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BRUM BEAT

THE MUSIC MAG OF THE MIDLANDS

NUMBER THREE

MAY 1980

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 plus regular features
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Pictured are UB40 currently ensconced at the better end of the chart.

Spring Offensive

The persistent assault on the National Singles Chart by Midlands acts reaches new height this week with two acts in the top 6 with Dexy's at Number One and UB40 at 6. Chart honours also go to The Selecter (24), Bodymatchers (26), Judas Priest (47) and The Beat (58).
 Album Chart representatives from the area are Black Sabbath (9), Judas Priest (17), Magnum (40), Specials (43) and The Selecter (49).
 Meanwhile Spizz Energi still hang on in there on the indie Single Chart at Number 6 (the chart is headed by UB40 and Quartz). Nantucket Sleighride is at No.25. The Indie Album Chart also features Quartz - with Count Dracula And Other Love Songs at No.5.

DOWNTOWN TOP RANKIN'

By now everyone has heard about the trouble at Sham 69's Top Rank gig, and I suppose most people have written it off as yet another case of the Sham Army ruining everything for fans and band alike. Anyone who paid to go to the gig will know that this was not true. The blame for the incident must be firmly placed on the shoulders of the management of the Top Rank club.

Not surprisingly, the queue outside the club was made up of 90 per cent skinheads, and was very good humoured until told that all those wearing boots would have to surrender their bootlaces at the door! I suppose the idea was to prevent them from dancing, but in the event it only encouraged skinheads to hustle other kids into giving up their laces. I sold one of my laces for 30p - if I'd brought a ball of string I could have made a fortune.

band starts their set as the club seems to have forgotten that the audience is there to be entertained and not just herded in, relieved of their money and herded out again.

All these problems could be dismissed as minor, but even the management of the Top Rank could see that this was not going to help the night go smoothly. But then they probably didn't care - ultimately it was going to be the police's problem.

As they left the dance floor the bulk of the skinheads followed - I saw no violence on their part, it was more like a show of solidarity. Jimmy Pursey looked on bewildered as what was developing into a great context looked on the verge of ruin for no logical reason. They tried to continue with the set, but just as things seemed to be back to normal, against out of the blue, a squad of police arrived and took up positions around the floor.

Pursey stopped half-way through introducing a number and looked near to tears as he said 'A change of plan - "Borstal Breakout"'.
 As soon as the dancing began the police closed in and dragged away skinheads at random, again followed out by most of the

Chanting

skinheads. The audience returned to call back the band who had been forced to leave the stage. The house lights were now on but Sham played their list number until the power was cut leaving the audience and band chanting over and over 'If the kids were united they would never be divided'. This time the kids were united but they were still made to suffer.

As Sham sang before they were silenced - 'What's it all

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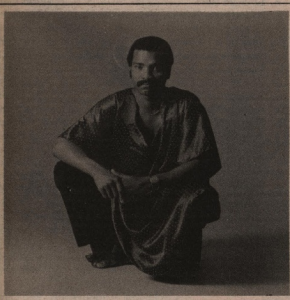
Wild Dancing

When Sham came on, the floor erupted into wild dancing. Skinhead dancing is not for the meek, but is genuinely good spirited and matches the aggressive fun of the music. After all, if you find it too rough you can always dance nearer the back. After about four numbers I was just beginning to think that all was going to be well despite the initial problems when several security men waded into the audience and hauled out two skinheads, apparently at random (it could just as easily have been me, I thought).

side to open and end up missing part of the entertainment I have paid good money to see, I sometimes wonder whether there is anyone in the place when the

FREE LISTING

Our FREE gig listing is available to everyone involved with live gigs in the Greater Midlands. Bands, Agents, Promoters & Club Owners should send in their live date sheets for FREE inclusion to reach Pete Ariss at 190 Monument Road, Birmingham B16 8UJ by May 23 latest.



LAW'S UK DEBUT IN CITY

Birmingham Odeon has the pleasure of the first ever UK appearance of US saxophonist Ronnie Laws on Friday May 2.

Houston-born Ronnie - who tours to promote his 'Every Generation' album and the single of the same name - is now LA based and initially came to attention for his fine early jazz recordings on Blue Note. He worked with Quincy Jones and Walter Bishop, then with Earth, Wind & Fire around the time of their first album before freelancing around LA with his flute-playing brother Hubert.

Ronnie then subsequently got his own group together and brought in long time buddy Wayne Henderson of the Crusaders as producer. Now - five albums on - he undertakes his first, very overdue, UK Tour.

MUSICIANS QUIZ

1.

Who recorded these recent Midland Top Thirty climbers?
 "Nantucket Sleighride" - Quartz
 "There's Never Been A Night" - Quads
 "Woolly Bully" - The Gangsters

2.

What have all these local bands in common?
 City Boy, Magnum, Opinions, Sussed, Dansette Damage, Money, Shady Characters, Quill, Precious Metal, Overdrive, Rise 'N' Shine, Corebrus, Traitors, Moshah, Handsome Beasts.

3.

Where is the most celebrated drinks machine in Birmingham - and Alec?

*SEE P.3

THE SAME OLD SHOW ..ON MY RADIO

MIKE TOBIN gets the needle and says its about TIME we did something about it.

Urn Sunday 20th April 1980.
I'm sat at my typewriter...unannounced by screwed up bits of paper...run out of clips...Jean Armatrading on the box singing to a few thousand fellow Midlandsers! Problem is I want to write about something that is so dear to my heart I just can't find the right way to approach it.

The subject involves a complex cast of characters all of whom require lengthy descriptions which may confuse and indeed bore you dear reader. For instance there is the AIRC and the FPI, the BBC and the MU and several other mysterious bodies that hide anonymously behind groups of initials. All of these organisations are at present battling each other in a protracted war the outcome of which will affect us all in many ways. I guess that most readers of this publication are interested in pop/rock music either as fans or as active musicians. Either way you listen to a lot of Radio, both National and Local, so you should at least have an idea of the current picture.

The BBC and the financial situation it finds itself in are well publicised. So is the recent decision to axe a couple of Symphony Orchestras and the predictable strike threat from the MU (Musicians Union).

Whilst I respect the right of a Union to protect its members jobs, it should be pointed out that all an out strike against the Beeb will amount to on BBC Radio of ANY KIND, is not just sympathy music. The MU have also said they will entail the help of the record industry in not providing records to take the place of live music, and of course they will have the power to do this because in theory no musician can make a record unless he joins the Union. So the sale of a few hundred jobs the MU are prepared not only to bring a vast industry to a halt (with the possible loss of thousands of jobs) but they are ready to deny you, the public, one of the basic needs of human life...MUSIC.

I plead with every young man reading this, do go your own brand messages and use the vote which is yours by right. The only reason why the MU continues to operate with its head in the sand is that it is run by and for Sympathetic, Classical, Dance Band and Theatre Musicians who all still believe that Rock n' Roll will go away tomorrow and they can go back to the good old days of the Light Programme and the Palais de Dance. Most rock musicians were pressed-ganged into the MU anyway and pay their subs without making any effort to direct the organisation that they are supporting financially. Even if you disagree with me you should still go to the meetings so some fresh voices can be heard.

The other fight concerns Local Commercial Radio and its right to use recorded music. The original agreement when Commercial Radio first came on the British airwaves was that in return for so many hours per day of 'Needle Time' the Stations represented by the Association of Independent Radio Contractors should pay a sliding scale percentage of their turnover to the Public Performance Body (the PPB). Independent Radio is a great financial success so the percentage is now running into millions of pounds.

The AIRC are now demanding either Needle Time or a decrease in the percentage. Most people both in Radio and in Records would like to see the end of needle time as it is the only country that has such a ridiculous restriction. Without it there would be a far greater choice of music, more opportunity for new artists, new records and without doubt better faster Radio.

Once again our old friends at the BBC come into the story. They have gone on record in the past as being dedicated to killing off Commercial Radio. They accuse it of being a Jukebox on the air and they are even now trying to persuade young rock musicians that further restrictions on the use of records will mean more live work. If they had their way all Radio would sound like Radio 2 after Midnight, aging session musicians playing second rate covers of well known standards. What I find most distressing is that nobody has thought it as yet to - the public - what you want to hear on your Radio.

Feeling confused and helpless after all this? Well, don't despair. If you are a Radio fan write to your Local Station and demand to be told what is going on, tell them what you want to hear; write to your Member of Parliament and voice your protest about the Act of Parliament that put us in this sorry mess.

It's your ears they are playing with, it's your listening pleasure that is about to be restricted, and if you're a musician it could be your future that is in danger. Modern Pop Music dates from 1956, it may never reach its quarter century unless we act now. ☐

BRUM BEAT

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LETTERS



We always welcome constructive and intelligent comment.

Why No Nostalgia?

Dear Brum Beat,
Why did you drop your nostalgic piece 'Brum Beat re-visited' from the last issue?

Brum Beat is not a new music phenomenon though you may think so - and it's important to retain some sort of link and continuation from the past.

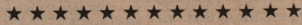
More and more of what is happening today is becoming irrelevant to the past. By not

severing those links you will keep the current interest in Midlands music much more in perspective.

Don't forget to write about The Moderners, Danny King, Everett's Bluebeards, The Nightriders, The Redcaps and all those goodies.

S. N. Haines
Sutton Colfield
(Oops. Sorry - we'd our best to comply. Ed.)

B.A. ROBERTSON Competition Result



We received an encouragingly hefty response to last issue's B.A. Robertson Competition. The first ten correct entries each of whom received a pair of tickets to B.A.'s Odeon concert - were from Ruth Graham of Shire Oaks, John Humphries of New Oxford, R. Kibbler of Great Barr, P. Tomlinson of Edgworth, D. Williams of Saleford, Rob Bishop of Solihull, Debbie Gray of Warwick, P. Brookes of Aldridge and R. Sharp of Edgworth, L. Haughey of Saleford.

The correct answers were:

1. Bang Bang/Knocked It Off/Kool In The Kafkan.
2. Carr's
3. Cliff Richard.

MIDLAND TOP 30

SINGLES

1. King/Food For Thought
2. Geno
3. Call Me
4. Tocatta
5. Coming Up
6. Sexy Eyes
7. Living After Midnight
8. Breathing
9. Don't Push It, Don't Force It
10. Love & Loneliness
11. Staring At The Rude Boys
12. Fool For Your Loving
13. Check Out The Groove
14. Police & Thieves
15. In The City
16. David Watts
17. My World
18. Rough Boys
19. Live EP
20. News Of The World
21. Working My Way Back To You
22. Strange Town
23. Nantucket Sleighride
24. My Perfect Cousin
25. Dear Miss Lonely Hearts
26. Silver Dream Machine
27. Rudl Got Married
28. Holiday '80 EP
29. My Oh My
30. No Doubt About It

Support Your Local Venue!

Dear Brum Beat,

A new live music venue is planned for Nottingham. It is being opened by Mr Brian Selby, a local businessman who has a long history in the record business and currently owns and runs, among other things, the two branches of Nottingham's successful record shop, Selektivis.

The new venue will play live music only - it will not be just another disco. The capacity is estimated at 500-600 (though the final figure can only be ascertained after the renovation). It will be centrally located on St James Street, just off the city's main square. The venue has been found, finance arranged and planning permission granted. The final hurdles are the 2 Licences - the Music, Singing & Dancing and the Liquor licence.

The solicitors handling the case have stated that we need to show there is a need for this type of venue in Nottingham. It is for this reason we are writing to you.

The solicitors have recommended that we obtain letters from the relevant parts of the music business' stating that there is a need for such a venue since the facilities in Nottingham are inadequate.

That they are inadequate is surely beyond doubt, especially since the closure of the 2 Licences a year last year and the current problems affecting the University.

I understand that it is very difficult for you to write supporting people and projects you do not know. However, a letter phrased such as 'We support Mr Brian Selby's licence application for a new live music club on St James Street, Nottingham, on the grounds that there is no suitable alternative venue in Nottingham would not compromise you. The licence application is in early May so a prompt reply would be most helpful to us.

Frank McCarthy
(Mr Brian Selby)
5 Arundel Street
Nottingham NG7 1NL

(Here is an opportunity for you Nottingham contingent to stand up and be counted. If you feel there is a need for a regular exclusively live gig in your city - and we can hardly believe otherwise - then write to Frank McCarthy right now, or else don't bother telling us ever again that 'nothing ever happens in Nottingham'. Ed.)

SAD BRUM?

Dear Brum Beat,
The Mesaline Reception don't comply - they observe and speak their minds. They don't support anarchy. They don't support politics. They don't trust anybody. They say they don't feel. They all agree that Birmingham is a sad place, that rock n' roll died in January 1978 and that 95% of this country's population are idiots.

Mesaline Reception
Kiddminster

62-Entertainers

REQUIRED Urgently multi
Hypnotists for Rock Bands,
shortly to tour States and Japan.
Must be musically sound 25,300
age 20-35. \$1000/week.
3222 day, 70630 evenings.

Nice to see that the Evening Mail
caters for a wide age spectrum.

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

ALBUMS

1. Heaven & Hell
2. British Steel
3. Wheels Of Steel
4. Duke
5. Marauder
6. Hypnotized
7. 12 Gold Bars
8. Brand New Age
9. Greatest Hits
10. Snakes & Ladders
11. Snapcrackle Pop
12. Sky 2
13. Pretenders
14. One Step Beyond
21. Facades
22. Outlands D'Amour
23. Greatest Hits Vol 1
24. Get Happy
25. Greatest Hits
26. The Specials
27. Count Dracula & Other Love Songs
28. Orchestral Manoeuvres In The Dark
29. Regatta de Blank
30. On Through The Night

SHORT CUTS

FIESTA

Billed as Wolverhampton's Greatest Summer Show and held - curiously enough - in the grounds of Hinkley Hall, Dudley (an obvious geographical error), FIESTA 80 runs from May 29 to June 1.

The rock interest in this event occurs on Sunday June 1 with an open-air concert featuring Lindisfarne. The Blues band plus local bands Jameson Kidd and Split Beaver.

SOCIAL INSECURITY

Birmingham-based band the Au Pairs are having trouble with the S.S. The band, from the Moseley district of Birmingham, are in danger of having their social security payments cut off.

Although the band say they are not earning enough to support themselves, the Social Security office are, apparently, stopping payments to members of the band who are not available for work.

HANDS OFF

Follow-up to The Beat's "Hand Off She's Mine" single is another band composition "Mirror In The Bathroom". Producer Bob Sergeant is currently finishing off their third single "I Just Don't Stop" but scheduled for mid-May release.

ROCKIN' ROGER

Rockin' Roger Davis - the DJ who acts as the highly successful Monday Rock Night at Birmingham's 'Romero's at the Barbours'. Producer Bob Sergeant is about to establish another rock night, this time at Wolverhampton's Lafayette Club where he will be running a heavy rock disco on Wednesdays from May 7th.

TYRANT OVERTHROWN

Leading Midlands rock band TYRANT are due for a name change brought about by a possible alteration of personnel plus a general dissatisfaction within the group about the image their current name presents. A new name has yet been chosen, but their final gig as a band will be at Romero's & Juliet's on May 12th.

250 EXPRESS
BRUNO, Radio Stoke's popular DJ has his Sunday rock and pop programme expanded by 1 hour this month. The 250 Express now becomes the 250 Express (2.50 being the time the programme starts). In the meanwhile, he continues with his regular Monday-Med night at the King's Hall in Stoke.

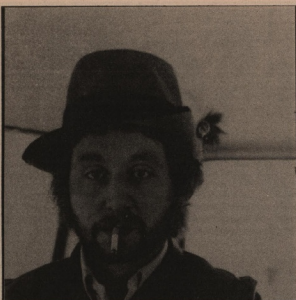
QUARTZ BONANZA

Hard on the heels of their current release "Nanuckett Skeghruds" on Reddington's Rare Records QUARTZ have a title as an upcoming EMU EP "Back In The Band" and also see Jaz Records release their first 7" album (rumoured to be titled "Release" and packaged in blown paper).

Quartz will be returning to the road with dates at Washall Theatre Hall (May 2nd), Sheffield Coliseum's (5th), Birmingham's Bogart's (7th), the Burton with Sutton (10th), Stray (17th), Leeds Ford Green (25th), Oxford 76 Club (30th) and Tonypandy (31st).

POTTERIES PROTEST

Mods and Rockers - a little rift in Newcastle-under-Lyme recently. Apparently the mods were taking part in the annual Guild Hall while outside various young citizens wearing leather jackets and boots and lots of patches were gathering to voice their protest. All passed off peacefully apart from a clash in the Hall's Town Hall.



Ever fashionable Bob Lamb has to be the hottest producer in town right now with his home-studio production of UB40 hits in the charts. Here the chic Roberto is snapped whilst taking part in a mammoth film production set in a Bavarian Beer Garden in der Untervelt von Moseley.

Exit Opens

Yet further proof of the mushrooming local scene is the opening of another venue dedicated to presenting live music.

The Exit is the name of the new Wednesday night shindig at Romero's & Juliet's on Queensway in the city. The promoters want to make it a Popper's Paradise - sort of 'Back To Barb's' - with a capacity of 1,200.

CONVOLY QUILTS

HALOGEN, the Stoke-based heavy rock outfit are looking for a new keyboard player after they sacked Tim Connolly. Several gigs have had to be cancelled because of Tim's sudden departure which, no rumour has it, due to differences of opinion between Tim's girlfriend and the band. Lead vocalist Alan Bruce said "This has totally changed us on left, right and centre."

KISS OFF

Cuddly Maurice Jones, and of MCF Promotions, informs us that the national KISS tour is definitely off for the time being. The reason - Senior Jones explains - is that (the explosive deleted) album is not yet completed. The Midlands date affected is Bingley Hall Stafford on June 30th.

ELVIS POOPED

Elvis Costello's Top Rank date set for May 18th is now definitely cancelled due to the star's exhaustion following his European Tour.

It had been thought the poor little soul humper the make the poor the Tranny as well as front the band.

HARI KARI

During May, Suicide Squid carry their last two gigs before splitting. They are at Small Heath Community Farm (3rd) and Moseley Fighting Cocks (10th). They have plans to subsequently re-form and come back with a new name and lineup.

NEW MOTHER

Yet another new venue open it's doors - this time in deepest Erdington. Named The New Mothers Club (sounds a bit of a nick to us) it is operated by Patrick Belme and runs on Mondays at the Rooback. The opening night was set for April 28th with The Evereadies but information regarding bands for May was not available as we went to press.

BENEFIT

African Star, Portable Kicks and UBK will play a Benefit Concert for the All Saints Psychiatric Hospital on Friday 2nd at the Farcroft Hotel, Handsworth.

WEEKLY ROUND UP

Merica Sound, the area's new local independent radio station, based at Hertford Place Coventry, hits the airwaves at the end of this May. Whilst Coventry's reputation for New Wave is at its peak a more varied new wave of music will hit your radio dial for 19 hours a day on 220 metres Medium Wave (135.9 kHz), 95.9 MHz VHF in stereo.

