

# BRUM BEAT

THE MUSIC MAG OF THE MIDLANDS  
NUMBER FIVE JULY 1980

INSIDE YOUR FREE BRUM BEAT

● FEATURE ON NOTTS. & DERBY  
CHARTS-LETTERS-BUZZINGS  
NEWS-REVIEWS & MONKEY

# TWO PINTS OF LAGER & A DOUBLE ALBUM - PLEASE!

EIGHTEEN BANDS IN 7 DAY  
BARREL MARATHON



In a week generally acknowledged as the most exciting and enjoyable musical event in living memory, 18 of the Midlands' top bands each recorded a live set during 7 memorable days at Birmingham's top pub venue the Barrel Organ.

Crowd attendances were high, as was the enthusiasm shown by everyone involved.

## AUGUST DOUBLE

The bands featured were Dangerous Girls, Dansette Damage, The Thrillers, Speed Limit, Ricky Cool and the Rialtos, The Quads, Eclipse, Bright Eyes, Playthings, Spoonfull, The Lazars, Little Willy, Rockers, Team 23, Mayday, Dutch, Prison Life, and Plastic Idols.

The best performances will be selected for inclusion on the Brum Beat Live at the Barrel Organ Double Album which will be priced around £5 and released early in August.

Little Willy's Phil Tree (left) and Roger Bromley (right) snapped by Mel James at the Brum Beat Live Album recording.

● SEE PAGE 12 FOR LIVE REVIEWS



## DEXY'S HIT AND RUN

### Kevin & Co.'s Master Plan

An embarrassed screen of silence seems to have fallen around the Dexy's Midnight Runners' valiant liberation of E.M.I.'s master tapes for the upcoming Dexy's album.

The story goes that vocalist Kevin and his band of merry men upped and awayed from E.M.I.'s Abbey Road studios with the recently completed masters. Strictly speaking the master tapes are E.M.I.'s property, even though they embodied the bands' performance.

Up the MI they scurried, cleverly switching the booty from the band van into a getaway car so that when the van was pulled, occupants questioned, and the whole lot searched, everything was clean - apart from a few dog ends and empty crisp packets that is. Clever lads.

#### ROYALTY CAKE

With the heist successfully completed the band then held the shocked major to ransom by quietly suggesting that if they wanted the tapes back then it might be a wise move to up the terms of the E.M.I./D.M.R. deal to give the band a larger slice of the royalty cake.

Apparently E.M.I. figured that to be the least painful way out and acquiesced.

Obviously a little embarrassed by the whole thing, red-faced Press people at E.M.I. claimed to have no knowledge of the affair (Can this be possible?) while sources close to the band confirmed the veracity of the story.

● BRUM BEAT  
EXCLUSIVE

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Exclusive news reaches our ears from the deepest recesses of Moseley taverns that the album cover of the first UB40 album will consist of an exact replica of a dole card.

Along with the album - which will contain 11 or 12 tracks - there will also be a 12" record

## Digital Dole Card - U.B.s

with 15 minutes on each side.

Most of the album will be recorded at Bob Lamb's studio, but plans are afoot to record the special 12" digitally - the latest in high-technology recording techniques.

The 12" will be a dub of something that they don't do on stage.

No release date has yet been set for the album, but it is expected to be out by late August or early September.

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# BRUM BEAT

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## COMMENT

In recent issues we have carried several criticisms of the attitude and behaviour of the Top Rank's security staff and also of the inattention that Top Rank management appear to be paying to this very real and recurrent problem.

We have no intention of waging a running battle with the Top Rank and certainly do not have a vendetta against the company, but we simply cannot ignore the absolute flood of complaints we continue to receive regarding the treatment indiscriminately meted out to paying customers.

Top Rank really must make up its mind - if it wishes to continue to make money out of the lucrative promotion of bands it must give value to its customers and stop treating them as unwelcome intruders.

If they cannot accord the respect that a paying customer warrants, if they really do not wish to deal with the followers of contemporary music and have them on the premises, they should own up and forego the income that the bands who attract these customers provide.

We sincerely hope that there will be no reason to mention this unsavoury topic again in these columns.

## Where to get it!

You can now obtain Brum Beat from the following outlets from the first of every calendar month.

BIRMINGHAM: City Centre - Cyclops, HMV, Incredible, Inferno, Lewis's, Odeon, Reddington's, Rockers, Virgin, Bailey's, Freedy's Bull Ring Shopping Centre, W.H. Smith.

SUBURBS: Music Box, Erdington; Mere Green Records, Four Oaks; Pied Piper, Halesowen; Sound Centre, Harborne; Hobdays, Kings Heath; Hobdays, Selly Oak; Phocus, Shirley; Sounds Easy and Cape Hill Records, Smethwick; Music Centre, Sutton Coldfield; Rising Star, Winston Green.

PROVINCES: ATHERSTONE, Pickering's New Music, BEDWORTH, Carousel Records; BROWNHILLS, Chasmik Records; BURTON R.E., Cords and Normans; CANNOCK, McConells; COVENTRY, Virgin Records and Coventry Music Centre; DERBY, R.E. Cords, HMV and Dixon Record Centre; DUDLEY, Graduate, Modern Music and Rock Shop; GREAT BRIDGE GOULDS; HEREFORD Buzz Music; HINCKLEY, Sound Centre, KENILWORTH, Sound Centre; KIDDERMINSTER, Seadee Music and Sounds Around; LEAMINGTON, Renton's; LEICESTER, Revolver Records and St. Martin's Music; MANSFIELD, Jones; NOTTINGHAM, Virgin Records, Selectadisc and Fox Records; NUNEATON, Shooting Star; SHIFNAL, Star Hotel; STAFFORD, Lotus Records; STOKE, Mike Lloyd Music, Lotus Records and Mike Stone Records; STOURPORT, Rook Music; STRATFORD, Discovery Records; TAMWORTH, Rocket Records; WORCESTER, Music Machine and Music Centre; WOLVERHAMPTON, Discount Disc, Gould's, HMV, Iggy's Music Makers, Sundown.

Any additional outlets who wish to become active distribution points for Brumbeat are asked to contact our Distribution Manager, 190 Monument Road, Birmingham 16. Tel: 021 455 9494.

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## LETTERS

### Switch 22

Dear Brum Beat,  
Thanks very much for the review in last month's edition. Presumably, when a roving B.B. reporter like Steve Coxon repeatedly comes to see us and occasionally reviews us, with me might add gleeful enthusiasm, I wonder why the hell does the rest of our fun-loving population shun us?

Could it be that musicians with a knowledge of more than three chords including F Major and without hair reaching down to their knees are beyond the comprehension of the populous of our music-loving city.

Yours,  
SWITCH 7,  
Wolverhampton.

### Rock on Wood

Dear Brum Beat,  
Just writing to say thank-you for the great article you did in the centrepage of the June issue on the greatest singer, songwriter and musician we have had from Brum. Who is it? Roy Wood, of course.

Having been a fan of Roy for many years it was good to find out what he's been up to since Wizzo Band and Rock Brigade. Whatever happened to the winter tour of Rock Brigade?

I've heard the L.P. 'On the Road Again' and as you say it is a very good album, it shows Roy at his best, it's a pity it's never to be released here.

I hope Roy does get his new band 'on the road' and starts releasing some records and L.P.s again, as I know many fans are waiting for his return to the Charts, and seeing him live again. All the best in the future Roy!

Dan Morgan,  
Bourneville.

### The Last Word?

Dear Brum Beat,  
If the top Rank think that we're going there again they had better think twice. Three of us were kicked out (with no refunds) TWICE by the bouncers at UB40 for being under 18 - which we were NOT. Many thanks to the UB40 roadcrew for sneaking us in, but the discriminating bouncers caught us again. Compared to the open atmosphere of other places the scummy, Babylonian Top Rank Organisation stand no chance. We wasted £10 between 3 of us trying to see UB40 and we plead with bands NOT to play the Top Rank if you have any respect for your your audience. Also the Dr. Martin's ban will mean only £100 in pimsolls will be allowed into the jump soon.

Please print this letter or you are letting THEM get away with this behaviour.  
Thank you  
Sue, Loll and Jez,  
Acocks Green

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.

### Heavily Pressured

Dear Brum Beat,  
I was really disappointed in reading in your June edition about Radio Birmingham's 'Heavy Pressure' maybe getting the axe due to BBC cutbacks. It's been a regular event for me over the last 5 years, seeing it going through many changes.

I think the local band spot on the programme has been invaluable. They and Robin Valk have done a lot of hard work for the local scene.

My usual rock magazine purchase is 'Sounds', and has been since 1974. Although it's very heavy metal based now, with Geoff Barton's high position, it nowhere near rates with the magazine it used to be, being slow on reviewing new L.P.s and discovering or rather coming across new hopefuls. 'Record Mirror' is one of the better buys these days, (although it's still very commercial - i.e. aiming at a younger market) the latter has done a lot in recent months in reviewing local outfit's gigs. Although the magazine still seems to stay anti-Birmingham HM.

I find 'Brum Beat' an excellent mag for reading about local talent, very well-arranged and put together. June's edition was a real eye-catcher.  
Since early '76 I've also been heavily into the local scene. I think it's just as important to know what's happening on your own doorstep as it is elsewhere. Spent a lot 76/77 following outfits such as Slender Loris, Hooker, Bitch, Bandylegs, Magnum and Big Front Yard. It's a pity a lot more of them aren't with us today. I'm really pleased when I see local outfits make it, such as Judas Priest and Magnum, for they usually make in on hard work and merit.

With the major record mags, there's definitely a lack of Birmingham interest. Mind you, most critics won't venture past Watford Junction.

If I can be any use at all please let me know (i.e. reviewing gigs in Birmingham or Wolverhampton etc.).

Clive D. Newton,  
Sutton Coldfield.

### Bruno Rules

Dear Brum Beat,  
With amazement I read the letter sent to you from some guy called Ivan Obrey from OK Management. He stood to criticise 'Bruno' who is without doubt the best D.J. on Radio Stoke. I listen to Bruno every week.

Ivan reckons that Bruno never plays any material from local bands. Well to be quite honest I've heard many local bands on his programme such as Grace, Plastic Idols, Uninvited, Willy Nilly - I have that programme on tape!

Not forgetting Frenzy and a few others that I can't remember...  
Adrian Lee,  
Stoke-on-Trent.

## ★ MIDLAND TOP 30 ★

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

### SINGLES

1. My Way of Thinking .....U.B.40
2. Simon Templar .....Splodgenessabounds
3. Xanadu .....Olivia Newton John/E.L.O.
4. Jump to the Beat .....Stacy Lattislaw
5. Behind the Groove .....Teena Marie
6. Funky Town .....Lipps Inc.
7. Back Together Again .....Roberta Flack & Donny Hathaway
8. (I'm Not Your) Steppin' Stone .....Sex Pistols
9. Theme from the Invaders .....Yellow Magic Orchestra
10. Crying .....Don McLean
11. Waterfalls .....Paul McCartney
12. Theme from Mash .....The Mash
13. Everybody's Got to Learn Sometime .....Korgis
14. Could You Be Loved .....Bob Marley and the Wailers
15. 747 (Strangers in the Night) .....Saxon
16. Whole Lotta Rosie .....AC/DC
17. Use It Up and Wear It Out .....Odyssey
18. Love Will Tear Us Apart .....Joy Division
19. Let's Get Serious .....Jermaine Jackson
20. Cupid .....Detroit Spinners
21. You Gave Me Love .....Crown Heights Affair
22. Breaking the Law .....Judas Priest
23. Rat Race/Rude Boy's Outa Jail .....The Specials
24. Play the Game .....Queen
25. Me, Myself, I .....Joan Armatrading
26. There, There My Dear .....Dexy's Midnight Runners
27. Do You Dream in Colour .....Bill Nelson
28. Shooting .....The Thrillers
29. Satan Serenade .....Quartz
30. Runnin' with the Devil .....Van Halen

### ALBUMS

1. Saved .....Bob Dylan
2. Uprising .....Bob Marley and the Wailers
3. The Photos .....The Photos
4. Flesh and Blood .....Roxy Music
5. Peter Gabriel .....Peter Gabriel
6. Defector .....Steve Hackett
7. King of the Road .....Boxcar Willie
8. Emotional Rescue .....Rolling Stones
9. Duke .....Genesis
10. Hot Wacks .....Various
11. Diana .....Diana Ross
12. The Up Escalator .....Graham Parker
13. ....Sings Lieber and Stoller .....Elvis Presley
14. British Steel .....Judas Priest
15. Just Can't Stop .....The Beat
16. Me, Myself, I .....Joan Armatrading
17. McCartney 2 .....Paul McCartney
18. Killer Watts .....Various
19. Sky 2 .....Sky
20. Ready and Willing .....Whitesnake
21. Off the Wall .....Michael Jackson
22. Regatta de Blanc .....Police
23. Scream Dream .....Ted Nugent
24. Shine .....Average White Band
25. Incomparable Ella .....Ella Fitzgerald
26. Count Dracula and Other Love Songs .....Quartz
27. The Magic of Boney M .....Boney M
28. 21 at 33 .....Elton John
29. Now We May Begin .....Randy Crawford
30. Sports Car .....Judy Tzuke

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## Best bum in business BEARED!

Surprise success of the week's recording at the Barrel Organ were the Lazars from Shropshire who feature the delectable Carol Decker - reputedly the owner of the "nicest bum in the business". Knocked out by their red hot set Big Bear immediately offered them a long-term recording deal.

The signing took place later in the week at the Barrel Organ - naturally enough on Carol Decker's bum.

Snapped by John Keetley's 1946 Brownie are:- John Tully and Jim Simpson (Big Bear), Nigel Hudston (Lazars manager), and Julian Westbury-Ward (Lazars guitarist) all vying for pole position by Carol's posterior. Eat your heart out Mike Davies. □

### Suicide Craze

Three members of the late Suicide Squad, Brum-based rockers who split last month have formed a new band - The Craze. Dave Mentor continues on vocals, Nick Keys keeps on tinkling the ivories, and Albert Ross carries on singing and, so he claims, gargling with acid. Phil Dubb has been brought in on lead guitar. The new band are looking for a bassist and drummer to complete the line-up.

### Gunn Crazy

Nottingham band Gunn Crazy want to report that their "no holds barred, thinking man's rock" will hit the road in September. No doubt their first gig at either the Hearty Goodfellow, the Imperial Hotel or somewhere else will go with a bang.

### Critical Fridays

All change at Birmingham's Mercat Cross on Friday Nights. No Faith have been replaced by Situation Critical. The residency will continue at least until half-way through July.

### Crazy U.X.B.

Walsall band U.X.B. have their debut single out on Hednesford-based label Crazy Plane Records. Distributed by Pinnacle the single is 'Crazy Today'. Phil Dawson's Ginger Studios were used for the recording.

### Overdrive

Rockin' Roger Davis, famed rock D.J. at Birmingham's Romeo and Juliet's has taken on the task of managing Midlands hardrockers Overdrive. The band are currently looking for a lead vocalist to add to the current four-man line-up. The first gig for the revamped band will be at Birmingham's Barrel Organ on August 16th.

