BRUM BEAT

THE MUSIC MAG OF THE MIDLANDS

NUMBER ONE MARCH 1980

INSIDE

YOUR NEW FREE MONTHLY

GIG GUIDE...
FASHION...
BRUM BEAT '64...
COVENTRY BLITZ...
MIDLAND CHARTS

BRUM BEAT HITS THE ROAD

Brum Beat hits the road during March in the form of a package show featuring The Quads, The Gangsters & The Thrillers concentrating mainly on Midlands dates.

A wider-reaching UK Tour is planned for late April into May before the show schlaps through Europe. Leading Brum Beat exponents The Quads - who recently signed to EMI through their Big Bear production deal - will re-promote their boppy 'There's Never Been A Night'/'Take It' single which is achieving consistently good sales despite lack of airplay. The Quads undertake their own headlining tour in April.

Ska Nouveau specialists The Gangsters are pushing their hot new 45 'Woolly Bully'/'We Are The Gangsters' which looks poised to chart.

This rock-steady re-working of the old Sam The Sham hit seems to have captured the imagination of record companies worldwide, as The Gangsters have already scheduled releases of 'Woolly Bully' in 11 overseas territories.

Dates so far set are Leicester Polytechnic (March 5) Retford Porterhouse (14) London Dingwalls (18) Nashville, London (21) Birmingham Digbeth Civic Hall (22) Wolverhampton Lafayette (23) Nuneaton 77 Club (25) Top Rank Cardiff (26) Peterborough Wirrina Stadium (28) and JBs Dudley (29). Further dates are currently being set.



Gangsters dates in addition to the Brum Beat tour are Llanelli Glen Ballroom (March 1) London Rock Garden (7) Birmigham Holy City Zoo (11) Birmingham University (15) and Grey Topper, Jacksdale (16).

THE QUADS
THE GANGSTERS
THE THRILLERS

Saturday March 22

Digbeth Civic Hall, Birmingham

(opposite Midland Red Coach Station
2 minutes from New Street Station)

Licensed Bar

Tickets £2 in advance from Town Hall Box Office
or Virgin Records

Mean Street Putsch

It's always sad to see a guy elbowed out of a band for other than musical reasons - especially when it happens to someone who has invested so much of his time, money, effort and not inconsiderable talent in the band concerned.

Puller of the short straw on this occasion is Jan Langston who was ousted from Scho[illegible]wards but really came to notice with Andy Kirk's Quads. Dea[illegible]laude was brought up in Kansas City jam sessi[illegible] the only to play "rough, tough but loud" to com[illegible] Hooker be[illegible] players who inhabited K[illegible] guitarist John W[illegible] Lester Yo[illegible]

Seems that the rift has been there for some time - something to do with Langston & Boucher both having an additional source of income from some gainful if irregular employment - and really came to a head as the band were about to sign a management deal with Steel Pulse guiding light Pete King.

Democracy apparently reared it's ugly head with guitarists Wilson and Mark Bristow, keyboard player Snitch and drummer Jim (no relation) Simpson casting our two heroes adrift in a small boat.

"HOT POOP"

Rumour also has it that the recent instrumental ska recordings that Graduate Records are expressing interest in had something to do with the split.

When asked to comment on the putsch the elfin Langston sagely replied 'Hot Poop' - but the word is that since being put out to grass he is reported as having been seen around poncing blues albums and getting his blues guitar licks together.

Nevertheless it's a bleeding shame to see it happen to one of the good guys.



HYMIE



Kansas City Giant

Kansas City jazzer Claude 'The Fiddler' Williams is set to make his first headlining tour through the UK & Europe during March. An unbelievable 72 year[illegible] Claude was the original Count Basie guitar [illegible]uitting in 1936 to concentrate on violin.

[illegible]uitarist of leading Brum Beat

The Old Smithy

Post Office Lane
Kempsey
Worcester
England

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[illegible]dn't
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[illegible]sy pig[illegible]
Brum B[illegible]lk and [illegible]
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any hurt feelings.[illegible]gon't

BRUM BEAT

● Please let US know what YOU know.

EDITORIAL

Whilst we agree that Brum Beat is something of a misnomer - covering as we do an area that can loosely be described as the ATV transmission region - we feel strongly that there is an almost desperate need for a platform to carry the news, views and opinions of the people who play the music, buy the records, attend the gigs, write songs and generally contribute to the local music scene.

With the current surge of interest in the area following the recent national chart appearances of The Specials, The Quads, The Selecter, The Beat, the Pretenders, Dexy's Midnight Runners, UB 40 - even old Spizz has topped the Indie Chart for some 6 weeks - it seemed timely to introduce a newspaper to collate and promote the movement as it develops.

The entire music business is now looking to The Midlands as the major source of upcoming talent to sustain the industry through these difficult times.

They seem to think that Brum Beat is going to happen in the 80's in much the same way as Liverpool dominated the 60's - this is probably a terminal case of super-optimism, but who are we to argue with the trend-setters?

And what is more to the point, the Midlands music scene is healthier than it has been in living memory and will not suffer from a little over-exposure.

BRUM BEAT 190 MONUMENT ROAD BIRMINGHAM B16 8UU TELEPHONE: 021 455 9494

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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.

MONKEY ON A BICYCLE



GIGS●

1 (Saturday)
BOGARTS (mid-day) Silmarillion
MERCAT CROSS Handsome Beasts
BARREL ORGAN Andy Lloyd, The Wedge, Rialto Horns
RAILWAY Mean Street Dealers
JBs The Blues Band
BOAT CLUB NOTTINGHAM The Raid
POLYTECHNIC WOLVERHAMPTON Fashion
COACH & HORSES Ginty

2 (Sunday)
LAFAYETTE Vapors
COACH & HORSES Italians
TOP RANK Saxon
EAGLE & TUN Missing Persons
ETTINGTON PARK Cheeky, Bad Behaviour
RAILWAY Out
GLADIATOR Born Loser
GREY TOPPER NOTTS Circles
ODEON Tom Petty

3 (Monday)
DRAKE'S DRUM Liquid Mirrors
ROMEO'S & JULIET'S Sledgehammer
77 CLUB NUNEATON Diamond Head
GOLDEN EAGLE Chainsaw
MERCAT CROSS Genteleman Jim
TYBURN HOUSE Ice
BARREL ORGAN The Gangsters
RAILWAY The Ramparts

4 (Tuesday)
77 CLUB NUNEATON The Photos
MERCAT CROSS The Ramparts
BARREL ORGAN Cromo
RAILWAY Speed Limit
CROWN Out

5 (Wednesday)
BOGARTS Quartz
MERCAT CROSS Martsmith Nightwork
RAILWAY Rainmaker
LEICESTER POLYTECHNIC Brumbeat (Quads-Gangsters-Thrillers)

6 (Thursday)
GOLDEN EAGLE Airphix
MERCAT CROSS Skydiver
BARREL ORGAN Chevy
RAILWAY Titan
BLUE NOTE DERBY The Step
GREEN DRAGON STRATFORD Realti
HOLTE Quill
TYBURN HOUSE Brewster
OPPOSITE LOCK Ski

7 (Friday)
LAFAYETTE Psychedelic Furs
LEICESTER UNIVERSITY Diamond Head
GOLDEN EAGLE Lambrettas
JB's Cockney Rejects
MERCAT CROSS No Faith
ODEON April Wine
FIGHTING COCKS Birmingham Music Co-operative
VILLAGE NEWPORT Planets
BARREL ORGAN Bright Eyes
76 CLUB BURTON ON TRENT Quartz
RAILWAY Teuser

8 (Saturday)
BOGARTS (mid-day) Out
ODEON Squeeze
MERCAT CROSS Handsome Beasts
COACH & HORSES Paradox
BARREL ORGAN Rialto Horns
RAILWAY Mean Street Dealers
PAINTED LADY MELTON MOWBRAY Gangsters
BORDESLEY GREEN TECH Au Pairs
JBs Sassafras

9 (Sunday)
LAFAYETTE Circles
TOP RANK Toyah
COACH & HORSES Savage
ETTINGTON PARK 2wenty 5ive, Handsome Beasts
ODEON Gillan
RAILWAY Out
EAGLE & TUN Missing Persons

10 (Monday)
ROMEO'S & JULIET'S Dead Ringer
77 CLUB NUNEATON Modettes
GOLDEN EAGLE Withered Man
MERCAT CROSS Gentleman Jim
BARREL ORGAN Gangsters
RAILWAY The Ramparts
DRAKE'S DRUM Cerberus
TYBURN HOUSE Ice

11 (Tuesday)
MERCAT CROSS The Ramparts
BARREL ORGAN Cromo
RAILWAY Speed Limit
THE ZOO Gangsters
TOWN HALL Shakin' Stevens
CROWN Out

12 (Wednesday)
BOGARTS Hoi Polloi
77 CLUB NUNEATON Squire
MERCAT CROSS Martsmith Nightwork
RAILWAY Rainmaker
RAF HEREFORD Soul Direction

13 (Thursday)
LAFAYETTE Praying Mantis
MERCAT CROSS Skydiver
BARREL ORGAN Chevy
RAILWAY Titan
BLUE NOTE DERBY Little Roosters
ODEON Nazareth
HOLTE Quill
OPPOSITE LOCK Ski
TYBURN HOUSE Brewster

14 (Friday)
GOLDEN EAGLE The Mods
ODEON Stiff Little Fingers
MERCAT CROSS No Faith
FIGHTING COCKS Iganda
POLYTECHNIC EDGBASTON Ferrari
BARREL ORGAN Grace
RAILWAY Teuser
PORTERHOUSE RETFORD Brumbeat (Quads-Gangsters-Thrillers)
76 CLUB BURTON ON TRENT Fabulous Poodles
JBs The Insiders
VILLAGE NEWPORT Chicken Shack
KIDDERMINSTER TOWN HALL UB40

15 (Saturday)
BOGARTS (mid-day) Cerberus
MERCAT CROSS Handsome Beasts
FIGHTING COCKS Close Rivals
BARREL ORGAN Rialto Horns
RAILWAY Mean Street Dealers
BIRMINGHAM UNIVERSITY
DOG & TRUMPET
COVENTRY
DIGBETH Civic Hall
Quartz
DUN COW Levitation
COACH & HORSES Teuser

