

BRUM BEAT

THE MUSIC MAG OF THE MIDLANDS

NUMBER TWO

APRIL 1980

Ricky Cool Unveils Rialtos



● BRUM BEAT EXCLUSIVE

Ricky Cool's brand new venture THE RIALTOS first-ever picture — left to right Kevin O'Neil (drums), Jim Hickman (bass guitar), Stewart Johnson (pedal steel guitar), Ricky Cool (alto and baritone sax, harmonica and vocals), Bob Wilson (guitar) and Keith Evans (tenor sax).

Bob is ex-Sveas Gibbons Band, Kevin and Jim hail from Little Acre. Keith was subdued with Alvin Stardust and Screaming Lord Sutch. Ricky and Stewart are former Icebergs.

The new band debuted at The Holy City Zoo at the end of March and has upcoming gigs at Nelson's, Wimbledon (April 9); Golden Lion,

Fulham (10), Hope & Anchor, Islington (11) and St. Athans (18). Looks like they're going to get their chops together on the unimportant gigs before playing Birmingham. The band's outlook and policy differs greatly from that of The Icebergs, leaning towards Soul and R & B rather than Country & Swing, with the objective of 'providing a more danceable beat' — an area where maybe The Icebergs failed. Tris aka Ricky is at last giving up his teaching job in order to concentrate full time on the Rialtos, so it looks like he's for real this time. The band have no plans at the moment for a local residency, so look out for one-off dates in future Brum Beats.

FERRARI SPLIT

Yet another band breaks up, and this one happened before our very eyes.

Top Midlands funk band Ferrari have split up.

The Birmingham-based band received a lot of publicity recently after their appearance on the ATV programme, 'England Their England' in which they criticised the city for lacking the facilities and general opportunity offered by London.

Sources close to the band believe that the public attention the programme had more than a passing influence on the actual split.

Steve Coxon, of Brum Beat, was in the middle of interviewing the band when their internal differences came to a head.

Tension was already high in the band due to the fact that lead vocalist Jackie Ormsby had been offered a solo recording contract with R.C.A., which she had accepted.

FROM
STEVE COXON

ALLEGATIONS OF OBSCENITY & BLASPHEMY AS

POLICE RAID CITY RECORD STORES

Recent early morning callers to city record stores Inferno and Rockers were two gentlemen from The Old Bill — Vice Squad no less.

Apparently their mission was to actively discourage the sales of a certain album — a distinct turnaround from that of some more regular visitors, those representatives of major record companies intent on 'encouraging' dealers to apply those oh-so-valuable ticks to the BRMB Chart Diaries.

But back to the drama at hand — the villain of the piece is the little-known album by CRASS entitled 'Stations Of The Cross' on the even less-known Crass label. This moderately-priced album is apparently both obscene and blasphemous! 'What value — two for the price of one!' I hear you cry. But alas, dear reader, the amount of shops where you can obtain this dubious creation has diminished by two — since, not unnaturally, both Inferno and Rockers felt disinclined to stock as a direct result of the "friendly warning" received.

The interesting part is that shops' lawyers have advised that although the Obscenity charge would probably be thrown out, the Blasphemy charge would almost certainly be upheld.

ANARCHISTS

Crass — who recently played Digbeth Civic Hall — are obviously an overtly political band, self-confessed "Constructive Anarchists" no less, and inexplicably Do-Gooners in a very practical manner.

With the proceeds of their next album they intend to compensate for a lack of local council facilities

by financing an all-night coffee bar in London for tramps, winos and general down'n'outs shamefully neglected by society.

The label's pricing policy represents unusually good value — their first album 'Feeding Of The 5000' was priced at £1.99, followed by a single 'Realty Asylum' (49p), the double album

SPECIAL BRANCH

'Stations Of The Cross' (£2.99) and latterly the single 'Girl On The Run' by the 15-year-old Children's Home abscondee Honey Bane with Crass.

According to the band their Anti-Catholicism has earned them the interest of the Special Branch who they claim have put a tap on their telephone. Simon from Inferno reckons he could — Vice Squad permitting — sell loads of albums. Strange, but we feel certain we saw examples of the offending article still openly on sale at another major city centre store.



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INSIDE YOUR FREE BRUM BEAT

GIG GUIDE... UB 40... MIDLAND CHARTS... FOLK... JAZZ... NEWS... REVIEWS... COMPETITION

SHORT CUTS

Froggy

RAYMOND FROGGATT has a new single out in April with an album on the way and gig at the Opposite Lock on April 16 — the Red Balloons keeps on flying.

Kicks

Please note THE KIDDA BAND are now known as THE KICKS and have a single currently available on Carrere titled 'Get Off The Telephone'.

Collision

VISION COLLISION manager Berni had his Edgbaston home burgled and has a single made away with some £800 worth of gear including a Peavey Amp and a portable colour-TV.

Denizens

On April 18th DENIZENS release a 4-track EP titled 'In The Crowd' featuring the songs 'I'm Not Rich', 'The Frontier', 'Power (CEGB)' and 'Waiting Room'. A free 16-page full-colour lyric/images book will be included with the first 2,500 pressings, retailing at around £1.25.

Barrel

New regime new policy at The Barrel Organ where John Dempsey takes over as licensee from the retiring John Castry.

For the month of April there will be no residences at this major pub venue — instead John is arranging almost nightly auditions. He is particularly excited over Asian rock band LEO (April 10) and Sutton-based STRAY DOGS (April 6).

Looks like it's Post Lock Month at The Barrel then — a chance to be the first to pick up on tomorrow's stars or alternatively to heave tomatoes at the not-so-goods.

Weapon

Wolverhampton-based reggae band WEAPON OF PEACE are the latest signing to Graduate Records. Demo sessions are their first priority with a single to be released as early as possible.

Outrageous

Recommended to Big Band freaks and lunchtime boozers alike are the Sunday lunchtime sessions of PAUL DAVIES OUTRAGEOUS BIG BAND at The Strathallen Hotel, Hagley Road, Edgbaston, Birmingham. Guest player Paul Davies fronts a 15-piece outfit featuring the arrangements of Don Menza, Phil Spector, Rich Mullins and Hank Levy — if you like dynamic, aggressively exciting music with a high degree of musical expertise, then be sure to check out the OBB.

Dangerous

Phil Savage reports from his Outlaw Studios that DENIZENS have just completed the recording of their second EP 'White DANGEROUS GIRLS' have been working on their BRMB session for the Robin Vals show. SUICIDE SQUAD have also been demo-ing new material at the studio.

Alternative

New issue of Coventry fanzine 'ALTERNATIVE SOUNDS' sees the light of day on April 1st — it is of increased size and is available for 30p plus 12p postage from Martin at 143, Monmouth Avenue, Coventry CV3 6BW. Alternatively if you are within legging distance of Virgin Records, Kaba & Bell or Inferno you can save yourself the postage.

Brumbeat

Dates on BRUM BEAT TOUR — featuring THE QUADS, THE new improved GANGSTERS, and THE THRILLERS — now extended to take in Llanelli Glen Ballroom (April 5), Shrewsbury Tiffany's (14), Kidderminster Town Hall (18), Burton-on-Trent 76 Club (25) and Worcester College (26).

EXCLUSIVE

NEXT JOB 40 SINGLE?

From our Man on the Spot HARRY HOTFOOT LANG

UB40's most likely follow-up to their current hit King/Food For Thought is 'Tyla' — a song written by drummer Jim Brown — already a stage favourite.

It tells the story of Gary Tyler, a black youth currently serving a life sentence in a southern U.S. jail on a fitted-up murder charge. A recording of the song has already

been passed to Gary Tyler by supporters of his defence campaign.

Although the campaign for his release is being supported by American Socialists and Trade Unionists, it has yet to become a cause celebre amongst America's radical chic. Probably Tyler prefers it that way, but another hit for UB40 with this song would no doubt usefully publicise his case.

FLIGHT INTO DANGER

ROGUE CHARTER
OPERATOR EXPOSED!

BRUMBEAT reporters have uncovered a Charter flights racket which could lead Birmingham groups to buy a one-way ticket to oblivion.

Numerous complaints have reached our office about the activities of a Wolverhampton-based company, Star Flights, who trade under the slogan "We Fly The Stars". Typical is the story recounted by Dave W., leader of a popular seven-piece cabaret outfit.

"We laughed at our agent when he offered us a one-nighter in East Berlin for two hundred quid", says Dave. "until he put us in touch with these StarFlights people."

"To our amazement, the guy quoted us £25! For everything, all the gear, the band, two roadies, there and back. Naturally we thought he was joking, but he insisted the price was genuine and he kept on going on about "This is StarFlights, We Fly The Stars".

"The worst part was when we went to Elmdon Airport. We saw this plane landing, it was ridiculous. It had two propellers like an early World War II job, and bits of it seemed to be held on with strips of Gaffa tape. It was a real outside-toilet job, like Jasper Carrott tells stories about. But we weren't laughing" continued Dave.

"Especially when this guy got out. He was at least seventy years old, with a leather flying jacket, an old-fashioned helmet with a pair of goggles, and an oxygen mask. He looked like something out of a Biggles book.

BREAKDOWN

"We told him no way were we flying in that, with him, but he said we'd signed a contract, and in any case it was safe. 'We'm StarFlights' he said in a Black Country accent, 'We Fly The Stars'.

"Well, by now the bass-player had quit and one of the chick singers was having a nervous breakdown. So I asked him again if it was safe and all he said is 'We'm StarFlights, We Fly The Stars'.

"By now I'd lost my rag, so I can straight out with it. 'Go on then, what Stars have you flown?'"

"Let's see," he said, "there was Jim Reeves, Ott Redding, Buddy Holly, Glen Miller (Cont'd p. 74).



Julie Boothe is supposedly a Blondie fan. How's THAT for a puerile excuse for using a girlie pic on page 3!

Guitar Workshop To Open

A new Jazz Guitar Workshop Course kicks off at The Arts Lab on Sunday April 27. Organised by Adrian Ingram — who put together the previously successful course — it will run for 10 consecutive Sundays and is basically aimed at rock guitarists wishing to broaden their scope and improve their general technique.

Adrian feels that rock guitarists have had a pretty raw deal in the past as regards instruction and feels strongly about rectifying that situation.

There will be a choice of two sessions every Sunday — at 1400 and 1530 — and the cost will be minimal. Adrian received 300 applications for the last course and was only able to accept 24. This is the first announcement for this course — so aspiring Larry Coryells should phone The Arts Lab (021 359 4192) as quickly as possible.

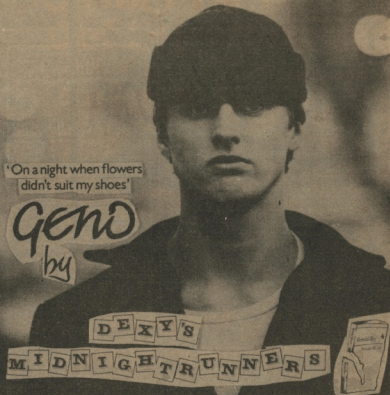
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"On a night when flowers didn't suit my shoes"

GENO
by

MIDNIGHTRUNNERS

4 Cajun Comic

Great to see a newspaper devoted entirely to Cajun Music available in the UK. Entitled 'This is Cajun Music' and claiming to be the biggest Cajun Music newspaper in the world, it is available - apparently free - from Sonez, 121 Ledbury Road, London W11 2AQ.

There is no indication in Issue 1 as to how often it is published, but write to Sonez and find out. Artists covered in the first issue include (rather predictably) Rockin' Dopsie and Clifton Chantier, but also spotlighted are the delightful Nathana Abshire and The Balifa Brothers.

The record listings consist solely of releases on the Sonez label and are therefore a little one-sided - but goodies include Cajun food recipes, a free cooking spice offer and even Cajun dance instruction(!).

