

Music Files

ISSUE NO4

JANUARY

1994

**Music Awards
Voting Form Inside!**

**Results in the FEBRUARY
issue of Music Files**



**INCLUDING : Reviews on The Bombshells , Hawkwind
C.D Review & much, much! MORE!**

***HASTINGS FREE GIG GUIDE AND
REVIEW MAGAZINE***

A Note From The Chair

Happy New Year to all our readers as they say in the industry. Hope you had a brilliant festive season and that Santa brought you all you dreamed.

This year is going to be a mighty important one for the Forum, with a first birthday on 7th June.

It begins in January with our proposals for the de-regulation of the restrictive licensing of live music, going before Hastings Borough Council.

The way things are at the moment, everything is waiting to happen and with the backing of our elected Council, we could see changes, only one of who's positive by-products would be more employment. Musicians, Bar Staff, Taxi Drivers, Printers, the list is endless.

If you know (or even if you don't) your local Councillor, tell them that you would like to see them support a more encouraging attitude to Live Music in Hastings and all it's benefits. Meanwhile, we will, of course, keep you posted on the progress of this.

Phil Little

Opinions expressed are not necessarily those of the Editor or the HLMF Committee.

To the best of our knowledge, all details are correct at the time of printing and we regret we cannot be held responsible for alterations or cancellations.

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C.D. REVIEW - BANDJAX

Bandjax are back again, last month promoter Keith Leech talked about how hard it is to organise and finance gigs, this month I have the pleasure to review their latest C.D. entitled Chaos In One. A very psychedelic cover if I've ever seen one, but none the less a striking one that you can't miss on a CD Rack. Different to the main stream style of music heard in local bands, Bandjax are a folk orientated, Multi-instrumentalised, rocky-pop in parts type, dance on the table at a quater past eleven in clogs with a pint of Old Grumble Belly in one hand and probably a headless bass guitar with the latest bass string technology available in the other,.... Few! Hard to define really, still I'd like to see someone top that.

To tell you the truth, when I was younger I used to play in a folk band or two, and so some of these songs sound very familiar. These days I must admit I don't listen to anything like this, the nearest is some of Clanads more 'real instrumentated' music, you know, accordion, penny whistle, instruments that can go out of tune. That's what real music is about, none of this 'I can play flute, sax & tambourine all on one finger' electronic gear,.... who am I kidding! I've got so much electronic gear & synth technology, it's actually true that I have to insert a floppy disk every time I need to say something different than 'Aren't I great on keyboards!' (*Ed - Not! Come on, when does the review start*). Joking apart it is nice to hear some real instruments being played for a change and not all this squeaky clean sample stuff I'm always up to.....

The first track 'Dunmow Galumph' starts off with a sole bass line that establishes the basis for a jolly melodic jig which even though has a lot of different instruments incorporated within the some to keep the interest, it does seem to repeat itself a lot, but as a first track does get you going.

The first appearance of vocals materialise in the second track, 'Roll The Wood Pile Down' where this time the melodian is the main influence on the melody line and after a couple of bars of music the vocals of Gilly Linn take over. Her voice sounds well suited to folk music, and she also plays violin, recorder and clarinet. This is a medium paced song with a colourful sax solo in the middle.

The next two tunes are short waltzes, and the first I have definitely heard in my younger 'folk' days, the main instruments played here are the Melodian by Dave Roberts, who can also play flageolet, half long pipes and sings, and Sax by Peter Bolwell, who also plays recorder.

The next two are also instrumentals, and introduces Keith Leech on Jews Harp, he can also play Trombone and contributes to the vocal side of things as well. The first is a very 18th century piece where the use of recorders and harp together conjure up pictures of Kings and Queens dancing in the court while jesters fool around and juggle in the back ground. (*Ed - don't worry, we've just put him on medication*). Then suddenly the second more modern tune by Keith is intertwined, this has a reggae feel which is created by the Hammered Dulcimer. The melody in this tune is played by sax at first and is the taken over by violins and recorders. The names of these last four songs are 'The Man In The Moon', 'The Emigrant', 'The Thirty Wife' and 'The Kite', these songs show off the bands talents well.

The next is more of a musically told/sung story which I'm sure I've heard in the past. Synth bass lines add to the, even scary, song about blackleg miners who wouldn't join the unions. Pete Moore, who also plays the Trombone, sings this song, and is a contrast to most of this album.

'Pas et Medio' starts off, like some of the others, as a quiet, subtle and soft song which transforms itself into quite a get up and go song with the introduction of either the Scottish Smallpipes or the Half Long Pipes. Sax solos appear and trombone adds to the backing.

