BRUM BEAT

THE MUSIC MAG OF THE MIDLANDS

NUMBER SEVEN SEPTEMBER 1980

INSIDE YOUR FREE BRUM BEAT ▶

SPIZZ '80 . DAWN TRADER . HAZEL O'CONNOR . ROBIN VALK . FOLK . JAZZ CHARTS . LETTERS . NEWS . REVIEWS



SELECTER SPLIT SHOCK

Coventry-based ska band the Selecter have lost bassist Charlie Anderson and keyboardist Desmond Brown.

Desmond left because of undisclosed "personal reasons" while Charlie felt he had to go because of "musical and personal differences with other members of the band."

The personnel shuffle comes as the chart-hitting group go into Coventry's Horizon Studios to record their as yet untitled second album.

It will be the first album release on their own label which was set up following the much publicised split with 2-Tone last month.

Set for October release the band will use session musicians to stand in for the departing members in the studio.

Desmond and Charlie meanwhile are "considering their futures".

Blizzard over Britain!

Ex-Black Sabbath vocalist Ozzy Osbourne takes his new band Blizzard of Ozz on the road this month.

The band play three Midland dates as part of their UK tour. They are: Coventry New Theatre (24th), Birmingham Odeon (28th), and Leicester De Montford Hall (29th).

The tour is a promotional package publicising the release of a single 'Crazy Train' and an album 'Blizzard of Ozz' on September 12th.

'It's the first extensive British tour I've done for years', Ozzy told Brum Beat. 'After this we go to Europe and then America'.

The line-up of the band is guitarist Randy Rhoads, ex-Rainbow bassist Bob Daisley, and former Uriah Heep drummer Lee Kerslake.

IF YOU CARE ABOUT MUSIC... READ ON..

By now you should be aware to some degree of the situation regarding Chart Hyping that takes place within the record industry.

In the unlikely event that you missed out on the Granada TV World In Action of a couple of weeks back, then you must certainly have read about it in your straight daily or your regular national music paper.

You may well have seen the BBC TV Newsnight show. That tried - and failed - to pre-empt the World In Action programme by presenting a hastily-researched but nevertheless basically accurate investigation a few days before the Granada presentation.

Looking back a little further, there was the brave attempt by ATV's Format V Show put together in Birmingham by David Richards that basically lost its balls prior to transmission due to much threatened litigation.

There have been several attempts in the last two years - none very whole-hearted - to focus attention on the record industry's malaise by such worthies as the Daily Mirror and the News Of The World.

All this media coverage should now really signify the end of the matter, you may justifiably feel. Surely we cannot expect you to have unending interest in a topic that has been more than adequately covered by the nations media, and surely we cannot expect to hold your attention - yet again - long enough for you to wade through yet another lengthy diatribe about hyping. Well that is exactly what we want you to do. For several reasons.

1. We do not believe that it has yet been made clear to the public the significance chart corruption has for them.

2. We are disgusted at the way the record industry has a habit of publicly expressing it's horror at hearing of such illegal practices every time they surface - and then does nothing but ride out the storm until the public's interest subsides.

3. We are concerned by the incestuous relationships of the parties who are supposed to safeguard the accuracy of the charts.

4. We are very worried about the future of the Record Industry, the survival of the non-Chart Return Shops, the future of the smaller record companies who cannot afford to compete in illegal activities (should they indeed wish to) and the additional handicaps that are encountered by bands who release self-financed recordings.

In case there are still any innocents out there who are not aware of what form the hyping takes, here is a brief breakdown.

The British Market Research Bureau (BMRB) has the contract for compiling accurate, honest Chart reflecting genuine sales of records throughout the country. This contract - up for renewal in September - is awarded to BMRB by the BPI, the BBC and trade newspaper Music Week, all of whom feature the chart in their respective ways. The BPI - British Phonographic Industry - is the trading association for the record industry consisting of 96 record companies.

There are various categories of members - category A is for the larger record companies who each contribute £25,000 per year as a subscription. It is these very companies who stand accused by World In Action and others of fraudulently manipulating the very chart that they are helping to finance.

BMRB have appointed some 450 Chart Return Shops who are issued with Diaries in which it is

● Continued on Page 8.

HEY!

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Letter from America

Dear Ed,
Bet ya didn't know your magazine was read in Toronto, Canada. It's good to see that someone is promoting live music again as nostalgic memories return of the late 60's/early 70's when Henry's Blues House, Mothers and numerous other clubs where live music was predominant.
Keep up the good work.
PAUL KULAS
(CANADIAN BRUMMIE)

Beeb Pastes Patel

Dear Sir,

I have had my attention to Sean Patel's extraordinary series of contradictory remarks which you call 'View Point'.

I fail to understand how a large proportion of the patrons of the Lichfield Folk Festival heard about the Festival on Radio Birmingham when Sean Patel claims that 'the signal strength is rubbish and if you do manage to tune in you will probably only get Radio 2'.

I fail to understand why anyone should have the arrogance to believe that jazz enthusiasts are so élite that they won't listen to other kinds of music.

I fail to understand why it is a 'waste of public money' to provide the public, who pay their licence fee, with a local radio service for the West Midlands which is going to be of broad popular appeal and more comprehensive than any other.

Come the Autumn, Radio Birmingham will have more Folk music, not less; it will continue to use the talents of Malcolm Stent. It will have more Country music as well and indeed it will have one of the most distinct musical sounds of any local station in Britain.

Most important of all it will be in touch with its potential audience of 3 million and with reality.

Despite its circulation figures, it might be an idea if 'Brum Beat' did the same thing.

Yours faithfully
J.T. Pickles
Manager
BBC Radio Birmingham

It is very nice of Mr Pickles to let us have his thoughts on my article. I was also pleased to see that his 'failure to understand' various points does not extend to questioning the factual basis of these points.

Before I wrote the article I spoke to a large number of people who are involved in Folk and/or Jazz and my remarks were based on their opinions. Many were regular listeners who regret the shortcomings of Radio Birmingham, others were completely dismissive of the station's contribution as a local medium. All agreed on the point that the signal is weak and, arrogant or not, jazz fans, like many other people, do not listen to daytime radio very much. Élitism has little to do with it, taste and the need to go out to work in the daytime are more important.

I am sorry that Mr Pickles chose to include a weak jibe about Brum Beat's circulation figures. I doubt if he knows what they are but, be they good or bad, not a penny of public money is used to support the paper. Readers and Advertisers support us of their own free will.

Just about every radio station in the country will tell you that they have a 'distinctive musical sound'. If Radio Birmingham want to compete directly with them that's fine but, if that is the 'reality' to which he refers it is the realism of a corner grocer trying to compete directly with a Hypermarket when there are plenty of customers who would take advantage of the more specialised service which he could offer if he gave a little thought to it.
Sean Patel

LETTERS

Dear Brum Beat,

I was in Nottingham yesterday, just for the day, and while I was there I picked up copy No. 5 of Brum Beat in Selsectadisc and No. 6 in Virgin. I thought the papers were really exciting, well laid out, and informative.

I especially liked the feature on bands and venues in Nottingham in No. 5, as I am thinking of Nottingham as one of my choices for Universities when I apply. All the articles on local bands were top class, too.

I would therefore be pleased if you would send me, if possible, copies 1, 2, 3, and 4 of the paper (and No. 7 as well if it is out within the next couple of weeks.) Thanks a lot, and I look forward to hearing from you in due course. I enclose a decent sized S.AE.

All the best
DAVID CROALL
Liverpool

ACE

Dear Brum Beat,
Just a brief line to say your paper is ace - and so darn cheap too!

Nice to see that you have catered for the headbangers with Dancefloor Do-ies (Heh!).

Good to see you considering the whole spectrum of music, which is fine if, like me, you like only good music. Down with stereotypes!!

Right you chaps, how about a review on my current local faves; Reality, Mood Elevators, and Privates (ducks to avoid flying tomatoes). Ta.
Mark Gredzinski
Great Barr

HE enjoyed it!

Dear Brum Beat,
My Brum Beat small ad resulted in one meeting which wasn't too "hot" on my part though he seemed to enjoy it. I now have a little nutty pen-friend from Coventry and I'm seeing someone else (for the first time tonight). So there you go! Brum Beat does reach the parts other papers can't reach!
KAREN,
EDGBASTON.
(Brum Beat Box No. BB1)

Rockstar

Dear Brum Beat,
I am writing to tell you of our new Rockstar Bar at the Star Hotel in Shifnal.

With the completion of the purpose designed & built sound recording stage in the 'Open-plan' bar, we have now formulated our music policy - SATURDAYS; New Wave/Rock, FRIDAYS; Rock/Pop, THURSDAYS; Heavier Sounds. MON thru' WED is being evaluated, and open to suggestion - perhaps a Jazz Night - who knows?

Already we have welcomed DENIZENS, DARK and REVIEW. Residential dates start in September - with ROUGH MIX and TALL STORY, each playing one Friday a month.

What is most rewarding is that 50% of the patrons are other bands keeping up to date on their nights off. The bands now have an unloading dock direct on to the stage - all on the ground floor. The only snag is that the limit on numbers is 100, but nothing can be done, or is planned, to lift this as we feel that the personal atmosphere would be lost.

We aim to provide a local radio live link next year as well as a purpose built-in PA system so that bands do not need to bring too much gear.

I am confident that live music in bars, to be totally ethical, must be paid for by an entry charge. Those who have to put on free sounds to secure a profitable licensed activity, will not secure a committed band or equally patronage to merit development of that band's progress either musically or financially! Also free sounds lead to loaded drink prices.

Back in the 60's I booked Junior Walker & The All Stars, Arthur Conley, The Platters and the Flirtations, so I aim this time around to get monthly special guests, as an when they are in the Midlands.
Many Thanks,
TERRY HEATH,
SHIFNAL.

PRAT-UP

Dear Brum Beat,

Firstly let me say that we are regular and dedicated readers of your paper and do not really have any constructive criticism to offer. However, we were very amused by a piece in the June issue of Mike Davies' "Buzzings." Amused at first then slightly - only very slightly I stress - annoyed. Quote: "POP ART are set to make a U.S. commercial for 70p which will be aired across America and which will also get them a useful gig at the Troubadour in New York...." Unquote.

As a member of the company - and indeed, of the band, who negotiated that deal, I feel it necessary to point out that Pop Art are set to do a U.S. commercial for 7UP and not 70p - which is, after all, a little cheap don't you think? Anyway, as I've said, we did think it was very funny but we simply cannot let the Birmingham public think for one moment that Pop Art are so cheap. I don't know what happened. Perhaps it was a missing 'U' on Mike's faithul little typewriter, or a genuine printing error by the typesetters. If the former is the case, then please find enclosed a number of 'U' letters' for your next issue. (UUUUUUUUUUUU) is there enough there?

I ask you to print this letter and let your readers know that Pop Art do still have some dignity and self-respect and, too, that Brum Beat does make mistakes - even funny ones.

Pop Art
Wolverhampton

Dear Pup Art,
I think our proofreader buubed. What a cook-op!
Thank God you didn't have to send us anything French!

Dear Brum Beat,
How about a mention for the best band in Telford, the Naked Housewives.

They recently played to a packed house at the Star Hotel in Shifnal and nearly blew the roof off.

The Housewives are getting pretty regular around Shropshire, if ya get a chance, see 'em.
Cheers,
Dan Mac
(the Housewives' only true fan).

Naked Housewives indeed - the mind goggles. How about a picture for the next issue ladies - or fellas - or whatever.
Ed

Dear Friends,

Saw and was impressed by Brum Beat at the Castle Donington event where the Campaign was present with a stall. As you may know the Legalise Cannabis Campaign gets a rough time with the weekly rock press and we are still banned from advertising even benefit gigs in NME and MM...!!

All the best
ANDY CORNWELL
Legalise Cannabis Campaign Coordinator

Andy - you're welcome to advertise what you will in Brum Beat.

★ MIDLAND TOP 30 ★

The Charts are compiled from figures supplied to BRUM BEAT by a cross-section of leading Midland Record Stores

SINGLES

1.	Start	The Jam
2.	I Die You Die	Gary Numan
3.	Eighth Day	Hazel O'Connor
4.	It's Only Love	Elvis Presley
5.	Ashes To Ashes	David Bowie
6.	Feels Like I'm In Love	Kelly Marie
7.	Paranoid	Black Sabbath
8.	I Want To Be Straight	Ian Dury
9.	Tom Hark	Piranhas
10.	Dreamin'	Cliff Richard
11.	9 to 5	Sheena Easton
12.	It's Still Rock & Roll To Me	Billy Joel
13.	A Walk In The Park	Nick Straker Band
14.	United	Judas Priest
15.	Modern Girl	Sheena Easton
16.	Sunshine Of Your Smile	Mike Berry
17.	The Whisper	Selecter
18.	Winner Takes It All	Abba
19.	Best Friend-Stand Down Margaret	The Beat
20.	West One	The Ruts
21.	Magic	Olivia Newton John
22.	Oops Upside Your Head	Gap Band
23.	Bank Robber	The Clash
24.	One Day I'll Fly Away	Randy Crawford
25.	I Owe you One	Shalamar
26.	Late In The Evening	Paul Simon
27.	I Got You	Split Enz
28.	Can't Stop The Music	Village People
29.	Holiday In Cambodia	Dead Kennedys
30.	Years From Now	Dr Hook

ALBUMS

1.	Drama	Yes
2.	Flesh And Blood	Roxy Music
3.	Breaking Glass	Hazel O'Connor
4.	I Just Can't Stop It	The Beat
5.	One-Trick Pony	Paul Simon
6.	Signing Off	UB40
7.	Can't Stop The Music	Soundtrack
8.	Michael Schenker Group	Michael Schenker Group
9.	Wild Cat	Tygers of Pan Tang
10.	I Am Woman	Various
11.	Back In Black	AC/DC
12.	Me Myself I	Joan Armatrading
13.	Give Me The Night	George Benson
14.	Xanadu	Soundtrack
15.	Kaleidoscope	Siouxsie & The Banshees
16.	Vienna	Ultravox
17.	Now We May Begin	Randy Crawford
18.	Glory Road	Gillan
19.	Searching For The Young Soul Rebels	Dexy's Midnight Runners
20.	Bat Out Of Hell	Meat Loaf
21.	Off The Wall	Michael Jackson
22.	Sky 2	Sky
23.	A	Jethro Tull
24.	Glass Houses	Billy Joel
25.	Closer	Joy Division
26.	Wheels Of Steel	Saxon
27.	Uprising	Bob Marley
28.	Diana	Diana Ross
29.	Highway To Hell	AC/DC
30.	British Steel	Judas Priest

Brum Beat would like to make it clear that we do not necessarily subscribe to the opinions contained herein and cannot therefore be held responsible for any hurt feelings.

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Weapon Peace Pact.....

Black Country raggae band Weapon Of Peace have signed recording to Phonogram and agency the London-based Cowbell. Their first single 'Children Of Today' coupled with 'Woman' will be released prior to a major tour currently being set for the end of this month running through to October. The single will be supported by the release of a special 12 incher featuring an extended version of 'Children' backed with both sides of the 7".

At the time of going to press, the only Birmingham date set was Birmingham University (26th).

.....Likewise Quartz



QUARTZ, who recently signed to MCA, have their first album on the label released on September 19.

Titled "Stand Up and Fight", it is produced by Derek Lawrence, whose previous credits include Deep Purple and Wishbone Ash.

A single "Stoking Up The Fires Of Hell" c/w "Circles" is also on release.

The band are support act on the Gillan tour which starts in September, and dates prior to that are, HINCKLEY LEISURE CENTRE SEPTEMBER 4, REDDITCH LEISURE CENTRE (5), BRISTOL(6),RICHMOND(7), MANCHESTER (11), SCARBOROUGH (12), RETFORD (13), LEEDS (14), BIRMINGHAM B + J's (15), WREXHAM (18), BURTON ON TRENT 76 Club (19), NOTTINGHAMBoatClub(20), and STRATFORD Festival (21).

Jazz at Libertys

Libertys embarks on an occasional jazz night policy commencing September 22 when they feature Chris Barber's Jazz and Blues Band. Future bookings include the Humphrey Lyttleton Band (October 13) and the Ronnie Scott Quartet (November 10).

LOCAL ALBUMS ARRIVE

Brum Beat takes off in a big way this month with two compilation albums on release. E.M.I. have 'Bouncing in the Red' — a single album featuring tracks by Fashion, The Quads, U.B.40, Steve Gibbons, Ricky Cool, The Wide Boys, Steel Pulse, Dangerous Girls, Mean Street Dealers, Ferrari, Denizens and Rainmaker.

Also released this month is the eagerly awaited 'Brum Beat Live at the Barrel Organ' double album. Retailing at only £4.99p, the album features, Bright Eyes, The Lazers, Willy and the Poorboys, The Quads, Rockers, Speed Limit, Dansette Damage, Mayday, Dangerous Girls, Playthings, The Thrillers, Spoonful, and Eclipse.

