

**BRUM**

55p

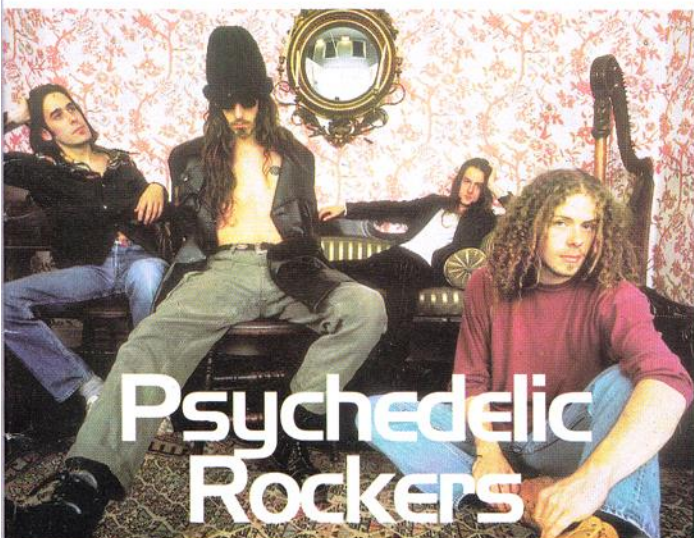
The Midlands Music Monthly and more!

# BEAT

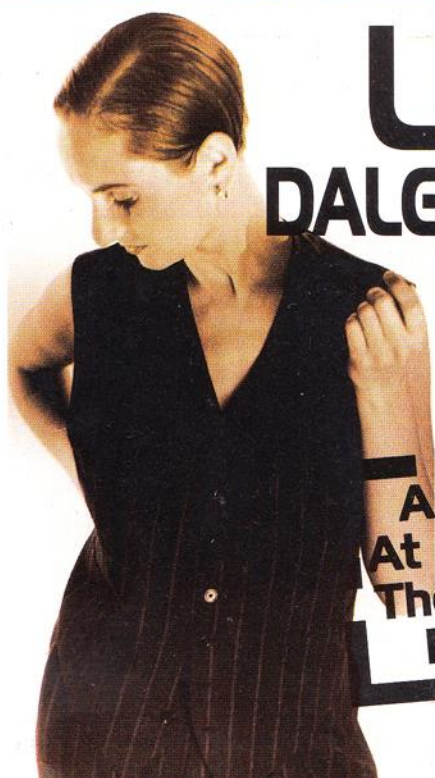
AUGUST 1994

ISSUE: 163

## HEADSWIM



**Psychedelic  
Rockers**



## LOU DALGLEISH

**A Season  
At Ronnie's -  
Then Europe  
Beckons**

# Magnum

## It's All Rock 'N' Roll



**PLUS:-**

**Dep International Competition Update ...  
Crocodile Tears ... Gig Guide ... Demos ...**



# RECORDED DELIVERY

## THE CRICKETS

### The Singles Collection 1957 - 1961 (Pickwick)

It was contractual problems that originally separated Buddy Holly from the band he was to overshadow, and the ten cuts he fronts here dwarf the others, but The Crickets did continue with a number of other frontmen for some time. They actually went beyond the scope of this set with some creditable hits for Liberty. It's the writers the group spawned which set it above others; included are Someone Someone, More Than I Can Say and I Fought The Law, all future pop standards that support any claim that The Crickets, with and without Holly carried the very baton that The Beatles gleefully picked up.

★★★★  
Steve Morris

## VAN MORRISON

### Payin' Dues (Charly)

Forty nine cuts from Morrison's debut foray in NYC collected into a slipcased two CD presentation set. The tracks, which include many short sketches and insights into The Man's creative process, have been around before but never as completely. The sleeve note may irk some trainspotters by not digging deep enough, but then Morrison was hardly going to write them; producer Bert Berns is dead and details have probably evaporated as ownership of these masters has changed with some regularity. It's surely enough that an aural equivalent of the artists sketchbook has been made available for one of music's most intriguingly creative characters.

★★★★  
Steve Morris

Van Morrison



## THE TORNADOS

### Telstar (Music Club)

The attraction here of course is Joe Meek, the legendary recording studio innovator and boffin. He created the multi million selling title track over a shop in a London suburb and proceeded to virtually counterfeit it a number of times until the hit balloon popped. It's music from an altogether dumber era, with only a historical relevance to these times, though it is indisputable that the sound Meek invented for the faceless band is indelible, unique and instantly recognisable.