The last song in this two part review, (*Ed - that's because you keep rabbiting on!*) is in fact also a good song to finish the first set of a gig off with, named 'The Wenlock Safari'. Full of jollity and never a dull moment, there are a couple of well known songs mixed in here to produce what could be described as a 'very jolly happy song indeed'.

The other band members are Brian Chainey - Percussion, Neil Cartwright - Bass, Keyboards, Vocals and Mandolin, Neil Parker - Lead Guitar, Recorders, Scottish Smallpipes, Lynda Ridley - Recorders and Horseshoes and David Rimell - Rhythm Guitar.

Watch out for the (*Ed - make it shorter next time*) second part of this extremely long but interesting review !

hawkwind

plus

The Beautiful People

Hastings Pier Ballroom - November 27th
1993

This Hawkwind gig at the Pier was as near as a *live music event* gets to the high-energy positive vibration which is the objective of the money spinning raves.

A full house of over a thousand people got off on a blend of hypnotic space-rock which is tailor made for this type of experience.

The Beautiful People warmed up a partly-seated audience with a melange of Jimi Hendrix voice and guitar samples, layered over a funky-groove rhythm section, laced with congas and supported by twin lead guitar playing a series of the Master's best known riffs.

They played the contents of their album "*If Sixties were Nineties*" and with a huge picture of Hendrix projected behind them throughout their set, they didn't appear to be pretending they were anything that they weren't but they probably wished that Hastings had taken them more seriously.

There was no doubt that everybody was there for Hawkwind, though, and there was a small eruption when they opened with "*Back To The Future*".

They put on a "*state of the art*" show with neat lighting, excellent sound and ever changing back-projections. It was fully deserved by the ecstatic audience, many of whom had gone to this gig with a deep sense of commitment to this band and what they stood for. Their high hopes were not disappointed because Hawkwind founder member, Dave Brock, is not the sort of hero pop-star who consistently centres himself in his own experience. Thus wise men and women opportune themselves to enjoy the experience. Simple really.

Anyway, they played a lot of their well known stuff and, mercifully, "*Silver Machine*" was absent. "*Hashish*" brought a unified chant and "*Assassins of Allah*" culminated a powerful moment with a potent *Tabla* pattern and drums, the stage lighting and projections burning gold.

For a three piece line-up Hawkwind do well in sustaining a big sound with surprising variety, Dave Brock switching effortlessly from *guitar* to *keyboard* and back again. Maybe some foot pedals, as well, to control the frequent waves of pier trembling synth modulation.

The last number flipped from Dub Reggae into the familiar Hawkwind medium pace rhythm and climaxed with the repeated message "*You Are Welcome!*". Thundering applause brought them back to encore "*Right To Decide*" from their *new CD* whose title wasn't stated very clearly.

The hard years of constant live work have evidently paid off, for Hawkwind, to be able to fill Hastings Pier and make history. Their age or whatever is immaterial. Nobody else could have done it on *November 27th 1993*.

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on either Grapevine or HLMF address

BAND
TIP

One roll of gaffer tape can go a hell of a long way, *two* and I think you could probably make sure no one escapes from the pub while you're playing. Also a soldering iron tucked away in the back of a members lead bag, with solder of course, could get you out of a tight spot. It has me!

GRAPEVINE

An anonymous request for **The Moonshot Blues Band** "anywhere, anytime, anyplace!" was received in *The Forum Collection Box*. Any Offers? Ring Moonshot City (0892) 517338.

Elsewhere in this edition is a tribute to **Dennis Reed** who sadly passed away in November. A benefit gig for his wife and family is being organised by friends and colleagues and will be held at the **Yelton** on **Saturday 22nd January**. The bands are "What's Next" (led by guitarist *Steve Marwood*), **The Bolivian Brothers** and Yelton favourites **Soul Xpress**. The music starts at **8.30pm** through to the early hours and it's only £2 to get in. So let's see a full house for Dennis's memory.

Hastings Local Radio Executive, Mark Briggs, recently complaining about the local rail service. With no *local stopping service* out of Hastings after 10ish, people who don't drive can't get home from a gig or anything else for that matter, says Mark. Of course, he is quite right and there is no visible bus service after a certain hour either. How are people expected to manage? We feel we should be told!

Ex "Word" bass player, **Andre Young-Snell**, debuting his new band "**Rainy Taxi**" at **Rockwells** in December. The band have major gigs in

the diary at places like **The Forum** in Tonbridges Wells and **The Concorde** in Brighton and would like to do some more in Hastings. Get in touch with us if you are interested. This was one of several gigs at **Rockwells** which show that *Live Music* is not necessarily finished there. Watch the press for details.