Two of the bands, The Quads and the Dangerous Girls, have tracks on both the compilations — although there is no duplication of songs.

Leicester Compilation

Bands to be featured on a September released compilation album on Leicester's S&T lable include Northern Comperes, Ronnie Slicker and the Banditz, Last Resort, Amber Squad and The Observer.

SHORT CUTS

Arc Light Up

Stourport band Arc have a single 'For My Next Kick'/'Tribute to Mike Hailwood', a double 'A' side, released on their own Orcrist label. They follow up the release with two gigs in September. The first one headlining at Digbeth Civic Hall's Assembly Rooms in Birmingham on the 6th, the second supporting Quartz at Ettington Park Manor near Stratford on the 21st.

Marachino Spiked

Birmingham band Marachino have split following the departure of Phil Minal and Alan Keeley due to 'commitments at work'. The remaining member, Neil Martin intends to carry on after he has recruited new band members. The sudden departure of Phil and Alan means that all the band's gigs in September and October have now been cancelled.

Liggers in Leicester

Johnny Rotten and Cooke and Jones were all present at Leicester's Scamps Nightclub recently when Jimmy Lydon's 4 Be 2's did a surprise gig. Support came in the shape of Future Toys recently signed to Swansong having come second in a major band talent contest held at Leicester's Phoenix Theatre. (Contest won by Last Resort.)

Fresh Fruit & Veg

An Alternative Harvest Festival aka 'The Plum Pickers Ball' is set for Evesham Town Hall on September 12 and 13. Organised by Fruit and Veg Records along with Vine Music, the Friday event features The Dancing Did, Shock TV, The Insects and The Agents. Saturday is graced by Blurt, Flackoff, Spoils of War and The Spunes.

Chase Demo

Chase Musicians, the newly opened Birmingham music shop, continue their series of instrument demonstrations this month when four specialists in ARP instruments visit Birmingham's Centre Hotel on September 17th. Mike Brigida and John Shykun will be demonstrating their dexterity on the keyboards, Bill Singer will be playing guitar and guitar synth, with Cleve backing the whole thing up on drums. All four will be flying in especially from America for the demonstration.

Rent Pay Up

Leicester-based R & B outfit the Rent have hit on a novel form of publicity. They put a few pennies together from their piggy banks and have made a videotape demo of the band which was filmed live at Leicester's Fosseway Hotel. The shape of things to come, we wonder? The band are also set to appear in the new series of the Midlands music programme, the BBC's 'Look Hear!', which starts a new series in January.

Dexy Remanded

Lead vocalist with Dexy's Midnight Runners, Kevin Rowlands, was remanded on bail until September 25th by Birmingham magistrates last month on charges of assault and possession of an offensive weapon. He is accused of being in possession of a piece of scaffolding and assaulting Malcolm Ball, a member of an un-named mystery group, in the City Centre in July.

GRACE SINGLE

Stoke based band Grace – recently signed to MCA Records – have a single released this week titled "Fire Of London", c/w "Beatnik".

Grace are: Mac Austin, vocal, Harry Davies, flute, saxophone, Marshall Berrisford, guitar, Dave Edge, guitar, Phil Brown, drums, and Dave Rushton, bass.

Wide Boy Collapses

Moseley songsters the Wide Boys, who have a single 'Stop That Boy' currently on release on Birmingham's Big Bear Records, are short of a keyboards player after John Webb was admitted to the East Birmingham Hospital with a collapsed lung halfway through August. At the time of going to press he was still detained in hospital with at least 'a couple of months' needed for him to recover from the illness.

Secret Cov Gigs

Coventy's General Wolfe recently had playing guests in the form of ex-Two Tone artistes the Selector who used the premises to rehearse for their current U.K. mini-tour before flying out for a one day open-air music festival in Finland. Future secret attractions include a Special solo appearance of sh . . . . you know who! And Ken is known to have Bad Manners, so Lip Up, Fatty.

Steppenwolf

The reformed Steppenwolf's only Midlands date is at Digbeth Civic Hall, at the end of this month. Only original member of the legendary rock band is guitarist/vocalist John Kay. The rest of the line-up is Chad Perry (bass), Dan Ironstone (keyboards), Michael Palmer (lead guitar), and Steve Palmer (drums). The band will be playing all the old favourites as well as a sprinkling of new Kay compositions. It is the first time the band has visited the country since 1973.

Rola Smoke

Rola Records of Cheltenham, this month release a four track EP entitled 'Smokin' by the Arizona Smoke Review (AVEP 108) A.S.R. are Bill Zorn, Phil Beer, John Vickers and Paul Downes. Purchasers should note that this disc should be played at 45 r.p.m. not 331/3 as printed on the label.

THE SHIFNAL STAR

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Birmingham R & B band Little Willy have name-cnanged to Willy and the Poorboys. They continue their usual residency at the Barrel Organ (Fridays) and are featured on the 'Brum Beat Live at the Barrel Organ' double album released this month. The line-up remains unchanged with Phil Tree, Dave Griffiths, Dave Pritchard, and Roger Bromley.

Willy Name~ ~change

The Gangsters Movie

The Gangsters single set of late September/early October release features the two songs they recorded for the original soundtrack of the movie 'Prostitute' which will premiere to coincide with the record release.

The film is produced by Tony Garnett who received much acclaim for his documentary style films 'Kes' and 'Black Jack' and his work on the 'Law and Order' TV series.

The songs are 'Big Brother' and 'A Woman That Understands' (Big Bear BB27) and represent major coup for the young Brum Publishing Company, Bearsongs who have also placed two of their songs on TV programmes recently – 'San Quentin' on ATV Today and 'West Bromwich Albion' in an upcoming ATV documentary about the Mini Metro.

ELMERS GOES LIVE!

Live music returns to Aldridge, the West Midlands this month when Elmers Disco based at the Elms in the town starts up a regular Tuesday night gig.

Kicking off with local bands, the venue also hopes to "pull in a few biggies". The September date sheet looks strong, starting off with The Scene (2nd) who have a single 'I've Had Enough' currently on release from Walsall's Inferno Records. The Circles (9th) have a single 'Angry Voices' out of Vertigo, Rockers (16th) feature on the Brum Beat Live at the Barrel Organ double album, The Gangsters (23rd) nearly charted earlier this year with 'Woolly Bully', and The Wide Boys (30th) have a single 'Stop That Boy' released at the end of August on Birmingham's Big Bear Records.

Yardleys Theft Reward

A Travis Beam guitar was stolen from the window of Yardleys Fretts last month, while the shop was open! Yardleys are offering a reward for information leading to the return of the guitar, valued at £850, and leading to the prosecution of the culprit.

Faithful Line-up

NO FAITH are back together with a new line up following a short split earlier this year. The new band consists of ex-Highball drummer Ricky Gibbs with the Edwards brothers still fronting the band. The first gig will be at the Golden Eagle Birmingham on September 5th as special guests to Dirty Works.

Image Split

Split Image, a five piece rock band, based in Leicester are taking a break from a busy touring schedule to audition a new male vocalist after the sudden departure of female singer Sarah. Having cancelled around fifteen dates they are eager to quickly find a replacement and return to gigging after favourable reactions on recent dates as support to Diamond Head and Chainsaw.

UXB Tour

Walsall's UXB are set to undertake a tour of the most far-flung corners of the Empire in order to promote their new 'Crazy Today' single on the local Crazy Plane Label. Following several late August dates they play the Crown Hotel, Leamington Spa (September 2nd), Two Brewer's, Smethwick (6th), Star Hotel, Shifnal (19th), Manor Farm, Rushall (25th), Malt and Hope, Stafford (29th), Dog And Trumpet, Coventry (October 2nd), Fighting Cocks, Moseley (3rd), Cavalcade, Willenhall (30t

Savage Fighters

Coach Trip



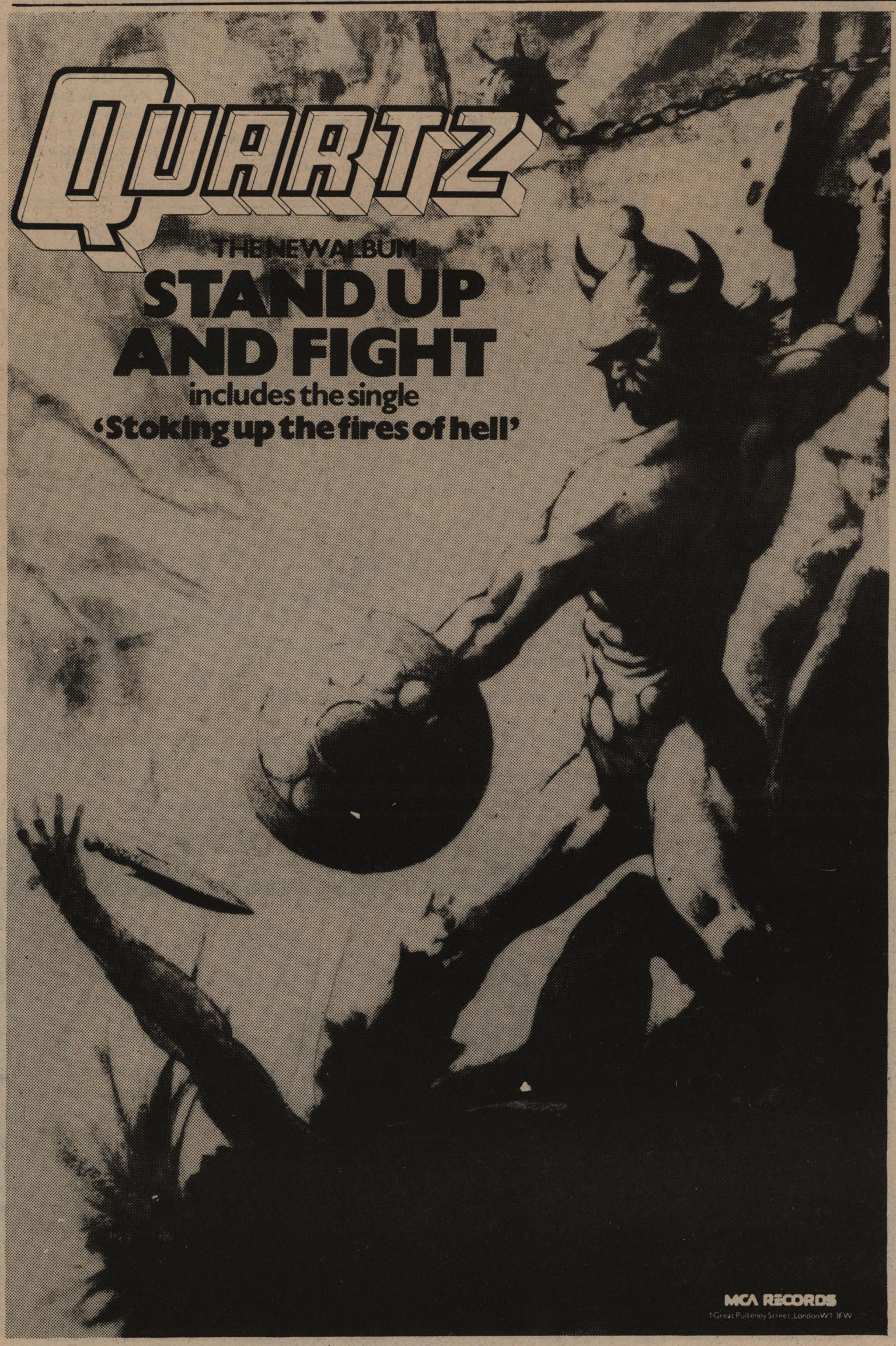
Birmingham band Savage have changed their name to Starfighters following the departure of lead vocalist Phil Savage because of musical differences. Phil replaced on vocals by ex-Suburban Studs singer Steve Burton.

The other members in the line-up remain the same with ex-Speed Limit bassist Doug Dennis, ex-Tyrant guitarist Pat Hembly, Stevie Young on guitar, and Barry 'Spence' Scranage on drums.

This month the band travel to Europe to undertake their 'Don't Mention the War Tour' of club venues in Holland, France, Switzerland, and Germany. The tour was set up by band manager Tommy Mahoney with help from contacts in the Birmingham company Light and Sound Design.

"We're doing it mainly to tighten the band up before we come back." said bassist Doug Dennis.

With them on the tour will be their crew, their equipment, and a P.A. system — all of which will be carted around in a specially converted bus provided by ex-Sabbath vocalist Ozzy Osbourne.



BUZZ STOP

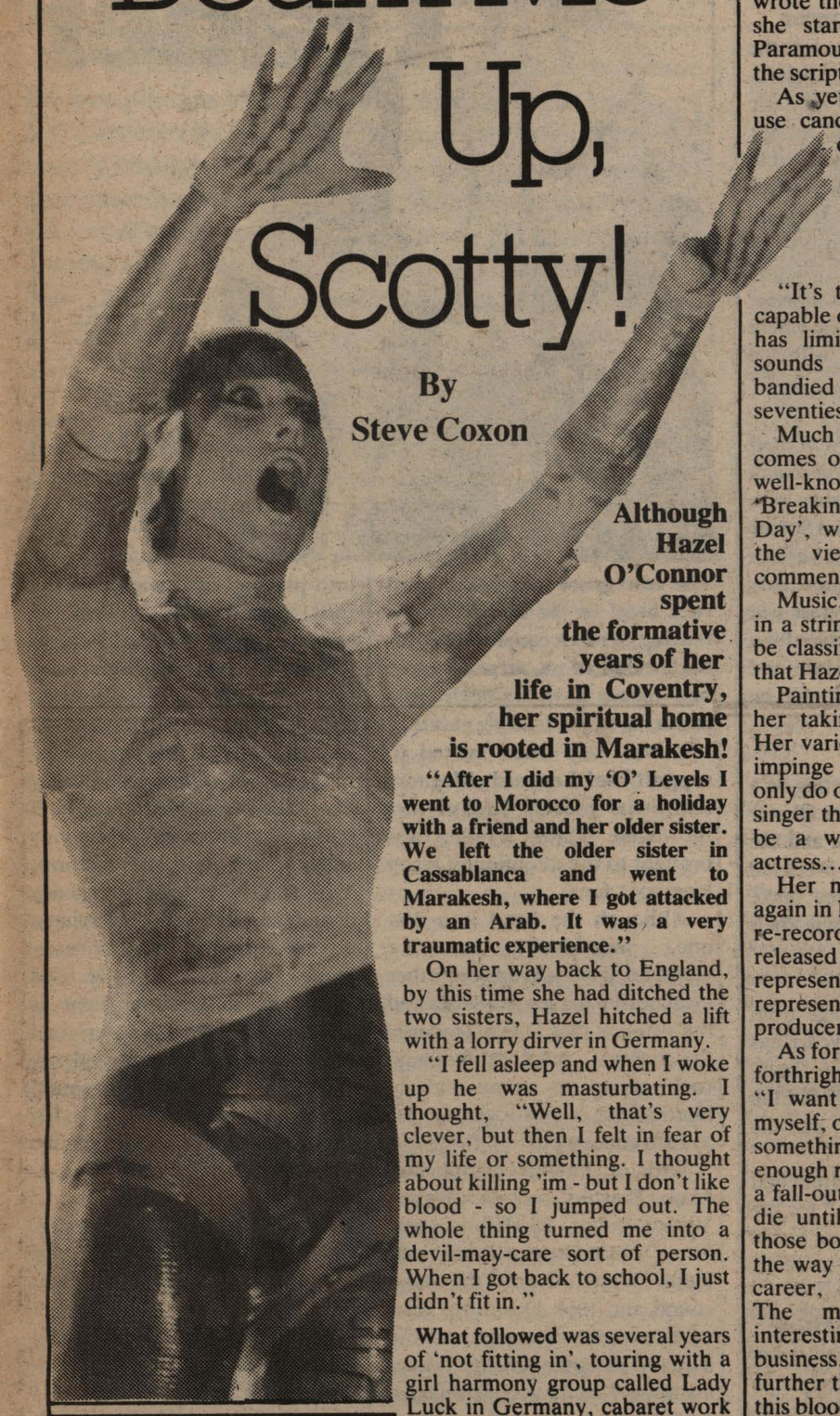
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Beam Me Up, Scotty!

By
Steve Coxon



Although Hazel O'Connor spent the formative years of her life in Coventry, her spiritual home is rooted in Marakesh!

"After I did my 'O' Levels I went to Morocco for a holiday with a friend and her older sister. We left the older sister in Cassablanca and went to Marakesh, where I got attacked by an Arab. It was a very traumatic experience."

On her way back to England, by this time she had ditched the two sisters, Hazel hitched a lift with a lorry dirver in Germany.

"I fell asleep and when I woke up he was masturbating. I thought, "Well, that's very clever, but then I felt in fear of my life or something. I thought about killing 'im - but I don't like blood - so I jumped out. The whole thing turned me into a devil-may-care sort of person. When I got back to school, I just didn't fit in."

