

B A T H
A R T S

No 1

FEBRUARY 1984

75p



WADIVISION · VORTEX · GREEN · PARK

Welcome

We hope you'll find something of interest in this, the first issue of Bath Arts, a magazine on which practically no expense has been spared, to bring you the best in creative entertainment in Bath. If there's anything you'd like to see featured in future issues, or you have any comments or contributions to make, please get in touch with us—we'd like to know what your views are too. We'll also be starting a Letters Page, Wanda Ayres' Problem Page, and a Classified section next issue, so get writing now!

Our special thanks go to Katie, Paris, Jayne, Geoff, Nikki, Mike, Julia, Keith, Bill, Mark, Skip, Tony and Paul at Acorn, and to all those who've given us constructive advice and assistance to help us get it all together, especially to Theresa without whose support none of this would have been possible.

NEXT MONTH

Arts in Creation

Natural Theatre Company

Pink Inc American Classics

Light Dimensions

Plus news, views, reviews and previews
of all that's best in bath.

Remember—if you want to find out what's happening, get Bath Arts!



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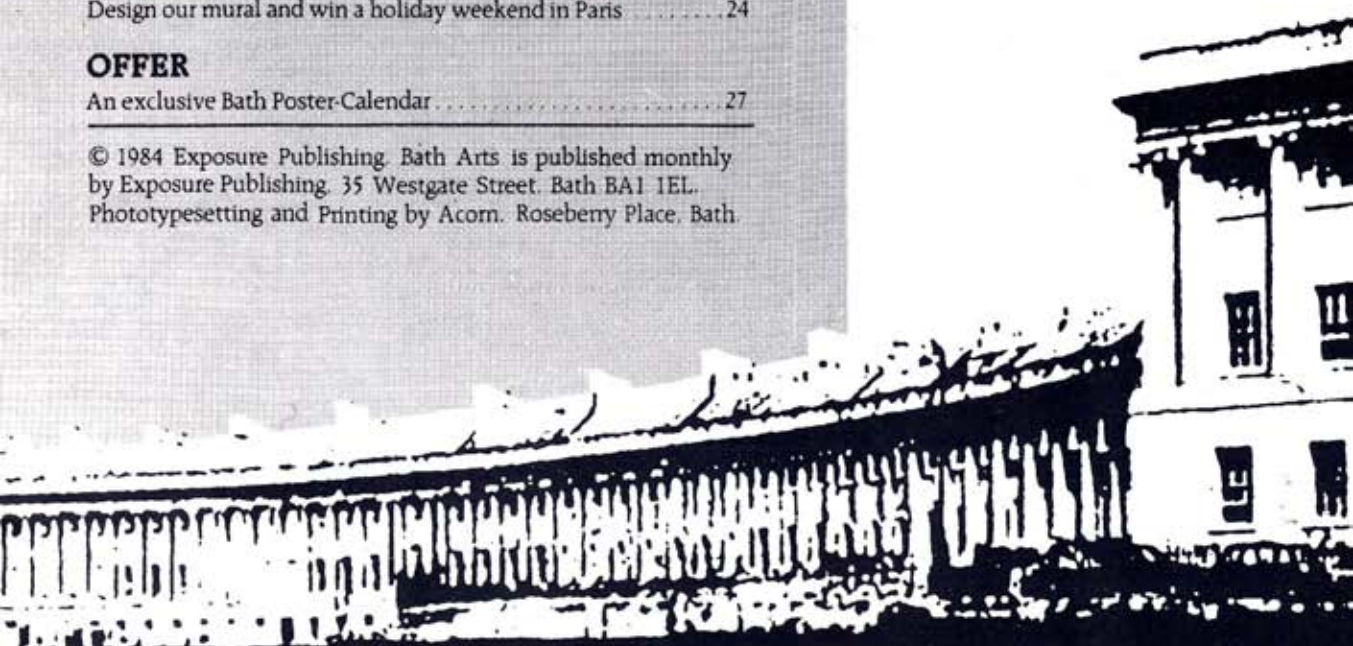
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**THE GATES
SWUNG OPEN AND
A FIG-NEWTON
ENTERED!**



If you were dancing the night away on New Year's Eve at the Pavilion, or even (a flight of fancy) dancing around the Wellington bomber that is usually housed there, you will find that the soon to be banned 'Evil Dead' may accidentally be on your video-recorder if you set it to record 'The End of the Frost Show'... Difficult to tell if it went out live in any case, although it did look 'commercially competitive' (and therefore of the REAL world) due to the obvious cheapness of every corpse and near corpse taking part... apart from the one joke about the £500 million extension of the Picadilly Line to Port Stanley (in the Falklands), the show was remarkable for the presence of a SECOND rat to join a sinking ship (along with Roland) in the shape of 'Superwoman', Shirley Conwoman who 'had to hand it to her' (Mrs Thatcher) and 'admired the way she HANDLED

things'. John Wells, as 'Dennis', almost rescued the whole thing by providing just the right note of cynicism barely masked by a drunken seasonal benevolence in a message from the gates of Chequers. Still, compared to the universal 'Hogmanay' drunkenness on the other three channels, I suppose it upheld the highest standards of 'television', what one wouldn't give for an English 'Network'.

It is difficult to disregard a tendency of Bathonians to want to 'play shops' to the exclusion of other considerations but I must say (dragging in the Prime Minister's New Year Message) if she thinks that there is going to be more employment produced from the 'third industrial revolution', she has belatedly admitted its existence, she cannot really be thinking of rows of efficient 'chip' shops; she must be thinking of the entirely new forms and applications inherent in the micro-revolution.

The City does not look as if it intends to stump up £20 000 asked for by the consortium headed by Jeremy Fry to try to attract micro-electronic industry to the City... Quite right too! The sum of twenty thousand pounds is far too small to attract the sort of business they appear to be after (which in any case is already sited elsewhere). It would seem that a sum in the region of twenty million pounds would be needed to attract future diversification of the micro-tech industry plus the requisition of an entire valley adjacent to Bath... Such ideas may of course be between the covers of the as yet unpublished Winwood Report, although for twelve thousand pounds I don't really know what we can expect.

The Spa plans, despite protests from some doctors, appears to be going to enlarge shopping facilities while selling off some city property... if the Planning Committee of Bath City Council is looking for a site for a new centrally located hotel in Bath they have only to look across the courtyard from the Guildhall to the Empire Hotel...

Some fear is being expressed locally that the Holbourne Menstrie Museum may be about to become the 'Green Park Station' of the nineties (the nineteen nineties) which makes a good start to the year 1948 when most of us are wondering what became of the grandiose Arts Centre schemes apart from a lot of talk, and a suitably mechanical 'advent' calendar by a talented young sculptor/mechanician Dominic Whybrow.

Some people are born in council houses, some people achieve a council house, and some people have council houses thrust upon them... So to speak, although it remains to be seen whether Mr. Patrick Jenkin's argument that back (and indeed some front) benchers' seats depend on votes 'from the estates' for the sale of council houses to their tenants holds true, or whether his use of this argument to coerce these M.P.'s into supporting his highly contentious 'rate-capping' measures will prove unwise given that MORE votes from the estates (and indeed elsewhere) came from voters gulled into thinking that the Conservative manifesto meant what it said (for two elections running) in proposing abolition or total reform of the domestic rating system... Most people have seen through the annual artificial 'Avon rates row' and it is not as if the sale of council houses locally has gone off entirely smoothly ('Unity' and 'Comish' houses are not a good 'buy') and although rents in this area are to remain the same for the time being it will only take an inept rushing through of the bill emanently proposing cuts in housing benefits (yet another confused and confusing situation with 'harsh' and 'spiteful' implications as seen by the government's own watchdog committee's report and all 130 welfare organisations in the country) for there to be a devil of a row even in Bath by April.

Given the likelihood of being blown up by the I.R.A. in a small way on the one hand and being blown up in a big way due to a misinterpretation of a blip on a radar screen in West Germany (or

Upper Heyford) we realise we have the greatest incentive this century to work out our wishes for the present in an order of priorities which may serve us better than the order of priorities in the ascendant which has brought us to this pass. People who exemplify this new order of priorities (and with urgency) are the structuralists in Architecture, Music, Painting, Language and Film... It remains to be seen whether the spade work done by Fassbinder (say) will be built-upon, or whether Mary Whitehouse (say) will continue to produce an atmosphere and cultural climate favourable to 'life nasties' due to the repugnance for the examination of each and every idea in freedom.

Our M.P. Chris Patten will no doubt be making some small changes to his vocabulary by putting down 'Marksbury' instead of 'markers' whenever his sensibilities appear threatened by those in the bunker (see Private Eye) which some have mistakenly located in Coleme... and a very useful political handbook entitled 'The Keys to Electoral Victory' will be published by the Mayor of Bath.

Bath has been referred to as the 'Alternative Capital City of the West' and there have been signs over the last decade that this boast had substance and was not entirely summed up by the fag-end enterprise of 1978 which took the city by storm (and incidentally to the cleaners) in the form of Parsenn Sally...

Fortunately communication has improved to the point where H.M. the Queen has been heard quite comfortably distinctly and by many millions of people, to say that it is not HOW something is communicated that matters... it is WHAT is communicated that matters... It will be interesting to notice what effect on the content of the Day by Day column of the Evening Chronicle will be wrought, in this precise respect, by Charles Lewington for Jasmine Profit, even if she is only on 'holiday'. Toodle-pip!