A recommended read if you dig Cajun or ethnic music forms generally - although you may find it a little disconcerting when it lurches into Italian, French, German and even Dutch.

NEW GUITAR TUTOR

A very welcome new guitar tutor - Modern Jazz Guitar Technique - is set for publication in late April. Written by Edgobastion's jazz guitar hero Adrian Ingram (see separate story for details of Adrian's guitar course) it is the first English jazz guitar method.

The tutor is aimed at being a complete jazz course - 3 books in one incorporating Modern Jazz Theory, Chord Playing & Linear Improvisation and is packed with information, detailed diagrams and charts, technical and theoretical know-how.

It is priced at £4.95, published by Northampton Guitar Studio of 46 Brookland Road, Northampton NN1 4SE and can be obtained direct from the publisher or ordered through your local dealer.



THRILLERS BET WITH BIG BEAR

Hot Birmingham act The Thrillers - described as 'musically somewhere between Gary Numan and Police' - are pictured signing contracts with Big Bear's John Tully in their natural habitat - the bookies - where they are poised to wager their advance on some horse called Ben Nevils.

Discoville '80

Billed as the "Midlands Disco Event Of The Year", Disco Light & Sound '80 will be at St. John's Hotel in Solihull from 1200 to 1900 on Sunday 11th May.

Aimed specifically at Club Managers, Mobile and Club DJs, Dancers and Bands who are looking for additional lighting effects, this is the third successive year of the exhibition in Birmingham.

Exhibiting will be more than 20 leading manufacturers including Cloud, Pulsar, Citronic, Plato, PAL, Icelectrics, Zero 88, Perception, Mians, Guerrini, Cobalt Blue, FPS, Star, Showlight, Lels, Raydex, GLL, SIS, etc.

There will be a laser demo by Lasertronics, a licensed bar and free car park. Several record companies will be in attendance, as will representatives of Disco International, DJ Federations and the West Midlands DJ Association, plus guest appearances by artists.

The exhibition is organised by Terry Lees of Merin Management on behalf of 3 local Disco Equipment retailers. Admission is a mere 75p.

Bands for the Blind

The Royal National College For The Blind in Hereford is anxious to organise concerts for the students, whose travel possibilities are naturally limited. Unfortunately so is the list, but Organiser George Day is not expecting any star acts - he's more interested in newer bands who want to try out their show and material. George is basically looking for Reggae and RnB bands to play for basic expenses. Call him on (021) 777 1296.

ORGAN RESHAPES

With a change of landlord at The Barrel Organ, rumours about the future of live music there have been rife. Mutterings have been made about discos, early finishes to sets, non-residencies. So what is going on?

John Dempsey, the new landlord (date of The Horseader on Queensway) explained what was happening. He was, shortly after taking over, planning on seeing bands and their representatives to talk to the following Sunday. He said that in the three days since he'd become manager, he'd spoken to about 35 bands.

Five nights a week

He felt that "you should have a band on five nights a week. Even if you have a substitute on, at least there'll be something for people to see". He wasn't too happy about non-appearances by bands because, from a financial point of view, it meant the pub could be losing customers "if the public turn up and there's no one there, they might not come back".

With bands on five nights a week, what happens to the other two? Well, he's got a supper licence till 1 a.m. and plans to put tables in part of the other bar (not the one where bands play).

BY JULE WIELAND

Saturday will be private functions "and we will have the better bands at these functions". Sundays will be a disco but with, he thinks, a band to start.

Disco

His new departure in policy for the weekday nights is that "I'd like to see some of the bands come up with their own disco set up, so we can start with a disco". That's John's idea, but I wonder how many bands do this? Or would be prepared to? It would seem to be necessary for the pub to have a regular dj and disco system or else book two acts each night (someone to run the disco plus a band).

"Support bands are another good idea", he cited the Mercat Cross here.

The idea behind a disco or support band is that the customers would come in earlier "the more we get in, the better the bands we get". Though, of course, he added that the bands rely on the take at the door. And, he wanted to see the entertainment starting before 9 or 9.30 as now.

As for the present, he's not supported well by the public and that it may be financially better with a disco. His last pub had a disco (and less space) and he reckoned they got more people in. He felt the brewery would want a change from the present policy if it wasn't profitable.

Auditions

So what's going to happen? "There will be no residencies for two months at least" (that should take us into May or thereabouts), instead, he's "auditioning" bands. A different one will be playing five nights a week, each week. "We're seeing every band possible and taking the best ones and we'll keep them on". He'll be going on audience reaction. And, of course, the number of punters through the door.

He added he'd like to see bands sell tickets before the night and bring their own following (now's the time for camp followers and would-be groups to come out of hiding).

So, you most likely won't be seeing the usual bands for a while. And we can't tell you since we don't know yet - who'll be on when. More news when we know it. □



Motor City Sign Eclipse

Handsworth reggae band Eclipse has signed to Moseley-based Motor City Rhythm label. First product on the street under the deal is double A-sided single "She's Gone"/"Hard Day's Night" released April 18th. The band have also recorded 4 titles for a RMBB Robin Walk session.

Eclipse are Didi Carter, Mouth Samuda, Rags Peck, Cabal Bowes, China Brush Samuda, Patu Whittingham and Jacko Taylor, who undertake a national tour during May & June before playing dates in Holland and Norway. Solo upcoming Midlands appearance is at the West Midlands College in Walsall on April 25th.

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The aim of this little potpourri is to gouge its way through a batch of the more recent album offerings in a pleasantly virilic way searching for the Diamond Stylus award of the column. Kicking off with the abysmal "Metal For Mutants" compilation on EMI which is in fact a lousy cover wrapped round a remarkably dull collection of tried cliches passing as the new wave of heavy rock.

Best of the bunch are seasoned pro Nutz who turn in the cliches but with such panache and style that they kick the others into the bonsters. Ethel The Frog don't come off too badly but their best cut is a rework of "Eleanor Rigby" which is good stuff and thankfully available as a single and not included here.

Sammy Hagar puts a live album which proves what a great studio musician he is. "Lord & Clare" contains all the forgettable numbers upon which he has built his unimpressive claim to fame plus passable versions of the excellent "I've Done Everything For You" and "Held".

Keith and Troopa turn in pleasantly surprising potpourri rock the one a heap of outsidery called "Permanent Waves" (Mercury) while the outdone turns out "Adventures In Troopa" which may be pretty dull exercises if it is the result. "Land Of The New Wave Riders" is irritably unforgetable.

MCA turn up a superb double compilation album from Lynsey Skynyrd called "Gold & Platinum" which confirms what a great head they were. "Down South Like It" "Alabama" "Free Bird" and "Gimme Back My Hellfire" are a fine quintet and MCA even make up for the lapse of the awful offerings by both Point Blank and Air, neither of which are as good as the public Skynyrd selections.

Little Quid finally comes on with an album I've been waiting for, a greatest hits set called "15 Gold Bits" including all the outstanding top office hits he's loved over the recent years. Favorite cut is "Wild Side Of Life" but the whole album is a party. Urth Heap mellow considerably for "Cosmetics" (Bronze) but this doesn't seem the way to

NEEDED Paul Bearer

keep old fans or make new ones here - though the States will probably love it. "Fidelity" has a great chorus but it seems a hell of an expensive way to get four lines of music. The J Girls Band have also switched styles and "Love Me An Inch" reflecting recent direction. I prefer the earlier Marbles but this gives a great overall picture, though I'm surprised no "Brown Eyes Girl" included. Rockwell also come up with a double set from Australian discographers Joe Zink and the Falcons with a live and a studio set that dates back as far as 1975 and sounds like it.

A quintet album of characterless R & B that's no answer for "Vipers On The South Coast" (Safari) which is a masterpiece at best collection of Southern Sorens' boys, only Missing Persons show the slightest trace of potential and even they manage to spread one some into 3 hits.

It's not that it's overwhelmingly bad but if it was any more dated records would appear in the Doomsday Book.

The Knack have recently disproved the theory that you can't fool all of the people all of the time by taking America by storm several times with one song, "My Sharona" was another of their finest record millings in "Bobby Tallie Drive" and scoring again last year how little talent the band has and how dumb American auditors can be. The excellent and hard rocking Rock for Two with freckles and padded brasses. But "The Little City Gardeners" which has the same name (Capitol) then it's an insult to rock. Only half way decent track is "The Pretend Love" and only then because it tops off Specter. A similar but in the law for "City", the second album from McQueen and Hillman (Capitol) only this time without Clark, who must have heard the demo and got out while the going was good. Side two isn't worth discussing the demo and yet only a half-hearted "Who Tawed The Nuts" makes it a decent outtake.

Even as a one-off this would be too expensive for Ian Matthews but double through a variety of music most of which are to be found on his "Rhythm Band" double album on Rockburgh stretching from Platinum days through early and late solo albums and featuring such gems as "Lewie", "Stranger Bridges Road" and "I Don't Want To Talk About It" with "Gimme An Inch" reflecting recent direction. I prefer the earlier Marbles but this gives a great overall picture, though I'm surprised no "Brown Eyes Girl" included. Rockwell also come up with a double set from Australian discographers Joe Zink and the Falcons with a live and a studio set that dates back as far as 1975 and sounds like it.

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The Two Tone volcano has had a beautiful side effect in promoting the re-release of many original sci classics and indeed have two compilations worth your investment. Club Ska 67 which features "Go Now" by The Skatalites, "Surrender" by The Heptones and "Phonics City" among the better known numbers and "Ride Up Fish Up" by Jaxxon Hines and Roy Richards, "Cositas" among the lesser.

"Intertitled Vol 2" takes the period 63-67 and the credits and much more. The Seven Rivers of Music" by the Maytals and the music of the "White the Skatalites" "Jazz Ska" and Led Bryner & the Ska Cats. What I've loved about this compilation is that it's a great contemporary Ska album with respect but more contemporary in the new album from Dennis Iremonger and the Maytals. "The Maytals" is better than average disc for the most part but "Electrochooper" is what I'd imagine a disc version of Kraftwerk would sound like. Interesting indeed.

The legendary Tones and the Maytals make a welcome appearance with "Just Like That" (Island) having dropped the heavy rasta roots approach of previous releases in a return to much lighter ska feel. The delightful "Cherry Chery" single is included and along with that it's surely forgotten "Dixie Dally", "I Need Children" and the cheeky bonus of "Cee Wye" is anyone in need of an irremovable set of an album. This is a great gift.

Original Marbles is latest Phonogram signing and a good investment it is too with a powerful and distinctive sound in the making although not altogether potent their other album (Mercury). Good representation of "Perfection" and both "Sharp Words" and "Boys City" stand out.

The only thing that really stands out on the Marbles and the Muffins "Mero Music" (Dial) album is how they managed to record the Strangers "No More Heroes" if it was "Foxy Baby" and not get a lawsuit. Memorable single but dispensable album. The Cannon returns with another edifying exercise in voodoo rickick, swamp rock or whatever you want to call it.

Drums and gaitals well to the fore on "Stone The Lord Taghi Ur" (Italgia 1)

don't see it selling in doses but it's a collection of songs that share you with electricity. Play loud and often. Dingo for Wreckless Eric's new "Big Season" (SBP) which couples a whole new album of his usually impressive pop songs with an album with an admission that his previous stuff didn't shift a light in the shape of extra album containing previously ignored material. "The New Wave" by the Maytals and "Walking On The Surface Of The Moon" and "Talkin' To Myself" are good songs to own them, have your hand in and then "Midnight Blue" proving that you don't have to play good rockability.

Small consolation is that the greatly respected "Heaven Kungis" single along with other stand outs such as "Honey Hush" and the title cut. Electronics take the debut from Chatterbox Movers in "Dad" but it's not a bad record. I can combine the commercial appeal of Numan with the experimental of the best of both for "The Man and the Hammer". "Aching" is fantastic as less than twice. Not a make it off still Little Fingers ever manage to make the States. "Don't Mess! All Right" sound grotesque on their "Nobodies" (Chrysalis) album.