December's "**Culture Bunker**" night featuring *five* local bands was just the kind of far outtastical happening that makes **Hastings THE** provincial town when it comes to *Live Music*. Plenty of places have "**Battle of The Bands**" which are invariably just that. But this is something quite different and has a more pleasant atmosphere because here you have a load of different musicians who are thrust into sharing one dressing room and backstage area, and are able to get on with each other despite being cramped and crowded. It all grooves on and you have got to get on, or get left behind.

Anyway, everybody had a spiralling good time and we want **more!**

Congratulations to the lucky minority of readers who aquired a copy of **December's Music Files** with the upside down pages. Now a collectors item it is already worth fifteen times the cover price and in a few years who knows?

Printer, Terry, said "*It was strange really, I had just turned round to put on a Pullbacks tape and there was a momentary power failure which caused some of the pages to flip over!*"

New James Burton Licensees, Karen and Jeremy, would like to welcome you to the bar which is their new home following a move from the *Isle of Wight*. Karen has a positive attitude to music in the James Burton and Jeremy said "*We wanted to move to a sunnier climate for some time now and when we heard about the exciting music scene in Hastings this opportunity was ideal, karen is music mad and often gets up in the middle of the night to practice her harp.*"

If you like something different, then check out *one man show* the "**Pat Valentine Experience**" where maestro musician Pat switches instruments and displays staggering talents. From Jazz Fusion to Reggae he blasts through different styles without compromise. No phone number but you can get in touch through the **Forum** letterbox. Watch the gig guide for details.

Martin Thornton of **The Cricketers** hopeful that his pub will become a thriving venue next year giving Hastings another town centre venue. With *twenty years* experience in the business Martin knows what he is doing having run successful gigs in *East Grinstead* and *Phnom Penh*. **Rock On!**

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Readers Letters

Hello People,

Having just read "music Files No. 3" and been pleasantly surprised by it's content, I feel the need to write and mention it. Well done you!

For all of us that made it to the 'Hawkwind' gig on 27th, I can say, that with only a few exceptions, that everybody had an absolutely brilliant time. What with the usual High Sprits and the old 'lets go and have a good night syndrome,' it's not really surprising. A brilliant night, a good venue, and whats more, a good turn out, all made for a superb evening. Well done 'everything and everybody.

Having played in a few bands myself over the years, I was overjoyed by the prospect of seeing a 'Major Name' on the pier. 'A new era' I thought, as did The Grapevine 'Dec issue'. This has booted my confidence no-end as the grove that my friends and I have put together is, 'some might say', a little out of the ordinary. A lady singer from Bexhill recently coined the phrase 'Medieval Punk' which isn't a bad way of seeing it, but then if that's the way the music flows, then let it flow.

But first must come the demo, as always. So as and when that happens, we will be more than happy to show you, the public, what we are all about.

The name's Lapidari for something a little different

Seeya Soon,

Peter.

** Dennis Reed **

Hastings Musicians and Audiences alike were shocked and saddened by the recent death of **Dennis Reed**, lead singer with the "What's Next" band.

The funeral at **St. Peter's Church** was attended by a wide variety of people and many, like me, were surprised to learn how much of an *active role* Dennis Reed played in the local community.

In addition to leading a hard working band, he was a staunch supporter of his local Church, a member of the **Board of Governors** of a local school and a leading light in the organisation and running of a **Youth Club**. He was also possibly the *keenest supporter* of **HLMF** and when he wasn't gigging himself, could often be seen supporting other bands gigs.

Dennis loved his music and audiences loved Dennis. Anyone who has ever seen him perform couldn't fail to be *impressed* by his *energy, enthusiasm* and the *infectious warmth* of his personality. The music scene this winter will be that much colder without him.

Several musicians were sitting in the pub after the funeral, talking about the service. They were all quite stunned by the number of people who attended and by all the standing up - sitting down and hymn singing.

"**Yes**", said one of them, "*you could definitely say that was one of Dennis's better gigs!*". I bet if Dennis could hear that he would laugh his socks off!

John Ballard
December 1993

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THE GHOST OF CHRISTMAS PAST

Why is it that last Christmas was the worst one ever but the best one you ever had was always a few years back. Maybe we are all getting old or maybe we view past events through rose (or lager) tinted specs.