16 (Sunday)
LAFAYETTE Squire
ETTINGTON PARK Chevy, Skydiver
GREY TOPPER NOTTS Gangsters
FIGHTING COCKS Born Loser
RAILWAY Out
EAGLE & TUN Missing Persons

17 (Monday)
ROMEO'S & JULIET'S Chevy, Handsome Beasts
MERCAT CROSS Gentleman Jim
BARREL ORGAN Gangsters
RAILWAY The Ramparts
DRAKE'S DRUM Freebird
TOWN HALL Gerard Kenny
TYBURN HOUSE Ice

18 (Tuesday)
MERCAT CROSS The Ramparts
BARREL ORGAN Cromo
RAILWAY Speed Limit
THE ZOO Dexy's Midnight Runners
TOWN HALL Matchbox
CROWN Out

19 (Wednesday)
BOGARTS Eric Bell
MERCAT CROSS Martsmith Nightwork
RAILWAY Rainmaker

20 (Thursday)
GOLDEN EAGLE Dangerous Girls
MERCAT CROSS Skydiver
HOLTE Quill
BARREL ORGAN Chevy
RAILWAY Titan
CROWN HOTEL LEAMINGTON Chevy
GREEN DRAGON STRATFORD Bob Dayfield
OPPOSITE LOCK Ski
TYBURN HOUSE Brewster

21 (Friday)
LAFAYETTE Dead Ringer
MERCAT CROSS No Faith
POLYTECHNIC EDGBASTON My Husband & I
BARREL ORGAN Grace
RAILWAY Teuser
76 CLUB BURTON Yakkity Yak
JBs Weapon of Peace
VILLAGE NEWPORT UB40

22 (Saturday)
BOGARTS (mid-day) No Faith
COACH & HORSES Kicks
GOLDEN EAGLE Withered Man
MERCAT CROSS Handsome Beasts
FIGHTING COCKS Denizens
BARREL ORGAN Rialto Horns
RAILWAY Mean Street Dealers
DIGBETH CIVIC HALL Brumbeat Quads-Gangsters-Thrillers
UPPER HEYFORD USAF Chevy
JBs Magnum

23 (Sunday)
LAFAYETTE Brumbeat Quads-Gangsters-Thrillers
ETTINGTON PARK Magnum
RAILWAY Out
EAGLE & TUN Missing Persons

24 (Monday)
ROMEO'S & JULIET'S Pra[illegible]bound
Mad[illegible] better end of *used car market . . . Is it true that a major record company not a million miles from Manchester Square internally refer to their A&R Dept as the "Um and Ar Dept"?*

After managing Bright Eyes for 3½ years Peter Bates became disillusioned and dropped the act. Unlucky, Pete — shortly afterwards, a plum record deal with Island dropped into the band's lap . . . Long serving Barrel Organ licencees, John and [illegible]aret Castrey, retire in [illegible]h to buy their own pub in [illegible]erminster — the Coach and Mill Street. Drop by and when you're in the



THRILLERS

TYBURN HOUSE Ice

25 (Tuesday)
77 NUNEATON Brumbeat Quads-Gangsters-Thrillers
GOLDEN EAGLE Desperado
MERCAT CROSS The Ramparts
BARREL ORGAN Cromo
RAILWAY Speed Limit
THE ZOO Duran Duran
CROWN Out

26 (Wednesday)
BOGARTS Chicken Shack
MERCAT CROSS Martsmith Nightwork
RAILWAY Rainmaker
ODEON Judas Priest, Iron Maiden

27 (Thursday)
GOLDEN EAGLE The Denizens
TYBURN HOUSE Brewster
MERCAT CROSS Skydiver
BARREL ORGAN Chevy
RAILWAY Titan
MACKADOWN Brumbeat Quads-Gangsters-Thrillers
BLUE NOTE DERBY Landscape
ODEON Judas Priest, Iron Maiden
HOLTE Quill
OPPOSITE LOCK Ski

28 (Friday)
LAFAYETTE Magnum
GOLDEN EAGLE Lambrettas
MERCAT CROSS No Faith
FIGHTING COCKS Save The Sheep
BARREL ORGAN Bright Eyes
RAILWAY Teuser
PETERBOROUGH WIRRINA STADIUM Brumbeat Quads-Gangsters-Thrillers
VILLAGE NEWPORT Praying Mantis
76 CLUB BURTON Sledgehammer
ODEON Sad Cafe
JBs Praying Mantis

29 (Saturday)
BOGARTS (mid-day) Wicked Sister
MERCAT CROSS Handsome Beasts
FIGHTING COCKS Ricochet
BARREL ORGAN Rialto Horns
RAILWAY Mean Street Dealers
JBs Brumbeat Quads-Gangsters-Thrillers
ODEON Pat Travers

30 (Sunday)
LAFAYETTE UB40
TOP RANK Magnum
GREY TOPPER NOTTS Handsome Beasts
COACH & HORSES Leadbelly
RAILWAY Out
EAGLE & TUN Missing Persons

Also [illegible]
Willi[illegible]
Dudley's [illegible]
bands send in your [illegible] free inclusion in our "Mo[illegible] On A Bicycle" page.

Any nominations — preferably with photographs — for our Groupie Of The Month Slot will be given our editorial board's most careful consideration . . . rumours of upcoming major venue on Broad Street so persistent as to be believable — still surprising that nobody has yet obtained lease on Barbarella's . . . can it be true that booking policy at Thursdays Niterie excludes bands whose members are under forty years of age. Gangsters — writing and perform songs for the new Tony C[illegible] (of Kes fame) movie.

VENUES●

BIRMINGHAM

ASTON UNIVERSITY, Gosta Green
BARREL ORGAN, Digbeth
BIRMINGHAM UNIVERSITY Edgbaston
BOGARTS, New Street, City Centre
COLLEGE OF FOOD & DOMESTIC ARTS, Summer Row
CROWN HOTEL, corner Hill & Station Streets, City Centre
DRAKE'S DRUM, Great Barr
EAGLE & TUN, New Canal Street
FIGHTING COCKS, Moseley
GLADIATOR, Druids Heath
GOLDEN EAGLE, Hill Street, City Centre
HOLTE, Aston
HOLY CITY ZOO, Water Street, City Centre
MERCAT CROSS, Digbeth
ODEON, New Street, City Centre
OPPOSITE LOCK, Gas Street
POLYTECHNIC, Bordesley Green, Edgbaston & Perry Barr
RAILWAY, Curzon Street
ROMEO'S & JULIET'S, Smallbrook Queensway, City Centre
STAR, Bromsgrove Street, City Centre
TOP RANK, Dale End, City Centre
TYBURN HOUSE, Tyburn Road, Erdington

CONTINUED BACK PAGE

The 'big three' colleges are the two universities, Birmingham and Aston, and Birmingham Polytechnic. They all have one significant problem they are unable to admit non-students at random as they all have club licences, which in theory mean that only members of the club, ie students, are allowed to drink in their bars.

However, there are ways and means of getting into gigs at these three colleges for those of you who don't possess NUS cards. At Aston University (the Guild of Students is at Gosta Green B4) holders of university identification cards and/or NUS cards from Aston itself or from other colleges may take three guests each into concerts. Technically these have to be *'bona fide'* guests, ie people that the student actually knows and not someone that he/she met outside the union building. The Guild staff tend to get a little stroppy about people hanging around for any length of time outside the union, but it is normally an easy job to find students in local pubs such as the 'Pot of Beer' in Lister Street who are happy to sign non-students into gigs. This signing-in process involves the student signing a form saying that he/she will be responsible for the conduct and behaviour of his guests, and each guest has to keep a section of this form so that he can, if necessary, prove that he has been signed-in.

The same regulations apply at Birmingham University, where gigs are held at their Union building in university Road Edgbaston. As at Aston anyone going to a gig will probably be asked to produce a student identity card, if you can't do so then someone has to sign you in.

CAMPUS

RUPERT METCALF REPORTS

Birmingham Polytechnic has several sites, but they normally stage gigs at one of their buildings in Westbourne Road, Edgbaston. Unlike the two universities who try to concentrate on nationally known touring bands, the Poly places emphasis on up and coming local bands for their concerts, the type of band that would normally only get support stints at the universities. The Poly also has a club licence, but it tends to be easier for non-students to gain entry to their gigs than to either of the universities. They may only be particularly strict about enforcing the entry regulations when they have groups that could attract 'undesirables', such as British Movement thugs.

Poly entertainment and recreation officer, Maz Woolley, told me that some of his most successful gigs have featured top local bands, such as the Quads and also the Selecter and the Beat, who played together at one of the first Poly gigs of the academic year last October. Maz is fully aware of a major problem facing college social secretaries - many bands object to playing venues at which the general public are not automatically admitted. He criticised the hypocrisy of bands who agree to play college concerts and then get up on stage and slag off students; you could argue that such bands are only in it for the money, he comments.

So you can gain entry to college gigs if you are not a student, although in some cases you may have to use a bit of initiative. Finding out about what gigs are on at colleges may not be so easy. Because of the entry regulations they are not generally publicised in the city, posters are only to be seen around the college buildings, sites and campuses. You won't find student union events advertised in the Evening Mail, but you will find some of them in the national music press gig guides, who are informed of gigs by record company press offices and tour agencies. Apart from this, details of college concerts, especially those featuring local bands, tend to spread by word of mouth [illegible] you become a regular reader of Brum Beat. □



Wallaby Scoops Quads!

The Quads who recently charted nationally with 'There Must Be Thousands' and are currently promoting their single 'There's Never Been A Night' suddenly find their signatures much in demand by overseas record companies.

Through their world-wide deal with Big Bear Records they recently pacted with EMI (Scandinavia, Spain, Italy), Pathè Marconi (France), Capitol (America), Intercord (Germany and Austria), BB Records (Switzerland), Toshiba (Japan) and RCA (Australia and New Zealand).