"A" The Edgey hammers you into acknowledgement of it's a new wave but the rest of the catalogue. So Diamond Stylus Award goes to Rashed Steve for her second album "Perfume The Innocent".

Larry Coryn's country voice I can spend some time with and "Straight Ahead" (CBS) then back in form with "All The Gold In California" and "Midnight" (Mercury) and "I'm still here and showing his voice time to perfection. His new brotherly love "I'm still here and showing his voice time to perfection."

Both DF Lepardi and Gill have debut albums on the new wave. "The New Wave" "On Through The Night" (Polygram) is well performed but with precise little red Henry although both "Overcast" and "Sorrowful Woman" do deserve out. □

Mainly Folk ...

WRITTEN ANY GOOD SONGS LATELY?

The Pitts Head Folk Club in Coventry, who have a good reputation for boosting local talent, are running their third annual songwriting competition on Saturday 19th April. It's open to all comers and, if you can't sing you can get a mate to sing for you. One nice touch is that the judges are chosen by lot from the audience so the winner is the people's choice! No Major Record Company Liggers handing round to sign you up and you off to record there's a can't be said to be writing the song. Last year's winner, from a strong field of seven, was Al Goodwin, who has since gone from strength to strength on the prestigious Coventry shopping precinct busking circuit. Details from Pete Willou - Coventry 425216.

FANCY A MAGICAL MYSTERY TOUR?

Walsh's Fat Five, THE BUTTLIES, will be further stretching the dare and League Folk Club's old tradition of folk music on Saturday 5th April. If you haven't seen the Butties, try to imagine what the Beatles would have sounded like, if you could have heard them over the screams. It's all there, there's extra harmonies, more-authentic-than-real-the-real-thing guitar breaks and tongues hardly ever anywhere near their cheeks.

LOOKING FOR A GIG?

If you're into playing Folk/Blues/Acoustic music and you fancy tackling the floor spot circuit, then we need the 1980 MIDLANDS FOLK DIRECTORY. The Directory, produced by Joe Smith, who also publishes the Folk monthly Midlands Folk Club, lists names and phone numbers of organisers. Also listed are Artists, Folk records available from specialist distributors, Folk Festivals, dance groups and other of information for the discerning Folkie. A useful reference book from your local Folk Club or Joe Smith, Coventry 444405.

WILL THE REAL GREATEST ENGLISH ACOUSTIC GUITARIST PLEASE STAND UP!

Is it MARTIN CARTHY, narrative ballad singer par excellence, originator of the English style of guitar playing, founder member of Swolely Span, invariably surrounded by at least 30 beautiful intellectual girls and understood to be a close personal friend of God? Or is it MARTIN SIMPSON, Boy Wonder from Southcote, a lightning guitarist who's playing it faster way beyond the point of mere virility, and a much better singer than he is usually given credit for. You can make your own decision this month. Carthy can be seen on the 20th at the Seven Whistlers Folk Club (tickets only at the Mize, Stourbridge High St., and Simpson at the Old House at Home, Lordswood Rd., Harborne on the 23rd. Let us know what you think.

WHATEVER HAPPENED TO ... RICKY COOL?

One answer is that the Black Country Rockabilly has been dug out of retirement for a Dudley Blues Legends' tour of Bewdley. Taking in just one gig this time round, the ageing, war wounded Harmonica virtuoso and originator of the "Dixie Sound" can be seen performing in his blues roots for Dickie's Folk Club's charity show "Folk Blues and the Unexpected" at St. Georges Hall, Bewdley on Tuesday 8th April. Cool was not available for comment at the time, but his close friend tells us that the former Albert Stackhouse sideman who, in the Forties, played Sverag to so many of the American Blues Greats, is in good shape after drying out at private clinics in New York. We understand that, despite drinking up to ten cups of strong tea a day, during the break up of the Icebergs, Ricky is now sticking strictly to Bank's Bitter and blowing better than ever. □

Sean Patel.

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Following up on last issue's tip for "Shoot Out The Lights" is the Diamondhead single. Well, lo and behold, but here it is but since no-one's popped one through the post further comments will have to wait until next time about. Still, should be good. On the subject of heavy bands congrats to Jameson Raid for the support slot with Magnum and Def Leppard; and their EP is back in circulation and doing nicely thank you.

BUZZINGS

Mike Davies

Steel Pulse just released new single "Don't Give In" which does little to dispell the feeling that the band are stuck in a groove that could well lead to their demise. Certainly the buzz around its release has been non-existent at the time of writing. An album follows.

From reggae to ska and Ska City Rockers who turn in contemporary fashionable refurbishings of "Time Is Tight", "You Don't Know Like I Know" and "Road Runner" on the Inferno label.

In fact this is the pre-split Mean Street Dealers as far as I am an gander and the sound here is one of the reasons for the parting of the ways.

Nothing starting but innocuous listening. Ricky Coole's new outfit to be called The Ratios will be playing largely soul styled numbers with a large proportion of self-penned material. Ricky is on sax and the band also features ex-Little Axe bassman Jim Hickman on lead vocals. Ed's gig shows with The Vision, a Chrystalis signed outfit that also features ex-Soft Machineers Rick Sanders and John Etheridge on an album titled "First Steps". Since Sanders was also involved with the Allbirds it's not surprising that the entire project turns one somewhat like an avant garde Steeleye Span. Doomed I would suggest.

Danette Damage's "2001 1/2" single is finally in the shops via Pinnacle and it seems likely that offshoot outfit Shaky Karakters own "Dissect Tune" could soon follow.

A Mental Block from Scitball have finally emerged from the slough of despond that followed my panining of them at last year's MM area finals and have put down six tracks that should earn them some sort of deal. In the Swell Maps rack of the wood... who incidentally have a vaguely commercial single out on Rough Trade titled "Let's Build A Car" — but more polished and more tuneful. Best bet is Tree-Lined Avenue's "Cleveland New Boys" and "Night In The Attic" and gigs loom near.

Dangerous Girls have a new single due shortly which couples "Man In The Glass" with "MORS" which indicates their blossoming maturity and confirms my convictions that

they have the ability to pull through to eventual acceptance but also reminds me that it won't be an easy ride. Good band, good music, lousy timing. Invest for the future.

Good news that Nuggets, the Brum based fanzine, should be back in circulation come May/June now that staggering bills left as a result of distribution collapse have been cleared. Remember where you read about Fashion in full first and check out tomorrow's bands when it hits the stands.

The Standards feature Dave Bass and Roger Boden with new vocalist Robert Weeks and a three track demo should be with me by next issue. The other outfit are PopArt and feature Kevin on keyboards and Oscar replacement Nigel Dollman on vocals. The threepce have yet to really develop as an act, as the untidy drumming on the demos show, but Dollman's vocals and material are standouts in any band.

The modern pop songs like "God's Gift To Women" and "Red Lipstick" — both ace single potential — earmark him as a writer and performer to shine. Delving back into the past Birmingham heroes of the early 70's Backedwell finally releases their debut album "Lemmings" over here on IKC. The album came out in 1970 in France but never secured a UK issue, despite acclaim in Strange Days and Rolling Stone.

A second album, "Stallings", emerged last year and now archivists can retrieve

in the first of a definitely limited set. Each album contains a free single and if you like sepulchral, doomy music delivered with a chilling precision and haunting atmosphere then "Lemmings" is well worth the investigation.

Cherry Red set to release a Coventry compilation album that totally ignores the Specials and Selector so that should prove interesting, while Robin Valk's Birmingham compilation could well be in the racks by the time you read this if certain contractual problems involving the record company of a certain reggae outfit have been ironed out.

Interested to know why Swinging Cats won the Coventry rock contest when they turned in such a dire performance on a Look! Hear! I gather certain parties were not convinced that they won totally on merit but far be it from me to suggest that rumors that the presence of a member of the Damners clan added an extra weight to the voting are anything more than scurrilous gossip.

Until next time keep the snippets rolling, the usual anonymity will be provided on information received. □



Heavy metal fan Ernie Brick of 3 Twotone Lane, Coventry, seen enjoying new cerebral entertainment. These head-on collisions with Ford Zephyras are really where it's at" he enthuses. Ernie, 23, employed as a spare part by Leyland Motors, names Motorhead as his favourite heavy metal band, with 3 Jumbo Jets colliding in mid-air running a close second.

Still haven't altered my opinion of the band much but having seen Tyrant in action maybe I owe the Raid another chance. Talk of Magnum leads to mention of their double single on Jet which is recorded live but remixed - a studio to get rid of annoying problems such as distortion. A great recording. "Kingdom of Madness" is included and I'm only surprised that Jet didn't see it long before turning their attention to the band with any degree of support. Brite new single.

Sticking with the heavies for a moment Cryer are due to release their first single Carless. Can't give any titles because they're planning a 'name the single' competition to win a Fletch guitar to tie in with release, but both sides are exceptionally high quality and the A side is easily one a par with their magnificent "Voices From The Gallows" of some months back. For those who recall RED you'll probably remember band member Hart Robbins who now resurfaces on Carrere with a not unimpressive but largely unremarkable single called "Love On Monday".

Quartz have their live album in the shops now and Jet have just released a cheapo hard rock compilation called "Metalurgy" which features three cuts from their earlier album, along with some of Magnum cuts, again including "Kingdom of Madness", which to my reckoning now makes it available on four separate discs.

Chevy continue to gain local interest, not unhelped by voluminous plugs by Robin Valk although having seen them live there's still a lot of work needed to hone the set to a viable act, but the demo versions of "I Can See The Light" and the excellent single "Terebent" are highly promising. Spreading afield somewhat in a similar vein says a Radio Nottingham presenter me with tapes from Kryo who turned in some brilliant driving rock on four numbers, most notably "Something On Ice" and "Cruising Down The Highway" which makes them a priority for checking out.

CULTURE CORNER

LOOK THERE IT WAS GONE

LOOK HERE. LOOK OUT... IN MEMORIAM LOOK! HEAR! BY T.S. THRIBB (no relation)

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I think some of it was dreadful but at least it did try I shall miss your interest in local bands even if you did tend to go for the bigger names in this series

I shall miss your starbursts and the camera above the stage looking down on the band's heads

I suppose you were fond of them too.

I shall miss the names you had Swinging Cats, Plain Characters, Dexy's Midnight Runners Diamondhead

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Last issue I looked at college gigs in Birmingham. This time the focus is on the East Midlands cities of Leicester and Nottingham.

The two main Student Union venues in Leicester are the Polytechnic and the University — at both places it is easier for non-students to gain entry to college gigs than in Birmingham. Leicester University social secretary Tim Davis told me "We admit all non-students, but anyone we consider may cause trouble".

The University concerts are advertised in the local press and in the city's HMV & Kevolver record shops, and tickets can be bought at both these shops. Their gigs are held in Queen's Hall on University Road.

CAMPUS

RUPERT METCALF
REPORTS

Leicester Poly has an unusual scheme for admitting non-students to their concerts. Town people can call in at their Entertainments Office on the Newark Close Site and apply for an Associate Membership card, which entitles them to use Poly premises, and of course bars on concert and disco nights.

These cards take about a week to process. The Poly used to admit non-students without restriction to their concerts, but following some trouble at Rock Against Racism and Eddie & The Hotrods gigs last year the Union imposed these Associate Membership Card regulations.

Poly concerts are advertised on posters around the site and of course in the music press. Most gigs are at the Newark Close site, but the Scrapoff site does have occasional concerts — for instance social sec. Kevin Bryce told me that this site had both

Judy Truze and The Tourists last autumn, when both acts were available cheaply.

In Nottingham the picture is less encouraging for "town" people who want to get in to Student Union gigs.

At Nottingham University concerts are normally staged in the Portland Building and the rules are that each student is allowed to "sign in" one guest to a function.

