like Supergrass, Boo Radleys, Blur, Suede, Edwyn Collins and oodles more on a 20 tracker of the finest quality. And then there will be the tour - it hits Wolverhampton Civic on February 1st next year - that'll feature three bands from a pool of PWEI, Supermodel, King L, Molly Half Head and Lightning Seeds. But first there's the special bottles of Holsten Pils



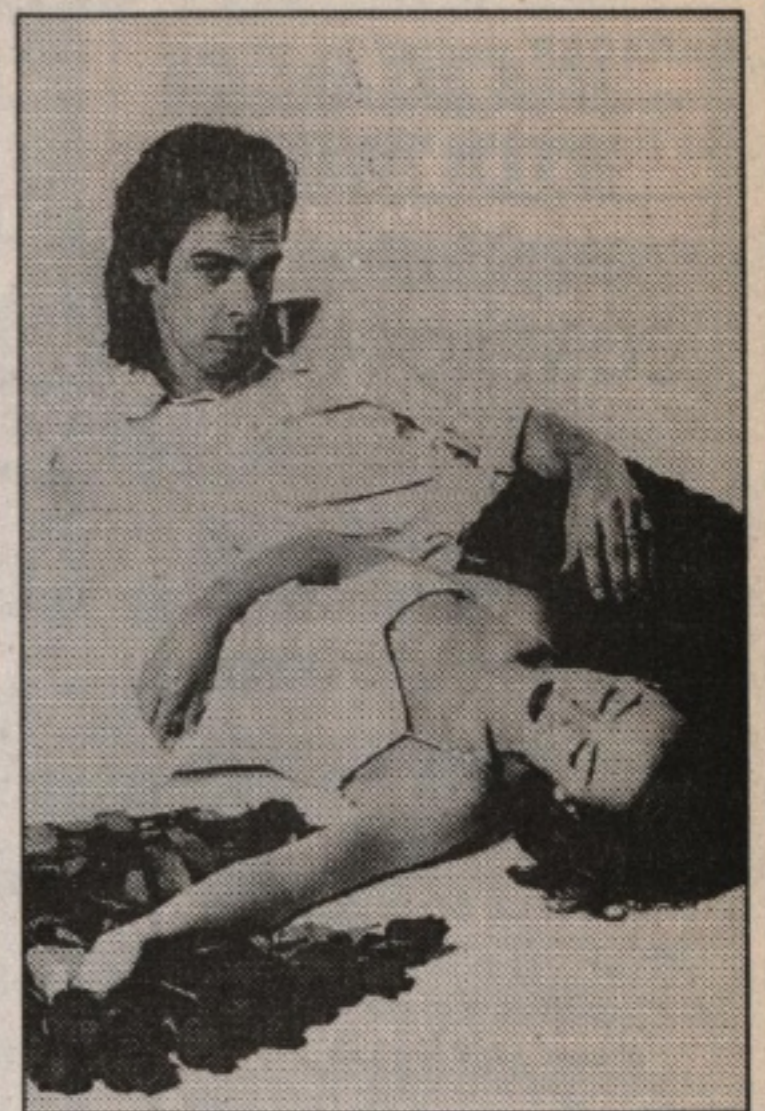
each of which could win you instantly an exclusive 6 track CD with exclusives from Lightning Seeds, Supermodel and Molly Halfhead or a ticket to the HIP party. So drink, drink, drink ...

Brum Beat has five copies of Get Real - each in a double case with space all ready for its HIP companion, to win one send a card or call 0000 000000 telling us the name of the comedian in the current Holsten telly ads. First five pulled on November 1 win.