What followed was several years of 'not fitting in', touring with a girl harmony group called Lady Luck in Germany, cabaret work in Japan, trekking across the Sahara, and the much-vaunted nude modelling. A wealth of experience in a number of areas.

Now she stars in 'Breaking Glass' the film for which she wrote the soundtrack. Next year she stars in another film for Paramount - this time she wrote the script.

As yet untitled, the film will use cancer - "it could be any disease" - as an analogy for how Hazel sees the world, her philosophy of life.

"It's time to evolve. Man is capable of so much more than he has limited himself to. Which sounds like the views being bandied around in the early seventies; but it's true! It's true!"

Much of that philosophy comes over in her songs. Most well-known is the single from the 'Breaking Glass' album, 'Eighth Day', which puts over strongly the views outlined in that comment.

Music, in fact, is only the latest in a string of what could loosely be classified as 'artistic' pursuits that Hazel has taken up.

Painting and writing preceded her taking up music seriously. Her various roles, however, still impinge on each other. "I can only do one thing at a time. I'm a singer this week. Then I want to be a writer, then I'll be an actress...."

Her musical side takes over again in November when she will re-record an album that was first released in 1978 "It wasn't representative of me, it was representative of Vic Mayall, the producer."

As for the future, Hasel is very forthright about her ambitions, "I want to be able to levitate myself, or read people's minds or something. I want to have enough money to buy a rocket or a fall-out shelter. I don't want to die until I'm 100, if they drop those bombs it's going to get in the way of my plans. As for my career, I'll see what happens. The mind is much more interesting than the music business. But, it's real hard to further the mind and keep down this bloody job." ■

YAGA YAGA BOOGIE

Top Midlands disco outfit, the J.AL.N. Band have name-changed to the BBRA Band. And they have single out on the new Yagga Yagga label to celebrate this fact.

The single has the incredible title of 'Rockababyboogieboppa' (pronounced Rock a Baby Boogie boppa).

Line-up ot the band is Zephrin Sylvester on lead guitar, Charles Sylvester on bass, Irwin Sylvester on drums, Sam Fortune on keyboards and Ronnie John and Roy Gee vocalising.

The new label is run by Tex Flint of Tex Music Ltd., who said: "We're trying to keep it an exclusive recording label. We're only interested in acts we think we can make and break."

The next release on the label will be 'Baby Please Don't Go' by a two-girl outfit called Tites. Due for release sometime in August, a distribution deal for the singles is currently being set up.

Also on the label is the third in the trio of bands signed to Yagga Yagga, Souled Out.

U.S. STIR

Prison Life, the Leicester-based group featuring ex-convict Sammy Day flew out to America at the end of last month to play a gig at San Quentin - the prison immortalised in song by Johnny Cash.

Before they went they were featured on the ATV Today television programme on which they played their own song also titled 'San Quentin'.

During their month long stay Stateside, the band will be playing eight nights at San Francisco's Back Door Club.

They have financed the whole trip themselves, but it is paying off in terms of publicity — with American T.V. especially interested in filming some of the band's concert.

They will be the first British band ever to play at San Quentin.

Notts Aggro

Attempts to turn Nottingham's Ice Stadium into a major rock venue for the area have run into difficulties following trouble after two gigs at the City's Theatre Royal.

The Directors of the Ice Stadium are reportedly worried that if they allowed gigs to take place at the venue they might also get trouble.

The incidents involving mods, skinheads and rockers happened after two gigs last month which were being filmed by ATV for broadcast in the Autumn.

After a gig by the Lambrettas violence flared when mods went to a heavy rock disco at the Imperial Hotel. The trouble was confined to the street, but several people were hurt.

The second incident took place between mods and skinheads in a bus station near the Theatre Royal after a gig by the Stranglers.

Nurses Bedded

Romeo and Juliet's in Birmingham are going all out to get into the Guinness Book of Records this month.

They are organising an attempt to break the world record for the number of people who can be crammed into a double bed - the current record stands at 80 people in a water bed.

The whole, moderately unbelievable, event takes place on the night of R & J's Nurses' Ball, September 4th.

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Mainly Folk...

Scottish Folk Singer in Self Destruction Shock Horror
Dougie McLean, who is almost human for a Scot, looks set to join the arch exponents of the "why be normal when you too can be a Haggard, Unwashed, Brain Damaged, Starving Folk Musician way of early death". We refer of course to Silly Wizard. It seems that Johnny Cunningham, who has been with the band since birth, has decided to take a rest and Dougie may be replacing him for a few months at least. We are assured that he will not be abandoning his solo career for good but it should be interesting to see the effect of new blood on this consistently excellent if overworked, band.

In the meantime, Dougie will be playing at the Old House, Harborne on the 10th Sept prior to a three week tour of Canada, where his single, "Caledonia" has brought him some popularity with the lumberjacks and quasi-Frenchmen of that brave domain.

Digance in Fight for Fitness — latest
Far too many of our finest young people are being cut down in their prime by totally unnecessary physical exertion. The latest to succumb is Richard Digance, who will insist of jeopardising his career with rather pathetic attempts to attract the attention of professional Soccer Scouts. His latest effort, playing in a charity match against various 'Showbiz' personalities old enough to know better, met with inevitable disaster when he tripped over a particularly long blade of grass and severely damaged his collar-bone. This has put him, out of action for a few weeks and anybody who expects to see him at the Hare and Hounds on 6th Sept. will be disappointed. Substitutes will be Brownsville Banned.

BBC RaDIO Derby are Jolly Good Chaps Dept.
Yes it's true, for the time being at least. Radio Derby are putting on a gig at the Assembly Rooms, Derby on Sept. 26th. with an all star line-up of Umps and Dumps, Gary and Vera, Cosmotheka and the Ripley Wayfarers. It appears that at least one BBC station is prepared to give some support to Folk Music. If you live in the Derby area, make sure that you let your local station know that you appreciate their efforts.

Lend an Ear
DAVE SWARBRICK, who has suffered severe ear damage from continued exposure to loud amplifiers over the past few years has decided to turn an honest bob or two on the Folk Club circuit. Devotees of digital dexterity can observe the maestro at Redditch Folk Club on Sept. 9th, Hare & Hounds, Kings Heath on Sept. 13th. and the Burnt Post, Coventry on Sept. 14th.

Anybody who has not seen Dave in the ongoing, This is Definitely It Folks, Accept No Substitute, Fairport Convention, Farewell for the Last Time Tour Situation, should make the effort to get along but, if you want to heckle, please be considerate enough to do it loudly enough to register with Swarb's shagged our eardrums.

Wolverhampton Star in South Bank Signing Sensation
BILL CADDICK, whose liquid tones, nifty songwriting and warm hearted truly human personality have brought him such success as there is to be had on the Folk Scene, is presently to be seen performing in the National Theatre's Edinburgh Festival production. This is a series of Medievil passion plays rejoicing in the title of "The Passion".

Bill's talents have also been brought to bear on a three man presentation of circus songs in conjunction with Tim Laycock and Peter Bond. Under the precise, if unoriginal banner of "LAYCOCK, CADDICK and BOND", they will be seen at Redditch Folk Club on Sept 16th.

If you want to see Bill in the NT show and can't afford the fare to Edinburgh (the beer's rubbish) they will be doing a further three weeks in London at the Cottesloe. We should point out that Bill is performing alongside the Albion Band, who have, in the past, struck yours truly as being a prize bunch of Hoorays. No doubt talent will out and our boy will shine as ever but the big question is — does he get an Equity card for his efforts.■

Sean Patel's Five Star Folk Dates.

5 Sept	Cosmotheka, The Lock, Wolverley: Kidderminster John & Sue Kirkpartick, Old Crown: Digberth Bill Caddick, Red Lion: Hartshill, Stoke-on-Trent.
14 Sept	Waterfall, The Mitre: Stourbridge
15 Sept	Melanie Harrold: The Boggery, Solihull
28 Sept	Bobby Eaglesham & Dave Culloch: The Mitre, Stourbridge.

Dawn Trader



A LOOK AT ROCK FROM THE EAST

The emergence of another hard rock band on the East Midlands touring circuit a couple of months back came as no surprise, since new names have regularly been featuring in the local gig guides.

It was only when invited to support Def Leppard, Magnum and Swiss rockers Krokus that the name Dawn Trader was brought to the attention of many local rock fans.

Although the band is a new one, individually its five members have played with other local outfits for several years and the result is that Dawn Trader is the tightest, most professional rock group to come out of Nottingham in recent years as far as I am concerned.

With a line-up comprising: Mick Preston, vocals, Wayne Vizard, guitar, Ric Evans, bass, Steve Humphreys, guitar and Keith White, drums the band sound and look like a top class outfit with the twin guitars giving a really dynamic sound. Trader are always exciting to watch since its members don't just stand around playing as do many bands these days, in fact they're in the Quo, Lizzy, Priest league when it comes to stage presence. Explosions, dry ice, smoke effects, good lighting and excellent musicianship combine to make each gig a memorable event and if Dawn Trader were playing on the London pub-circuit they'd probably have been snatched up by the first record company to see them perform. Instead, the band have just released a four-track EP on their own label and are touring the Midlands to promote it.

I spoke to vocalist Mick Preston and drummer Keith White recently and asked them why they'd not yet branched out into playing gigs away from the East Midlands: 'Basically because we felt that we'd like to get the EP out first. Before we visit other areas we'd like to do some up-front publicity such as radio interviews. Having a record released means that people away from the Nottingham area will know what to expect when they come to see the band perform. You can't even get an agency deal in London without having a record - they all want a ready made 'name' band. We've tried to make the outfit as tight as possible so that promoters and agents will turn round and say 'You look a pro band, you sound a pro band, we don't need to lay so much out on you, you look like a good deal'.

The EP was recorded at Spaceward Studios, Cambridge, and was produced by Radio Nottingham DJ Graham Neale and it captures the band's live sound well. Standout tracks are 'No-one Gonna Better Me' featuring some excellent dual guitar work and 'You On My Mind' which sounds good on record but now sounds amazing live since the recent addition of Steve Humphreys' guitar-work gave the band a more punchy sound.

The final words come from drummer Keith White, 'The record is picking up airplay, people are beginning to hear the band, not just around Nottingham as a local concern but all around the country local radio stations are playing the EP. We've done interviews on Radio 1 and other stations and we're playing a lot of gigs in support of the publicity. We're determined that this band is going to be a success'.■

Dave Brett

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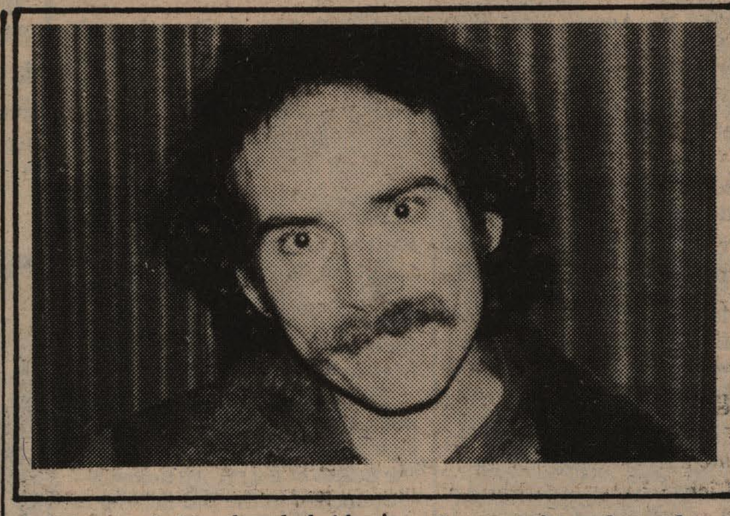
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Rockin` Robin's L.P.

After what seems an eternity EMI are finally to release the compilation album of Birmingham bands produced and parented by BRMB's rock guru Robin Valk who has been a consistent if frustrated champion of local talent ever since he joined the station. The album has been the subject of much speculation and many delays over recent months and I took the opportunity to take a preview of it and talk to Robin about its formation. When did the idea originate?

"Originally credit must go to Roy Williams and Muff Murfin, it wasn't my idea. Roy called me back in 1978 and said Bird's Nest were thinking of doing a compilation album and asked me for some names. Then they called me back and asked me if I'd like to do the album and I agreed. I spent a lot of time wondering who to put on and after that contacting the record companies of those bands who had deals to get their ok."

BY
Mike Davies



Did you have any bands refuse to be included?

"I wanted the Au Pairs but they declined because they were involved with another album so I said to come back if they changed their minds and they didn't which is a shame."

Did you plan it as a cross-section of styles?

"Yes, there's no way you can represent the Birmingham scene with 12 bands but I was trying to get a fair cross-section and also an album that would play okay. I'm not sure if the two are compatible. There's an awful lot of problems in doing compilation albums and I can quite understand why things don't get off the ground. There were problems with the one that Graduate were talking about featuring stuff from Bob Lamb's studios (and the projected 'Railway Tracks'). I thought this was going to be out a lot earlier.

When did you hope to have it out?

"We put everybody we could get from September of last year into the studios and we projected a November release but by the time November rolled around Fashion had gone to the States and I wanted them and then UB40 wanted to re-record their track, which was fair enough, and I went on like that and by the time the album was in the can we were talking about March and when EMI picked up the deal it became late April and it takes a long time from delivering the masters to actually getting it out. It's now set for September 8th."

At one stage EMI managed to lose all the label copies and add to that a variety of other delays the whole thing must have been very frustrating. Why did you approach EMI?

"The reason was that by the time the album was ¾ finished a lot of companies to whom I was talking in my capacity as a Rock Jock for BRMB were showing interest. By putting it out through Muff's own label it would have meant a distribution job through Pye so in the end we talked to 3 major companies and EMI were the ones we went for because they offered better royalties and also it's a fairly clearly defined market for them. Ashley Goodall, their A&R man, is into the whole idea of compilations. One of the reasons I'm glad it's coming out of EMI is that there's a lot of prestige attached to that and the distribution will be done properly.

Did you find yourself wanting to include new stuff as you went along?

"Yes, two bands I would have liked to put on it were Dansette Damage and The Beat. In the actual process of putting the album together The Beat took off fast and they became so busy with their own label and negotiations with Arista that to do mine could have messed things up. There's others too but that's always the way once you've done something. I'm sure that you'll find that with the Big Bear compilation that even though they were working to a much tighter schedule that there'll be stuff coming out they'll wish they could have got on and some of the bands on the album will have mutated or split, it just happens, the local scene isn't static and to hope it stays the same until your album comes out is one of those risks."

There are seven bands on yours that were pretty hot when you started to make it but who either no longer exist or have changed the line-up, Mean Street Dealers, Fashion, Steve Gibbons, Ricky Cool & The Icebergs, how do you feel that affects the album?

"I don't think it does. Let's talk about Ricky Cool. I think it's wonderful because it seems to be the only material that the Icebergs are ever likely to have released, so on that level it's justified. I asked them when they split if they still wanted the track on and they said 'yes'. The same applied to Mean Street Dealers and I think that's fair enough. Both those bands had very strong followings and these are the only studio recordings people will ever hear."

In many ways the album is probably more important now than when it was planned, what with those historic recordings and the inclusion of the new Steve Gibbons cut and UB40.

"Absolutely, the UB40 track has taken on vastly more importance since their success. I approached them when they were coming on strong and then they had their hit. Other bands in a similar position could easily have said they didn't want to be included now they're successful but bless them they didn't."

Did you have any definite tracks in mind for bands and how many did you lay down from each?

"The bands decided which number they wanted to do and they only did the one."

No problems with changing tracks?

"UB40 came in and re-recorded a different track and I'm not sure whether that'll crop up on their own album or not. The Denizens also re-recorded because they weren't happy with their first version. Then there was Rainmaker who recorded a track which had a couple of not particularly good solos on and also ran for about 8 minutes which would have meant a terrible loss in volume if we used it so we asked them if they wouldn't mind doing something else and they recorded something shorter and with much tighter hot solos."

How do you see it as a representative of the local scene in the same way that people look upon the Coventry compilation?

"I don't think that album is totally representative of Coventry or Warwickshire even and I don't think it was meant to be. It concentrates on a specific area, the young groups, I'm trying to keep a fairly wide spectrum. I think it's wrong to say that there are only synthesiser bands up Sheffield or Joy Division outfits in Manchester. That's totally wrong."

You must hope that the media interest in the Birmingham scene is still pretty strong, how do you see it being accepted nationally?

"The main reaction I'm concerned with is in Birmingham where 95% of the potential audience is going to be, so it's the other 5% that's the worry. There are some names on it, it's all well recorded and it stands up in its own right. There is a coherence to it but I'm too close to give a detached opinion, you're better equipped to tell me.

Do you think it will help?