Some of the best festive seasons I have had were down that wonderful hole in the ground - THE CRYPT. In about 1985-6 the Crypt was still used as a pub rather than a club and the mix of people who went down there covered all ages and hairstyles. John Digweed (before he invented Rave) was the resident D.J. and he really made the nights come alive. On Christmas Eve the place was packed to the brim. The only place to sit down was on the ceiling and people were standing, dancing and falling off the tables, chairs, bars - everything. In fact the seating never recovered (I've never seen so many stiletto marks). The atmosphere was unbelievable and it's very rare to feel it again. After the incredible euphoria of Christmas Eve the word went round and everyone wanted to be at the New Year's bash. New Years Eve was even better and the real feeling of "goodwill to all men" was almost physical. Everyone was best friends with the rest of the place. What a feeling. Since then Christmas has always been a bit of a letdown. We all still go through the motions but do we really enjoy it? All that being nice to each other - YUK! When I go clubbing now I always think that everyone looks so depressed, as though they're out late - night drinking for the wrong reasons. Not to have a good time but to forget the bad ones. Maybe a few years ago we were all easier to please or we had less problems - certainly we all seemed to be better off. When I go down the Crypt now it seems to be full of long haired "grungers" who wouldn't know a good time if it hit them. Maybe and hopefully I'll be proved wrong and the ghosts of the past will return and make Christmas at the Crypt as good as it used to be. After all there's not many other places to go - or are there? Let us know.

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Your fun loving spirit, is bound to survive,
You're probably teaching the angels to jive,
Or telling the tales that we all loved to hear
And could Tony Miller be Pouring the beer ?

While your audience, captive, are likely to say -
"God's just gonna love this one - I hope he can stay"
But then God in his infinite, likes a good laugh,
He'll probably make you a member of staff,

With a ticket to travel all over the place,
And a mission to keep that old smile on your face,
Well it goes with out saying - you're gonna be missed,
That's the reason we're here getting thoroughly pissed,

To celebrate all of the life that you lived,
And to gossip about all the things that you did,
Then we'll never forget you - so don't forget us,
Just remember to save us a seat on the bus.



Reference This !!

Thanks to **Brian Scott**, MUSIC FILES will be seen by the public at all local libraries. Brian is the **Team Librarian** at *Hastings Central Library*, and wrote to us saying that he saw the December Issue, and would like us to send copies to him so that he can distribute them on a regular basis to the Reference libraries at **Hollington, Ore, Rye, Battle and Bexhill.**



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LOCAL GIG GUIDE - JANUARY

Saturday 1st

The Cuichies - The Cricketers
Cunning Stunts - The Carlisle
English Rogues - The Sixbells

Sunday 2nd

Savanna & Andy (lunch) - The Sixbells

Tuesday 4th

The Zanies - The Sixbells
Frances Knight & Pete Burden - The Street

Friday 7th

6 T's - The Yelton
The Clam Diggers - The Carlisle
More Mushrooms Vicar - The Sixbells

Saturday 8th

Rhythm Doctors - The Yelton
Truncheon Meat Squad - The Carlisle
Otis Lift & The Elevators - The Sixbells

Sunday 9th

Jazz (Lunch), Minky's Band (Evening) - The Sixbells
Pete Jagger - The Ypres Castle Inn

Tuesday 11th

Terry Disley & Rob Statham - The Street

Friday 14th

Hackney Slim - The Carlisle
Candid - The Sixbells
No Limit - The Yelton

Saturday 15th

The Profits - The Carlisle
The Blackman Brothers Band - The Yelton
The Lost Boys - The Sixbells

Sunday 16th

Jazz (Lunch), Alchemy (Eve) - The Sixbells
Inside Out - The Cricketers

Tuesday 18th

Dave Trigwell & Dave Gordon - The Street
The Cowpokes - The Sixbells

Friday 21st

The Thieves - The Carlisle
Swift Half - The Yelton
Lazy Train - The Sixbells

Saturday 22nd

Who Flung - The Sixbells
Dennis Reed Benefit (This Issue Grapevine) - The Yelton

The Bombshells - The Carlisle

Sunday 23rd

Jazz (Lunch), Poor Man's Prison (Eve) - The Sixbells

Tuesday 25th

Terry Seabrook "Cubana" - The Street
Folk - The Sixbells

28th Friday

The Blackman Brothers Band - The Yelton
4 A.M. - The Carlisle
Throb - The Sixbells

29th Saturday

Bad to the Bone - The Carlisle
Disorganised Crime - The Sixbells

30th Sunday

ThursSoul Xpress - The Yelton
Andy Bannister & Rick - The Ypres Castle Inn
Jazz (Lunch), Passion Street (Eve) - The Sixbells

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The Directory

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The Crypt	0424 444675 (Hastings)
The Street	0424 444675 (Hastings)
The Pig in Paradise	0424 439444 (Hastings)
The Comet	0424 439117 (St. Leonards)
The Beer Engine	0424 420074 (Hastings)
The Ypres	0797 223248 (Rye)
The Wilton Cellars	0424 223200 (Bexhill)
The Sixbells	0825 872227 (Chiddingly)
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The Golden Martlett	0323 843728 (Hellingly)
The Cricketers	0424 446037 (Hastings)
The Bulverhythe	0424 420513 (St. Leonards)

Culture Bunker

featuring

Soul Inside
Inside Out Prettymouth
Day Tripper Humus

The Crypt - Hastings Wednesday 15th December

This was the first of what will be a series of Crypt gigs featuring a number of local bands. The first "Culture Bunker", organised by club DJ "Scottie", was a solid success for it's atmosphere alone, despite a turnout that I would be stretching to describe as three figures.