Music buffs of whatever persuasion in the Warwickshire and surrounding areas will have a new outlet for live gigs, new records and releases, oldies but goodies, folk, big band, new wave, country and western and even Asian listeners have their own programmes two evenings a week.

Setting up a new radio station is no mean task but Merica Sound's team of radio professionals have between them some 100 years radio experience and none of them is over 40 years old! John Bradford the station's Chief Executive has an opportunity of success a second time around after setting up Radio Tees based in the North East. John sums up the challenge as "One of the most exciting opportunities that anyone can get. The most rewarding fact is to see a team of enthusiasts coming together to bring their professional experience to the creation of a new sound".

The man with the biggest jigsaw puzzle of all is Ian Rutus, Programme Controller, ex-Radio Hallam in Sheffield and LBC in London. By way of a change, as Ian doesn't see himself as being permanently desk-bound, he will also be presenter of the Big Band programme 6pm-7pm on Sunday evenings. The massive programme planning task is made easier by the fact that all the known nationally as presenter of the BBC's 'Cheerers Japs Pop'.

Afternoon Delight

Dave Jamieson, slides sharply through the morning from 9.30am-1pm until Stuart Linnell's "Afternoon Delight" mixture of latest sounds interspersed with our chance to swap unwanted items at the Merca Trading Post. Stuart, an old boy of Kings Norton Grammar School also hosts the fast-moving sport and music programme on Saturday afternoons.

Being surrounded by 10,000 current LP's and singles may seem your idea of heaven but for Merica Sound's Head of Music, Tony Gillham, it's a question of necessity. It will help cover everyone's choice of music. Apart from presenting

"Radioactive" Monday to Fridays 4pm-7pm, Tony's "Merica's Musiccountdown" will give a 40 track shilling singles airing on Saturday mornings 9.30am-1pm.

Each weekday evening 7pm-9pm Merica's specialist programme will be broadcast. Aakash Deep, the Asian programme of music, news and features will be broadcast. Hindustani for those not too familiar with our mother tongue, followed on Monday nights by the Great Western Radio Show for country and western fans.

Shock Waves

Tuesday night "Shock Wave" speaks for itself as does Wednesday's Rock Show.

The dulcet tones of Norman Wheatley, folk presenter for Merica Sound will be well-known to Radio Birmingham folk fans as well as those participants in the area's folk clubs. An invaluable opportunity for the broad wealth of folk talent to use its own local outlet in an evening of folk from 7.30pm-9pm.

Saturday nights whether you are at home relaxing or preparing to paint the town red, Merica Sound will smooth the way with What's On. Information and musical variety up to 9pm and through until late Sunday you will be kept lively with quizzes, 'phone-in dedications and late night chat.

Classical music has a place on Merica Sound too - Sundays 7pm-9pm.

Merica Sound is a LOCAL radio station first and foremost there is a serve to the audience which gives a unique opportunity as a medium to music fans, clubs and performers. The studios are equipped for live performances and much use of this valuable resource will be made.

On the air side, close to one million people will start to listen to Merica Sound their local radio station. By day two these people will be happier better informed and Merica Sound's professionals will know they have a success on their hands.



COUSIN JOE FROM NEW ORLEANS candidly snapped whilst giving BRMB's Brian Savin a hard time for not playing his "You're Never Too Old To Boogie" single.

ODEON FORGERY

A forged £4 ticket emerged at the recent Genesis Odeon concerts, reports manager Chris Mott who figures it may well have been done on one of those versatile Xerox colour copiers as it was the only one apparently in circulation.

If it had been the work of an organised team they would probably have printed from a block and the forgeries would have been much more in evidence. Nevertheless it was a pretty convincing copy - down to the weight of the paper - and only when placed alongside a genuine ticket did the difference become apparent.

The lesson to be learnt warns Chris is that Odeon tickets must only be purchased from the theatre's Box Office - if you buy from a guy in your local there is every chance it is forged or stolen, and remember that a person who buys a stolen ticket has no right to it and that it can be reclaimed by it's rightful owner if he was wise enough to make a note of the seat number.

The Genesis forgery was bought outside the Odeon on the night of the show - despite plain clothes police presence. The Old Bill try to present stolen and forged tickets changing hands by picking up ticket sellers for obstruction or for having no street trader's licence.

If you have bought tickets that you subsequently find you cannot use, take them back to the Odeon Box office. They will always try to re-sell the tickets for you though they can give no guarantees.

MUSICIANS QUIZ ANSWERS



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- Separate Copy Room
- Noise Reduction
- Gadgets Galore
- Tea or Coffee

The Answer to All your questions...

Tel: 021-455 0645.

A HANDFUL OF GIMME- and a mouthful of much-obliged.

We wonder how our readers reacted to the recent announcement regarding CBSO grants.

Clearly their running costs of £1,141,250 greatly exceed their potential income of £530,000. Obviously a case for either pruning their costs or getting out of the business - a situation which countless rock bands face daily, though naturally not on such a grand scale.

But don't despair - here comes the Cavalry galloping over the hill. The shortfall is made up by a £200,000 subsidy from West Midlands ratcatchers (that's you, buddy) through the County Council, £45,000 from the taxpayer (you again, per sod) via The Arts Council, and something in the region of £66,000 from other local authorities with more than half of that coming from Birmingham (looks like you again).

So how do you feel about subsidising classical punters to the extent of £5 per seat when you have no interest whatsoever in the music? Would you like even a little of your money put into the music you love? A modest subsidy for local bands would not only fend off many mad break-ups but allow our talented musicians to relax a little - it can't be denied that creativity is fuelled by the pressures of financial strain.

SCUFFLE

It is a fact that bands on the pub and club circuit scuffle simply to survive, often taking other work to subsidise their music. Most succumb to the pressures of finance and family responsibility after years of struggling merely to survive, and simply sink into oblivion - another wasted talent.

The only bands to actually make money out of contem-

porary music are those who make it to the National Charts - a tiny proportion - so there really is no in-between. This cannot be healthy for our music - there must be space for creative forward-thinking Rock musicians to earn a modest living without having to win over the mass audience necessary to chart. And remember that the only reasonable path to the charts is via the BBC and it's Playlist - yet another hurdle creative artists are required to overcome.

To safeguard the development of our music a modest grant to modern music is surely not too much to ask for in the face of such huge amounts granted to the "Establishment Approved" arts? We would like to see a breakdown of the £114 million the CBSO gets through every year.

It would come as no surprise to learn that much of it goes on top-heavy administration and

unnecessarily high running expenses - which, privately, financed orks could not condone. Even when the September price increases take the top ticket price will still only £3.40.

The orchestra is so bloody marvellous why won't it's patrons pay the going rate to listen to and support it? Name rock acts playing in Birmingham have top ticket prices ranging from £3.45 and sometimes more.

Some take the view that an attraction's fee should be directly proportionate to the Box Office receipts - so there might well be a case for suggesting that the CBSO should get out of Enryland and get firmly down to realism. Out of the 153 concerts they perform each year 63 take place in Birmingham. Perhaps one way to raise the cabbage is for the ork to get out on the road and gig a little more.

Other local groups that may raise a flicker of interest are £2,000 per year to the Arts Lab (again not exactly the home of Brum Rock) and £52,000 each to Trinity Arts of Small Heath and Jubilee Community Arts of Sneyhead. Additionally more than £61,000 was granted to local DRAMA groups (would you believe?) with some no doubt deserving and extremely grateful organisations called the Second City Theatre Company in Vauxhall taking £45,000.

That other long-term recipient of public money the Midlands Arts Centre in Cannon Hill Park (whose life-style is not exactly frugal) also seem to have some sort of blind spot where local bands are concerned. They have promoted but one rock concert in the past six months - and that was with boring-old Landscape from London. Hardly a track record to be proud of.

On seeing recently a heavily subsidised theatre company

Ska veteran Laurel Alkali - already on the Brum Beat singles chart with "Rudi Got Married" looks set to chart Nationally.

Generally acknowledged to be the prototype 2 Tone Man Laurel has been sporting a Pork Pie hat and shades, since 1964 - for that kind of dedication he deserves a slice of cake. ☐

performing to a paying audience of 5's we wonder whether some of that jam might be spread around more evenly. We find ourselves becoming very angry about this imbalance of public spending on the Arts, and feel that young creative local musicians are a far more deserving cause than classical players (many of them imported) whose paper qualification from their music college enables them to take their place in the massed ranks of the CBSO

to play music often composed centuries ago by long-dead Poles and Germans.

Perhaps we are alone in feeling as strongly as this. Maybe we should shut up and let them get on with it - heaven knows, they've been at it long enough. Or perhaps you also have strong feelings on the matter? If so, write to us with your point of view - we are really interested to learn how you feel about the subject, whether for or against us. ☐

Message from Shanghai

Press Release from Shanghai Records who are based not in the mysterious Orient as the naive reader might imagine, but in rural Water Orton, playground of the Western World. We enjoyed the turn of phrase employed so we decided to print exactly as it came:


"Shanghai Records from Water Orton have released 2 singles so far. The first was by FELT - a musical experiment using an electric guitar, two 3 watt practice amps and a microphone. Recorded in the bedroom in 1979 the titles are INDEK/BREAK IT. Available in Ireland.

The second single, released in February, is by THE VERSATILE NEWS, a teenage cult band from the under 15's. Titles are BLIMP/NEWTRITION. Both tracks last 15/16 minutes each. Available from Virgin & Infano.

SLUGGING-OFF

"I won't send you copies of the singles to review because I can't afford a slugging-off in this stage in the game. But if you want them you know where to look."

"The future of Shanghai is in need of an industrial kick of money and coverage the main problems. But things hopefully will be put right when FELT, now to see in Dublin about FELT, now in the band. They are doing 2 concerts at this very moment and people who bought Indes will be surprised."



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We are a rapidly expanding company with over 5 years experience in the Hire Business, which is one of the reasons why we are asked to provide equipment and sound engineers to mix the 1979 Live Music Show at Olympia. Needless to say a repeat invitation was immediately given for 1980.

Acts and References in the near future - Toyah, Dana and the Melody Maker Battle of the Bands.

We don't like name dropping but below are a few of the wide variety of acts and shows that we have worked with:-

Max Boyce - The Lambrinettes - U.J. Magnum - Capital Letters
Tito Simon - The Boys - B.B.C. Wales - Granada TV, Manchester Look Here - The Damned - The Nolans - The Wurzels - Secret Affair
Budgie - Supercharge - B.B.C. Public Mill - B.B.C. Scotland
The Old Grey Whistle Test.

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● continued from page 1

about/Money - work it out". It seems fairly obvious that the Top Rank management are not concerned with entertaining the kids but just taking their money. As long as they can get them to buy the tickets or through the door they don't care how little they are free to enjoy themselves or whether they are short-changed. After all the entertainment business is there to make money, not to entertain. They just take the money and run. The police can't take the blame for this incident - they just had to clear up the mess made by the management's handling of the concert. And certainly the kids are not to blame - in the half a dozen previous times I have seen Sham I have never experienced trouble and I have seen far more aggressive dancing than I saw on this occasion.

I would be interested to hear the Top Rank try to defend themselves, but in the meantime it is up to punters and bands alike to boycott the Top Rank, and let them know that we are not prepared to pay to be pushed around.

This letter is based on the experience of just one witness. I am not a skinkard nor do I want to justify my way of life. But it is clear to me that in this case the event could have passed off quite peaceably if the punters had been treated like the paying customers they are rather than like convicted criminals.

Following the above report from our intrepid reporter, the Gallant Geoghegan, we felt it only fair to ask the Management of the Top Rank for their side of the story. Sevin telephone calls later we made contact with Mike Hilkene the under-manager. Considering the ducking and diving that preceded this contact we were pretty helpful and promised to get an official reply as quickly as possible if we would send him a photocopy of the above article. This we did - and as promised he came right back with an 'official' statement from London which we reproduce below. (Though how a London Head Office can accurately comment on happenings in Birmingham we can't imagine).

TOP RANK REACTION

Having read the report from your witness the Management find the facts so inaccurate as to make any comment by ourselves senseless.

We would however, make the point that the management and police were entirely happy with the handling of the situation. We do also of course regret the outbreak of violence which was totally unprecedented. The many concerts we have controlled previously speak for themselves in the respect that they have gone off without any aggravation.

Our solicitors will be looking at any comment that is made.

We then contacted the Police whose PR Office is run by a very helpful Pam Meade. She was obviously unable to comment on the statements from either side but provided these statistics:

"At 2130 the police were called to the disturbance where approximately 550 people were attending the Sham concert. Two of the audience had been ejected from the hall by internal security. When the police took out two more they were surrounded by members of the audience justling and trying to kick" (This must have been difficult without approximately 550 people being inched, was hit by a table and injured, later to be treated at the General Hospital and discharged. A Top Rank employee was also hit by a thrown table.

After consultation with the Management the show was stopped and the premises cleared.

There were in fact a total of 6 arrests - five for disorderly conduct and 1 drunk and disorderly - all reportedly in the late teens.

It is always difficult to assess after the event what actually took place, though a picture is emerging from the letters and phone calls we have received. Whilst there is no excuse whatsoever for violent behaviour at concerts (or anywhere else for that matter) it does seem short-sighted for Hall managements and particularly bouncers to apparently go out of their way to incite ill-feeling. It is clearly humiliating to have your bouncers confiscated - Top Rank under-manager Mike Hilkene confirmed that this did actually happen - and we can see relatively little to be gained by this action other than asserting a feeling of domination over customers who will inevitably respond in kind.

To charge an extra 50p is also probably unnecessary - a nominal 10p would suffice - especially as customers on the night were clearly unable to fulfil the 40 hour waiting period required by law for club membership and were admitted as guests anyway, still having to pay an additional 50p as confirmed by the Top Rank management. Customers tell us that when they purchased their tickets from the agencies they were not intended to fulfil the latter 50 charge, but Top Rank let us they were.

It is also important to note that the management of an event accepting a booking for an act like Sham 69 knows perfectly well the type of audience the band will attract and should seriously consider in advance the attitude and policy accordingly. ☐

HOT 'N' SPICY

By Julie Wieland

Last month, a new record label, Vindaloo hit the shops. Robert Lloyd, ex-Prefects and now of The Nightingales, chose the name because 'the records will be hot and spicy'.

The first release was by Legs Akimbo featuring four tracks 'Lederhosen', 'Greasy Joe's Caff', 'Dread in a hammock' and 'Gotta get me legs out of bed'. Legs Akimbo is really one guy doing everything. He recorded at Bob Lamb's studio (he of UB 40 fame) and Bob also produced it. A trained zoo keeper, currently a printer, Legs is a genuine all-round eccentric who breeds bats and snakes.

The second release - due to overwhelming demand, as they say, comes from the now-defunct Prefects who achieved cuts status following their work for John Peel. The tape was bootlegged and Rough Trade showed interest. Which brings us to distribution. Rough trade provide finance for pressings and are distributing Vindaloo nationwide. Robert didn't want to deal with a big, established label and went for Rough Trade because 'I think they'll let us look after ourselves which is the whole idea of us getting together. Whereas other companies want to look after you in the sense they want to take over you'. He feels very optimistic about the label. Legs Akimbo and

Nightingales have already played gigs around Birmingham in London and the North - with more lined up, including an appearance at 'Fun in the Park' (Summerfield Park, May 1st). Regarding radio - John Peel has already replayed the Prefects new one.

New wave outfit The Nightingales has Robert Lloyd on vocals and 'plastic toys', Eamon Duffy - bass, Joe Crow - guitar and vocals, Paul Apperley - drums. Their first album is due out in June.

Also set for late May release are the singles 'Going Through The Motions' by The Prefects (UGH 2) and 'I Was A Young Man' by the Janet and Johns (UGH 3).



Prodigal Returns

BRMB welcomes a new Programme Controller on June 9 in the shape of returning Brummie Bob Hopten - replacing John Russell who moves onto pastures new in Bristol.

Bob comes back fresh to the Football Capital Of The World from the wilds of Stockton-on-Tees where he spent 5 years constructing and running the Programme Department, gaining many plaudits for his efforts there.

Prior to that he spent 10 years with the BBC in Birmingham and is well remembered by first generation Brum Beat groups for his live sessions with local bands at the old BBC studios in Edgbaston's Carpenter Road and Ampton road (the latter now houses Johnny Haynes' Zella Recording Studios) before the BBC's move to it's ritzy Pebble Mill emporium.

At BRMB Bob will be re-uniting with a number of former colleagues including breakfast show presenter Les Ross (Tees), chief engineer Dave Wood (BBC), music organiser Brian Savin (Pebble Mill), sports editor Tony Butler (Sport In The Midlands - Home Service) and he was at school with commercial producer Phil Dawson.

Rehearsal Complex Set For City

An ambitious scheme to provide top-class rehearsal facilities in central Birmingham has been announced.

Work is already under way on converting warehouse premises close to the city centre into a suite of large practice rooms. When

complete, each up to 1,200 sq ft will be available, enabling bands to rehearse not just their music but complete stage shows including lighting and sound mixing.

The studio will be open shortly on a seven-days-a-week rehearsal basis only, but the four-room behind the scheme envisages eventually providing

the most complete service to musicians, including 16-track recording; provision of equipment including back-line, drums and PA; video recording of stage-show rehearsals with instant play-back facilities; video promotion and demo film service; a unique 'do-it-yourself' scheme for four-track recording, where bands are provided with

good equipment at low cost, and encouraged to engineer and produce their own tapes; refurbishment for the tired musician, including sun-rays and sauna; storage facilities.

Even when the more ambitious elements of the scheme are under way, basic practice rooms at low rent will still be available for local artists.

Ex-Pozed

Slide on Trent band, Exposed, show the way to Potteries acts who claim there are no venues in the area by pioneering their way through a 10-date tour of venues hitherto not used for rock performances - mainly schools and youth clubs.

Opening at Waterhouses Youth Club on May 1 they take in Westwood High School (2), Goldenhill Youth Club (5), Millward Youth Club (7), Stone Youth Club (8), Congleton Town Hall (14), Mountside Youth Club (16), Cheshire Youth Club (21), Willfield School (22) and Madeley School (23).



Thought we'd get ourselves a Monthly Fashion Feature - broaden our spectrum of interest so to speak. The more ads we may figure it's simply another ploy to get girly pix onto our pages.

With fashion in mind, what else could we do but leg it down to Hurst Street and check out Kahn and Bell. This is what they came up with.

Modified by Rhonda and Gay John hopefully you can work out who is who - on the left is the 'Flasher's Raincoat'. Centre we're not exactly sure what they are modelling, and on the right is 'Stud Of The Month'.

Fix by Paul Edwards - both them and the threads come courtesy Kahn & Bell.

UB 40 Tour

Flushed with the success of their current big one - King/Food For Thought - city reggae band UB 40 are about to undertake a mammoth trek through the Highways & Byeways of our green and pleasant land. In support will be Reality, Fast Relief and maybe even one other.