### Monster Festival

Rainbow and at least six other heavy metal bands will be headlining the modestly titled "Monsters of Rock" Festival at Castle Donnington Racing Circuit on the 16th July.

## SHORT CUTS

### Mayday

Worcestershire band Mayday's first single on Birmingham's Reddington Rare records reached number 1 in the heavy metal charts of at least one national music comic. 'Day after Day' is coupled with 'Love in the Space Age'. The band also recorded a strong set for the Brum Beat Live album.

### Yardley's Break-in

Yardley's, the instrument and band gear shop in Birmingham was broken into recently. Thieves nicked two 1,000 watt HH5500D Poweramps as well as an HH V200 poweramp, a pair of triple piezo boxes and a customer's 100 watt 15-inch speaker. The whole lot is worth about £1,550. If anyone saw anything suspicious at the Snow Hill shop of Yardley's late on Tuesday June 10th or the early hours of Wednesday June 11th, please contact the Police.

### Mail Out

Birmingham's local paper the 'Evening Mail', 'tis rumoured, were just about to set up their own music paper when Brum Beat hit the streets. Consequences of such an action could have been disastrous, the last time the Mail published a local music special the front cover featured a colour pic of Boney M (!) one of whose members was born on a motorway near Brum or something. Thanks for the plug for the recording lads and no hard feelings eh?

### Drum Beat

Woodroffe's, the Birmingham based music shop, have launched the Midland Drummer's Association with the aim of bringing "drummers and percussionists together at monthly meetings" to listen and talk to major figures in the field. Factory visits and attempts to obtain discount priced tickets for concerts of interest to drummers are also planned. Further info is obtainable from Keith Tonks at Woodroffes, Dale End.

### Riverboat Shuffle

On Saturday July 21 a Riverboat Shuffle departs Worcester North Quay at 8pm destination Upton-on-Severn and all points West. Bermuda Triangle and other navigational hazards permitting the return will be later the same night. Music is provided by The Derek Bruce Showband and tickets are £7.50 which includes a 4-course meal.

### Notts New Venue

Nottingham's Way Ahead Entertainments are looking forward to bringing major acts back to the city by opening a new major venue with a capacity of 3,600. National tours have missed out Nottingham since the closure of the Albert Hall to rock gigs in 1972. The new venue will be based at the city's ice-rink and although no bands have yet been definitely booked, the first bands should be hitting the stage in August or September.

### Elvis Re-visited

Elvis Presley has a new release out on RCA next month. Issued in an eight record set retailing for £35, this particular rave from the grave will feature 87 performances of 78 songs and will include a 13½ minute monologue of the King spouting lyrical about his own beliefs and thoughts on a variety of subjects. I think I prefer the Brum Beat 'live' album - cynical scribe.

### Savage

Brum based rock band Savage - based out of Outlaw Recording Studio - have a new line-up. It reads Phil Savage on vocals, Bob Bowman and Steve Young plucking the guitars, Douglas Dennis on bass, and Spencer Scranage pounding the drums.

### East Beat

East Midlands separatists Dead Good Records of Lincoln have released a compilation album of East Midlands bands called simply 'East' which includes three outfits from the Nottingham area. The bands are Medium Medium (also featured on Des Moines' 'Hicks from the Sticks' album), B-Movies, and Fatal Charm.

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# STOKE LOSES TWO VENUES

Stoke-on-Trent is now poorer by two venues.

The Gaiety, in Hanley, and the West End in Stoke's London Road have both stopped putting on live bands.

The West End, apparently were receiving complaints from local residents every time they put on a gig. The complaints took the novel form of getting the police round to the venue to stop the gig. "It was just too much trouble," said the manager.

The Gaiety's problems stemmed from that root of all evil - money.

The manager there told Brum Beat "It's a sad decision to have to take, but entertainments cost money. Everyone's surprised, they think I'm a millionaire. But, if a band's bad then everyone goes and if the band's good then everybody just watches the band and don't buy any drinks."

Local musicians were disappointed in the disappearance of the venues.

Heavy rock merchants Expozer said, "It is bad, because we do need more venues, but it just means that more venues have got to be opened up. We won't be put off by it - it's just a small tree in a large forest."

## Mayday

Mayday, the Worcester-shire band who are appearing on the Brum Beat 'Live at the Barrel Organ' album, have joined forces with Stoke bands Blue Eyes and Passport Smiles to form a three-band package of Midlands bands to be booked out by Mike Lloyd Music of Stoke.

Mayday joined the package after Illegal Practice from Stoke dropped out of the line-up owing to personnel problems.

After a successful trial gig which included Illegal Practice - at Leeds Fford Green, the next appearance is set for the George Hotel in Burslem on August 8th.

The bands are hoping to get onto the thriving Midlands college circuit when the new term starts in Autumn. A gig at Keele University has already been arranged for the first week in October.



# FASHION

## And then there were two...

Midlands modern music trio Fashion lost their towering lead guitarist and vocalist Luke Sky late last month.

Luke, apparently, just left a note saying "Gone to New York" without any explanation of why he left the band.

Band manager Annette Rhodes said, "Over the past few months of recording there have, of course, been disputes - but nothing serious. It's been hard work all the way but things were just starting to come together."

Although the band are all "reeling under the shock" of Luke's decision they intend to carry on, possibly as a four piece.

The new-look new musik combo should make their first appearance on the support bill to the Police at the new Milton Keynes Concert Bowl on July 26th along with UB40, completing a strong Midlands contingent.

Whether or not they do the gig

was still in doubt at the time of going to press, dependent on whether or not the promoter would want to put on an untried band.

Plans for the August/September release of a new album are still underway - if necessary using guest musicians to finish off what has been started.

Five backing tracks have already been recorded.

The band however see their main problem being the finalisation of their live line-up. Details should be announced soon.

**Footnote**  
It never drizzles but it pisses down...

On top of losing their lead vocalist/guitarist to New York's bright lights, Midlands band Fashion also got themselves accused of intent to rob a bank recently.

Annette Rhodes, the band's manager had just been to see Graduate Records in Dudley with two Fashion roadies and a friend of the band.

The friend, as it happens, owns a Daimler Sovereign to which he had just had fitted personalised number plates.

Unfortunately, Graduate is right next door to a bank and the ever watchful local constabulary having noticed the appearance and demeanor of some suspicious characters in the said car with the said changed number plates did their lawful duty and marched the whole lot down to the nearest station. □

# DANCEFLOOR DO-IES

Dave Williams on Disco

News is that well-known Brum jock Erskine T. has been made disco pluggier with Arista. Any company that can miss out with product as strong as Chuck Cissel, Phyllis Hyman, Gary Bartz, not to mention Raydio, could do with a bit of help!

Good jazz-funk albums seem to be few and far between at the moment but if you like this sort of music lend an ear to latest albums by Neil Larsen, David Sanborn, Chico Hamilton, Gary Bartz, Bob James, and Earl Klugh.

In next month's D.J.'s profile we take a look at the Black Country's answer to George Formby, namely nightclub jock Keth 'Evo' Evans who whilst he can't always guarantee to play a record on the right side and at the correct speed - will always attract a crowd!

Also we'll be looking at one of the strangest D.J.'s All Time Top Ten you've ever seen. I think the jock in question has since retired (hopefully).

Keep the letters coming in; Robbie 'Disco Mix' Wheeler's still mixing, and suggests Rodney Franklin's 'The Groove' into "Scratch" by Surface Noise and Stacy Lattislaw's 'Jump To The Beat' into Narada Michael's 'I Shoulda Loved Ya' - a bit predictable perhaps, but Robbie's still got his headphones on and could well come up with some better ones by next month.

Finally, over to Aubrey at Bailey's in the heart of Birmingham's Bull Ring for their current disco top 20.

1. Space Invaders . . . . . Yellow Magic Orchestra (A&M)
2. Behind the Groove . . . . . Teena Marie (Motown)
3. Back Together Again . . . . . Roberta Flack (Atlantic)
4. This Feelin' . . . . . Frank Hooker (DJM)
5. The Scratch . . . . . Surface Noise (Atlantic)
6. My Way of Thinking . . . . . U.B.40 (Graduate)
7. You've Got What It Takes . . . . . Bobby Thurston (C.B.S.)
8. Funky Town . . . . . Lipps Inc. (Casablanca)
9. Let's Get Serious . . . . . Jermaine Jackson (Motown)
10. Could You Be Loved . . . . . Bob Marley (Island)
11. Jump to the Beat . . . . . Stacy Lattislaw (Atlantic)
12. Give Peace a Chance . . . . . Lonnie Liston Smith (C.B.S.)
13. Does She Have The Friend . . . . . Gene Chandler (20th C)
14. Keep in Touch . . . . . Freeze (Calibre)
15. Sunset People . . . . . Donna Summer (Casablanca)
16. Use it Up, Wear it Out . . . . . Odyssey (RCA)
17. Lovers Holiday . . . . . Change (Atlantic)
18. Use Your Body and Soul . . . . . Crown Heights (Delite)
19. Hanging Out . . . . . Kool and the Gang (Delite)
20. In the Mood to Groove . . . . . Aurra (Salsoul)

Watch out for Cameo 'On the One', it's gonna be huge. See you next month.

## ★ barrel organ ★

**JULY GIG GUIDE**

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 STRAY DOGS + SUPPORT:- 4th, 18th and 25th.  
 BRITON:- 11th.  
 TAROT AND OSPREY:- 15th, 22nd and 29th.  
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# New Light On Sound And Vision

One of the most original and inventive voices in the world of rock music today has to belong to David Bowie. Great interest and excitement, therefore, was generated in the academic world as well as that of rock and pop music with publication by Bewlay Brothers Press of, "David Bowie - Original Manuscripts and Notes."

This slim, yet fascinating volume charts the progress and development of many of Bowie's better known songs, as well as several known only to the most diehard collector.

Let us begin with one of Bowie's most popular works.

It is fascinating to learn from this book that the original title of Bowie's "The Rise and Fall of Ziggy Stardust and the Spiders of Mars" 1.p. was, "The Rise and Fall of Sandra Goldblat and her Husband, Trevor." Thus we discover the lyrics of the song, "Ziggy Stardust".

"Ziggy played guitar, jamming good with Wierd and Gilly" were, in their original form:

"Sandra wore a bra, making jam with Win and Sally."

And further on in the song:

"Making love with his ego, Ziggy sucked up into his mind," was first composed as:

"Making love with her Hoover, Sandra sucked up some bacon rind."

The song "Moonage Daydream", was first written as "Stoneage Duvet." "Rock and Roll Suicide" as "Roly Poly Suet's Nice" and "Better Hang on to Yourself". first saw daylight under the title, "Not Tonight, Trevor Love, I've Got This Terrible Cramp in my Thigh."

Before recording "Ziggy Stardust" Bowie was best known for his hit recording of the song, "Space Oddity". We now know that the lyric was first written as "Spaced Deity", a song that inferred that God was a junkie. The refrain:

"Here am I, sitting in a tin can,"

in its original inception ran:

"Here am I, heating up a tin can,"

suggesting that the Creator of All Things needed a lot more than a mere spoonful of smack to get his rocks off!

Hunky Dory. The original title of this well known Bowie album was "Humpty Dumpty" and the majority of the songs from it concerned characters from the world of fairytale, harking back, no doubt, to the earlier Bowie song, "The Laughing Gnome".

Thus we discover that Bowie first recorded his famous tribute, "Andy Warhol," under the less fashionable title of "Andy Pandy." Interestingly enough, some of the original lyrics remain unchanged, most notably,

"Andy walking, Andy tired,  
Andy take a little snooze."

Another song on the L.P. "Song for Bob Dylan" was originally titled, "Song for Dylan", a tribute to the rabiit in the "The Magic Roundabout."

"Now hear this, Mr. Zimmerman,"

first being,

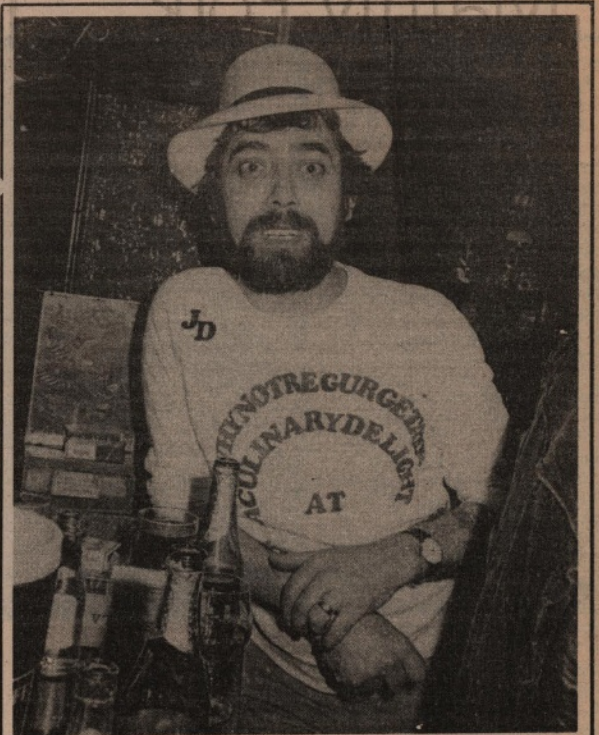
"Now hear this, Mr. Zebbedee."

Original tapes of Hunky Dory closed with a punchy, hard-hitting tribute to the Velvet Underground - a precursor to "Pin Ups" - featuring Bowie vocalising over a piledriving, heavy metal version of "The Teddy Bears Picnic."

There is, of course, much more in this book, of interest not only to Bowie "fans", but to all of us who find enjoyment in tracing the development of the creative impulse. There are, too, fascinating extracts from Bowie's diaries. He chronicles his feelings of humiliation and despair when, in his first attempts to launch himself as a serious actor in the film world, Walt Disney rejects him in the title role of the movie, "Mary Poppins."

"David Bowie - Original Manuscripts and Notes" was published in America by Bewlay Brothers Press. To be published in England under the title, "I'm Always Crouching in the Same Car." Price £4.99. (Includes vouchers for two Gary Numan singles.)

Wilfred M. Dowie (aka Ernie Brick).



## LANDLORD OF THE MONTH

Barrel Organ supremo John Dempsey suitably punch-drunk after 18 bands had passed through his premises' hallowed portals inside one week, pausing only to record for the Brum Beat album, eat from his now legendary menu, and do their utmost in the combined assault of the massed bands of the Midlands in an attempt to drink the bar dry.

"Here, you write for Brum Beat, don't you?" I replied that indeed this was my humble and chosen profession. "Who wrote that thing about the Top Rank in the last issue?"

The fact that I did not know who had written it did not seem to deter Ricky, a doorman at the Holy City Zoo in Birmingham, from launching into a reasoned criticism of the way the media treats 'bouncers'.

"A bouncer", Ricky explained, "is the old type of guy, the hard-case at the door to frighten the kids. But with the

change of name you get a change of image. A doorman has to be a talker, not a fighter. As a doorman you are the welcome to the club, or the wine-bar or whatever it is."