Pictured in the remote outback of Dudley Zoo dangling their Koolabars in a convenient billabong are Jim Doherty and brothers Johnny Josh and Jack Jones with RCA Australia's head of A & R Willoughby Wallaby and Sue Keeper (zoo keeper, get it? dreadful - Ed) signing the Quads recording commitment to RCA. □

Kansas City Giant

Kansas City jazzer Claude 'The Fiddler' Williams is set to make his first headlining tour through the UK & Europe during March. An unbelievable 72 years old, Claude was the original Count Basie guitar man, quitting in 1936 to concentrate on violin.

He featured with some of the boss territory bands from the late 20's onwards but really came to notice with Andy Kirk's Clouds Of Joy.

Claude was brought up in Kansas City jam session era where he had to learn to play "rough, tough but loud" to compete with the army of robust horn players who inhabited KC at that time — headed by such luminaries as Lester Young, Coleman Hawkins, Roy Eldridge, Charlie Parker et al.

He avoided international fame by refusing to move out of Kansas City, where he is probably the city's best-loved citizen. For years he has featured with the Jay McShann Band working out of KC and is still regarded as Numero Uno in the city's jam sessions. He's also rated pretty highly in the pool rooms and card schools.

Visiting the UK with the Jay McShann Band last summer, Claude picked up press plaudits at the Capital Jazz Festival . . . "Claude Williams produces the most immaculate swing fiddle I've ever heard" (Dave Gelly, THE OBSERVER) . . . "Claude Williams once he got the bit between those gold teeth didn't half swing" (Black Music).

This tour is to promote his upcoming Big Bear album "Claude Williams Kansas City Giants" (BEAR 25) recorded in Kansas City last summer with his own band.

Back-up band on the tour is the Diz Disley outfit, and dates so far set are.....

Ilford March 13, Birmingham Universiey 14, Bath 16, Clapham 20, Kilgetty 21, Carmel 22, Oldham 23, Bourne End 25, London 26 & 27, Glasgow 30, Southampton April 17, Great Chesterfield 2, Manchester 27. Claude also plays BBC TV Saturday Night At The Mill on April 26th.



ENTER THE DRAGON

Last month a new venue began to set alight Shakespeare country. January may be the cruellest month for starting a weekly folk/blues club, but organiser, Dave Tickle has ploughed into the rural scene with a well attended, informal gig at the Green Dragon, Arden Street, Stratford-on-Avon.

Every Thursday sees an opportunity for musicians of every stylistic persuasion to have a thrash in the warm atmosphere of a pub/hotel well-known for its musical variety.

Landlord, Jack Jones (no relation), a recognised musician and fervent jazzman at heart, promotes nightly live music which covers the whole musical spectrum for jazz to rock and folk to blues and back. All in all the kind of publican who's worth his weight in gold to both musicians and punters alike.

Apart from the regular musicians' nights, when all and sundry are welcome to show up and perform, specific acts are booked fortnightly as something of a showcase for local talent. Recent performers have included Jim Cleary, Dave Carroll (ex-Steve Gibbons Band), Chris Rust, Frank Crow, Pete Mason and a host of sparkling lesser known practioners of good music.

Dave Tickle himself is late of 'Special Clinic', the Brum based band which wound up last autumn. He confesses that he's never been sure whether fronting an electric rock band or banging away at an accoustic beano is the thing, but insists that more joints are needed where any musician, from whatever musical background, can do a set with or without the minimum electric supplement of the house P.A.

This gig, as Dave Tickle is keen to point out, is not really the place for the ear-plugging folksy (although he certainly wouldn't be turned away) — it's more a platform for the wide range of talents that defy easy pige[illegible] holing in terms of folk and [illegible] What is needed is a ne[illegible] ition for this kind of gi[illegible] time being, don't [illegible] 'Green Dragon'.

Zoo Goes Live

Another venue for live music opens in March with the adoption of a new late night Tuesday policy at The Holy City Zoo - the niterie owned by £1m footy star Andy Gray.

Co-owner Pete Warren has inaugurated a local band policy kicking off with Ska Nouveau specialists The Gangsters (March 11) followed by Dexy's Midnight Runners (18) Duran Duran (25) Au Pairs (April 1) UB 40 (8) Fashion (15) and Pinkies (22).

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March
Mondays THE GANGSTERS
Tuesdays CROMO
Thursdays CHEVY
Friday 14/21 GRACE
Saturday 1 ANDY LLOYD + THE WEDGE + RIALTO HORNS
Saturday 8 RIALTO HORNS (T.B.C.)

HIGH ST. DIGBETH

Lafayette

Thornley St
Wolverhampton

March

Fridays	Sundays
7 Psychedelic Furs	2 Vapors
14 Preying Mantis	9 Circles
21 Dead Ringer	16 Squire
28 Magnum	23 Brum Beat: Quads, Gangsters, Thrillers.
	30 U.B. 40
(10 till 2)	(8 till 12)

The Beat Goes On...& On...& On...

As regular readers of the national music press will have observed The Beat have come in for some heavy criticism of recent weeks. Whether or not this is justified we are unable to hazard a guess so we figured it fair to offer The Beat as much space in Brum Beat as they required to put their side of the story.

Co-manager Mike Hancock thought this a pretty groovy idea, but when we phoned to chase up copy we encountered his better half John Mostyn whose previous triumph was as Brent Ford of The Nylons, a musically bankrupt orchestra who went to extra-ordinary lengths to prove that you couldn't fool any of the people any of the time. He had a most interesting press statement for us - 'We've got a record company called Brum Beat Records - we distribute ourselves - and you can't use the name'. We pointed out that we are marketing 40 x 27 cm rectangular pieces of paper whereas his name covered 7in and 12in circular pieces of plastic and therefore little confusion could be anticipated. 'Anyway', we said, 'we've never heard of Brum Beat Records' - a sentiment backed up by phone calls to several Birmingham record stores (well, if they don't know....). Impressario John



Mostyn then pointed out that he was 'going to put an injunction on you and prevent you using the name'.

We let him cool for 5 minutes and rang back to at least ask for the piece on The Beat (we had rather strayed from the main topic) but Mostyn wouldn't listen...'We've nothing to say to you until we've spoken to our legal advisors' he said, then hung up the phone. Well, we're still waiting, John. In the meantime, if The Beat want to put their point of view, give us a ring or drop us a line, lads - we'll still carry it. □

Where in Brum can you get a bass amp like Pete Briquettes?



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CUSTOM SOUND

HOME FRONT

By MIKE DAVIES

It may seem a strange way of starting off a column in the first issue of a magazine dedicated to the propagation of Birmingham music but I must say that there are probably more cons than pros in establishing a strong regional identity for a brand of music, and please note that I don't say following. This is not to say that I'm not fiercely enthusiastic over the local scene but that's because I live here and I don't delude myself that were I to be a native of Liverpool I'd be equally vocal about the merits of the considerable number of bands from that town who are finding it just as hard to make an impression on the business.

There is always the danger of becoming too enwrapped in a local scene that one tends to try and forget that, unfortunately or otherwise, the focal point of the industry is London. What one must try and do is to draw attention to your area rather than cut off your area from the rest of the country. Isolation does not make for good chart positions.

Of course it's very much the fault of London that bands from outside the Capital are regarded as some sort of mutant animal surviving under horrendous conditions and that it's some act of mercy and human kindness to rescue them from the cold environs of their native soil and warm them in the bosom of the heart of the nation, but this doesn't negate the fact that this is the situation that one faces. One reason why Mean Street Dealers... then Hooker... shied clear of being called a Birmingham band ws that they didn't want to find themselves labelled and tagged to one area of the country as far as London was concerned.

While drawing the attention of London away from its own circuit one must always bear in mind that it's that circuit for which one is aiming if one hopes to break into the big time. This, of course, doesn't and shouldn't stop local bands from forcing attention upon themselves in their home territory.

But assuming that an A&R man does decide to drag himself out into the wilds it's an odds on chance that he's only going to see you once and if you happen to have a bad night he's not going to make the trip again whereas he'd be more likely to give you a second chance if you're on his doorstep. So, it does profit you to be able to create a strong local interest.

HOT-BED

The problem of course is how to communicate that to London. None of the major rock papers now have a stringer operating in Birmingham and while I do write for Musicians Only I don't see that as exactly swaying the opinions of the record companies in the same way that the others created an awareness of the scenes in Manchester and Liverpool over recent years. So one has to rely upon the local media for exposure and hope that this eventually creates sufficient waves to reach down South.

The Mail however rarely carries either reviews or articles on local acts and while the Sandwell edition is much better in this respect its influence is markedly less. Other local papers tend to either concentrate on national talent or ignore music altogether. Hopefully this is where Brumbeat comes into action.

Radio too is limited in the sort of exposure it can give and although both BRMB and Radio Birmingham do give active support to local acts their influence can only be local. So we're back to the insular problem whereby one is building a healthy local scene but not being able to make that scene heard and felt where it counts in terms of the business.

Over recent months the London press has seized upon Coventry as the home of the ska revival with the Two Tone label but unfortunately it seems that both press and the industry are going to follow the usual pattern in regard to this. The press will and are building the impression that only ska music comes from Coventry in much the same way that Birmingham has been tagged as a heavy metal city since the days when Led Zeppelin first keranged through a few chords. This is of course patently ridiculous but there again it doesn't make for good copy.

Coventry isn't exactly a hot-bed of musical activity but to label it as a ska city is to make matters even worse and such fine bands as Reluctant Stereotypes will find themselves passed over simply because they don't play the brand of music that should be associated with that area. Record companies tend to pick up on this 'regional breakout' and indulge in a sort of musical strip-mining, signing up everything that moves inthat area simply because it's the current hot-bed. Mark how everyone had to have a Manchester band, and Edinburgh band and more recently an act from either Dublin or Belfast.

One recent EMI A&R man visiting this city had come up solely to see what ska bands there were about. Point taken. Of course once an area is no longer fasionable it is deemed to be dead as far as the companies are concerned no matter how many superior bands emerge in the wake of those already signed. So regional breakouts may be find for those in the action but it's murder for their successors.

FASHION CREST

Creating a following is naturally enough essential when it comes to staging a regional breakout because if the London boys don't think you can do it on home turf they're generally damned certain you're not going to crack the rest of the country.

This of course poses problems when you have a vociferously apathetic audience, which as far as constant support of a generic style of music in Birmingham goes is virtually non-existent with the sole exception of the heavy metal bands, at least their fans will sample a wide variety of offerings rather than give up at first taste.