"I hope so because it's a quality recording from a good studio with good bands. If I was an A&R man I'd be a fool not to check out a compilation like this." ■

Lafayette

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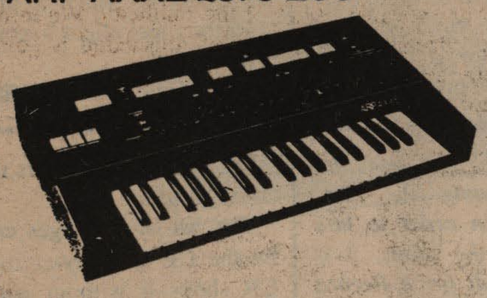
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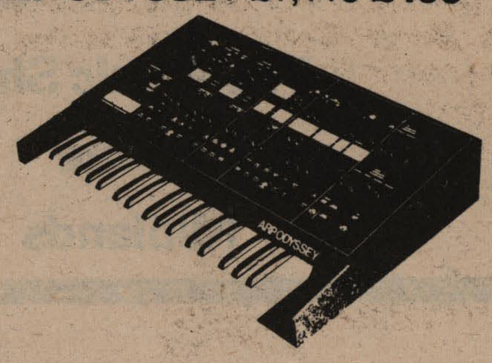
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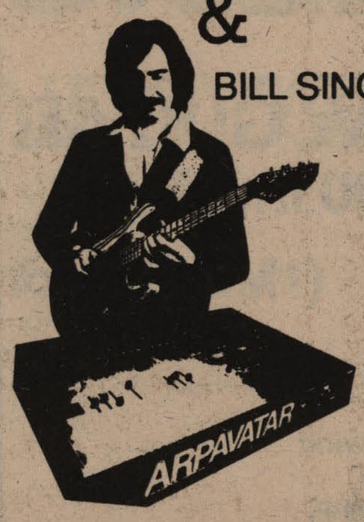
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INDUSTRY BLUES

Brum-Beat – ever the dispenser of gloom and despondency – does its best to keep its readers up to date with the month's bankruptcies and redundancies in the music Biz.

Heading the August list is Fuse Music headed by ex-Chrysalis and Essex Music luminary Nigel Haines. Fuse went for £240 000 with Genesis as one of their leading creditors.

Next on the list is The Label – the Indie spear-headed by Eater, Cash Pussies and Dave Goodman. They have just liquidated with debts of £46 000 plus monies owed to directors.

Outside of London, retailer and wholesaler Pearsons Records of Bradford went bump to the tune of over half a million while yet further afield Norway's leading independent Talent Produksjon are struggling to find a way to pay off $200 000.

August's main surprise was the breakdown of the already-agreed merger of RCA and PRT (Pye Records). This was especially surprising as the purchase of Magnet Records by RCA/PRT – considered to be the main stumbling block to the merger – had been agreed for a figure in excess of £1 M – leaving the way clear for Michael Levy (Magnet's owner) to come in as Managing Director of RCA/PRT. Comment was made on the unusual length of time taken by RCA in examining Pye's acounts and inventories.

After 25 years in partnership, Essex Music co-owners Howie Richmond and David Platz are to go their separate ways. Most surprising – as this seemed to be the most enduring friendship/ partnership in the Biz. Pity. It is believed that the split will result in some 30 redundancies in the London office.

Back to the Biggies – this time CBS who have dispensed with their 12 strong Singles Sales Team whose raison d'etre was to promote the currently hot singles through the Record Stores.

EMI is set to make even more staff cuts – this time 300 people at its Hayes manufacturing centre are about to get the chop – probably in November. Coupled with the large scale redundancies at the factory last year and the recent "rationalisation" at the Manchester Square office it is estimated that more than 500 EMI staff have been shed in the past 18 months.

Jet Records – currently enjoying success with Olivia Newton-John, ELO, Xanadu Soundtrack etc have reportedly cut back their staff from 14 to 8.

Even Virgin Records are not immune from the current industry crisis having just issued 6 staff with their marching orders.

Rime Enterprises have dispensed with the services of their Midlands office leaving Martin Frederick jobless.

This doesn't lighten the gloom – but official figures on Trade Deliveries – The BPI measure of the health of the record industry – plummetted in the 2nd quarter of this year to £46.4 M – less than 70% of last year's figures. This is a pretty drastic drop, meaning that only two records were sold for every three in the corresponding period of a year ago.

In these straightened times it comes as a surprise to hear that EMI Records ticket allocation for the Pink Floyd concerts cost them £16 000! While on the subject of EMI's Petty Cash – Annual Report and Accounts of Thorn EMI have just been published.Some interesting facts emerge.

It now appears that 32 employees earn more than £20 000 a year compared with only 3 in 1979 – ie before EMI come into the fold. The inference being that Thorn – who bought EMI – have only 3 employees in that bracket whilst EMI have no less than 29!

One encouraging note of penny-pinching is that EMI music chief Bhaskar Menon has accepted a cut in salary from £477 000 (1977/78) right down to £300 000 P.A. Hope he doesn't feel the pinch too much.

Quaint that the head of Thorn only picks up £74 669. Could it be that music industry execs overpay themselves?

Ex-Arista MarketingDirector Dennis Knowles – now running Tellydisc and experiencing the normal record industry malaise of trying to contact people who are never available – reckons that he knows what is wrong with the Record Biz – "Everybody went out to lunch in 1970 – and they haven't come back yet." ■

SPIZZIN'

Spizz Oil begat Spizz Energi, which begat Athletico Spizz 80. And the spirit of Spizz did move out of Birmingham and down to London and he was signed by a big record company who released an album called 'Do a Runner'. And Spizz was subjected to tours, and interviews with Brum Beat . . .



"I got on stage at the Birmingham Punk fesitval at Barbarellas — August 29th 1978 — I borrowed a guitar off a group I knew, Model Mania. anyway, it was quite a crazy reception. I thought 'Hello, I could do this again and again'. . . "

That punk spirit is still very much alive in both the music and the attitude of the band. That exciting 'make your own music' feeling which was the essence and the appeal of punk. Not that Spizz would agree with the comment.

"We've always been very commercial. We're never anti-commercial. There's no point bringing out a single if it's not aimed at the charts."

Guitarist Jim Solar reinforces the point: "We've always expected all of our records to get to No. 1 and we were always surprised when they didn't."

Jim was a member of the legendary Ha Ha Germs, the band who hardly played any gigs but who's name was widely known throughout Brum by virtue of their imnipresent graffiti.

Most of the band, in fact, has it roots in Birmingham, even if they are critical of their home town.

"Birmingham is a void, it's nondescript. In London there are always at least 10 gigs somewhere in town — and there are people going to them. Not like Birmingham, there's no gig-going spirit here."

Spizz was being interviewed in a very comfortable hotel room in central Brum — a long way from his early days of verbally battering his way onto stage at Barbarellas through constant pleading with the promoter.

STEVE COXON

"We used to queue up at Moseley dole office with 'em all; Dexy's Midnight Runners, UB40, Fashion, The Beat. . . ."

Yip, Spizz in those days posessed his fair share of 'street credibility' (a much overused term for something so meaningless). If we delve deeper in the cliche box we come up with the question of 'Has Spizz sold out?"

Not a question that met with much favourable response. "What does sold out mean? People think you shouldn't get on, do they? We've worked hard, we're gonna carry on working hard. We're quite entitled to what we're earning now, which isn't a great deal." Jim Solar continued: "We're not big pop stars and stuff. a) we're not rich and b) we're not famous particularly."

Judging by the album fame may not elude them for too long. But then, of course, there is the problem of the follow-up.

"The first album is like a retrospect over the last couple of years of our work. It was almost recorded live, we did all our singles like that. But, the next album we do — well, we won't spend 4 months on it, but we'll spend more than 4 days. When we do the second album I think a lot of people are going to be surprised."

I doubt it, somehow. People are getting used to being surprised by Spizz, they're coming to expect it, which is probably why they just might become rich and famous.

From little acorns. . . ■

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The Hype

(FROM PG.1)

intended that they enter ticks for genuine record sales. These diaries are gathered by the BMRB at the end of each week and fed into a computer which duly produces the chart. Therefore the garnering of the all-important ticks is of prime importance and is the object of the exercise.

The first step for a record company that does not feel inclined to rely on honest, natural sales is to brief their singles sales force as to which records are the current 'priority' and to send 'salesmen' into the chart return shops specifically to illegally obtain ticks in one of any number of ways that seem to be commonplace today in the business.

The retailer is often given free an amount of currently hot albums that he can easily sell at full price making 100% profit. This could be of rather more than passing interest to the Inland Revenue, the VAT and the artist whose albums are being used as a bribe to further another act's interests and therefore causing this artist a direct royalty loss. Many and varied are the incentives used to obtain ticks - wine, whisky, clocks, cameras, even gold watches are the norm rather than the exception.

It is therefore easy to understand why a Chart Return Dealer will make his status clear to any record company Rep who calls on him. If 8 Reps each give him 5 free albums a week - and this is a very conservative estimate - he will make a clear £150 to £200 a week in addition to his normal business - and then, of course, there are the T-shirts, Satin Jackets, even Kickers (True!) and all the other Freebies that come the way of the Chart Return Dealer.

With the High Street multiples heavily discounting the best-selling records in order to lure customers into the stores, it is extremely difficult for a Record Retailer to survive in today's climate. The non-Chart Return Dealer is yet further handicapped by the unfair advantage that the Chart Return Shop enjoys. But it goes even further than that.

Second Class

Non chart return shops are clearly second class as far as record companies are concerned. Most of these companies have listings of 'Priority Dealers' - clearly referring to chart return shops - others simply carry the letters CR after the dealer's name. One very major record company has in it's Telephone Sales Department's computerised system a flashing asterisk that automatically appears on the monitor screen whenever an order from a CR dealer is keyed in.

This is the cue for the telephone sales girl to introduce the special offers that are only made to the CR shops - such as limited editions and other goodies that non-CR shops find so hard to come by. Another major company is known to have freezed deliveries on in-demand records unless the retailer agrees to take other 'priority' products that he doesn't want.

The list of privileges enjoyed by the CR shops over the non-CR shops is without end. The poor relation finds it virtually impossible to buy attractive easy-to-sell products (Limited Editions, etc) as it is all earmarked for the CR shop.

Former senior EMI executive Colin Burn stated 'The EMI sales force visits only chart return shops'. He then went on to talk of gifts to shops, of albums, watches and cameras and to say that 'Everybody does it - it's common practice and it does work - EMI was less generous than other companies but nevertheless we did do certain activities'.

Threat

Immediately prior to the transmission of the World In Action programme Colin Burn was warned off in a letter from EMI President, Ken East (a VERY senior man) that threatened possible legal action if he talked. This referred to a confidentiality clause in Colin Burn's EMI contract. But why should EMI be so concerned to stop Colin speaking if they have nothing to hide - and the intervention from such a high level within the company might suggest that whatever it is, happens with the full knowledge of the Top Brass.

BRUM BEAT

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Steve Coxon

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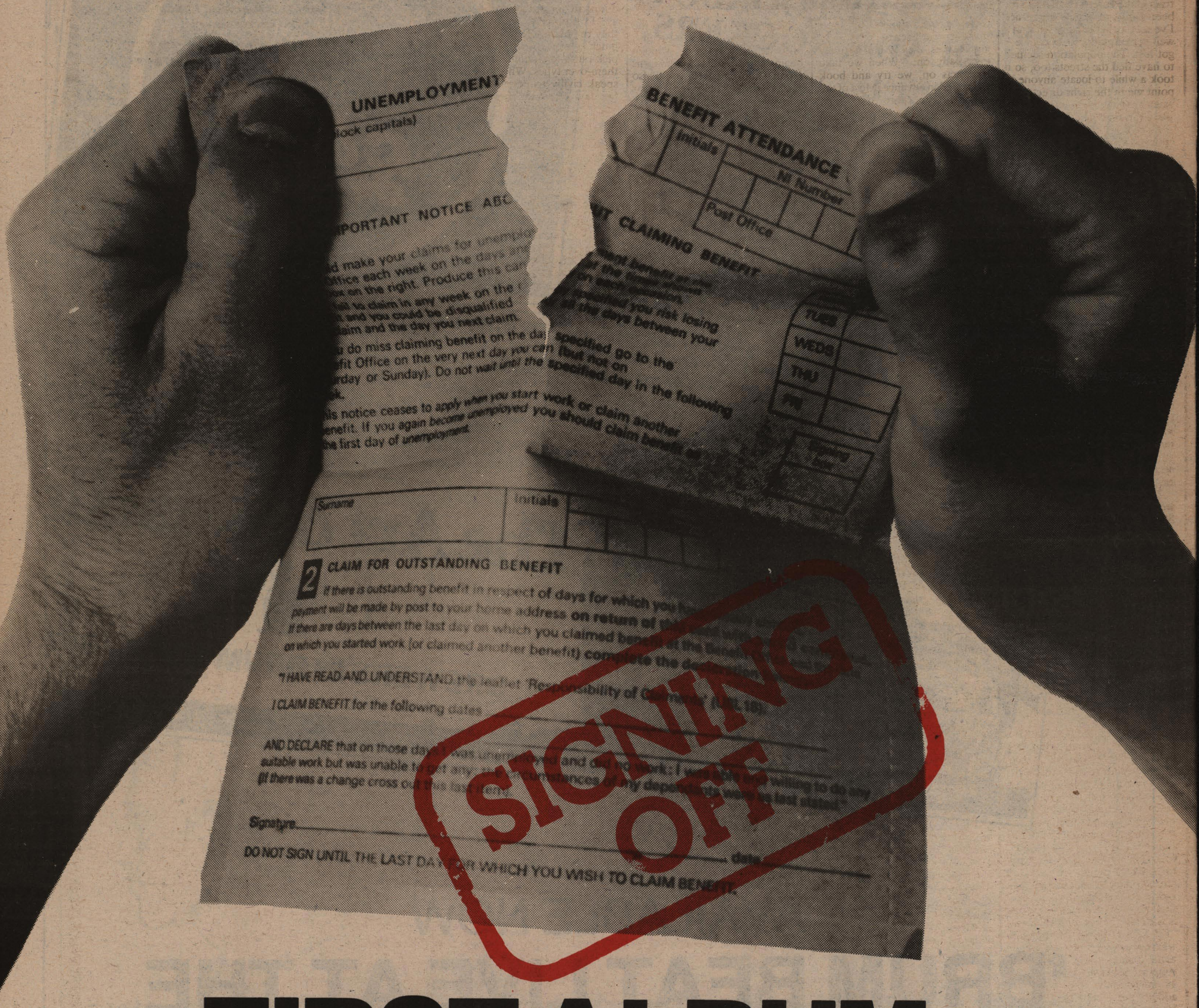
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CLUB FOCUS



JULE WIELAND

How come when Brum Beat send me out to take a look at the local night life things seem to conspire against me from the off? The other Sunday, I was feeling sorry for myself because my friend had failed to appear to accompany me and I'm on the train being ogled by some middle-aged lech with a stocking fetish. All on my own to Wolverhampton, looking out at industrial ugliness through the rain.

I was also reminded of the warning I'd received about how rough the Lafayette (or Laf as locals and afficionados call it) and mentally cursing the world in general and that Sunday in particular.

Now Wolverhampton from the train looked pretty dismal and it's been God knows how long since I've set foot in the place without a well-versed guide. so, of course, I got lost. The population seemed to have fled the streets too, so it took a while to locate anyone to point me in the right direction. I wasn't exactly enamoured of the place this time, needless to add.

Once I'd garnered directions, I sprinted across a car park, near a forest of bus stops and found, round the corner, several people waiting outside these utilitarian blue doors. At last, the Laf.

In truth, the doors were somewhat deceptive. My immediate impression was that this place is pretty flash. (And, yes, they had copies of Brum Beat on the reception desk). I mean the doormen/bouncers (the latter a somewhat unfair descripton) were wearing dinner jackets and bow ties, for God's sake. After being more used to guys of this particular persuasion flexing muscles and practising basic evil leers while eyeing up punters to beat around the head and wearing macho t-shirts, this came as something of a (pleasant) surprise. Had I wandered into a casino by mistake? Apparently, one of the guys told me, they're supposed to wear these outfits - though they can wear black suits.

The Foyer with its white plaster walls and rounded arches looked like some Hollywood set designer with a penchant for Mexican haciendas and Texas border western had been given free rein.

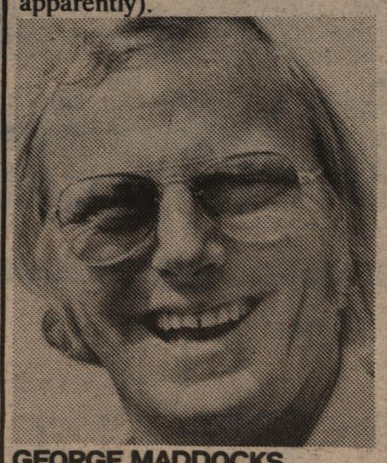
However, before I wandered round the place, I went to see George Maddocks, the manager, to find out a bit more about this long-established (13 years this September 28th) club. "It's one of the oldest clubs in the Midlands of its type" he told me. Certainly, it seems to have stuck very much to a popular policy (changing with fashions in music) without a multitude of identity changes.