Scottie said that he was really pleased that it had gone so well and that he was already looking to the next Culture Club in the New Year. He would like to hear demos from local bands, which should be sent for his attention at the Crypt.

With there being five bands on the night it started quite early and neglectfully this reviewer missed the first two acts and was nattering through the third. More of that later.

"Soul Inside" opened the proceedings with their Hastings debut following National gigs supporting The Children On Stun who were present in support. More of that later.

"Inside Out" followed with their own interpretive brand of popular music which I am told you can partake of in more depth in local pubs. Watch out for them in the gig guide.

"Prettymouth" had just launched into "Disappear Here" when I arrived and followed with five upbeat monsters of "Youhful, Passionate" funky Rock n Roll, which certainly defied further description by lead singer, Barney. They had appeared on Paul Williams' Hastings Local Radio show the previous Saturday where we heard "Kiss Me Forever", which disappointingly they didn't play here. This track sounded really good but sadly I wasn't able to pay close enough attention to compare their other songs. The band, originally from Grimby, have been based in Hastings a year and have some major record company interest following National gigs supporting Roy Wood. A lot of energy and a good exciting live band.

"Day Tripper" came on to their own cheers and it is heartwarming to see their progression over the last 18 months from their origins of The Sand Fountains. Lots of Wah Wah guitar and one number featuring a chord structure and chorus echoing the sound of Neil Young. Although their final number, "Wild Flower", was more sixties sounding with more feedback and a chaotic ending, you wouldn't say they were that kind of band, guitar and keyboard lines embracing in the more current style of bands like The Charlatans.

They have come along way for a band with an average age of 19 and have the potential to be big. Their youth permits them plenty of time to work on their vocals and maybe a few scales for the solos, which can be a bit weak for them. The fact is you have to get it right if you are serious, but if they continue to improve at this rate they are not so far off arrival. If you want to book them contact John 431475 or Scottie at The Crypt.

The final band were "Humus" (formerly Smokestacks) with forty minutes of "Funk" with a capital F. Club manager Peter Wilkes was hopping about with ear to ear grin burbling "Corr!". Not very talkative, these lads, so I can just tell you that they play a groovy set of instrumental jazz funk similar in style to The Crusaders with the keyboard player doubling on sax and flute for a percentage of the solos. One number sees the guitarist put down the box and deliver a really excellent rap and maybe because of the different sound this stood out. All competent musicians, they have a lot of scope. No longer under the name of Smokestacks, check out "HUMUS" if you like funky stuff with lots of punctuating drumming.

One musician who was talkative but wasn't actually playing at this gig was Simon, guitarist with Children On Stun, who will be playing at The Crypt on Wednesday 5th January 1994. Things are on the up and up for Children on Stun who have sold 1200 copies of their 12 inch single at gigs and by mail order. Now signed to Cleopatra Records based in Los Angeles, the band are scheduled, early next year, to go into a Liverpool studio, with production by Rosetta Stone.

Simon feels that their positive contribution to our Universe has so far been overlooked by Music Files and of course he is absolutely right. But remember folks, we have only just got up and running and are perfectly prepared to admit that we have a lot to learn and a lot to do. But everything's been sorted since Simon made contact during a throbbing Prettymouth set and now we know when the Children On Stun's next Hastings gig is (Crypt - Wed. 5th January) so I for one will definitely try and be there.

Maybe it would be an idea for them to head a sort of alternative Culture Bunker. Over to you Scottie!

Phil Little.

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Happy New Year!

News Just In!

Young **Simon Shaw** axeman with the **Bolivian Brothers** recently suffered a fractured skull while dining out with his loved one. After a dash by ambulance to London and a few days in hospital he is now on the road to recovery although he's still a little confused - *well he is a musician!* I've heard of be head over heels in love but a **fractured skull**?...

While on the subject of the **Bolivians**, news is in that divorce papers have been issued betwixt in the blue corner the bolivs and in the red corner **Fingers Francis**. The **Amigos** have been named as correspondent. The parties have settled out of court and both are doing well. The **Dan Band's** ex- bass player has been imported to provide *sympathy* to the **Bolivians** and the **Amigos** are already up and gigging - so two bands for the price of one....