These restrictions have only recently been imposed by the University authorities, who were apparently unhappy about damage being caused in the Portland Building (which is owned by the University and not the Students Union). However, concerts are occasionally held in the University's Sports Centre, and these are open to students and non-students.

Unlike the Portland Building gigs, these are publicised around Nottingham, otherwise one can only find out about University events from posters on campus or via the music papers.

According to social sec. Martin Armitage the same entry regulations apply at Trent Polytechnic, where students can sign in one guest per person. Poly gigs take place in the Byron Building in Shakespeare Street — and again they are only publicised internally although you may get to hear of them on Radio Trent.

Next issue I shall be giving details of Student Union concerts in Derby and Wolverhampton. Meanwhile, don't forget to check the City Guide for details of college concerts at the start of the Summer Term later this month. If there is anything else you would like to know about campus activities, just write me. □

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STEVE COXON
AND
RUPERT METCALF

UB40 - MOSELEY'S FIN



Midlands band UB40's single 'King' is currently reaching up into the charts. The band, from the same Moseley district of Birmingham that produced Fashion, the Beat, and the Wide Boys, play a unique brand of reggae.

They're very definite and forthright about the fact that they are not a ska band.

Reggae is their roots and they're sticking to it.

Unlike many other reggae bands around, they don't sprinkle their lyrics with abundant references to Jah and Rasta. Nothing wrong with that, you understand, it just gets a bit tiresome.

The name comes from the form that the Unemployment Benefit Office give to you when you make a claim — it seemed a very cheap choice at the time as the band were all unemployed school-leavers.

They were not as disparate, though, as that implies. Several major record companies made interested noises, but the band eventually plumped for a small independent Midlands label, Graduate Records based in Dudley.

Drummer Jim Brown explained, "We had several substantial offers from large record companies, but they weren't what we wanted. With

Graduate we got a large percentage deal on record sales but no advance offer — the exact opposite of what we were being offered by the majors".

Another reason for going to the smaller label, was that the band "have complete artistic control".

It's a deal which many bands would envy them.

Having completed a highly successful support slot on the Pretenders tour, they are currently working on their first album, which they hope to finish by the end of this month.

After that, they start on their first major headlining tour of the U.K. At the time of going to press, no date had been confirmed, but it should be the first step on the road to even wider acclaim than that they have already received.

Even though it would have been easy for the band to jump on the ska bandwagon created by the Specials, the Selecter and Co., it's nice to know that the Midlands can still produce bands who are not afraid to create their own individual musical niche.

Many people have confused UB40 with the ska explosion for two reasons. Firstly they come from the right area of the country. Ska is increasingly asso-

ciated with the West Midlands, especially Birmingham and Coventry.

Secondly, they are a multi-racial band. Unusual for a reggae band, but not unusual for ska. Although very definitely reggae in style, there are only two black guys in the line-up. There's bassist Earl Falconer and Astro who, although he doesn't play anything (he's described as 'MC/dancer/good laugh!') can't be separated from the rest of the band.

Mickey Virtue plays keyboards. Although he's West Indian, he's not black. Of Egyptian ancestry, there's Norman Hassan on percussion. Two Scots brothers, All and Robin Campbell share vocals and play rhythm and lead guitar respectively. Finally in this multi-national company of musicians come two Englishmen, Jim Brown on drums and Brian Travers playing saxophone that sweeter than sugar and grittier than gravel.

With so many influences all centred on the same musical style you can't fail to come up with either the most horrendous sound that has ever had the misfortune to exist, or else produce an incredible mixture of huge potential and enjoyment.

Fortunately, for both the band and their growing audience, they've landed on the right side of the fence.

Can't wait to hear the album. □

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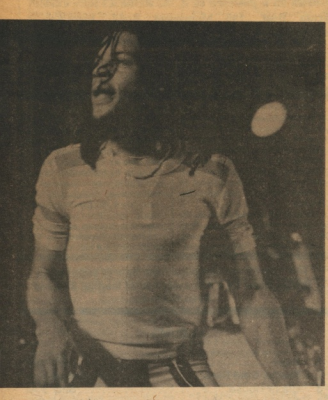
EST?

The Tear Jerkers come up with two glorious sides on Back Door in "Murder Mystery", and "Heart On The Line", both strident poprock hitting in the gut and deserving of saturation exposure.

Likewise The Stiffs "Kids On The Street" (Dork) which has a similar full blooded feel wrapped round fine lyrics. Fat Race Records have two singles on offer, the first being from ex-Vibrator and current Gabriel guitarist John Ellis titled "Babies In Jars" and recorded live with Rapid Eye Movement on last year's Jean Jacques Burns fiasco and which is chillingly effective, the second being from present day Vibrators who rework "Gimme Some Lovin'" without adding anything new. Joe Ely veers on the point of breaking from cult to popular status with his contemporary country and the 3 track single from MCA



B40 snapped at Top Rank by Brum eat's ace lensman Al Jones-Hemmings.



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SINGLE FILE

featuring "Fingernails" should more than help him along.

Great new single from Fischer Z in "So Long", which is a romantic tale concerning a suicide note and a trailer for their forthcoming "Going Deaf For A Living" album on UA. Six track peak from Siff for Lena Lovich which has "What Will I Do Without You" aided and abetted with four live numbers including "Too Tender (To Touch)" and "You Can't Kill Me", but her voice is becoming a little tiresome. Johnny Duhan's "Molly" is a strangely haunting ballad on Arista that deserves your ears simply because it is so different, a comment which equally applies to the new Jona Lewie "You'll Always Find Me In The Kitchen At Parties" (Siff) a bittersweet ditty of disposable impact. David Byron resurfaces as D. L.

Byron after his excellent but abortive "Baby Faced Killer" album some while back. "Listen To The Heartbeat" (Arista) continues to explore poppier sounds but without the confidence. Doubt if Joe Fagin's "Why Don't We Spend The Night" (Polydor) will make it but this gentle slice of balladeering seduction certainly deserves of success. Elvis Costello resurfaces this time as White Heat who actually sound more convincing than the man himself these days on "Nervous Breakdown" (Valium).

Landscape add vocals for a blistering single of Electronic Dance Music called "European Man" (RCA) which is relentlessly insistent and a bloody

good number too. Nagging instrumentals from Manicured Noise with "Moscow 1980" (PRE) which leads neatly to a similarly menacing "Back To The Burner/Siberia" from Prorok on Hypnotical Records which is a Krautwerkish rhythm set against a Russian dissident relating (a) a list of railway stations en route to the work camps and (b) the story of the nuclear explosion that wiped out part of Russia. Since it's in Russian and somewhat politically heavy I doubt if most rock jocks will either understand it or have the guts to play it. — nuff said and watch out for men with tipped umbrellas.

One to watch must be "SYSLFM (The Letter Song)" (Shogun) by O Tips, a raging sexy soul number with a loud vocal that could be a white Ois Redding/Wilson Pickett. Incredible stuff.

Almost beyond the bounds of credibility that I should be sent into waves of ecstasy by a Foghat single but "Third Time Lucky" (Bearville) is a diamond in the woodpile or some such saying, a gentle and haunting melodic ballad that deserves instant and saturation airplay. Exit borrow several ideas and a couple of riffs from Dire Straits and turn them into a naggingly good single called "On The Level" (RCA) which should do considerably better than it will. Finally, a new band, described by Back Door Records as "four hip young men" turn in a debut single that takes the trend of the Mod movement and curls it inside the R & B revival sound and come out still sounding original. The song's "I'm The Face" and the band are The High Numbers — cries of 'who?' — and if they carry on like this I reckon we could hear a lot more from them in the coming months. See ya in 30 and tell me if I'm right. □ Paul Bearcr.

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REVIEWS

ON RECORD

LEGS AKIMBO

4-track E.P. Vindaloo Records, U G H I

One of the first to be signed up on the new Vindaloo Label; nothing much is known about this guy, except that he was a genuine Zoo-keeper, and now breeds hats and snakes! Perhaps I might be forgiven in saying that his background probably accounts for the confused mixture of sounds emitted from this record.

All the songs were written, performed and produced by Legs, and the single engineered by Bob Lamm of UB40 fame. The result is a substantial measure of country music interwoven with reggae overtones which produce a sound that is neither good country music, nor even good pop music.

The E.P. is split into four tracks, the first of which is a short instrumental, totally unrelated to the rest of the songs. Entitled "Lederhosen", one would think that it's probably the first name that came into the guy's head. The other three tracks, "Greasy Joe's Cafe", "Gotta get me legs" and "Dread in hammock" are as equally unattached to each other, and excessively over-dubbed.

I think you have to look on this single purely as an experiment, which unfortunately, in this instance has failed. I would give the man full marks for originality though. He has produced something different, which you never knew, might be the start of a new cult (heaven forbid)...

If you want to sample some extraordinary rhythmical sequences, get hold of a copy of the E.P. It's not exactly to my taste, but maybe Captain Beaky would approve!

DAY AFTER DAY/LOVE IN THE SPACEAGE
Recorded by MAY DAY on REDDINGTONS

This is a double 'A' sided single due for release in the second week of April, following hot on the heels of Nantucket Sleighride from their successful Reddington stable-mates, heavy metal

exponents Quartz. On this first showing however, May-Day appear to have a wider more immediate appeal, and hopefully indicate that this newly formed label will not be confined to one style of music.

Day after Day is a pleasing, almost dance along number featuring some good synth work and powerful raucous vocals. Just one criticism is that perhaps more could have been made of the lyrical content.

"Love in the Space-Age" has an instant commercialism that should possibly be given superiority on the single. It opens with "Remember the Days of The Old Schoolyard" based riff, moves into a bouncy verse followed by a catchy chorus which although once again lyrically lacking is very infectious.

After a couple of hearings it etches itself permanently on the mind. A competent guitar break and nifty key change put the finishing touches to this excellent debut single.

Pete Arlett.

CHRIS REA: TENNIS; MAGNET

Rea consistently turns out good albums but receives an almost parallel track of success. Hopefully "Tennis" will break that trend, although it's far more likely that he'll stick luck in America before he cracks it here. His key is somewhat like a fusion between Peter Skellern and Elton John and his compositions often recall the translated ones better moments in both their evocative use of melody and lyrics. There's two instrumentals here, both of which add weight to Rea's reputation as a composer, but it's the songs that make the album.

The Dix Strins feel to the title track commends it as the single with the restrained urgency, a feel carried over into the sultry "Sweet Kiss", "Since I Don't See You Anymore" is almost Bob Segerish with a country haze to its shuffling rhythm and one of my personal picks from the album. "Friends Across The Water" is the stronger of the instrumentals, "No Work Today" feeling like someone wiped the vocals out in the mix.

"Everytime I See You Smile" is a building ballad most akin to Elton in its phrasing in places. On side two I can live without "Forever and Ever", "Good

News" picks up the rhythm feels of the opening tracks while "Distant Summers" is a gentle tinkling love song. "Only With You" is a lightweight Alan Price jazzed throwaway which leaves "Stick It" a vicious piece of determination and assertion. All in all not a completely satisfying album but even a flawed album from Chris Rea is something that is worth awaiting.

Mike Davies

KROKUS: METAL; RENDEZVOUS: ARIOLA

Quite simply this is probably the best heavy rock album that 1980 is going to see. The band appear to be Swiss or German and have a somewhat obsessive administration. This album thus transcends mere imitation.

Marc Storace has a powerful rasping voice, ironically not unlike the late Bon Scott, and he uses it to magnificent effect on every track. "Heartbreaks" opens up in fine style and "Bedside Radio" has to be a huge single success. "Streamers" is a mesmerising slow blues that burns with white heat, and does it well. "Tokyo Nights" emulates Police, and Sting in particular, in a hard rock context and succeeds magnificently.

There's not a lot I can really say about this album other than if you like your music to burst alive, and if you like it hard and driving then Krokus is for you and if they're not in your good time of life when they come over in April/May then most of our readers will have had just scripp and die.