George had started out as a drummer in a band called Roy Grant and the Strollers which, although they're now lost in the mists of time, gave him a taste for the music biz. But "it came to the point where support bands were getting 12 year old drummers and it was time to get out of it. But by then it was in my blood". Certainly the Laf (goes once and talks like a regular) has a very strong policy of encouraging live music. At one time, it was open 7 nights a week. Now it's only open 5 with live bands on 2 of them. "I'd like to be in the position where we were 5 or 6 years ago with bands every night with support. Some weeks, we'd have 14 bands on". Live bands he added are "the key to the business, they're the start of it all. Without them, there's no business."

Here you've got "a chance to see bands in a club setting as opposed to the Civic where there is a lack of atmosphere" (it's all seats there - so you can't have a good skank).

Like not a few club managers, he reckoned support for live bands wasn't too hot. "People only come for names. These days it's got to be the Top 20. They won't come for local bands." Not even, it seems, for nominal charges - a policy they tried. (As local bands to watch from round the area he mentioned Weapon of Peace, Circles, The Scene, Bleeding Hearts - the latter due for a record soon. And, for you HM guys, there's Split Beaver and Jameson Raid.

Talking further about the change in music tastes, George felt "disco has taken over to an extent". He's kept his finger on the pulse alright. Over the years, the music they've put on has changed considerably. But over those years, thanks to their management/agency connexions, they've had virtually **everybody** on. "When we take new acts on, we try and book them well in advance. Most of the bands in the charts have been here". They keep their collective ears to the ground and the sounds and book acts about to break big. (They managed to get the whingeing Peter Sarstedt a long while back for £25 and the week he played he was No. 1: but I won't hold that against them). They've had The Sex Pistols, Cockney Rejects, The Upstarts, Led Zeppelin, Jethro Tull (good grief) Status Quo, UB40, Dexy's et al. In fact, Dexy's used to practise there (that's another of their ways of encouraging live music - groups can, if there's an agency connexion, use the club to rehearse). Toyah has just recorded a live LP there too (which went very well, apparently).



GEORGE MADDOCKS

Despite the management's obvious, and committed, enthusiasm for live music, they have 3 disco nights a week. Well, profits do have to be considered. "We have some very good road shows on the DJ nights here. We always book road shows and they bring their own equipment." Among the names they've had (and have) are Phil + 2, Mega disco, Solid Gold, Tin Nightingale. "And we've had all the radio jocks here" - including Kid Jensen and Paul Burnett. "You've got to have a very mixed bag these days. With the shortage of money at the moment, you've got to appeal to a wide range of tastes". And they do. Apart from the 3 disco nights, there's one HM night (Wednesdays) and ska/soul music (Sundays).

Enough of the chit chat. On to the place itself. Like I said, it's all shades of Mexico. It's also civilised. Why - stands back in amazement - the carpets were even clean. Yes, carpets.

Near the foyer you'll find the TV room. Also Spanish influenced but with wooden beams and wrought iron lanterns (Juan Tudor?) There, you'll also find space invaders and a bar (closed on Sundays). It's all carpeted and a place to slope off to before the live act comes on or if you've danced yourself to a standstill (or no doubt, if you fancy a quiet grope).

Now the dance area. Thankfully, it's bigger than in most clubs (where they must think all the punters are the size of Munchkins with all the energy of long-tailed sloths on Mogadon). When you get tired, sit down alongside the floor and watch everyone else exhaust and enjoy themselves.

The stage, similarly, is generous sized. Even big enough to accommodate Douglas Treadwell and the rest of marvellous Bad Manners without cramping their exuberant style. (Before their appearance, the DJ played some very good - and apposite - music. But, if you go by this area, watch out for trailing cables).

There's also a bar downstairs that's quite well stocked - as are the others. I'll have my usual werret about the lack of Irish whiskey (my esteemed editor and most BB readers must be convinced I'm working for * Coras-Tractala by now). However, to gladden my heart, they sold both Breakers and Pils and since the 65p for the former isn't much over pub prices and other drinks are only a bit more than you'd pay in the local boozer, you ain't doing too bad. Neither have the bar staff lapsed into premature rigor mortis - you can get served quickly and pleasantly.

Then, of course, you can clamber upstairs to the balcony that runs round the dance floor. Those too timerous (or exhausted) to dance can watch the rhythmic of foot do their best. And those doing their best can have the exhibitionist satisfaction of being admired by the populous above. There's also another bar on the balcony. (There, are I believe, 4 in all, but I only found 3) and a restaurant which has pretty basic transport caff fare - like egg 'n' chips, burgers etc but it's all a quid or under, so who's grumbling? And, like George said, people will pay for admission and booze but food has a pretty low priority when it comes to forking out money. I must admit the layout intrigues me. Mexicana and steps all over the place with enough different levels and climbing to keep a moutain goat ecstatically happy.

But Mexico and mountain goats aside, the Laf is large, comfortable and pretty plush (aforementioned minder had disagreed with me on this when I reported back but maybe they'd done it out after the Rejects rucking). It's got a nice atmosphere. Plenty of room. And people enjoying themselves enormously (and nicely dressed too). For the record - membership is £2 a year: it's around £1 for members in before 9-ish. Slightly more after. Or £2 for non-members. As for dress restrictions, yes you can go in your Docs on Sundays (and headbangers can, no doubt, wear originals on a Wednesday). Disco nights they do say, if it's jeans, they should be smart jeans.

So far as the bouncers are concerned "I hope you're writing something nice about the doorstaff" one of them said to me as I scribbled notes. Yeah, they're okay. Not, it seems, much given to ritualistic lets-pick-out-a-few-punters-and-do-them-over types. Why, they even speak civilly to people there (a fair few of whom they seem to know by name) and if you really are rucking, they claim to be more likely to ask/suggest you leave without kicking your head in first.

So, sorry to disappoint you BB readers. If you were expecting smart ass cracks about the place and the people being awful, forget it. I liked it. I really did. And, Sundays, from now on, I'll be trying to convince my mates it's just as good as it is and why don't they take me there. Yes, Ed, the best place you've sent me to so far - by a mile.

CLUB FOCUS EXTRA

.....and here's a piece from 16 year old, **Samantha Woolley...**

Being sixteen can be very frustrating. At this age it's virtually impossible to have a good night out because of the age restriction at most city pubs and clubs due to drinking laws. But the Locarno has for two years been opening its doors each Monday Night to the teenagers in the 16-17 year old age bracket. There is a disco but no alcohol is served to anyone under 18.

Manager David Evans sees all this as "Training for when they are old enough to go into any club, so that they know what to expect and how they are expected to behave."

I put to him the problem that the people of this age can be very fickle concerning their taste of music: "Oh yes, they'll walk off the dance floor if there's a record playing that they don't like, but we tend to keep away from cult music, and stick mainly to Middle-Of-The-Road stuff, which keeps most of them happy and avoids trouble."

The Locarno opens from 7.30-8.30 (to keep the parents happy) and admission is £1 or 70p with a membership card.

All this seems to be a very good idea, and beats kicking a tin can down the street. And happily other clubs are starting to follow suit. So let's hope it's not long before the most unfortunate part of the teenage spectrum, can enjoy at least one evening a week at a club of their choice.

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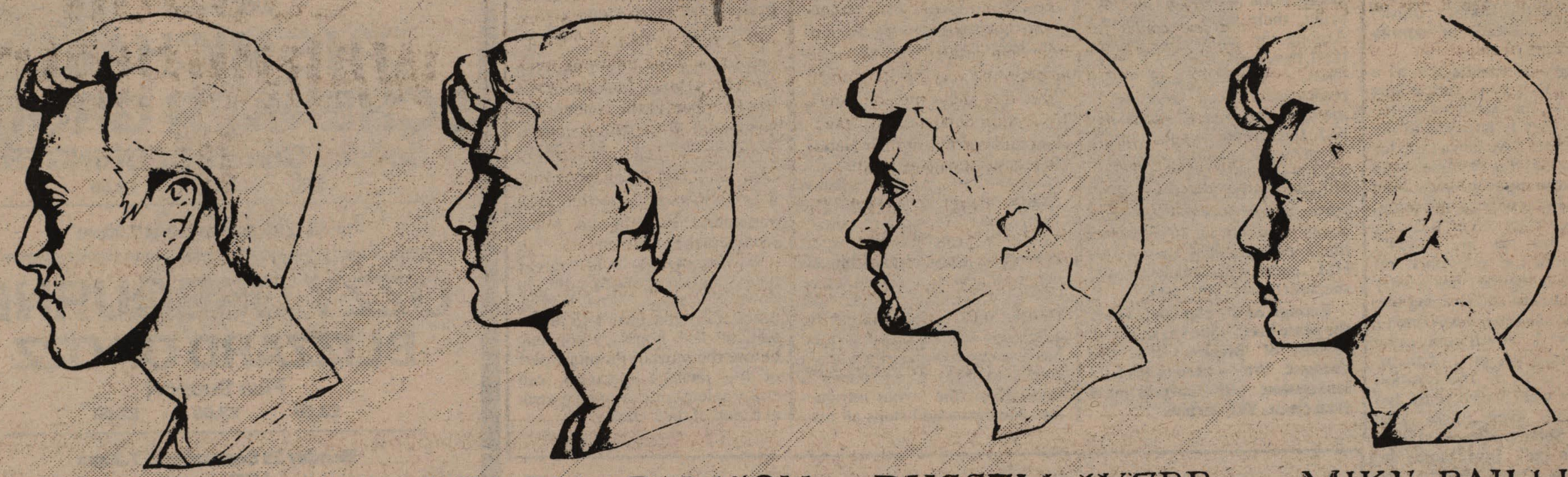
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THE HYPE

– FROM PG.8 –

What chance do the record releases have that come from Independent Record companies or even directly from bands themselves?

World In Action cited an example of a single that sold only 82 copies through retail outlets before appearing on the BMRB charts - and another case of an un-hyped single on an Indie selling circa 20,000 and not charting. It's tough enough to chart records anyway, without having to fight past a load of hyped singles that clog up the lower areas of the chart.

But how does this concern you - do you really care? Do you think that this is simply the norm for the record industry which you knew was pretty corrupt and had always assumed that this sort of thing went on anyway?

If this is the case then you deserve to suffer from the effects of a fraudulently compiled and corrupt chart, because affect you it most certainly does - in many ways and varied ways:

1. Most record stores base their orders on the BMRB chart and how often have you wanted to buy a record that has not been in stock.

2. To qualify for appearance on 'Top Of The Pops' a record has to be featured on the BMRB chart. Therefore your viewing is directly affected by any hyping.

3. Most radio stations playlists are based on the BMRB chart, for instance Radio Metro's playlist is purely BMRB's Top 30 and another example taken totally at random is Radio Hallam's Top 40 (week commencing August 30) where every record is on the BMRB chart. A most frequent reply to radio pluggers requests for a playlisting on a radio station is 'I'll playlist it when it gets on the chart'.

The chart manipulators are censoring your listening.

4. You may buy a record that has a chart placing in the quite reasonable belief that it must be a pretty good record because enough people have bought it to put it on the chart. You are being misled, your entertainment is being monitored, you are not being given access to all of the records available, you are even to a certain extent being brainwashed, and if you don't care, then you bloody well should.

On the World In Action programme the BPI Director General John Deacon said 'If there is any important evidence of serious hyping I am prepared to bring it to the attention of the Police and of the Director of Public Prosecutions'. With that statement in mind, consider the following which are only a small proportion of the statements made on World In Action and other recent programmes:

'I just asked for the Diary, took it into the back of the shop and put in the ticks myself', Ian Mallett, former WEA Salesman.

'My boss at WEA demanded 'Why the ●●●● are we not getting chart entries?' We are being outhyped, it's as simple as that', Ian Mallett.

'We were sent a list of shops from Head Office. All the chart shops were specially marked 'CR", Ian Mallett.

'3 out of the top 4 records in one particular week - all from WEA - had been hyped up', Avis Lingard, former WEA Sales Rep who also stated that other WEA products - including Fleetwood Mac - had been hyped.

'The Pop Charts are no way an accurate guide to what's selling, they're a joke. It is not the general public who make them up. It's the record companies and the dealers. It's who can give away the most. It's quite possible to get a record into the top 75 by persuading dealers to falsify their returns. A dealer can make as much as an additional £10,000 a year from the sale of free gifts from record companies', Avis Lingard.

'I've witnessed many attempts to hype records and manipulate the charts - some reps even try to grab the chart diary. WEA, UNITED ARTISTS and A&M reps used to tick their singles ... big things like Police, Queen, Eagles, Fleetwood Mac', Steve Hopkins, former assistant manager of a London record store. Regarding the group, Shy, an anonymous chart panel dealer on World In Action said, 'It's one of the worst examples I can remember. We were plagued by the WEA rep. We had received a few copies for nothing - we didn't ask for it. We hadn't sold a copy and then it charted'.

World In Action stated that shortly before Shy's record charted last April dealers nationally had only ordered 82 copies from WEA headquarters. 'We were given up to 10 LPs free from a very large record company', Dave Fagence, now a Telephone Sales executive at Stage One Records.

The World In Action programme also claimed that 'CBS was giving away Earth, Wind & Fire albums for favours, United Artists was giving dealers a list of product they would like helped into the charts; Phonogram was giving away Scotch and Satin Jackets for favours on Dusty Springfield, Judy Tzuke and Van Morrison singles; that A & M was giving away white wine for help on the Police album and ticks being given on the new Elkie Brooks single every time a Police single was sold'.

World In Action referred to a memo to WEA sales staff from sales and promotion executive Jeff Bard which referred to two records and said 'I want to see both the records in the charts. You know what you have to do. See that the appropriate action is taken'. Next week both the records were in the charts.

Andy Ferguson, the Undertones manager - also an ex-WEA Promotion man - accepts it is likely that his own band had benefited from similar illegal tactics - 'It's a very cynical business', he said.

All this is clearly only the tip of the iceberg - there is a lot more evidence available should the BPI - supposed 'Watchdogs' of the industry care to dig a little. It is important to note that NONE of these investigations has been initiated by the BPI or even from within the industry. It should be noted that the chairman of the BPI is John Fruin, Managing Director of WEA, a name not notably absent from the accusations that currently abound.

The BPI Code of Conduct Committee - spurred by the recent exposés - is currently meeting 'to investigate allegations on chart hyping'. The Committee consists of John Deacon, and one representative from each of BMRB, Music Week and the CRRC.

It will be to their eternal credit if they emerge with a plan of positive action to curb the scourge of the industry. It will be intolerable if they attempt another whitewash job.

In the meantime, BBC Radio One's Tony Blackburn presents a two hour show every Sunday from 5pm entitled Top 40 where he plays the very BMRB Top 40 Chart that the same company's TV section denounced as fraudulent and corrupt in their Newsweek show of August 15th!

DO YOU CARE? Do something about it. Write to us. Anything. If you simply let them get away with it then you deserve a chart that bears little resemblance to reality. ■

DR. JAZZ'S DIARY

With the nights growing just a little longer, Jazz fans are winding up for their favourite nocturnal activity: raving. And there's plenty of good music coming up to help them on their way. With the onslaught of Contemporary Jazz activity timed for October, September is very much a month for traditional jazz fans.

The one notable exception to that is a four day tour by the **Midland Youth Jazz Orchestra** with guest artists **Kenny Baker** and **Kathy Stobart** supported by guitarist **Adrian Ingram** and trio



Adrian Ingram

with **Andy Hamilton** on sax. The tour is being organised by BRMB Radio in conjunction with the Jazz Centre Society and visits Redditch Palace Theatre 11th September, Lichfield Civic Hall, 12th, Dudley Faculty of Education, 13th and winds up at Solihull Library Theatre on Sunday 14th. All in all, a package to savour with MYJO recently returned fighting fit from a tour of Germany and quite ready to do battle with the sparkling trumpet of Kenny Baker and lithe sax playing of Kathy Stobart. It's also an all too rare chance to catch the classy guitar work of Adrian Ingram.

As if to capitalise on this rash of activity, various members of the aforesaid package have dates scattered around the Midlands in the coming month. Kenny Baker can be found over at Leicester on Tuesday September 2nd in the company of Tenor Saxist **Al Gay** and backed by the **John Betts Trio**, kicking off Leicester Jazz Society's Autumn programme at the Braunstone Hotel. Hot on his heels come MYJO themselves, with a performance on 9th September, and the following week (16th Sept) you'll find the **Zenith Hot Stompers** at the venue. Late September at the Braunstone is given over to Tenor players. On 23rd you'll find **Don Rendell** with the **Whiskers** trio - a fine local outfit that have backed many visiting artists - and on Sept 30th the other British Tenor Saxist who emerged in the fifties and never lost touch pays a visit with his quartet. The difference between the two is that the latter owns a rather well known jazz club and has a nice line in jokes. **Ronnie Scott** - for it is he - also currently has an exceptional band with him featuring **John Critchenson**: Piano; **Ron Matthewson**: Bass and **Martin Drew**: Drums. You'll find him in Leicester on Sept 30th and the following night (Wed Oct 1) at the Black Boy Inn, Nottingham, both dates part of a JCS tour spanning the month.