Ricky should know. He's been in the business for about twelve years now, freelancing around pubs, clubs, discos, functions, wine-bars - you name it, he's done it.

He's adamant about the fact that he does not look for trouble, nor does he want it. Many people will want to disagree with him on that point.

## BOUNCER'S EYE VIEW

By Steve Coxon

"If you're doing your job and you have to ask someone to leave, but they won't and they start throwing punches, you've got to defend yourself." He reasons, "In fact you've got to do a little bit

more, to get them out." But, people have been killed in the past by doormen trying to get people out. It was such a case that sparked off the formation of CURB, the Campaign for the

Registration of Bouncers.

"It's circumstances, things happen, a trip, a fall. I mean, I did Aikido for 15 years. If I went berserk I'd absolutely kill the guy. You've got to pull punches. But then there's this guy, who's aggressive and is trying to hit you with everything he's got"

Ricky summed up the whole business, "We're dealing with a job where if a guy pulls a knife, or smashes a glass, you sometimes wonder how the doorman does keep his temper. You're dealing with emotions all the time."

I was talking to Ricky in

Hawkins' Wine Bar on Birmingham's Corporation Street. ("Not much trouble here, just traffic control really.") He looked casual in a jumper and shirt. A different job calling for a different approach.

Maybe not that different though. At the Zoo - where there's also very little trouble - Ricky puts on the traditional battledress of doormen/bouncers, the dinner jacket and tie.

Whatever he's wearing and wherever he's working, it's all "dealing with emotion". What do you think?

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ISLAND

# Mainly Folk...

SEAN PATEL

Last Month's issue was notable for the dramatic non-appearance of this column, those of you who value freedom of the press were doubtless horrified by the gagging of your favourite Folk Pundit by cynical editorial staff in the pay of South African based, Neo-Nazi Oil Sheiks and Militarist, New Hebridean Friedmanites. Luckily Lord Denning intervened in the nick of time to ensure that, in this issue, we can once more name the nameless and ask the answerable.....

## Who Gets The Loot?

Our fearless investigative reporter, Probe Ingrate, takes the lid off the financial side of folkbiz and uncovers.....

## The Great Folk Club Rippoff!

Each week, in the 50-or so folk clubs in the West Midlands, and estimated £2,000 changes hands. As inflation bites and admission prices soar, more and more punters enviously speculate on the vast income which ruthless folk club organisers must be creaming off from this unprecedented cash bonanza, or are they?

Folk club organisers are usually coy about money but we found two who were prepared to be quoted.

Jim McPhee runs the Hare and Hounds folk club in Kings Heath. As this a well known club, with big name guests and a full house most nights you might think that Jim's biggest problems are his income tax bills, not so, as Jim makes clear.

## Enthusiasm

He stressed that the reason the club runs is his enthusiasm for live music, and Folk Music in particular. He, and the large army of helpers, give their services free. The club manages to break even most of the time, although at the moment, following the May Heatwave which kept people out of doors, they have a deficit lurking over them.

## Audiences Halved

Similar sentiments are voiced by Les Ward who took over the running of the Boggery folk club when Jasper Carrot fell of his wallet. Les cheerfully admits that the Boggery is not suffering from an excess of cash and points out that, while admission prices have stayed the same, or fallen, in relation to inflation, audiences have halved since the heyday of ten years ago and artists still want the same sort of fee they could command when you could pack a folk club for virtually any unknown singer week after week.

## So Where Does The Money Go?

With Jim McPhee wondering how long he can ride the tiger of his ambitious booking policy and Les Ward looking forward to the day when he might save enough cash to buy a new microphone for the club's ailing PA system, it doesn't seem to find its way into the pockets of the organisers.

Do you think you could do better? Lets see then. You've been to few folk clubs and it looks like money for jam. All you need is the back room of a pub, a folk singer, there are plenty around, charge a quid a head and you're in the money.

## Dear Landlord

Well, not quite, the first problem is the room. Good sized rooms with agreeable Licensees are thin on the ground. You will be lucky to get one for free so that's the first fiver a week down the drain.

Having got your room you'll find the Landlord very unwilling to staff a bar in it until he can see a high turnover. Catch 22 means you pay another fiver for a barman.

## You Pays To Advertise

Having got a room we need to fill it. That's easy, take out an ad in the Evening Mail - two nights cost around £25. Actually local papers in big cities aren't much good on their own. What you need is a concentrated fly-posting campaign to get the message home, say £10 per week, for the first six months at least. Even that is not the whole story, you'll have to get round all the local folk clubs with handbill, another fiver bites the dust.

Still, now we're ready to open, or are we? If you're going for a big audience you will need a PA system. A good second hand PA, suitable for a folk club, will cost you at least £450, perhaps you had better hire one for now.....at £15 a week.

We'll be generous and assume that the room has suitable lighting but candles give a cheerful touch at only £1 a week.

## The Cowflops Vs Geordie Brown

Now for the first guest artist. It's got to be a big name as we want to start with a bang. Unfortunately Jake Thackray, Martin Carthy, Sill Wizard etc. are all booked 18 months in advance and their fees reflect their popularity. However we are lucky enough to get a vacant date for the Cowflops, that riotously popular duo from the West Country who have just finished a TV series for Channel Islands TV and have their own programme on Hospital Radio Mid-Wales. In view of their popularity and media exposure their fee, their agent points out, is a snip at £80.

At last we are ready to open, well almost. Unless you can sing you will need a resident singer and compere to keep the evening moving. A talented, reliable anchor man is hard to find and Geordie Brown, a local social worker turned part time singer and raconteur, is a godsend at £10 per week.

## Lift Off

There it is, a mere £156 to pay out and 150 seats to fill. Actually not quite 150 seats, three floor singers turn up so you let them in free with a

# CASTING FOR VOTES

An interview with Senator is like an exercise in controlled (or uncontrolled) chaos. Seven vociferous individuals plus Patrick Bryant who tries to keep some semblance of order and sports the legend "Manager" written large on his t-shirt as if to prove the point. But, like he said "I've had more control over 5 year old kids."

I met this reggae outfit at the NACE in Aston, which is where they hold their practice sessions and also their regular meetings - this being a very democratic group "the majority rules". In fact, as Patrick asserts "We're all one big happy family" and, like all families, there's a fair bit of teasing along with the affection.

They all come from the same backgrounds and, roughly, the same area. The guys went to school together. That's Steve Martin - lead, Morris Steward - rhythm guitar, Paul Bechford - bass, David E. Williams - keyboards and Mark Bryant - drums. The nucleus of the group goes back 3 years. Since then, they've been joined by Paulette Marshall on lead vocals and there's Eky Charlery (Ranking Roger's sis) as harmonizer. Eky's the latest recruit to the band. She'd been to college with Paulette who suggested, when the group chucked out their previous harmonizer they audition Eky. Hence, the latest recruit and the existing lineup.

Although still not wonderful, financially they reckon things are better than they were at the start when they had to practice in a garage. (Though if, and when, their current rehearsal rooms are demolished, they could be back to that). "Everything we've got we've had to scrape for. We've got new equipment, it's good equipment but that's because of individual effort: in other words, mothers".

### Live Action

They've played round the Midlands (West and East) including benefits for NACA. Samanahus (where they had the punters queuing at the door), Sutton Colfield's College of

Further Education. They were the first reggae band at that college and by all accounts, they proved extremely successful.

### Future Plans

What about their immediate plans? Well, they've got a live demo and another recorded at Outlaw Sound. They're waiting to see what comes from the gigs they're doing on The Beat's next tour in July and August. And they're also hoping to go to the States with The Beat. "It's all just

## JULE WIELAND meets SENATOR



chance" they said and, as to whether they'd be on the Go Feet Lable well "they've got hundreds of people who've sent them tapes".

They're all self-taught, playing self-penned material. They'll go away individually and write then get together "and put different bits in it". (Again, very family, very democratic). "We want to be

good professionals" say Senator "we just want to be original. We don't play the average reggae music, we play reggae with style."

Beneath all the kidding around, their family/friendly/joke/democratic atmosphere, Senator are serious and committed. Now all they need is a big vote of approval from the public at large. □

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### SEAN PATEL'S FIVE STAR GIG GUIDE

5th July	Celebrated Ratliffe Stout Band, Hare and Hounds, Kings Heath.
10th July	Roger Brookes, Coach Hotel, Coleshill.
11th July	Johnny Coppin, Old Bush, Skidmore Row, Coseley.
13th July	Dave Swarbrick, Roebuck, Erdington.
15th July	Spredthick, White Hart, Headless Cross, Redditch.
16th July	Ian Campbell Folk Group, Old Rose and Crown, Stourport.

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# NORTH-EAST FRONTIER

"People are just going to move away if it doesn't improve." A gloomy prediction from one Nottingham musician, Andy Wood of the Kick Partners.

The Kick Partners, comprised of Andy and Wayne, don't even bother to get local gigs. Instead they base themselves at the City's Rainbow Studios on St. James's St., putting together their soft reggae - perfecting it to the tastes of the London-based major companies.

When musicians are reduced to discarding an audience on their doorsteps, the situation must be pretty critical.

Nottingham's best rock D.J., the highly acclaimed Jaye C. of Radio Nottingham is more optimistic.

Things are changing", he says "There's a new concert hall being built, and although it won't be in use for a long time when it's built it should attract a lot of the major acts that Nottingham has been missing, hopefully drawing them away from the Granby Halls in Leicester and the awful Bingley Hall in Stafford."

Jaye C. also cited the encouraging news of the efforts of a local record shop boss, Brian Selby, to open a club in the city centre and the success of locally based magazine 'Way Ahead' in securing the agreement of the City's Ice Stadium to begin a joint venture of large promotions at the Stadium, starting this autumn.

Big bands are all very well and good, but music has its roots in the local scene - the local bands in pub rooms and small clubs, the guts, heart, and roots of all bands no matter how big they may become eventually.

"Jaye C. again: "It's no good just waiting for Pink Floyd to come here. Things have to progress, you have to support local bands. Whatever money is made out of music is generally put back into it. Unfortunately, Nottingham has built up an unenviable reputation for apathy."

The apathy does not just stem from the audience. In fact, apathy seems to be the only acceptable policy when it comes to trying to inject life into the flagging local scene.

The commendable efforts of Brian Selby to open a small club in the city centre have been blocked at every turn by the City Council who have refused to give a drinks licence to the club - even though the club complies with Fire regulations and similar obligations placed on every club owner.

The local press, dominated by the 'Evening Post', is appallingly bad at covering the music that abounds within its circulation area. Local music is only given a fair airing in the rival 'Nottingham News'. Not surprisingly really, considering that the NME's Lynn Hanna is one of their journalists.

Commercial station Radio Trent is aimed at a middle of the road market and obviously believes that every group in the world should sound like Blondie or Abba and if they don't it's their own fault.

Local bands, with the honourable exceptions of Medium Medium and Small Print, don't bother publicising what few gigs they can get.

## Two By Two To The Zoo

Well, they've sent me off clubbing it again to report on the night life in dear old Brum. This time to The Holy City Zoo to see how it's been faring since it's opening in March last year.

The first thing you realise about the Zoo is, it's incredibly difficult to find. Tucked away under the old railway arches at the back of what used to be Snow Hill Station in Water Street. So, judging by the number of people who got there later, must mean a lot of them were regulars or else they're blessed with a sense of direction good enough to get them through the Amazon Jungle with ease!

It's not an especially big place. You get the impression they're aiming at an intimate atmosphere. Almost a club for friends, as it were. Pete Warren the affable (and helpful), manager told me "the overall aim is to have a night club that can be enjoyed by our friends, ourselves and the general public." He didn't have a 'theme' as such for the place which he felt might

Pub venues number a total of two, the Imperial Hotel and the Hearty Goodfellow - both small, both concentrating on residencies rather than experimenting with new bands.

It's all too familiar a situation. The bands don't bother because they don't think anyone's interested.

Nevertheless, although it's well hidden in the undergrowth of disinterest, there is a music scene struggling to push its way to the surface.

There are some bands in the city which, if they merely lived in Birmingham, Manchester, or London, would be in the right place to get noticed. They undeniably have the talent, but coming from Nottingham their music is being wasted on an audience that sees no hope for any band from their own town. The feeling is contagious and easily spreads to the bands who are constantly breaking up and reforming, only to break up again a few months later.

One band to which this has not happened is Gaffa, a highly competent bunch of musicians who specialise in playing easily accessible rock music. They've been doing that for years, and will probably continue to do it for

STEVE  
COXON  
checks out  
Nottingham  
& Derby



Kev Bower - PARALEX



SPOONFUL - "a magical brand of R'n'B".

## CLUB FOCUS



Jule Wieland

Inside Story  
I liked the decor. It's not overly startling but it works. The whole

club is a combination of John Rawson's building, Pete's engineering and Andy Gray's

a good few years to come.

**Spoonfull**, another local band, (featured on the new Brum Beat Live at the Barrel Organ album) are also fairly stable, with only one personnel change since they started to play their magical brand of rhythm and blues a few years back.

One of the few bands from the area to make an impression on out-of-town record companies is **Paralex** from Newark. This five-piece band of heavy rockers have just released their first single on Birmingham based Reddington's Rare Records, home of such worthies as Quartz and Mayday. At least their base stays within the Midlands, but they still had to leave their own area to find comfort.

The single, a 12" on green vinyl features 'Travellin' Man', 'Black Widow' and 'White Lightning'.

Most of the other bands around are involved in a heavily incestuous relationship with each other.

**Robotnik** and **DC3**, electronic arty bands, use each other's members. Both the electronic bands have strong contacts with a similar combo called **Horizontal Component**.

In Derby, the situation is a lot healthier, even though the city itself is a lot smaller than Nottingham.

The most notorious, the most well-publicised - and therefore the most popular - band in the area are **Anti-Pasti** a punk band in the style of the U.K. Subs, closely followed by new-wavers **XL5**.

Despite their strong reputation, **Anti-Pasti** are peculiarly elusive. "If we walk around town we should find one of them" said Gordon of R.E. Cords, the town's major alternative record shop.

Needless to say on that particular day the group were nowhere to be seen. (A breakdown in communications somewhere along the line meant that they couldn't arrange to meet before Brum Beat got to Derby).

In terms of venues, Derby has a lot more going for it than its neighbouring City.

For the major bands there is the Derby Assembly Rooms, a modern, purpose-built auditorium that has seen the likes of Genesis play there in its short lifetime.

Pub venues amount to the Old Bell Hotel on Sadler Gate, the only pub in the city to regularly promote gigs.

Clubland is 300% more active than Nottingham, with gigs on at the Blue Note, the Cosmo, and the Ajanta - which used to be an Asian cinema until Nottingham-based What Promotions started putting on gigs there.

The Old Bell, not surprisingly, consists entirely of local gigs - some well attended, others resembling a good night on a South Pacific desert island.

The local media is sparse in its coverage of the local music.