If Birmingham is in any way a heavy metal city it's the fans that make it not the bands.

There's a wide variety of musical styles being played in the city but it tends to be only the heavy rock that draws the regular attention of the punters. All those who rode along on the fashion crest when new wave was at its dynamic best seem somewhat reluctant to go out and check anything new. The consequence being of course that many potentially excellent new bands who are trying out new ideas find it disheartening and ultimately disbanding playing to houses where the only people present are the souncrew and even they're playing on the pinball machine.

Which brings me round to the present state of affairs when several bands from Birmingham are currently making an impression on a national level with the result that even London is finding it hard to ignore the fact that there's something happening up here.

We've always had a strong local scene, now's the chance to make that felt on a national level and shake off that air of inferiority that's been bestowed on the City, but for God's sake don't throw it all away by thinking that making it here automatically means making it full stop and to those of you that complain about having nothing to do get up off your backsides and support the local bands... if you don't see them now you won't be able to crow about it later.

And don't just pat yourself on the shoulder and congratulate yourself on your good taste, make your voice heard. Write to the Birmingham Mail demanding more local coverage, write to the rock press and bring our bands to their attention. You can't be spoonfed all your life, it's about time you started helping out yourself.

And if you complain that Robin Valk tends to play a lot of heavy rock have you ever thought it might be because you haven't written in asking for anything else.

That's the sort of attitude that makes a local scene into a regional wilderness.

Do it today, tomorrow might be the turn of Wilmslow and just think what sort of field day the papers would have with that..... □

★ MIDLAND TOP 30 ★

SINGLES

1 Atomic (3) ..... Blondie
2 So Good To Be Back Home Again (10) .. Tourists
3 And The Beat Goes On (2) ..... Whispers
4 Too Much Too Young (4) ..... Specials
5 I Can't Stand Up For Falling Down (9) Elvis Costello
6 Take That Look Off Your Face (14) .. Marti Webb
6 Hands Off - She's Mine (48) ..... The Beat
8 Captain Beaky (5) ..... Keith Michell
9 Carrie (6) ..... Cliff Richard
10 Together We Are Beautiful (23) ..... Fern Kinney
11 Coward Of The County (1) ..... Kenny Rogers
12 Games Without Frontiers (25) ..... Peter Gabriel
13 Three Minute Hero (21) ..... Selecter
14 Alabama Song (-) ..... David Bowie
15 Baby I Love You (8) ..... Ramones
16 Riders In The Sky (16) ..... Shadows
17 At The Edge (28) ..... Stiff Little Fingers
18 Jane (27) ..... Jefferson Starship
19 Rock With You (12) ..... Michael Jackson
20 Running Free (46) ..... Iron Maiden
21 Animation (-) ..... Skids
21 Where's Captain Kirk (-) ..... Spizz Energi
23 All Night Long (30) ..... Rainbow
24 Rhythm Talk (62) ..... Jocko
24 I Hear You Now (13) ..... Jon & Vangelis
26 Living In The Plastic Age (18) ..... Buggles
27 Cuba (52) ..... Gibson Brothers
28 Woolly Bully (-) ..... The Gangsters
29 Underpass (33) ..... John Foxx
30 Nantucket Sleighride (-) ..... Quartz

(* Figures in brackets denote National Chart placings)

ALBUMS

1 Get Happy (2) ..... Elvis Costello
2 Too Much Pressure (5) ..... Selecter
3 String Of Hits (3) ..... Shadows
4 Pretenders (4) ..... Pretenders
5 Specials (10) ..... Specials
6 Tell Me On A Sunday (8) ..... Marti Webb
7 Off The Wall (12) ..... Michael Jackson
8 Small Creeps Day (13) ..... Mike Rutherford
9 Permanent Waves (16) ..... Rush
10 I'm The Man (14) ..... Joe Jackson
11 Metal For Muthas (22) ..... Various
12 Kenny (9) ..... Kenny Rogers
13 The Last Dance (1) ..... Various
14 Short Stories (6) ..... Jon & Vangelis
15 London Calling (32) ..... Clash
16 One Step Beyond (7) ..... Madness
16 Outlandos D'Amour (30) ..... Police
18 Regatta de Blanc (11) ..... Police
19 Metamatic (23) ..... John Foxx
20 The Wall (20 ..... Pink Floyd
21 Flying Lizards (70) ..... Flying Lizards
22 Rock And Roll Juvenile (37) ..... Cliff Richard
23 Eat To The Beat (33) ..... Blondie
24 Victims Of The Fury (63) ..... Robin Trower
25 Conquest (-) ..... Uriah Heep
25 Catching The Sun (51) ..... Spyro gyra
27 A Hitch Hikers Guide To The Galaxy (-) Douglas Adams
28 The Fine Art Of Surfacing (26) .. Boomtown Rats
28 Flogging A Dead Horse (25) ..... Sex Pistols
30 Sheep Farming In Barnet (-) ..... Toyah

(* Figures in brackets denote National Chart placings)

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

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BAND DIRECTORY/REGISTER

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Name/Musical style/Members' names and instrumentation/Contact address & phone number/When formed/Management, Agency or Recording Deals etc.

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Hottest news of the month in February 1964 - that earlier era of Brumbeat mania - was that yet another major London record company Dial Records (who?) swooping on the city and signing up everything that moved. Unfortunately for Dial they came a poor third behind EMI and Decca, neither of whom did any good with their releases - so the Dial release had all the impact of a feather hitting concrete.

Yet another quick-buck merchant bit the dust. They didn't even have the grace to settle our Jim's £15 photography bill - David Gooch are you out there? (Probably a star of the used car business by now).

Some technical data to bore you - just to show off the depth of our research. The first foray was by EMI staffer Norrie Paramor (on behalf of their since-demised Columbia label) who liaised with notorious local promoter Ma Regan in November 1963 and got lumbered with Danny King & The Royals, Keith Powell & The Valets, Carl & The Cheetahs, Mike Sheridan & The Nightriders, and Pat Wayne & The Beachcombers.

- TOP: THE DIAL GANG
- FAR RIGHT: THE EMI EXPRESS

Fearing they might be allowing a bandwagon to pass them by - a cardinal sin for a major record company - in nipped Decca in January 1964 and inked Carl & The Cheetahs (again! Ma Regan, how did you do it?), The Blue stars, The Kavern Four, Johnny & The Alpines and The New Cyclones - all destined to become household names!

Reckoning to counter quality with sheer quantity Dial signed no less than 14 bands. Are you ready for this? The Senators, Crescendos, Shakes, Sinners, Frankie Williams & The High Cards, Fortunes, Mark Stuart & The Crestas, Grasshoppers, Two Corvettes, Johnny Shane & The Solitaires, Congressmen, Roy Everett & The Climbers, Renegades and Carl Denning & The Cimarrons. David Gooch must have been something of a whizz-kid as he claimed to have auditioned more than 30 groups in two days, though he seems to have been rather mean with studio time, recording the entire album in less than 5 days.

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Each issue Brumbeat will be taking a ramble through the current news on the local scene looking at recording plans and checking out the latest releases from the area, kicking off with 'Too Much Pressure' by Selecter, their debut Two Tone album and certainly one that's musically more satisfying than the specials if not as strong in the actual content.

Still don't rate 'Three Minute Hero' as a single and I'm surprised not to find 'On My Radio' included, but their infectious version of 'Carry Go Bring Come' seems a strong contender for the next outing on 7in. Pauline is in top form and the whole band play with verve and skill but I still find the whole concept somewhat musically restricting, especilly for a band of their obvious talents.

However 'Murder', 'Street Feeling' and 'My Collie' epitomise the whole feel of what the band are about in terms of enjoyment so skank while the skankings good.

Sticking with Two Tone, reports say that **the Specials** will be returning to Horizon Studios having given both London and Elvis the Big E for their next album. A wise move. **Reluctant stereotypes**, who hail from Coventry's concrete catacombs, have also been busy at Horizon, who will be putting out their next single on their own label. The



M BEAT
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F '64



a studio and set up in that is pretty good going, let getting them recorded as Maybe this was reflected in etail price of the album - a 19s 7d (98p to you ren).

so recording at that time were Gerry Levene & The Avengers, Applejacks, Mountain Kings, Dave Lacey & The Corvettes, The Plazents, Mair Davies, Tony Kaye & The Huckleberries, Rockin' Berries, and The Marauders - all on Decca (with A & R decisions like that how come it took Decca until 1980 to go out of business?).

Tragic footnote is that Denny Laine (yes, **THAT** Denny Laine) & The Diplomats got stranded in France and therefore missed out on getting a Dial contract - they had to make do with an EMI deal offered the following month. □

BRUM BEAT REVISITED

THE GROOVER

Mike Davies

tereotypes are a profoundly ood band who frequently emind me of a cross between oft Machine, Frank Zappa and he Albertos but the new single is pparently in the ska mould but vith clarinet dominating. Acker Bilk what say you?

Still over in Coventry, Nuneaton-based outfit **The Kidda Band** have had a name hange to **Kicks** and a new single, Get Off The Telephone' eleased on Carrere. One of my avourite bands, they've mproved tremendously as a live ct over recent months and Alan Hammond's songs never falter in heir direct commerciality and nstant lyrics. That said, I'm not onvinced about the choice of ingle, having heard the demo apes I'd have personally gone or either 'Girl Said No' or the tand-out 'Don't She Look FAB'.

The Thrillers, an Irish three-piece from Birmingham have a brain-rattling single due out on Big Bear shortly and having heard the tapes it seems like the label's got another future headliner on it's books. Three tracks on the demo have got my stylus salivating for the vinyl, with the strongest contender being 'Straight Time', a mesmerising white reggae number with synthesiser undercurrent that is rhythmically closer to the authenticity of UB40, than the more diluted style of Police, yet with that haunting and laid back vocal restraint that Sting has developed, but delivered with less effort and anger.

'I Love Me' is less reggae-fied but nonetheless subtle, with unexpected and nagging synth codas and a chirrupy chorus that is commercial without being crass. Final cut is 'Break Out', which again takes a fairly authentic reggae rhythm and injects a restrained aggressive vocal to create a final sound that, oddly enough, sounds like a fusion of Police, Tapper Zukie and Dansette Damage, yet transcending all of them. I look forward to hearing more and seeing them live as soon as possible.