Querelle

Theatre Royal

The advent of the New Year finds the Theatre Royal alive and looking ahead to further success in 1984. In retrospect 1983 has been a busy year and the Theatre is to be congratulated on the variety of entertainment which it has provided, not only plays—of which I've seen all but two—but also Opera, Ballet and Musical Concerts. Sundays, daytimes and occasional evenings have been utilised by slotting in 'One-Nighters', single performances and "The Bath Experience". The latter, although principally for the tourists, was well worth a visit, even though Jane Austin's sojourn here was omitted—retribution for her reputed dislike of the City perhaps! After its long period of gestation, the Theatre's resurgence has extended the Bath arts scene and done much to justify the cost and effort which has gone—and is still going—into its rebirth.

The commercial theatre has always had a difficult path to tread and any artistic considerations must always be balanced with the necessity of



making the venture pay its way. Given this fact, the years' Drama programme has been an adventurous mixture from the Classics to the more 'avant garde'. If your taste is for the really experimental and 'off beat' then you must rely chiefly on the 'fringe' theatre which doesn't have such financial pressures.

The National Theatre has visited Bath twice in 1983, with "The Spanish Tragedy" and "The Beggar's Opera". Both productions originated in the Cottesloe Theatre which is like a large barn where the National can be extremely flexible and experimental with their direction. Most productions are 'in the round' and in some 'promenade' performances the audience mingle with the actors and become very involved with the action. My feeling has been that not enough work has been done in adapting these productions

to the limitations of a proscenium arch. Either that, or the actors have felt that the Provinces demand less and they haven't tried so hard, which I am very reluctant to believe. The result has been disappointment, particularly in "The Spanish Tragedy" which I anticipated eagerly.

Shakespeare had a 'raw deal' although two productions in the year seems a fair share. The Oxford Playhouse's "Twelfth Night" was somewhat handicapped by having a 'Viola' who might just have been acceptable in an end of term School production. What can be said of the New Shakespeare's marathon "Hamlet"? I believe it ran for over four hours but I gave up at the interval and went home. I've never walked out on a play before as I believe that even the awful can be interesting but, as a lover of Shakespeare, I found this massacre unbearable.

It was exciting to witness the birth of "Blondel", the Tim Rice/Stephen Oliver Musical. In spite of some technical hitches — which the audience loved — it was an enjoyable experience with one of the years' best performances from David Burt as 'Prince John'. It was a pity that the show didn't end on the penultimate scene after a spirited rendering by the entire cast of the song 'I'm a Monarchist' had

A LOOK BACK AT 1983

brought the audience to a high pitch of excitement. Instead, the curtain fell after a quiet love scene, avoiding the obvious ending but diminishing the appreciation.

I hope that every serious student of Drama saw Emyln William's double bill "Charles Dickens" and "Dylan Thomas Growing Up", if not, they missed an opportunity to see the most technically skilled performance of the year. Having previously witnessed, what seemed to be, a nostalgic appearance by a frail and ageing actor in the pre-opening Charity Performance of Noel Coward's "Star Quality", I was amazed to see a spritely and energetic portrayal of the two characters. As a 'set piece' it was perfection, impeccable timing, an extensive vocal range and convincing characterisation, a superb example of 'the art which conceals Art'.

We have been fortunate in seeing several pre-London productions.

My accolade for all round excellence in 1983 would go to Chekhov's "The Cherry Orchard" which was superb. The 'starry' cast displayed impressive team work and the humour was revealed with admirable restraint which made it a joy to watch. Shaw's "Heartbreak House" and Terence Rattigan's "The Sleeping Prince" were also of a high standard. The latter was a revelation. I hadn't expected such proficiency and charm from Omar Sharif who gave us a fine example of unselfish acting. Peter Ustinov's new play "Beethoven's Tenth" was enhanced by Ustinov's delightfully comic performance and "Little Lies", an adaptation of Pinero's "The Magistrate", was a perfect vehicle for the durable John Mills.

Other plays on the plus side were "Educating Rita" an entertaining 'two-hander' about an Open University Student, "84 Charing Cross Road" with a very

competent performance by Miriam Karlin, and "Children of a Lesser God" which had profound deafness as its theme. Peter Shaffer deserves high praise for the script of "Amadeus" and Stephanie Turner was notable for her excellent portrayal of 'Maggie' in the year's first play "Hobson's Choice". The most fun was to be had from The New Vic Theatre's production of "The Three Musketeers" in which the audience participated. I was full of admiration for the actors who showed great skill in never letting the whole thing get 'out of hand', which it could so easily have done.

The minuses were few and included "Lady Chatterley's Lover" – Are a few four letter words and a little nudity enough to justify the second rate? – Dario Fo's farce "Can't Pay? Won't Pay!" which was neither very funny nor politically significant in the English context and "Nightcap", a 'thriller' which contained every cliché, verbal and visual, known to the genre. I think it best to draw a discrete veil over Glenda Jackson's visit in "Great and Small" by Botho Strauss, surely the prizewinner for the most boring play of the year.

Looking back I would say that the year has been successful. My criticisms express my personal opinions and I know that not everyone agrees with them. If disagreement provokes discussion and we continue to see, evaluate and argue about productions, we stimulate interest in the theatre and that, after all, is what is needed to keep Bath's Theatre Royal alive and flourishing.

Marion Marshall



M U S I C

UMO VOGUE
FRANK AUST
WADI VISION
SOUTH OF NO NORTH
BY DESIGN
JAMES WARREN
DIVISION OF LABOUR
DISTANT COUSINS
DAVID LORD
FAMOUS FIVE
KICK CITY



What's been happening over the last 12 months or so then?

Well, somewhere at the top of the ephemeral hierarchy are Tears for Fears. I hardly think of them as a Bath band these days, but 'The Hurting' was a vinyl gem for the local punters. Their November-released single seems set to keep brass in pocket over these chilly winter months. Their new long player should be interesting.

The Korgis, once themselves in T for F's shoes, played The Theatre Royal in November and procured a mixed reaction: the young 'uns couldn't understand why they were once famous, while the older fans whispered "Everybody's Got to Learn Sometime" was such a nice record, wasn't it? The Theatre hosted a slightly disappointing Supremes concert and early in April an excellent evening with Alexei Sayle.

At the other end of the hierarchy,

are the venues and the bands: Chemies has re-opened for live music on Thursday nights; Arts In Creation pioneers Nigel and Nick have organized the bands and with a handful of good acts, excellent turn-outs and expensive drinks, almost everybody's happy. The Arts In Creation project in Holt is underway and are offering management/recording/promotional packages. Phone Bath 782281/24206 if you are interested.

'Moles Club' continues to host bands on Monday, Friday and Saturday evenings. The Tuesday folk night has sadly but understandably passed away — are discos the solution? Roman Holiday, The Cure, Talisman and other names have passed through the club and more recently The Smiths, The Go Betweens and Red Lorry, Yellow Lorry. (A rare 'Rough Trade' package indeed).

Down at 'The Bell' in Walcot Street, three bands a week tread

looking more complete than ever and are back on the road. Another Newton Park based band South of North are quietly recording here and there and may well raise their heads sometime in the year.

Kick City in great dancing style and Crazy House with two albums on local T.W. records under their belts along with Zap Stereo and Umo Vogue are looking good. With this many bands around I'm not surprised that The Naked Eyes went to America.

Over the year Crescent Studios under the guiding eye of David Lord have seen some heavy action including: Echo & the Bunnymen, Andy Partridge, Tears for Fears and Kate Bush. Round the corner at the 'Hat and Feather' live music continues.

The main line venues of the Uni and the Pavilion have not seen enough use apart from a handful of goodies like The Higsons, The Damned, Animal Nightlife and

BATH ROCK 83

down at 'The Central Club', three bands from Beechen Cliff School are working on sets for their first gigs. Anything from New Wave covers to a young Blues outfit rehearsing songs from well before their time. Space is usually available for rehearsing and a musicians workshop is hoped for in '84.

Meanwhile, off in the London Road, post-punks chat in damp rooms and downstairs flats about new bands and minority gigs. The Longacre Hall is open to music again and the walls have trembled this year to the likes of Rubella Ballet, Smart Pils and Slow Twitch Fibres.

Reggae keeps a low profile and occasional Monday nights at 'The Metro' have seen Sectatone — A good atmosphere, talkover style delivery and tributes of Prince Far-I — well worth the money if you can stand the heat.

Somewhere in the middle of this

the six carpet tiles. It's always free, occasionally the pits, and sometimes just what Dr. Vibes ordered. Two acts stick in my mind: firstly, the now half defunct By Design with their enervating funk rhythms, and secondly Hot Dog Jackson with Frank Aust's loony bin theatrics.

Perhaps the most promising band in Bath at the moment is Wadi Vision — R.P.M. coverage, a handful of precision gigs and a dynamic professionalism speeds them towards the one hit hurdle. Methinks they will clear this with adequate ease.

The Famous Five have welcomed Alistair Gilmore on keyboards and a spate of dates have put them firmly back on the map. Hopefully their publishing deal will be more forthcoming in '84 with an indie single 'Time After Time' in the wings.

The Distant Cousins, with new member 'Ted' on the ivories are

Kissing the Pink.

Amongst the casualties during the year are Alice the Mongrel, Ultimate Dance and Division of Labour. Pseudio 54 closed down seemingly just as it was establishing itself and hosted a memorable evening with Eaeagba and their calypso style pop.

In the misc. section, Lindsey Grist and Stash Hutchrack from One to One are doing some arranging for Chrysalis Music, while Five Guys Named Mo continue to entertain and delight. Their very own Kevin Brown has released a veritable long player in 'Pickin' Good Tunes'. 'The White Hart' continues to cater for heavier tastes and that's about it really.

1984? I guess that conversations about demos from four to 48 track will continue in pubs and clubs across the town and with luck, some of the new felt optimism within the local scene through '83 will grow. Ahhh...

When in Bath · do what the Romans ^{couldn't} do!