Dates set are Trent Polytechnic (May 1), Newport Village (2), Dudley B.S. (3), Brighton Jenkinson's (4), Britton Rosy (6), Bradford University (7), Sheffield Limit (8), Scarborough Penhouse (9), Redford Porterhouse (10), Bristol Polytechnic (13), Exeter University (14), Penzance - Demelza's (15), Newton Abbot Scala, Hayne College (16), Torquay 400 Club (17), Cardiff Top Rank (20), Loughborough University (21), Shrewsbury Music Hall (22), Walsall Town Hall (23), Coventry Lanchester Polytechnic (24), Wakefield Unity Hall (25), Doncaster Rotters (26), Middleton Civic Hall (27), Keele University (28), Aberdeen University (30), Dundee University (31), Ayr Pavilion (June 1), Edinburgh Tiffany's (2), Sunderland Mayfair (3), Hemel Hempstead Pavilion (5), London Electric Ballroom (6), West Ruislip Pavilion (7) and Birmingham Top Rank (8).

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Topper
Cuts
Back

The current boom for Midlands venues obviously has not yet reached Nottinghamshire where The Grey Topper in Jackdoodle has virtually ceased the booking of live bands. In the 12 years it has been in operation the Topper has featured bands ranging from Bill Haley & The Comets right through to The Pretenders, but now drastically reduced attendances - from an average of 600-700 plummeting to less than 200 - have forced the management to severely curtail their booking programme reducing the 5 nights a week live band policy to just one local band per week.



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Mainly Folk...

Nightmares in Coventry photo-finish - exclusive

First with the news, *Brum Beat* brings you the inside story of the Pitts Ffolk Club Songwriting contest. This years entry of seven provided a breathtaking contest, tension fuelled no doubt by last months feature in these columns. Winner by a short head was Mick Stuart with a social conscience epic called "Nightmares". Runner-up was Pete Lally, a recent immigrant from Cornwall whose song, "Phooms", was written about Coventry.

In an exclusive publishing deal, reputedly worth several pints of better, the winning song was to have been printed in Coventry Ffolk Fanzine "Folks". The deal is threatened by the failure of the publication to appear on the newsstands recently. Whether this is due to action by the National Graphical Association, or good old editorial spats, is not clear but Folk Club organiser Pete Willow told our reporter, "I'm sick as a parrot, these lads have trained hard all season and, despite the crowded fixture list, have pulled out a superlative performance against the best that Eurovision can produce. Now they are the victims of cynical media manipulation, I can tell you that they are not over the moon on this one."

Willow has not given up his struggle to get Nightmares into print and national publications who have shown great interest. He remarked "I'm pleased by their reaction but I would prefer a deal with a local magazine or paper." Perhaps our editor might see his way clear....?

Whatever Happened to.....

Prime contender for this spot this month has to be John Dowie. The lovable, tone deaf funster has been languishing in Rawntestral (where ?) for several years and has so far resisted the temptation to return to the bright lights of Moseley. Recent rumour suggest that it's rural idyll may soon be ending and, as evidence, here is a rare local gig at the Green Dragon, Stratford on the 8th May.

If you haven't seen Dowie in action, well he's the man who did for entertainment what Evo-Silk did for Feminine Hygiene. Get along, and have a ripping good time!

Aliens in Kings Health Shock Horror

Polydor, who are moving heavily into the middle aged protest singer market, recently signed Harvey Andrews and, to ensure a quick return, organised an instant live recording at the Hare and Hounds, Kings Health. Folk Club members were a little surprised by not one but two....count them....two monster trucks on the pavement outside the pub, elephantine cables snaking into the building and, inexplicably, a barely audible, but ever present, sound of Radio 2, apparently fed into the house PA system by the technological monsters parked outside which acted as a gigantic radio aerial tuned, despite the best efforts of the engineers, to the housewives favourite programme.

The real joke, however was the appearance of several creatures, apparently from outer space, who had a fleeting resemblance to a bunch of middle aged man, sporting pot bellies and dressed like dry cleaned juvenile delinquents. Speaking in a strange, mid-Atlantic English, (learned, no doubt, from incredibly high powered radio receivers back on Alpha Centauri) the beings imported the amused Ffolkies to restrain themselves from talking, belching, dropping pins and flushing the bog during the songs. Another request, delivered by a being who was apparently chewing a huge cigar, was for a complete ban on smoking during the gig. Ah well, next week they are having a simultaneous satellite video linkup with the Grand of O'ry. Dolly Parton vs Nicki French from the Hare and Hounds, a close eye center net to be missed.

Wedlock's New Man

Nice to see Grimstock's Folk Club, Coleshill giving equal billing to Fred Wedlocks guitar playing accomplice Chris Newman. Fred has always been willing to give a bit of exposure to a deserving musician and many will remember fiddler Mike Evans who gigged with Fred for several years before giving it up to study real music. Recently Chris has been Fred's regular assistant and his solo feature can be guaranteed to bring the house down nightly. He is a ridiculously accomplished guitarist with charisma not usually found in an instrumentalist. You'll never have the chance to see Django play live but you can see Chris Newman at Grimstock's, Coach Hill, Coleshill, 8th May. Be warned, the club have had a few difficulties with the hotel management and may have to close so ring John Mitchco on Coleshill 62625 to check that the gig is still on.

Memory Lane Dept.

Nostalgia Pays, and nowhere more so than at the Roebuck, Erdington where they seem to have either Dave Coussler or Bert James appearing almost every week. Their latest coup is a "Rare British Appearance" of Magna Carta on May 11th. Other projected guests are Sandy Denny and Tyrannosaurus Rex. □

Sean Patel

SEAN PATEL'S FIVE STAR FOLK DATES:-

May 4th (Sunday) - Inver Southpale Big Band, The Mire, Southpale
 May 5th (Monday) - The Blue Zoo, Old Crown, Digbeth
 May 10th (Monday) - New Moderns Live! Grand Band, Pitt Head, Far Goochard Street.
 May 20th (Tuesday) - Dendri Bromstone, White Hart, Headlines Cross, Reddick.
 May 28th (Wednesday) - Cockburn Randall's Street Band, Old Town At Home, Harborne

DANCE FLOOR DO-IES

Dave Williams on Disco

At Last!

What's been missing from the first two disco profiles at the top in next month's issue with Nicky Steele when he'll be talking about his favourite mixes and giving the lowdown on the gear he uses and recalling a few anecdotes of his life on the road. In the meantime I hope to see at many gigs as possible at the Discos Like & Sound 80 Exhibitors at the St John's Hotel in Solihull on May 11th where among other things there will be OptiKinetics, Chronix, Ice and Guerrini Electro-Acoustics plus other top names.

If you're a mobile/lite club jock in the ATV area drop me a line to *Brum Beat* and I'll do my best to include you in future editions. So to close this issue here's the Midlands Disco Top 20 and Ones To Watch courtesy of Ker from Arcade Records in Nottingham. □

- 1 Overnight Sensation Jerry Knight (A & M)
 - 2 The Groove Rodney Franklin (CBS)
 - 3 Just Can't Give You Up Myrtle Merin (Capitol)
 - 4 Don't Push It Leon Hayward (20th Century)
 - 5 Let's Go Round Again Average White Band (RCA)
 - 6 Slomp Brother Johnson (A & M)
 - 7 Love You Forever Bunny Mack (Roket)
 - 8 Bounce, Rock, Skate, Roll Vanphan Mason (Brunswick)
 - 9 Check Out The Groove Bobby Thurston (CBS)
 - 10 Medley Diana Ross (Motown)
 - 11 Lion Dance Hiroshima (Arista)
 - 12 For Those Who Like To Groove Raydio (Arista)
 - 13 Tonight I'm Alright N.M. Walden (WEA)
 - 14 Holdin' On Tony Rallo (Pye)
 - 15 Moris On Bruns Construction (UA)
 - 16 Boys In Blue Light of the World (Ensign)
 - 17 Sexy Dancer Prince (WEA)
 - 18 Let's Get Serious Jermaine Jackson (Motown)
 - 19 I Don't Believe You Want To Get Up and Dance (Ones To Watch)
 - 20 Gap Band (Mercury)
- * Love Injection Trussel (Elektra)
 * Saturday Nite Herbie Hancock (CBS)
 * Shante Mass Productions (Coffin)
 * Funk Rap Kim & Baracard 17 (Land of Hits)
 * To The Public Heath Bros. (Columbia)



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JERRY KNIGHT - N° 1

GOOD AFTERNOON!

CARL PALMER AND PM

I was less than distraught when I heard that ELP had finally disintegrated and even less enthusiastic at the prospect of three solo albums, good though Works Vol 1 may have been. The first to surface with his own project is Birmingham born Carl Palmer, the man behind the drum-kit and probably one of the best stickmen in the business.

Enthusiasm didn't spring eternal at the prospect of talking to the man with the somewhat unfavourable picture painted in NME. But several plays of the debut album on Ariola gave a semblance of encouragement, notably with 'Dynamite', and anyone slugged in the NME must have something going for them.

Expecting something of an accomplished part I was pleasantly surprised to discover Palmer isn't the walking ego trip I'd expected, but a fairly outgoing friendly guy with an honest awareness of his own talent and abilities that doesn't cover behind for a modesty. He talks at length about his past but never trips over his viewpoint, everything is succinct and carefully thought out; his mind is that of a successful businessman and I'd hate to come up against him in the City. However, back to the NME hatchet job and that seemed like a good starting point for the interview.

"I was very disappointed with that. I feel even a little hostile about it. I'd actually been set up. The nice guy I think I am got cllobbered badly. I got asked to meet in a hotel I would never even think of going to myself. I was used that to say that it was the sort of place he'd expect to meet an elite entrepreneur rock 'n' roller. They were questions missing and just the answers printed. He asked what I thought of the ELP management and I answered that I thought it was more than adequate, done in a very professional manner and that everybody was set up very well, but all that you got was 'I'm set up very well'. The thing is it sells papers and I'm a target, the same attitude was built around ELP and this was one of the reasons we never played in England because we were personally attacked. It did interfere with the mental attitude of one member in particular. I don't get disturbed by things like that. To call me filthy rich is ridiculous. Whatever I've invested I've invested an equal amount back to the art. I'm a prime example, of the kind of person they like to pull apart. I made a name for myself in the age of the techno-musician and there's now a rebellion attitude on the streets to that. I understand perfectly, that's why I called my band PM, because I don't want to belong to the 80's and not the 70's. I've surveyed the market and taken a look at everything. I'm not trying to revivify any of the old stuff. Obviously there's a lot of problems. I've got to overcome. Incidentally, Bob Edmonds wrote one of the worst reviews ELP had. I'd completely forgotten about it. It wasn't until I recognised the style that it dawned on me who he was."

Do you find there's more pressure on you now with a new band?

"The pressures today are magnificent 100 times the economy of the industry has completely changed. It's really difficult to tour England and

by Mike Davies

make money but I consider touring to let people hear the product and sell records. We're definitely going to tour England. I'm starting at Lancaster University on May 3. Everything is being done in low profile. We'll be travelling in a bus and sharing rooms. I'm starting from Square 1.

"My own attitude towards the thing is that you treat it as a product, that was once well marketed. The fact that my name is there is another thing. I like to use my name last of all in doing anything at all because I believe that the music should speak for itself and when they say that I'm in the band it sounds that much heavier than trying to use that as the first card.

"I only want what's best for the band which is why it's PM and not The Carl Palmer Band. To call it that would bring along a lot of people but I want new people. I want a young audience and not those that would have come along to see me."

Is either that one of the reasons ELP disappeared was that you didn't like to touring.

"We actually decided to wind the band down, it was a very calculated business approach to the situation. We decided that was it at the start of '79. It took 3 months to deal with the 'In Concert' album and the live film we had of the Montreal Olympic Stadium, and we still have a 'Best Of' to follow. We'll make up a history of ELP film using shots from LOW, Germany, America, updated with interviews from today, and finish with a 45 minute clip from the film made at the Stadium. But no I wouldn't break up with a band like ELP because they didn't tour. That's not one of the reasons, it's more complicated than that."

"Works Vol 1 seemed very much the period you really looked like becoming three solo acts.

"Yes, it was constructed like that but if you look at the way that the first album was put together and then at Works, that was the beginning and ending of the band, that's where it started and where it ended.

"On the first album you have three individual pieces on one side and near enough 3 songs on the other, and that's what we did on Vol 1. A side-album for the group. That was ELP that was that we were all about and that belonged to the 70's. I think the 'Love Beach' album was a great mistake on our behalf. I wish that had never happened, but you have to make mistakes to learn. The 'In Concert' album could have been recorded a lot better but the live situation with an orchestra is hard enough in a studio.

"I think 'Works Vol 1' was the peak artistically and after that you could say it was downhill. But it wasn't acceptable to the public, they didn't want to hear us that way. It was the thing that made us and the thing that finally ended it. People weren't ready for it and we presented it wrongly."

When did you start forming PM?

"April '79. I realised my own weakness as far as songwriting and becoming a singer and understanding that I set about investigating various talent. I had tapes from all over the world and went through them systematically. I found a songwriter I enjoyed and asked for another cassette to see how prolific he could be and if I was impressed with that they'd go and check him out. I had to fly down to Texas to John Nitzinger. I did it very methodically and I picked people who were going to give me exactly what I wanted. It's been crafted, we've set down and talked about every angle. But it's still one of those things where you never know what's right and wrong.

"I'm a certain sound in my head I wanted to capture. Arrangements-wise you can do anything and make a bad song sound good but if you have a good song and a good arrangement it sounds fantastic and that's what I was after."

"To write a good song is very, very difficult. I've got two writers in the band with John and Tom. I might consider myself as a kind of motivator. I add the objective view to the band. I am the leader of the band but I don't push myself. I try and reach decisions co-operatively because I want the others to learn about the business so they can come to decisions quickly. If something was going drastically wrong then I'd step in and say we'll do this way. I'll try and make a few mistakes because I want them to realise what the world is all about."

"Works Vol 1 seemed very much the period you really looked like becoming three solo acts.

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Was Greg's vocal style an influence with it's commercial attack?

"I enjoyed Greg's thing immensely but I didn't want it to be as soft as that. I want a big vocal sound, there's four singers in the band."

How long did it take to get the band together?

"About 3 1/2 months. There's John from Texas, he had his own band and did two albums for Capitol. Barry was with the Crusaders for 3 years and Blood, Sweat and Tears before that. Eric was with Flo and Eddie, and Tom was with Automatic Man."

"First of all I went for songwriters; to put together a band of great musicians is quite easy but that isn't everything. I tried to keep it as contemporary as possible and I think a lot of people didn't know the band was mostly American, you can't say it's American from the sound. It really is a band. The music is written by members of the band and the production was done collectively. I felt that would be a better way to get the individual personalities across but if I thought things were going wrong I would step in."

"I believe that the public like to see a group, you see unity as opposed to one guy stepping out on his own and leading a jazz rock band or whatever. There are a few drummers who have done that but I think they've made big mistakes. I offer a completely

bijective view purely for the enhancement of the band, plus my experience. I've been involved with two great musicians for a long time and I have a good pair of ears; it was one of the policies we discussed at the beginning that this was the way it would be and they would benefit from it.

"I'm not trying to gain power as an individual. I know my personality is overbearing at times and I try to hold it back. I could have written all the songs myself. I have songs, but I'm not enough to admit that they're not what I want to offer the public. I'm not in this for individual gain. It's funny that the initials PM are the first and fourth letters of my name, and I will use my name when the time is right, to help the band."

What about the material itself?

"A couple were written when we'd got together and they realised what I wanted and several were written prior to that. 'Dynamite' was written as a band, 'Go For It' also, about a little less than half were written when the band had been formed. The songs are very today. I don't want to rehash the past. I believe that strong melodies belong to the future and that's the PM sound."

Do You Go All The Way' sounds deliberately and blatantly a chauvinistic song. Was it intended to be?

"Yes, it really was. I can't be a part of lyrics which try and deliver a political or religious message. I want something which is a little humorous like 'My sharon', that puts a smile on my face. I'm sure it offends people but Jagger offended people when he did 'Star Star' so I reckon there's room for another. It's not really meant to be serious."

One thing the NME said was that you'd not paid much attention to musical trends. Was that fair?

"No. If you were to see my collection you'd see I've been constantly listening. Bands like Blondie, Police, Tom Petty. Whether I'd choose to play what they do is another thing, but I've listened and it's very hard for someone like Bob Edmonds to accept that somebody like Carl Palmer would listen to Police. But they have value in today's music and that's what I'm interested in."

What sort of presentation do you intend to have?

"Theatrically there's very little on stage but there will be a large digital watch at the back which will give us time by Seiko, the PM is in the middle of it and that will light up. I'm not using my big guns and I won't be spinning round in a circle, stages are very small. We want to play in small places and I'd rather turn people away than try and sell out."

continued on page 8

BOGART'S

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BUZZINGS

Mike Davies



Highlight of the month on the local scene must be the long awaited live appearance of the legendary Hobbs. The historic moment arrived in an alcohol induced wave of bravado at the Virgin Christmas Party in April at the Golden Eagle when Birmingham's most famous non-band took the stage to abolish 3 of their inimitable numbers.

Fronted by Phil Yercin (aka Phil Middleton) on lead vocals and guitar the hazyband collection of Ron Da Doo, Andrew Silveraltz and Kit Thumper lurched sorry launched - into "We're The Hobbs", their as yet unreleased debut single, and the crashing cacophony and magnificent out of tune anarchy set the style for their second debut single and new wave hit "Hop Around The Shop" which had the audience open mouthed in amazement and incredulity.

They wound up an all too long set with "You Got Me In A Whirl Girl" during which Ron Hobbs lashed into ample proof of why

he's recently been voted by the Royal School for the Deaf as the person most likely to succeed Jimi Hendrix. Not since their totally imaginary gig at Gornal Baths has the music business come so close to total dissolution but ignoring cries of more the Hobbs refused to return for such classics as "Don't Come If With Me", "Get In The Back Of The Motor, Doris" or "I Love You Diana So Pass Me The Spanner". Of such mercuries is the road to salvation made.

Headlining were **Dansette Damage** who have scored a Tuesday residency at the Barrel on the strength of their packed first appearance audition.

The **Optimists** go from strength to strength, although I view Joe Wade's revelation that the band have become more active on stage - to the extent that he has taken to jumping on his speakers - with reservations. The tapes I possess indicate that they have a great potential both as writers and performers, most notably with the commercial pop of "Clockwork Doll" and the moody atmospherics of "Tieck Toxic Rock" and "All Your Dreams". Julie has a very distinctive vocal style and a great deal of stage sash. Just hope they don't blow things with scansion seeking stunts.

Denless are back in action with a four track EP on their own Citizens Records label. The band certainly live up the promise of their debut and have matured into a very useful outfit. A mixture of styles but with a definite identity running through, "I'm Not Rich" is a semi-reggae rhythm taken at a faster than usual pace, sort of like a swifter Fashion, while "Power" features some really good metal guitar work. Vocals and playing are both tight and succinct and the EP deserves your interest. The first 2,500 copies will include a free 16 page lyrics and image book printed in colour. Gigs are somewhat difficult to obtain at present so interested bookers might care to contact Clive Litchfield on 021-449 6691. Already confirmed is Warwick Uni. on May 24th.