Mike Davies

JOHNNY COPPIN: NO GO-ING; BACK: KOLA RECORDS

I have the utmost respect for Johnny Coppin, one time me ber of Decamaron, a grossly ignored band and producers of 3 fine albums. Last time I saw Coppin and he'd had the remitted me greatly in Ian Matthews mingled with touches of Les Sayer and the Eagles, but primarily the impression was of a country influenced outfit playing durable emotional melodies with that distinctive tang. His solo album underlined the fact that he is a great singer and live performer and I was glad to see him return to this album. Consequently it calls me beyond measure to say that it is the most disappointing

album I'm likely to hear all year. The Matthews comparison remains but Ian Matthews in his bland while soul period desperately trying to emulate the style of Robert Palmer and failing immeasurably. This album sounds dreadfully flat and insincere, an image rather than a conviction, despite the immaculate performance. Presumably it must be aimed at America because it won't mean a light here. The songs are strong but such excellent material as "We Shall Not Pass" and "Pain In My Heart" are drained of any touch of spirit they previously may have had. One of my fondest memories is of the Johnny Coppin Band playing at Mr. Bojangles at the Centre House; sadly I didn't tape it because this is a terrifying betrayal of faith. All the best Johnny you merit it but on this you really don't deserve it.

Mike Davies

GIGS

FASHION NOTÉS

By Bo Brummel

We've an old saying at Villa Park, the only thing the Baggies ever won down here is the dress sense of the average Hoter Ender.

I'm talking 'bout those overripe wide tubes of blue-grey cloth, that usually flutter above polished, platform-soled shoes. You'll find 'em worned the terraces at every football ground, even at Wembley. It's timeless, fashionless mode of dress, immortalized in Dire Straits' "Men of Straw"; the guys wearing 'em stand the back and mutter, "It ain't what they call 'em" 'n' all.

Neither is this article so far, I hear you say, but after all, I've just been given my first assignment for the fledgling BrumBeat: "Go along to the Run/Krunner on Wednesday", said the Editor, "and write something about fashion".

"Fashion!" the Run/Krunner! Why me, Love? Immediately my fertile imagination thrust me into a nightmarish world of mixed messages. I'm a musician, drowning unbecked in a sea of bright, young and intensely fashionable people. I've read versions of the Sunday Times magazine's fashion pages; I became the Charles Atlas! Before man, blinking helplessly as the sands of time are kicked in my face by rushing, high-mountain-bound trends of both sexes.

Desperately I clutched at my last weeks back and I saw a piece in "What's On" about this particular club. "A really fashionable spot these days", ran



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2. Which recent Number One hit song did B.A. co-write but not perform?
3. Who did record it?

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the blurb, or words to that effect: "If you won't see anybody wearing flares!"

Well, thank God for that! At least flared trousers haven't come back in yet; and as I wore out my last pair of bell-bottomed jeans in '66, I had a chance of passing muster, at least below the waist.

Which brings me back to the baggies — trousers, that is. They had to be the most unfashionable, nonfashionable

mode of dress possible. "Which suited (no pun intended) my initial plan of going down and deliberately setting myself apart, saying in effect: 'I'm not here to be judged, I'm not trying to be fashionable, trendy, or what-if, whatever the goddamned fashionable hip, mod word is for fashionable, trendy etc. I'm just here to observe and record on you."

After all, Leonardo da Vinci didn't carry out his classic studies

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

★ MIDLAND TOP 30 ★

SINGLES

1. Going Underground.....	Jam
2. Denon Yourself Dizzy.....	Liquid Gold
3. Turning Japanese.....	Vanoli
4. Turn It On Again.....	Genesis
5. Let's Do Rock Steady.....	Bodysatchers
6. Bear Cage.....	Stranglers
7. Poison Ivy.....	Lambertas
8. Working My Way Back To You.....	Detroit Spinners
9. All Night Long.....	Rainbow
10. Sch... ..	Martha & The Muffins
11. King/Food For Thought.....	UB40
12. Do That To Me One More Time.....	Captain & Tennille
13. Stomp.....	Brothers Johnson
14. Magnum Live (EP).....	Magnum
15. Living After Midnight.....	Judas Priest
16. Cuba.....	Gibson Brothers
17. Together We Are Beautiful.....	Fern Kinney
18. Genoa.....	Dexy's Midnight Runners
19. Hands Off She's Mine.....	The Beat
20. We Gotta Get Out Of This Place.....	Angelic Upstarts
21. The Spirit Of Radio.....	Rush
22. Sexy Eyes.....	Dr. Hook
23. Wheels Of Steel.....	Saxon
24. Kinda Krazy.....	Johnnie Walker
25. Wholly Bullly.....	The Gangsters
26. Nantucket Sleighride.....	Quartz
27. Happy House.....	Slouxië & The Banishes
28. My World.....	Secret Affair
29. Sammy Sez.....	White Heat
30. Seven Days Of Splendour.....	Jameson Raid

ALBUMS

1. Duke.....	Genesis
2. Twelve Gold Bars.....	Stu Ours
3. Glass House.....	Billy Joel
4. Tears and Laughter.....	Johnny Mathis
5. Loud and Clear.....	Sammy Hagar
6. Harder - Faster.....	April Wine
7. On Through The Night.....	Def Leppard
8. Nobody's Heroes.....	Stiff Little Fingers
9. Down To Earth.....	Rainbow
10. One Step Beyond.....	Madness
11. Light Up The Night.....	Brothers Johnson
12. Too Much Pressure.....	The Selector
13. Against The Wind. Bob Seger & The Silver Bullet Band	
14. Get Happy.....	Elvis Costello
15. Tell Me On A Sunday.....	Marti Webb
16. Argy BArgy.....	Squeeze
17. Torpedoes.....	Tom Petty
18. Regatta De Blanc.....	Police
19. Eat To The Beat.....	Blondie
20. Permanent Waves.....	Rush
21. String Of Hits.....	Shadows
22. Short Stories.....	Jon & Vangelis
23. Twin Peaks.....	Mountain
24. The Great Escape.....	Great Hills
25. Conquest.....	Uriah Heep
26. 20 Heartbreakers.....	Matt Monro
27. Smallcreeps Day.....	Mike Rutledge
28. Greatest Hits Vol. 1.....	Cockney Rejects
29. Metro Music.....	Martha & The Muffins
30. Count Dracula & Other Love Songs.....	Quartz

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CONTINUED FROM PAGE 11

talent. Visually, Diamond Head are another band they manage to give the impression that they're having the time of their lives up there beneath the lights. And that impression spreads easily among the audience. But, without the music to back it up, it's hard to see where they can progress.

Perhaps I didn't see them on a good night. Perhaps their lack of experience accounts for a lot of the disappointment. Perhaps they're just not as good as some people think.

I tend to think that the last explanation is the right one. To be fair, I'd like to see them again in a couple of months time, when they might have gained more experience and professionalism. But, on their showing at Digbeth, I don't think I'll bother before then.

Main band on this all-Midlands heavy metal bill was Quartz. Their performance couldn't be faulted. In a word they were brilliant.

Their recently released live album was recorded at Digbeth. The album itself is a pleasing experience. To see the band live is a phenomenon. Highlight, as always, was the superb 'Count Dracula'.

I hope Diamond Head were watching, they might have learned how it should be done.

Steve Coxon

THE Midnight Run



GENO LIVES! RECOLLECTIONS OF A NIGHT WITH DEXY'S — HOLY CITY ZOO

It was off to Holy City Zoo, Brum's latest (and flashiest?) nitery to catch Dexy's Midnight Runners in action for their end of

tour bash before they to go France for a couple of weeks' rest.

Although Dexy's admire Geno Washington, Otis Redding, Zoot Money and the 60's soul bands, JB — sax player and spokesman said "we're a band that does original material and that's our basic thing. If we rework material it's cos we respect

the artists and love the songs. We just want to play them for their own reason."

In truth, their material is a mixture of old and new. Among the old numbers reworked were "Soulfinger" (they call it on-your-feet opener), a fast and bally version of "Respect" and Sam and Dave's "Hold on I'm coming". There was some fine trombone work from Jimmie Patterson. There was their own "Would you be hurt again?" and "You'll feel it too" which featured some good falsetto vocalising. I wondered at Detroit about the balance — or lack of — on "Breaking down the walls of heartache" but they next got it right for the next number, "Don't let it show".

JB showed them in a quieter vein with almost hymnic "Uses and abuses", soulful vocals that really worked. Of course, they thought "at first people were intused to a brass section as opposed to a waiting lead guitar (to a large extent). The audience were chanting "Ge-no, Ge-no, Ge-no" and they all clumsily clambered onto his mate's shoulders (no, not through lack of space — though it

was pretty cramped in there: getting an eight piece onto stage that small is no mean feat). Talking of feet the audience got their moving about when I asked JB though this he opined "we're a lot of people with no body dances. Often they don't 'cos they're so involved".

They certainly weren't a biased audience though the band rest of their's seldom get those any way. Presumably, we weren't as bad as a lot of Mirinda audiences that JB said "are more rooted in past times and are difficult to get through to".

I liked them — and would have liked more — the brass section was particularly good. That's Jimmie Patterson (trombone, dark glasses and a mean pair of fifty feet that "uses and abuses" the fast numbers). Steve Spooner and JB were intused to a brass section as opposed to a waiting lead guitar (to a large extent). The audience were chanting "Ge-no, Ge-no, Ge-no" and they all clumsily clambered onto his mate's shoulders (no, not through lack of space — though it

was and as a tribute to their talent they more than earned the encore that they sadly didn't allow".

DANSETTE DAMAGE: Birmingham University

The Sound of Smethwick, as presented by Dansette Damage, has matured considerably since I saw their first gig at the Calverley Centre a couple of years back when they valiantly attempted to reconcile theory and practice into some sort of performance.

These days this six piece are a dynamic and professional unit with a clutch of good songs and the style to match their ideas. What is their first gig for quite a crowd they'd played and from the opening waxes of "Modern Love" it was obvious that the stop were out...

and as a tribute to their talent they more than earned the encore that they sadly didn't allow". Musical Dansette Damage cross several frontiers with slabs of synthesised modern rock, hard heavy riffing factor is a ver distinctively original identity of sound largely provided by Colin Hall's laconic and measured vocals and Eddie Blower's delectable teasing of the keyboards, most notably the novotron.

"Assassination" and "Street-fight" are both intelligently constructed pieces, allowing the band to demonstrate their musical abilities and convolutions without resorting to tedious ego prochronisms as Colin's lyrics add an incisively intelligent cutting edge. "All Little Girls Taste The Same"

remains a personal favourite with its disturbing sexual overtones and essence of wasted youth — "they said Johnny Rotten could change the world. Johnny J.K. just didn't work."

Les Salcombe is a driving drummer and holds down the attack most forcefully against which both John Kavanagh and Steve Hall add their guitar embellishments and Jeff Collins etches the bass rhythms, and there's more than a few wails and turns to their melodies, most notably in the flurry of falsetto notes of their extended version of the single "20013 Abuse", which riffed out on a "Panic In Detroit" wave in a mad fashion.

Other highlights were "Morning Papers" and a magnificently strident choral paranoïa titled "People In My Room" which is a glaringly obvious choice for the next single.

In visual terms more work is needed to bring them to the stage confidence to match their abilities and as the word spreads an important gigs should start to multiply.

Unfortunately the written word does not do them justice; they deserve, frankly a cassette of this gig should be given away with the next copy of the paper as a public service.

Mike Davies

ON CELLULOID

SURFACE FILM BLACK HOLE

Black Hole is of course Walt Disney's much vaunted venture into sci-fi pictures and has already received a decent amount of press. To which I can only presume they saw a different view.

The main problem with the film is that it appears to have been made by two directors, one has dealing with bulk of the picture and the second brought in to handle the conclusion. Throughout the film the script makes Mickey Mouse sound like a presidential candidate in a sort of semi-humorous tinged with tension approach, a Captain Nemore remake in Outer Space.