The Derby Evening Telegraph covers music well for a local paper, but its coverage consists almost entirely of jazz and classical music with a sprinkling of very late album reviews.

The local radio, Radio Derby, used to have a lively rock show run by Ashley Franklin until last September when BBC cutbacks sliced it out of the area's airwaves.

Ashley, however, still keeps an eye on the local music scene. Bands he points out as being particularly worthy of mention are **Witchfynde**, who are "relatively local" and have an album and a single both shooting up the national independent charts. (Title 'Give 'Em Hell').

There is also, of course, **Pressure Shocks** a reggae band who in trying to find national favour have found themselves forced out of Derby and onto the college and club circuit.

**The Innocent**, **The Trend** (just signed by MCA and wallowing in distinct oblivion), **British Airways**, **Vesuvius** - the list goes on, all with something to offer, all with nowhere to offer it.

As **Jaye C.** says, "Things are changing". Radio Nottingham will open a new studio in September ideal for the recording of live sessions. Concert halls are coming to Nottingham - servicing Derby as well. If he gets enough support from you lot, the audience, **Brian Selby** will be able to open his club in Nottingham's city centre.

Let's face it - things couldn't get much worse, could they? □

**Top news of the moment must be the success of Birmingham's own Toyah, with her single, "Ieya" and album, "The Blue Meaning", doing big business chartwise and ATV preparing a documentary on the diminutive multi-talented enigma.**

"The Blue Meaning" (Safari) is her first official album release and certainly lives up to the buzz she's been generating in the media. Although prolonged exposure may tend to disintegrate the faculties Toyah's voice is certainly distinctive, full of both menace and impish frivolity often at the same time, listen to "Spaced Walking" for example. Great production on all tracks, particularly on drumming on "She", and a sustained electric charge permeates the whole album. Not as inaccessible as some of her earlier work and the more I hear it the more I'm sure it's going to end up as one of the 80s more compulsive releases.

**Slade** back in action on Six of the Best Records with, as it implies, a six track release that includes "The Wheel's Ain't Coming Down", which I seem to think was a B side some while back, plus "Night Starvation" and "I Ain't Fighting", but best cut must be the Eddie Cochranish "9 to 5". New 12" from **Quartz** is blood red "Satan's Serenade" 12" (Logo) which races along at a fair lick and should chart with little doubt. Also included on the B side is Mick Hopkins' guitar solo from "Roll Over Beethoven" which burns along for 7 minutes of blisters. Thank God Danny doesn't manage Carmen Appice says!

Sticking with HM two tracks from Stourbridge's **Split Image** also bear further investigation, especially "3rd Nervous Breakdown" which shows they have ideas that extend beyond basic heavy metal. **Demolition** are hawking around an interesting cassette featuring "Mesrin" titled after the French gangster, a fairly strong driving wedge it is too and Robin Valk has also praised the band's other cassette which I've yet to hear. Talking of Mr. Valk his album of Brum bands is now in the Grips of EMI's fumbling hands so may hit the streets during this month if said company can slot a date in between pressing demands for new product by Hinge & Brackett and Berni Flint.

**Magnum** new single, a studio version of "Changes", a stage favourite and to make sure of pleasing everyone a live version appears on the B side.

Seems predictions about **Denny Laine** were not unsurprisingly accurate...but I'd be looking for a law suit were I to give substance to rumours that the promoter's previous commitments were to his bank account! Stafford based Indie Rock Records debut with **Slender Thread's** "I See The Light" but it must be of a very low wattage because this gruff bluesy heavyweight would have been dated even when it was fashionable.

The **Photo's** featuring Evesham's Wendy Wu have their debut album (Epic) on release strangely not including "I'm So Attractive", the only thing they've recorded of particular note to date. The album isn't bad but the material is very much of a muchness and Wu doesn't have a startling voice but there again the mix and production don't really give much chance to judge. A duff cover of "I Just Don't Know What To do With Myself" is the worst end of the scale while "Do You Have Fun" and "Irene" are the top, the disturbingly rose-tinted paean "Babarellas" is included too.

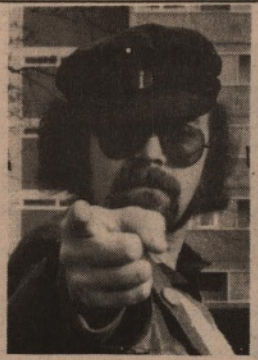
The first several thousand come free with "The Blackmail Tapes", live recordings of 8 numbers put down in a 'garage' two months into the band's existence. Rough and exciting with a good treatment of "Do You Wanna Dance" and an edge lacking on Bechirian's production of the latest material.

nice night out. Talking of parties, these are, it seems, the Zoo's forte. Club members (£10 a year) can throw parties (though preferably not each other) for free on Mondays and Wednesdays. On Thursdays, Fridays and Saturdays, there's a small charge. Pete said they'd cater for parties of between 50 and 300 either in one room or throughout the club. (I should think 300 in one room would require a shoe horn). They can be for any sort of celebration with arrangements to suit individual requirements. The party idea seems very much in keeping with the general ethos of it being a club for friends and like minded people. And Pete reckoned that other clubs didn't cater for parties as much as the Zoo.

**Zoo Style**  
Round about 11.30, the place really started filling up. I detected a few Ferry-elegant clothes, some Miami Beach shirts and some quite elegant types. No one was fantastically

## BUZZINGS

Mike Davies



If you buy the album make sure it's the one with the freebie, the other one is the throwaway.

Big John Thomas, ex of George Hatcher Band, back in business with **Budgie** who have a 4 track 12" out on Active titled "If Swallowed Do Not Induce Vomiting" that features a curdling "Wild Fire" to melt your walls. **Money** are back in action with an EP (Mobo) released through public demand following their session on Tommy Vance's programme, it includes "Fast World", "Small Time Criminals" and a wondrous rendering of their epic "Another Case of Suicide". Invest immediately and listen for signing news.

**Jayni** (ex Video) resurfaces with a version of "It's My Party" (Scope) that nowhere near matches the original and is too close to it soundwise to startle, add to that a lousy fade and you've got a waste of a very good voice. Things stir over in Coventry and not just the impending new Specials album. **Cherry Red Records** have a Coventry compilation out on Cathedral Records called "Sent From Coventry" which features a whole host of Coventry bands you've probably never heard of and many of which no longer exist.

Proving that Two Tone isn't the only religion around come **The Wild Boys** with "We're Only Monsters" and **The Urge's** Nuclear Terrorist (the Urge next signing?). Then there's the pop of The Clique's "Mothers Never Know", plus distinctive sounds from **Machine**, **Homicide** and **Protege**. Jimmy Pursey praised it to the skies on Round Table so, there's endorsement for you and if you're more reserved than that then John Tobler also thought it pretty solid stuff. Buy it and see. Sleeve notes by Horace just so the Specials keep the connection going.

A new label emerging from Horizon Studios is **Magnum Records** run by MAP, the Coventry based promotions organisation fronted by Mike Tobin and Roger Upright, and the first release will be by Northampton's **The Army**, a new wave/reggae outfit that also takes

continued on next page

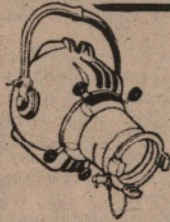
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Jule Wieland

and their choice of interior decoration with the colour scheme and fittings care of The Read and Ward Partnership.

In the Zanzibar (obviously, they have a weakness for puns) downstairs it's nice and cool with cane chairs and glass topped tables. There's a tiered bank of bricks on one wall complete with plants and a waterfall.

The drinks are no more pricey than other clubs but choice is slightly limited - a request for Campari in the smaller upstairs Mars Bar (ouch) sent one of the bar staff scurrying to find a bottle. And, no, they no longer do Irish whiskey.

There's a separate restaurant downstairs - cane chairs again - with a small but alright menu. The different hamburgers were £2 and the rest of the food (steaks, scampi etc) was reasonable.

The dance area, with its Disco Bar, is cramped. It's partly surrounded by big shiny bars - to represent a cage presumably. Not as my friend suspected, a prison. There's no room for any

energetic (or "macho" as Pete calls it) dancing; more snuggle close and shuffle. Somehow we got on the floor - just. It's a bit like Tokyo underground in the rush hour, the stage itself isn't exactly Lido size either.

Still, they do have live music. Every Tuesday night to be precise. Among the people they've put on are **Dansette Damage**, the **Au Pairs**, **Weapons of Peace**, **Eclipse**, **Gangsters** and **Steve Gibbons** (with a surprise appearance by Chris Farlow). The policy on these nights is that the band gets all the money that's taken on the door. But Pete had been disappointed generally by the attendances and didn't know whether they'd continue much longer with live music. He seemed to think people weren't interested in live bands. Personally, I doubt this, It's probably that non-regulars can't find the place!

Come to the aid of the party  
He reckoned that if a band had a party it was a good way to make a

# 'IN CHIC'

Bo Brummel's monthly look at the Scene behind the Facts.

This month I expose the shameless trade in cheap, inferior copies of recorded music which is responsible for the rapidly accelerating decline of the music industry.

Latest figures from the British (Mark it 'Research') Bureau show that the public is being defrauded of an estimated £150,249,999,743.15 1/2p every thirty seconds.

Considerable time and money can be spent in a recording studio to make the best possible tapes, which reflect as fully as possible the talents of the musicians and technicians involved.

At this point the faceless men step in. They will have already, in their sinister-sounding jargon, 'drawn up a contract' on the particular artiste concerned. These twilight figures take care to give their shadowy organisations, bland, innocuous sounding names in many cases meaningless initials like E.M.I., C.B.S., W.E.A., R.C.A., or A. and M.

Within weeks of the tapes falling into their hands, the market will be flooded with cheap, plastic copies of the original, expensively recorded tape. Thousands of mass-produced fakes are made from recycled vinyl, very often pressed off-centre, incorrectly labelled, and prone to jump or stick when played.

The unscrupulous operators behind this 'trade in misery' now dominate the market to such an extent that it is virtually impossible to buy anything but one of these cheap plastic imitations.

By virtue of this monopoly, the operators are able to charge as much for a fake as they would for a genuine gramophone record.

The result is that prices in excess of £6.99 1/2p are being charged for a thin piece of reused plastic, no bigger than a dinner plate.

At those rates, it is calculated, a plastic dustbin liner would cost £3.87 and the cap off a tube of Smarties would set you back £1.45. □

Undignified though it may seem, the Jazz buff's equivalent to the headbanger exists, and is alive and kicking. The Tough Tenor Battle has nourished many an audience in the last forty five years, and has provided a platform for the large quiet men out of the American South West who, let loose on a medium tempo Blues, invariably blow a storm.

Eddie Lockjaw Davis, who performs for the Birmingham Jazz Society at the Strathallan Hotel, Edgbaston on Sunday, July 13th comes not from the South West but New York, but his experience of hard blowing Big Bands is legion. Self taught on Tenor Sax, Davis was playing in public in New York a mere eight months after buying his first horn. And his career quickly progresses taking him through the Bands of Cootie Williams, Louis Armstrong, Andy Kirk, and Lucky Millinder.

Dave Brubeck can be found entertaining the good citizens of Cheltenham on Saturday 12th at the the Cheltenham Town Hall.

Ella Fitzgerald makes a rare trip into the region with a concert at the Royal Showground, Stoneleigh, Nr. Coventry on Saturday August 2nd. While fashions may change, there are a few artists of such skill who have laid down the ground rules of a particular art, and while Ella is perhaps not the greatest "Jazz" singer in the world (in that she seldom re-interprets her material), there are few who can touch her when it comes to the popular song.

## DR. JAZZ'S DIARY



Eddie Lockjaw Davis

Elsewhere in the region their life is in your hands as per ever, and the hard pressed promotional beavers continue their work with aplomb. For instance, on Sunday July 1st Danny Moss hacks it with his quartet at the Strathallan Hotel, Hagley Road, Edgbaston.

Promoted by the same company, but under a different brand name, you can catch the **Outrageous Big Band** at the Strathallan Hotel on Sunday, July 6th. Don't go there in the evening; though; it's a lunchtime

gig, and you find similar difficulties with the **Midland Youth Jazz Orchestra** who perform at the Midland Arts Centre, Cannon Hill Park, Birmingham on Sunday, July 20th; their gig starts at 2.30pm.

Traditions die hard, and Dr. Jazz tips his tither to the New Orleans school which started the whole caboodle rolling and which has provided a label if not inspiration for this cheekily little monthly missive. That the tradition still survives is a fact sometimes the subject of heated debate to those who wish it didn't and those who think it's the only thing that does. Such pifling matters aside, trad fans can get their money's worth this month with a rare visit from **Steve Lane's Southern Hot Stompers**. As you well know it sure is hot in the South, and Steve Lane's is one of the hottest New Orleans bands this side of West London. You'll find the band at the Waterworks Jazz Club, Waterworks Road, Edgbaston, Birmingham on Saturday, July 5th; take your **Ambre Solaire** and get there early.

The honour of closing this earnest homily, falls (as ever) to the **Bull and Bladder Jazz Club**, Delph Road down in yonder Brierley Hill, West Midlands. This small but energetic establishment continues to minister nourishment to the parishoners of that district - succour bettered only by a fistfull of Batham's beer or two. Their programme of aid would make **Keith Joseph** blush, with visits from the **Barry Phillips Jazz Band** with special guest **Sammy Rimmington** (7th July), **The New Delta Jazz Men** (14th), the erstwhile **Zenith Hot Stompers** (21st), and **John Watson's** nifty bunch of **Jazz-Rockers Warm Rain** (28th). □

## The fabulous SMEAR column.....

**TOYIN' WITH TOYAH**  
TOYAH'S Lafayette gig was filmed by A.T.V. for an upcoming in-depth film about Ms. Wilcox. (Groan).

**TWO-TONE TROUBLE**  
JERRY DAMMERS, a.k.a. "The Brain", has split up with his missus Val, ex-vocalist with the **SWINGING CATS**. She's gone off with a guy from the Coventry band **INTERNATIONAL MEGASTARS** (who?).

**I LOVE THE SOUND OF BREAKIN' STRINGS**  
Recent **PLAYTHINGS** set ruined at the Zoo by broken strings. Guitarist Rick walked off in frustration after only half an hour leaving **Maggie Bromsgrove's** answer to the **Empire State Building**, to entertain in the only way she knows how.

**BARBS RE-OPENIN'?**  
The **PHOTOS'** favourite place is rumoured to be re-opening. That must be the fourth rumour this week. This one, however, comes from a reliable source. From what we hear of the present state of **Barbs**, though, if it does open up again they'll need an army of landscape gardeners to defoliate it.

**QUOTE OF THE MONTH**  
"Hello Birmingham, you fucking bunch of piss'eads" The ever eloquent **Noddy Holder** of **SLADE**.

**SPLIT**  
FASHION, the band most likely to, have done it! Split up! (See news pages). **Luke Sky**, a.k.a. **Big Al(titude)**, ex-Moseley folkie turned Modern Man, left the band unexpectedly with a **Dear John** note. He claimed to be New York bound but actually went to France.