Aside from a stint with the Midland Youth Jazz Orchestra that comes close to a residence, Kenny Baker and Kathy Stobart also both surface in Stratford at the Green Dragon, kept apart by just seven days. Baker crops up on Wed 3rd once again with Al Gay, backed by Colin Willetts and associates, while Kathy Stobart relies solely on the good company of Willetts and cohorts. Later in the month - the 24th to be precise - the Green Dragon's guest comes from a little further afield. Pianist **Don Ewell** made his entry into the world in Baltimore in 1916. The intervening 64 years have seen him perform with such musicians as Sidney Bechet, Jack Teagarden, Miff Mole, Muggsy Spanier and Kid Ory. A player with an ability to swing in the incisive manner of Fats Waller and James P. Johnson, Don Ewell's backing will include **Digby Fairweather.**

The Zenith Hot Stompers seem to have a goodly number of dates lined up around the region in the coming month, and they help kick off a new club in Kidderminster on Sept 3rd. For better or worse the club has been named 'The Storyville', though whether the patrons will be as obliging as those back in New Orleans is anybody's guess, but the intentions seem good. You'll find the club at the Gainsborough House Hotel, Kidderminster and it's kicked off by a double bill of **Monty Sunshine's** Jazzband with the Zenith on Sept 3rd, continuing every Wednesday thereafter, with the Zenith appearing again on 10th Sept and 1st Oct and with spots by the **Downtown Jazzband** on 17th Sept and the **New Delta Jazzmen** on 24th.

You'll also find the Zenith Hot Stompers at the Bull and Bladder, Brierley Hill, on 15th Sept and opening the new season at the Crown Jazz Club, Codsall, 6th Sept. The Crown continues with **Crown Swing Band** on 13th Sept, **Pete Allen Jazzband** on 20th and with Alto and Soprano saxist **Jim Galloway** backed by the Crown Swing Band on 27th.

Finally events get going in Derby with a couple of new clubs opening this month. Those who used to enjoy jazz events at the Pennine will find that they've moved to the New Hardie Club, Sacheveral Street, where things start on Thursday 25th with a visit by the Monty Sunshine Jazzband. Those with a taste for the more contemporary, will find increased activity at the Blue Note Club in Sadlergate.

The club has been presenting an increasing number of jazz acts including the **Morrisey Mullen Band** and **Alan Holdsworth's** trio are aiming to set up a series of dates in conjunction with the JCS. Already lined up for October is the **Bobby Wellins Quartet**, and Ronnie Scott is firm favourite for opening attraction on Sept 23rd. ■

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REVIEWS

MONSTERS OF ROCK FESTIVAL
Castle Donington

American rock bands Touch and Riot kick-started this memorable day into action, boldly tackling the problems arising out of their positions on the bill, namely grappling with the increasing and diminishing volume of sound which persisted throughout the day plus the awesome task of injecting life into a cool crowd. They have nothing to fear, Riot fully deserved their encore.

Following one of the DJ's heavy rock interludes which punctuated the day, **Saxon** took the stage. Sparks flew during 'Wheels of Steel' and '747 Strangers in the Night' but the remainder of their set drew unfavourable comparison with these songs.

Attention was then focused on **April Wine** whose fiery set proved their worth as one of Canada's finest hard-rock outfits. Their music has character; fundamentally heavy metal bands by and large choose to ignore. The excellent vocal harmonies on the urgent 'I Like To Rock' were delivered with as great a degree of perfection as the studio version. They possess a tasteful drummer in Jerry Mercer who played very original patterns. Their single mistake must have been to end with a drum solo which, despite its adeptness, robbed them of full honours.

The Scorpions lived up their reputation of generating heaviest metal and the set was solid to the core.

On the first open-air appearance of **Judas Priest** on English territory since 1975, Rob Halford made his entrance astride a motorbike, that symbol of thrusting virility that is the music of Priest itself. They wooed the crowd with a display of hard-rock at its best with Halford's distinctive vocals, rich in vibrato, raising Priest to the heights. Their performance added ammunition to the fortress of thought which preaches that so much of the best music of this genre emanates from the Midlands. The misfortune of losing the vocal sound on the second encore, 'Tyrant', was a sad ending to the otherwise delightfully furious show.

Rainbow were the only band to break the hitherto strictly adhered to schedule. As darkness descended the atmosphere escalated and a spotlight played tantalisingly on the Rainbow flag which had watched over the day's events, and the teasing testing of light and sound began.

The promised wonders of sound and vision were something of an anti-climax. Rainbow did not reap the full benefits of quadrophonic sound, and the video screen needed to be twice the size in order to serve its real purpose. Some of the camera effects too, were similar to a particularly annoying screening of Top of the Pops.

At the onset of 'Since You've Been Gone' Bonnet was struggling with the upper limits of his vocal range, but then joined his confederates in leaping surefootedly into 'Stargazer', the stage a patchwork of interlacing multicoloured lighting. For his solo, Don Airey enticed from his equipment the host of sounds it was within his power to produce, whilst Cozy Powell excelled in his star-spot with a dramatic solo that could only boost his reputation further. Mr Blackmore celebrated his notoriety as guitarist extraordinaire but his solo toilings were marred for fans on the outer reaches of the auditorium.

The show culminated in three encores completed by the anthem 'Long Live Rock 'n' Roll' and a resplendent display of fireworks beneath which Rainbow took their bows.

Debbie Fussell

SINGLE FILE

PAUL BEARER

Without any doubt the best single of the month must be The Motels' 'Whose Problem' (Capitol) one of the most coyly moving love songs I've ever heard and brimming over with defenceless innocence. HUGE HIT. Big name newies head off with The Jam and 'Start' (Polydor) which mixes together the Beatles' 'Taxman', 'Dr. Robert' and 'Drive My Car' and comes up sounding just like it.

Ian Dury and the Blockheads have kept us waiting a year for a new version of 'Mouldy Old Dough' this time called 'I Want To Be Straight' and with words (Stiff). Hardly worth the delay and bound to be a hit. **Gary Numan** releases 'I Die You Die' (Beggars Banquet) and finally does.

Maddy Prior sings 'Wake Up England' (EMI) with the instruction to 'stop living in the past', something she should take heed of herself if this disposable bubble of folkie bounce is representative. Good fun from **Cockney 'n' Westerns** with 'She's No Angel' (Beggars Banquet) and ditto for **The Missing Link's** 'Turn It Down' (Kid Rock) which is brimful with amateurish charm and cheerful commercial zest. **Mobster** touted highly for success and their William Tell Overture pastiche on 'Mobster Shuffle' (Ensign) shows why ... breezy ska. Same story for **The Juniors'** 'Do You Love Me' (Charisma) which is a good remedy for depression. Instant pop and a great chorus from **Beckie Bell's** 'Oh Me Oh My' (Calibre) which should be a hit if anyone of the label remembered it was out. Same amnesia applies to Island who have released **Jo Anne's** attractive reggae 'Queen Of The World' (Radic) which has great appeal but no push behind it.

Solid driving rockpop from **Blackie** and 'For Your Love' (Rak) which gets your feet pumping if not your wallet. Recalling your heritage time by **Television Personalities** who rediscover The Byrds guitar of 'Eight Miles High' and 'Rock 'n' Roll Star' for 'King & Country' (Rough Trade) and add a good song of their own to end up with a pretty effective hard pop song. Equally applicable terms to **U2's** 'A Day Without Me' (Island) and **Bok Bok's** 'Come Back To Me' (Rough Trade) and even **Modern Man's** 'All The Little Idiots' (MAM) produced by Midge Ure and of whom I'd like to hear more. **The Elevators** have a goodly offering on Koala called 'Your I's Are Too Close Together' which is snappy and has an effective commercial hook deserving Queen's Roger Taylor who also provided all the instrumentation but nevertheless it winds up as a punchy 2.52 of tight and powerful drive. Good 'un.



GRACE
Frog Hall
Newcastle-u-Lyme

An incredibly tight band, Grace seemed cramped in the small but intimate atmosphere of Frog Hall, made even smaller by the large numbers of people crowded into the place.

The band played two sets, the first a bit too laid back - as if they weren't really trying to win over the audience. From the applause and general rapture accorded them, however, there wasn't really any need to win over anyone.

The second set, however, was a revelation. The place exploded with pure energy - attacking the assembled hordes with relentless tenacity from the stage. Harry Davies, flautist and saxophonist, and vocalist Mac Austin vie each other for the position of front man - Harry with staring eyes and evocative gestures tends to win most of the time.

The pace continually builds until - quite honestly - objectivity disappears and pure gut feeling for the music takes over. At the end of the night I reluctantly dragged myself home with half a dozen tunes still ringing round my head, walking through a fog of happy exultation.

Highlights of the set(s) were 'George Commuter' featuring a powerful guitar intro from Dave Edge and their new single 'Fire of London'. What really burnt the place down though was 'Molly Lee' - an incredibly strong singalong which leaves you hoarse through shouting for more.

Brilliant is too weak a word.

Geoff Kent

MEASLES
Mercat Cross

For starters, I have to confess emerging from this Wednesday residency in a state of complete and utter confusion. Mix, if you will (or can) HM, ska, reggae, post modernist, folk, Kate Bush, The Chipmunks and lots more besides. Now stir liberally and what do you come up with? The Measles.

To start from the top. First came an HM-influenced piece "100 years from now". Followed by "Time Bombs" which had choppy undercurrents and vocals out of Kate Bush. (Yes, the vocalist is a him).

When prompted, the audience - many of whom have been following the band around since some of them made up part of Orphan - quite loved it all. I just got more confused.

Keyboards whomped to the fore on "School Days" a number which Phill Dunn carries from band to band. On this one, the drummer attacked his kit as if he'd just discovered the Marquis de Sade and was modelling himself on his new hero. And so it all went on. There were hints of folk music on "Little England". I did chuckle at "Julie Isn't Julie In The Bath" which was about a transvestite. Which probably shows some people somewhere have an odd sense of humour. But there you go. I was left feelint totally and utterly bewildered by this lot. Measles are Phil Dunn (guitar/vocals), Phill Campian (keyboard), Richard Westwood (drums), Pete Dunn (bass). *Jule Wieland*

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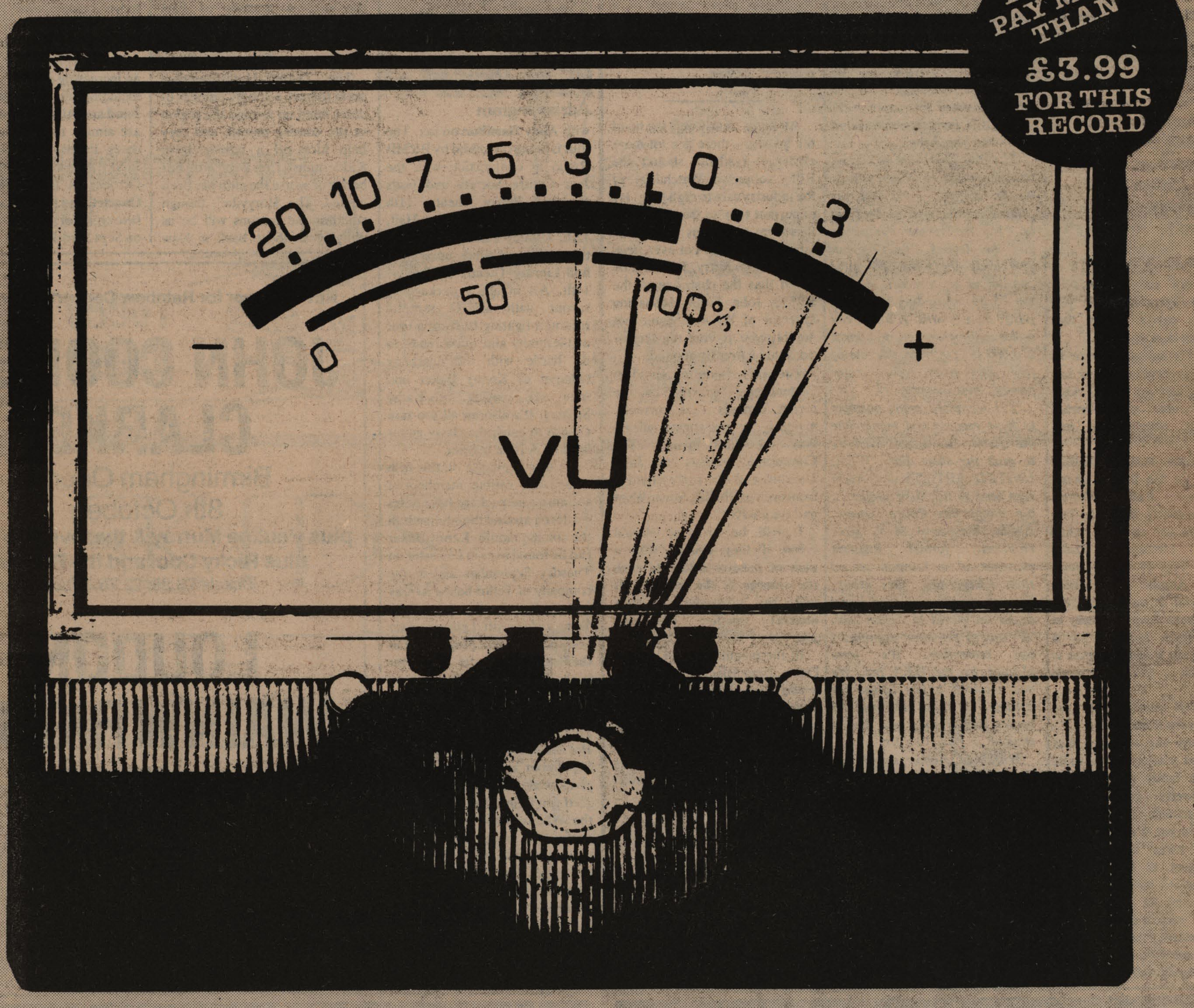
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CHEVY:
General Wolfe - Coventry

Leamington's best band have finally emerged from a six weeks wall of silence with a newly signed contract to Avatar Records under their 5-piece belt which leads off with a single and follows up with an album in September . As a welcome back to the world and a press launch Avatar shipped in a confusion of critics (the collective term) from London to witness the return of the conquering heroes and frankly I can't see how they could have been less than mightily impressed.

Chevy don't easily fall into the heavy metal category - there's far too much subtle finesse - and with hefty doses of melody they maintain a strong commercial edge to their work that occasionally promotes one to regard them as a punched-up poprock outfit, particularly on numbers as "Cold & Lonely". Occasionally they draw similarities with Boston, the twin guitar slabs of harmonies and soaring melodics being notably within the same mould, but there again on the ballad "Shine On" amongst others there's also a very strong comparison of feel and power in Bad Company, especially from vocalist Martin Cure who could be the next generation's Paul Rogers. They opened their set in fourth gear with their title theme and slammed them pedal to the floor and shifted into overdrive for "The Taker" from which point they generally burned up the metaphoric tarmac, notably with a tasty twin guitar break from Paul Shanahan and Steve Walwyn during "Shine On".

"Life On The Road" was appropriately enough a driving wedge of rock with plenty of embellishments - a sort of motoring flash. "Rock City" gave out enough gift-wrapped dynamite to make the US clones look clumsy but from this point possibly due to the stifling, draining heat Chevy seemed to take their foot off the gas and although they kept up a sturdy and solid attack they decelerated when they should have been coming out of the corner at full throttle. Even the excellent single, "Too Much Loving", didn't do itself justice although the finale of "Rock On" went a long way to recharging the batter.

They encored with "Johnny B Goode" and if I hear one more band close their set with this I shall not be responsible for my actions. No doubt, they're going to make a healthy impact, me I'm a Chevy convert-ible!

Austin Morris

SAVAGE
Romeo and Juliet's Birmingham

This group of musicians have brought about the emergence of another brand new heavy band. They have been together for only a matter of weeks, although individually they are not new to the music scene. Past links include Raymond Froggatt and the ill-fated Speed Limit.

The music is not so new, but is pretty basic heavy metal, in the AC/DC mould. Lead guitarist Pat Hambly and rhythm player Steve Young are driven ruthlessly by bassist Douglas C. Dennis Jnr and Barry Spencer-Scrannage on drums. The sweaty efforts of vocalist Phil Savage, illuminated by the deluge of lighting did not draw attention from the fact that his voice did not match the thrust in the music.

It is to this band's credit that their show has become roadworthy in so short a space of time, and they held the attention of the audience at R & J's with relative ease.

Debbie Fussell

The career of Savage was unfortunately short-lived. Subsequent to the above gig - which was probably their first - the band have gone their separate ways.

THE RENT
Town Arms, Leicester

One type of music that will never die is R 'n' B. This was proved yet again at a regular Thursday night gig organised by the Leicester R 'n' B Society at the Town Arms in the city centre. In the upstairs room, big enough to hold 70 people, there must have been well over 100 in there. The Rent have certainly got it together.