The **Beat's** new single "Mirror In The Bathroom", backed by "Jackpot", looks like a Top 5'er. Well up front to cope with ticket demand Jasper Carrott has set his Winter dates with five nights at the Oddeon from 9-13 December. Rialto's confirmed gig date at Opposite Lock May 14th.

While in Coventry I bumped into **Horace** who repeatedly bemoans who tells me the band are now getting into the second album night verve. Horace has already had 3 or 4 numbers well down. He was particularly enthusiastic about a re-reading of a Prince Buster number which he reckons is going to be another "You're Wondering Now" for them. Still no decision on "Rat Race" as a single though.

Es Medicine Head and British Lions vocalist, Dudley Lad, John Fiddler back in solo action on Harvest with a new single, "Look Don't Touch", that once again highlights his distinctive vocalisations and sense of strong songs. The missing British Lions second album is also due to surface soon via Cherry Red. The new Raymond Froggatt single "Kitty" is on it - it's easily one of his best songs in ages. A new album is gradually taking shape down at the Old Smith.

The redoubtable Ben Holland - better known as the OCM man behind "1984" and "Shooting Star" - strikes again with "Liar" under the name of **Benson** on his own Neo Label. This time he's got a sort of ska beat wrapped round a thready J.C. shuffle with great lyrics and a mean vocal inflection, add to that a hook chorus and you've got another excellent single from a man who deserves to be very important in the rock biz in the coming months.

Unconfirmed rumours regarding the current state of City Boy tend to suggest that various upheavals have taken place in the ranks. A call to their label, Phonogram, couldn't elicit any information to confirm or deny reports but it's perhaps ominous that their spokesman was uncertain as to whether the band were still with the company. Watch out for further news.

Jameson Reid's reactivated EP selling well still but I'm surprised that a friend of the band actually asked me along to review them. I'd have thought that at least eight of my past comments that I have been less than happy to have me wielding a pen round their set again. Still has back-dancers and mine-would have it I couldn't make the gig anyway.

Hedley have recently back on the scene to capitalise on the 'success' of "Sid Vicious Was Innocent". Breathily but bawdy. **Oscar** from the Sussed appears to be he's upset me because I pronounced his latest extravaganza 'rigidly boring' at a recent gig, a definite case of too much, too rushed, too rough despite the obvious abilities of his band. The main problem in live sets appears to be a combination of Oscar's extravagant enthusiasm and buffoon approach and his inability to sing in tune. Since the tapes indicate that he can handle the notes with vigour and style I wish he'd take the gigs a little more seriously than a party piece.

Kicks strangely gigges these days despite two TV appearances and a clutch of good songs. Considering the move of the market in the UK their tenorama proprock could go down well there and native audiences will have to learn second-hand. **Oak Agency** must be encountering depressing resistance in their ever persistent efforts to get exposure for the band round our pub and club circuits. Coventry's VIPS' debut on Bam with "Causing Compromise", one of the bouancy fun poprock outfits makes the others feel at home'.

Motor City Rhythm Records come up with their second release following on from the debut by the amnesia: **Leargo** some while back. This is by **Dave** and titled "I Wanna Be A Star". Nice to have ambitions lads.

Rumour has in that **Ricky Cool** tapes are currently being hawked around various labels in an effort to salvage something from several years fruitless labour. A rumour has in that **Robin Valk's** album of **Brum** bands and one wonders just how many of the

GOOD AFTERNOON

from page 7

"I don't want to take any chances. I'd rather play it down than play it up. The sound will be very close to the album, that was constructed with the least amount of overdubs so that we can get near to the sound when we perform it. By the time we play England, the band will have been together nearly nine months and we'd been together 7 before we made the album. I've taken the time and I've been fortunate to have a amount of money I could put into it, so I don't have to rush things and I believe that with certain assistance and guidance from other people I can achieve what I set out to do.

"Whether it's accepted or not is another thing. I want the band to be a people's band and not in an untouchable situation like it was with ELP. There's a big rebellious attitude towards superstars and I don't want to come up against that. I want the personalities of the band to come out. I'm going to do a drum solo because I couldn't go to a concert and not do one. I'll be laying "Funfare For The Common Man" because that wasn't written by ELP and since it was written by an American it makes the others feel at home'.

acts featured will still be in existence when it appears. **Mean Street** **Adelays** and **Ricky Cool** are already casualties.

Rumours rise probably settled when this hits the streets, that **UB40** are signing to Island...what price **Steel Pulse** for the blow if this proves true?

Janis Priest disproved the old adage that lightning never strikes twice when they gave a repeat performance of their 1 1/2 delay in taking the stage on the first 2 nights at the Oddeon because of a

Is the album slanted to the States?

"No, that's why we recorded it in Munich, we wanted it European feel. We don't have a deal in America because I wanted to prove myself first. I don't want anything for nothing. I believe that's the best way in life and my attitude is that I will take the amount of overdubs as a proof of commodity and when we ask for the money it will be a realistic figure in line with today's market place'.

An astute business man indeed is **Mr Palmer**, all angles have been sussed out and perhaps he's fortunate in being able to marry a rock 'n' roll band life with the obviously strong financial acumen he possesses.

At times it sounds as though he's actually done market research to find all the necessary qualifications that a rock band has to fulfill and yet he's still managed to retain a genuine feel as opposed to a sterile calculated mechanism.

I wish him luck and hope he doesn't encounter too many more knife-jobs like the **NME** piece, but I must admit I had to smile after he'd told me he wanted to sky away from the superstar image that as we wrapped up the interview he asked if I wanted him to sign the album cover.

Old expectations die hard? □



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DR. JAZZ'S DIARY

Jedrage. Undeterred and usually under orders, the fillard Youth

though (though they look happy enough on the stand). Tackling some of the trickiest yet swingiest charts to have emerged from the USA of late, this is a mean business and without prejudicing MYJO, NYJO or others it's only fair to say that the

member of Jack Teagarden's outfits.

Another American, with a more unusual claim to fame appears at the Crown Inn on May 24th. Guitarist Al Casey has the distinction of

POTTERING ABOUT IN STROKE

'There's not really much doing round here' says the local paper the 'Evening Sentinel', the 'voice' of Stoke-on-Trent.

On the surface, they're right. But Brum Beat scratched that surface just a little bit. Eight days and sixty pages of notes later and the music of Stoke's industrial landscape becomes a little clearer.

It's not surprising that the local Press, and more importantly the local citizens, don't realise what a wealth of talent exists on their own doorstep.

Bands make little effort to publicise their own gigs. Posters are more or less non-existent and the 'Evening Sentinel' carries very few ads for local gigs. Those pub gigs which are advertised are done so through the efforts of the pub landlords. Very commendable for the landlords, but an indictment of local bands.

It all stems from a profound disillusionment felt by the musicians of the Potteries towards the whole scene.

That disillusionment is caused by the lack of any suitable venue for local bands, good or bad, to get a proper airing.

There is no venue of the calibre of say JB's in Dudley where you can go to see a band, not worry too much about dress restrictions, drink until two in the morning, and generally enjoy the heady atmosphere of a club gig.

Clubs in the area do their best. Alan Hudson, assistant manager of Sammi Belle's in Newcastle-under-Lyme explained that the group of clubs for which he works (there are four in the area altogether) 'have no basic policy really. But we don't allow punks or rockers, mainly because of the general aggravation that they cause to our more regular customers'.

The club's 'more regular' clientele consists of the disco brigade, the middle-of-the-road dedicated followers of fashion who like nothing better than a quiet drink and basically monotonous musical diets of heavy disco and 'acceptable' chart hits. They're not particularly interested in the more vital and strident local music scene.

The management do what they can - local bands play on Wednesday and Sunday nights but the audience is not very receptive.

When Brum Beat was in the area, the Plastic Idols, described as 'contemporary electronic rock' and certainly the best band around town, got as much appreciation at the club as a thunderstorm on a Bank Holiday. They even had to cut short their set so that the regulars could find new ways to bore themselves to death on the disco-ridden dance-floor.

Other local bands find the same kind of antipathy even among audiences at their pub gigs.

Nigel Banford, manager of the Plastic Idols and local music aficionado summed it up: 'The audience round here is purely into success and not talent. You can't blame them, I suppose, because the success rate of bands in Stoke is nil. Say the Jam were at Stoke band and they'd never been discovered, they'd still be getting 90 people along to pub gigs - even if they played exactly what they are playing'.

Disheartened but not defeated, the bands carry on anyway. The scene has brightened up considerably just recently with the arrival in town of Mike Stone, owner of a small record shop in the City centre and brains behind the newly-formed Stoke-based label, Clay Records.

New label - first release

The label's first release, a four-track 'disco' from local punks Decharge was released at the beginning of April. The second release, from the Plastic Idols is out at the end of this month.

The Decharge single has generated a lot of interest. Fan letters have been arriving from places as distant as Croydon and Garmey. John Peel has played the single a couple of times. The establishment of the label has given credibility and viability to an otherwise flagging musical sub-culture.

'I've got a feeling that there's a scene starting up here', says Mike Stone. 'It's a good thing, like the old days with the Merseybeat sound. Maybe we're in for a Midlands sound'.



DISCHARGE

Some would say that the Midlands sound has already got underway with the ska revival centred on Coventry spearheaded by groups such as the Spectals, the Selector, and the Beat.

Surprisingly, though, Stoke-on-Trent despite its historic associations with the Sixties is not party to the Coventry-based music that has perhaps already passed its heyday.

Two-tone symbols adorn record shops everywhere, mods are in abundance, but there's no real scene and certainly no local bands carrying the chequered flag up here.

Nevertheless, by Mike Stone's reckoning, what was happening in Coventry inspired local musicians with renewed zeal to keep the music playing in the Potteries. The scene in Stoke started up when the Coventry sound took off.

Not the same music, that's definite, but the same enthusiasm, the same determination to rock Clay City to the foundations of its potbanks.

'Rock', of the heavy kind, is something which seems to grow in the air around Stoke. Demimodal hordes of fans stride around the City as if they own the place which, to be fair, they probably do.

Dave (doesn't have a surname and if he does he's not telling) lead vocalist with the Plastic Idols put it this way: 'If you're not into heavy rock it's pointless being here'.

The preponderance of Judas Priest graffiti and such simple witticisms as 'Bon Lives On!' daubed on numerous subway walls is matched in scale only by the complete absence of any similar graffiti celebrating the jobs of any local metal merchants, of which there are more than just a few.

Potential

Exposer who were the local band on the Magnum/Def Leppard package when it visited the area's only venue of any regular substance, Hanley's Victoria Hall - proved on that night that they have the potential to get as many heads shaking as anyone else, they just lack the experience. More of them later.

Halogen, but the same enthusiasm, the same determination to rock Clay City to the foundations of its potbanks. 'Rock', of the heavy kind, is something which seems to grow in the air around Stoke. Demimodal hordes of fans stride around the City as if they own the place which, to be fair, they probably do.

Alan went a bit further than most people, however, citing not only the local Press but local radio as well for being out of touch with local music.

'We sent Radio Stoke a demo tape. We got a letter back saying they couldn't understand why we were playing that kind of music'.

A quick look out of the window of Radio Stoke's reception area onto the streets below full of the denim and leather army should have been the answer Radio Stoke needed.

In all fairness, however, the station's only DJ with any real local contact, Bruno, does try to give local bands a chance on his 250 Express programme.

Bruno is outspoken about even the more popular of local bands. On Decharge he declares: 'They're just a bunch of hoodlums really, as far as I'm concerned'. He isn't impressed by the high sales figures of the band's first single: 'The kids who are buying the single are as thick as they (Discharge) are. They're just like Motörhead with a punk image. In the single I can see no more than two chords'.

He's more favourable to bands such as Exposer. 'They've got a good lead guitarist'. Knocking him out at the moment however, it is a surprising choice of band, the Conspirators.

BRUNO



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The Cosplayers have been around for about fifteen years now and specialise in revamping Beatles numbers for their act with goes mainly to social club venues.

Cooking in on the current Sixties revival the band are trying to re-establish themselves by reworking oldies in their own, very tight, very slick, style. (If the Pretenders and the Tourists can do it... Bruno shows his shoulders leaving the sentence unfinished.

Best Band

'Best band for my money in Stoke-on-Trent is Grace', He continues. 'They can play any venue in this City and they're guaranteed an audience.'

Grace, who succeeded last year in getting a residency at Birmingham's Barrel Organ pub, have built up a formidable reputation in the area. No posters, no publicity, but plenty of word-of-mouth recommendation.

Towards the end of last year they released a single on their own Zipp label which was the world's leading contender for The Most Uninteresting Band In The Universe Award. Their live performances at that time were only marginally better. Improvement came with the move to the much more competitive atmosphere of Birmingham.

They are the third local band signed to the Clay label after having taken a short time off to revise their set. Their demo tapes sound good, their following is still just as strong and eager, and in the able hands of Mike Stone they look set to start the grueling task of expanding their already large number of fans.

Comparisons

Comparisons have been drawn between the band and Genesis. Not bad when you consider that 500,000 people applied for tickets to the current Genesis tour. On the brief hearing Brum Beat got of the demo tapes, however, Grace are not really as complex. They fit into the same Adult Oriented Rock (AOR) mould so beloved of our American cousins, but they draw much more deeply on the pop-rock traditions of Britain.

Getting out of Stoke is seen by many bands as their prime aim in life. Stoke is the kind of town that has jokes told about it. It's the stereo-typical northern industrial town, just as Watford is the stereo-typical small town eaten up by London's sprawl, or Brummies are generally looked upon as inferior by out-towners.

Dave, vocalist with the Plastic Idols is determined to leave. 'The sooner, the better. I think the future lies outside Stoke.'

It's a sentiment echoed by most local musicians.

'Bands that make some sort of name round here are the ones that survive, the ones that stick it out,' says Nigel Barford with uncharacteristic bitterness.

The same bitterness exists with the Pits, a fair pretentious bunch of New York punk sound-alikes. Their view is slightly more pessimistic however. 'We like living here - it's shit, but no place else is any better.'

It all stems from that lack of a proper venue. Nowhere to play and so they want to go west. Birmingham, Nottingham, Derby and Manchester are the usual hotbeds. But the bands still have to get back to Stoke and the same, depressing, brick wall of disinterest.

Surprisingly, it is the heavy rock bands who are trying to inject life into the place. Trying a little imagination. Trying some originality despite the determination to make people sit up and take notice. Surprising because it's the HM outfits that are so often criticised for lack of originality.

Halogen, until their recent personal difficulties, were playing regularly at pubs around the area, places such as the Gateway in the City centre town of Hanley, or the Hempstalls Inn in Newcastle-under-Lyme. Other bands play pubs, but not with the persistence of Halogen.

Native outlets

Even more original is the current our organised by and for Exposer. In an experiment that nobody is yet sure will work, the band have opened up SIXTEEN venues in and around the area.

Like most good ideas it's very simple. The kids can't get to the bands in pubs, so the bands are going to the kids. Using youth clubs and school halls the band are making a trail for others to follow. If the others don't follow, it's their own fault.

Perhaps Exposer have found the answer, or at least a temporary solution to the problem of no venue. If no-one is prepared to provide the club that is so obviously, and so desperately needed in the area, then alternative outlets have to, can and be, found.

Still, it's no use trail-blazing if no-one hears about it.

The local Press don't seem interested. Remember, 'There's nothing doing?'

'Torch'

The only medium of communication that bands have with each other is the fledgling 'Torch' magazine (and now Brum Beat).

'Torch' is named after the famous club in the Tunstall area that was the centre of Northern Soul in its heyday. Rivaling even the Wigan Casino, the Torch was closed down after its drinks licence was refused because of complaints of fighting and drug-taking.

The magazine in its first issue harked back to those far-off days when the Stoke music scene flourished. With cautious hope it also looked to the future, carrying an article on the

launching of Ray Records.

Run voluntarily by willing hands at the Hanley Resource Centre the magazine is edited by Mark Stewart who a couple of years ago set up the City's first (and last) 'alternative' venue.

'Stuff' was all music. 'Torch' is based on a much more broad spectrum of material including film and theatre, as well as exhibitions and 'cultural' events.

Being at the centre of an information-gathering exercise, Mark Stewart is probably more aware of what is going on than most people in the area. Perhaps that explains his relative optimism. 'Basically, pub rock is the only thing happening round here for kids, but every night of the week you can see a gig somewhere.'

Set up by a Community Action Group within the Resource Centre, the philosophy of the people who work there is very simple, 'you create people to do things, they'll do them'.

That philosophy cannot, for reasons of space, extend to providing a venue but the Centre does provide practice space for several local bands. Discharge used to practice there. Those that still do are varied in style and only go to show what diverse talent exists in the area.

Tsunami play jazz-rock, Birkles are another heavy metal outfit, and there's also another punk band, K-OSS (pronounced chaos).

For a town with 'nothing doing', there are a lot of people who don't feel inclined to accept that definition.

In such a short space of time, it was impossible to talk to every one who plays with any band, if anyone's been left out we apologise.

Syd's Bar

But, this article isn't the beginning and end of what is happening in Stoke-on-Trent. The people there and in towns just like it all over the Midlands where there's 'nothing doing' deserve to know what it's doing.

A paper like Brum Beat can help a lot, just by being there, and providing information. But in the end, most of the effort has to come from the bands, the venues, the fans. The bands are trying, what venues are trying, the fans - they don't know it, but they do.

'What are you going to find to write about Stoke?' asked one in Syd's Bar, a Newcastle-under-Lyme pub which caters mainly for local youth. 'You'll find it hard to write more than three lines, I imagine.'

I could have written another ten pages, pal. O

Stoke venue guide

Hempstalls Lane Inn, Hempstalls Lane, Newcastle-under-Lyme. (0782) 616188. Cigs mainly on Thursdays and Fridays. Shows of 20 mins have played here ranging from the rock to the reverend's Flashback to the excellent jazz rockers Straight Up. Admission is usually free, but a charge of 20p-50p is sometimes made.

Brewer Hall, Moorfield Rd., Darlaston. (0782) 814611. Cigs on Wednesdays nights, admission 20p-50p. There's an area regularly held here.

Bridge St Arts Centre, Froggall, Newcastle-under-Lyme. (0782) 623706. One of the most important venues around. They put on a lot of jazz (including big-name American artists from time to time) but they don't overdo it. Other types of local bands can also give a chance. Gigs are found their first regular following down here. A 'friendly, warm, intimate atmosphere with a bit until midnight. It's not big enough to provide that club venue which is so sorely needed.'

Red Lion, Stoke Old Rd., Hanhall, (0782) 617057. Newcastle-under-Lyme's Folk Club, every Friday.

Red and Crown, Etruria, (0782) 200023. One of the most important venues here has many a local band pass through to varied success. Not a particularly great venue in terms of size it is nevertheless 'typical of the place and the scene'. 'All of the band's good, the size of the venue don't matter.'