The future of the group is uncertain, but rumours of **Brian James** (ex **Damned**) are flying around. Who knows? Who cares?

Also in the Fashion camp, the very lovely ex-Boots Chemist's assistant turned band manager, **Annette** was arrested outside **Graduate Records** (home of **UB40**) on a 'sus' rap. Phew! What a month! Pass the aspirins **Annette**.

**HEADLININ'**  
**Michael Riley**, defrocked priest late of **STEEL PULSE**, debuted with his new band **HEADLINE** at the **Cedar Club** earlier this month in a support slot to the **BODYSNATCHERS**. Despite only 150 or so turning up it was a mighty fine gig. **Riley** expressed disgust as to the namby pamby nature of the new **Pulse L.P.** Seems like a nice boy!

**"MY ROUND" SHOCK**  
**CLIVE** (I just want to break even) **RITCHIE**, landlord of **Ansell's** biggest white elephant the **Golden Eagle**, is at last going to buy a round. This event and live appearances by **OTWAY & BARRATT**, **STEVE GIBBONS** and other famous bands is scheduled to happen in July.

**BUSINESS NEWS**  
**Dave Corke** (known insome circles as the **Bernie Rhodes** of **Walsall**) is a bit pissed off with having lost a rumoured £1,000 in two months at his latest masterstroke, the **Cedar Club**. But, having has the **Runners** at No. 1 for most of the last month we reckon he can afford it. (But don't tell the band!).

**BITCHIN'**  
That naughty little sex kitten **Lesley** of the **AU PAIRS** has been slagging off everything that moves in Birmingham (with the notable exception of the **A.P.s**) in a recent edition of 'Scrawl', the thinking man's fanzine. Among other points she describes a well-known club owner as a golf-playing smarmy. □

## BUZZINGS CONTINUED

in a clever touch of jazz via **Johnny Dankworth** trained sax and guitar players. **Johnno** from **Brixton** fronts the band and looks like a star. Live work is needed to get the extra edge they need and a bit more variety of style wouldn't go amiss but "Shuffle Shuffle" (my tip for the single) is a great calypso ska rocker that could put blisters on your soles.

**New Dexy's** single "There There My Dear (Robin)" out immediately followed by album which includes new version of "Dance Stance" and stage highlight "Seven Days Are Too Long". **Opinions** appear to have broken up but rumours of a new line-up are equally strong. Considering the buzz of interest in Birmingham acts these days around the business it seems lunatic that **Radio One** are missing the city out on their regional tour of stints for the **Mike Read** show... maybe "Angry voices" single due soon.

The frequently misunderstood/misbegotten **Spizz** (now signed to **A&M**) takes on new skin for **Athletico Spizz 80** and "No Room" (**Rough Trade**) which is a clear stab at commercial success and quite good at it too. Never thought I'd ever say that.

Up front news on new **Raymond Froggatt** album is that it's nearing completion and an advance tape of side 2 tags it as his best yet.

New single by **Reluctant** stereotypes seems set to be "Confused Action" and with the recent supports to the **Specials**

then a wider awareness should greet it. Sad that "She Has Changed" didn't make it but some classics sleep a while. Suppose I'll have to wait for the album to get "Radical World" though. **Flys** have a new single produced by **Mick (Ruts) Glossop** but effective as "What Will Mother Say?" (**EMI**) is I don't see it as the one to establish the band in the position they merit.

**Kicks** have moved down to London to establish themselves as they deserve and a new single and album are projected for **Carrere**. **The Standards** have replaced drummer **Roger Boden** with **Tony Hathaway** and are making plans to release "Shapes of Things" as the single. **Pop Art** are set to make a US commercial for 70p which will be aired across America and which also gets them a useful gig at the **Troubadour**. New **Dansette Damage** single delayed through problems of choice since they laid down the brilliant "I'm Not Waving I'm Drowning" at **Zella** recently.

Still no deal for **Steve Gibbons** but the new album is out in Scandinavia. Import copy please for further news.

Intriguing tape by something called **The British** recorded at **Zella** which includes some strong melodies and commercial rock, notably "The Girl Who Scaled The Heights". More info please. □

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# REVIEWS

## GIGS

### HARRY AND THE ATOMS/LOOSE HOUSE

**Imperial Hotel Nottingham**  
 Harry Stephenson and his atoms have been major forces on the local scene for a long time. Harry is an excellent guitarist with strong influences stemming from American rock and the Graham Parker band. Backing group the Atoms are in fact three members of Gaffa - the most established group in Nottingham.

Armed with credentials such as these, the spacious back room at the Imperial didn't take long to fill. Support band Loose House were playing their first gig since reforming and strelining the line-up.

Playing reggae more influenced by the Police than any major or genuine reggae act they nevertheless have potential which could be fruitfully developed into something perhaps slightly more original.

In attempting to follow a musical style - reggae - they've been drawn into following a formula - poppy white reggae.

Still, it's early days. Harry and the Atoms are competent in the extreme. Confident, relaxed in appearance, disciplined in performance.

Steve Coxon

effective choppy bass and mighty fine vocalising and synthesizer. Somehow, they combine an aura of menace - it's Wenders, Bowie, city streets and darkness, subways and concrete threats - with fun dancing reggae.

They've got a fair bit of verve and attack (check out "Party Song"); It would be unfair to Maggie Edmond (vocals/synthesizer) to say she sounds a bit like Hazel O'Connor - cos she's more natural. But she really does have power this lady.

This is a band with lots of good and nice surprises. "Stay at home" is very jokey and resplendant with groans (or heavy breathing if you prefer). "Saturday ends at midnight", a

bit more mushy than their norm, has Rick Jones (lead and vocals) sounding almost like Suggsey doing "Believe me"; okay, so us, Midlanders think anyone from south of Cov is a died-in-the-wool Cockney.

"Another day another night" is like a big dipper - up and down from one mood to another fast and fine and with a strange fascination.

Probably my favourite number was "Run Away". Very strong lyrics and you really are there, isolated, miles from anywhere - and anyone - with the wind howling round you.

I can't finish without mentioning the two Playthings I've left uncredited so far: Matt Smith - bass, Dave Hall - drums.

Not only do they sound special, they look it too. All individuals and very very stylish. They look as good as they sound and that's very good indeed.

Jule Wieland



PLAYTHINGS: Tasty 'n' Stylish

### WARHEAD Bogarts Birmingham

The technical problems which preceded the onslaught by heavy metal merchants Warhead (Ian Shakespeare, vocals; John Downen, lead guitar; Bruno Staphenhill, bass guitar; Yatta, drums), turned out to be the calm before the storm.

It was heavy metal at its most mediocre. They bulldozed through song after song, which to ears not attuned to this particular band, sounded one and the same.

The only hint of real musicianship was displayed during a Van Halen number:

their own material does not compare.

The aggressive image put across by vocalist John Downen (whose voice hardly ranges) involves introducing songs by way of yelling into the microphone, resulting in an incomprehensible vocabulary.

For a band, the individual members of which are not inexperienced, the presentation was as clumsy as the music was coarse.

Debbie Fussell

### ECLIPSE Holy City Zoo

Birmingham reggae band Eclipse have been around for quite a while now. Their reputation is built as much on their stage show as their music both of which are strong.

But, they left their stage antics back in the dressing room for this gig.

The music was till good, but some of the connection was missing. The audience was being played for rather than being played to. A subtle difference, but one which detracted from an otherwise faultless set.

Nothing stunning until 'She's Gone', which has the mellowness and easybeat sound that belies the work being put into it.

Highlights of the rest of the set were 'Blood fe' dem' and 'Come me Bredren', both of them using the contrasting vocal styles of Clancy Taylor and Neville Whittingham, both attacking with bass and stabbing rythm.

Pete Warren, who books the bands into the Zoo, summed it up. "Why aren't this band bigger? This is a class band."

Steve Coxon

### BRIGHT EYES & CEREBRUS Bogarts

The material of support band Cerebrus is well thought out musically and lyrically, with carefully constructed patterns of softer tones contrasting with louder more up-tempo sections. Their two love-songs are harmonious and build up strength, revealing a good bass and drums partnership between Paul Smith and Martin Shore.

They have made changes to their old composition 'The Aftermath' which is now called 'French Connection' and features Hugh Lucas on guitar, complimented by Pete Smith's rhythm playing.

Bright Eyes are a lively, entertaining effectuation of strong melodic songs with vocals shared between the two guitarists and the fiddle player, and rhythm guitarist/lead vocalist providing the personality.

They do a powerful rocked-up version of 'I Shot The Sheriff' retaining the reggae beat enabling bass player Kevin Whitehouse to grab some of the limelight he deserves. The rest of the songs are their own compositions including

their upcoming single 'Casablanca'. Trevor Foster their unpretentious but nonetheless strong and steady drummer brings in this full-sounding number, wit it's catchy chorus, characteristic of most of their songs.

The encore also stands out. Opening with the melodic electric fiddle playing of Keith Jones (who well succeeded in making his presence felt) leading into an excellent middle section incorporating a good lead break by Rob Knowles, mastering beautifully sustained notes, plus a musical conversation between guitar and fiddle. The song closed to a great reception and it was only lack of time that prevented more encores.

Debbie Fussell

### EXPOZER Hempstalls Lane Inn Newcastle-under-Lyme

Following a highly successful youth club tour, heavy rock band Expozer returned to the pub circuit for their last gig before recording a three track E.P. on their own label.

The band opened their set confidently with 'On My Knees' which set the precedent for the rest of the evening. Leather, hair and good solid rock tunes.

'Who Plays The Fool?', a slower number reflected the band's tight and professional outlook before they played their first cover version of the night. Judas Priest's 'Living After Midnight'.

This, I thought, was an unfortunate choice but showed that if Judas Priest can sell records in vast quantities, there's no reason why Expozer can't.

Highlights were the Quo influenced 'Through The Night' and the title track of the soon-come E.P. 'Rock Japan' which by my reckoning should be one of the best debut singles by a heavy metal band for a long time.

The major problems on the night were encountered by vocalist Steve Byatt in trying to create a rapport between band and audience, who were content to applaud but seemed to find difficulty in displaying many other signs of life.

The encore 'Neurotic Woman, Automatic Man' was well-deserved in terms of the work-rate of the band though it was dubious whether the audience wanted it or not.

A thoroughly good 'n' sweaty night's entertainment from a

band who are goin' places. Pete Kennedy

### E.M.F. Rock Garden London

Going to a gig in London, home of the hits (tits?), is the dream of any band on the rocky road to success.

God knows why. The audience were uniquely bored by the whole prospect of seeing another gig. Perhaps in the heady world of waning and fading fashions live music is becoming passe or something.

I don't know. But, before the band came on the crowd was chattering in a monotone drone about which tube they had to take and how long it would need before they eventually saw their beds that night. One mock punk was playing with an 'Evening Standard' crossword.

The music, the crowd, the whole atmosphere was stale and uninviting.

Wham! A burst of music, heavy skanking overlaid with fluid sax. The air is suddenly freshened and the audience feel it straight away. The guy who was doing the crossword is now dancing.

The Coventry sound triumphs again.

Apart from the first number, it's all fairly ordinary ska-based music until the fourth song in the set. "Show us what London's made of!" yells vocalist Sharon defiantly as the band go into 'The Devil's Got Me', a hybrid of rockabilly and ska with an incredible rhythm and haunting chorus. The strongest number that the band has got, a sound that aches to be put on vinyl.

The audience has really woken up for the next track 'One Way Girl' - arguably the worst number of the night with its sickly-sweet, if moderately pleasant, end-of-a-disco sytle. Ironically it got the best reception of the night.

From thereon in, the band could do no wrong. They'd caught London with a right-hook to the jaw and having got them staggering they piled on the punches until the whole place was seeing stars.

Topping the bill was some bunch of Police clones from South of Watford called the X-Effects. The atmosphere became as stale as ever.

Steve Coxon

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## REVIEWS

## LIVE! at the BARREL ORGAN



## LAZERS

Like most journalists I'm prone to a twinge of exaggeration from time to time but even in my wildest superlatives I couldn't begin to describe the sheer electric excitement with which Carol Decker of the Lazers ripped me apart.

This was the first time I'd seen the band live and already I'd sell-up house to follow their gigs round the country if I wasn't paying rent in advance!

I'm not yet too guarded about my advanced years to say that I remember when Lulu first began or that I was a slavering fool for those early Brenda Lee records, and it's with the advantage of experience that I go on record as saying that this vivacious fireball of talent is already better than either of them at their peak. Forget Little Miss Dynamite this is little Miss Nuclear Bomb!

And the band are no slouches either and make their presence felt with the right degree of drive and flair that such a voice demands. Most intriguing is the way that guitarist Julian Ward and drummer Malcolm Wragg work as an entity and allow Allan Rowe on bass to rivet the rhythm together in an understated but persuasive fashion.

They kicked off with "Liberation" which made Chrissie Hynde sound like Wendy Wu and proceeded to top

every expectation that the demo tape had raised. Belting versions of "Midnight Hour" and "Grapevine" shared honours with their own material such as "Robot", "Ska", "Hooker" and "Yesterday Boy" but for me the mega-moment must have been her spine-shattering treatment of Aretha Franklin's "Never Loved A Man" the memory of which still sends shivers through my veins.

The Lazers are going to be stars, Carol Decker is going to be a whole bloody solar system or the business may as well go into liquidation en masse!

Mike Davies

## DANSETTE DAMAGE

Dansette Damage must be one of the success stories of recent months. From a part-time outfit with a few good ideas and a lot of ground to reach their potential they've swiftly become a hyperactive gigging band with a barrelload of great ideas and the ability and professionalism to back them up.

On the way they've also gathered round them a vociferous and vocal following who know a good thing when they see one. From the drum-hammer intro of "Invader" onwards Dansette Damage were into yet another winner, and even resurrected their debut

punk single "NME" for the occasion. Colin Hall is a casually charismatic lead singer giving the off the cuff magnetic vocals to underpin the highly charged energies of the band.

"All Little Girls Taste The Same" and the recent single "2001 3/4 Approximately" were as punchy as a steam drill but highlights must have been the lengthy white reggae of "Assassination", the aggressive paranoia of "People In My Room" and their latest tour de force "I'm Not Waving, I'm Drowning".

This Dansette is better than a jukebox anyway, and if this is damaged goods then I'm not looking for perfection!

Paul Bearer

## THE QUADS

"Birmingham's finest - the Quads!" yells the compère. The audience yells its full agreement and we're away.

The Quads have been on the scene for a long time now. Steadily they've built up a reputation, and a following, that extends far beyond the borders of their native Brum.

First number is their last single, "There's Never Been a Night", a strong driving drumbeat overlaid with the incredible sound of that Quads guitar.

From there on, the band can

do no wrong. The crowds surge forward to get a closer look. So close at one point that they invade the stage.

In the finest form I've seen them for a while, the Quads must be destined for greater things.

With songs like 'U.F.O.' (their latest single), 'Maybe, Maybe Not', 'Gotta Get a Job' and 'Bull's Eye' - to mention a few - they go from strength to strength with each new gig.