Still in Birmingham and news that **Dexy's** new single will be stage favourite 'Geno' if it's not already in the shops. **Diamondhead** look set to be the next big heavy metal band from Birmingham with plenty of press coverage already and a potential single hit with 'Shoot Out The Lights'.

Another set of hard rockers to keep an eye on are **Overdrive** (formerly **LA**) of whom more later. **Money** have almost completed the recording of their second album are are currently discussing plans for release with several labels; live versions of the songs suggest it could be a stunner. **Ricky Cool** is currently in the studios working on new material and watch out for his return to the scene shortly. New singles from **The Beat, Dangerous Girls** and **Gangsters** curently getting exposure. The Beat's 'Hands Off - She's Mine' on their own Go Feet label is almost certainly a top 3 hit and infinitely better than 'tears of A Clown' .... which I'm sure will give Mr Mostyn a warm grin of self-satisfaction to have me say that. Dangerous Girls continue to improve and still baffle observers with their fusion of new wave and heavy metal but the Taaga EP continues to sell well and 'Jump Up And Down' is ace stuff and a damn fine band too.

The Gangsters revamp 'Woolly Bully', the old Sam the Sham hit, with a ska treatment that could take off. Which reminds me to mention that **Swinging Cats** who appeared recently on 'Look! Hear!', doing their own ska stuff are alrady being given close scrutiny by a couple of major labels. Talking of which RCA have just signed up Jackie Sanchez, the lady who provides back-up vocals for **Ferrari**, and her debut single, a country rock number a la Charlie Dore, titled 'Gunfighters' is set for mid-March release. The B side is a gutsy rocker called 'Get Down'.

Staying with current releases for a while and shifting over towards the Black Country, Wolverhampton's **CCMann** have a killer Bowiesque single, '1980', out on the Movement 24 label and are picking up plenty of airplay interest. Their previous 'Shotting Star' single and the flip of this readily indicate that this is an act with a lot of chart potential, which should allow Ben Holland, who writes them, to pack in his truck job and concentrate full-time on being a hit. A name to watch out for.

Bright Eyes are set to announce a major recording deal and advance demo tapes taken from their BRMB sessions and those done at Island studios are excellent. Imagine a mixture of Fairport, the Byrds, Costello and the Rats and you're part the way there. 'Taking My Time' and 'Not That Kind Of Girl' are both excellent gravelly rockers with violin employed to perfection, something rarely mastered in rock singles with the exceptions of 'Ultravox' and the Doctors of Madness; while 'Casablanca' is out and out chart commerciality. Big time soon and Bright Eyes shining all round.

Dansette Damage also have a new single out, this time via Big and Shoestring through Pinnacle and pairing two tracks recorded some while back '2001¾ Approximately' - a Bowie salute - and 'It Must Be Love' which is a soul swinging number with plenty of the current hit ingredients delivered by a powerful female duet over a full belting rhythm. Foresight indeed.

Orphan have undergone major changes in the wake of their 'Little Mother' single and further news should be in for next issue. **A Mental Block** are starting to gig in the area and I look forward to seeing them soon. What are the **Wide Boys** doing, incidentally, because the tapes I've got deserve far more than the obscurity they appear to be currently wallowing in. All of which winds up this scout around so keep the news coming in and I'll update and prognosticate in the next issue. □

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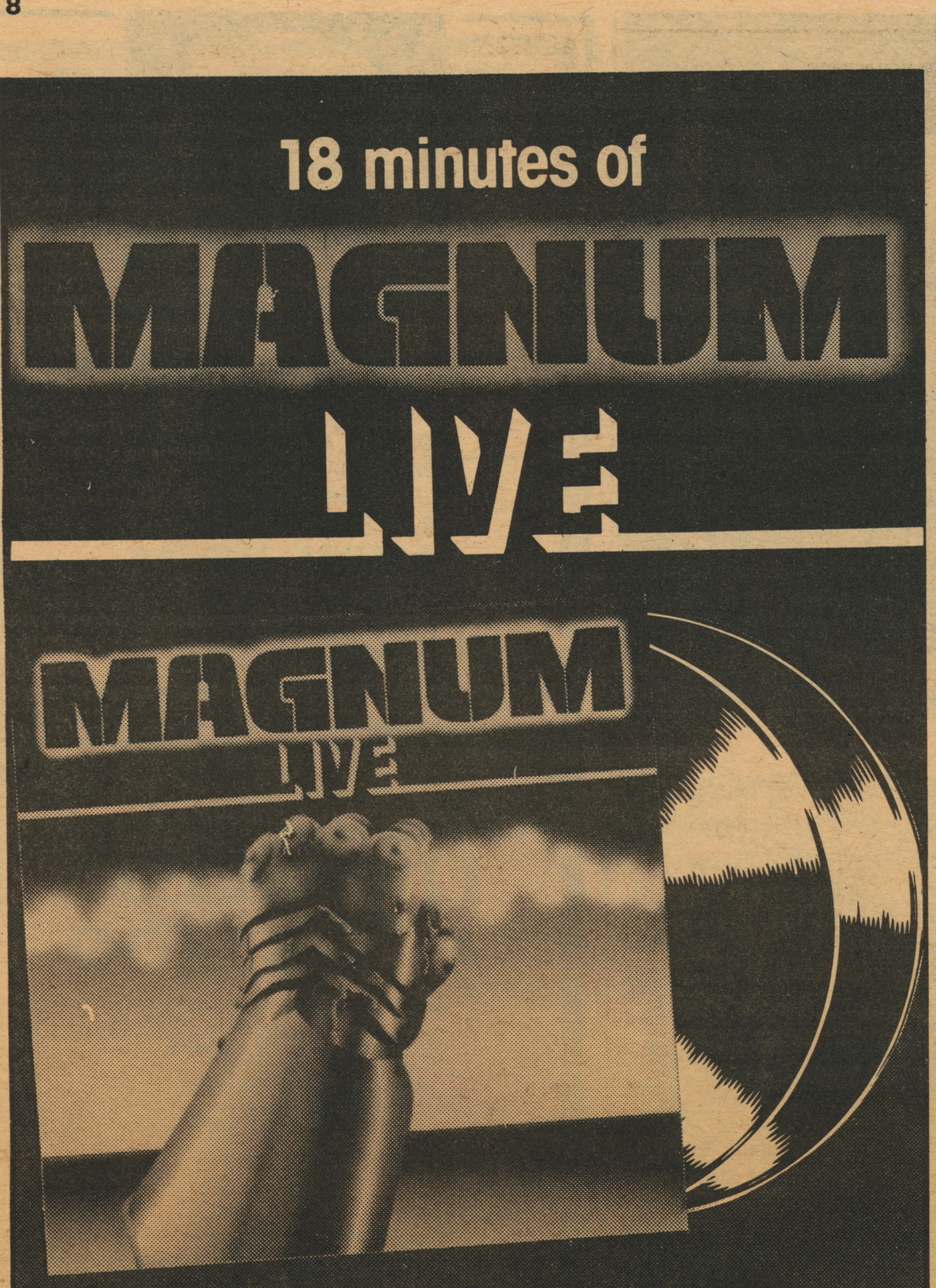
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GETTING INTO FASHION

Fashion were Birmingham's favourite band during late 1978 and early 79. They were very, very different from anything that had been seen before in Brum - an innovative and exciting three-piece group: Luke Sky on guitars and vocals, Mulligan on bass, synthesiser and vocals and Dik Mamba on drums and vocals. They rapidly built up a large and loyal local following, and their debut album sold encouragingly when it appeared in March.

Summer and autumn 1979 saw Fashion spending most of their time in the USA, and while they were away their position of local eminence was challenged by several up and coming bands, in particular The Beat. Now Fashion are back with plenty of new material and new ideas. They have played one excellent Birmingham gig at the Univesity of Aston at the start of february and we subsequently spoke to the band on the way back from one of their dates at London's Nashville last month.

First we hear from Luke Sky.

What was it like to be back playing at The Nashville?

Luke: The Nashville was our first ever gig in London, that's about eighteen months ago. We were supporting the Mekons who incidentally we played our very first gig with. Being back there is like drying your feet on a roller towel However, the reaction and size of the audience was a very pleasant surprise.

How has your American trip affected the band?

Luke: The amount of work involved on the tour, 2 shows a night virtually 7 nights a week, apart from almost killing us has had the effect of making the band tighter than ever before.

After touring the States people might wonder what a gig at the Nashville can have to offer.

Luke: The tour consisted of support slots with The Police supplemented by small bars and clubs on our own. There's really not much difference between a gig in Milwaukee and one in London or Birmingham, except the audiences are more aware here. American trends still stem from England.

What have you to offer to the contemporary English scene?

Luke: Basically we're offering audiences a good time while trying to achieve as many different combinations of sound within a song as possible.

How do you see the limitations of a 3-piece?

Luke: I'm afraid I don't see any. It's a question of imagination and application - you need the guts to take chances. We get criticised because we don't adopt one clear-cut style and stick to it.

Some people would accuse you of callous bastardisation.

Luke: How many 13 year old mods walking around these days know who Pete Townshend is or was? It doesn't mean they're not mods, of course they are. Contemporary music feeds upon itself and consistently reproduces a similar ethic in a multitude of disguises.

Were you pleased with 'Product Perfect' (the bands debut album)?

Luke: We thought it was the best sound we were capable of producing at the time. You should hear what we're capable of now.

Next we turned to Mulligan, bass and synthesiser player.

You're very involved with the new Birmingham band scene.

Mulligan: We are in a position to offer work to bands as support groups and to provide some backing for their ventures and ideas even if it's only advice on how not to get ripped off.

Mulligan is the promotional idealist in Fashion music, is he not?

Mulligan: Well the band as a whole try to produce better quality material than is usual. We have our own publicity in the form of posters, record sleeves, etc. It's not a case of having to do it though, we want to do it. What a band may have worked hard to achieve can be ruined by an ill-conceived publicity campaign. We've always aimed for the tastefully bizarre.