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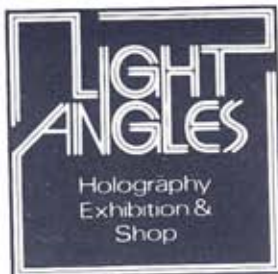
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The f.STOP Photography Workshop has been set up in the Longacre Hall, London Road to provide facilities for the local community to develop a creative interest in photography. It provides all the necessary equipment and supervision for people to develop and print photographs and to explore their creative possibilities. Lara Ranger, the administrator of the f.STOP workshop, discusses the problems, both financial and public, of running such a project.

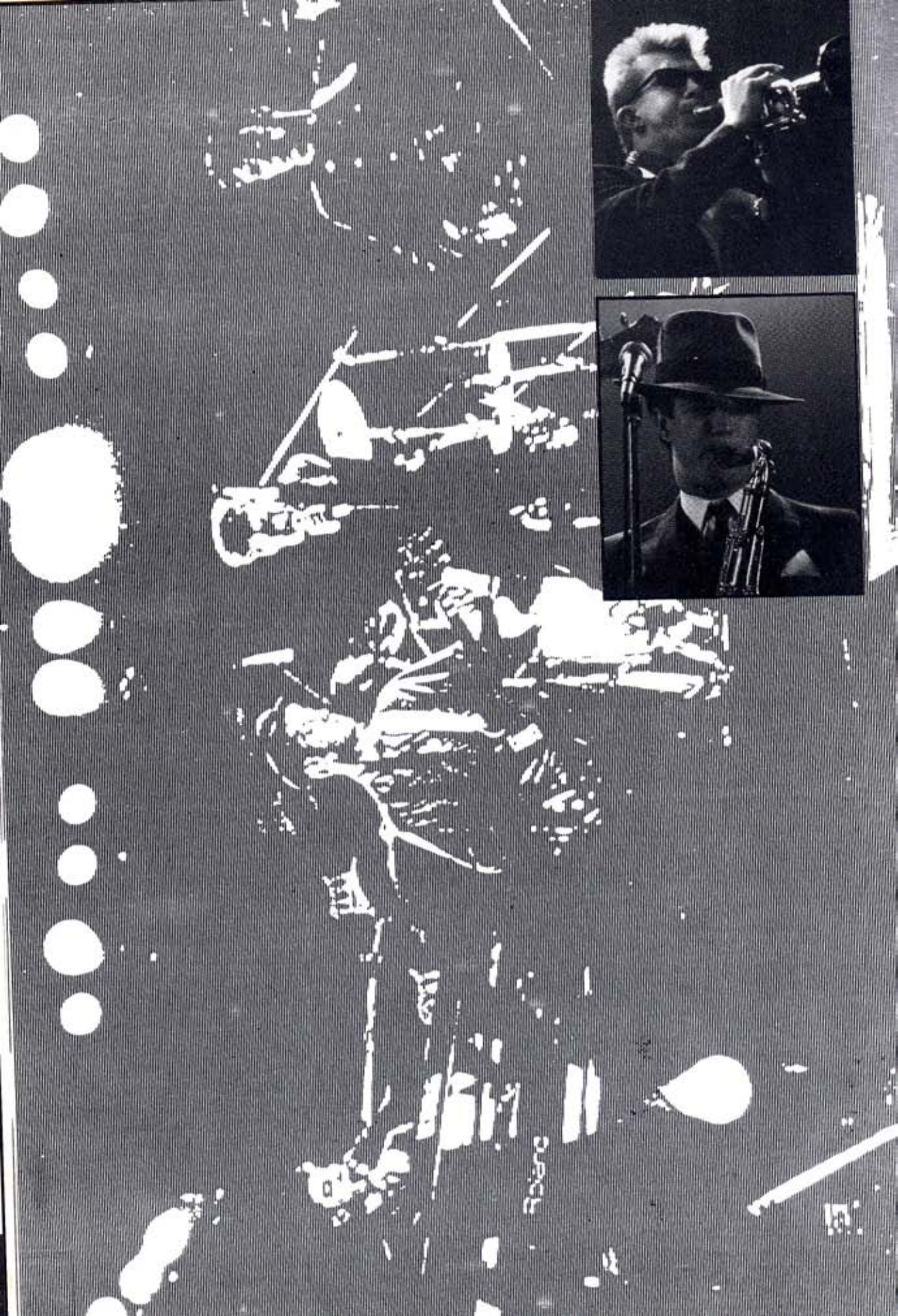
f.STOP photography workshop

Community projects have a bad reputation, and perhaps quite understandably so, because of inadequate management, under-staffing, shoestring finance and unsuitable accommodation. All these factors contribute to people not wanting to use them and preclude business sponsorship. f.STOP suffers from many of these problems. Having recognised that we're trying to overcome them with the help of our managing agents and you, to whom we are looking for support.

There are few facilities available for the general public to develop their creativity. This means that representation of the arts is left to an elitist few who are privileged enough to have education and the means by which to pay for it. That is partly the reason for our existence – to overcome these barriers and provide facilities with which people can enter a previously inaccessible part of our culture.

To the general public, photography is their instamatic: happy snaps, images in books, magazines and advertising. In between pressing the button and opening the envelope returned from the lab, there are many ways **you** can manipulate the images. Ideas you hadn't thought of expressing, or just simply getting a 6 x 4 photograph out of the album onto the wall. You might discover that photographs can be put into series, or perhaps arranged in unorthodox but meaningful patterns. Photography could take the form of slides used with a sound track, or images could be made into screenprints on paper, cloth or plastic. A simple piece of equipment such as a biscuit tin with a hole cut in the lid, can be used to make powerful images. You could take the photograph into space by means of projection. The variation and exploration is endless.

Alternatively you might have a worthy cause – you can elicit support by using powerful images and words in a well placed exhibition. Having discovered the potential of image making, you might find support, discussion and criticism in a group situation. You may want others to see your work: exhibitions usually are for the well-known or respected professional. There is no reason why this should remain so. These are just some of the reasons why f.STOP should provide the means for this to happen. But we need support, energy, imagination and help from you.



Bath Arts recently sent along ace reporter Wilson Cochrane to interview Dave of Bath's rising-star band Wadivision, who put us in the picture about their present plans as well as giving us all something to think about regarding the present lack of opportunity for talented performers locally.



WADI VISIONS

Bath Arts: Wadivision is an obscure name to say the least. But would you say it had any particular definitive purpose related to the band's style or image?

Dave: It's got no real significance related to us, but it does mean something.

Bath Arts: What does it mean?

Dave: The 'Wadi' bit means a dry rocky water course and 'vision' obviously means to see. But we are going off the name. We're thinking of having a new name but there's no good ideas for one as yet.

Bath Arts: Rumour has it that Wadivision are causing a stir in the music business. How much of this is true?

Dave: Well we have done a few fairly important gigs where guys from the record companies have come to see us.

Bath Arts: What was their reaction?

Dave: All of them were impressed, a comparatively good reaction. The worst gig we did was the Halloween gig at Evelyn & Owens, because it was our first one. A guy called Dave Massey who writes for Sounds and

Venue gave us a really good review for that gig. I personally wasn't that impressed with the gig.

However, he also gave us a really good write-up in Sounds a few weeks after. Since then we've caused a bit of a buzz in London and Dave Massey decided to frequent our other gigs.

Bath Arts: But have Wadivision broken in on the major companies?

Dave: Yeah, at Chemies, RCA sent a guy down and he was very impressed. Oh and also an agent came along but we've not bothered with him. But the guy from RCA wanted a demo, so we took him one. Arista, London and other companies have also showed interest, but the most significant thing we've done to date in RPM.

Bath Arts: How did it feel being in the spotlight on camera?

Dave: Great. It was the best gig we've done.

Bath Arts: Has all the interest yet manifested itself in the form of a contract?



Dave: Well no. There hasn't been any paper on the table for us to sign but don't forget, we're still in the fairly early stages.

Bath Arts: Well what are your plans for the next few months?

Dave: More gigs, another one at Chemies, I think purely as a warm-up just to keep us from going rusty.

Bath Arts: Don't you think you should break from the Bath niche and move up to the London circuit?

Dave: We will do. I'm meeting Dave Massey tonight. He's not a manager, more of a surrogate manager. There's a possibility of us getting something together with him. He's helping us out at the moment. He's done more favours for us than anyone and at the moment, he's hoping to get us on the Oxford Road Show.

Bath Arts: Has any money materialised?

Dave: No, but Dave Massey is trying to get us some London gigs, as well as Bristol and then hopefully, more record companies will come and see us. We also need to do another demo. When we can come up three really good numbers, or even one, that will impress the major labels.

the sound. The theme is 1920's. I wear a smoking jacket. S G wears a sort of military uniform and the brass are not surprisingly dressed in the typical Glen Miller strain.

Bath Arts: Are you happy with the line-up of the band?

Dave: There are seven of us now, but we want more. What we're looking for is two glamorous girls who are prepared to take part in our act. The whole band is becoming more visual, theatrical and we want to be choreographed. It's just a case of time and working it out.

Bath Arts: Back to rumours, it has been said that Wadivision intend to venture into the business without a manager?

Dave: There's no need to tie ourselves down to a manager at the moment. We only want to be tied down to a record deal.

Bath Arts: But don't you think that a manager and a record deal go hand in hand?

Dave: Not really. I think the most important thing is to get a deal sorted out and then the label will give you some form of management, and as long as you do that through solicitors then no-one can touch you.



Bath Arts: 'Forwards-Backwards' has had a fantastic response. Do you intend to monopolise on this and make it your first single?

Dave: I don't personally think it's strong enough for a single; it's a good song though, and record companies do prefer it to any other number. We're changing our style at the moment.

Bath Arts: How would you describe 'Wadi' style?

