

BRIUM FREE BEAT

THE MUSIC MAG OF THE MIDLANDS

NUMBER 25

MARCH 1982

RAG TRADE

Jule Wieland talks to Birmingham fashion designer Martin Degwell

STANDING OUT IN THE CROWD

**AFRIKAN
STAR**

MAGNUM

**ROCK
DIRECTION**

A look at a new Midland management company.

PLUS

**YOUR CHANCE
TO PLAY AT
THE N.E.C.**

Live Reviews:

UB40 BAUHAUS



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LETTERS

Kids in America

Dear Brum Beat Readers,
I am a 17 year old male who has recently emigrated to California. I am having Brum Beat sent over, as the Yankee music scene is boring, although some British bands are starting to get the recognition they deserve.

I would very much like to start corresponding with some English girls aged around 13 - 21 especially ones interested in electronic music. My address for letters is:

Paul Giffard,
940 Irvine Avenue,
Apartment A-312
Newport Beach,
California,
92663,
U.S.A.

All letters will be replied to. Thank you.
Paul Giffard,
California, U.S.A.
P.S. The Yanks find your paper highly interesting.

Born Losers?



Dear Brum Beat,
I must disagree with Debbie Fussell and the way she slagged off Born Loser. They are one of the best bands playing in and around Birmingham.

She didn't even give the excellent Gary Morris a mention (is she deaf or something?) The drummer and guitarist provide a good solid beat and the singer sings with feeling.

Perhaps they are influenced by Led Zeppelin and Bad Company but that can't be a bad thing can it?

If the band were as bad as she made out then why are there so many people in the Mercat Cross on a Wednesday night, many of whom turn up week after week.

Yours faithfully,
Neil Smith
Maypole, Birmingham
P.S. Is she another Jackie Bailey? (Remember Knebworth '79)

No accounting for taste in some people is there, my dears?

Equipment Thieved

Dear Brum Beat,
Following the recent wake (and continued rapid decline) of even half-playable venues in and around Birmingham, our band thought we were doing quite sufficiently to get residency at one of the big four pub venues.

Our tale of woe begins in October '81 while (not) rehearsing at a rehearsal room our bass guitar went missing. This preceded a slow trickle of pilfering which crescendoed into something reminiscent of Niagara Falls, ending with us being minus £1,000 worth of equipment. I am surprised nobody has brought this to your attention because many others have suffered the same plight.

The demise of our enthusiasm continues when two members of our band were arrested for fly-posting. Many bands do this, as you know, but we just happen to have had to pay out fines.

Then we find that our residency has been terminated because some idiotic illegitimate have knocked over scooters outside, and we get shouted down for "inciting a riot".

I will omit the band's name because I don't want to incite TWO riots in a week.

Yours,
The Secret Other
(Probably) Birmingham.

Horror stories to chill the blood of every musician and one

which, sadly, is increasingly the norm. As the recession bites deeper, theft offers a dream of escape and a hard cash supplement to the Giro. Any band who have their equipment nicked are welcome to get in touch with Brum Beat and we will publish the list of equipment complete with serial numbers. Unfortunately, though, it's all down to the people who ultimately but the stolen stuff. It's very nice to grab a bargain, and it's a wonderful feeling to smugly pat your back pocket and feel a wad of fivers in there that otherwise would have been spent. But, your saving is at the expense of another's shattered dream. Think about it next time someone offers you a cheap amp.

Local Talent

Dear Brum Beat,
How about an article on local music? I know that it is well-worn subject, but I believe that my local music is interesting.

You know of Lichfield and can appreciate its size (or lack of it). We have at least twenty bands. They cover present day Punk, New Wave, Blues, Rock, Heavy Rock, and Pop. Most of them, if not all of them, are good to very good, and several are of a national standard, if

there is such a thing.

By themselves the bands are average news, but I think the collective talent of Lichfield is quite amazing, and worthy news material. If ever a new Liverpool happened, this could be it. An independent record company could flourish on just the bands in Lichfield. Also for every band here, there is a host of single musicians. This may be due to the fact that Lichfield is predominantly middle class, and the kids have access to money.

If all this sounds dubious I suggest you check it out for yourself.

Among the bands currently playing around the town are names like: Victorian Parents, Ubik, Steel, Onyx, Manitoba, Ice and a load of others. Most excellent.
Yours faithfully,
Alastair Boyle
Lichfield.

That's the sort of stuff we want to hear, eh chaps?

DO YOU WANT TO PLAY AT THE NEC?

Midland bands and musicians, you are invited to take part in the Brum Beat/Peavey British Music Fair Band Search culminating at the National Exhibition Centre in May 1982.