I heard the set tonight, there were several new numbers.

Mulligan: Many of the new items were inspired by our travels. The music itself is a combination of old methods and new ideas which we want to try.

When will the world be able to hear this new music?

Mulligan: Well we've just completed a session for Robin Valk containing most of the new material and he'll be broadcasting them over the next few weeks. At the moment we're acting as consultants in the design of a new Birmingham venue. Hopefully there will be none of the old attendant problems. I



FASHION

To many people you appear as Fashion's enigma.

Mulligan: People think it's weird that play the combination of bass and synthesiser. In fact I just play bass runs on a synthesiser. Everything orientated around bass patterns, it just appears more complicated.

How do you assess the visual impact of Fashion on stage? What criteria do you use to judge?

Mulligan: Visual image isn't just what we look like. Light, colour, sound and movement have as much to contribute as the clothes we wear. We change constantly so as not to be associated with any particular movement. But don't think I'm denigrating youth movements, a lot of the strength in modern music has come from the fact that a group of people can associate and assess their potential amongst their peers.

By
Jerry Lanchbury
and
Rupert Metcalf

Visual imagery on stage must be important because this is what the audience's initial reaction is based on, music foremost is to entertain. If you can also re-educate and establish new precedents, that's when it becomes inventive. A combination of old ideas and new interests makes for visually at stimulating music.

that goes off well it'll be our next Birmingham gig.

Lastly came Dik, the drummer.

How has the organisation of the band changed since you started?

Dik: There's a nucleus of four people, 3 in the band and Annette our manager. I like to think we've become more professional but there are so many considerations. You discover mistakes like legal misunderstandings, the hard way. The problems don't manifest themselves immediately. It's unfortunately not a question of just making records and playing gigs. The exhausting round of release dates, promotion, sound checks, etc, has its effects but we're lucky to have someone to cushion the blows.

Do you feel you've had much support?

Dik: Our limited success has been due mainly to hard work. In the eyes of the music business we're not an easily marketable product. What suits us is a small record company but it doesn't seem to suit the business as a whole.

Can the small record label company compete with the majors in terms of distribution?

Dik: Distribution is very difficult. We're distributed by Faulty Products here and I.R.S. in America. It's a cliche, but there are so many small and large scale assholes hanging around that it can be very depressing when viewed from inside. Despite the fact that it's our living I still can't take it seriously. It's a bloody great commercial pantomime and I can't figure what role we're supposed to be playing. □

THE COVENTRY BLITZ

By MIKE TOBIN

or How The Record Industry Threatens The City More Than The Luftwaffe Ever Did.

The Scene.

A plush record company office overlooking Hyde Park, London, with wall-to-wall stereo, six-inch-thick carpets, a drinks cabinet stuffed with exotic concoctions and a vast array of potted plants. The walls are adorned with gold discs - all dated before 1973.

The Characters.

SOLOMON VINYL: Record company boss, middle-aged, cigar smoking, bald, overweight. Divides his time between his racehorse stables in Ireland, his villa in the Bahamas, his accountant's office in Switzerland and Sunningdale golf course. Went to a rock club once and didn't like it.

RICKY RIPOFF: Solomon's A & R manager. Thirty-ish, slim, athletic, gold bracelets on both wrists, pure silk shirt carefully unbuttoned to reveal beautifully groomed hairy chest. Came into the music business having gained experience as a used car salesman, a Butlin's red coat, and a mercenary in Angola.

SHEILA DORIT: Solomon's secretary. Twenty-four but looks seventeen. Wears low cut tight sweaters, skirt slit to the thigh, fishnet stockings and chain smokes French cigarettes. She can't type or do shorthand and her main experience of pop music is that she knows the difference between a seven inch and a twelve inch. Regularly auditions pop musicians at her Notting Hill bedsit.

GARY GRAFTER: Record company promotion man, based in the Midlands. Has company Cortina, loves pop music, goes to rock clubs all the time, works very hard for Solomon's label. His joh is constantly on the line if he fails to get airplay on the latest dreadful record that Ricky has signed to the label.

ACT 1.

It is 4.15pm. Solomon has just returned from lunch at the Playboy Club. He is in a hurry because he has a golf game lined up for 5.30pm.

SOLOMON: Sheila, get me Ricky in here on the double!

Ricky enters a few minutes later, and helps himself to a port and brandy.

SOLOMON: Ricky, now listen. I've just had lunch with the MD of the Ear'oles retail chain and he tells me he's shifting a lot of units of this 2-Tone stuff. Says it's a trend we should be involved in. Tell me about it.

RICKY: I'm hip to the trip man! Coventry's the scene. It's like Liverpool all over again. Are those tights or stockings, Sheila?

SOLOMON: So let's get some action, Ricky. Have we got any product suitable? Any demos arrived from Yorkshire or wherever Coventry is?

SHEILA: Coventry's up the M1 somewhere. I went through it once when you sent me to Birmingham with that journalist from the Melody Maker. Stockings, Ricky.

RICKY: I've booked a session tomorrow with that group from Essex, the ones that Des O'Connor's manager told us about. I've given them a Jasper Carrot album so they can get the Coventry accent right and they are going to record a ska version of 'Singing In The Rain'. Suspenders as well, Sheila?

SOLOMON: Great Ricky. I'll get on to my cousin Phil, who runs a badges and tee shirts factory. I'll get a load of badges done with **Mods Rule OK** on them, some **I Hate Mods** tee shirts and some slim ties with **Rockers Suck** printed on. Sheila, get me Nigel on the phone.

SHEILA: Nigel who?

SOLOMON: Our Midlands promotion man.

RICKY: He left two years ago. Works for Tesco now. Gary's the Midlands guy.

SHEILA: He's so boring. Always phoning up about this great group he's seen at some little pub in Warsaw or somewhere, and complaining that his car has done 80,000 miles. If you insist I'll phone him now.

Gary's voice is heard on the phone.

SOLOMON: Barry, hi! It's Solomon Vinyl here.

GARY: Oh good afternoon, Mr Vinyl.

SOLOMON: Call me Solly, Gerry. Sheila and Ricky have just been doing their bit for you. Tell me what a great promo man you are.

GARY: Thank you ... Sir ... I mean ... er ... Solly.

SOLOMON: Super! Great! Now what's happening up there? What's all this Coventry Sound business? Anything in it for us?

GARY: Well, personally, I don't think there is such a thing, but there are some great groups in the Midlands.

SOLOMON: Now listen, Harry, I pay you good money to represent me up there. So what you been doing? Why didn't you tell us about the Coventry Sound?

GARY: I sent you a demo tape over a year ago of the Coventry Automatics but Ricky sent it back three months later with a note saying 'un-commercial'...

SOLOMON: So we all make mistakes. Anyway, it was probably cheaply recorded. Can you put me in touch with these Automatics?

GARY: Bit late now Sir ... um, Mr Vinyl. They are now The Specials, the main band on 2-Tone, which is really their own label.

SOLOMON: So find me another band up there! Send Ricky some demo tapes.

GARY: In my last report I told Ricky he should come up and see God's Toys, Reluctant Stereotypes, Polly Bolton, About Time and the Ex-certs but he said get them a gig in London, he was too busy.

SOLOMON: Good boy, good boy. Do they all have the Coventry Sound? Do they dress like Mods? Any coloured fellows with dreadlocks?

GARY: Well no, I'm trying to tell you the so-called Coventry Sound is just a convenient hook for the music papers. They're all good bands and all different.

SOLOMON: *(Aside to Ricky)* He's trying to tell me the music business. Me! What's he think those seventeen gold discs are all about?

(Aside to Sheila) Coffee love. And a brandy.

(To Gary) Listen to me boy. CBS just advertised for a promotion man in the South and got over 300 applications. You find me a band with the Coventry Sound or else. *(Slams phone down).*

ACT 2.

The same office six months later. Sheila is wearing hotpants and has had her hair affroed. Ricky has the beginnings of a beard and his hair is much longer. Solomon is on the phone to his cousin.

SOLOMON: Phil, I'm telling you now, it's the next big thing. You wanna borrow some money? You get those kaftans made and I'll go 50/50 with you. Yeah, and those little bells on chains. We'll make a fortune.

(He rings off).

RICKY: You want to hear this tape. Great act, sound just like early Pink Floyd. Saw them at last week's Hyde Park Love-In. Oh, and I've told that lot we signed from Coventry to grow their hair, do some Jimi Hendrix covers or we cancel the contract.

SOLOMON: I told you that Blue Beat stuff would never catch on. By the way I see in NME this week that they're predicting a new trend for Christmas. Some bunch of West Indians are playing steel guitars and fiddles and wearing stetsons over their dreadlocks. They're based in Wolverhampton, black country and western they're calling it! Sheila, get me Gerry in the Midlands!

SHEILA: Gary, you mean. You sacked him last month. The new guy's called.....*(curtain).* □

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REVIEWS

ON RECORD

'Live Quartz featuring Count Dracula' (Reddington's Rare Records) RED 001

I'd love to be able to say that this album was so powerful that it blew my hi-fi to bits. Actually, it didn't - my hi-fi blew itself up quite adequately without any external aids.

Surprisingly, the album might have achieved that singular destructive feat had it been given the chance. I say surprising because to tell the truth I didn't expect too much from the record.

Quartz have got an excellent, and well-deserved live reputation. Their gigs are famed for their power and good-times atmosphere. It's a mindbending problem trying to caputre that atmosphere on vinyl. A problem which has defeated hands with far greater resources than those available to Quartz.

Live albums, because of this disadvantage are hardly ever successful. They show up all those small mistakes in a performance and make little compensation by way of promoting the highlights.

It is, then, a courageous move by Quartz to put out a live album. Fortunately that move has paid off. The album is a revelation of impressive quality.

After a not too promising start in the classic headbanging style, the album takes off with a competent commercial rock number 'Gonna Have a Good Time Tonight' which swings along joyously, even though the vocals tend to get lost in the backing from time to time.

A Judas Priest type rock ballad constitutes the third course on the menu, served up in a rich and eminently pleasing mixture of powerful chords and stylish lead guitar.

Highlight of side one must be, however, 'Belinda'. Van Halen's 'Eruption' has more than a passing influence on the introduction to the number which after the intricate guitaring bursts into a sort of singalongaQuartz with the audience providing an enthusiastic yell at appropriate points.