Steve Coxon

## ROCKERS

One of the newer names on Birmingham's thriving music scene. New name perhaps, but certainly not new to the difficult job of getting up on stage and making an audience dance. Rockers, you see, are based around the same personnel who went to make up Bullets.

As such, they are also no strangers to the Barrel Organ where the previous band once had a residency.

Confident in their own presentation and musical ability, the band made a highly commendable showing in this, one of their first gigs.

The audience was ready to bop, and Rockers set the mood perfectly. Their soul-based set revolved around a clever use of keyboards and a refusal to merely mimic their musical

heroes.

Songs such as 'It Takes a Thief to Catch a Thief', 'The Stranger', and 'Life is All You Get' served to strengthen a steadily building rapport with the band's new audience.

Steve Coxon

## TEAM 23

Every band from Coventry immediately suffers from people expecting ska in the well-trodden footsteps of the Specials, the Selecter and so on.

Team 23 soon dispelled any such illusions with their very Motown influenced brand of 'Eighties Pop.

Although soul music forms the basis of their sound their music also contains many other detectable strands. All brought together with originality and powerful structure - the result being music to dance to without inhibition.

The young band, consisting of Gray Summers on bass, Ski on guitar, Stonky on drums, Tamba vocalising rough, raw, and rocky, and Adrian Black on mellow keyboards, obviously deserve the recognition that they are working so hard for.

Their material is a conglomeration of everything that made up the early 'Sixties, which ain't too different from the early 'Eighties in many ways.

Steve Coxon

## THRILLERS

I trust the Police don't think they've got any monopoly on 3-piece white reggae/rock outfits because they be in for a nasty shock when The Thrillers start to hit the streets with a vengeance.

There's not much more than surface similarities however between the two bands because while Police fuse their reggae with a low-key blues/jazz feel Thrillers inject it with a hefty dose of hard-hitting adrenalin pumping contemporary rock.

The presence of the synth adds an extra dimension to the sound and often brings a swirling wave of electric power to the overall attack. "Straight Time" is a persistent insidious reggae rhythm number that contrasts neatly with the bouncy new wave jabbing of "I Love Me" which is a miniature gem of a number in a set littered with highlights.

Take the vicious "Going Nowhere" or the sustained venom of "Breakout" with its explosive climactic chorus, add to that the hard, sharp ska styled single "Shooting", the steel bite of the guitar on "To The Top" or the relentlessly powerful urge behind two new numbers guessingly titled "Out On The Streets" and "All Go Together" and you can see where the name comes from.

They play music that's certainly my sort of book!

Paul Bearer

## SINGLE FILE

Paul Bearer

Not too much to stir the soul this issue but a few tasters you might like to acquire for the collection for a variety of reasons.

John Otway and Wild Willy Barrett always make unusual records but DK50/80 (Polydor) beats the lot. A strange frantic number with garbled vocals put through some sort of shredding machine to make no sense whatsoever. Total lunacy and wonderful. Oddball from Ringo is a French version of "Video Killed The Radio Star" retitled "Qui Est Grand Corbeau Noir" for those of you with dictionaries (Carrere).

Great drinking song and an ode to hangovers is Johnny G's Night After Night (The Last

Drink) "(Beggars Banquet)" that should be a hit but won't. Girl vocalists abound now with both Tracie and the Expressos tilting at Chrissie Hynde's crown. Tracie weighs in with "Rather You Than Me" (WEA) which is a sturdy number well produced and the Expressos offer "Hey Girl" which fizzles and bubbles but neither really get that extra edge to take off. Watch out for both though.

Chris Sievey and the Freshies look like breaking through at last with "No Money/Oh Girl" on their Razz label and taking this

bright poprock number to a bigger company soon. Good flip from Philip Gayle called "Mascara" which is a moody atmospheric ballad and infinitely preferable to the synthed "Judy You Than Me" (WEA) which is the plug side (Blueprint).

Atrocity incarnate by Kevin Keegan called "England" (Goal) which is a sickly grovel to this country now he's back here to knock a ball about. Would have been more authentic if it hadn't been licensed from a German company...and seems young Kevin's forgotten previous bilge on MAM many years back called "It Ain't Easy...so right, just thought I'd jog his memory.

Equally hideous is Linda Jardim's "Energy In Northampton" (EMI) which is a truly excremental number in praise of this armpit of England. Bernadette Peters recaptures the 50s weepies quite nicely on "Gee Whizz" (MCA) but since this company couldn't chart a weather forecast these days it'll sink without a trace. Back in action comes Mungo Jerry still turning out some rollocking rock and "Why D'You Lie To Me" (Satellite) is no exception.

Superb belting number from Suzanne Fellini which hasn't hit yet called "Love On The Phone" (Casablanca) which is nicely risqué and extremely difficult, although I recall Michael Caine managed it in Get Carter.

Norman Nardini and the Tigers are picking up interest with their "Burnin' Up" EP (Tiger), but listening to this average US new wave rock I can't see why. October Cherries is a new name but "The Buck Stops Here" (Baal) is a great catchy punch of modern rock that hustles along strongly and suggests they're a band keeping an eye out for Hybrid Kids turn up an electronic mutation version of "D'Ya Think I'm Sexy" (Cherry Red) that I'd like to see make Rod Stewart turn in his grave. Lunacy too from Trimmer and Jenkins and their protest song "Times Are B.A.D." (Charisma)...and this doesn't help. Much better protest stuff from Tom Paxton who reinvests satire with a new life on "Be A Sport Afghanistan" (Evolution) about the Afghan Olympic Team.

Leo Sayer delves back into the vaults to resurrect Bobby Vee's "More Than I Can Say" (Chrysalis): he needn't have bothered. Beautiful gentle reggae with stunning lengthy sax intro from Rupie Edwards Allstars on "That Wonderful Sound" (UA) featuring Dobbie Dobson on vocal. Deserving of giant Summer Smash Success. Go on be a sucker for once.

Rachel Sweet appears to have been brushed under the carpet by the press but I can't see why because "Spellbound" (Stiff) is still absolute dynamite and she's a very talented singer.

Hazel O'Connor is the star of "Breaking Glass" for which she wrote the music. "Writing On The Wall" (A&M) is an example and star gets re-emphasised. Good stuff. Live Wire chance their aim at reggae for "Don't Bite The Hand" (A&M) but it doesn't work and is probably better in context of the album which is very professional but lacks the necessary edge.

Mike Read tarts up his jingle, calls it "My Town" and sticks it out as The Ghosts (Arista) and doubtless has a hit! □

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## REVIEWS

## GIGS

## POP ART

## Wolverhampton Polytechnic

The initial reaction is to consign Pop Art to the glam-rock dust cases with their make-up and comic strip costumes, but further analysis of that reaction links you to the success of the project. The make-up is messy and crude, colours are starkly bright and jarring, they take a one dimensional cartoon conception and bend it into a 3D format to encapsulate the essence of pop art itself. Abstracting and presenting images that refuse to blend, focussing attention on all points at once.

Musically, too, the band have worked on the pop art theories, abstracting and condensing both melodies and lyrics, displacing certain notes to create a pleasantly jarring effect. It can and will be taken further but at present it's working very well. This all might give the impression that Pop Art are a clinically cold experimental outfit but far from it because this local four piece play some of the most cleverly crafted commercial pop I've heard in a long while, largely down to Nigel Dollman's extremely dramatic and powerful vocal style and his sharp guitar work and to Kevin Law's often psychedelic keyboard flourishes that sound rather like a Doors sound presented in the style of a hard-assed version of the Records.

The influences are very 60ish but delivered with contemporary attack so that the feel of familiarity is always tinged with the excitement of the unexpected. One of the strong points about Dollman's songs is the immediate impact which hangs round the melodies and hook lines, best illustrated by "Red Lipstick", a superb pop-song that strikes one as an inevitable hit.

There's always an abrasive edge too lingering just under the surface, rather like drinking cherry pop with a dash of tequila, and this is usually to be found in the very incisive lyrics. Take the sustained bitterness of "Movie Star" with its spat-out vocals matched by Mark's hard drumming and dollman's own guitar and the cutting line of "hero today, gone tomorrow"; add to that Dollman's clever-cameo roles of Bogart and Brando for the spoken interjections at the close of the song and you get a definite stage highlight.

That same hard-line lyrical conciseness is to be found on "Just Kim", a song about the empty world of a fashion model - "another day and just another page" - or on the chugging acidic pop of "Sweet Dreams" with the punching image of "cosmetic overkill". A camp version of Fireball XLS, retitled "Speedball Jive" shows that although the band may take their art seriously they're still capable of being great fun and other strong goodies in the set include "You Only Want Me For My Body", "Dear Tracey", the cutting "He's So Magazine" and the magnificently arrogant "God's Gift To Women" ("I'm gonna take you to bed, I'll take you to Heaven") with its searing keyboard flourishes and the unexpected chirruping reggae chorus that precedes the explosive finale. I left thinking that if they're so bloody good at this early stage just what sort of heights are they going to be reaching in a few months time!

Mike Davies

## BAD PUBLICITY

## Hearty Goodfellow, Nottingham

With the current plethora of heavy metal and mod bands it makes a refreshing change to encounter an outfit which defies all logic and performs a kind of music far removed from either of these trends.

Bad Publicity play what they fondly term 'power-rock' but what could be more satisfactorily termed as 'power-pop'. American influences are obvious and comparisons with the likes of The Shoes, The A's, Paul Collins' Beat and 20/20 spring immediately to mind.

'Majestic', with its driving intro and lofty guitar work, opened the set and after a couple of tunes it becomes obvious that the band is a tight unit of accomplished musicians.

Standout numbers were 'At The Station', 'On The Street (Parts I and II)' and the audiences favourite, 'Mayfair'. Classy guitar/keyboard interplay featured throughout the set coupled with some versatile vocal work from Eddie Walsh.

B.P. have held down a Monday night residency for several months now and are steadily building a loyal local following. At a time when there is so much similar sounding music anything out of the ordinary invites you to sit back and take notice and in Publicity's case it is well worth the effort of trekking downtown on a Monday night to hear those sounds ordinarily not heard outside CBGB's or Hurrahs. Bad Publicity are busy making Mondays a whole lot better.

Dave Brett.

## PARALEX

The Valley Club, Redditch Paralex are the third and latest signing to Reddingtons Rare Records, their debut single being a limited edition 12" EP on green vinyl which is clearly heavy metal. They originate from Newark, Nottinghamshire, and it is around that area that they play most of their gigs - so it was good to get the chance to hear them in my locality.

The band - a 5-piece outfit - opened their 80-minute set thunderously with a track from their EP titled 'Travelling Man', and despite some considerable PA problems it was well received. They continued in this thumpy heavy metal vein through the next three numbers, all of which were well received.

Suddenly their style changed drastically and I must say it was very disconcerting for the many headbangers around the stage. The three numbers which followed the heavy opening were slow and laborious, and the final one 'Routine Life' virtually cleared the floor.

But then the tortuous atmosphere was quickly dispelled with what transpired to be the highlight of the night - a song called 'Justice' fronted by an ultra-heavy 3-guitar section. The band continued to blaze this trail for the next 45 minutes, finishing with 'Get Somewhere'. They should certainly get somewhere providing they forget their slow Zeppelin-type numbers, as they're not the type of band to pull them off successfully.

C. Goodwin

## BESHARA

## Grand Palace, Handsworth

Two quid in for an all night session of groups and films can't be bad. I arrived mid-way through a Kung Fu film just in time to see a Bruce Lee look-alike and an African slave team up to Kung Fu the hell out of a white American amidst Wembly-likie cheers from the crowd. At this stage I was feeling kind of nervous but this was soon dispelled with people asking me what I thought of the music, the place and so on - I felt like a privileged guest.

There was no bar so it was an evening of pop - an air of something in the air suggesting that pleasure was being derived by other methods. Next was "The Harder They Come" which has rightfully been recognised as a rock classic combining the music of Jimmy Cliff and others with a moving tale of rebellion and yearning for heroism in the islands of the West Indies - complete with standard English subtitles when the dialect became difficult to follow.

Next up were the groups - playing a handful of long songs each. Amlak are a bunch of 14 and 15 year olds from the Broadway School in Perry Barr. They produced an excellent sound with a lot of vocal and instrumental promise for the future. Sure, they were raw and derivative (borrowing from Culture, Marley, Tosh and other first class artists) but the songs were original and if they continue to mature, they should have a very bright future.

The evening came to a close with Beshara - a lively and proficient band playing bright reggae music with a passing nod to jazz and ska. They finished off an impressive set with what is to be their first single, "When You're Wrong (Say You're Wrong)" which with sufficient airplay, could be a very successful single.

So, at 4.30 in the morning I was

sauntering along the Soho Road with the sun peeking over the top of Woolworth's after a very enjoyable and musically satisfying night.

Jake Coen

## ELVIS

## Birmingham Hippodrome

'Don't you step in his blue suede shoes' was the message from first night reviews of 'Elvis', the touring version of the hit musical. It is also the last show at the Hippodrome before it closes for a re-vamp.

One critic accused Vince Eager, one of the actors who takes on Presley's role, of impersonating the King. But none of the actors would claim to be mimicking Elvis, like some half-baked cabaret act.

Three actors, Vince Eager, Bo Wills, and Dave Ballard play Elvis from his guitar strumming days to his enthronement at Las Vegas. They represent the changing voices, movements, and hip measurements of Presley the legend.

The whole show, with its vast list of songs spanning 23 years, is an unrestrained tribute to Elvis. Even those who are not self-confessed Presley fans cannot fail to feel admiration for the man, having seen the show, who was so chameleon-like that it took three men to fill his shoes.

The packed house gave the show a standing ovation on the first night. Many of them were already converts, but a lot were not even a twinkle in their parents' eyes when 'Heartbreak Hotel' hit the charts in 1956. I'm sure they'd like to know where the guys who put the show down in the local papers were sitting.

Nostalgia, a touch of what you missed? As long as you're broad-minded enough to take it for what it is, this show's for you.

L.K.

## ON CELLULOID

## THE GREAT ROCK 'N' ROLL SWINDLE

## Starring the Sex Pistols

Cliff Richard used to make films like this. So did Elvis Presley. Their films fitted their image. The 'Swindle' fits the image of the Sex Pistols like a pair of tailor-made leather jeans.

Anarchic, chaotic, attractively futile, the overall impression is the obsolescence - the sheer outdatedness - of everything the film does.

Narrated by the Embezzler ('played' appallingly by Malcolm McLaren) the story attempts to instill some motive of grand design into the Pistols saga.

McLaren claims for himself the creation of punk rock, the masterplan of ripping off as many record companies as possible, bringing down the whole musical world around his ears like some latterday Samson.

Instead of coming over as the greatest criminal genius ever seen in the land of rock 'n' roll, however, McLaren merely appears pathetic. A sad, lonely figure surviving on the memories of past glories long since disappeared.

His mock sincerity becomes overbearing and all you can do is groan each new time he appears on the screen.

The 'Swindle' is a pre-packaged supermarket-tested brand of social comment. The ideas attributed to the music on its first airing in the heyday of '77 still colour the attitudes taken to the Pistols today.