New Penny, Goldenhill Rd., Fenton, (0782) 315522. Band, every Wednesday and Sunday. No admission charge.

Victoria Hall, Hanley (0782) 24661. Apart from Tuesday Evening Gardens Ballrooms, the only major venue to Stoke. Roomy, with capacity of about 1000, local bands should be able to play there, unless they manage the extremely rare feat of wanting a support slot as one of the national name bands that play there.

Therby's, Marsh Parade, Newcastle-under-Lyme (0782) 421346. Local bands should although the local Polytechnic recently put Derby's Headlights Rooms on there for their Rag Ball.

Keele University Students' Union, Keele, (0782) 625421. Students' Union, Keele, Keele. Can't get in unless you're an N.U.S. member or guest. Have to be over 18. Last term events featured such notables as Rockpile and the Pretenders. Not much scope for local bands.

Polytechnic Students' Union, College Rd., Stoke, (0782) 421316. Same restrictions apply for Keele. Local bands can play there. Plastic Idols, for example. But it's difficult for local bands to get a gig because they're in competition with Artists from over the country hosting up the Social Secretary, many of them offering 'venue' bands half-up-and-coming acts at low prices.

West End, London Rd., Stoke, (0782) 46429. Monday nights only, with admission varying from 30p to 50p.

Saunders Biles, Newcastle-under-Lyme. Cigs on Wednesdays and Sundays, at local bars. No pubs or hall rockers. Wednesdays admission 50p and 50p and up by 10p every hour on the bar after that. Sundays admission 50p all night.

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DR. JAZZ'S DIARY

Underage, Undeterred and usually under orders, the **Band** and **Youth Jazz Orchestra** are an example of the general trend in jazz over the last twenty years, with performers getting younger, the audience gets older - in a sense of course it's been the other way round. Hearing MYJO celebrates its 10th anniversary, you'd hardly guess it is a band, which this year celebrates its 10th anniversary, ain't picks its way through sophisticated and challenging bars. Their 10th anniversary concert at Solihull Civic Hall on Tuesday May 20th puts their talent on the line, as Barney Jessel, a tasteful and swinging guitarist who has accompanied Charlie Parker and Oscar Peterson and who is a member of the "Great Guitars" trio, has been picked to appear as guest soloist. Guitar and Big Band may seem an odd combination, but he forms sees Barney joining various precocious MYJO members for solos and duos, and he two junior MYJO bands will also be showing their colours. All in all not a bad deal.

MYJO are under some pressure to preserve their reputation as a couple of other Big Bands also make their seasons felt this month. The National Youth Jazz Orchestra seems to have abandoned some of its jazz roots to become part band, ultra precocious and ultra professional, they are nevertheless very good, if a little slick, and they prove it at the Royal Spa Centre, Leamington Spa on Saturday May 3rd. It's probably a little unfair to compare the Outrageous Big Band with either the aforementioned units as the Outrageous work a rather different musical pitch (though MYJO are at times not so far away), and are staffed by seasoned professionals. It's more than just a band blowing for fun

though (though they look happy enough on the stand). Tackling some of the trickiest yet swingiest charts to have emerged from the US, this band mean business and without prejudicing MYJO, MYJO or others it's only fair to say that the Outrageous Big Band are by far the best Big Band north of the UK. They play at the Strathallan Hotel, Hayslett Road, Birmingham, Sunday evenings from 6th May.

Away from the smell of the grape and the roar of the Big Band, much of the rest neatly divides itself into the rearguard and the vanguard, and whichever way you lean (why not both?), the selection is tantalising. Not surprisingly (or perhaps a little), the Midlands, surprisingly Americans dominate the former category, and May 10th signals a night when loyalties, consciences and ears will be torn by the agonising choice between Bud Freeman and the Pied Piper Quintet. Shame on the promoter who booked both acts into the region on the same night, and that's the way it goes. Bud Freeman, debonair veteran of the Chicago scene appears at Bridge Street Arts Centre, Newcastle-under-Lyme with Roy Fisher Trio on May 10th, while on the same night down at the Crown Jazz Club, the Crown Inn, Codrall near Wolverhampton, you can catch both the Pied Piper Quintet and the Zenith Hot Stompers.

The Zenith requires no introduction and behind the anonymous facade of the Piper Quintet lies a way of playing featuring **Peanuts Hucko** (clarinet), **Pete Appleby** (Vibes), **Ralph Sutton** (Piano), **Jack Lesburg** (Bass) and **Gus Johnson** (Drums). The track records of this bunch would fill a column, but briefly, Johnson has been with Basie and Jzy McChann, Peanuts Hucko emerged from Glen Miller's Army Band and marched onto glory with Benny Goodman (who has been his stylistic mentor) and Louis Armstrong, while Sutton an exceptional stride and Ragtime pianist influenced by Fats Waller was a long time

member of Jack Teagarden's outfit.

Another American, with a more unusual claim to fame appears at the Crown on May 24th. **Guitarist Al Casey** has the distinction of having performed twice at the Crown. It's his Fats Waller and King Curtis as well as lending a hand to the birth of rock 'n' roll in the US. It's his association with Fats Waller that he's best remembered for, though, and that's the direction he'll probably be leaning in at the Crown on 24th May when he'll be accompanied by as yet unnamed London Rhythm section. Other dates there on 3rd May 17th May features the **Crown Swing Band**, a unit up at Bridge Street on 31st you can see the fine British Tenor Saxist **Tommy White** with **Barbara Jay** and the **Joe Pals Trio**.

Further South, the spirit of the rearguard continues in a fashion that can only be described as a stylish contemporary view of the past. The **Midnite Folies Orchestra** has been moving

essence countrywide with its stylish, elegant, not to say lost its vision or wit, a quality shared by Horowitz.

You've only got to wait another five days to be thrilled again, this time by what must be Britain's most popular jazz-rock band. Knowing the sort of enthusiasm that has been greeting this band of late I wouldn't be surprised to see a request for **Barbara Thompson's Paraphernalia** forming for the 2nd date at Malvern Winter Garden on May 27th. Aside from the phenomenal Sax and Flute playing of Ms Thompson - especially fine on ballads - the band features **Joe Hseaman** on drums for years mentor of Colosseum, and **Dill Katz** a brilliant bassist whose studio work includes putting the funk into the **Gibson Brothers** and many others.

With this lot of opposition, Worcester Jazz Society are playing a low key for a while and continuing their very noble policy of presenting the very best regional bands. On May 17th, you'll find **Leicester Jazz** rock group "Inner Ear", a seven piece including electric violin amongst its ranks, and on May 31st, **Mike Peck's Function**, another outfit with funk in both camps. And you'll find both bands at Worcester Arts



PARAPHERNALIA

Workshop, Sansone Street.

Upton and in a different league, Birmingham Jazz Society continue their programme with a couple of events with much winning potential. The main series continues at the Strathallan Hotel, Hagley Road on 11th May with a visit from **The Ron Aspery Band**. Best known as a member of the late lamented "Back Door", Ron is a gutsy, funky altoist, and the band he brings with him seems little more than Back Door plus, featuring the phenomenal bass playing of Colin Hodgkinson, Tony Hicks (the Door's original trumpeter), with the additional talents of one **Ollie Marland**: Piano (sorry, Ollie, never heard of yer), and the rich burnished tones of Henry Lowther's trumpet. Sounds like a remake on the cheap? I don't know 'cos I ain't heard it yet but the original model was a snapper.....

Decorum and sensitive lyricism is rather more the order of the day, when **Bobby Wells/Peter Ashby** do visit the Birmingham and Midland Institute, Margaret St, on May 16th for the last of Birmingham Jazz Society's imaginative "Jazz Spotlight" series. Wells' quartet is currently one of the best in the country and it's a

delight to have Wells' searching plaintive Sax playing back on tap. **Peter Jacobson**, pianist with the quartet is a stunning player if at times his style seems more of a synthesis than anything else. And in addition to this duo date, his own young quartet has a date for the 25th at the Black Boy Inn, Market Street, Nottingham on May 21st. Aside from Jacobson, the band is hardly lacking in talent, featuring Chris Briscoe, Alto Sax (currently with Mike Westbrook), Paul Carmichael-Bass (recently with Nucleus) and Tony Marsh: Drums (like Jacobson a veteran of 'Major Surgery').

Finally, what seems to be becoming the best venue for local jazz in the West Midlands continues its run with **Paul Deville Quartet** (May 5th), **Jim Shelley's Jazz Band** (May 12th), **The Tony Richards Quartet** (May 19th) and **The Royal Garden Hot Six** (May 26th). And you can catch this wide ranging programme, Batham's beer and, if you're not careful, a serious hangover at the Bull and Bladder (the Vine) Delph Road, Beverley Hill - somewhere west of Birmingham.

Do yourselves a favour and support your local..... □

license, which means that officially they can only admit students and one signed-in guest per student, although I understand that the rules are not always applied to the letter. However, as with most institutions that have club licences they are allowed 12 'open licences' per year to which anyone can be admitted.

For these 'public' gigs the Poly floypoints around town and advertises in the local press - otherwise publicity is restricted to the college sites. They may have one of their open nights towards the end of the summer term.

Coventry has 2 main colleges - the city Centre **Lanchester Polytechnic** and the out-of-town campus site of **Warwick University**. Most of the gigs during the summer term at the University are in the small 'Market Place' stage area in the Student Union building. A large purpose-built hall is

currently under construction and should be in use for gigs at some stage during the next academic year.

Apparently these Market Place gigs are free and open to anyone and a whip-round is held during the concert to raise money. So far this year they have put on bands like The Vapors and UB 40 here.

Lanchester Polytechnic hold concerts at their premises in Priory Street. Social Secretary Mark Collingwood told me that their events are also open to the public on a first come first served basis. Apart from on-site publicity their gigs are advertised in record shops around town.

That's all for this issue. Don't forget to check the gig guide for details of concerts at these colleges in Wolverhampton and Coventry, and of course all round the Midlands. □

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RUPERT METCAL REPORTS

We were going to bring you news and information about college concerts in Wolverhampton and Derby - but no-one seems to be alive in the Derby colleges so we're doing Coventry instead.

Starting with Wolverhampton, the Polytechnic is of course the main college in town. Most of their concerts take place in their premises in St Peter's Square, Wulfruna Street. They also stage gigs at the other sites at Clifton Park and Castle View, Dudley.

The Student Union has a club

license, which means that officially they can only admit students and one signed-in guest per student,

although I understand that the rules are not always applied to the letter. However, as with most institutions that have club licences they are allowed 12 'open licences' per year to which anyone can be admitted.

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'IN CHIC'

Our Fashion Correspondent BO BRUMMEL takes his monthly look at new trends.

Hi! The most exciting news for ages is that the 1975 Revival is now firmly under way. Boutiques in all major cities are rapidly selling out rare stocks of denim waistcoats, flared jeans sold ready-patched and bleached and multi-coloured plastic 'love beads'.

Biggest market is said to be amongst the six and seven-year olds, who are not old enough to remember 1975 the first time round. In big demand are checked shirts and dresses, and denim over-shirts in pale blue. These are generally worn outside the trousers and are trimmed with metal press-studs; many also feature neatly embroidered crests, Indian chiefs, sprigs of flowers etc. on the shoulders and chest.

Needless to say, the record industry has been quick to latch on to the new market. K-Tel's double album, '75 Rarities of '75', looks sure to be a big seller. The album features little known songs from that year which have never been re-issued or included on LP before. Featured tracks include such obscure items as 'Sailing' by Roddy Stewart, 'Space Oddity' by Dave Bowie, and 'A Right Now' by The Free.

Also, all is not running so smoothly in the film world. The latest Hollywood musical, 'Lark Fever' is beset by interminable backstage hassles. Based loosely on BRMB Radio's Lark in the Park of 1975, this Warner Bros-Sevent Arts production stars Dustin Hoffman as legendary seventies DJ Robin Valk.

However, my informants in LA have it that Yul Brynner has turned down a reputed \$3,000,000 for a three-minute cameo performance as 'Hooker' lead singer James Langston and the producers are also in difficulty over assembling a group of look-alike actors to portray the Steve Gibbons Band of 1975.

Although the actual members of the band at the time are still knocking around somewhere, they have been ruled out of the movie. Recent traumas within the band are said to have so aged them that they could not convincingly portray themselves as they were over 55 months ago.

The movie is being shot entirely on location at the Hollywood Bowl. The site is said to bear an almost uncanny resemblance to the open air theatre in Birmingham's Cannon Hill Park, where the original 'Lark' was staged.

However, movie moguls are said to be pessimistic about the chances of 'Lark Fever' beating several rival '75-ers to the screen. Shooting has been so delayed that they are now more likely to see first 'Keep on Larking', 'Grass-smokers of '75' or 'A Copper's Lips. Now.' □

BO BRUMMEL'S ACADEMY AWARDS, MAY 1980

AWARD for Unique Achievement to Birmingham's UB 40. Their 'Food For Thought' is the first ever Christmas song to be a hit in April.

AWARD for Outstanding Loyalty and Devotion to the fans of Chuck Berry. Now that the legendary rock 'n' roller has served more gael terms than he's had hit records, a group of his followers have launched an international campaign for total immunity for Chuck from any further prosecutions. Hence the sudden rash of 'Legalize CB' stickers appearing on windcreens and bumpers.

BO BRUMMEL'S LETTER OF THE MONTH AWARD:

Dear Bo Brummel,
My mates formed a great group called Elvis's Trouser, but they split after one performance.

A. Brewer,
Burton-on-Trent.

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Sunday 18th - LAMBRETTAS, Sunday 25th - SCENE
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Happiness is..... CRYER

It's a disheartening slogan when you know you're good and you're building a solid following and yet no-one who holds the strings to widespread success takes you seriously simply because what you do isn't the colour of the month. Such, to date, has been the story of Birmingham hard rockers Cryer.

The main body of this present line-up emerged in early '78 with a fistful of strong material and the determination to make people sit up and take notice. To this end the band ploughed into a relentless and exhausting track of gigs up and down the country, even adding several support slots with Gillian to their trophy belts. But it was in Birmingham that they built the strongest and most loyal following both as a musical force and a visual act.

Pyrotechnics and a dazzling display of lighting continued to make Cryer one of the more exciting of the city's seemingly inexhaustible supply of heavy rockers. But it was far more than dry ice and explosives that changed this band, songs such as 'Voices From The Gallows Pole' ranked among the best examples of the genre this particular set of ears have ever been blessed with and the vocal performance of their lead singer Steve was a spine chilling experience.

Unfortunately the bludgeoning wall of new wave swept into the music out of the media back door and the band found themselves in the not unfamiliar situation of having a loyal central core and regional outposts of followers but no record company drawing to pull them together. Consequently the band started to fatter and Steve left in December of '78 and Cryer came off the road to rethink and restructure their approach and policy. To their end the start of '79 saw the revitalisation of the line-up as it stands at present, which is Garry Chapman and new member Stu Clarke on lead guitars, Fer Ferriday on bass, Mick Billingham on keyboards, Roger Whitehouse on drums and sparkling new vocalist Graham Carless whose viciously powerful delivery eclipses even Steve's sterling performances.

New material has flowed from Graham and with the sudden reawakening of awareness in hard rock it seems more than a safe bet that at last the band will be reaping the success it deserves. With a hard-rocking sound to wrack your spine Cryer are going to make your eyes water with sheer delight.

Now with the new recording tie-up with Happy Face, Cryer find themselves with a real opportunity to build themselves a wider following. □

Mike Davies

That intrepid globe-trotter 72 year old COUSIN JOE FROM NEW ORLEANS embarks on another mammoth Euro-tour in early May. The first leg slashes him through Europe heading the 1980 Legends of Jazz Tour for 11 days, then he treks through the UK for a further 4 weeks solo tour.

Midlands dates so far set are Birmingham University (May 14), Stoke-Nevelles (June 3) and the Green Dragon Stratford (June 5). There is a possibility of a city centre appearance - hang loose and we'll let you know.

If you haven't yet caught up with his biggest of authentic R & B men then don't miss him this time around. Absolutely the embodiment of the Spirit Of New Orleans his piano and vocal style are earthy pre-atts Domino and his hilarious stage act is an experience you're never likely to forget. □

SPIRIT OF NEW ORLEANS



blackmail corner...

The Only Ones visit the City to play the Exit on May 7th. Hop drummer Mike Kellie picks up on this issue of Brum Beat as the above snap was taken by Big Bear lady Kate Munn circa 1967.

Mike Kellie is front left, with Danny King - Supervisor of a bygone age - centre front while front right is Chris Woods who later served time with Traffic and Dr John.

The back row left to right reads: Brum Beat's Jim Simpson who also dabbles in the Record Biz, Rick Storey of whom little is remembered; Monk Finch who was one of the great personalities of the era and who was tragically killed in his motorbike crash; what was reputedly the only rock for hundreds of miles in an Australian desert; and Pete the Bone who subsequently achieved a Stellar position in the second-hand car profession.

The band was an early version of Locomotive - later to become achieve notoriety with their 'Rad'n In Love' hit - probably the very first big Sk record. □

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(HEY BIG SPENDER. A LOOK AT LIBERTY'S)

I've always wanted to be amongst the glitterati - on bitching terms with Bianca, Andy, Liza, Dino et al. (Note how the first names positively flow from the pen). So this, I thought, was my big chance. *Brum Beat* had decided to send me to Liberty's for the night. Birmingham's newest (and by all accounts flashiest and most exclusive) night club.

There I was off to catch the Regine-type style at Liberty's. Right down to or up to the prices, clientele and twinkling mirrors. A place to please posers and see and be seen.

I grabbed a friend who agonized over his choice of clothes to and we set off to assail the place in style. We got off the No. 9 bus and went to the wrong door! Directed to the correct door (with a slightly raised eyebrow and the doorman said 'Members only tonight'). No doubt, he'd noticed with my PVC coat and mini and Mick's 2-tone man tie and wasn't impressed. I explained we were from *Brum Beat* and had phoned last night to clear it. Upon saying the magic words, we were ushered in. A few words at the reception desk and we were shown along a blue corridor. Most impressive if a little ghostly till you get used to it. We were to meet Lynne Newton who's *Miller Book's* secretary - he's the manager, by the way. But first, we had a chance to look around.

Hokey for Hollywood

Tibbets, who did the interior decoration, go in for mirrors in a big way. 'The guy who designed it is noted for his mirrors', Lynne told us later. There's mirror mosaics round the disco area, the walls and the bars. But as they're small, you can't sit and admire your own reflection all evening. A fair bit of polished chrome. Masses of blue everywhere, 'with it being blue, it's totally different to any other night club in Birmingham.' It was told. This blue theme includes the carpet which bears the three art deco triangles that are the symbol of the club. (They appear on the menus too - though not, as yet, the book matches which bear the legend of the places previous incarnation 'The Romulus').