Side two is fairly ordinary, run of the mill, heavy metal; apart from 'Count Dracula', a threatening, magical epic. Easily the best song on the album - for its power, its cleverly mixed structure, its pure effectiveness.

You can't help but appreciate this album from one of the top heavy metal bands in the Midlands. If you haven't seen them before, it's as good an introduction as any other. If you have, then you'll know what to expect.

Quartz are undoubtedly a good band, but, as this album shows, they tend to rely too much on standard rock practices. There are the 'ooh-ooh yeahs' of Robert Plant fame, mixed in with the fast-fingering guitar, and the driving, Sabbath-like, bass.

There's a lot of unfulfilled potential here. It makes frustrating listening when you can feel the talent struggling to come through. But you've got to respect the band for capturing that feel on record. Give your ears a treat and try it out.

Steve Coxon

FABULOUS POODLES: THINK PINK: BLUEPRINT: BLUP 5001

Unfortunately for the Poodles, they made their initial stab at success during a period when their sense of gentle fun and nostalgically inclined whimsical pop-rock was distinctly out of favour and nihilistic socio-political sloganeering and power chord thrashes occupied the vast majority of column inches in the music press.

As a result their first two albums were largely dismissed as inconsequential trivial schoolboy humour with little to offer in contemporary musical statements, a fate which also befell Gruppo Sportivo with whom the Poodles have many affinities, not the least being their tongue in cheek tackiness and fondness for the rock n roll era.

So, while this country turned its collective back, the Fabulous Ones dog-paddled over to America and began to earn themselves a reputation as an exciting and entertaining act, both on stage and on record, notably with the success of their magnificently crafted single 'Mirror Star' from the equally exscellent 'Unsuitable' album, both of which were criminally ignored in the home kennel.

Now they return with a third attempt to make people sit up and take notice and hopefully the climate is a lot more receptive. They've not changed a grat deal in their approach and the reverence for the golden age of rock n roll is still apparent, most notably with the bopping bounce of 'Anna Rexia' and the Buddy Holly pastiche of 'You Wouldn't Listen' which borrows subtly from 'Listen To Me' and turns it on its head. But the Poodles are no mere revivalist band, they draw upon their influences and present them in a contemporary pop setting that refutes any accusations of rip-off. Nor are they totally light and frothy with no lyrical substance as 'Suicide Bridge' demonstrates as it pitches its serious lyrical theme against the doo wop chorus and then underscores everything with desperately emotional violin.

It is, of course, Bobby Valentino's violin that gives the Poodles their distinctive edge and here it is found to best effect on the opening track, and best bet for a single - 'Man With Money' - where it provides the mournful romance to match the song, and on the driving solo of 'Bionic Man' a number which also incorporates voice box to simple but effective use.

Most interesting track is 'Any Port In A Storm' which melodically strikes one as somewhat of a departure from the usual approach the band make, in fact on repeated plays it comes across with almost an early Rumour or Van Morrison feel and is undoubtedly the most durable track on the album.

In terms of content there are a couple of criticisms to be made: the instrumental 'Pink City Twist' and 'Vampire Rock' are extremely lightweight and badly upset the balance of the album coming, as they do, as the final two cuts, and I really don't see the point in including reworks of 'Suicide Bridge' and their 60's death crash classic 'Bike Blood' both of which have appeared on the previous albums.

In terms of actual performance Messrs De Meur, Burrows, Valentino and Robertson have succeeded in projecting the infectious sense of fun occasionally tinged with romantic pathos that is a characteristic of their live work and an integral part of the essence of the Poodles and much of this is due to the production by Muff Winwood - an interesting reappearance since he was forced to abandon production of the earlier album because of his A & R-production position at CBS - who has aimed for a simple and uncluttered sound that accentuates the top to give extra impetus to the guitars and violin while dampening Burrows' drums to capture the feel and approach of the erly rock n roll that the Poodles convey.

Overall I don't find the album as consistently strong as 'Unsuitable', although 'Man With Money' more than matches anything they've recorded to date, and I don't think that the marketing tack of projecting them as 'larger than life' is going to make things any easier for media acceptance, but even if 'Think Pink' isn't a world champion at least it maintains the pedigree.

Production by Muff Winwood at Marquee Studios, engineered by Phil Dunne and mastered by Jack Skinner at Sterling Sound in New York.

Mike Davies

GIGS

DRIVING OUT. THE RAILWAY. SUNDAYS.

The Railway, long established as a breeding ground for local talent. Remember Steve Gibbons? And it's still giving newer acts a chance to show their paces.

It's all pretty informal at The Railway. Most of the audience seem to know the bands personally - so there is much raucous dialogue between crowd members and individual band members. Such are the perils of residencies, I suppose. The Railway is quite a basic place - utilitarian tiled floor and not too much pretence at decor.

'Out', their bassist/spokesman told me, see themselves as pioneers of a very American form of music in England. Much along the lines of the American band, Cecilia, and UK's Landscape.

Much of their material is written by their keyboard player, Pete Gates. The man himself plays some very flash notes - try 'Day trip to Alfencentoria' (where?) as a sample. But then, this is very much a virtuoso band. Tricksy, fast and flash. It's a good blend.

Apard from keyboards, there's John Scarratt - lead, Kev Connolly - bass and John Watkins - drums. They produce a fine, driving sound that allows the individual members to show off their musicianship but still work well as a unit. There's always plenty happening and the sound is far from sparse. Powerhouse might be a good term. It's all very full of energy and verve. With lots of impact.

Among the set were some very pacey numbers like 'High Rise', 'Okay' (with effective use made of the synthesiser) and 'The Freak'. On a slower note, they showeds a gentler side with 'New' which had me thinking of Don Ellis's 'Electric bath'.

If there is a criticism, maybe they can be a bit samey - giving as they do a purely instrumental set firmly established in the jazz/funk idiom. And I wonder if maybe it's a bit sophisticated for everyone's taste. But then you can't please all the punters all the time. That aside, it's still a good, supercharged sound from four guys who really know how to play. The audience seemed to enjoy it and it got me tapping my Pentel.

Cyanne, the support band, featured self-penned material (except for 'Black Magic Woman'). This time, a 6-piece outfit front by singer, Cecelia Virtue, with some nice sax work from Gerry Coman. But, somehow, they seemed a bit lacking on drive and unity. They were a little bedevilled by equipment problems, so perhaps I just caught them on a bad night, though 'Sunday' came across well.

Jule Wieland

SKANKING GOOD THE GANGSTERS - THE BARREL ORGAN

It was a back-to-roots night with plenty of zap at The Barrel Organ on Monday with Gangsters. As Ray King, their lead singer and maniacal dancer, said soul music is the basis of today's music and 'if it wasn't for the 60's, we wouldn't have music as it is today'.

Well, he's got a pretty impressive background. He's been around a while, starting with soul music the first time round, and admires - amongst others - Otis Redding, James Brown and Sam and Dave. So this singer (who, incidentally, hails from the Specials' home town) with his background and love of soul music is just the man to front a band that should convert the unconverted and keep all the fans happy.

Their set was pacey and speedy. Packed with energy and fun. And fun, is what Gangsters are all about. Music to enjoy. Subtle, it wasn't. Supercharged, professional and slick, it was.

They started with an instrumental and then went into Arthur Conley's 'Sweet soul music'. All the time showing us that their type of sounds are one of the best ways to have a good time. It's taken at a fair old pace, given you good and loud and with plenty of movement. (It's not just the sheer vivacity that makes gangsters good to look at - the clothes are smart too).

John provided some excellent work on keyboards (there doesn't seem to be a keyboard man at the moment who isn't playing from behind dark glasses) contributing some fine, driving sounds. But then, they were all mighty fine. Andy on guitar, Tommy on bass, Killer on drums, Ray - vocals and dancing - and Paul with backup vocals and a great set of feet. (Usually, there's Hazel on sax too).

They went through a series of soul classics, including 'Ain't nothing but a house party'. 'Midnight hour' and 'Wooly bully'. (This, by the way, is the band's first single, and had Ray doing his inimitable, zany dancing). And, gave us some ska-influenced and self-penned numbers (like 'Got you running') for good measure.

It was definitely music to get you moving and Ray and Paul provided some fast 'n' fancy footwork the whole while. The band enjoyed themselves, I enjoyed myself and so did the rest of the audience. Some of whom got up on stage to help out on vocals on the closing number 'We are the Gangsters' (a sort of ritual chant) and skanked along with the band.

At this rate, it can't be long before Gangsters get all of Brum skanking. And, with a Big Bear tour coming up - along with The Thrillers and The Quads - plenty of other places too.

Jule Wieland

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The medicine tastes good....

The MORRISEY MULLEN BAND - on tour for the Jazz Centre Society in March - ride the line between tradition and fashion, but fence sitters they are not. Described by one critic as the Smokey Robinson of the Tenor Sax, Dick Morrisey's credentials include backing Bluesmen Jimmy Witherspoon, Brother Jack MacDuff, and founding Jazz-Rock group 'If'. His big toned Tenor is also a regular feature on the 'straight' jazz circuit. Guitarist Jim Mullen emerged from Scotland where he played with embryonic elements of the Average White Band, to join Vinegar Joe and then to play a stint with critics' favourites KoKomo.

Jim and Dick met up in New York at an Average White Band session, and the partnership quickly sparked. In the band that has emerged, fine melodies from Bill Withers, Sam Cooke, Mal Waldron, Eric Gale, Earth Wind and Fire, etc, rub shoulders with jazzy changes and muscular solos, with wry quotes from jazz standards and a contemporary laid back funky feel. Do your feet a favour and catch today's crusaders of jazz-soul at: Leicester, Braunstone Hotel (March 18th); Nottingham, Black Boy Inn (19th); Derby, Bluenote Club (20th); Madeley Court Theatre, Telford (21st); and Bridge St Arts Centre, Newcastle, Staffs (22nd).

Those into the gospel end of the jazz spectrum would do well to head for Birmingham Odeon on March 24th, when you can be sanctified by **Andrae Crouch and the Disciples**.