Dave: For the last six months. I suppose the closest description would be 'modem pop' but it's a bit too much of a mixture. We haven't really got our 'style' together yet, but I think it's improving now. Dancier, more rhythmic, still within the commercial sound.

Bath Arts: Is there a visual image that the band tries to convey?

Dave: I think we've got the image more together than

Bath Arts: Do you not think that the band dealing directly with the company might create despondence on their side?

Dave: No, it doesn't happen like that. It's quite a drawn-out process. Anyway, we wouldn't want to sign to a manager who takes a larger percentage than the record company.

Bath Arts: Is there any band or artist that you are influenced by?

Dave: Not really. I don't listen to a lot of music, but people do say that I sound quite like David Bowie, my voice just naturally seems to come out like that.

Bath Arts: As a performer, do you consider your music to be an art-form or just good fun?

Dave: Both really. There is some art involved and we certainly are not just pure pop.

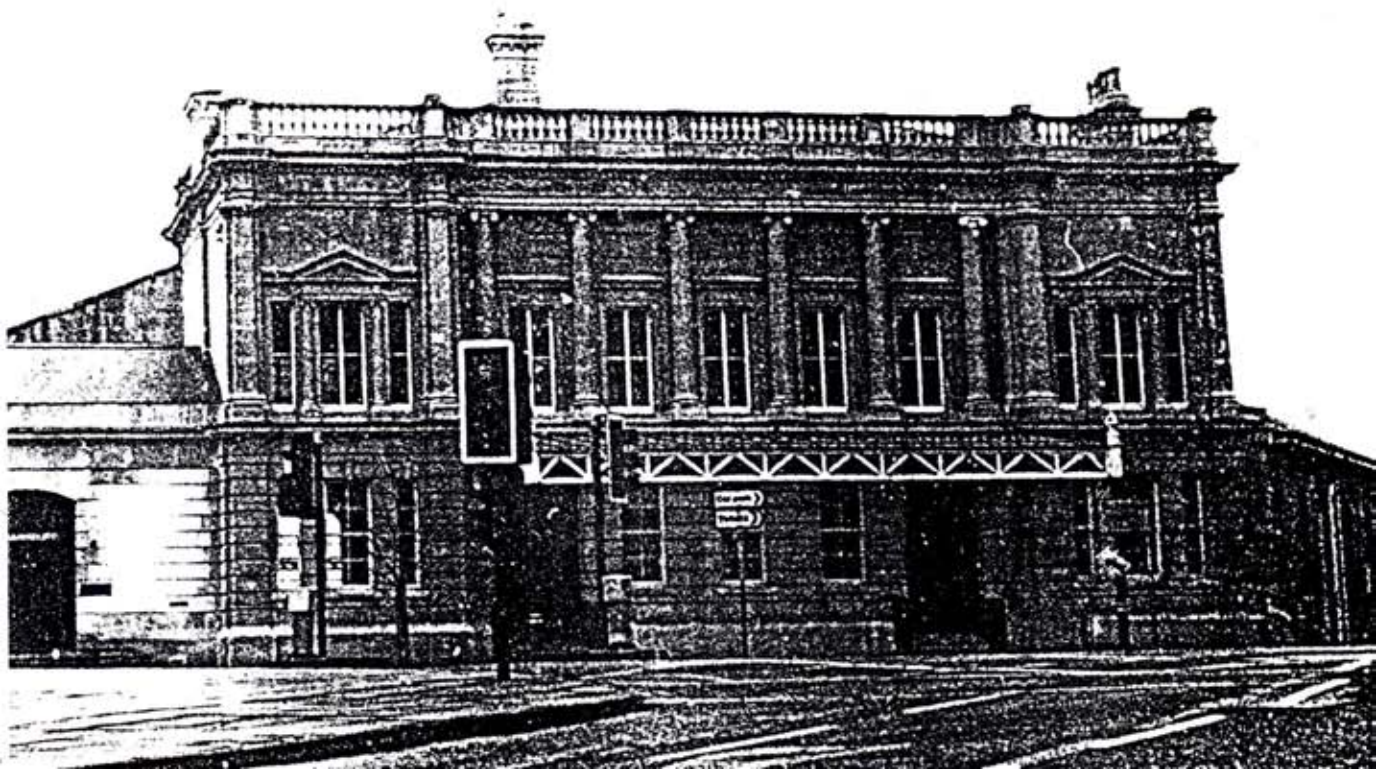
Bath City Council appears to specialise in slow motion decision making, exemplified in recent years by the development of Green Park Station. For those who have the doleful patience to follow local politics, it looks as though the future of Holbourne Menstrie Museum could prove to be another enjoyable exercise in political procrastination. But that's another matter.

Covent Garden or Cairo?

Since Sainsbury's moved into Green Park and set up shop a year ago, the problem of what should be done with the station building has remained. The City Council have already stated that they do not want the building to be developed into a shopping precinct, since this goes against their "shopping policy". Which more or less means that they do not want shops, traders and consumers doing business outside the city centre, for obvious reasons. The existence of Sainsbury's in Green Park would seem to contradict the Council's "shopping

policy", but no doubt they had good reasons for doing so at the time. Presumably Bath desperately needed a drive-in supermarket outside the city centre and Sainsbury's desperately needed to move out of Southgate in search of a more up-market image.

The present planning permission for the building is for office and amenity use only. The recent proposals by the property developers, Stonechester, did not comply with the Council's shopping or planning policy. As well





Zap Stereo was formed a year ago, as an alternative to starting a more conventional group or band. By keeping the personnel down to Bill Palaste and Alan Snow they have been able to draw on various resources without having the complications of a larger group, thus enabling them to keep a stronger sense of direction.

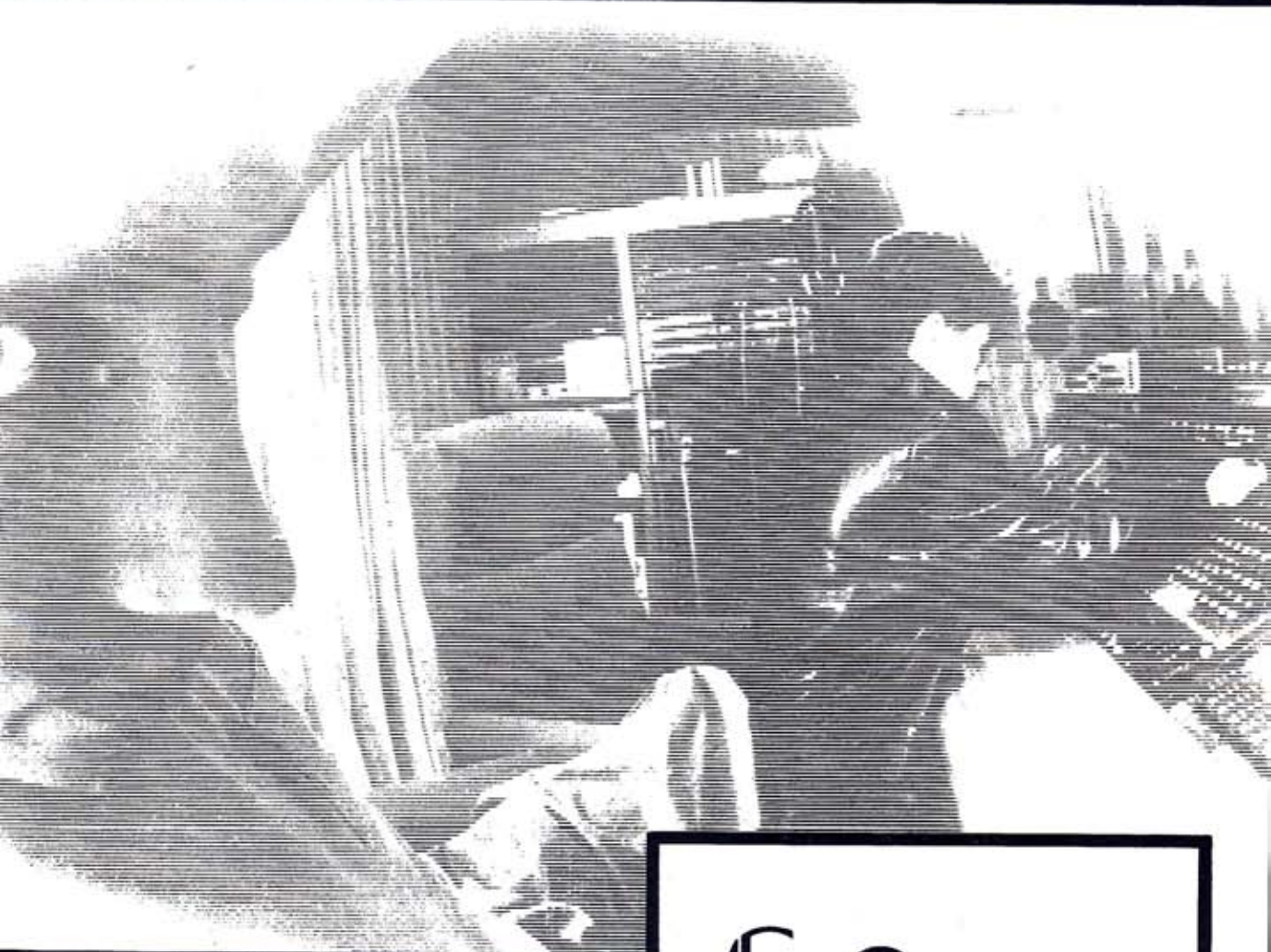
Alan Snow: "We are interested in developing into areas beyond the standard gigging and recording band format by involving ourselves in all aspects of the production of a music based product. By involving ourselves in the whole product, one can learn a great deal from each aspect and an approach can be carried through a complete project or product. It is this process that interests us. A project can be agreed on, as can the general approach, research area, reference material and objectives. We are therefore at liberty to be very flexible. We can take material from any sources chosen and relate it to an entire project".