★★★  
Steve Morris

## DANCE & SOUL

### A CERTAIN RATIO

#### Looking For A Certain Ratio (Creation)

There's a certain irony in the groundbreaking work of ACR - they started pioneering punk attitude dance crossovers in the late seventies - being re-issued by Creation in remixed guise. Especially when the bulk of the remixers (Electronic, 808 State, Sub Sub et al) must have cut their rhythm teeth on the ACR originals. It says much for ACR's original vision and vibe that they come out unscathed from the fashion once-over. Shack Up, a genuine genre classic, retains the sinew of the original with Electronic's addition being respectful. Sub Sub's make on There's Only This adds a new atmosphere but it remains ACR at heart.

Perhaps that's where the innovators differ from the bandwagon jumpers; they have a heart beating vision which remains true under all pressures. Thus ACR can be seen in the same company as Chic, Arthur Baker and other dancefloor clairvoyants.

★★★★  
Sam Mitchell

### THE BLACK ARC COLLECTION: SLAVEMASTER Under The Six / OG FUNK Out Of The Dark / HARDWARE Third Eye Open / BUDDY MILES EXPRESS Hell And Back / ZILLATRON Lord Of the Harvest (all Rykodisc)

A Bill Laswell project called Black Arc, encompassing what the innovative producer/bassist calls "black rock, cyberfunk and future blues". And what a brilliant, eclectic, 'out there' concept it is. Ranging from the excellent, extreme hardcore of Slavemaster (but with a worrying fundamental Islamic slant), through Bootsy Collins' latest psychedelic-funk-ambient-metal incarnation, Zillatron ("the Great Overlord of Cyberfunk"), the gangsta-rap-before-there-was-gangsta-rap of OG Funk, to the heavier version of Colorcode's funk-rock in the shape of Stevie Salas' new outfit, Hardware and the funky r'n'b of the Buddy Miles Express. Not a duff album, not a duff track.

★★★★★ (for the whole bloody lot of 'em.)  
Max.

## JESSE GREEN

### Roundtrip

#### (Bad Habits)

Green, a chart compiler's footnote with three hits circa '76 / '77, is a soul reggae man with an enviable track record as a musician. However, this comeback album simply misses the mark. Attempting to showcase all of his styles, the largely self written set boasts some good songs that are sadly buried under a cheap rehearsal studio demo quality production. It limps along, beaten to death by cheap synth patches and basic drum programming. As a career resurrection this is as likely to do the trick as Cliff Richard is to take Cobain's place in Nirvana.

★ Steve Morris



## RE-ISSUES

## SAM & DAVE

### Sam & Dave (Edsel)

Not the classic mid / late sixties Atlantic cuts but the rawer sound of six singles, As and Bs cut in '62 / '63. The voices have the magic that was a handful of years from blooming but the songs and the settings lack the drive and punch you automatically associate with the guys' names.

★★ Steve Morris

## FOLK & COUNTRY

## SARAH ELIZABETH CAMPBELL

### Running With You

#### (Dejadisc/ Direct Distribution)

Sarah cut her debut solo album, A Little Tenderness, for the now defunct Kaleidoscope label, back in 1990. Like her record company, Sarah was based in California at the time. A short time later and following a couple of severe ripples on the Richter Scale, she headed home to Austin, Texas.

Possessed of a husky contralto, the dozen tracks here focus principally on the subject of romance. The words love and heart, appear in numerous song titles. Her own, up-tempo opener Running With You, recalls with much fondness and a definite tinge of regret, a relationship from the years when she lived in the northern Californian town of Columbia. Sarah has declared publicly in the past, that her muse registers the great amount of activity, following the end of an affair of the heart. That criteria has undoubtedly been consigned to history, as Following My Heart turns the spotlight on taking the decision to step across love's threshold. An autobiographical writer, Sarah reaches for her memories of the past, in the gentle, soul searching Just Out Of Reach. The narrator in the latter song [and for me, the real heartbreaker in this set], cannot decide whether to reach out to another person, when her subconscious is whispering "If I let go, I may be hurt again."

For evenly balanced portions of lyrical angst and seemingly limitless joy, when it comes to affairs of the heart, you just can't fail if you reach out for a little of the mostly acoustic based magic of Sarah Elizabeth Campbell. Arthur Wood

## VIC CHESNUTT

### West Of Rome (Texas Hotel)

Hot on the heels of Drunk comes this Michael Stipe produced second album from the wheelchair bound Athens singer-songwriter, another trawl through the dark waters of despair, greasy sex, drink and general downers. A nasal voice that sounds like a deeper Dylan with the occasional twinge of Loudon Wainwright (Where Were You? in particular) adds an extra edge to a novelist's sensibilities evident on much of the imagery in his frequently off the wall lyrics. At best when pared back to basics, allowing the gravely emotion to wring through, occasionally coloured by the addition of minimal piano or violin, songs like Stupid Preoccupations, Miss Mary, the piquantly optimistic Panic Pure or the utterly bizarre Lucinda Williams firmly underline Chestnutt as an individual if idiosyncratic talent.

★★★ Mike Davies