Basically it boils down to the fact that a spaceship assigned to discover life in the Universe stumbled across a black hole — which we are constantly reminded is the biggest enigma of the whole cosmos. On the basis of human knowledge — on the perimeter of which hangs an apparently deserted spaceship which it transpires is run by a mad genius — recognise the character — with a robot and humanoid crew.

The mad professor decides to induce the visiting crew into a causal time loop through the maestro of the black hole to discover what lies beyond. Not unnaturally said crew are less than overwhelmed at the prospect of journeying through a space thrashing machine with a deranged genius and attempt to escape.

This sparse scenario tends to manifest itself as a basic adventure sidetracking slightly into a disneyesque send-up of the Western Gunfighter cliché this time featuring a rather endearing character called Vincent who is obviously designed as a serious challenger to R2D2 and C3PO in the cute stakes. So far and it's remarkably facile and inconsequential but then as the bantering space relation which picture takes on a sudden and allegorical meaning with Danie's Inferno springing unbidden to mind.

The climax is overbearingly portentous and is an obvious trailer to "Beyond The Black Hole", presumably in another 3

years. The movie has an A certificate, probably to prevent anyone with simple minds from being misled by having their ideals assaulted, but it's facile and so hesitant and clichéd as to make Star Wars seem like a work of art. Norman Barry

The Photos, Birmingham Polytechnic, February 29th

The Photos, you may have heard, are a bunch of Blondie clones playing material with highly heavy tinged of all that is highly popular at the moment — including the Tourists, the Police, and others.

True, this Evesham band do bear striking resemblances to all of those groups — perhaps Blondie more than any other. But then, those groups all bear other striking resemblances to each other. So, it's no real criticism to make of a new group starting off in the same style.

What really counts, is whether or not they can come to us with their music.

The Photos certainly can.

They're not as insouciant and poppy as their image suggests. Sure, the songs all fit into a certain formula. Sure, vocalist Wendy Wu looks and acts like an Auburn version of Debby Harry. But, their music has a little more depth and subtlety to it than you'd expect.

Far from being the sugary sweet idiots I read, they were, they were furious, they were exciting, they were extremely danceable.

They laid straight into the audience with their version of the classic 'Do You Wanna Dance'

and didn't have to look back once.

Highlights of the set included their single 'I'm So Attractive', and a number called 'Barbarella', dedicated to the sadly missed Birmingham nightclub, A Police-type sound this one made interesting and intriguing by Wendy Wu's weird and wonderful vocals. Police-type sound this one made interesting and intriguing by Wendy Wu's weird and wonderful vocals.

There's a wealth of talent in the Midlands, and it isn't all centred on the major towns and cities. The Photos are proving that with style.

Steve Coxon

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THE CIRCLES

Wolverhampton band The Circles have been attracting plenty of critical acclaim lately, with their first single on Dudley label Graduate Records 'Opening Up/Billy' picking up good reviews and enticing interest from Chrysalis to whom the band have now apparently signed.

Before the single was released Brum Beat was lucky enough to catch an excellent gig of theirs at Aston University supporting Tom Robinson's Sector 27. We were so looking forward to their return to Aston on March 14 when they were due to support Holly & The Italians. But it was not to be. Apparently the American band's sound man refused to alter the levels on the mixer (which he had set during the Holly & The Italians which he had set during the Holly & The Italians and enable them to do their set.

Hardly surprisingly The Circles took exception to this and departed forthwith — no gig, no fee, no nothing! All we can say is that we hope they get another chance to come back to Aston.

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Apologies to you sweaty young things in Stia Pet and Pork Pie hats (or Woolworth's punk bonnage outfits for those in the second division), but when it comes to energy, the old masters still have the final say.

DR. JAZZ'S DIARY

And in this normally quiet outfield of the bizness, both old masters and energy will be around in abundance in the coming months, with appearances from a brace of septogenarians, and a fistful of the founding fathers of the British jazz scene — ancient and modern.

— reveals a simpler approach though incorporating whimsical tunes. Whimsy or passion, you can catch Tracey at the Birmingham and Midland Institute, Margaret St. (April 25th), where he is supported by sitters John Green, a fine young player with a fat funk sound and a great sense of form that combines Blue and Free-form ideas rather like McLaughlin did before he cranked up the tempo and went Eastern.

We kick off with that fiddling Frenchman, **Stephane Grappelli**, who at 72 is swinging harder and faster than Tony marginals. Grappelli is probably the greatest fiddlist alive today and veteran of the legendary Quintet du Hot Club de France (which featured Django Reinhardt). His trio features bassist Lenish Bush and two bright young British guitarists, Marty Taylor, and John Eberidge, a one time member of Soft Machine) who has recently put together a Jazz-Rock band, "2nd Vision" with John Taylor and Sandra Marlowe, of which later, Grappelli and friends are at Malvern Festival Theatre on April 21st.

A little earlier that week and a few miles down the road, Birmingham Jazz Society present former Tracey associate, **Mike Osborne** and quartet. Osborne arrived with Mike Westbrook's outfit in the late sixties and has since established himself as a major force with a style that mixes Jack McLean and Ornette Coleman. For all the fire there's a melodic side to Osborne's playing too with leaping sinewy melodies. You can

have also been travelling academies of young talent, the latest of which (a quintet) can be heard at the Bull's Head, Binley Road, Coventry on April 24th thanks to the Coventry Jazz Society.

One septagenarian down and one to go, and Tenor Saxist **Renno Waters** is back in the ring for a number of dates. Benny's 72 years have taken him from Coventry to King Oliver, Fletcher Henderson, Hot Lips Page and Jimmy Lunceford. A solo of his mandatory book of early big band jazz, Waters swings with a sizeable vibrato and nice line in floor thurs. He appears for Nottingham Rhythm Club, Test Match Hotel, W. Bridgford on 10th April with the Jazz Ecceband, for Bridge St. Arts Centre, Newcastle-under-Lyme on 12th with the Joy Fifer Trio and for Crown Jazz Club, Crown Inn, Coddall N.W. Wolverhampton on 19th.

Trumpeter **Digby Falwether**, recently voted the BBC Jazzman of the year, with his policy towards jazz 'they've got a nerve', is another to appear at both Bridge St. and the Crown 'til he's at the latter on April 5th with the Crown Swing Band and at the former on 26th as part of "Jazz College" with Danny Moss and the Stann Barker Trio completing the class. Other dates at these two venues, The Zenith Hot Stompers are at the Crown on 12th and the Crown Swing Band have their own date on 26th, while the Tom Tommen 4 feature at Bridge St. on 11th April.

Down the road, the Worcester Jazz Society has an adventurous evening lined up featuring **Ken Hyler's** Talker. The band, now down to a three piece after earlier larger formations, mesh Scottish folk music with contemporary post-Coltrane idioms. Actually this strange sounding mix works remarkably well, with the loose swirl of highland music neatly measuring up to the primeval blues of 60s Afro-American Jazz.

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Tony Coe plays at Leicester Jazz Society (Brunnens Lane, Narborough Road) on April 22nd as part of a very tasty April package. Tuesday 1st features the **Pete Allen Jazzband**, the 8th features a visit from that master of the slippery keyboard, **Stan Tracey** with his quartet featuring the original Dr. Jazz, Art Themen. The 15th brings mafiosi from the Bull's Head at Barnes, with The Tony Lee Trio plus Willie Garrett and Kenny Baker. And on 29th, the Society have scooped American Trumpeter **Art Farmer**, a tender expressive player, especially on Flagehora.

DON RENDELL

catch the quartet, which features Dave Holdsworth on Trumpet and Bassist Ernest Motile, at the Strathallan Hotel, Hagley Road, on Sunday April 20th. Meanwhile to the same venue, and in slightly different style comes **Ken Colver**, without whom British Traditional Jazz would probably be inconceivable. Thirty years on now, the gvnor and band are still blowing strong and you can catch the continuing crusade at the Strathallan on April 6th. Another founding father of British Jazz crops up. **Don Rendell** was a member of the seminal Johnny Dankworth Seven and Ted Heath Orchestra back in the fifties. An adventurous player in those days, his style has hardly stood still, and while he has perhaps been offlanked by some of today's young turks, he remains a driving player, especially exciting on a fast blues. His more recent bands

Stan Tracey crops up later in the month in more intimate company, for a rare solo gig in Birmingham on April 25th. Tracey's solo playing has normally occupied the free-end of the jazz spectrum, probing the deep dark blue recesses of the piano. His recent solo album — "Hello old Adversary" on Steam

Studio Tracks

by John Haynes

Recording Studio activity in the Midlands has been pretty intense since the outbreak of a new decade. Hitting the 80's with a vengeance is Coventry's Horizon Studio. After completing the Selector album "Too Much Pressure", they cut a new single with the Reluctant Stereotypes for release on WEA and then took a break to install a Trident series 80-32 to 24 mixing desk. But you'll have to wait a while to get your sweaty hands on it because the Specials are "locked into" Horizon with their soundman Dave Jordan until sometime in May — should be a good album!

Outlaw Studios played host to Osie Osbourne's new band with Ex Ratbans — Bassman —, Watsonian —, and Californian guitarist Randy Rhodes — sounds like he has fun — who were working on some material for Jc Records, and Quartz are booked into Outlaw to follow up their single "Nannak Sleightide".

John Taylor of Grosvenor Studios has been taking a long and serious look at Digital Multitrack Recording as a viable alternative to 24 and 32 track machinery currently available — a great day for Midlands music makers if he decides to "job a bank" and go Digital.

Activity at Zella — where, some say, East meets West — has included albums for Stourbridge band Precious Metal, that Wolves included Harvey Andrews (easy now you Carrott fans) an album Plastic Money featuring Andy Hall and Roger Brown. A single for Quill (one to watch) plus Ocean's band Sanded with "The Cot Me Parks" are for release on Graduate Records, and from Davenport Zella came a piece outfit "The Leftovers" — with a name like that they must surely get a deal.

And finally this month, just to prove that the Midlands has pulling power in the music world, Midland Sound Recordings out at Balsall Common have done Disc Mastering work for Emblen and Pan Audio Records from Scotland, Fellside Records from the Lakes not to mention local label regulars like Tank, Cottage and Highway Records. MSA have also had a hand in the Coventry revolution created by Two-Tone, the aforementioned single by the Reluctant Stereotypes being hot off the cutter at the time of writing. C

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MUSICIANS QUIZ

- Who recorded these recent Midland Top Thirty climbers? "Nantucket Sleightide" — Quartz "There's Never Been A Night" — Quads "Woolly Bull" — The Gansters
- What have all these local bands in common? Money, Shady Characters, Quill, Precious Metal, Overdrive, Rise N Shine, Cerebrus, Traitors, Mosaic,
- Where is the most celebrated drinks machine in Birmingham — and Ale?

ANSWERS: PAGE 16

● Please let US know what YOU know.

MONKEY ON A BICYCLE

BY HAZEL I COVER HERE, MUM!



A drummer's eye view of the STAR of the show — this time the band in question is THE DEFENDANTS.

IN THE CITY

At the time of writing there's a veritable dearth of big name gigs hitting Birmingham for April, but at least most of what you get is quality stuff. Unfortunately what you won't be getting is Rose Royce which has cancelled because of the departure of the lead singer for a solo career.

Genesis play their customary off-site gig on 4th and 5th in a following so devoted they'd give them an encore if they just stood there and waited. A new album "Duke" is out shortly if not already but the single "Turn It On Again" seems to be a fairly accurate summation of what it's all about, although for one frightening moment at the start. I thought the band had actually discovered a new direction. Breath easily it was obviously just a mistake on the editing.

Blue Street and Stars and War are lined up for Coventry Theatre on Easter Sunday, but considering their current lack of admirers I'd be very surprised if that goes ahead.