A **video recorder** was recently *liberated* from the love-nest of a forum member and a local musician and ivory abuser. Apart from the *shock* and *inconvenience* that this sort of behaviour brings it's annoying that said video will be passed on, *possibly in the pub you are in now*, for about thirty quid - is it worth it?

News from **Russia** is that one of the contenders in the **Russian elections** is called **YABLOKO** - will compulsory **South American** percussion lessons be on the agenda?

By the time you read this young **Beth Cogan** at the **Royal Albion** in **Maidstone** will have sprogged out. Best of luck to Beth, **Matt** and **Coglan Junior**.

Tuxedo Junction in **Eastbourne** is seeking to extend it's license to **3am**. For Xmas and New Year's Eve they will be partying for an extra hour and if it's a success they will seek to do it all year round.

Don't forget that **MUSIC FILES** advertising rates are only a **tenner** for a box and we are a *non profit* making organ

so why not make a musician happy by putting an ad in or *why not write something*.

A local band played at **Waterslade** the other day. After *hacking* through their first set of rock and blues a charming young man with *tattoos* on his ears asked if they could *turn it in* as they couldn't hear the **juke box** or could we play some **reggae** as this was a **reggae pub**. Bearing in mind that this pub was on the biggest council estate in **Chatham** and it appeared that **valium** was more popular than beer the band decided to take the money and get pissed - (Ed - pardon) sorry, and go.

Following last months **band tip** I would like to add my own: Please remember to take your **guitars** or else you'll look like a *right charlie* looking in the back of the van and scratching your heads or squabbling.

Saw the **Varleys duo** at the **Two Sawyers** the other day. *Great stuff*, they were playing most of the songs from their normal set and it was entertaining to see a **duo** able to play **U2** songs and get away with it. See them soon..

Seems I may have upset **Dave Arnold**. As I live within *speaker range* of Dave's pad I wouldn't want to upset him - so no hard feelings - *I was only having a bit of a loon and i'll see you soon*.

Nice to see the **WORD** back on telly. At last a programme that sets out to be *trash TV* rather than the rest of the late night dross. Great entertainment and perfectly scheduled for that *'just got in from the pub'* experience.

When talking with a local **jazz** about the demise of **Frank Zappa** I was told *'good riddance'* it's nice that we can all **appreciate** other people's work and live together in **peace** and **harmony**.

Played at the **Pig In Paradise** beer festival and had a slightly *religious* experience : the other band had a roll of **gaffer tape**. I was under the impression that there was only **one roll** in the world and by a twist of fate my band had possession. Does anyone know where you can **buy this stuff** as I thought you just found it and it got passed round rather like a... (Ed - yes thank you.)

..... lastly don't forget that next month's **MUSIC FILES** will come with a *free widget* for that *'I'm so sad I drink beer at home and pretend I'm down the pub'* taste.

THE BOMBHELLS

At the Carlisle, Hastings.

6th November, 1993.

The **Marquee**, **London**, **The Wag Club**, **London**, **The Cartoon**, **Croydon**, and on their way to headlining at **The Camden Palace**, **London**, one of the most hardworking bands around, stopped off at the **Carlisle**, and gave an explosive performance so close to bonfire night. The **Carlisle** was unusually quiet for this popular band at this venue, possibly as the annual **'Battle' Bonfire** was on, however a few people decided to fit in both the events and the crowd swelled during the second half of the set.

The band based across London from the south, the east, and the north comprises of **Pumpy (Paul)** on drums, **Swifty (Alex)** on keyboards and guitar, **Bjorn (Steve)** on bass, **Lumpy (Paul)** on lead guitar and of course **Beki**, the *crowd puller*, on lead vocals.

Beki was joined on quite a few numbers by the **Hastings' Three Degrees** (alias **Karen**, **Fiona** and **Jo**.) The band performed a variety of covers interspread with their own material. It was evident that those who had seen the band before were fully *'Au-Fait'* eith the original material, which surely is an accolade to the bands powerful material. The lively set was finely

balanced with covers by **Led Zeppelin's Communication Breakdown**, **Hendrix's Foxy Lady**, **Whitesnakes's In the still of the night**, etc. and an array of original songs with a particular brand of humour unique to the bombshells. Songs covered included; **I ain't comin' home**, **Keeping up with the Joneses**, **What gets me high**, **I am Rock & Roll** etc. In contrast the band also play original serious numbers including; **You need the world**, **Inhumanity**, **Child come home**, etc. During the encore *appropriately so close to bonfire night*, **Deep Puples Burn**. **Maggie**, a well known face at the **Carlisle** finally tore herself away from **Geoff** and played her *imaginary* keyboard in tandem with the excellent plating by **Swifty**. A good night was had by all as exemplified by the *beaming faces* of the appreciative audience.