Gospel has proved that there's safety in numbers, something perhaps discovered by Leicester Jazz-Rock goup **Inner Ear**. Perhaps though, it would be fairer to say that over the years they've just gone forth and multiplied into their current seven piece format. Catch them at Leicester University on March 3rd; Market Bosworth Jazz Festival on 22nd; and Leicester Poly on 27th.

DR. JAZZ'S DIARY

John Watson's jazz-rock outfit **Warm Rain** - who naturally enough come from Wolverhampton, play the tiny Bull and Bladder Jazz Club at the Vine in Brierley Hill (W. Midlands) on March 24th. The club, which runs every Monday, also has **The Mike Peck Quartet** on 10th, **The Royal Garden Hot Six** on 3rd and 17th and **The Zenith Hot Stompers** on 31st.

Talking tradition takes us next to Nottingham Rhythm Club who have the **Frog Island Jazz-band** at their March Session at the Test Match Hotel in West Bridgeford, on March 6th. Featuring Classic Rags and stomps from King Oliver and others of that ilk, the band usually manage to turn in a Kermit-ed performance.

Traditional is also very much the flavour at the Crown Jazz Club, Codsall, near Wolverhampton. Aside from their own resident band - **The Crown Swing Band** - on March 1st, they have the **Pete Allen Band** (8th), **The Dutch Swing College Band**, (15th), **Zenith Hot Stompers**, (22nd).

For those whose noses curl at the mention of rampant traditionalism, Birmingham Jazz Society has an antidote. Their new 'Spotlite on Jazz' series at the BMI, Margaret St, Birmingham, is, month by month presenting some of the finer contemporary talents currently in business. Hot on the heels of an inaugural recital from **Keith Tippett**, comes **'Azimuth'** featuring John Taylor, Kenny Wheeler and Norma Winstone (March 21st). Ethereal and austere, the music should sound better in the flesh than on their ECM albums, and Kenny Wheeler's plangent flugelhorn never fails to impress. Rather more right of centre comes combination of **Jimmy Forrest** and **Al Grey**, two little ol' ex-Basie groovemakers who in company with the **Eddie Thompson Trio** should set the house alight. They head off for the BJS at their new base - the Strathallan Hotel, Hagley Road, on Sunday March 9th, followed on 30th by **Kathy Stobart** and **Quintet**, a lively unit featuring the bubbly trumpet of Harry Beckett and Martin Blackwell on keyboards.

Arts Lab are hosting a two day **Kora** workshop at Cannon Hill Park, Birmingham on March 15th and 16th. The Kora, described as a large harp-lute, was the instrument that led Alex 'Roots' Haley back to his Gambian ancestors (and relatives). At £8 a head, the course is not exactly for dabblers, but could be a striking exercise in one-upmanship for budding guitarists.

Finally, the wrappings. **Dave Chambers**, whose impressive Sax playing was featured for a time with Mike Westbrook comes to Coventry Jazz Society, Bull's Head, Binley Road on 27th with the **OK Band**, a young and talented bunch whose style mixes jazz/rock with Latin and contemporary touches.

The Outrageous Big Band, a Birmingham unit who reek of style and professionalism and who are clearly set for big things, start a lunchtime residency (fortnightly) at the Strathallan Hotel, Brum, on Sunday 2nd March, and vibist **Martin Franklin** can he heard in the company of **Trevor Kaye** and his Cambridge based quartet at Nottingham, Midland Group on **March 24th.**



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New 45 "Nantucket Sleighride"/ "Wildfire" steadily climbing the independent charts (No 18 this week) Price £1.00
Also new L.P. "Live Quartz" Release Date Approx. February 20th
"A raunchy rock ripper of a record"
Price £4.00 Available from
Reddingtons Rare Records
20 Moor Street, Queensway Birmingham B4 7UH
021 643 2017
QUARTZ are appearing live at Digbeth Civil Hall on March 15th with guests "Diamond Head". Admission £1.75 or £2.00 on door.



GRADUATE RECORDS

Grad 1 - Eazie Ryder - Motorbikin'
Grad 2 - Venigmas - Red Revenge
Grad 3 - Last Gang - Spirit Of Youth
Grad 4 - Circles - Opening Up
Grad 5 - Mean Street Dealers - Japanese Motabikes
Grad 6 - UB40 - King / Food For Thought

GRADUATE RECORDS
1, Union St, Dudley, West Midlands.
Tel. Dudley (0384) 59048 / 211159
Distributed by Spartan Records & Graduate
Except Grad 4 dist by Chrysalis.

FROM PAGE 2

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DOG & TRUMPET

DERBY

BLUE NOTE

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HEREFORD

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POLYTECHNIC, Newarke Close
UNIVERSITY, University Road

MELTON MOWBRAY

PAINTED LADY

NEWPORT

THE VILLAGE, The Square

NOTTINGHAM

BOAT CLUB, Trent Bridge
GREY TOPPER, Jacksdale

NUNEATON

77 CLUB, Queen Street

STRATFORD

ETTINGTON PARK HOTEL
GREEN DRAGON

WEST BROMWICH

COACH & HORSES, Kesteven Way

WOLVERHAMPTON

LAFAYETTE, Thornley Street
POLYTECHNIC, Stafford Street

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65 Widemarsh Street
Hereford
55961

GINGER RECORDING
13 Portland Road
Aldridge
56546

GROSVENOR RECORDING STUDIOS
16 Grosvenor Road
Handsworth Wood
Birmingham 20
356 9636

HORIZON STUDIO
Horizon House
Warwick Road
Coventry CV3 6QS
0203 21000

MIDLAND SOUND RECORDING
Meeting House Lane
Balsall Common
Near Coventry
0676 32468

THE OLD SMITHY
Post Office Lane
Kempsey
Worcester
820659

OUTLAW STUDIO
Sherborne House
Sherborne Street
Birmingham 16
454 0232

SCARTH RECORDING
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373 0744

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Gooch Street North
Birmingham 5
622 7329

TRAVELLING LIGHT
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Handsworth
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523 3297

PA HIRE ●

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64 Widemarsh Street
Hereford
55961

C & J
Flat 2
41 Forest Road
Moseley
Birmingham 13
449 4166

CRACK
Ambleside
996 Warwick Road
Acocks Green
Birmingham 27
459 9967 & 707 3795

HOLLYWOOD SOUND HIRE
45 Sandy Hill Road
Shirley
Solihull
745 2194

JACQUES PLUGGS
119 John Bright Street
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643 7909

LANGDONS
27 Victoria Street
Wolverhampton
27251

MOREPOWER
106 School Street
Wolverhampton
29352

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Birmingham 1
643 6718

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53284

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Harborne
Birmingham 17
426 5445

CRACK TRANSPORT
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Birmingham 27
459 9967

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190 Monument Road
Ladywood
Birmingham 16
455 9659
(Complete staging — PA hire/lighting/engineers/ stages/tour management etc.)

●
RING OR WRITE WITH YOUR INFO

GROUPIE OF THE MONTH



NO CAPTION ... ANY OFFERS?

...and lastly

Tamworthian, Clem Clempson (ex-Cozy Powell/Humble Pie and Colisseum guitar man) found dabbling illegally in better end of used car market . . . Is it true that a major record company not a million miles from Manchester Square internally refer to their A&R Dept as the "Um and Ar Dept"?

After managing Bright Eyes for 3½ years Peter Bates became disillusioned and dropped the act. Unlucky, Pete — shortly afterwards, a plum record deal with Island dropped into the band's lap . . . Long serving Barrel Organ licencees, John and Margaret Castrey, retire in March to buy their own pub in Kidderminster — the Coach and Horses, Mill Street. Drop by and say hello when you're in the area . . .

Also on the move is agent Roy Williams from Astra Agency to Dudley's Graduate Records . . . bands send in your list of gigs for free inclusion in our "Monkey On A Bicycle" page.

Any nominations — preferably with photographs — for our Groupie Of The Month Slot will be given our editorial board's most careful consideration . . . rumours of upcoming major venue on Broad Street so persistent as to be believable — still surprising that nobody has yet obtained lease on Barbarella's . . . can it be true that booking policy at Thursdays Niterie excludes bands whose members are under forty years of age. Gangsters — writing and performing songs for the new Tony Garnett (of Kes fame) movie.

SMALLS

WANTED. Good quality stereo amplifier, cassette recorder, turntable - also Revox or Teac tape recorder. Phone evenings 454 7610.

1967. Left-hand drive Renault 4 - requires carburrettor to be a runner, otherwise suitable spares. Lovely personality. £60. 454 7020.

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BUTTON BADGES for Club, Entertainers, Businesses etc. Large or small quantities at competitive prices: Phone Chris Rust 443 4232

OLD JUKE BOX For sale £75, call 454 8100.

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ELECTRIC TYPEWRITER: Remington excellent condition. £250 ono. Phone evenings 356 2774.

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Dick Morrisey: Tenor Sax; Jim Mullen: Guitar

Tuesday 18th March
LEICESTER JAZZ SOCIETY
Braunstone Hotel, Narborough Rd.
8.30 p.m.

Wednesday 19th March
BLACK BOY INN
Market St., Nottingham. 8.15 p.m.

Thursday 20th March
BLUENOTE CLUB
Sadlergate, Derby.9.30 p.m.

Friday 21st March
MADELEY COURT THEATRE
Madeley, Telford 8.15 p.m.

Saturday 22nd March
BRIDGE ST. ARTS CENTRE
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BRUM BEAT

COACH TRIP

A CHANCE TO TAKE OFF TO BRUM BEAT (QUADS/GANGSTERS/ THRILLERS) AT THE NASHVILLE, LONDON FRIDAY 21st MARCH COACH WILL LEAVE BIRMINGHAM CITY CENTRE APPROX: 6 o'clock-6.30 p.m. PHONE BRUM BEAT FOR DETAILS/RESERVATIONS. 455 9494

STOP PRESS

FOOTBALL RESULTS

EMI 1 QUADS 2

As we go to press we hear that the Quads' recording deal with EMI is off. The last moment collapse occurred after firm agreement by both sides had apparently been achieved.
The protracted negotiations had been ongoing since October.
Full details next issue.

COPYDATE FOR APRIL ISSUE:
MONDAY, MARCH 17