If you want to take part fill in the coupon below and send it to Brum Beat, COMPLETE WITH CASSETTE by Wednesday March 10th 1982. Further details will be published in next month's Brum Beat.

Name of Band _____

Contact Address and Phone No. _____

Names of Group Members/Musician, ages and instruments _____

Forthcoming Live Dates (To March 8th 1982):

When completed, send to **BRUM BEAT, 86A Bristol Street, Birmingham B5 7AH**. Enquiries: 021-622 3362 (office hours); 021-622 3020 (24 Hour Answering Service). Don't forget to enclose a cassette.

Record Fairs

Dear Brum Beat,

I have been picking up Brum Beat in my local record store, (Mike Stone of Stoke-on-Trent) and thought I'd write to give you some info on an aspect of the music scene that is, so far, not covered in your newspaper.

There is a very healthy record collecting scene thriving in the Midlands and nearly every weekend there is a Record Fair being held.

Full marks for your coverage of the live music scene, mind you.

The collecting scene, however, is equally fascinating with collectors from all over the Midlands travelling to places just to get hold of obscure/rare singles, albums and tapes. It's amazing as well how

much can be paid for records by Midland bands. For example: The In-Betweens (pre-Slade) on Columbia costs £40; The Wilde Three (later the Moody Blues) on Decca costs £15; and 'Something Else' by the Move can cost £25.

Incredible, isn't it?
A few upcoming fairs are Stafford Borough Hall, March 6th; Burslem Leisure Centre (Stoke-on-Trent), March 20th; and Birmingham Central Hall, Corporation Street, April 12th.

Most types of music are there from rock'n'roll to futurist.

By the way, the Stoke and Stafford fairs buy records as well as sell.

Hope you found this interesting,

Chris Savory,
Newcastle-u-Lyme.

Very interesting. Keep in touch, Chris. But, who actually organises the Fairs? We'd like to know.

Major Music Fair Comes to NEC

The British Music Fair for 1982 will be held at Birmingham's National Exhibition Centre.

The Fair is the biggest musical event in the country and exhibitors include all the top manufacturers of group gear as well as music publishers and music publications - including Brum Beat.

Tuning for five days, the BMF opens on Friday 14th May and closes on Tuesday 18th May. The Fair will be open to the public every afternoon from 2 p.m. to 7 p.m. except Tuesday 18th which is reserved for trade visitors only.

The Saturday will feature the final stage of the Peavey/Brum Beat Band Search, announced in last month's issue.

There is still time for bands and musicians to enter the Search. A coupon is printed on page 2, opposite.

The Peavey/Brum Beat Band Search has already attracted a massive response from Midland musicians.

Over eighty tapes have been received from bands all around the region. Twenty bands will be chosen to take part in four regional heats.

The best four bands from the heats will go through to

the N.E.C. where they will be joined on stage by the best 'runner-up' from all the heats.

Peavey, the amplification and group gear manufacturers, are donating a major prize for the best band at the N.E.C.

Saccen, the 16-track studio based in Kidderminster will give a day's free recording to the runner-up.

The final starts at 4 p.m. in a specially erected marquee near one of the main entrances to Hall 6 at the N.E.C.

Venues for the heats are still being arranged, details will be announced in the April issue of Brum Beat.



BANDANNA ROBBED

Bandanna, the Birmingham rock band, are staying together, despite a long run of bad luck, which ended with their drummer in hospital and all their equipment being stolen.

Just before Christmas, drummer Paul Thurlow had his custom-built drum kit stolen from his car.

Having recovered the kit the band continued their gig schedule until midway through last month.

Setting up for their Saturday night residency at the

Railway, the bassist electrocuted himself and was knocked unconscious. Manager Nigel Herrick suffered the same fate when he tried to help.

After the same gig, drummer Paul Thurlow was involved in a car accident which wrote off his car. The other driver didn't stop; and Paul ended up in hospital with shock and severe concussion.

A few days later, all the group's equipment was stolen from their van.

£5,000 worth of gear went missing. The equipment was: 1 HH 12 into 2 stereo mixing desk; 1 Cerwin-Vega 500w

A1800 Amp (in its own dull red flight case); 1 Hiwatt Custom 100 bass amp; 1 Marshall 50w Mastervolume combo; 5 wedge monitor cabs; 2 4 x 12's; and every lead the band owned contained in a silver flight case.

The Cerwin-Vega amp, in particular, is fairly rare, especially in the red flight case.