Led by Jet Overcoat on guitar and vocals, a Fred Flintstone look-alike, they munched through their set with ease, making every last person jump and shout. Opening their set with a powerful Albert King number called 'Don't Burn Down the Bridges', featuring some fine controlled keyboard playing by Dave Vann and substantiating Jet Overcoat's innate black American feel for melody and slick guitar playing. They continued with a self-written number, 'Born Too Early', in which all four musicians, Jet, Dave, Buzz Richmond on bass and the tight playing Benno Monk on drums, came together with ease and prowess that only musicians of the highest quality possess. The lead vocals are very full with the light and shade that glows of B.B. King, being backed by the best jazz blues guitar playing in the Midlands. To label this band, 'another R 'n' B band' is unjustifiable. To me they are what it is all about.

Paul Jones and Co watch out!

Simon John

RELUCTANT STEREOTYPES
Cedar Ballroom Birmingham

The Stereotypes are a band who have been creating quite a stir for months now. although they're from Coventry you can put away the ska stickers straight away because they are only indirectly part of that scene. They have obviously benefited from the interest of the business in Coventry, but that's where the connection ends.

The number of bands who claim to be 'original' is extremely large. The number who have any right to the claim is very small. The number who combine originality with good music is a minscule elite. The Reluctant Stereotypes showed at the Cedar that they are part of that elite.

And that's only a sample of what this band has to offer; 'Visual Romance', 'Marin O'Neill Douglin', 'The Job'. It's all beautifully crafted and presented in an irresistable package.

What made the whole gig even more outstanding was the fact that the band were using a stand-in drummer, Rob Hill of Coventry band The Mix. If the rest of The Mix are as good as Rob, they also need checking out.

I couldn't think of any way to describe the band so I asked Steve to do it for me. "We're basically a pop band. Our influences come from a lot of different fields, including jazz and reggae." Steve himself is classically trained, a graduate of the Coventry School of Music.



Unfortunately for the band, most of the audience at the Cedar didn't seem to agree entirely with their efforts which went down with all the success of a brick trying to float.

Nevertheless, they made an impression and ripples of interest rebounded round the venue. Everybody listened and watched with the semi-interest attached to all excursions into innovation. If something is new your reactions are inevitably confused and unsure.

I am now going to stick my neck out and say that this band are going to be huge. By the end of next year they will be filling venues like the Cedar Club with devoted fans and selling records by the ton. They are incredible.

Songs like 'Plans for Today', their next single, with it's powerful harmonies and heavy reggae feel, overlaid with Steve Edgson's clarinet and the Chris De Burgh vocalising of Winston Smith make your body move.

The difficulty in labeling the band causes problems in that it is hard for people to identify with something that has no category, but the band are adamant about their conviction that they should have no label attached to them. Hence the title of their first album, due for October release, 'The Label'.

"That's what the whole band is about — Reluctant Stereotypes. We don't see why it's necessary to put everything into a box."

Someone, somewhere is bound to label them sometimes.

It doesn't matter, this band are strong enough to break out of any imposed limitations of description.

Steve Coxon

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BUZZINGS

Mike Davies

Despite several attempts, this column never manages to get mention of **Diamond Head** any further than the typesetting stages, so this time I'm using them as the opening paragraph in the vain hope that Mr Coxon's blue pencil smiles kindly upon them. *(It ain't blue, it's red - S.C.).* Their second single, 'Sweet & Innocent', is just released via Media Records and there's also a limited edition album available through Brum Beat which could easily become the 80's answer to 'Zeppelin 2' or 'Deep Purple In Rock'... in other words it's a bit of a stormer.

Lead vocalist **Sean Harris** has developed into one of the most exciting singers in the hard rock field and the instrumental outings are pretty dazzling too. The album opens with 'Lightning To The Nations' - a rip-roaring tour de force - and side one is completed by 'The Prince' and 'Sucking My Love' both of which are very effective chunks of Thunder-rock. 'Am I Evil' opens side two with all the power of a rampant demon, menacingly vicious. Different versions of 'Sweet & Innocent' and 'Helpless' are included along with 'It's Electric' as featured on MCA's 'Brute Force'. If this is the throw-away special can you imagine just how good their first official album's gonna be!

I would like to know, in writing please, just why the **Reluctant Stereotype's** recent single 'Confused Action' has not stormed into the higher reaches of the chart as this clarinet and ska masterpiece truly deserves. Why haven't WEA done more for one of their best bands ... I think we should be told. **Measles** are plagued with a dire name but advance demo tapes suggest that they could be even better than the defunct Orphan from which they've sprung. 'Time Bombs' and 'Mouth to Mouth' are particularly notable ... although Robin Valk would argue otherwise ... and you can sample them at their Wednesday residency at the Mercat Cross.

Carrere have dumped the redoubtable **Kicks** (ex-Kidda Band) which in years to come they'll have cause to regret - especially if they continue to issue such dross as 'I Want It' by Solihull's **Mark Robbins.** Kicks are open for offers from anyone looking for a good investment.

And I can't let a column go past without mention of **Denny Laine** who is following up his public demand (sic) issue of 'Say You Don't Mind'/'Go Now' with an album 'Live At The Marquee' ... now far be it from me to suggest that any applause on it indicates a rather lengthy guest list but on the showing of previous concert attendances promoters would have probably found it more advantageous to book the audience and sell tickets to the band.

For those in mourning at the passing of **Jameson Raid** be of good cheer for the melodic popsters look set to make a welcome come back and have already laid down (or put to rest) tracks for a soon to come EP which features 'Getting Hotter' and 'Straight From The Butchers' (about which I shall bite my tongue).

Tapes received include offerings from **Zero ID** from Nottingham who perform passingly interesting numbers with average proficiency but no particular appeal. Also from Notts are **No Tigers** and although their cassette suffers from lousy recording facilities they have a definite 'must hear more' touch to them.

Spring Heel Jack are another good sound to come from Leamington's Woodbine studios and their breathy jazz-tinged rock is interesting listening and '1960's Girl' and 'How Many Colours' are available on some unknown label.

Contrition time and a humble apology to **The Playthings** who I dismissed as not worth the effort at the Brum Beat recordings. Having listened back to the tapes I must confess to being quite haunted by several numbers which bode well for the inevitable improvement. 'Party Song', 'General Order' and 'Up There Somewhere' have the makings of much attention grabbing and more than a touch of Revilloish appeal bounded out of the cassette.

Sneak preview of the **UB40** album 'Signing Off' (Graduate) didn't get further than the 12" freebie but that's stunning. 'Madam Medusa' is crisp and shimmering and develops into a superb percussion dominated jam and 'Reefer Madness' is a great jamming instrumental with Egyptian reggae atmosphere and siren sax percolating throughout. The album's bound to be Top 3 and deservedly so.

Good to see Beacon have got a rock show back - **Rock Hard** hosted by Mick Wright broadcast every Saturday 9-12pm - made all the more attractive by my own whimsical contributions to which end I'd be very glad to hear from any bands playng in the West Midlands area - gig details, letters, etc, to Beacon please.

Medicine Head (aka John Fiddler) release 'Can't Get Over You' (Harvest) which has the usual distinctive melody and vocals but is little more than charming. Ray King returns with **Boss** and a more studied release - 'When The Chips Are Down' (RAK) - than their last party-time outing with a hook chorus but little meat on the bones. **The Selecter** debut their eponymous label with 'The Whisper' wisely quitting Two-Tone before the forthcoming slump. Robin George finally gets **Life** on to record with 'Too Late' (Media) a sort of reggae version of the Alessi Brothers and destined for great things. ■

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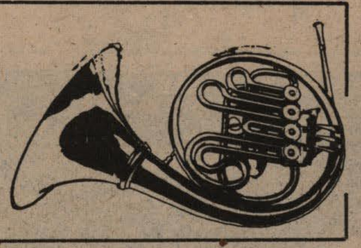
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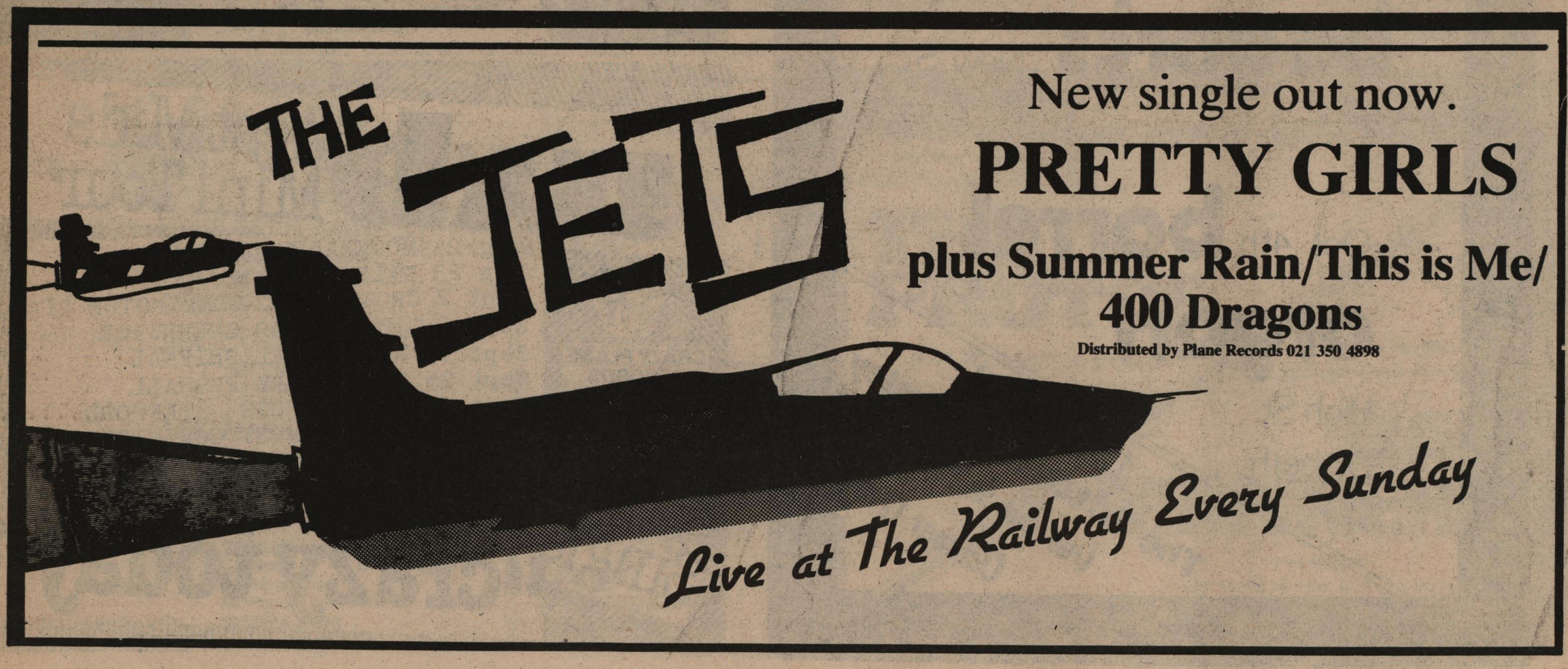
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MONDAY 1st

BIRMINGHAM
Romeo and Juliets: Deadringer
Golden Eagle: Circles
Barrel Organ: Mayday/Briton
Mercat Cross: The Thrillers
NEWCASTLE UNDER LYME
Arts Centre: The Somerville Gentlemans Band

TUESDAY 2nd

BIRMINGHAM
The Hobmoor: Cotton Gin
The Mercat: Sub Zero
Maxwells Plum: Kaya
Barrel Organ: Cerberus
The Avenue: Buckshee
ALDRIDGE
Elmers: The Scene
LEAMINGTON SPA
Crown Hotel: UXB
COVENTRY
Zodiac: Service
NEWCASTLE UNDER LYME
Arts Centre: Phil Littler Band

WEDNESDAY 3rd

BIRMINGHAM
Bogarts: Money
Selly Oak Station: Partizans/ Saruman
Romeo and Juliets: Reality/ Amlak
The Holte: Funktion
Hobmoor: Wheels
Mercat Cross: measles
Barrel Organ: Young Revelations
NOTTINGHAM
Grey Goose Gelding: Limelight
Ad Lib Club: Menticide/The Void/Vox Populi/The Devices/ Subway Razor
COVENTRY
Zodiac: Close Rivals
General Wolfe: EMF
WOLVERHAMPTON
Civic Hall: Photos/Support
LEAMINGTON SPA
The Crown Hotel: Dirty Bird
DERBY
Blue Note Club: Capital Letters
NEWCASTLE UNDER LYME
Arts Centre: Band of Hope

THURSDAY 4th

BIRMINGHAM
Odeon: Gary Numan
Shard End Harlequin: Palladin
The Holte: Quill
Selly Oak Station: Partizans/ Saruman
Cedar Club: Bow Wow Wow
Golden Eagle: Sound/Piece de Resistance
Mercat Cross: Skydiver
Barrel Organ: Stray Dogs
NEWCASTLE UNDER LYME
Arts Centre: Manyana
El Syds: Vermillion Hair
LEAMINGTON SPA
The Crown: Ritch Bitch

FRIDAY 5th

BIRMINGHAM
Hobmoor: Chug-a-Lug
Odeon; Gary Numan
Mercat Cross: Bright Eyes
Star Club: Helpless Huw and th Hesitations
The Holte: Atlantis
Bell & Pump Folk Club: Tuxed Bay
Cedar Club: The Dance Band
Golden Eagle: Dirty works
Barrel Organ: Willy and the Poorboys
STAFFORD
Bingley Hall: Kiss
MALVERN
Winter Gardens: Rory Gallagher
LEICESTER
Fosseway Hotel: Alliance
Melton Social Club: Cobra
SHIFNAL
Star Hotel: Switch 7
NEWCASTLE UNDER LYME
The Arts Centre: Chicago Teddy Bears Society Jazz Band
DUDLEY
JB's; The Dealers
BURTON UPON TRENT
76 Club: Diamond Head
TELFORD
Ironmaster: British Steel

SATURDAY 6th

BIRMINGHAM
Hobmoor: Palladin
Bogarts: Big Daisy
Railway: Dealers
Barrel Organ: Cerberus
Mercat Cross: Demolition
Golden Eagle: Fast Relief/ Carnaston
Cedar Club: Andy Lloyd and the Wedge
Waterworks Jazz Club: Colin Dawson's Onward New Orleans Band
Digbeth Civic Hall Assembly Rooms: Arc
NOTTINGHAM
Boat Club: Broken Home
EAST RETFORD
Porter House: Ethel The Frog
WARLEY
Two Brewers: UXB
STOKE ON TRENT
Bursiem Bandstand: Vermillion Hair
SHIFNAL
The Star: Wild Boys/Sample
NEWCASTLE UNDER LYME
Arts Centre: Bruce Turner/ John Rotherham Trio
WEST BROMWICH
Coach and Horses: Ramparts
DUDLEY
JB's: Johnny Mars Seventh Son
COVENTRY
Lanchester Poly: Vision Collision/Support

SUNDAY 7th

BIRMINGHAM
Barrel Organ: The Playthings
The Gladiator: Helpless Huw and the Hesitations
Maxwells Plum: The Eagle Jazz Band
Railway: The Jets
WEST BROMWICH
Coach and Horses: The Italians
WOLVERHAMPTON
Lafayette: Ricky Cool and the Rialtos

MONDAY 8th

BIRMINGHAM
Romeo and Juliets: Kraken
Barrel Organ: Mayday/Briton
Mercat Cross: The Thrillers
Railway: Overdrive
NEWCASTLE UNDER LYNE
Art Centre: Paul Downes and Phil Beer

MONKEY ON A BICYCLE



Pete Aris, the Monkey on a Bicycle's manager, would be more than pleased to receive details of your gigs for the next issue. The final date for accepting information is seven working days before publication date. Post your info to Pete at Brum Beat, 190 Monument Road, Edgbaston, Birmingham 16; or phone it through on 021-455 9494.