Areas of interest for source material are abundant, from Dub Reggae to Television and Film. By seeing conscientiously all media and life in general as a source, their objective is to fuse elements selected from these sources. They are basically creating a processing unit for information. Production in the studio is one method whereby many elements may be integrated and

they have been lucky in finding a cooperative studio, Right Track in Bristol.

Alan Snow: "We have been working with "U.K. Scientist", who has been engineering and co-producing. "Scientist" has his own band, the "Startled Insects" who work in a similar way to ourselves. To some extent all groups have to work at promoting themselves outside of the music itself but few are interested in much outside until something goes wrong. A major area of interest is the increasing involvement of electronics in music production. These are again methods whereby information can be processed in a creative way. Music computer systems have the ability to store a pool of sound data: sound, tunes, rhythms, and synchronisation information, and free the musician to build and process that information in many hitherto impossible ways. I believe that nothing can be wrong with these systems when they are used creatively. Some believe that they could outmode ordinary musicians. I doubt this".

Zap Stereo's first year has been one largely of experimentation, the results of which can be found on two, soon to be released, cassette E.P.'s and a video, which, given their ideas, should prove to be very interesting.



CRAKIED ACTORS



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(above Peter Lord shoes)**





X-RATED FASHION

Debbie and Lyn run Vortex Clothes from the back of Bart's Bazaar in Bartlett Street, and are gaining a lot of recognition after putting on fashion shows at Beau Nash Club and Chemies Discotheque recently, promoted by Opposite hairdressers and Arts in Creation respectively.



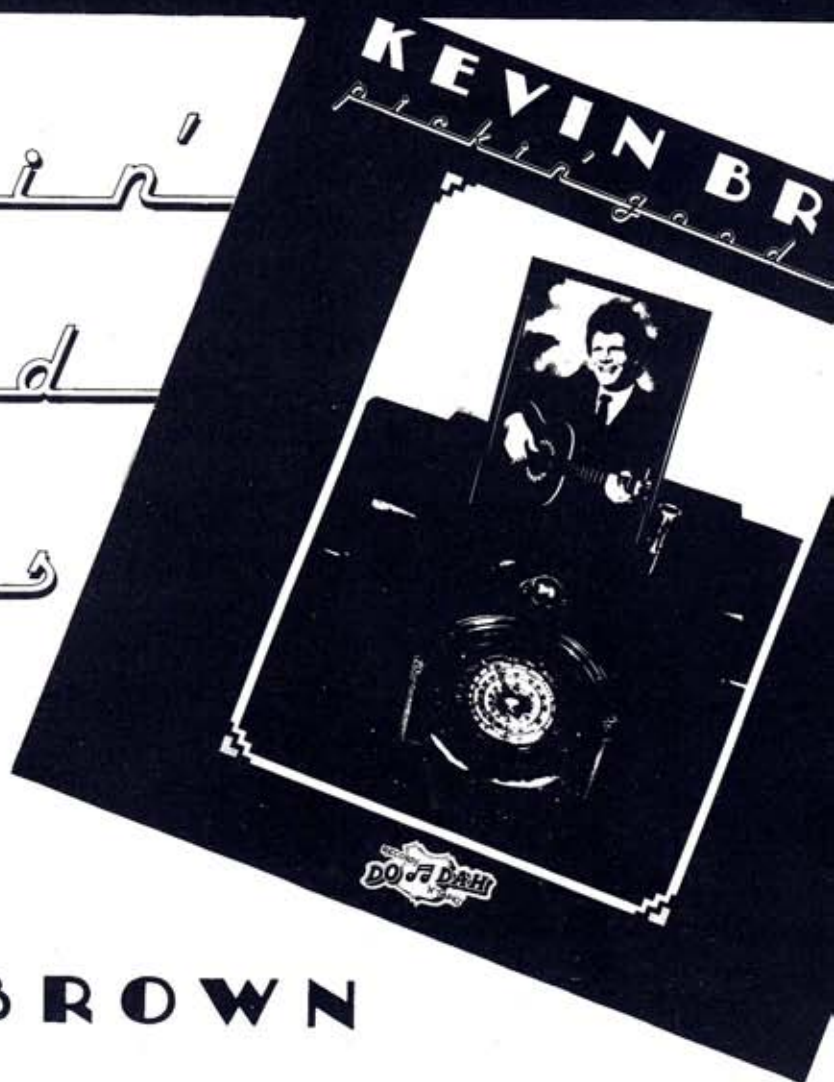


Kevin Brown is one of the least pretentious characters one is likely to meet particularly in a city like Bath. He retains his strong Lancastrian accent, keeps a low profile image, and rejects the predominant values of the 'scene' with a wry sense of humour. Given the ephemeral and somewhat spurious nature of the music scene, it's unusual to meet someone who lives through all the changes apparently unaffected. He's 33, has been playing in bands since he was fifteen, in his hometown of Preston, around the London pub-rock circuit in the mid-seventies and for the last five years in the Bath area, playing solo, working in various bands and

LEFT Kevin informs a stunned Tom Paxton that he's failed his audition.

more recently with the delightfully eccentric Five Guys Named Mo. He's just released his debut album 'Pickin' Good Tunes', and with the help of the government's Enterprise Allowance Scheme, he's set up his own record company 'Do-Dah Records' to market the album.

It was four years ago when he laid down the first track on the album recording the other nine tracks when he could afford the studio time. As to be expected with most debut albums the material is patchy in places but the musicianship and vocals are excellent throughout. The songs, with the exception of 'Further Along' and the old classic 'Diamond Ring', are all self-penned. They cover a wide range of influences, mostly American

*pickin'**good**tunes*

KEVIN BROWN

from R'n'B to swing.

There are two tracks here that wouldn't go amiss in any R'n'B collection: 'Talk To Me' a hard driving blues number with some nice touches on keyboards by Andy Davies and the slow, brooding 'Five Seconds to Go' with Annie Hutchrack adding the haunting quality on vocals. His sense of melody rarely lets him down, and when it does, particularly on the slower numbers, it's mostly due to the awkwardness of the lyrics.

This is the music he loves and plays with generosity and feeling and for which he unashamedly rejects the current trends in the music scene, and therein lies Kevin Brown's dilemma - his music is not a commercial proposition, or so he's been told. Most recently

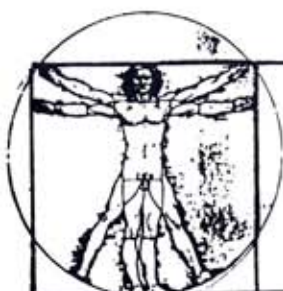
by RPM's producer Steve Poole who's told him that he would love to have Kevin Brown on the show if only he made his music more commercial...

Two years ago he spent six months in the southern states of America, hitching around, playing in the bars and wooden shack diners. And in Texas he found a goldmine of influences, R'n'B, Blues, Swing, Country & Western. Yet the thing that inspired him the most was that in Texas there was no Top Twenty, and as such no style or trend that dominated the music scene. There was no question of what was commercial and what was not. This created an atmosphere in which musicians had the freedom to play, with integrity and feeling, the music they wanted. Success relied on

the quality of the music and the audience reaction. In other words there was no media censorship. But here in England things are different. At least Kevin Brown has the satisfaction of knowing he's earning a living from his music without compromising.

All those who've seen and enjoyed Kevin Brown's live work over the years will like 'Pickin' Good Tunes'. I did. Forget the occasional self indulgence, the odd dodgy lyric, there's a lot of good music here. He's worked hard for this album, given a lot of pleasure along the way. For that alone he rightfully deserves the rewards. 'Pickin' Good Tunes' is available in selected shops in Bath and Bristol, or by mail order from: Do-Dah Records, 1 Cleveland Bridge, Bath. £4.99 inc. P&P.

The first National Festival of Architecture occurs this year and coincides with the 150th Anniversary of the Royal Institute of British Architects. The Festival is a celebration of the art of architecture throughout Great Britain, and a varied programme of events are being organised around the country. The Bath Chapter of the RIBA are organising a number of events to mark the Festival.



	F	E	S	T	I
A	R	C	H	I	T

Exhibition

Local architects and organisations will be invited to display drawings, models and photographs of recent work in Bath. The venue will be the Friends' Meeting House, York Street.

Floodlighting

Bath City Council are organising, encouraging and funding where possible, the floodlighting of noteworthy buildings around the city during the Festival period.

Poster Competition

Local schoolchildren will be invited to enter a project to find a poster for the Festival, which will then be used to publicise the various events.

Alternative Exhibition

Bath University students will organise an exhibition of schemes related to the city, to be housed in a marquee

erected in the Abbey Churchyard. Street theatre allied to the exhibition will be encouraged.

Lectures

A programme of lectures from visiting notables has been arranged for a University venue. Efforts will be made to extend the list of lectures and change the venue to a city centre location.