There's very much a 30's feel to Liberty's. So much so you almost expect Fred and Ginger to glide across the floor. It's all based around the central dance area, which itself has all manner of clever lighting - including neon - that pulsates to the understated music. There's a seating area all around this floor with sofas (again blue) chairs and tables so you can rest your weary feet between numbers.

Cocktail bar

Round the walls, you'll find the cocktail bar with 22 different cocktails at £1.80 a throw (or should it be shake?) 'the only cocktail bar in town', according to Lynne - surely not, thinks me. The seafood and champagne bar (sparkling wines and four champagnes at 1 gues, pretty average restaurant prices). Then there's a raised seating area guarded by six large Moorish statues holding pink ostrich feather fans (very high camp). And finally, there's an outdoor bar. Here, perhaps, I should give you a warning, you'll pay 80p a pint and 65p for shorts and, if you like your whiskey Irish forget it, they don't do it.

CLUB FOCUS



Julie Wieland

There's also the smallest, but nice, restaurant area off to the side which has a small, but okay, a la carte menu that's not over-priced and bar snacks that are.

Who's in - and out

So, with all this glitz (it cost £5 million to decorate) what sort of people did they hope to attract? Lynne: 'Really the 21 to 35 age group. We want big spenders. We won't let anyone in below the age of 21. The idea is to build an exclusive night club with an exclusive clientele - people at NEC exhibitions, businessmen.'

Although it's owned by the same man (Andrew Gregorin) who owned the building when it was the rather trouble-prone, Romulus, it's a completely new management team and, as Lynne said 'we don't want to relax on the door to get people in. We have quite a few men on the door in case we get the old Romulus clientele back. We don't want them.'

Just how strict were they on the door I wondered. 'We're not very strict but we don't allow people in wearing coats or jeans' (presumably not even designer jeans). Though later when I asked if anybody really outrageous had arrived (I was thinking a Studio 54) she said 'The doorman have fairly firm regulations about who they let in'.

Help. I can't find the glitterati

Later, when I looked around the 30-odd people there (it was a Tuesday) they all looked positively staid. Even boring. Late 20-ish married couples, a few girls who'd made a bit of an effort. Some open necked shirts (tat, tut) over wide-lapelled jackets among the men. With my black crepe mini and gold jacket (I'd taken off the frowned-upon PVC) I felt positively over-dressed.

The music was similarly restrained MOR, quite background discs. Very much like the dancing in fact. At this moment, I queried my worst instincts and requested a mid tune to skank or start foosball or chants. 'I also managed not to yawn!'

Not that it isn't very swish inside. It is. (Lynne had emphasized its uniqueness 'there isn't another club in town that provides so much under one roof' and added, 'it's quite large yet it can be quite secluded as well with its intimate corners'). Yes, it's swish all right. It's probably just that it was a quiet night and, as I'd been expecting to trip over walls to wall celebrities and stylish non-celebrities, I was a bit disappointed. I'd expected the people to be glamorous and they weren't. They were not matching the surroundings at all.

That said, bosses and their secretaries will probably be the discretion to the 'intimate corners' and married couples out for a bit of a fling will find it just different enough to talk about for weeks afterwards. □

NEWS EXTRA

Stoke Arrest

Following on the activities of Birmingham police in the City's record shops reported last month, Stoke-on-Trent was the scene of the action after the Def Leppard/Magnum gig at the Victoria Hall last month.

Ivan Hrey, manager of the local heavy rock outfit, *Exposure*, was arrested on charges of assault and a party organised by the group to celebrate their successful support slot at the Victoria Hall gig.

Although Ivan was arrested, no statement was taken. The guys making the complaint were very confused', Ivan told *Brum Beat*. 'I don't feel anything against the police, they were just doing their job, but I do feel it's a bad scene when someone can just walk in and do that to you.'

Despite his protestations of innocence, Ivan was kept in the cells overnight at Hanley police station.

Most of the party-goers went down to the station to try and get him released because as band members pointed out, Ivan had been at the gig for most of the night and from there had gone to the party.

Steve Watt, Ivan's vocalist, said of Ivan, 'He couldn't assault a pudding, it's ridiculous.'

A spokesman for the Police told *Brum Beat* the next day that he isn't involved, but questioned about the alleged incident, but it looks as if he isn't connected. We're fairly happy at this stage that he isn't involved. The enquiry into the matter is still proceeding, but no-one has yet been charged. □

Brum Cavern?

Plans are at this moment being made for a brand new venue in Birmingham. The potential site is a cellar underneath the present Mercaat Cross and Digbeth, and with immediate go-ahead and backing from Scottish & Newcastle Breweries this *Brum Cavern* could be open in as little as four months time.

The Mercaat always has and still does cater for rock music, having had past residencies with *The Beat* and *The Quads* to name but two successful outfits. The introduction of a new venue with a 350 capacity should increase the chances of Birmingham's becoming a major musical influence and stimulate the local public which only recently has emerged from under its lethargic shell and finally woken up to what is really happening.

Basically the new as yet unnamed venue would have a mid-night licence, thus getting the bands on stage before 10pm - another point in its favour since not everybody would be standing around until midnight to see and band and of everyone can afford transport home at 2am.

Mercaat manager, Martin Meehan would like to see local big name bands down there (orally or otherwise) with small local bands as support, giving them the chance to play to bigger audiences (in contrast to the present system whereby they are given a couple of weeks or so to practise following to help in beer sales the minimal fee paid to the band).

This is not just a case of another venue being opened to accommodate the influx of new talent to the area but the creation of a new opportunity for everybody to see established bands at a reasonable time and price, rather than giving the elite few who have both money and transport the sole right to witness our fine established bands at our fine expensive night clubs. □

REVIEWS

GIGS

STEVE GIBBONS BAND Holy City Zoo

The new Steve Gibbons Band has been together for several months since the old outfit split up last spring, but they have been keeping a low profile, playing only two large and published gigs at Dupleix Civic Hall last August and the traditional Odeon Christmas concert. So this was a welcome chance to see Steve and the boys in action again, especially as the venue was the excellent Holy City Zoo nightclub.

Seeing the band in a small club with a great atmosphere was another bonus, but for me the real event of the night was the appearance of ex-Cris Farlowe who did a couple of songs. He looks just what he is - a 40-year old, retired from the music business, with a neat and tidy image. But that voice - what a voice! So powerful, so soulful - he would be performed his mid-70s hit 'Stoney Mountain Blues' was absolutely spell-binding.

The band were content to remain in the background, concentrating on playing strong and consistent interpretations of the music of Robert Wald. John Simpson's fluid bass and the closest guitar of Michael Penketham each make an equally important contribution to the overall sound.

The beginning of the set is rather disappointing, more competent interpretation of the essence of Strangers, with keyboards and bass both sounding in broad agreement with the efforts of Messrs. J.J. Burnel and Dave Greenfield.

But, from thereon in the set moves from strength to strength. Highlights are both the A and B sides of their single (out at the end of this month on the Clay label 'Adventure' and 'Remix'). 'Remix' is a mesmerizing experience, very tight, stopping and starting, and moving to verse with excellent timing, even if the keyboards do sound a touch vaguely familiar.

'Adventure' starting off with a space-age synthesizer sound gives its best to initiate those lasers out of 'Star Wars', then in comes the band accompanied by the odd crash on the cymbals. Guitar chords start biting through an atmosphere, and the adventure in sound begins. Almost a disco-beat on the drums leading to an explosion of a chorus. Excellent.

Criticism can be made of the presentation which relies too heavily on the vocalist, especially between songs, when the excitement and power of the previous number is lost in a limbo before the next one begins.

Remember the name - Plastic looks - and remember where you read it first.

Steve Coxon

PLASTIC IDOLS

Sammi Belles, Newcastle-under-Lyme. Sit up and take notice, this is a band who will make your brain ache for energy and your heart cry for more.

Both Sammi Belles were born out of the ashes of a run-of-the-mill rock band called Willy Nilly then they got a management deal at the beginning of this year.

Dave ("please don't print my surname") vocalist with the band describes them as "contemporary electronic rock". Indeed they are. Shades of Gary Numan mix in with Bowie and Roxy. But added to the ingredients is a splash of show emotion and raw feeling, most of it emanating from Dave (vocals) himself.

Dave is the centrepiece of attraction on stage. His movements and the charisma of his boy hypnotic face make sure that he's the only one you want to see. He could be forgiven for thinking that the rest of the band were back-up units, even if that is an erroneous assumption.

The attacking keyboards of David Windler, frenetic drumming of Robert Wild, John Simpson's fluid bass and the closest guitar of Michael Penketham each make an equally important contribution to the overall sound.

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THE OPINIONS

Bogarts

When the Opinions took the stage at Bogarts they looked decidedly unsure of their job and frankly I don't blame them. They play a frosty pop-rock with a cutting edge that is a long way from the customary mid-melting declivity that normally boogie down at this hard rock venue. But since no one actually took a boyie chair to them I reckon they must have scored some points.

I must admit that setting aside the reservations and criticisms prompted by the adverse conditions, I found the Opinions a definite force to be looked to in future months to continue the revival of major bands emerging from this area. Their main attraction is the diminutive bundle of impish dynamite that fronts the band, Julie, who comes across as a sort of Topal with all the mischief and none of the mayhem.

Her voice is difficult to describe but imagine a medley of touches from Lene Lovich, Holly (of the Italian), Polystyrene tilted with an elfin innocence that makes the hair of your neck tingle. On the other hand if you can imagine what a kazoo would sound like if it could sing you've probably got a fair picture of what it's all about.

It's not a voice you can shrug out of your head - and the same can be said for much of their material, more especially the newer numbers which have a powerful Jerry commercialism. Most notable and the obvious choice for a single is "Clockwork Doll" with its tremendously catchy chorus which is "look what 'Mr. Big' and 'Tick Tock' Rock and Roll is doing to you".

The band play well but need the experience of more gigs to fully develop into an individual.

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The constant splits and reunions of Jim and Richard really gave me nothing on the turbulent relationship of John Olvey & Willy-Barrett who are back together yet again for the new Olvey album, but I like the single "Birthday Boy" (Polydor). Not immediately one of the best but repeated play adds it inside the brain with the offhand throwaway title line and the driving primitive chthon bass. Flip it - "What A Woman", Cheap Trick now look unlikely to ever get a hit ever because of "TV 80" by "You Tonight" doesn't hold out much hope. Power ranked high but they aren't there.

The Out should reprise "Who Is Innocent" (Rabbit) because only this was one of last year's most criminally ignored singles but recent live work indicates that this is a band with a head that starts on the 80's for gross success. Watch out for "Waiting For The Lights To Go Down".

The Boys keep banging them out to no avail but their full production treatment of Arthur Alexander's "You'd Better Move On" (and/or) their masterpiece should have provided them with that elusive hit. The Reville take a dive with "Scuba Scuba" (Swazo) and come up with a top 10 hit in their usual bubble gum style and more than a nod at Johnny & The Hurricanes. The new band.

Keeping on with the water theme the Four Bucketers could have a splash in their new single "Bucket Of Water" (CBS) as the Tiwas crew have constantly dampened their spirits with a nod from the past months. Be very interested to see if they go to the top of the charts.

"Walking Dead", "Phobias" and "The Red" are the new singles. "Walking Dead", I'd advise anyone with an ear for the future to catch them at the earliest opportunity.

Musically and visually it's like the promise of all the 100 Arabian Nights rolled into one bubbling spring.

OPINIONS JULIE

entire, but having said that both Joe Wade's guitar and Malcolm Charlton's drumming add determined force to the sound. Other numbers that deserve close attention are "Mexico", "Fools Don't Lie", "Phobias" and "The Red", but I'd advise anyone with an ear for the future to catch them at the earliest opportunity.

Musically and visually it's like the promise of all the 100 Arabian Nights rolled into one bubbling spring.

The second set was worthy of bands of greater standing than May Day and opened with a superb Day After Day, which at times seemed to surpass the original version. With nerves now under control the band performed competent, powerful interpretations of Instant Fashion, Love In A Spaceship (a very commercial sound) and Out Of Reach which featured some good guitar work and showed great versatility of the rhythm section.

The final number Out Of The Frying Pan was much heavier but nonetheless convincing. I feel that May Day, given opportunity and their quota of breaks and luck could well become a leading light in the music business.

D. C. Goodwin

SINGLE FILE

PAUL BEARER

Patrick D. Martin turns up with "Luci Lucie" (Deram) which is infinitely preferable to his last outings "I Like The Motors" of some months back which is, in fact, the best single on this EP. The A side is neatly arranged. Performers are good and it's nice to see them as a band to keep an eye on with some hard playing pop and a keen sense of hook lines. Artists try and come up with their Pretenders in the shape of Cuba but although "Furtive Walls" is catchy it ain't a talk of the town.

The Drones re-emerge on Fabulous sounding totally unlike earlier offerings by the band. "Can't See" is Motorik rock and most surprising of all John Ellis on guitar you can guarantee the musicianship. Good record, Ade Wilson releases his "Head In The Clouds" (Rockburn) from the "Hicks From The Sicks" compilation although it's a gentle Beatle pop song the song is a real beauty for the lightweight structure.

Suggest you check out the new single "I'm Not A Single" (Vergo) largely to hear the weird narrative flip, "The Book" which is most disturbing. Not surprised to see Island showing out Bob & Earl's "TOT" if it's not there, it's not there. The old Joe Blue, still a great song but no hit 20 cent record.

"Hate" atmosphere of the new single "Know Like I Know" which is a bit of a pity. Considerable preview their new album with "The Craw" (Chrysalis) and after an initial uncertainty I'm getting to quite like this R&B crew. Regina Richards and her band is another artist worth listening to.

Alan O'Day (Cathco) - bubbling fun. The new single "Blondie" but with "Tyger" (A&M) it comes very close to exceeding good pop. Whitehawk back in action with an EP featuring two cuts from the new album and the new "Fool For Your Loving" from the "Ready A" Billy (UA) album. Good solid bluesy rock from Coverdale and Company.

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THE RIATTOS Holy City Zoo

Ricky Cloo, an irrepressible character on the Midlands music scene, has thawed out of his leechery and come up with what he describes as a "mixture of R'n'B and Soul".

The music is similar to that purveyed by the Icebergs, in fact the whole thing is very much the same. The same easy, slick, smooth rhythms seen through your bones and set your feet moving. The music is a smooth American drawl with which Ricky introduces a little funk.

The same spontaneous, witty humour with which he's always been associated.

The Riattos aren't the sort of band to make you froth at the mouth in ecstasy - but on tracks such as "I Feel Good" and self-penned "Call Me Up" they take your heart soaring into the stratosphere. There's something for everyone here. Your mother would probably like them but her appreciation would be easily shared by the most adrift and socially awkward of us.

D. C. Goodwin

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REVIEWS

CLAUDE WILLIAMS Kansas City Giants Big Bear (Bar 25)

The Jazz violin has had a roundabout history, and even today there is a distinct paucity of casual jazz violinists. It is not only a veteran of the classic swing band of the 1940s but also as many a Kansas City musical dignitary, but who can still play dynamic and soaring choruses, is not unlike discovering a member of some remote group, quietly still at work.

Though he has appeared on a couple of Jay McSham albums in the last few years, this, to my knowledge, is his first solo album in a lifetime of music making.

The varietal of this style is generally jazz. Smith, a rousing semi-soloist player. It is said that on arriving in New York with Billie Holiday's band that Claude Williams considerably embarrassed Smith, outperforming him on several occasions, and according to this album one can believe this. In addition to an incisive style of playing dependent on his playing "Kansas City" and "Play Street Blues," Williams can play pretty much anything he likes and a ballad like "Teach Me Tonight".

Wherever the album features one of his songs, it is playing ("The Fiddler") and the rougher sounding blues element, with vocalists like Eddie "The Chief" and Claude himself, which just about work out alright. I can't say I'm crazy about "A Hundred Years from Today" which has Claude playing violin, guitars and bass with a rather straggly beat and singing in a manner that is, if anything, rather too overboard. Aside from that though, this is a fine and rousing overall album and Claude gets our firm support from the rhythm section right through. Special mention too, for pianist Frank Roser, a former Miles Davis sideman, whose piano style, somewhat reminiscent of Billie Holiday and Red Garland, I'd like to hear on its own.

Paul Kelly

PAUL COLLINS BEAT CBS (83895)

Despite the fact that the Knack are possibly one of the most tedious and overrated bands to come out of America since just deciding they have opened up prospects for bands playing hard driving pop-rock music and Paul Collins' Beat should steam ahead as the only new act on the evidence of this debut album.

Taking the sound of the late 60s early 70s pop and giving it a modern drive Collins and his band like you have created a really exciting new scene in the States and if you're looking for comparisons here then the best example must be the Records.

On this album there is evidence of influence from the Yardbirds and other early British bands plus the vitality of such popsters as the Raiders mixed with the contemporary elements

of Petry and Costello, but Paul Collins' Beat create their own sound within that framework. The songs are short, sharp, and instantly effective, opening up with a bang, and are almost hammering home from that point in. The whole album is guaranteed to figure in the best of the year come December no doubt and it's really hard to pull out a favorite track that isn't an album home so well. "Walking Out On Love", "Different Kind Of Girl", "USA", all have that neat and spirit that bubbles up inside you while "You and I" takes the teenage romance ballad neatly in hand. Traces of youthful Springsteen perhaps, certainly that relentless drive is there along with a keen sense of the pop dynamics produced expertly by Bruce Botto.

This is a great album that makes you glad to be alive and if they aren't one of the big names by the end of the year I'll be greatly proved.

Mike Davies

SHAKIN' STREET CBS (84115)

Imagine a style so brilliant that you're partially there because this outfit has the style and you're here because of a thunderstorm of full fury to back it up.

Shakin' Street are a French outfit led by Fabienne Saligne, a sort of female vocal chord that aren't to dismiss to Hynde's own but with an apparently greater range and depth. "No Compromise" opens up the album and that's what it is all about because come "Solid As A Rock" this is already a world beater and solid rocking power that bursts with this track is breathtaking in its proud fire.

Twins guitar from Eley and Ross the Boss singles and thrills throughout but give a listen to the impact on "Soal Dealer" which also features some great percussion work by Jean-Lou Kallinow. "Sane And Wild" is the single and surely a hit with its metricomic guitar melodies and the vocal flights of Saligne, varying in and out of the rhythms. Some songs are of the first note to be crashing fade out, simple and mad.

Over on side two producer Sandy Pearlman brings out the best in the band with "Every Man, Every Woman Is A Star", "Generation X" and the lengthy "I Want To Be You" with its searing guitar soloing while sandwiched between is "So Fine", a racing burst of newer Pop.

Whatever this is one of the most outstanding and exciting albums that had 1980 is going to produce and if they're even half as good live when they tour with Black Sabbath, then the boys may as well give in and ask for jobs as roadies.

Mike Davies

SUICIDE ZE: (ILPS 7007)

It's been a long wait for the second album from the foremost pioneers of electronic rock but it's been well worth the wait. Last time Alan Vega and Martin Rev played here they were almost without exception canned or booted off stage by loud, stupid punts and critics. Now that the world of electro-rock has taken the form of the imagination of the blinkered followers of fashions that try and dictate our listening habits this album is a masterpiece, well hailed in glowing, apocryphic terms.