If you know anything about the theft, or if anyone tries to sell you any of the equipment, contact either Stechford Police on 021 - 784 4222 or Bandanna's manager Nigel Herrick on 021 - 236 1365.

Despite the appalling luck, the band intend to carry on.



JEALOUS GIRL BACK 10CC

Jealous Girl have won the support slot on the current 10CC tour.

Their single, 'Three Days & Ricky' was rush-released on

March 1st by Zilch Records.

Midland dates for the tour include Oxford Apollo (13th), Leicester De Montfort Hall (14th), and Birmingham Odeon (17th).

New Horizon

Despite reports to the contrary, Horizon Studios in Coventry is still open and working.

The rumours about closure spread after the Specials were interviewed on Coventry's Mercia Sound. One of them said the studio, where they recorded the majority of their hits, had shut the doors.

In fact, Horizon has been taken over by Square Productions who claim to have slashed the studio rates in half. A spokesperson for Square said of the studio: "Horizon's main aim is to get back to street level and search for the up and coming youngsters, the stars of tomorrow".

1982 Week 20 "Musicians Diary"

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SKAT SINGLE

Dudley-based Graduate Record release the second single by the Chefs - now called Skat this month, 'Femme Fatale', a cover of the Lou Reed Classic, is backed with 'One Fine Day' and is available now.

The Midland label have also signed London-based group Uropa Lula, who although "difficult to describe" are basically electronic. Their first single for the label will be released in April.

Return of the Riders

Veteran Brum rock Mike Sheridan has released a new single, 'Donna', which is already receiving heavy radio play.

Backed by his regular backing band, the Nighriders, the single is out on Swoop Records. The original Nighriders spawned Roy Wood and Jeff Lynne who went on to form the Move, Wizzard, and E.L.O.

HOUSE OF KINGS GIG

Birmingham band Split Second play at Mr. Sams, Needless Alley, on March 16th when they will be supporting a fashion show organised by their tailors, Birmingham designers House of Kings.

The band have recently changed their name. They were formerly the Source. The Mr. Sams gig is their first as Split Second.

SHORT CUTS

Mightier Than Kong.
Stafford band Mightier Than Kong have signed to the newly formed Neon Records and have an as yet untitled single scheduled for release in April. They gig this month at Burslem Bowler Hat (March 10th), and fenton New Penny (21st).

Red Ubik.
Lichfield-based Ubik, highly praised by Mike Davies in these pages, gig at Birmingham Holy City Zoo on March 10th for what they describe as a red

New rock nights open

Heavy rock features heavily at the Crown in Birmingham's Hill Street from mid-way through this month.

Live music will play a major part in the revitalised music policy, although at present only one band had been booked. Trojan will play the venue on March 15th.

Thursdays and Sundays feature fishy goings on. Thurs-

day is a rock disco run by Birmingham DJ The Cosmic Fish; while Sundays follows the same formula but this time featuring The Dancing Fish.

The The Rok Disco, currently running at the Elms in Aldridge every Tuesday, will also be featured.

Bands can get further information about bookings on 021-308 4029.

DRONGOS, WRETCHED E.P.s

Tempest Records, the new Birmingham label based at Inferno Record shop continue their expansion this month with the release of two singles by Drongos For Europe and the Dead Wretched.

The Drongos E.P. is titled 'death's A Career' while the Dead Wretched E.P. is called 'No Hope For Anyone'.

Both bands have extensive local followings and initial sales are good.

The first release on the label was by Leamington's Varukers.



Street Trader Split

Birmingham band Street Trader have split.

They played their last gig at the end of last month following difficulties with their management and disillusionment with their lack of progress as a band.

Bassist Keith Dallison in-

tends to continue in a new band which he will form over the coming weeks. Guitarist Gary Williams has gone to Ireland. The plans of the rest of the band are unclear.

evening. The gig will promote the release of a 12" single, 'Red Women' on Intentional Records.

Formula Release
The Formula, from Birmingham hope to release their won single later this year. But in the meantime they are concentrating on live work. They thought you might like to know.

Lemmings Away!
Stoke band the Lemmings play Newcastle-u-Lyme Bridge Street Arts Centre (lunchtime) March 7th and Hanley Quenchers (March 10th).

Detroit Demo
detroit the rock band from

Birmingham have a tape available for a mere £1.25 from their drummer John Mee, 80 Tame Road, Witton, Birmingham.

Trouble for Magnum
Support for the Magnum tour currently drawing to a close are Birmingham band Trouble. The support means that they will not be able to play their usual Friday night residency at the Railway on March 5th, but will continue there from March 12th.