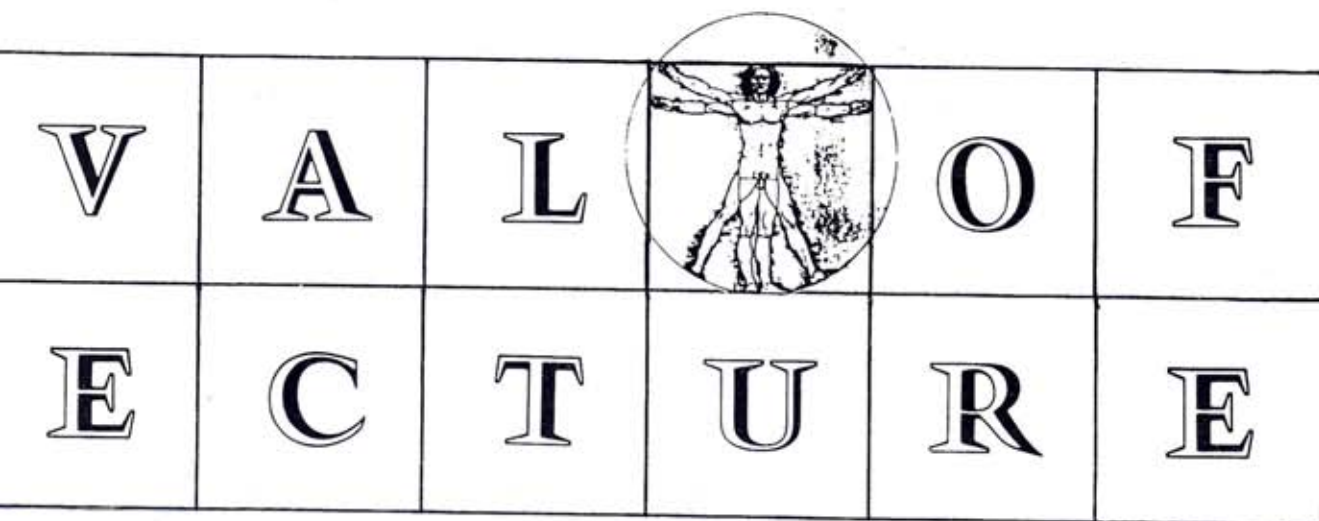
Architects in Schools

Students from Bath University and local architects will be encouraged to attend 'practical teaching' events organised at local schools by the Avon Urban Studies Centre.

Film Show

Films with an architectural theme will be presented at the Little Theatre, Bath for one week. This venue will be used to publicise the exhibition and related events.

The main events in Bath will be concentrated in a two week period corresponding to the two weeks of the major Bath Music Festival. The central event of the Bath Architecture calendar, an exhibition, will appear on the programmes of the festival. It is intended to draw on the energy of the Music Festival and on the crowds who attend to gain a wide public for the Festival of Architecture events in Bath and Bristol.



Films include 'The Draughtsman's Contract', 'Don't Look Now' and 'Bladerunner'.

Photographic Competition

Members of the public will be invited to submit photographs of public buildings, for a prize and exhibition.

Photographic Exhibition

The Royal Photographic Society, Milsom Street will be encouraged to display the Competition entries together with other works with an architectural theme.

The Great Debate

"When old, classical buildings are beyond repair should they be replaced by modern buildings if the context is right or should rebuilding in the classical style be the only criteria in a city like Bath?" Advocates of either side will argue out their view points in a public debate.

The Heritage Centre

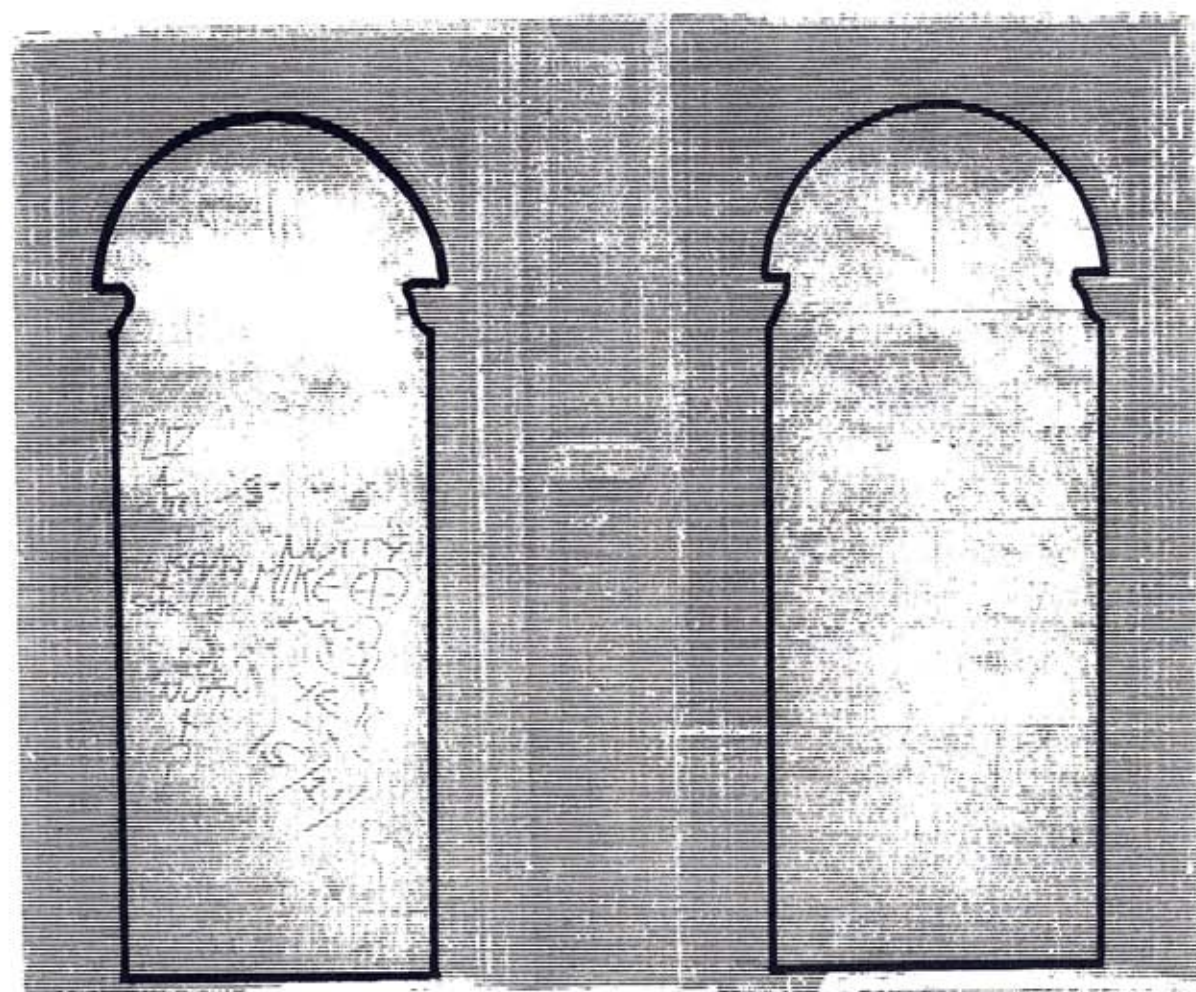
The Countess of Huntingdon's Chapel in the Vineyards, Bath has been purchased by Bath Preservation Trust. The restoration of the Chapel and the attached Manse House is their 50th anniversary project.

The Trust have been approached by Bath City Council to consider the use of the Chapel as a Heritage Centre. This will house the City Model and an exhibition. The form of the exhibition will be flexible, changing in both context and size, sharing space with a lecture area. In addition to this multi-purpose area there will be a library, studio workshops for urban studies and an audio-visual theatre. The Heritage Centre will share facilities with an art gallery.

Work on the Heritage Centre will begin early in 1984 and will take 12 to 18 months to complete. During the Architecture Festival it is hoped to allow visits to the Chapel as work progresses.

C O M P E T I T I O N

DESIGN OUR M
A HOLIDAY W



Closing date for entries Feb 2

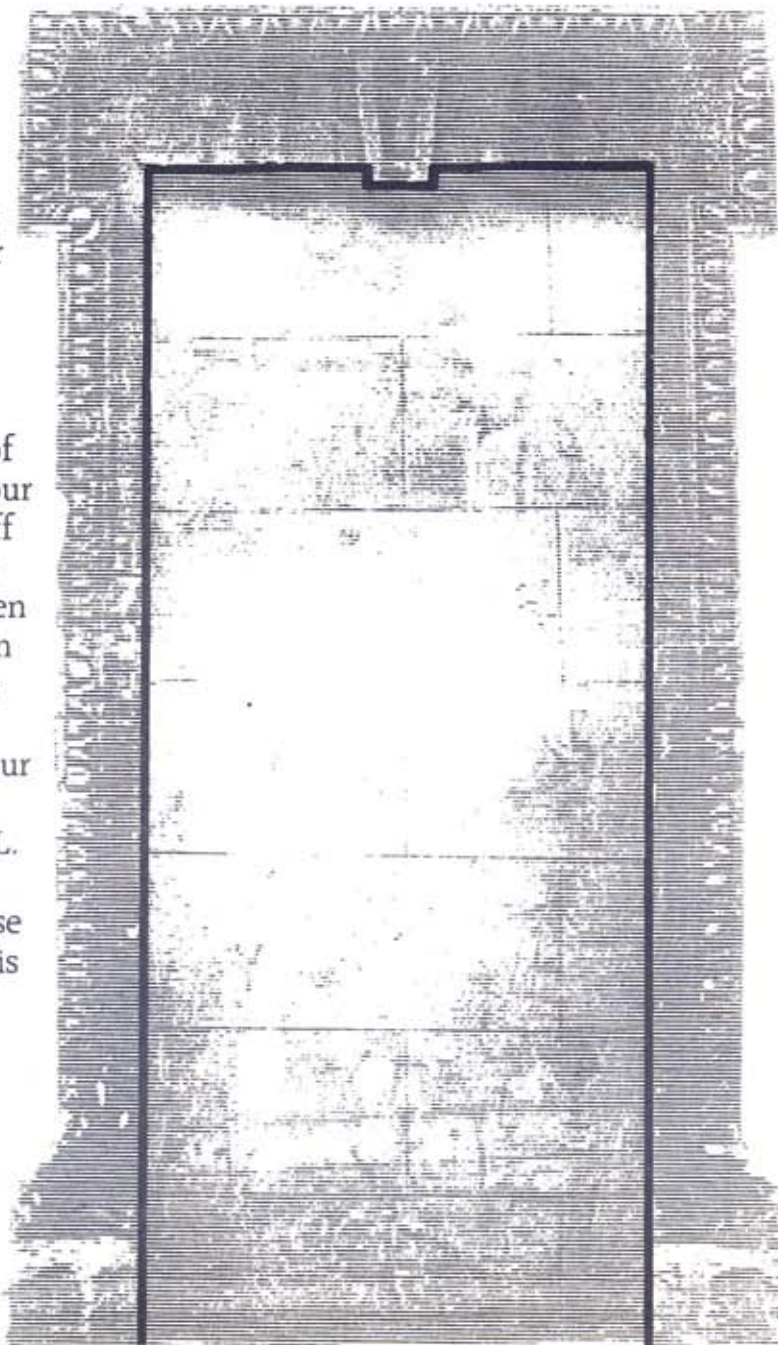
C O M P E T I T I O N

LURAL AND WIN EKEND IN PARIS

Competition time!