Hopefully that rightful glory will realise itself in sales and a full acknowledgement of the debt the current golden boys of the synth owe this remarkable duo.

What surprises me is that so many people could dismiss Suicide's work as so much of their own, having no relation to rock 'n' roll when it's blatantly obvious that much of their work derives directly from the wild days of early rock 'n' roll. "Be-Bop Kid" or "Las Vegas Man" where Alan Vega puts on his best expressionless "Pretzels" stylings set Vega's cheerification and pre-emptation of basic jiving rhythms.

Certainly this album is a lot more accessible than their debut although there were at least two potential hit singles on that if anyone had had the guts to market them properly... and a lot of that is probably to do with producer Ric Ocasek of the Cars.

"Shadaz" shows a possible link with its Latinish jazz disco dance rhythms while "Diamonds For Coat, Champagne" knocks anything that Messrs Foxs and Numan have done into plastic containers and with the Ferryish intonation Vega adds to the whole this could also score well.

"Sweetheart" is almost a tender ballad while "Mr Ray" shows up the Velvet influences compared to the Doornish qualities of "Tooth Me". Melodically Vega and Rev have been a lot more fluid here with plenty going on underneath the persistent repetitive pulsings of the synth and single melodies and that can only serve to emphasise the appeal of the album.

This is music for today and tomorrow but it's still got more to do with the vintage days of rock 'n' roll than anything our current electric messiahs are capable of generating and if you can't appreciate those roots then you ain't got no salvation and your ticket for the Mystery Train won't even get you on the platform.

Mike Davies

SNOOKY PRIOR Shake Your Boogie/ Big Bear (Bar 14)

Simple as a three chord trick, the Blues is an easy idiom to fall back on. As a result it's an unwitting target for abuse even from its champions, "steeped in his idiom", "cathartic" and "repetitive".

Snooky Prior has been around too long to fall into the pitfalls. Born in Mississippi in 1921, he's old enough to be soaked in the Country Blues of Blind Lemon Jefferson and the like, yet young enough to have made the transition to the urban blues and Big City R & B that directly produced Rock 'n' Roll.

A rollicking album with a goodtime feel, "Shake Your Boogie" is also (intentionally or unintentionally) a composite portrait of the way the Blues has developed. "Blurred Blues" is front porch stuff, a slow Blues conversation between Snooky (this album's Harmonica) and Sam Mitchell's acoustic guitar. Movin' up the line a little Snooky goes Railroad traveller in "You Don't Know My Name" complete with train hooter harmonica, and a 12 bar chorus reminding us that the form was a product of the feel. "Baby Left Me A Male" and "Shake Your Boogie" have a boogie-ish party feel about them.

Finally we near commercial territory with "Can't Love Me and Hometown" (a Rock 'n' Roll number referring to Snooky's one-time partner Hometown) and "Sweet" a slow Blues featuring the remaining electric slide from Mitchell.

The tracks aren't all in that order so they can be enjoyed for what they are - often moral boosters with an offbeat sense of humour, or fondly remembered tales of hard times.

Snooky Prior may not be a legend in the language of Muddy Waters or BB King, but this album is, in its own right, as good as any put out by the giants'. Featuring fine snooky throughout from both Snooky and Big Bear's house band the Bluesbonds, and an excellent production that highlights the variety of the Blues, Shake Your Boogie is honest no nonsense and it's still doubtful where it's been. Having set party? You need this album.

Paul Kelly

Mark Andrews has left XTC far behind him and settled for the Joe Jackson/Costello trim on his debut "Big Boy" album (A&M) but despite obvious comparisons it really is a knockout record. Good forerunning playing with hefty songs, most catchy being "Does It Get To You" or "Laid On A Plate". Interesting slow reggae treatment of "Born To Be Wild" too. Good live act so watch out for chart action. Wierdly good with UK cover up with Claxo Fabian debut "Nine Months To The Disco" (Heartbeat) which is somewhat in line with Pop Group stylistically. "This Is Your Vendetta" is a powerful pulsing number a la "Careful With That Axe Eugene" while "Free Denz Cellis" is sort of Beefheart disco. Largely experimental but "Shake It" is a gem.

Graham Gouldman holidays from 10cc to come with his "Animapicks" soundtrack (Mercury). Probably works better with the good old 10cc than the new one up with Claxo Fabian debut number with romantic French accordion playing. Certainly more interesting than the 10cc: "Are You Normal" offering (Mercury) will maintain its popularity but is somewhat dated, due days. Noting remarkably offputting but lacking any semblance of human warmth.

Genesis must have a musical prototyping machine because "Duke" (Charisma) churns it out again sounding remarkably like previous offerings. It sounds great on first play but that's rather the false sense of familiarity. If you like the band you know you won't be disappointed. The album probably got these tracks already by the good old 10cc. The words and melodies have been altered. Just to show they have a sense of humour and to give a cut titled "Guide Voice". Rancous laughter all round.

Significantly, the new Boys are depicted in a glass dome protected from the realities of the world outside on the cover. They're their "Keepin' The Summer Alive" album (Caribou). Inside you'll find a number of songs affected by external influences either, only the ravages of time have taken hold on the cover. The sunshine boys leaving them hollow and empty and depressingly dull.

A similar comment is applicable to Gerry Rafferty's "Snakes & Ladders" (UA) which maintains exactly the same style and sound but has proved successful on earlier albums.

Two re-recordings from earlier days and a Genesis soundalike on "The Garden Of England" added to the general gloom of uninspiration. Rafferty's effect is totally unconvincing with what he's doing and that surface interest carries over its effect to the listener. The sort of album that sucks away your interest in it as you listen so you're left with a void you do not desire to start again.

Welcome back to Hollywood's promising, but large in scale, for the armchair rock 'n' rollers.

Headliner is the album where "Wheels of Steel" album (Carere) is already massive. No surprises but will play up to the stuff Judas Priest used to play before they became a pop band.

"Motorcycle" will be a good one. The Fighting Gang" are the whole riffing pounders and the album funk smokes like crazy. Jimmy Hibbert was the good looking one with the Albertos and now he comes up with solo album. "Jimmy Hibbert's Heavy Duty" (Logo). The Albertos are here a great fun band but I can't tell whether this is supposed to be in the time line. No guitars or even singing. It's a dull, unimaginative semi-heavy playing and characterless work.

Jim Cooper Clarke continues to inflict his pitiful excuse for poetic talent upon the nation in the form of punnie doggerel and it's a shame that he's been the backer by a Limp-witted and characterless work.

NEEDED Paul Bearer

Mr. Wonderful! comes close but as a major slice of satire or a serious rock album this is just a joke. Triumph come with the good old 10cc. The album, "Progressions of Power" (RCA), full production US hard rock music, featuring with "I Can Survive" really standing out. Significant, the new Boys are depicted in a glass dome protected from the realities of the world outside on the cover. They're their "Keepin' The Summer Alive" album (Caribou). Inside you'll find a number of songs affected by external influences either, only the ravages of time have taken hold on the cover. The sunshine boys leaving them hollow and empty and depressingly dull.

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● CONTINUED PAGE 19

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impersonation of central at the Odium (17) with major hits like 'Rag Doll' and the original 'Working My Way Back To You' in the fore. **Lazy** are out of Cow these days - normally a reluctant 'Seventies singing spate' at the Odium (18) with a new album ready to score on the charts. Mark Andrews is a War (19) and well worth the visit while 20 and 21 gives two nights of extravaganza and correspondence with 'the' at the Odium which is leader but deserts than **Holly**. Having sold out at Stafford and announced their next night at the Odium for 2023 but it is uncertain how much from 'Sals In Sals' will be replacing 'Lany numbers' Good live crew though, even if albums are becoming somewhat cliché these days.

Black Sabbath return to the field to what is apparently an amazing album and featuring Ronnie James Dio on vocals for 2 nights at the Odium (20/25) with 'Shabb' Street in support and from what I've heard of their staggeringly good debut album they should be phenomenal live. New Month and After The Fire will be attempting to set records at the Town Hall on 26 although I can't really see any good reason why anyone of us would want to waste too much either.

Sam Quatro however is a different matter because apart from being a rouser, quivering bundle of nerves she also belts out good 'n' roll singles, even on her album filler material is normally solid beyond belief. Average White Band are at Odium on 27 and look set for four first big hits in years with the excellent 'Let's Go Round Again' single from the new 'Shine' album. The month rounds off with two nights by Brown's Jazz Orchestra (29/30) whose new album will have 'Bards' should have been a much bigger hit. I just hope that he's been taking personality kindly because his past presence in clubs has been over-the-hill now extinct.

Julie Yule is set to play the Odium on Sunday but I'm considering the excessive lack of success I doubt very much if she plays will be more than 20% full. If she goes on at all, some night Eric Clapton will be back in Stafford. What else can be said. Sky being their overexclusively pop and synth-choric rock paved back to the Odium on Black Holiday Monday to tie up with the, imaginatively titled Sky 2 album.

Margaret resurface after months in the dark with a gig at Digbeth (8) but despite garnering interest from the EDM crowd 'The Bear' takes time off from sheep farming (not to be confused) to make another assault on fame and posterity with his customary Town Hall gig (9) and a well deserved album finale in the racks. **Humans League** will be wading themselves from the audience at Brun, Ux (9). I've heard of detachment but this is ridiculous. Still, a year album and now a track on Virgin including the excellent 'Bice Beale'!

Over at Digbeth same night see **Cowboys** not having surprised that deserved success with 'Fire', while support in The Palace a fine white reggae single 'Humans' ought to have been longer. **Samu** returns to on 'Whirls' of Steel (10) with a top album in their credit and Brun's own **Quatre** is set for at the Odium.

On a cooler more subdued note, **Chris Chapman** at the Hippodrome on Sunday (11). **Clapton** at Coventry (12) and David Gates, who a third version of **Brand** will be tidily being brought to the Odium by the 'Moon, white legs' Stafford covered.

The 16th has **Robin Hardy** - the 'Mary' 'young' pop - at the Odium with Mike Mitchell attempting to connect brass and expect over at Stafford. The magnificent (understates return to the Odium in a shining case (15) while the **Wendons** attempt to fill out the Exit same night. **Frankie Valli** & The Four Seasons will be giving possible

GOLDEN Eagle Machine
HOLTE Atlanta
BARREL ORGAN The West + Ukib
DIGBETH CIVIC HALL Au Pairs + Nature + Fast Relief!
THE Bucky Holly Story
ODEON Ronnie Lays
STAR CLUB Playthings
21 NOTTINGHAM Iganda + Fast Relief!
TOP RANK UK Subs
WOLVERHAMPTON HIGH HALL
Joy Division
FOUR OAKS CROWN HOTEL
STRAFFORD GREEN
DUDLEY JB'S Silver Wind
WOLVERHAMPTON SPORTS CLUB Sub Zero

3 (Saturday)
BARREL ORGAN Andy Lloyd's Wedge
ROBERTS (Auchtime)
Skydiver
GOLDEN EAGLE The Equators
MERCAT CROSS Opinions + Playthings
MILANDS ARTS CENTRE
THE Bucky Holly Story
OLD CROWN Eagle Jazz Band
SMALL HEALTH COMMUNITY FARM Sals Squad
SMETHWICK TWO BREWERS
The Sussed
WATERWORKS JAZZ CLUB
21 NOTTINGHAM Green
WOLVERHAMPTON Swing Band
COVENTRY GENERAL
WOLFE Tourist Band
COVENTRY WARWICK UNIVERSITY The Specters
DUDLEY JB'S UB40
LEAMINGTON SPA CENTRE
NATIONAL Youth Jazz Orchestra
NOTTINGHAM BOAT CLUB
White Spirit
WALSALL T'WON HALL
Quartz + Crys
WEST BROMWICH COACH & HARE & HOUNDS M21 + Paul
WOLVERHAMPTON POLY
The Dance Band

4 (Sunday)
BARREL ORGAN Hot Fusion
GLADIATOR Beggar
MAXWELL'S PLUM Geoff Sewell
MERCAT CROSS Rock Disco
ODEON Justice Tzuke
STRAITHALLEN (Bumtime)
Outrageous Five
TOP RANK Bodynatchers
COVENTRY GENERAL WOLFE
Chalmers
WESTBROMWICH COACH & HARE & Hounds
WOLVERHAMPTON
LAFAYETTE The Chords

5 (Monday)
BARREL ORGAN The West + Ukib
DIGBETH CIVIC HALL Au Pairs + Nature + Fast Relief!
THE Bucky Holly Story
GOLDEN Eagle Aliphix
MERCAT CROSS Switch 7
ODEON Sky
ROMEO'S & JULIETS Skydiver
FOUR OAKS CROWN Mistry
BRIERLEY HILL VINE Paul Digby
Quartz
COVENTRY WALSWELL
TAVERN Wild Boys + The Editors
LEAMINGTON Workshop
NOTTINGHAM BOAT CLUB
WOLFE & The Italians
STRAFFORD GREEN
DRAGON Musicians Night

6 (Tuesday)
BARREL ORGAN Handsome
Beats
DIGBETH CIVIC HALL
MERCAT CROSS Opinions + Playthings
HOLTE Atlanta
HOLTY CITY 200 Danette
Damage
MAXWELL'S PLUM Jaza
MERCAT CROSS Ramparts
OPPOSITE LOCK Ski
TYBURN HOUSE Country Mist
CANNOCK STAR & GARTER
The Office

7 (Wednesday)
BARREL ORGAN Reality
ROBERTS Quartet
EXIT Only Ones + Athletics
Spiz 90
GOLDEN EAGLE Red
Admiral Jazz Band
MERCAT CROSS M.S.N.
FOUR OAKS CROWN Quill
COVENTRY GENERAL
WOLFE The Rialtos
STRAFFORD GREEN
DRAGON Star Jazz
WOLVERHAMPTON
LAFAYETTE Diamond Head

8 (Thursday)
BARREL ORGAN Little Lilly
COLLEGE OF OAK PAIRS + 45s
HARE & HOUNDS Hot Pencils
HOLTE Cull
MERCAT CROSS
SUMMERFIELD PARK
Dangerous Girls, Envelopes + Lugs
UNIVERSITY Pop Art
FOUR OAKS CROWN 'Back' Our Town All Stars
WALSALL TROUBADOUR
The Office
LEAMINGTON SPA CENTRE
WALSALL
NOTTINGHAM TRENT POLY
UO
WILLENHALL CALVADEE
Sub Zero

2 (Friday)
BARREL ORGAN Kuddly
Bunnies
GEDAR CUP Purple Hearts
DIGBETH CIVIC HALL Kean Denver.
FARFOOT HOTEL African Star, Portable Kicks + Ukib.

5 (Monday)
BARREL ORGAN The West + Ukib
DIGBETH CIVIC HALL Au Pairs + Nature + Fast Relief!
THE Bucky Holly Story
GOLDEN Eagle Aliphix
MERCAT CROSS Switch 7
ODEON Sky
ROMEO'S & JULIETS Skydiver
FOUR OAKS CROWN Mistry
BRIERLEY HILL VINE Paul Digby
Quartz
COVENTRY WALSWELL
TAVERN Wild Boys + The Editors
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NOTTINGHAM BOAT CLUB
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STRAFFORD GREEN
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CANNOCK STAR & GARTER
The Office

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Admiral Jazz Band
MERCAT CROSS M.S.N.
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COVENTRY GENERAL
WOLFE The Rialtos
STRAFFORD GREEN
DRAGON Star Jazz
WOLVERHAMPTON
LAFAYETTE Diamond Head

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HOLTE Cull
MERCAT CROSS
SUMMERFIELD PARK
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GOLDEN EAGLE Red
Admiral Jazz Band
MERCAT CROSS M.S.N.
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COVENTRY GENERAL
WOLFE The Rialtos
STRAFFORD GREEN
DRAGON Star Jazz
WOLVERHAMPTON
LAFAYETTE Diamond Head

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WOLFE The Rialtos
STRAFFORD GREEN
DRAGON Star Jazz
WOLVERHAMPTON
LAFAYETTE Diamond Head

8 (Thursday)
BARREL ORGAN Little Lilly
COLLEGE OF OAK PAIRS + 45s
HARE & HOUNDS Hot Pencils
HOLTE Cull
MERCAT CROSS
SUMMERFIELD PARK
Dangerous Girls, Envelopes + Lugs
UNIVERSITY Pop Art
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WALSALL TROUBADOUR
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LEAMINGTON SPA CENTRE
WALSALL
NOTTINGHAM TRENT POLY
UO
WILLENHALL CALVADEE
Sub Zero

2 (Friday)
BARREL ORGAN Kuddly
Bunnies
GEDAR CUP Purple Hearts
DIGBETH CIVIC HALL Kean Denver.
FARFOOT HOTEL African Star, Portable Kicks + Ukib.