Johnny Rotten raucously, and meaninglessly, calling for 'Anarchy in the U.K.' still makes your guts churn with emotion.

Sid Vicious, sneering his way through 'My Way' still brings that feeling of mild amusement and genuine enjoyment.

Steve Jones and Paul Cook on 'Silly Thing' - great! But, so what? There's no meaning to it, if anyone says there ought to be, they might as well try and impose a 'meaning' on a bag of popcorn (the twin commodities of film and popcorn both being readily available for general consumption in the cinema).

See it, if you must, if you still worship Vicious, if you still believe the Sex Pistols actually changed anything. But remember - by indulging yourself in this worship of your heroes you are proving wrong the claims of their self-appointed creator McLaren.

Come to think of it, it's probably worth going to see it for that very purpose....

Steve Coxon

Once there was a time when Paul McCartney would merit more than a few lines as lead review in a mass selection job but he long ago stopped making records that justified it. "McCartney II" (Parlophone) is a mixture of the appalling and the mediocre with only a glimmer to suggest that he used to be any better.

Unlike Macca, Pete Townsend comes up with a second album that's even stronger than his first after about the same amount of time. "Empty Glass" (Atco) doesn't have a duff track on it and the aces include "I Am An Animal". "Let My Love Open The Door" and "Rough Boys".

Fischer Z are undoubtedly one of the best bands around and yet they play empty halls here while filling 20,000 seats on the Continent. "Going Deaf For A Living" (UA) shows what we're missing with "So Long", "Pick Up Slip Up", "Haters" and the lunacy of "The Crank" and "Limbo". Their time will come but meanwhile it seems strange that a country which gave us Herman Brood should lead the way in recognising such excellent talent.

Bram Tchaicovsky have always floundered between a lesser version of the Motors and a lesser version of the Records and "The Russians Are Coming" (Radar) is even further down the scale. A definite change of style for Roy Harper with "The Unknown Soldier" (Harvest) although the old lyrical edge is as keen as ever. More melodic material and a twinge more commercial too, notably "I'm In Love With You" (with Kate Bush). That aside best cuts are "Playing Games", "Short & Sweet" and the title track. Why isn't Roy Harper huge? Answers to EMI on a blank cheque.

Emmylou Harris' "Roses In The Snow" (WEA) is her customary fine country album but the songs aren't the strongest she's chosen with the exceptions of "The Boxer" and "Miss The Mississippi", but the Hot Band are in fine form and guest slots by Johnny Cash and Dolly Parton add extra gold. Eric Clapton has a double live out called "Just One Night" (Polydor) to which I'd add the words "too many". So, laid back I'm surprised it's not packaged in a pillow case.

Ethel The Frog is a croak from start to finish. MCA flaunt the fact that their heavy outfits are good for one track apiece with "Precious Metal" which features Axe, Gary Moore, New England, Point Blank, Budgie, and the abysmal Tygers of Pan Tang alongside an unreleased Gillan cut, "Back In The Game" and Steppenwolf's classic "Born To Be Wild" which knocks the teeth out of the others. Volume 2 is set and will include a Colin

understand why it should be best kept a secret. Self abuse for the wealthy.

Talking of self-abuse leads neatly to Lou Reed whose "Growing Up In Public" (Arista) album is less bitter than recent releases and consequently less interesting. Nice tunes and complete songs with usual Reed monotone sneer and smile, best cuts of which are "Standing On Ceremony", "How Do You Speak To An Angel" and the whimsical throwaway "The Power Of Positive Drinking".

Embarrassments galore from Decca on two archive albums. "Mersey Sounds" features a whole host of unknowns who got lost in the wake of the Beatles although Brian Poole, The Cryin' Shames and The Big Three did make some marks. Most interesting is contributions by Freddie Starr, proving that even in 63 he was a comedian. "Lost & Found" plunders the vaults for very early recordings by Marc Bolan, David Essex, Rod Stewart, Davy Jones (Bowie), Joe Cocker and Genesis. Some are simply awful and nicely writhing moments come from Al Stewart, Kenny Everett, Elkie Brooks and Kindness (Smokie) with best memories being Denny Laine's Stringband and Genesis. Oddball is inclusion of Susan Hampshire. Great sleeve notes by Tobler and an album well worth keeping in the files.

Little River Band have never had the acclaim that their early material deserved and these days they're too easy listening AOR to make it in the UK, but "Backstage Pass" (Capitol) is a nice live double moment of what we could have appreciated if we'd tried harder.

Prentention has never bothered Bryan Ferry and there's a fair bit of it on Roxy Music's "Flesh & Blood" (Polydor) but it's still one of their best releases to date despite a clumsy rework of "In The Midnight Hour". However "Eight Miles High" trades blows with the original quite well, and "Oh Yeah" must be one of the best things Ferry's ever written. There's life in the old armchair yet.

Vapors consolidate on "Turning Japanese" with strong debut "New Clear Days" (UA) which is a bright and breezy pop album with the extra bite that the title pun suggests. Dave Fenton has distinctive vocal style and they write catchy tunes with an extra edge to them. □

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# MONKEY ON A BICYCLE

**TUESDAY 1st**  
**BIRMINGHAM:**  
Holy City Zoo - Denizens.  
**BIRMINGHAM:**  
Barrel Organ - Demolition.  
**BIRMINGHAM:**  
Mercat Cross - Ramparts.  
**BIRMINGHAM:**  
Railway - Skydiver.  
**COVENTRY:**  
Hope & Anchor - D.Y.L.  
**COVENTRY:**  
Zodiac - Squad.  
**MALVERN:**  
Nag's Head - Emotion Pictures.

**WEDNESDAY 2nd**  
**BIRMINGHAM:**  
Bogarts - Skydiver.  
**BIRMINGHAM:**  
Barrel Organ - Cromo/Support.  
**BIRMINGHAM:**  
Mercat Cross - Playthings.  
**BIRMINGHAM:**  
Railway - Good Grief.  
**BIRMINGHAM:**  
Holte Hotel - Function.  
**COVENTRY:**  
Zodiac - Team 23.  
**HEREFORD:**  
Market Tavern - Wild Boys/  
The Samples.  
**ILKESTON FESTIVAL:**  
Paralex.  
**LEAMINGTON:**  
Crown Hotel - Amazing AK Band.  
**SOLIHULL:**  
Golden Lion - New Patient.



**BIRMINGHAM:**  
Railway - Dealers.  
**BIRMINGHAM:**  
Hare & Hounds - Celebrated  
Ratcliffe Stout Band.  
**COVENTRY:**  
Charter House - D.Y.L.  
**COVENTRY:**  
General Wolfe - Disco Students.  
**DUDLEY:**  
J.B.'s - Boss.  
**KENILWORTH:**  
King's Arms - Amazing AK Band.  
**KIDDERMINSTER:**  
Boar's Head - Denizens.  
**SHIFNAL:**  
Star Hotel - Descending  
Escalators/Positive Ions.  
**WEST BROMWICH:**  
Coach & Horses - Opinions.  
**WOLVERHAMPTON:**  
Wulfrun College - Samson.

**BIRMINGHAM:**  
Railway - Situation Critical/  
Evasive Action.  
**BIRMINGHAM:**  
Romeo & Juliet's - Witchfynde.  
**COVENTRY:**  
Swansell Tavern - Amazing AK  
Band.  
**NEWCASTLE-UNDER-LYME:**  
Syd's - The Uninvited.  
**STAFFORD:**  
Top of the World - Dexy's  
Midnight Runners.

**TUESDAY 8th**  
**BIRMINGHAM:**  
Barrel Organ - Demolition.  
**BIRMINGHAM:**  
Mercat Cross - Ramparts.  
**BIRMINGHAM:**  
Railway - Skydiver.  
**COVENTRY:**  
General Wolfe - John Otway  
and Wild Willy Barrett.  
**MALVERN:**  
Chase High School (3pm) -  
Samples/Reversed Labels/  
Spotty Boys.  
**MALVERN:**  
Nag's Head - Wild Boys.  
**NOTTINGHAM:**  
Imperial Hotel - Dangerous Girls.

**WEDNESDAY 9th**  
**BIRMINGHAM:**  
Bogarts - Bright Eyes.  
**BIRMINGHAM:**  
Opposite Lock - Andy Lloyd &  
The Wedge.

**BIRMINGHAM:**  
Golden Eagle - Xpertz/  
Vision Collision.  
**BIRMINGHAM:**  
Mercat Cross - Skydiver.  
**BIRMINGHAM:**  
Railway - Titan.  
**BIRMINGHAM:**  
Top Rank - Steel Pulse.  
**BIRMINGHAM:**  
Hare & Hounds - Dealers.  
**BIRMINGHAM:**  
Holte Hotel - Quill.  
**COVENTRY:**  
General Wolfe - R.P.M.  
**DERBY:**  
Blue Note - Sub Zero.

**FRIDAY 11th**  
**BIRMINGHAM:**  
Barrel Organ - Briton.  
**BIRMINGHAM:**  
Mercat Cross - Handsome Beasts.  
**BIRMINGHAM:**  
Railway - Enigma.  
**BIRMINGHAM:**  
Holte Hotel - Atlantis.  
**BURTON:**  
76 Club - Soft Touch.  
**COVENTRY:**  
General Wolfe - Chinatown.

**SATURDAY 12th**  
**BIRMINGHAM:**  
Barrel Organ - Savage.  
**BIRMINGHAM:**  
Mercat Cross - Danger Demolition.  
**BIRMINGHAM:**  
Railway - Dealers.

**THURSDAY 3rd**  
**BIRMINGHAM:**  
Cedar Club - Weapon of Peace/  
Andy Lloyd & The Wedge.  
**BIRMINGHAM:**  
Hare & Hounds - Ruby Turner.  
**BIRMINGHAM:**  
Barrel Organ - Little Willy.  
**BIRMINGHAM:**  
Golden Eagle - Medium Macabre/  
ISD.  
**BIRMINGHAM:**  
Mercat Cross - Skydiver.  
**BIRMINGHAM:**  
Railway - Titan.  
**BIRMINGHAM:**  
Holte Hotel - Quill.  
**COVENTRY:**  
General Wolfe - R.P.M.  
**LEAMINGTON:**  
Winstons - Amazing AK Band.  
**WOMBOURNE:**  
Civic Centre - Bizarre Unit/  
Sub Zero.



**FRIDAY 4th**  
**BURTON:**  
76 Club - Trespass.  
**BIRMINGHAM:**  
Barrel Organ - Stray Dogs/  
Support.  
**BIRMINGHAM:**  
Golden Eagle - Horsepower.  
**BIRMINGHAM:**  
Mercat Cross - Handsome Beasts.  
**BIRMINGHAM:**  
Railway - Enigma.  
**BIRMINGHAM:**  
Holte Hotel - Atlantis.  
**COVENTRY:**  
General Wolfe - Streetlite.  
**DUDLEY:**  
J.B.'s - Clive Langer & The Boxers.  
**NORTHAMPTON:**  
Paddock - Samson.  
**STROUD:**  
Marshall Rooms - The Photos.

**SATURDAY 5th**  
**BIRMINGHAM:**  
Bogarts - Ransome.  
**BIRMINGHAM:**  
Golden Eagle - Fast Relief.  
**BIRMINGHAM:**  
Mercat Cross - Danger Demolition.

**DANGEROUS GIRLS**

**SUNDAY 6th**  
**BIRMINGHAM:**  
Barrel Organ - Rockin' Roger  
Davis/Support.  
**BIRMINGHAM:**  
Gladiator - Dragon Fly.  
**NUNEATON:**  
77 Club - Denizens.  
**WEST BROMWICH:**  
Coach & Horses - Ruby Turner.  
**WOLVERHAMPTON:**  
Lafayette - Boss.

**MONDAY 7th**  
**BIRMINGHAM:**  
Barrel Organ - Cuddly Bunnies/  
Support.  
**BIRMINGHAM:**  
Golden Eagle - John Otway and  
Wild Willy Barrett.  
**BIRMINGHAM:**  
Mercat Cross - The Thrillers.


**BIRMINGHAM:**  
Barrel Organ - Cromo/Support.  
**BIRMINGHAM:**  
Mercat Cross - Playthings.  
**BIRMINGHAM:**  
Railway - Good Grief.  
**BIRMINGHAM:**  
Holte Hotel - Function.  
**COVENTRY:**  
General Wolfe - Shocks.  
**COVENTRY:**  
Zodiac - Gentleman Jim.  
**DERBY:**  
Assembly Rooms - Dexy's  
Midnight Runners.  
**FOUR OAKS:**  
Crown - Quill.

**THURSDAY 10th**  
**BIRMINGHAM:**  
Barrel Organ - Little Willy.  
**BIRMINGHAM:**  
Cedar Club - Ruby Turner and  
The Rialto Horns.

**BIRMINGHAM:**  
Bogarts - Tarot.  
**COVENTRY:**  
General Wolfe - Operations.  
**COVENTRY:**  
Weavels Arms - D.Y.L.  
**MALVERN:**  
Phoenix Club - Wild Boys/  
Samples.  
**SHIFNAL:**  
Star Hotel - The Exhumed/  
The Bored.  
**WEST BROMWICH:**  
Coach & Horses - Leadbelly.

**SUNDAY 13th**  
**BIRMINGHAM:**  
Barrel Organ - Rockin' Roger  
Davis/Support.  
**BIRMINGHAM:**  
Strathallen Hotel - Eddie  
Lockjaw Davies.  
**CANNOCK:**  
Troubadour - D.Y.L.

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(apologies to all those we've had to leave out)

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**WEST BROMWICH:**  
Coach & Horses - Sub Zero.

**MONDAY 4th**  
**BIRMINGHAM:**  
Barrel Organ - Cuddly Bunnies/  
Support.

**BIRMINGHAM:**  
Mercat Cross - The Thrillers.  
**BIRMINGHAM:**  
Railway - Situation Critical/  
Evasive Action.

**BIRMINGHAM:**  
Romeo's & Juliets - Ice.  
**NEWCASTLE-UNDER-LYME:**  
Syd's - The Lemmings.

**TUESDAY 15th**  
**BIRMINGHAM:**  
Barrel Organ - Tarot/Osprey.  
**BIRMINGHAM:**  
Mercat Cross - Ramparts.  
**BIRMINGHAM:**  
Railway - Skydiver.  
**MALVERN:**  
Nag's Head - Ideal Husbands.

**WEDNESDAY 16th**  
**BIRMINGHAM:**  
Bogarts - Overdrive.  
**BIRMINGHAM:**  
Barrel Organ - Cromo/Support.  
**BIRMINGHAM:**  
Mercat Cross - Playthings.  
**BIRMINGHAM:**  
Railway - Good Grief.  
**BIRMINGHAM:**  
Holte Hotel - Function.  
**COVENTRY:**  
General Wolfe - Seventeen.  
**COVENTRY:**  
Zodiac - Special FX.