We'd like to see what sort of talent there is in Bath, so we are offering a prize of a weekend for two at a luxury hotel in Paris, from where you can visit the Louvre, Versailles and all the other sights tourists go to. All YOU have to do is design a set of murals for the external wall of our offices, in Parsonage Lane just off Westgate Street, where a double window and a doorway have been blocked in. We are looking for an appropriate interpretation on the themes of entertainment, new technology and the arts. Send your coloured-up design to Bath Arts, 35 Westgate Street, Bath BA1 1EL. If you want us to return your work, please remember to enclose an SAE. Closing date for entries is February 27, so -

HURRY!



THEATRE

January 30th to February 4th

Oxford Playhouse Production of *Table Manners* by Alan Ayckbourn, starring Carolyn Lyster. Theatre Royal Telephone Box Office 65065 for details of prices. Mon - Thurs 7.30 pm, Fri and Sat 8.00 pm, Wed Mat 2.30 pm and Sat Mat 4.00 pm. (see preview).

January 14th to January 28th

Aladdin at the Theatre Royal, Bath starring John Nettles, Henry Kelly, Toni Arthur, Francis Matthews, Mark Curry, Julie Dome-Brown, Lucie Skeaping and Vince Eager. For details telephone Theatre Royal Box Office 65065 (Mon to Sat 10.00 am to 7.00 pm.)

January 31st

St. Barnabas Players present *Aladdin* at St. Barnabas Church Hall, Mount Road, Southdown at 7.30 pm. Tickets Adults £1.25, Children 75p. Telephone 27457 and 23770 for details.

February 6th to February 18th

Joseph and the Amazing Technicolor Dreamcoat by Tim Rice and Andrew Lloyd-Webber at the Theatre Royal. Mon - Thurs 7.30 pm, Fri and Sat 8.30 pm. Mats Mon - Thurs 2.30 pm, Fri and Sat 5.00 pm. Mats Mon - Fri Children All Seats £2.00, ring Box Office for details of prices 65065. (see preview).

PREVIEWS

THEATRE ROYAL

After the festive excesses of their annual pantomime, the Theatre Royal begins its new season in the safest possible way with a production of Alan Ayckbourn's "*Table Manners*", which is the first and, so they tell us, the funniest of Ayckbourn's trilogy "*The Norman Conquests*". A poignant and humorous look at the idiosyncracies of family life, it involves the dubious motives and misunderstandings surrounding the guests at a lost weekend in East Grimstead. At the Theatre Royal from January 30th to February 4th.

This is followed by the perennial "*Joseph and the Amazing Technicolor Dreamcoat*" by Tim Rice and Andrew Lloyd-Webber. It's a lively, colourful show with catchy music - very popular with children, so its worth bearing in mind that at matinees all seats for children are priced at £2.00. From February 6th to February 18th.

MUSIC

January 29th

Allegri String Quartet at the Pump Room. Beethoven Quartets Qp. 18 No. 2 in G, Op. 59 No. 3 in C, Op. 131 in C sharp minor. 7.30 pm. Tickets form Pickfords, 3 Abbeygate Street, Bath 65093/65283. £3.00 per concert or £15 for 6 performances in series of concerts.

Bath Choral and Orchestral Society present a Concert of Austrian and English Music, Bath Abbey 7.30 pm. Haydn, Mozart, Parry, Elgar. Tickets £3.50, £2.75 numbered and reserved, £1.50 unreserved from the Tourist Information Centre, Abbey Churchyard.

January 29th

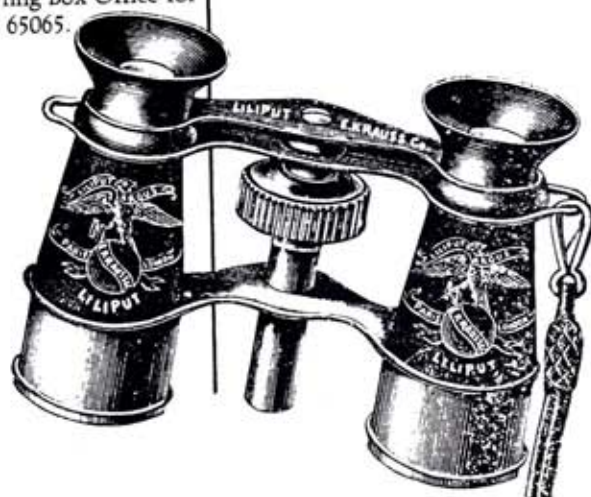
Concert by Boumemouth Sinfonietta, at the Theatre Royal. 7.00 pm. Tickets £6.00 - £2.50 from the Theatre Royal Box Office, Tel: 65065.

January 31st

Piano Recital by Paul Searle-Barnes, University Hall. 1.35 pm. Programme includes Brahms and Chopin. Free (with collection).

February 4th

Allegri String Quartet at the Pump Room. Beethoven Quartets Op. 18 No. 3 in D, Op. 59 No. 2 in E minor, Op. 135 in F. 7.30 pm. Tickets form Pickfords, 3 Abbeygate Street, Bath 65093/65283. £3.00 per concert or £15.00 for 6 performances in series of concerts.



MUSIC

January 27th

Dick Gaughan (Folk) at Smith's Assembly Rooms, Westgate Buildings, Bath 8.00 pm.

January 29th

The Four Frenchmen at The Bell, Walcot St., Bath 8.30 pm.

January 29th

The Entire Population of China (Irish Folk) at the Hat and Feather, London Rd., Bath 8.30 pm

January 30th

Fred Stoat (Rock/Blues) at The Bell, Walcot St., Bath 8.30 pm.

February 1st

Big Outdoor Type at The Bell, Walcot St., Bath 8.30 pm.

February 2nd

Five-2-Five at the Hat and Feather, London Rd., Bath 8.30 pm

February 3rd

David Whetstone and Jean Pierre Rasle at Smith's Assembly Rooms, Westgate Buildings, Bath 8.00 pm.

February 4th

Kevin Brown, The Prince of Wales, Peasdown St. John. 8.00 pm.

February 5th

The Entire Population of China, Hat and Feather, London Rd., Bath 8.30 pm

February 7th

Radio Syncopators, Hat and Feather, London Rd., Bath 8.30 pm

February 9th

Five Guys Named Mo, Walcot Village Hall, Walcot St., Bath 8.30 pm.

February 10th

Crows (Folk Band), Smiths Assembly Rooms, Westgate Buildings, Bath 8.30 pm.

February 12th

The Four Frenchmen, The Bell, Walcot St., Bath 8.30 pm.

February 13th

Go Go Boys, The Bell, Walcot St., Bath 8.30 pm.

February 14th

Radio Syncopators (Jazz), Hat and Feather, London Rd., Bath 8.30 pm

February 16th

Eat Carrot, Hat and Feather, London Rd., Bath 8.30 pm

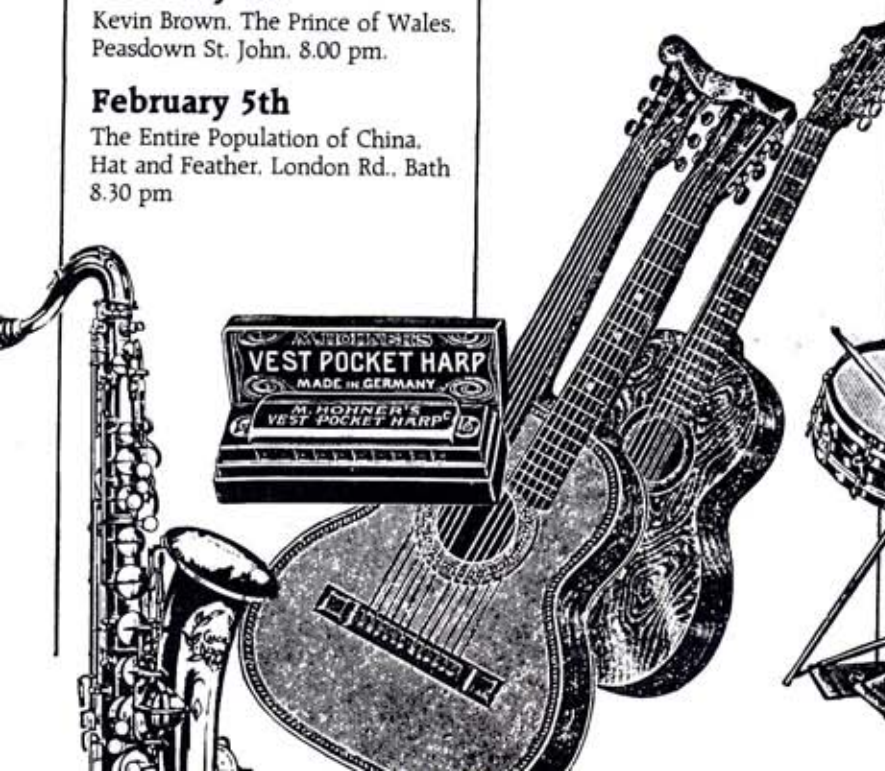
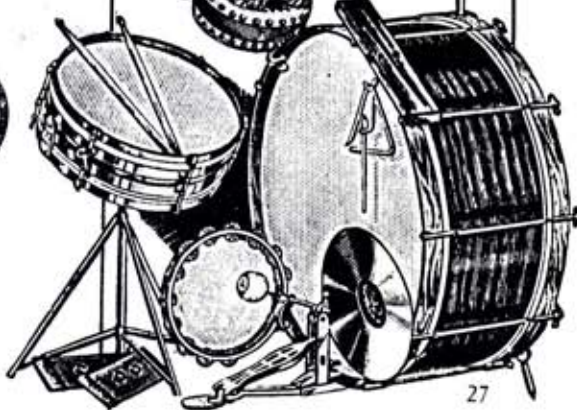
February 17th

Tom Mossman and Menage a Trois, Smiths Assembly Rooms, Westgate Buildings, Bath 8.30 pm.