TUESDAY 9th

BIRMINGHAM
The Hobmoor: Shilo
Odeon: Rory Gallagher
Maxwell Plums: Kaya
Mercat Cross: Rockers
Barrel Organ: Cerebus
The Avenue: Buckshee
Railway: Andy Lloyd & the Wedge
OXFORD
New Theatre: Don McLean
NOTTINGHAM
Boat Club: U2
COVENTRY
Zodiac: Wild Boys
LEAMINGTON
Crown: Grace
HEREFORD
Nell Gwynne Theatre: Chris
ALDRIDGE
Elmers: Circles

WEDNESDAY 10th

BIRMINGHAM
Bogarts: Eric Bell Band
Romeo and Juliets: Cornerstone/The Black Symbols
The Holt: Funktion
The Hobmoor: Palladin
Mercat Cross: Measles
Barrel Organ: Young Revelations
COVENTRY
Zodiac: Crosswords
LEAMINGTON SPA
The Crown: Helpless Huw and the Hesitations
NEWCASTLE UNDER LYNE
Arts Centre: Bert Jansch and Conundrum

THURSDAY 11th

BIRMINGHAM
Shard End Harlequin: Silver Rain
Golden Eagle: Helpless Huw and the Hesitations/Aston Hall
The Holte: Quill
Mercat Cross: Skydivers
Barrel Organ: Stray Dogs
Cedar Club: Classix Nouveaux
Railway: Handsome Beasts
LEAMINGTON SPA
The Crown: Red Cassette
SHIFNAL
The Star: Spider
LYE
Bulls Head: Switch 7
DERBY
Blue Note Club: The Dance Band

FRIDAY 12th

BIRMINGHAM
The Hobmoor: Sydewynder
The Bournbrook: The Civillians/Brian Brain
The Holte: Atlantis
Mercat Cross: Dirty Works
Barrel Organ: Willy and the Poorboys
Railway: Accelerator
DERBY
Assembly Room: Rory Gallagher
SHIFNAL
The Star: The Buzz

RING OR WRITE WITH YOUR INFO

NEWCASTLE UNDER LYME
Arts Centre: Geoff Wilde Band
BURTON ON TRENT
76 Club: Deardringer
DUDLEY
J.B.s.: Ramrod
STOKE ON TRENT
George Hotel Bursiem: Grace
Bell & Pump Folk Club: Steve Ashcroft

SATURDAY 13th

BIRMINGHAM
The Hobmoor: Wheels
Mercat Cross: Demolition
Barrel Organ: Dansette Damage
Golden Eagle: Au Pairs/Fast Relief
Cedar Club: Doctor Feelgood
Waterworks Jazz Club: Ken Colyer's All Stars
Railway: Dealers
SUTTON COLDFIELD
Clangers (Belfry Hotel): Quill
LINCOLN
Cornhill Vaults: Ethel The Frog
NOTTINGHAM
Boat Club: Stray
OAKHAM
Empingham Hall: Manitou
KENILWORTH
Kings Arms: Hot Snacks
SHIFNAL
The Star: The Lazers
NEWCASTLE UNDER LYNE
Arts Centre: Straight Up
WEST BROMWICH
Coach and Horses: Bright Eyes
DUDLEY
J.B.s: Withered Man

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SUNDAY 14th

BIRMINGHAM
Barrel Organ: Playthings
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Gladiator: Crowz
Railway: The Jets
WEST BROMWICH
Coach and Horses: Blind Alley
WOLVERHAMPTON
Lafayette: Circles/The Mafia
DERBY
Assembly Rooms: Don McLean

MONDAY 15th

BIRMINGHAM
Romeo and Juliets: Quartz
Mercat Cross: Thrillers
Barrel Organ: Mayday/Briton
Railway: Overdrive
COVENTRY
White Swan: Hot Snacks
NEWCASTLE UNDER LYNE
Arts Centre: Arizona Smoke revenue.

TUESDAY 16th

BIRMINGHAM
The Hobmoor: Bryon Ward Four
Maxwells Plum: Kaya
Odeon: Skids
Barrel Organ: Cerberus
The Avenue: Buckshee
THE AVENUE
Elmers: Rockers
Railway: Andy Lloyd
COVENTRY
Zodiac: V Babies
White Swan: Squad/Silence
LEAMINGTON SPA
The Crown: Human Cabbage
NEWCASTLE UNDER LYNE
Arts Centre: Phil Littler Band

WEDNESDAY 17th

BIRMINGHAM
Bogarts: White Spirit
Romeo and Juliets: Prewax/Young Revelations
The Holte: Funktion
The Hobmoor: W.S.W.
Mercat Cross: Measeles
Railway: Handsome Beasts
COVENTRY
Zodiac: Menticide
White Swan: Shots
LEAMINGTON SPA
The Crown: Masquerade
NEWCASTLE UNDER LYNE
Arts Centre: Band of Hope
El Syds: Discharge
HEREFORD
Rotters: The Rogues

THURSDAY 18th

BIRMINGHAM
Sharp End Harlequin: Country Mist
The Holte: Quill
Mercat Cross: Skydivers
Barrel Organ: Stray Dogs
Railway: Titan
COVENTRY
White Swan: The Mix/Support
LEAMINGTON SPA
The Crown: Bad Omen
SHIFNAL
The Star: Willy and the Poorboys
DERBY
Blue Note Club: The Dance Band
NEWCASTLE UNDER LYNE
Arts Centre: Tsunami

FRIDAY 19th

BIRMINGHAM
The Hobmoor: White River Band
Star Club: Helpless Huw and the Hesitations
The Holte: Atlantis
Mercat Cross: Dirty Work
Barrel Organ: Willy and the Poorboys
Cedar Club: 9 Below Zero
Bell & Pump Folk Club: Noel Murphy
Railway: Enigma
SHIFNAL
The Star: U.X.B.
NEWCASTLE UNDER LYNE
Arts Centre: Alan Pendlebury Band
NORTHAMPTON
Nags Head: Atomic Rooster
BURTON ON TRENT
76 Club: Quartz
Dudley: Wow!

SATURDAY 20th

BIRMINGHAM
The Hobmoor: Sydewynder
Bogarts: Viking
Cedar Club: Dansette Damage
Barrel Organ: Bright Eyes/Mayday
Mercat Cross: Demolition
Waterways Jazz Club: Monty Sunshine's Jazz Band
Railway: Dealers
NOTTINGHAM
Boat CLub: Quartz
KENILWORTH
Kings Arms: Squad/Support
SHIFNAL
The Star: V-Badies
NEWCASTLE UNDER LYNE
Arts Centre: Jim Galloway and the Roy Fisher Trio
WEST BROMWICH
Coach and Horses: New England
DUDLEY
J.B.s.: The Dance Band

SUNDAY 21st

BIRMINGHAM
Barrel Organ: Playthings
Odeon: The Dooleys
Maxwells Plum: Tuxedo Bay
Gladiator: Paradox
Star Club: V-s or X
SHEARSBY
Bath Hotel: Alliance
WOLVERHAMPTON
Lafayette: Gino Washington
TELFORD
Ironmaster: British Steel
STRATFORD
Ellington Park Manor: Quartz/Arc

MONDAY 22nd

BIRMINGHAM
Odeon: Rick Wakeman
Romeo and Juliets: Money
Liberty's (Edgbaston): Chris Barbers Jazz Band
Mercat Cross: The Thrillers
Barrel Organ: Mayday/Briton
MANSFIELD
Civic Hall: Limelight
COVENTRY
White Swan: The A.K. Band
STOKE ON TRENT
Victoria Hall: Billy Connolly
NEWCASTLE UNDER LYNE
Arts Centre: Nigel Mazlyn-Jones

TUESDAY 23rd

BIRMINGHAM
The Hobmoor: Patsy Powell and the Goodtimers
Odeon: The Brothers Johnson
Maxwells Plum: Kaya
Mercat Cross: Rockers
Barrel Organ: Cerebus
Cedar: Club: Atomic Rooster
The Avenue: Buckshe
Top Rank: Gregory Isaachs
ALDRIDGE
Elmers: The Gangsters
COVENTRY
Zodiac: Squad
HANLEY
Victoria Hall: Rick Wakeman
LEAMINGTON SPA
The Crown: Ideal Husbands
NEWCASTLE UNDER LYNE
Arts Centre: Grace

WEDNESDAY 24th

BIRMINGHAM
Bogarts: A-Z
The Hobmoor: Ramrods
Mercat Cross: Measles
Barrel Organ: Young Revelations
Holte Hotel: Funktion
Odeon: Darryl Hall & John Oates
DERBY
Assembly Hall: The Tourists
COVENTRY
New Theatre: Ozzy Osborne's Blizzard of Oz
Zoclac: The Media
LEAMINGTON SPA
The Crown: Chainsaw
NEWCASTLE UNDER LYNE
Arts Centre: Ceramic City Stompers
WOLVERHAMPTON
Lafayettes: Tom Robinson Sector 27

THURSDAY 25th

BIRMINGHAM
Shard End Harlequin: Wrangler
Mercat Cross: Skydiver
Barrel Organ: Stray Dogs
Holte Hotel: Quill
NEWCASTLE UNDER LYNE
Arts Centre: Straight Up
SHIFNAL
Star: British Steel
DERBY
Blue Note: Head Boys
RUSHALL
Manor Farm: U.X.B.
LEAMINGTON SPA
The Crown: Loaded Dice

FRIDAY 26th

BIRMINGHAM
Bournbrook: Abow/Cuddly Bunnies/Driver
Odeon: Skids
Hobmoor: Silver Gold
Holte Hotel: Atlantis
Mercat Cross: Dirty Works
Barrel Organ: Willy and the Poorboys
Cedar Club: U2
Bell & Pump Folk Club: Cambridge Buskers
DUDLEY
J.B.s.: The A.T.s.
SHIFNAL
The Star: Rough Mix
STOKE
Victoria Hall: Secret Affair
BURTON
76 Club: Taurus
NEWCASTLE UNDER LYNE
Arts Centre: Band of Hope

SATURDAY 27th

BIRMINGHAM
Odeon: Michael Schenker
Barrel Organ: Demolition
Cedar Club: Circles
Bogarts: No Faith
Hobmoor: State Express
Waterworks Jazz Club: Avon Cities Jazz Club
NOTTINGHAM
Boat Club: Money
KENILWORTH
King's Arms: Shots
SUTTON
Y.M.C.A.: Victoria Collision/Dangerous Girls
WEST BROMWICH
Coach and Horses: ub Zero
SHIFNAL
Star: Twilight Victims
NEWCASTLE UNDER LYNE
Arts Centre: Spirit Level
WOLVERHAMPTON
Civic Hall: Skids
EAST RETFORD
Porterhouse: Atomic Rooster
DUDLEY
J.B.s: The Upsets

SUNDAY 28th

BIRMINGHAM
Odeon: Ozzy Osborne's Blizzard of Oz
Gladiator: Dancer
Maxwell's Plum: Eagle Jazz Band
BURNTWOOD
Troubadour: Switch 7
OAKHAM
Rutland Angler (lunch): Manitou
WEST BROMWICH
Coach and Horses: Ruby Turner

MONDAY 29th

BIRMINGHAM
Odeon: Secret Affair
Romeo's and Juliet's: Etherl the Frog/Demolition
Mercat Cross: The Thrillers
Barrel Organ: Mayday/Briton
LEICESTER
De Monfort Hall: Ozzy Osborne's Blizzard of Oz
SHREWSBURY
Lord Hill: Cathy Stewart
STOKE
Victoria Hall: Michael Schenker
LEAMINGTON SPA
Royal Spa Centre: Bad Manners/Support
STAFFORD
Malt & Hopes: U.X.B.

TUESDAY 30th

BIRMINGHAM
Odeon: Don McLean
Barrel Organ: Cerberus
Mercat Cross: Rockers
Maxwell's Plum: Kaya
The Avenue: Buckshee
MALVERN
Winter Gardens: Wild Boys/Sample
COVENTRY
Zodiac: The Times
LEAMINGTON
The Crown: Hot Snacks/M.P.s.
ALDRIDGE
Elmers: Wide Boys
NOTTINGHAM
Boat Club: Otway and Barrett

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SHORT CUTS

The Master Musicians of Jajouka

On 12th September at 7.30pm, Cannon Hill Park will be the setting for a unique musical event, the like of which has probably never been seen in Birmingham before.

An entire tribe of musicians from the village of Jajouka, high in the Rif Mountains of Morocco, will be coming to Birmingham to perform their traditional music. The Master Musicians of Jajouka, almost thirty in number, feature such instruments as rhiatas, lutes, violins, flutes, drums and tambourines. They will perform the ancient dance of Pan, and play the court music that was heard every day by fourteen generations of Sultans.

West Midlands Arts

West Midlands Arts is organising a conference for members of the National Federation of Music Societies, music promoters and amateur-based performance groups in the region.

Entitled 'Administration and Marketing - Enterprise and Efficiency' it takes place at Birmingham Arts Lab, on Saturday October 4 from 10.30am. The Association's work and support for music will be discussed and members of the Music Advisory Panel will be available for discussion - especially regarding details of a 'special touring scheme'.

JAZZ TUTOR

Local jazzer Adrian Ingram's guitar tutor 'Modern Jazz Guitar Technique' is now on the market with an encouraging initial sale approaching the four figure mark.

Stop That Astronaut

Mucho activity at Big Bear who have two new releases this month – The Quads Double A side "UFO"/"Astronauts Journey" (BB29) and The Wide Boys "Stop That Boy"/"Heart Of Stone" (BB30).

Return of the Dinosaurs

Coventry-based band The Digital Dinosaurs have a track featured on a new E.P. currently on release. 'Sideways Man', recorded at Birmingham's Zella Studios, shares the vinyl with tracks from The Instant Automations, The Midnight Circus, and the Door and the Window — all from Humberside. The D.D.s also have two C75 tapes available, 'Earpop' and 'New Needles'.

Metal Beeb

Birmingham band Money have a track on yet another heavy metal compilation album released this month, this time by the BBC's record label. Their 'Leo The Jester' track which was recorded for a recent Tommy Vance session featured on the album, called 'Metal Explosion', available now. September gigs for the band are Bogarts (3rd), Birmingham Romeo's & Juliet's (22nd), Nottingham Boat Club (27th).

WHITE SPIRIT

Heavy Rockers White Spirit – who visit Birmingham September 17th to play Bogarts – are to share the support slot on the Gillan tour with Quartz.

International Eclipse

Handsworth based Reggae band Eclipse set to undertake their first overseas tour when they will visit Germany and France later this month. Eclipse feature on the new double album "Brum Beat – Live At The Barrel Organ".

Repent Ye Sinners

A spokesman for Leicester's Y.M.C.A. Organisation told BrumBeat the reason a recently advertised ten hour live band concert was cancelled at the last minute was due to the fact that Y.M.C.A. was a Christian concern and they considered it immoral and un-Christian for new wave acts to appear in their midst, especially as it was scheduled for a Sunday. Promoters, Bone Ltd., assured us they were going ahead with the scheme at new premises in the near future.



When our July issue featured the talents of lifeguard and niterie ligger Sharon Johnstone we received a multitude of complaints that she was distinctly over-dressed. Heartily concurring with this point of view we had our ace Kodak Brownie man Olivier Newtown-John rendezvous with her in the elegant Martins Room of the Opposite Lock with the express brief to picture her distinctly dèshabilé.

Unfortunately the lissom Miss Johnstone was somewhat reluctant to divest herself further until her fan mail reached more dramatic proportions. Now it's up to you - write in and pledge your support for the Expose Sharon Johnstone Campaign.■

...and lastly

Brummie band Quartz seem to have cracked it with trade mag Record Business. In a recent issue they featured on 3 of the first 6 pages – twice with photographs! The subsequent issue of RB carried a goodly feature on the city's Big Bear Recording Company. Good to see local activities featured in London based mags . . . . Sad to see the early demise of the excellent and entertaining New Music News after a mere 3 month's existence . . . . Despite chart placing and much national press a disappointing low turn-out for the Althletico Spizz Bank Holiday gig at Digbeth Civic Hall. The same day the sun shone on the Arena Theatre in Cannon Hill Park where Wide Boys, The Thrillers, The Naturals, Reality and The Hawks provided the music content of an enjoyable day that came courtesy of Steel Pulse mentor Pete King. Again – surprisingly – a little short of bums on seats . . . . Look out for the Stray Cats – much vaunted U.S. rockabilly 3 piece . . . . Despite media reports to the contracy, Hazel O'Connor's 'Breaking Glass' movie doing distinctly less than capacity business . . . . The intrepid Brum Beat staffers seen venturing forth against the Goths and Vandals at Castle Donington's Monsters of Rock Festival dispensing Brum Beat's Unofficial Free Bootlet Souvenir edition to the ravening hordes . . . . Ozzy Osbourne's reaction upon being asked whether Bill Ward's recent split from Sabbath meant that he would be joining Ozzy in his new venture elicited a roar of laughter and an absolutely unprintable answer . . . . BBC TV's 'Play for Today' team using the far from palatial Brum Beat offices as a pattern for the set of upcoming TV series based on an independent music newspaper.

We wonder how the 300 recently-fired EMI employees reacted to the Sunday Observer report that 'Thorn EMI is a career company with the financial and technical resources to invest and protect the future of their employees'.

Hee Bee Gee Bees 'Meaningless Songs' publicity a brilliant parody of the tight-trousered Aussies with the artists masquerading as Dobbin, Garry and Norris Glibb.■

SMALLS

COLLECTOR OF Midland Beat Magazine of the sixties requires missing copies numbers 17, 19, 21, 22, 38 and 40. Prepared to pay or swap for numbers 5, 7, 8, 13, 14, 15, 16, 18, 23, 24, 25, 26, 31 and 39. Telephone: 455 9659 (daytime).

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