Apart from the **Hard** and strong vocal work, **Beki** also *manages* the band's bookings, *finances* and *produces* the **Bi-Monthly fan club magazine** and generally keeps the boys in order. The annual membership of the **fan club** costs **£3.50** presently. For further information, the band can be contacted at: **The Bombshells, C/O outside music, 21 Balham High Road., London SW12 9AL.**

There is more to this band than meets the eye, be sure to catch them at the **Carlisle** on **Saturday 22nd January 1994.**

A BETTER PUB ?

A few personal thoughts on what is wrong with the Great British Pub.

1. **PUNTERS** - When you are waiting to be served there's nothing worse than some dipstick next to you who a: doesn't know what he wants

b: Only knows what half the round is

c: Has no idea of how much it will cost and doesn't know where his money is.

d: Shouts loudly that he is next (when he isn't) and calls the barmaid treacle, darling or babe.

So come on - know what you want, have a rough idea what it will cost and say please and thank you - that way i'll get served quicker, which means that next time, you'll get served quicker, and the next time and...

MUSIC - Why do certain pubs believe that as soon as they open in the evening the juke-box has to be turned up to ear-splitting volume. Why don't you turn the music up in relation to the amount of customers? Super - loud music is so off-putting. It is better to gradually turn the music up as you get busier and allow your punters to still talk to each other without shouting. Also if you've got a juke box make sure it's got good music on it that either fits in with the pubs clientele or is varied enough to appeal to everyone. If you use tapes make sure they're not overplayed - your favourite album may be very enjoyable - but 3 times a night is a bit much.

TOILETS - As most publicans are male they are probably not aware of the upset that dirty or broken ladies toilets can cause. Why not check them at the start of every session and make sure there's enough paper! Get a woman to check them as they'll know what is acceptable and checking them throughout the session might be a good idea. I know quite a few women who wouldn't go to a town centre pub simply because of the disgusting state of the loos and that people, especially women will judge the pub by them. After all if you don't appear to care about the toilets what sort of condition is your beer cellar or food operation in?

PUBLICANS - How many publicans do you know that are really miserable bastards? Surely they should be able to spend a little more time being sociable to their punters, or at least welcoming their guests with a cheerful word - after all they are paying their wages. Being a publican is a bit like being a waiter - you have to be able to turn on the charm or talk to the people on their wavelength.

BAR STAFF - Unfortunately in this country bar work is either looked down upon or is considered a way of earning extra cash. In most other countries it is a respectable career. The service we receive in this country is atrocious. In Ireland the staff RUN at all times and can serve four or five people at once. In other countries barstaff work on commission and therefore the faster you serve - the more wonga you have at the end of the week. If only barstaff could be trained from the start to realise the relationship between the fiver I am waving about and their wage packet then better service will ensue. Also if staff could be trained to look for potential sales instead of standing at the end of the bar looking at the ceiling (what IS so interesting up there - I've looked and all I can see is a ceiling) then publicans could make more dosh. After all the bottom line is how much money is in the till at 11 o'clock. No pub is run as a charity - yet!

LAST ORDERS - Due to the archaic laws in this country the pubs shut at 11. Ten minutes before this a quaint custom of last orders is brought into play. This is when the staff should really move into overdrive. If someone wants a drink during this time, surely it is better for the cash to go into your till rather than the till of the club down the road. Or that potential sale will just go home. The other pain about British pubs is that the pubs are happy to serve you up until 11, but at one minute past someone will start hassling you to drink up.

Whether you hassess your wage payers or leave them alone until a quarter past - they will still drink up in their own time - so why bother.

BOUNCERS - Some pubs (especially in the town centre) feel the need to employ bouncers. Why do these people feel the need to intimidate everyone? The best doormen I have ever met have been at the CRYPT. They are generally pleasant but if needed can sort out any problems. In these enlightened times we would all prefer a warm welcome rather than a cold, icy stares. The best doorman I have ever known is about 5 foot tall, quite stocky and always polite and charming - however, when the shit hits the fan he can really sort it out - not always by being a hooligan, but in a way that befits the situation. I believe he now works at the TOWN CRIER.

SPECIAL OFFERS - All breweries have special offers on some of their products at various times. Publicans generally use these offers to stock up on cheap booze. With a pint of beer costing nearly as much as a bottle of wine I know what I'd rather do - stay in with a bottle of cheap red! Publicans should pass on savings to their punters - they would still make the same mark-up and their customers would appreciate the prices. What about cruising the supermarkets for some real good offers on wine or spirits. If you got a good buy, but were worried about the punters recognising Tesco's wine you could always soak off the labels and substitute your own!