PREVIEW

THE FOUR FRENCHMEN

Starting from Sunday, January 29, The Four Frenchmen begin a three month residency, every Sunday, at The Bell in Walcot Street. The Four Frenchmen are an extended version of Five Guys Named Mo, which may explain why there's only four of them. One of the guys has told us that they've expanded the ukulele section and there's a possibility of a sousaphone and tuba player joining in at some point.



EXHIBITIONS

ROYAL PHOTOGRAPHIC SOCIETY

The Octagon, Milsom Street.
Tel: 62841. Mon - Sat 10.00 am to
4.45 pm. Adults £1.00. Children/
OAPs/Students 80p.

To January 28th

Black and White Memories by
David Bailey.

To February 4th

Rail Images: A British Rail
exhibition of photographs covering
the Great Western Railway region.

To February 4th

A Distant Prospect. Winners of
the Kodak competition to find
views that make good postcards.

To February 4th

Down to the Sea. Another
collection of pictures organised by
Kodak, of the sea and seaside.

January 28th to
April 7th

Richard Waite: Exhibition of
landscapes from his personal
portfolio.

NEVILL GALLERY

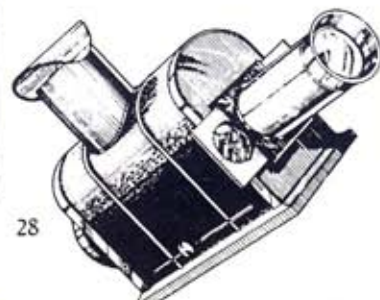
2a York Street. Tel: 66904. 9.30 -
5.30 Mon - Sat.

FESTIVAL GALLERY

9 Pierrepont Place. Tel: 60394.

January 13th to
February 14th

Malcolm Ross White—Paintings
and Constructs. (See preview).

KINGS CIRCUS
GALLERY

31 Brock Street. Tel: 20495.

To January 31st

Mixed Exhibition. Etchings,
engravings, watercolours, pottery
and wooden sculpture.

ST. JAMES'S GALLERY

9 St. Margaret's Buildings. Tel:
319197.

To January 31st

Ceramics, Glass, Textiles and
Prints.

VICTORIA ART
GALLERY

Bridge Street. Tel: 61111. Mon - Fri
10.00 am to 6.00 pm. Sat 10.00 am
to 5.00 pm. Free.

January 21st to
February 25th

Private Views. Arts Council
exhibition of portraits, self-
portraits and personal views.
Artists include Sickert, Hockney
and Lucien Freud. (See preview).

ARGOSY GALLERY

2 Abbey Green. Mon - Sat 10.00
am to 5.00 pm.

Wood engravings by John
Lawrence, Betty Pennell, Peter
Riddick and George Tute.

UNIVERSITY LIBRARY

Claverton Down. Mon - Fri 9.00
am to 9.00 pm. Sat/Sun 10.00 am
to 5.00 pm.

January 9th to 28th

Indian Art and Craft.

GALLIMAUFRY

2 Cleveland Bridge. Mon - Sat 10.00
am to 5.00 pm. This is a working
studio with a selection of
paintings and ceramics always on
show.

PREVIEWS

PRIVATE VIEWS
Victoria Gallery
January 21st to
February 25th

Possibly one of the most
interesting exhibitions to be
shown in Bath for a long time,
this exhibition was devised by
Tony Rae and selected from the
Arts Council collection. It
comprises self-portraits, portraits
of relatives and friends of the
artists and people seen together in
private or mysterious situations. It
relates the intimacy of the artist's
approach to his subject to the
intimacy of our approach to his
work. The first section will be
self-portraits, the second portraits
of other people and the third
pictures of two or more people in
a private situation. In each case
the artist is doing something that
we all do at times—looking at
himself in the mirror, looking at
something that interests him or
prying into other people's affairs.

There is traditional portraiture,
such as Stanley Spencer's
remarkable self-portrait drawing
and an early Victor Pasmore
painting of his wife. Gilbert and
George's video "Portrait of the
Artist as Young Men" and Meri
Mahr's photographic interpretation
of Mayakovsky's poem to his
friend Lili Brk demonstrates a
more unusual approach. The
exhibition also includes David
Hockney's etchings illustrating
Cavafy poems and Richard
Hamilton's sketch of Mick Jagger
and Robert Fraser under arrest on
drug charges, as well as works by
Lucien Freud, Walter Sickert and
Frank Auerbach.



1984

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This was the splendid home of Beau Nash, "The King of Bath", and his handsome and faithful mistress Juliana Popjoy.

The house was built in 1720. The Beau and Popjoy spent the whole of the latter part of their lives together here — until the Beau's death, in 1761, at the age of eighty-six.

The house, now restored to its Georgian beauty, elegance and splendour, is one of the most interesting in Bath.

Popjoy's is also one of the best restaurants in Bath. But by no means one of the most expensive. Because the sensible way to run a restaurant these days, though rarely found, is to achieve a combination of superb food and service — at realistic prices. A three course meal in the evening, from a varied, interesting and carefully chosen menu of English and French dishes, all individually prepared from fresh ingredients, costs £10.



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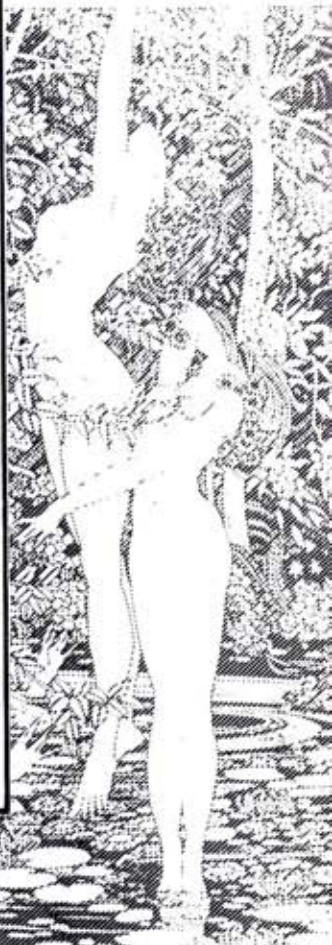
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THE BATH HOUSE

2 Edgar Buildings,
George Street, Bath
Telephone 65797



**Malcolm Ross-White,
PAINTINGS AND
CONSTRUCTIONS
Festival Gallery
14th January to
4th February**

Bizarre and exotic, aggressive and seductive: encrusted with paint and scarred with colour; bedecked with feathers or studded with nails; transformed. Malcolm Ross-White's constructions seem like fetishes or icons from some ritual event gone by—its narrative forgotten, but the magic, the atmosphere still palpably here, in these end-products which feel like they had to be made.

The constructions grew out of an interest in theatre and the dramatic conjunction of disparate objects. Other peoples' throwaways and found objects and materials acted as the catalyst—the fascination of recycling, of giving a new birth and a new place to some discarded

and rejected thing.

A small work space at the time meant the restriction of working small, or in units which could eventually be assembled into larger constructions. Many were in a state of flux for some while, being remade several times, cross-fertilizing and enriching each other.

For the maker, many are about flight over a landscape; escape to somewhere else. Some are about captivity and containment, while others seem like visual poems about the precariousness of existence.

The paintings came about as a response to walking around cities, observing the endless theatre of everyday events, of make-up (war-paint) of masks and disguises adopted by haunted presences caught in the body's packet and its garb like a commodity up for sale. Haunted beings standing isolated in the big city environment; urban warriors, urban wounded;

dreaming of some other state.

Often the paintings change completely from their starting point—which might be a conversation, an event observed, leaving in the end the marks, the encrusted surfaces which record the involvement. For him, the unconscious calligraphy of a painting is the most important aspect, the means by which he can escape any illustrative trap, arriving at something unpremeditated and surprising, almost as if in the end he can't remember making the work himself.

Both the paintings and constructions draw on his own experiences of the spectacle of the world—travels in Europe and Morocco, fairgrounds, markets, the circus, theatres, cafes, bars, shop displays, processions, carnivals—the endless parade.

BELOW Hockney at Victoria Gallery, Ross-White at Festival Gallery



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A Classified Section with a difference, as you'll see if you look over the list of headings on the right! This is a Classifieds column tailored to the needs of creative people, which is why you won't find a Cars for Sale section, for instance. If you'd like to advertise, fill out the form below, scrape together £3 for every 20 words you want printed, plus an extra £1 if you're shy enough to need a box number, send the lot to us and we'll insert your advertisement in the next issue (if we receive your application by the end of the month before).

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