5 (Monday)
BARREL ORGAN The West + Ukib
DIGBETH CIVIC HALL Au Pairs + Nature + Fast Relief!
THE Bucky Holly Story
GOLDEN Eagle Aliphix
MERCAT CROSS Switch 7
ODEON Sky
ROMEO'S & JULIETS Skydiver
FOUR OAKS CROWN Mistry
BRIERLEY HILL VINE Paul Digby
Quartz
COVENTRY WALSWELL
TAVERN Wild Boys + The Editors
LEAMINGTON Workshop
NOTTINGHAM BOAT CLUB
WOLFE & The Italians
STRAFFORD GREEN
DRAGON Musicians Night

6 (Tuesday)
BARREL ORGAN Handsome
Beats
DIGBETH CIVIC HALL
MERCAT CROSS Opinions + Playthings
HOLTE Atlanta
HOLTY CITY 200 Danette
Damage
MAXWELL'S PLUM Jaza
MERCAT CROSS Ramparts
OPPOSITE LOCK Ski
TYBURN HOUSE Country Mist
CANNOCK STAR & GARTER
The Office

7 (Wednesday)
BARREL ORGAN Reality
ROBERTS Quartet
EXIT Only Ones + Athletics
Spiz 90
GOLDEN EAGLE Red
Admiral Jazz Band
MERCAT CROSS M.S.N.
FOUR OAKS CROWN Quill
COVENTRY GENERAL
WOLFE The Rialtos
STRAFFORD GREEN
DRAGON Star Jazz
WOLVERHAMPTON
LAFAYETTE Diamond Head

8 (Thursday)
BARREL ORGAN Little Lilly
COLLEGE OF OAK PAIRS + 45s
HARE & HOUNDS Hot Pencils
HOLTE Cull
MERCAT CROSS
SUMMERFIELD PARK
Dangerous Girls, Envelopes + Lugs
UNIVERSITY Pop Art
FOUR OAKS CROWN 'Back' Our Town All Stars
WALSALL TROUBADOUR
The Office
LEAMINGTON SPA CENTRE
WALSALL
NOTTINGHAM TRENT POLY
UO
WILLENHALL CALVADEE
Sub Zero

STRAFFORD GREEN
DRAGON Musicians Night
WILLENHALL CALVADEE
Sub Zero

9 (Friday)
ASTON UNIVERSITY
Rockpile
BARREL ORGAN Thunders-birds
DIGBETH CIVIC HALL The Cure
GOLDEN Eagle Portable Kicks
HOLTE Atlanta
MERCAT CROSS No Faith + Suicide
POLY TECHNIQUE EIGHTASTON
The Gangsters
STATION SELLY OAK The Phibes + Guests
UNIVERSITY The Human League
FOUR OAKS CROWN
Dunstable
BURTON 76 Club
The Records
COVENTRY GENERAL
WOLFE Handsome Beats
DUDLEY JB'S Hitman
NEWPORT VILLAGE Diamond Head
SMEDOTH VALLEY Club May Day

10 (Saturday)
BARREL ORGAN Andy Lloyd's Wedge + BOGART'S Split Image
DIGBETH CIVIC HALL John Dowds + Dave Tickle
FIGHTING COCKS Suicide Squad
MERCAT CROSS The Opinions + The Playthings
ODEON Saxon + Quartz
OLD CROWN Eagle Jazz Band
CODEDALL Crown Fied Piper
Quintet (Peanuts, Hacks, Pets, Apleyward, Ralph Sutton, Jack Lesburg, Gus Johnson).
COVENTRY GENERAL
WOLFE Escalators + The Editors
COVENTRY WARWICK UNIVERSITY Little Rosters
DUDLEY JB'S The Records
NEWCASTLE-UNDER-LYNE ARTS CENTRE
Bud Freeman
NOTTINGHAM BOAT CLUB Jewel
WEST BROMWICH COACH & HARE Paradox
WOLVERHAMPTON
Headline

11 (Sunday)
BARREL ORGAN Stray Dogs
GLADIATOR Dragonfly
MAXWELL'S PLUM Geoff Sewell

12 (Monday)
BARREL ORGAN Cromo
DRAKE'S DRUM Streetline
MERCAT CROSS Switch 7
HOMES & JULIETS Tyrant
BRIERLEY HILL VINE Jim Shelley
Jazz Brass
TAVERN Criminal Class + Silence
CONTRARY THEATRE Eric Clapton
LEAMINGTON CROWN
Musical Workshop
STRAFFORD GREEN
DRAGON Musicians Night

13 (Tuesday)
BARREL ORGAN Dansetta
Damage
HOLTY CITY 200 Eelips
MAXWELL'S PLUM Jaza
MERCAT CROSS Ramparts
ODEON David Gates
OPPOSITE LOCK Ski
CANNOCK STAR & GARTER
The Office + Sub Zero
CONTRARY THEATRE Sky
LICHFIELD BOWLING Green
Victorian Parents

14 (Wednesday)
BARREL ORGAN Reality
BOGART'S Ransome
EXIT The Members
GOLDEN EAGLE Red
Admiral Jazz Band
MERCAT CROSS M.S.N.
ODEON Helen Reddy
OPPOSITE LOCK Ski
FOUR OAKS CROWN Quill
COVENTRY GENERAL
WOLFE God's Toys

15 (Thursday)
BARREL ORGAN Little Lilly
COLLEGE OF OAK PAIRS + 45s
HARE & HOUNDS Hot Pencils
HOLTE Cull
MERCAT CROSS
SUMMERFIELD PARK
Dangerous Girls, Envelopes + Lugs
UNIVERSITY Pop Art
FOUR OAKS CROWN 'Back' Our Town All Stars
WALSALL TROUBADOUR
The Office
LEAMINGTON SPA CENTRE
WALSALL
NOTTINGHAM TRENT POLY
UO
WILLENHALL CALVADEE
Sub Zero

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LYRIC CLAPTON
AND HIS BAND

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CHAS & DAVE

Bingley Hall, Stafford.
Sunday 4th May at 7.30pm.
Tickets £5 from Cyclops Sounds or on the night.

every Wed at Romeo and Julietts
Smallbrook Queensway
no dress restrictions / late licence

16 (Friday)
BARREL ORGAN Leftovers
BIRCHAM & MIDLAND
 Institute **Bobby Wellins**/
 Pat Jacobson Duo
DIETRIE CIVIC HALL
 Nightingales + Poison Girls
GOLDEN EAGLE Bagger
GOLDEN PALACE CINEMA
 HANDWORTH Bekhars
HOLTE Atlanta
 LAD CLUB, Forable Kicks
MERCAT CROSS No Faith +
 Suicide
STATION SELLY GAO
 Photographs + Hawks
UNIVERSITY Natus
FOUR OAKS CROWN
 Burntwood
BURNWOOD TROUBADOUR
 The Office
DAVID CLUB Cray
 Cavan + The Rhythmic Rockers
DUDLEY JB'S The News
HOPKINS INR TAMBORTH
 CHEQUERS Victorian Parents
 KIDDERMINSTER TOWN
 Hall Photos

17 (Saturday)
BARREL ORGAN Andy Lloyd's
 Wedge
BOGART'S Wicked Sister
MERCAT CROSS The Opinions +
 The Playthings
 ODEON Franki Valli
 OLD CROWN Eagle Jazz Band
DRAKES DRUM Crown Group
 SWING Band
COVENTRY DOG & TRUMPET
 The Office
COVENTRY GENERAL
 WOLFE Bulletts
COVENTRY WARWICK
 UNIVERSITY Weapon of Peace
DUDLEY JB'S Eddie &
 The Herods
NOTTINGHAM BOAT CLUB
 Lone Star
WORCESTER ARTS
 WORKSHOP Inner Ear

18 (Sunday)
BARREL ORGAN Hot Fusion
 GLADIATOR Bellmark

MAXWELLS' PLUM Geoff Sewell
ODEON Scorpions (Sold Out)
 STAR CLUB Puritan Quizzes
 STRATHALLEN Kenny Ball
 BILSTON RISING STAR
 7 Links
COVENTRY GENERAL
 WOLFE las
COVENTRY THEATRE David GATES
 WEST BROMWICH COACH &
 HORSES Weapon of Peace
 WOLVERHAMPTON
 LAFAYETTE Lambrettas

19 (Monday)
BARREL ORGAN Croma
DRAKES DRUM Era Found
MERCAT CROSS Switch 7
 ROMEO'S & JULIET'S Eric
 Bell Band
 BRIERLEY HILL VINE Tony
 Richards Quartet
COVENTRY SWANWELL
 TAVERN Rockouts
LEAMINGTON CROWN
 Musical Workshop
NEWCASTLE-UNDER-
LYME SID'S BAR Francis
 STRATFORD GREEN
DRAGON MUSICS Night

20 (Tuesday)
BARREL ORGAN Danette
 Damage
HOLY CITY 200 Fashion
MAXWELLS' PLUM Kaya
MERCAT CROSS Ramparts
ODEON 10cc (Sold Out)
OPPOSITE LOCK 881
 CANNOCK STAR & GARTER
 The Office
SOLIHULL CIVIC HALL
 Midland Youth Jazz Orchestra
 with Barney Kessel

21 (Wednesday)
BARREL ORGAN Reality
BOGART'S Cryer
GOLDEN EAGLE Eps
 ELBOW ROOM Ebow All
 Stars
EXIT Bad Manners
GOLDEN EAGLE Fred
 Admal Jazz Band
MERCAT CROSS M.S.N.

ODEON 10cc (Sold Out)
FOUR OAKS CROWN Quill
COVENTRY GENERAL
 WOLFE Any Trouble
LOUGHBOROUGH
 UNIVERSITY UB40
NOTTINGHAM BLACK BOY
 Trio
 Peter Jackson Quartet
 STRATFORD GREEN
DRAGON Star Jazz Night

22 (Thursday)
BARREL ORGAN Ruby
 Hare & Hounds
 Wally Turner
HOLTE Quill
MERCAT CROSS Skydiver
ODEON Thin Lizzy
LIVERPOOL Bill Gaither
 Trio
FOUR OAKS CROWN Back?o
 Town All Stars
GAUNCK STAR & GARTER
 The Office
MALVERN COLWELL PARK
 HOTEL Stan Tracey & Mike
 Horowitz
SHREWSBURY MUSIC HALL
 UB 40

23 (Friday)
BARREL ORGAN Stray Dogs
GOLDEN EAGLE The Kids
 Kilmerrines
HOLTE Atlanta
MERCAT CROSS No Faith +
 Suicide
ODEON Thin Lizzy
FOUR OAKS CROWN
 Midwest County
BURNWOOD TROUBADOUR
 The Office
BURNING-ON--TRENT 76
 CLUB Diamond Head
COVENTRY GENERAL
WOLFE Man-A-Lish
DUDLEY JB'S Village
 NEWPORT POTAGE Witch
 Fynde
WALSALL TOWN HALL UB40

24 (Saturday)
BARREL ORGAN Andy Lloyd
 & The Wedge
BOGART'S The Troops

BOURNEBOUR Iganda &
 The Pinkie
GOLDEN EAGLE Au Pairs
MERCAT CROSS The Opinions
 + The Playthings
ODEON Black Sabbath (Sold
 Out)
OLD CROWN at Casey
FOUR OAKS CROWN The End
COVENTRY GENERAL
 WOLFE The Opinions
COVENTRY LANCHESTER
 POLY UB 40
COVENTRY WARWICK
 UNIVERSITY Demizens +
 Dangerous Girls
DUDLEY JB'S Teardrop
 Explodes
LIVERPOOL D CROWN Zenith
 Hot Stompers
NOTTINGHAM BOAT CLUB
 David Jones
WEST BROMWICH COACH &
HORSES Suz Zero

25 (Sunday)
BARREL ORGAN Hot Fusion
 GLADIATOR Dijon
LOCARNO Natus
MAXWELLS' PLUM Geoff
 Sewell
ODEON Black Sabbath (Sold
 Out)
 STRATHALLEN Revival Jazz
 Band
 TOWN HALL Rod McKean
BURNWOOD TROUBADOUR
 Burntwood
 Thinly Alternative
COVENTRY GENERAL
 WOLFE Crazy
WEST BROMWICH COACH &
HORSES The Dealers
WOLVERHAMPTON
 LAFAYETTE Scene

26 (Monday)
BARREL ORGAN Croma
DRAKES DRUM Trapper
MERCAT CROSS Switch 7
ODEON Sued Quatro
REGAL CINEMA Natus
ROMEO'S & JULIET'S
 Overdrive
WINTER BALLROOM Natus
 TOWN HALL After The Fire

TWO BREWERS The Sussan
BILSTON RISING STAR Reshars
 BRIERLEY HILL VINE Royal
 Garden Hot Six
COVENTRY SWANWELL
 TAVERN The Squad
LEAMINGTON CROWN
 Musical Workshop
 STRATFORD GREEN
DRAGON Musicians Night

27 (Tuesday)
BARREL ORGAN Danette
 Damage
HOLTE Atlanta
HOLY CITY 200 Chris Farlowe
MAXWELLS' PLUM Kaya
MERCAT CROSS Ramparts
ODEON Average White Band
OPPOSITE LOCK 881
 CANNOCK STAR & GARTER
 The Office
MALVERN WINTER GARDENS
 Barbara Thompson's Paraphernalia

28 (Wednesday)
BARREL ORGAN Reality
BOGART'S Warship
 EXIT Bodycrackers
GOLDEN EAGLE Red Admiral
 Jazz Band
MERCAT CROSS M.S.N.
 WOLVERHAMPTON
 LAFAYETTE Witch Fynde

29 (Thursday)
BARREL ORGAN Lute Wally
GOLDEN EAGLE The Fishes
MERCAT CROSS Skydiver
ODEON Joan Armatrading
GAINOCK TROUBADOUR
 Victorian Parents

30 (Friday)
BARREL ORGAN Rhythm
 Sisters + Bekhars
GOLDEN EAGLE Ad Lib +
 The Fade + The 8
MERCAT CROSS No Faith +
 Suicide
ODEON Joan Armatrading
 STATION SELLY GAO
 Scratch Band
CROWN FOUR OAKS Palad
BURNWOOD TROUBADOUR
 The Office
BURTON 76 CLUB QUARTZ
COVENTRY GENERAL
 WOLFE Simardion
DUDLEY JB'S The Vye
 NEWPORT VILLAGE
 Sledgehammer

31 (Saturday)
BARREL ORGAN Andy Lloyd &
 The Wedge
BOGART'S Liquid Mirros
GOLDEN EAGLE The Quads
MERCAT CROSS The Opinions +
 The Playthings
ODEON Kravus
COSSALL CROWN Tommy
 White
COVENTRY GENERAL
 WOLFE Temporalists
DUDLEY JB'S Diamond Head
MALVERN FESTIVAL THEAT
 Midnight Follies Orchestra
NOTTINGHAM BOAT CLUB
 Sledgehammer
WORCESTER ARTS WORKSHOP
 Mike Peck's Function.

The information here is correct
 time of going to press but may be
 subject to change. Please check
 with venue concerned.

REAL CROSS

Mondays - SWITCH 7
 Tuesdays - RAMPARTS + SUPPORT
 Wednesdays - M.S.N.
 Thursdays - SKYDIVER
 Fridays - NO FAITH + SUICIDE
 Saturdays - KEVIN KINGS ROCK DISCO

Admission free - Doors Open 7pm

NEELED
 from page 17
 attempt at mood music to reflect
 the lyrical atmospheres. It does...
 both are atrocious. The one called
 "Sonar, Crockle & Bop" (Epic) and
 comes with free copy of his book,
 presumably reprinted, of which I
 already been published. Thankfully
 or otherwise none of the new
 series intoned on the album
 appear in print.

Roughneck goes up an
 interesting compilation
 Northern outfits on "Hicks From
 The Sixties" of which the most
 worthy of further attention is
 Ada Wilson, "Wah! Heat," the
 more of the Beatles, Eps and
 Medium Medium. A useful
 reference catalogue.

The Bellamy Brothers continue
 turning out pleasantly
 undemanding country albums
 and "You Can Get Crazy" is no
 exception. Gentle, tuneful
 singalong stuff with a couple of
 "harder" edges thrown in for
 balance. They've even rewritten
 the words to "Green Grass of
 Home" and called it "Sugar
 Daddy". Nice though, Willie
 Duddy recently suffering from
 a stroke is later to hit the side
 from the "Electric Horseman"
 soundtrack (CBS) and featuring
 "My Hearties Have Always Been
 Cowboys" and the moving
 "Hands On The Wheel". Such a
 great warm croak of a voice, like
 silken sandpaper. Good stuff.

On the folk side Brian Parry
 turns out with writing to sing
 too and a fine job he makes of it
 on "Sailing To The Moon" (Free
 Seed). If you like fairly naive
 contemporary folk then this is
 well worth investigating, especially
 the title track and the first tribute
 to "Mr. Lowry". Album features
 Kris Kristofferson and Allan
 Taylor. Roger Powell is Utopia's
 keyboard player which may go
 some to excusing him for
 inflicting such a relentlessly dull
 album as "Air Pocket"
 (Beaverly) on the world, but
 somehow I reckon he takes the
 blame on his own account.

As the new concert series turns
 up engaging and stimulating
 albums and "Dusting Bubbles"
 maintains its fine
 strengths. No compromising
 approaches as normal with bitter
 "Days" is a superb light number
 strangely at odds with the tension
 elsewhere. □

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In search of a group to front up singer Tricia Reordan.

If your reporter is to be believed
- then watch your ass Linda Ronstadt!
Brum Beat will be delighted to pass on fan mail to
Tricia.

...and lastly

Nice of London-based industry
mag *Record Business* to credit
Brum Beat as source of
information in their current
issue's front page story reference
Police v. Cassie L called from the
columns of our last issue. Must be
the amiable John Hayward who is
often all an ex-patrite Brummie.

Must put on record our
appreciation of Mr James' heroic
darkroom work for beyond the
call of duty. The regulars at Cobs-
his watering hole - began to think
he emigrated.

Brum Beat staffers' day,
considerably brightened by the
arrival of the new *Playings Magazine*.

In last issue's listing of
Edgobaston's record companies
we omitted to mention Rising Star
Records who share the seamier
side of the suburbs with Big Bear
Records, Initial Recording
Company and the new Vindaloo
Records.

We hear mutterings that a
nicer note a million miles from the
Snow Hill. Pat Wagoner are
becoming disenchanted with the
clientele they recently adopted
from the *Top Gun* era. So much
so that they're considering
reverting to their previous
format. Hang on in their lead -
your gigs are meeting with pretty
general approval from the
connoisseurs. You'll just have to
get accustomed to the fact that
punters attracted by some of the
acts you book require a different
handling technique to that used
with the beautiful people.

Surprised to hear that Topic
Displays are about to go into
liquidation. Topic are the
country's leading display
company who did most of the
major record companies' display
equipment on the record industry
circuit really have reached that
far down the line already?

Strange going on at the *Rum
Runner's* Flava's O'Joy recently,
sensuous writhing bodies, many
topless with simply a towel draped
round their waists, high heels and
bra. Coupled with pub johns
examining the reflection of their undulations in
the abundance of mirrors...and that was only the
geezers! Invites were directed at
Godd, Golden, Nymphs,
Eunuchs and Sayers, but the guys
seemed to be much more into it than
the ladies. Some reporter's stamina
and were deposing
themselves with a modicum of
racy. Seemed a pretty good
idea worth developing. We owed
the touch at the door for people
who tried insisting on being

allowed in normally attire - they
were handed a towel sheet and
were told to go take off their
clothes and go Roman?

Great to see Six City Rockers
(aka The Dealers) nibbling at the
National Disco Chart with their
Time Is Tight single.

Good to know that the music
business keeps it's finger on the
pulse: a leading music trade mag
reports a top publisher calling
Phonogram to offer songs for
Chart band High Numbers whose
hit was recorded 16 years ago
before they changed their name
from THE NEWS!

The last BMRB Singles Chart
of April showed no less than 7
new entries in the Top 75 ranging
from Number 20 to 63, including
a new entrant A BB plus in the
Polydor Marketing Dept.

Jameson Raid who changed
their name to The Raiti have now
changed their name to Jameson
Raid - watch this column for
further developments.

We've just heard that the *Rum
Runner* have no bands booked in
during May - sincerely hope that
this situation is but temporary and
not indicative of a policy change.

Edgobaston-based indie band
THE NEWS must be a touch
miffed by this week's
announcement from Polydor that
they are retaining a single by
another outfit called The News.
Polydor's News is from Yorkshire
and about with '50% Reduction' and
the list of 15,000 are set at 57p a
throw. Coupled with pub johns
Peel Radio One sessions this
sudden burst of activity from the
Yorkshire indie scene looks like
consolidating the name 'The
News' as belonging to them.

Quite a number of the *Top Gun*
looks as though a name-change
may be imminent.

Rankings of *Top Gun* of the Beat
and Jane of the Pinkies stopped
getting it together at Lost Boys
City centre. Looks like
consolidating the name 'The
News' as belonging to them.

Quite a number of the *Top Gun*
looks as though a name-change
may be imminent.