ENTHUSIASM - Publicans sometimes seem to feel that it is enough to just open their doors at 11 a.m. What they really fail to understand is that you have to fight for every pound. Let everyone know how good your pub is. There's a lot of competition out there. Use blackboards, flyers

or posters to tell your punters and the passing public just how good you are. There is so much free advertising about that is just asking to be abused. I once had a friend of mine's birthday announced in all the local and national press as though it was a band. Publicans don't seem to believe in their pubs anymore - maybe it's because of the amount of transit managers and holding companies about.

IDENTITY - All pubs need an identity. Whether they become known as a live music venue or have good food or an entertaining landlord it doesn't matter. What matters is that the pubs remain individual. The identity doesn't matter - live music - good juke box - good food - good landlord - good beer - interesting decor - loads to look at or read - pool or bar billiards - it really doesn't matter - what matters is that these pubs remain open and making a living. With the advent of managers and theme pubs - like Beekeepers - the great British pub is in danger of becoming extinct or becoming part of a manufactured product. Imagine a pub run along the same ideals as McDonalds or going into a pub that has nothing to offer. It's no use just opening the doors anymore.

**THE PIG IN
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Hastings Music Files MUSICAL AWARDS

We here at *Music Files* thought that it would be a **great idea** to have our, lets say, own local awards for musicians. The '*pros*' have had their go, and now it's **HASTINGS** turn to put musicians and groups in this area on the (*be it on a very local level*) map!

All you have to do is write (*as neat as you can in the small amount of space available*) the names of the top three placings in each of the categories on the opposite side of this page.

Then rip this page clean out of the files, (Ed - I think you mean cut neatly on the dotted line), **oh yes, so I do**, and send it to the address on the bottom of the form. If you are near the **Street**, you can always pop it in the purpose made *letter box*.

Category	1st	2nd	3rd
Best Group			
Best Duo			
Best Male Singer			
Best Female Singer			
Best Guitarist			
Best Keyboardist			
Best Bassist			
Best Drummer			
Best Local Release (Tape, C.D.)			
Best Gig			

Music Files, 41 Holliers Hill, Bexhill-on-Sea, TN40 2DD, East Sussex



If you support us,
we'll support you!



THE THREE OAKS

'From little acorns...'

STEVE ROBERTS
LICENCEE

Butchers Lane, Guestling
East Sussex, TN35 4NH
Tel: 0424 813303

Jazz At The Street

The Street in Cambridge Road recently presented a "Jazz Party Gig" to mark 2 years of Tuesday night duo sessions at the town centre cafe-bar.

Roger Carey, bass player, took over the jazz spot in October 1991. Previously, bands had played but licensing restrictions meant only two players could perform (*as the Forum well knows!*) The idea in this instance was to show that two musicians could make interesting and powerful music and the small size of The Street helped since a larger line up might overcrowd the playing area.

The 'intimate' situation means musicians and audience are very close, so that those who are interested can really see and hear what's going on. Although it's mainly a Jazz programme there has been great variety in the musical approach "Swing / mainstream", "Be-Bop", "Fusion", "R&B", "Blues", "Latin" and "World music" have all featured.

A fairly high proportion of female artists have appeared - two top female singers, **Liane Carroll** and **Jan Ponsferd**, are regular guest. Top guitarist are another feature - **John Etheridge**, **Jim Mullen**, **Dave Clifford**, American **Gary Wittner** are all highly regarded players. Drums have been utilised despite the restrictions, a good pianist with tight drums makes a powerful combination, e.g. **Liane** with **Lian Genocky**, or **Johnny Miller** and **Ricky Finlay**.

A cassette album has recently been recorded by the local musicians who appear most regularly at **The Street**: all the tracks are originals and the music is again very varied:- **John & Kathy Dyson**, **Roger Carey**, **Liane Carroll**, **Mams McDaid**, **Pete White** all contributed, some solo performances, some are band items. **Jan Ponsferd** and **Frances Knight** also appear. Drummer **Steve Demetris** both plays and helped with recording gear, ably utilised by **Crypt** soundmen **Pat** and **Tom**. The cassette will shortly be available.

Despite the consistent high standard of music, there is no admission charge. However those that support (*and there are many*) are encouraged to contribute during most evenings, which enables **The Street** to pay the players instead of trying to do it all from the bar takings which in this case would not suffice. If you haven't checked Tuesdays at **The Street** yet, come along soon!

Remember!
Your Contributions must be in by the 15th of
the month. Your copy could be seen by thousands!

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