Nene Night is 15th when Def Leppard, Magnum and Jamison Rand invade the Odium. Legend has captured plenty of the younger headbangers' imagination with reasonable little to offer in the way of durable material, but at least they look presentable and have the cluck down to a fine art. Their magazine however will probably knock spots off them in their home town with its grandiose pomp rock.

Jamison Rand resurface after a brief decision to prove down to The Raid. They are currently better than ever and would follow in the wake of Diamondhead as 'the new big thing'. Secret Affair carry on the Mod banner in 19th at the Odium with his 'Fudge' having remarkably little for someone with an ever open mouth. But whatever his part in mounting fashionable nonsense may be he writes good songs and the band are developing into a strong act.

Glori Boyt Sham 6th back into action the following night at Top Rank and it'll be interesting to see what sort of a following they've built up. Another interesting new thing into TV chat shows and the like. R.A. Robertson is supposedly in town again on "Bang Bang" he has yet to give any extended means for his infatuation of the scene. "Koi In The Kaffin" is supposedly sales but sounds more like middle class bigotry to me and much of his recording career has been only distinguished by a remarkable lack of real talent. Cancellation wouldn't be a shock.

Which brings the wind-up to 28th and the much awaited return of Dr. Hook, who despite having clambered to the top with many candidates of no real substance such as "When You In Love With A Beautiful Woman" and who have turned out their worst ever album in "Sometimes You Win" still have a tremendous stage act featuring the glorious songs of "Crazy Me Carlie", "Queen of the Silver Dollar", "Little Bit More" and hopefully this time "The Ballad of Queenie". Don't miss this, especially if you do play the record. Catch them live and see the real thing in action.

See Live Liver

GIGS

1 (Tuesday)
THE ZOO Au Pairs
MERCAT CROSS Ramparts
BARREL ORGAN THE Loftowers
RAILWAY Speed Limit
OPPOSITE LOCK SKI
MAXWELL'S PLUM Kaya
NOTTINGHAM BOAT CLUB Saxon

2 (Wednesday)
MEHAT CROSS MNS
RAILWAY Ezra Pound
BOGARTS Deadringer plus
Last Chickens
DRAKE'S DRUM Key West
ELBOW ROOM Elbow All Stars
BARREL ORGAN Tarent
FOUR OAKS Crown Quill
COVENTRY ZODIAC
Criminal Class
HEBERT ROTTERS CLUB
Laser Lasers
LEAMINGTON CROWN
Sleepy & The SD's plus
Flight 401
SOLIHULL CIVIC Hall
George Mely
WOLVERHAMPTON GREEN
DRAGON Star Jazz

3 (Thursday)
BARREL ORGAN Little Willy
MERCAT CROSS Sky Diver
RAILWAY Titan
MERCAT CROSS Alpha plus
The Sound
HOLTE Quill
FOUR OAKS CROWN
Back O' Town All Stars
COVENTRY CLIMAX Squad
COVENTRY THEATRE
Red Cafe
LEAMINGTON CROWN
Silmarrillon
STRATFORD GREEN
DRAGON Dave Morgan

4 (Friday)
HOLTE Atlantis
ODEON Genesis (Sold Out)
BARREL ORGAN No Faith
RAILWAY Teaser
GOLDEN EAGLE The Touch
plus Modern Boys
BURTON ON TRENT 76 Club
Split Image
COVENTRY GENERAL
Wolfie Five Brand
NEWPORT THE VILLAGE
Deadringer
TELFORD IRONMASTER
Laser
WOLVERHAMPTON
LAFAYETTE Krakken

5 (Saturday)
BOGARTS (Lunchtime)
Ransome
BARREL ORGAN Andy
Lloyd's Wedge & Ricky
Coo's Rialto Horns
ODEON Genesis (Sold Out)
MERCAT CROSS Handsome
Beats
RAILWAY The Dealers
CLOU CROWN Eagle Jazz Band
SMETHWICK 2 BREWERS
The Sussed
BRISTOL GRANARY Quartz

COVENTRY GENERAL
Wolfie Five Brand
DUDLEY JB's Mark Andrews
& The Gents
NOTTINGHAM BOAT
CLUB Swedaphammer
NOTTINGHAM GREY
TOPPER 'B' Movies
STRATFORD GREEN
DRAGON Shylock
TENBURY WELLS TITHE
BARN Lasers

6 (Sunday)
STAR CLUB Vision Collision
MAXWELL'S PLUM
Geoff Sewell
BARREL ORGAN Stray Dogs
MERCAT CROSS Rock Disco
RAILWAY Out
GLADIATOR Djon
COVENTRY THEATRE
Sloths Ooze & Tears plus War
COVENTRY GENERAL
WOLFE Sinner
NOTTINGHAM GREY
TOPPER Flat Chat
STRATFORD ETTINGTON
PARK Twenty Five plus The
Flight 401
WEST BROMWICH COACH &
HORSES The Dealers
WOLVERHAMPTON
LAFAYETTE 9 Below Zero

7 (Monday)
ROMEOS & JULIETS
Scorched Earth
RAILWAY Ramparts
MERCAT CROSS Gentleman Jim
BARREL ORGAN Dansette
Damage
DRAKE'S DRUM Ice
STAR M21
GOLDEN EAGLE Valley Forge
COVENTRY SWANSWELL
TAVERN Nize
LEAMINGTON CROWN
Musical Workshop
STRATFORD GREEN
DRAGON Musicians Night

8 (Tuesday)
THE ZOO Weapon Of Peace
RAILWAY Speed Limit
OPPOSITE LOCK SKI
BARREL ORGAN Cromps
MERCAT CROSS Ramparts
NOTTINGHAM GREY
MALVERN NAG'S HEAD
The Denizens

9 (Wednesday)
BARREL ORGAN Reality
ARTS LAB Buddy Holly
Story (Film)
BOGARTS Supercharge
MERCAT CROSS MNS
RAILWAY Ezra Pound
ELBOW ROOM Elbow All Stars
FOUR OAKS CROWN Quill
COVENTRY ZODIAC
Photographs
LEAMINGTON CROWN
Rich Bitch plus Flight 401
NUNEATON 77 Club The
Skatalites
STRATFORD GREEN
DRAGON Benny Waters

10 (Thursday)
BARREL ORGAN Leo
HOLTE Quill

FIGHTING COCKS Vision
Collision
RAILWAY Titan
MERCAT CROSS Sky Diver
FOUR OAKS CROWN
Back O' Town All Stars
TOP RANK Sham 69
TOWN HALL Stephanie
Grassop
COVENTRY CLIMAX Squad
DERBY BLUE NOTE Q Tips
STRATFORD GREEN
DRAGON Musicians Night
NOTTINGHAM GREY
TOPPER Ripper

11 (Friday)
GOLDEN EAGLE Beggar plus
The News
ARTS LAB Buddy Holly
Story (Film)
BARREL ORGAN Photographs
HOLTE Atlantis
RAILWAY Teaser
HOLTE Atlantis
ANGELAS CLUB Sapphire
COVENTRY GENERAL
WOLFE Nostock
BURTON 76 CLUB
Flight 401
DUDLEY JB's Protez
MALVERN NAG'S HEAD
Raplers Band
NEWPORT THE VILLAGE
9 Below Zero
STRATFORD GREEN
DRAGON The Thrillers
WOLVERHAMPTON
LAFAYETTE Supercharge
WORCESTER BASK HOUSE
George Mely

12 (Saturday)
ARTS LAB Buddy Holly
Story (Film)
BARREL ORGAN Andy
Lloyd's Wedge
GOLDEN EAGLE Cerebus
MR. SAM'S (Lunchtime)
The Sussed
BOGARTS Wicked Sister
RAILWAY The Dealers
MERCAT CROSS Handsome
Beats
OLD CROWN Eagle Jazz Band
COVENTRY GENERAL
WOLFE Swinging Cats
DUDLEY JB's Bad Manners
NOTTINGHAM BOAT
CLUB Diamond Head
NOTTINGHAM GREY
TOPPER Bleeding Hearts
STRATFORD GREEN
DRAGON The Force

13 (Sunday)
RAILWAY Titan
GLADIATOR Ballmar Revival
KINGSBURST LABOUR
CLUB Reflection
MAXWELL'S PLUM
Geoff Sewell
COVENTRY GENERAL
WOLFE Scorched Earth
COVENTRY THEATRE
Genesis (Sold Out)
NOTTINGHAM GREY
TOPPER Hot Foot Gale
STRATFORD ETTINGTON
PARK HOTEL Chevy plus
Chevy
STRATFORD GREEN
DRAGON Big Band Night
WEST BROMWICH COACH &
HORSES Melvin's Brauchers

14 (Monday)
BARREL ORGAN May Day
MERCAT CROSS No Faith
RAILWAY Teaser
HOLTE Atlantis
ANGELAS CLUB GENERAL
WOLFE
Superbun
BURTON 76 CLUB
Mark Andrews & The Gents
DUDLEY JB's Bad Manners
NEWPORT THE VILLAGE
The Types Of Fan Teng
NOTTINGHAM TRINTE POLY
Jimmy Lindsay
SHREWSBURY MASTERSLEY
VILLAGE HALL Lasers
STRATFORD GREEN
DRAGON Domestic Bliss
plus The Fragiles
WOLVERHAMPTON
LAFAYETTE Holly & The
Italians

15 (Tuesday)
MERCAT CROSS Ramparts
ODEON Def Leppard, Magnum
& Jamison Rand
RAILWAY Speed Limit
THE ZOO Holly & The Italians
MAXWELL'S PLUM Kaya
OPPOSITE LOCK SKI
BARREL ORGAN Cromo
CANNOCK STAR &
DRAGON Little Willy
NUNEATON 77 Club Chelsea

16 (Wednesday)
BARREL ORGAN Reality
MERCAT CROSS MNS
RAILWAY Ezra Pound
ELBOW ROOM Elbow All Stars
BOGARTS Racing Cars
OPPOSITE LOCK Raymond
Froggatt
FOUR OAKS CROWN
QUILL COVENTRY ZODIAC
Bron Area
LEAMINGTON CROWN
Prodigal Son 77 CLUB
Kilometers
STRATFORD GREEN
DRAGON Jack Parrall, Kenny
Baker & Betty Smith

17 (Thursday)
FOUR OAKS CROWN
Back O' Town All Stars
GOLDEN EAGLE Lord World
Troubadour
ODEON Sammy Hagar
MERCAT CROSS Sky Diver
RAILWAY Titan
BARREL ORGAN Little Willy
HOLTE Quill
COVENTRY THEATRE
The Omsons
COVENTRY CLIMAX
The Squad
COVENTRY LANCHESTER
POLY Au Pairs
DERBY BLUE NOTE
9 Below Zero
LEAMINGTON CROWN
HOTEL Leviathan & Third Act
STRATFORD GREEN
DRAGON Rod Feltan

18 (Friday)
BOGARTS Hard Shoulder
MERCAT CROSS Handsome
Beats
BARREL ORGAN Andy
Lloyd's Wedge plus Ricky
Coo's Rialto Horns
ODEON Secret Affair
GOLDEN EAGLE Au Pairs
RAILWAY The Dealers
OLD CROWN Eagle Jazz Band
DIGBETH CIVIC HALL
Vision Collision

TO ALL BANDS & VENUES
In order to keep the Gig Guide as
comprehensive as possible,
compiler (or is it compiler?)
PETER ARBIS needs bands &
venues to send him information
about upcoming dates. For FREE
inclusion in our next issue please
send your listings of May dates to
reach Peter by April 21st latest.