## THE AUSTRALIAN DOORS: TICKETS

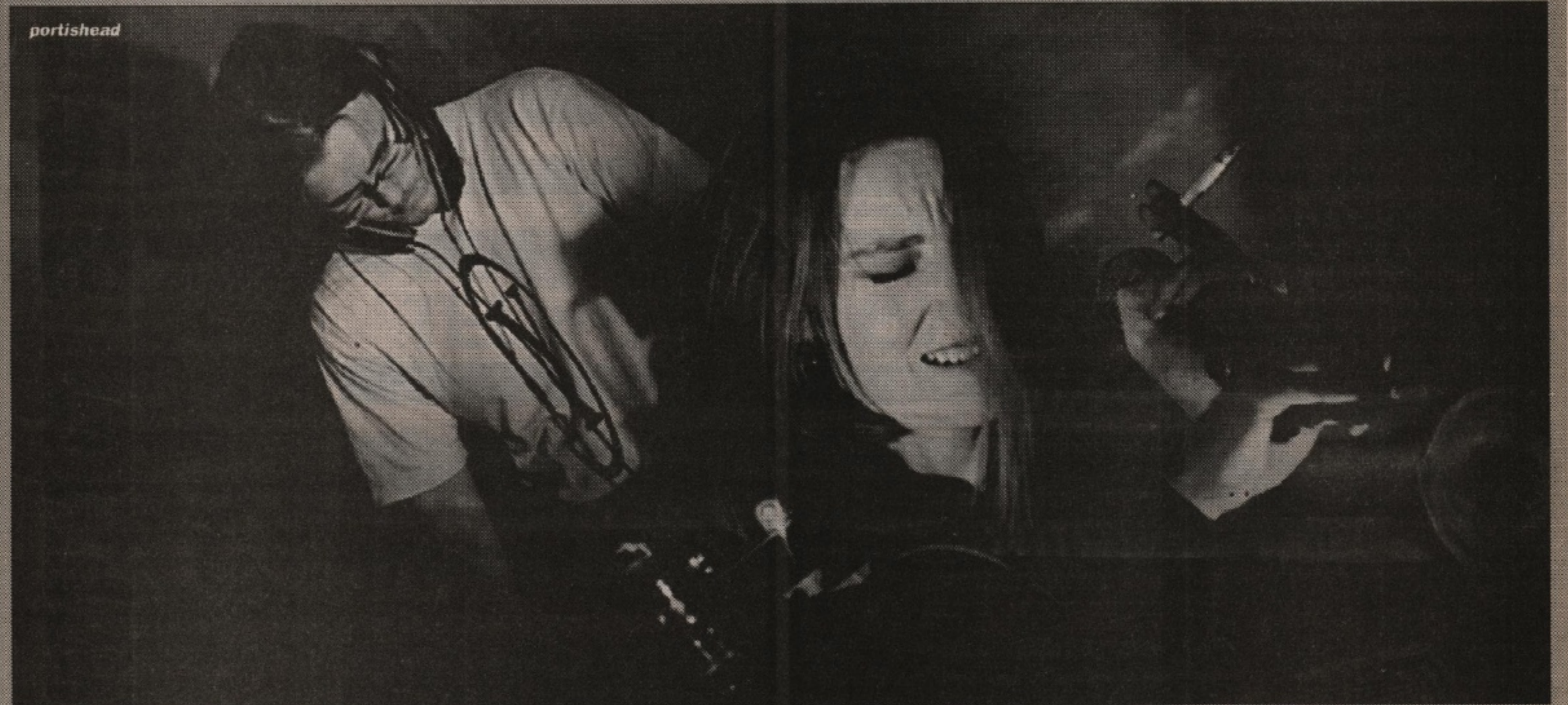
Ever wondered whether The Australian Doors were a worthy tribute to Morrison's original LA crew? Well the Oz-zers play Wolverhampton on October 12th and we have three pairs of tickets to help six readers find out. so, three randomly selected correct callers to 0000 000000 or senders of postcards that reach us by October 7th will receive a pair apiece. Tell us who played Jim Morrison in Oliver Stone's movie The Doors.

## NICK CAVE & KYLIE MINOGUE: T-SHIRTS



It may be audacious but the pairing of Nick Cave and Kylie on the single Where The Wild Roses Grow is little short of inspired - a latter day Lee and Nancy - and we have exactly the right thing to celebrate the illustrious pairing. That's right a Nick'n'Kylie T-shirt - five of 'em in fact. They'll go to the suppliers of the title of Kylie's debut hit single via the traditional postcard or a call to 0000 000000. First five correct ones pulled on November 1st will be better dressed!

## MERCURY MUSIC PRIZE: GOODIE BAG



So, after all the nail biting, we know that Portishead have walked off with the prestigious Mercury Music Prize for 1995. But what does it all mean? Well, obviously, it means increased sales and a cheque for £25k as well as a trophy for the winners but the overall effect is somewhat larger. The competition picked up vast amounts of column inches right across the press spectrum as well as Radio 1 support, Radio 4 magazine programme coverage and a BBC 2 special. And of course that coverage not only lauded the winners but also the ten shortlisted albums from which the victors were elected. That ten included everything from Supergrass to Tricky, Van Morrison to Oasis, Leftfield to classical composer James MacMillan and Elastica to jazz trumpeter Guy Barker. All of whom, and contenders not listed, appeared on a special, very low price Mercury Music Prize sampler that something like 40,000 picked up. That exposure of a whole range of new music to a curious public is certainly praiseworthy and sponsors Mercury Communications should have a solid pat on the back for taking the initiative.

To celebrate the event Brum Beat has a fabulous prize package to give to one lucky winner with several runners up prizes of The Mercury Music Prize '95 CD sampler. The first prize consists of a Mercury Goodie Bag, itself a rather fab, multi pocket weekend case of the finest order, within whose pockets you'll find a rather fab Mercury silver pen, a Mercury mobile phone shaped calculator, a rather fine, fully working wall phone for home or office - and yes it has a Mercury button - and a top quality Mercury rugby shirt, for those Carling moments. The bag will also have stuffed into it The Mercury Music Prize CD samplers for '93, '94 and '95. The whole package is worth a cool £150, we're told. As mentioned the five runners up each receive a '95 sampler CD.

So, answers by card or phone (call 0000 000000) and the first correct answer pulled on November 1 wins the Mercury goodie bag with the next five pullees snaffling a CD.

Q: 1 - What are the names of the two brothers at the core of Oasis?

2 - Who sponsors The Mercury Music Prize?



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