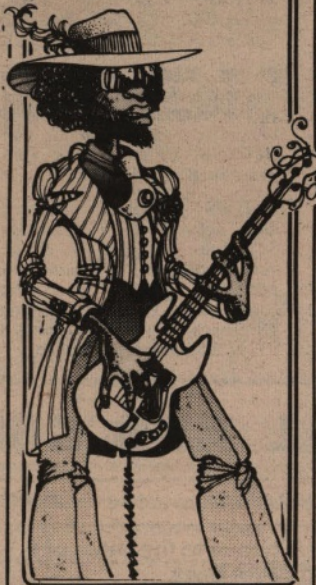
**THURSDAY 17th**  
**BIRMINGHAM:**  
Barrel Organ - Little Willy.  
**BIRMINGHAM:**  
Mercat Cross - Briton.  
**BIRMINGHAM:**  
Railway - Titan.  
**BIRMINGHAM:**  
Gay Tower - Dexy's Midnight  
Runners.  
**BIRMINGHAM:**  
Top Rank - The Damned.  
**BIRMINGHAM:**  
Holte Hotel - Quill.  
**COVENTRY:**  
General Wolfe - R.P.M.  
**DERBY:**  
Blue Note - Ruby Turner.  
**NORTHAMPTON:**  
Guildhall - Girlschool.  
**WILLENHALL:**  
Cavalcade - Sub Zero.

**FRIDAY 18th**  
**BIRMINGHAM:**  
Barrel Organ - Stray Dogs/  
Support.  
**BIRMINGHAM:**  
Mercat Cross - Handsome Beasts.  
**BIRMINGHAM:**  
Railway - Enigma.  
**BIRMINGHAM:**  
Cedar Club - Dexy's Midnight  
Runners.

**BIRMINGHAM:**  
Holte Hotel - Atlantis.  
**BURTON:**  
76 Club - Sam Apple Pie.  
**KIDDERMINSTER:**  
Town Hall - The Equators.  
**MALVERN:**  
Winter Gardens - Stiff Little  
Fingers.  
**WALSALL:**  
Whittimere Youth Centre -  
Helpless Huw & The Frogmen/  
Out of Order.

**SATURDAY 19th**  
**BIRMINGHAM:**  
Barrel Organ - Dansette Damage/  
The Thrillers.  
**BIRMINGHAM:**  
Mercat Cross - Danger Demolition.  
**BIRMINGHAM:**  
Railway - Dealers.  
**BIRMINGHAM:**  
Bogarts - Far Cry.  
**BIRMINGHAM:**  
Cannon Hill Arena - Denizens.  
**COVENTRY:**  
General Wolfe - Never Never  
Band.  
**DUDLEY:**  
J.B.'s - Ruby Turner/Sub Zero.  
**KIDDERMINSTER:**  
Bull's Head - Dangerous Girls.  
**SHIFNAL:**  
Star Hotel - The Buzz/The Shades.  
**NOTTINGHAM:**  
Boat Club - Eric Bell Band.  
**WEST BROMWICH:**  
Coach & Horses - Exit.

**BE COOL, DUDE!**  
Check wif d' main  
man/befo' wailin'!



An Ernie Ball original cartoon, courtesy of Jones &amp; Crossland.

**SUNDAY 20th**  
**BIRMINGHAM:**  
Barrel Organ - Rockin' Roger  
Davis/Support.  
**ETTINGTON PARK:**  
Manor - Quartz.  
**WOLVERHAMPTON:**  
Lafayette - Q-Tips.

**MONDAY 21st**  
**BIRMINGHAM:**  
Barrel Organ - Cuddly Bunnies/  
Support.  
**BIRMINGHAM:**  
Mercat Cross - The Thrillers.  
**BIRMINGHAM:**  
Railway - Situation Critical/  
Evasive Action.  
**BIRMINGHAM:**  
Romeo's & Juliet's - Force.

**TUESDAY 22nd**  
**BIRMINGHAM:**  
Barrel Organ - Tarot/Osprey.  
**BIRMINGHAM:**  
Mercat Cross - Ramparts.  
**BIRMINGHAM:**  
Railway - Skydiver.  
**BIRMINGHAM:**  
Top Rank - Lambrettas.  
**MALVERN:**  
Nag's Head - Dangerous Girls.

**WEDNESDAY 23rd**  
**BIRMINGHAM:**  
Bogarts - Ezra Pound.  
**BIRMINGHAM:**  
Barrel Organ - Cromo/Support.  
**BIRMINGHAM:**  
Mercat Cross - Playthings.  
**BIRMINGHAM:**  
Railway - Good Grief.  
**BIRMINGHAM:**  
Holte Hotel - Function.  
**COVENTRY:**  
Zodiac - Zarakuse.  
**NOTTINGHAM:**  
Theatre Royal - Lambrettas.

**1THURSDAY 24th**  
**BIRMINGHAM:**  
Odeon - Roxy Music (sold out).  
**BIRMINGHAM:**  
Barrel Organ - Little Willy.  
**BIRMINGHAM:**  
Mercat Cross - Skydiver.  
**BIRMINGHAM:**  
Railway - Titan.  
**BIRMINGHAM:**  
Gladiator - Dijon.  
**BIRMINGHAM:**  
Holte Hotel - Quill.  
**COVENTRY:**  
General Wolfe - R.P.M.  
**WILLENHALL:**  
Cavalcade - Sub Zero.

**FRIDAY 25th**  
**BIRMINGHAM:**  
Barrel Organ - Stray Dogs/  
Support.  
**BIRMINGHAM:**  
Mercat Cross - Handsome Beasts.  
**BIRMINGHAM:**  
Railway - Enigma.  
**BIRMINGHAM:**  
Odeon - Roxy Music (sold out).

**BIRMINGHAM:**  
Holte Hotel - Atlantis.  
**BURTON:**  
76 Club - The Cruisers.  
**COVENTRY:**  
General Wolfe - Chevy.  
**DUDLEY:**  
J.B.'s - Denizens.

**SATURDAY 26th**  
**BIRMINGHAM:**  
Barrel Organ - Dansette Damage/  
The Thrillers.  
**BIRMINGHAM:**  
Mercat Cross - Danger Demolition.  
**BIRMINGHAM:**  
Railway - Dealers.  
**BIRMINGHAM:**  
Bogarts - Wicked Sister.  
**COVENTRY:**  
General Wolfe - Close Rivals.  
**DERBY:**  
Ajanta - Samson.  
**DUDLEY:**  
J.B.'s - Fischer Z.  
**SHIFNAL:**  
Star Hotel - The Review/  
Descending Escalators.  
**NOTTINGHAM:**  
Boat Club - Witchfynde.

**SUNDAY 27th**  
**BIRMINGHAM:**  
Barrel Organ - Rockin' Roger  
Davis/Support.  
**BIRMINGHAM:**  
Gladiator - Paradox.  
**COVENTRY:**  
General Wolfe - Dark Star.  
**WEST BROMWICH:**  
Coach & Horses - Andy Lloyd  
& The Wedge.  
**WOLVERHAMPTON:**  
Lafayette - Ruby Turner/  
Sub Zero.

**MONDAY 28th**  
**BIRMINGHAM:**  
Barrel Organ - Cuddly Bunnies/  
Support.  
**BIRMINGHAM:**  
Mercat Cross - The Thrillers.  
**BIRMINGHAM:**  
Railway - Situation Critical/  
Evasive Action.  
**BIRMINGHAM:**  
Romeo's & Juliet's - Angel Witch.  
**NEWCASTLE-UNDER-LYME:**  
El Syd's - Strange Brood.

**TUESDAY 29th**  
**BIRMINGHAM:**  
Barrel Organ - Talbot/Osprey.  
**BIRMINGHAM:**  
Mercat Cross - Ramparts.  
**BIRMINGHAM:**  
Railway - Skydiver.  
**COVENTRY:**  
Tiffany's - Stiff Little Fingers.  
**MALVERN:**  
Nag's Head - Primal Screamers.

**WEDNESDAY 30th**  
**BIRMINGHAM:**  
Rum Runner - Duran Duran.  
**BIRMINGHAM:**  
Barrel Organ - Cromo/Support.  
**BIRMINGHAM:**  
Mercat Cross - Playthings.  
**BIRMINGHAM:**  
Railway - Good Grief.  
**BIRMINGHAM:**  
Bogarts - Ransome.  
**BIRMINGHAM:**  
Holte Hotel - Function.  
**COVENTRY:**  
Zodiac - Federation.

**THURSDAY 31st**  
**BIRMINGHAM:**  
Holte Hotel - Quill.  
**BIRMINGHAM:**  
Railway - Titan.  
**COVENTRY:**  
General Wolfe - R.P.M.

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

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# ...and lastly

Not unnaturally most of the month's gossip emanates from the Brum Beat week's recording at the Barrel Organ.

Nobody who witnessed Speed Limit's great set can comprehend why this fine band is about to split.... Full marks for attendance go to hundred per center Alan Knowles of Bright Eyes, closely followed by all of Danette Damage who were rarely absent.... Amongst the no-shows were ALL of the Midlands radio and T.V. people but the local press turned out in force.

An unplanned sound effect caught on tape was that of a car - the driver of which had his attention caught by the sound of the Saturday lunchtime recording session - ploughing into the back of the three cars in front, at Digbeth's traffic lights.

One of Eclipse's guitarists failed to make the Saturday lunchtime show as he had his throat cut the previous night. Ernie Brick wanted to know if he had a doctor's note. Fortunately the wound was not as serious as at first feared and the band played a great, if somewhat shortened set.

In a week of high attendances it was gratifying to see the coachload of Plastic Idols supporters who arrived from Stoke-on-Trent. Also nice to see groups of fans from Leicester, Coventry, Nottingham, Derby and Hereford who turned up to record along with their favourite bands.

The Barrel Organ now considered to be THE place to eat by the cognoscenti following the amazing efforts of Jean Dempsey to feed the ravening mob of musicians, technicians, engineers et al who virtually lived in the hostelry during the week.

Little Willy's Dave Pritchard a touch shaken to realise that his is the only face on both Brum Beat group pix - one taken at the Barrel Organ this week, the other taken outside Ma Regan's in 1964 and published in Brum Beat no. 1 (He should worry, I took both snaps, J.S.).

Figuring prominently on any roll of honour that subsequently appears must be ace lensman Mel James, John and Jean Dempsey.

Recording Engineers, Sleepless Al Mc Kerchar of Sinewave and Simon Dawson, Dave Snead of DNS, journalist Mike Davies and indefatigable Buzz Mobile featuring Charlie Chit-Chat...

Quotes of the week emanated from Prison Life's Sammu Day who's introduction to his San Quentin song informed "our intention is to put British bands into American jails" and Beau Brummel's observation that "If all the people involved in the recording of the Brum Beat live album were laid end to end - it would make one hell of a blue movie!"

and back to reality.....

Is it true that Carl Wayne, late of the Move, sundry subsequent ventures, and currently hitting the high spots with a summer season at ritzy Margate, is set to feature in the West End staging of 'American Heroes'?

All at Brum Beat are dismayed by the unforgivable omission of Ernie Brick from the Queen's Birthday Honours List.

Brum Beat's fearless female Jule Wieland wildly impressed by Wolverhampton's Lafayette club. Owner George Maddocks not quite so sure about Jule - he opined "she's lovely but even wierder than the group - and the group were Bad Manners!"..... While on the subject of the fair Jule - can reports we get from the Holy City Zoo really be true that she was distinctly déshabillé at Zoo Party. Bottomless indeed! Maybe she is the forerunner of a new trend... We can but hope.

Mood Elevators, calling themselves "a Brum Band with a difference" seeking "Top Management" via the Melody Maker advertisement pages.

On the day of the heaviest rainfall in living memory, Thursdays niterie hosted a beachwear party. Four hundred punters turned up in their swimmies and sodden raincoats. How's that for British fortitude? Thursdays now runoured to be about to embark on a live band policy. This time the bands you will be glad to hear will not be from the Swinging Blue Jeans era.



## HUNK OF THE MONTH

The delectably muscle-bound Sharon Johnstone caught liggng at Liberty's ritzy Cocktail Bar. When she's not doing her neo-Marilyn bit, Sharon finds gainful employment as a lifeguard, no less, at one of the City's busier swimming pools.

## SHORT CUTS

### Jazz Bash

What is without doubt the major jazz bash of the year takes place in the Hague, Holland on July 11th, 12th and 13th. This year's North Sea Jazz Festival line up reads like a Who's Who of jazz and is backed by vintage jazz movies and the best administration you've ever experienced at a Festival. Fly out on a cheap excursion, take the Harwich to Hook of Holland ferry, train it from Victoria, but be there if you're anything of a jazzier.

### Thrillers

#### Ska Buster

The Thrillers have just released a special Collectors Limited Edition 12 inch single that will be firmly restricted to 1000 individually numbered pressings. Retailing at £1.95 it couples the A and B sides of their current single 'Shooting' and 'To the Top' with the Gangsters classic tracks 'Woolly Bully' and 'We are the Gangsters'. The Thrillers' seven inch version (Big Bear BB 28) is currently picking up good radio play on the specialist shows. Midlands dates currently set for the Thrillers are Cedar Club July 24th, Coventry General Wolfe July 26th, and two Birmingham Barrel Organ dates yet to be confirmed, they also play the Mercat Cross every Monday throughout July.

### Rankin' Reggae

Steel Pulse headline a gig at Birmingham's Top Rank on July 10th with Reality and Odessus also joining the bill for a reggae spectacular.

FOR SALE Akai 1720 4-track tape deck, 7 1/2/3 1/4. Immaculate condition. Offers Tel: 356 2774 (evenings).

BARREL ORGAN Photographs of all-live recording sessions for the Brum Beat album. Tel: 327 3942.

DRUMMER WANTED (Joy Division, P.I.L., Foxx) Record Label/Agency. Rob: Brierly Hill 72680.

REHEARSAL ROOM, Cellar or Basement urgently needed for Band. Tel: 744 4371.

DRUM LESSONS for beginners, daytime or evening from Pro drummer. Tel: 706 9674.

VOCALIST WANTED for American influenced Rock Band. Must be experienced, good gear essential, must be willing to rehearse three nights per week minimum. Work waiting, no time wasters. Tel: 471 2325.

CUSTOM SIGNS, Backdrops, Van Signs, and quality publicity - at a price you can afford! Call John or Paul on 622 3020 (24 hour answering service).

New single released on Kite Records

### 'Love in a Jar'

Now available from all record shops

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The Holte Hotel, Trinity Road, Aston every Thursday.

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## SMALLS

TRIUMPH 2000 1968 Taxed, MOT, £265 or nearest offer. Tel: Tamworth 896527.

BRUM BEAT Writer seeks accommodation, Moseley, Kings Heath, Edgbaston areas. Up to £10 p.w., own room or flat preferred. Contact Steve C/O Brum Beat or Tel: 454 5184.

LADIES - Be different! Become an agent for Westwood Stoneware Pottery. 1st Class, very original, handthrown pottery with excellent commission. Phone Denise on Droitwich 5317 or Droitwich 8324 (24hr answering service).

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