WOLVERHAMPTON
LAFAYETTE The Q Tps

14 (Monday)
SELLY PARK TAVERN
Andy Smith's 100% Proot
MERCAT CROSS
Gentlemen Jim
ROMEOS & JULIETS
TOPPER Ripper
RAILWAY Ramparts
DRAKE'S DRUM Ricochet
ASTON UNIVERSITY Circles
COVENTRY SWANSWELL
TAVERN Squad
LEAMINGTON CROWN
HOTEL Leviathan
STRATFORD GREEN
DRAGON Musicians Night

15 (Tuesday)
MERCAT CROSS Ramparts
ODEON Def Leppard, Magnum
& Jamison Rand
RAILWAY Speed Limit
THE ZOO Holly & The Italians
MAXWELL'S PLUM Kaya
OPPOSITE LOCK SKI
BARREL ORGAN Cromo
CANNOCK STAR &
DRAGON Little Willy
NUNEATON 77 Club Chelsea

16 (Wednesday)
BARREL ORGAN Reality
MERCAT CROSS MNS
RAILWAY Ezra Pound
ELBOW ROOM Elbow All Stars
BOGARTS Racing Cars
OPPOSITE LOCK Raymond
Froggatt
FOUR OAKS CROWN
QUILL COVENTRY ZODIAC
Bron Area
LEAMINGTON CROWN
Prodigal Son 77 CLUB
Kilometers
STRATFORD GREEN
DRAGON Jack Parrall, Kenny
Baker & Betty Smith

17 (Thursday)
FOUR OAKS CROWN
Back O' Town All Stars
GOLDEN EAGLE Lord World
Troubadour
ODEON Sammy Hagar
MERCAT CROSS Sky Diver
RAILWAY Titan
BARREL ORGAN Little Willy
HOLTE Quill
COVENTRY THEATRE
The Omsons
COVENTRY CLIMAX
The Squad
COVENTRY LANCHESTER
POLY Au Pairs
DERBY BLUE NOTE
9 Below Zero
LEAMINGTON CROWN
HOTEL Leviathan & Third Act
STRATFORD GREEN
DRAGON Rod Feltan

18 (Friday)
BOGARTS Hard Shoulder
MERCAT CROSS Handsome
Beats
BARREL ORGAN Andy
Lloyd's Wedge plus Ricky
Coo's Rialto Horns
ODEON Secret Affair
GOLDEN EAGLE Au Pairs
RAILWAY The Dealers
OLD CROWN Eagle Jazz Band
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Wednesdays M.S.N.
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Fridays No Faith + Suicide
Saturdays Handsome Beats
Sundays Kevin King's Rock Disco

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19 (Saturday)
BOGARTS Hard Shoulder
MERCAT CROSS Handsome
Beats
BARREL ORGAN Andy
Lloyd's Wedge plus Ricky
Coo's Rialto Horns
ODEON Secret Affair
GOLDEN EAGLE Au Pairs
RAILWAY The Dealers
OLD CROWN Eagle Jazz Band
DIGBETH CIVIC HALL
Vision Collision

COVENTRY GENERAL
WOLFE Gentleman Jim
NOTTINGHAM BOAT CLUB
 Eric Bell Band
NOTTINGHAM GREY
TOPPER Modettes
 DUDLEY JB's Holly & The
 Italians
STRATFORD GREEN
DRAGON Ideal Husbands plus
 The Remove
TALKE SOCIAL CLUB Revival
WEST BROMWICH THROTTLES
 Club President
WEST BROMWICH COACH &
HORSES The News

20 (Sunday)
VELLY PAK Tavern
 (lunchtime) Paul Davis
Outragous Big Band
RAILWAY Out
TOP RANK Sham 69
MAXWELLS PLUM Geoff Sewell
GLADIATOR Sage
KINGSBURST LABOUR
CLUB Bodie
COVENTRY GENERAL
WOLFE Ice
NOTTINGHAM GREY
TOPPER Rockability Rebels
STRATFORD ETINGTON
PARK Cheeky
WEST BROMWICH COACH &
HORSES Rainmaker
WOLVERHAMPTON
LAFAYETTE Lambrettas

21 (Monday)
MERCAT CROSS
 Garmen Jim
ODEON Detroit Spinners
ROMEO'S & JULIET'S Speed
 Limit
DRAKE'S DRUM Cargo
RAILWAY Ramparts
TOWN HALL Alan Price
STAR M21
COVENTRY SWANSWELL
TAVERN Machine
LEAMINGTON CROWN
HOTEL Musical Workshop
NUMEATON 77 CLUB
 The Members
STRATFORD GREEN
DRAGON Musicians Night

22 (Tuesday)
BARREL ORGAN Cromo
MERCAT CROSS Ramparts
 The ZOO Pinkies
RAILWAY Speed Limit
MAXWELLS PLUM Kaya
OPPOSITE LOCK Ski

23 (Wednesday)
BARREL ORGAN Cromo
MERCAT CROSS MNS plus
 Photographs
BOGARTS Writz
ELBOW ROOM Elbow All Stars
DRAKE'S DRUM Bromford
 County
RAILWAY Ezra Pound
FOUR OAKS CROWN Quill
COVENTRY ZODIAC
 Silhouette Theatre

LEAMINGTON CROWN
HOTEL Bad Behaviour
STRATFORD GREEN
DRAGON Star Jazz Night
24 (Thursday)
GOLDEN EAGLE Beshara plus
 Iganda
HOLTE Quill
BARREL ORGAN Little Willy
MERCAT CROSS Sky Diver
RAILWAY Titan
FOUR OAKS CROWN
 Back 2 Town All Stars
COVENTRY CLIMAX The
 Squad
LEAMINGTON CROWN
HOTEL Chain Saw plus
 Valley Forge
STRATFORD GREEN
DRAGON Musicians Night

25 (Friday)
MERCAT CROSS No Faith
RAILWAY Teaser
GOLDEN EAGLE The Name
 plus Saw The Sheep
HOLTE Atlantic
BURTON-ON-TRENT 76 CLUB
 Brum Beat Tour featuring The
 Quads, The Gamblers & The
 Thrillers
COVENTRY GENERAL
WOLFE Fire Brand
LOUGHBOROUGH SUTTON
BONINGTON SCHOOL OF
AGRICULTURE John Leonard
 & John Squire
MALVERN NAG'S HEAD
 Shaders
NEWPORT THE VILLAGE
 The Members
STRATFORD GREEN
DRAGON Third Alternative
WALSALL WEST MIDLANDS
COLLEGE Eclipse

26 (Saturday)
ODEON B.A. Robertson
MERCAT CROSS Handsome
 Beauts
RAILWAY The Dealers
BOGARTS Warning
DIGBETH CIVIC HALL Brass
 plus Poison Girls
OLD CROWN Eagle Jazz Band
COVENTRY GENERAL
WOLFE The End plus
 The Generals
DUDLEY JB'S 9 Below Zero
LEICESTER POLYTECHNIC
 The Blues Band
LEICESTER UNIVERSITY
 The Dixy Ones
MALVERN NAG'S
HEAD A.R.C.
NOTTINGHAM BOAT
 CLUB Gie
NOTTINGHAM CITY
HOSPITAL LEISURE CENTRE
 Marmalade
NOTTINGHAM GREY
TOPPER Richard Strange
WEST BROMWICH COACH &
HORSES Sub-Zero

27 (Sunday)
TOP RANK Martha & The
 Mullins
RAILWAY Out
GLADIATOR Dijon
MAXWELLS PLUM
 Geoff Sewell
LEICESTER DE MONTFORT
HALL Quartz
NOTTINGHAM GREY
TOPPER Johnny Storm with
 Memphis
STRATFORD GREEN
DRAGON Stan Rawlins Quintet
STRATFORD ETINGTON
PARK Cheeky plus Bad
 Behaviour
WEST BROMWICH COACH &
HORSES Savam
WOLVERHAMPTON
LAFAYETTE Teambats

28 (Monday)
ODION Dr. Hook
ROMEO'S & JULIET'S Quartz
MERCAT CROSS Gentleman
 Jim
RAILWAY Ramparts
DRAKE'S DRUM Little Willy
ASTON UNIVERSITY Steve
 Gibbons Band
COVENTRY SWANSWELL
TAVERN The Opinions
LEAMINGTON CROWN
HOTEL Musical Workshop
NUMEATON 77 CLUB
 Anglic Upstarts
STRATFORD GREEN
DRAGON Musicians Night

29 (Tuesday)
BARREL ORGAN Cromo
MERCAT CROSS Ramparts
RAILWAY Speed Limit
OPPOSITE LOCK Ski
MAXWELLS PLUM Kaya
LEICESTER UNIVERSITY
 Fischer 2
NUMEATON 77 CLUB
 Bron Area
NOTTINGHAM TRENT
POLY New Music

30 (Wednesday)
BOGARTS Bright Eyes plus
 Cerebus
RAILWAY Ezra Pound
BARREL ORGAN Reality
MERCAT CROSS MNS
ELBOW ROOM Elbow All Stars
MIDLANDS ARTS CENTRE
 The Buddy Holly Story (FtM)
COVENTRY ZODIAC
 Silmarillion
LEAMINGTON CROWN
HOTEL Machine
NUMEATON 77 CLUB
 God's Toys
STRATFORD GREEN
DRAGON Art Reheman

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

VENUES

BIRMINGHAM
ANGLERS' ASSOCIATION
SOCIAL CLUB
 Thorp Street, City Centre
ARTS LAB
 Holte Street
ASTON UNIVERSITY
 Gosta Green
BARREL ORGAN
 Digbeth
BIRMINGHAM UNIVERSITY
 Edgbaston Park Road
BOGARTS
 New Street, City Centre
COLLEGE OF FOOD &
DOMESTIC ARTS
 Summer Row
CROWN HOTEL
 Corner of Hill & Station
 Streets, City Centre
CROWN INN
 Watball Road, Four Oaks
DRAKE'S DRUM
 Old Oscott Lane, Great Barr
EAGLE & TUN
 New Canal Street, Digbeth
ELBOW ROOM
 High Street, Aston
FIGHTING COCKS
 St. Mary's Row, Moseley
GLADIATOR
 Pound Road, Drutts Heath
GOLDEN EAGLE
 Hill Street, City Centre
HOLTE
 Trinity Road, Aston
HOLY CITY ZOO
 Water Street, City Centre
KINGSBURST LABOUR CLUB
 Clopton Crescent
MAXWELLS PLUM
 Five Ways, Edgbaston
MERCAT CROSS
 Digbeth
MISTER SAM'S
 Nameless Alley, City Centre
ODEON
 New Street, City Centre
OLD CROWN
 Digbeth
OPPOSITE LOCK
 Gas Street
POLYTECHNIC
 Bordesley Green, Edgbaston &
 Perry Barr
RAILWAY
 Curzon Street
ROMEO'S & JULIET'S
 Smallbrook Queensway, City
 Centre
SELLY PAK TAVERN
 Parahore Road
STAR CLUB
 Essex Street, City Centre
TOP RANK
 Dale End, City Centre
TOWN HALL
 City Centre
TWO BREWERS
 Smethwick
TYBURN HOUSE
 Tyburn Road, Edlington

THURSDAYS
TITAN
FRIDAYS
TEUSER
SATURDAYS
MEAN STREET
DEALERS

WEDNESDAYS
EZRA POUND

TUESDAYS
SPEED LIMIT

MONDAYS
RAMPARTS

OUT

THE RAILWAY
CURZON STREET



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BAND DIRECTORY/REGISTER

Brum Beat is compiling for publication a Band Directory and Register which should also serve as a permanent source of reference.

Listing is completely FREE and bands are requested to send us immediately the following details: Name/mailing style/members' names and instrumentation/contact address and phone number/when formed/Management, Agency & Recording deals, etc.

The first list will be included in our May issue - so send us your information NOW.

THE GOLDEN EAGLE

APRIL

3 AIRFX + THE SOUND	18 THE MOODS
15 AU PAIRS	19 AU PAIRS
4 THE TOUCH + THE	21 THE PINKIES
7 VALLEY FORGE	24 BESHARA +
11 BEGGAR +	IGANDA
THE NEWS	25 THE NAME + SAVE
12 STYLE	THE SHEEP

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