Cry of the Innocent
Kidderminster-based band Cry of the Innocent gig at Birmingham's Holy City Zoo (March 16th) and then just up the road at the College of Food (April 28th). They are currently having discussions with two Birmingham record labels about a possible contract. The College of Food date also features Modern English.

BRMB Tops
Birmingham's commercial station has achieved its highest ever listening figures. According to a recent survey by JICRAR, 63% of all adults in Birmingham listen to the station at some time in the week. That makes the weekly audience figure 1,076,000.

Psychedelic Era
The Venue Club in Birmingham's Inge Street is the venue for a new psychedelic club, which as yet has no name. Opening on April 2nd, the club is organised by The Era, a shop in Oasis.



BAZAAR BENEFIT

Birmingham - based band Otto's Bazaar have organised a charity gig, in aid of Radio Lollipop, at the Barrel Organ this month.

Supported by Ulterior Motive, the band will donate all the profits from the gig on March 26th to the hospital radio station which is based at Birmingham's Children's Hospital.

Advance tickets are available from the Barrel Organ. Admission is £1.00p.

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Afrikan stars!

"What we really want to do is just progress as musicians. Obviously, we're based on reggae, because that's what we were brought up on. Reggae is like a root. First of all, it's African-based - like all music; one of the branches is reggae, and there's rock, jazz, and so on. We're just another branch."

Afrikan Star. The name itself seems to exude success and beckon the hungry ear with its soft, mellow intonation.

The band themselves are equally attractive.

Their music in many ways is a bonus. Talking to Michael Henry and guitarist Donovan Newhall, the feeling comes over that they are nice people to know - musicians or not. It just so happens that they are in a band that creates some of the best music heard in Birmingham for many a year.

The freshness of their approach stems from the fact that before forming Afrikan Star, none of them was involved in any other group. They all knew each other and gradually drifted into the idea of making music. "The band wasn't actually constructed, it just sort of came together."

The laxness of their foundation cancelled out a lot of the tensions that are inherent in so many other bands during their formative period.

The disagreements and argu-

ments are obviously still there, but the creative force operates within an atmosphere that can be best compared to that found in a "happy family".

"There is obviously tension in the band, because it's a group of people. We love what we do, we love to go on stage. When we're onstage, it's not a band and a crowd; it's a set of People - the band AND the crowd. We want to become part of them and we want them to become part of us, and participate in the music. I don't see how you can go on and do anything else."

That communication forms the central core of what could be termed the group philosophy, their attitude, and their aim in playing.

"Unity through communication," says Michael, summing up the theme of their beliefs as a group.

"The main problem is that people do not communicate; they do not understand each other even when they talk; they don't really understand the words they're saying. When people learn to communicate, they will be easier to unify; it will be easier to join together because they'll understand each other and understand each other's feelings."

The development of that thought, simple and so true as it is, came from the association of the various individuals in the group with each other.

"The band was formed for the music. But then, obviously, you sit down and say 'Now we've got the music, shall we

Afrikan Star are a band who in the past couple of years have gradually built up their following on the basis of music that is, quite simply, outstanding. STEVE COXON talked to lead vocalist Michael Henry.



put words on it? What shall we write about? - We've got loads to write about."

With songs like 'System' and 'Rebel', where Afrikan Star lose their 'soft edge' and don some steel, they say what they feel - from the collective heart. Some would call that political, and condemn the music for it.

"We're not a political band. If something's happening in your life, something good or bad, it doesn't have to be 'political'. If I said I'd had a really good time, a happy time, it wouldn't be classes as 'political' but if I

write that I'm having a bad time because I've got no money, or I'm having pressures from this society, that automatically becomes 'political'. People label it. We write about things that are happening. It's not 'political', it's what we see."

For several months now the band have been the subject of interested noises emanating from the A&R offices of various record companies, large and small. And, now, they are on the verge of signing with a new label which has been set up as a subsidiary of a major com-

pany. In fact, by the time you read this all the bits of paper should have been signed, sealed, and the band will have been delivered from the strange limbo in which they have found themselves suspended during that period. Despite the prolonged interest from the companies, though, there has been a quiet hesitancy before one of them took the leap. Perhaps that was due to the band being seen as 'political'?

"The whole record industry is run on profits. It doesn't matter how you look at it; it doesn't matter what the morals of the

band are - we know, they want to make money. We don't have a following of politically minded people. The record companies can see that, and that's profits, and I don't think they're really going to care. Look at the charts. People like UB40, even Alice Cooper! People like that, they're saying things all the time, the same as we are. But, because of the following, the record company doesn't care about the words - unless it's blatant. And, if it's blatant, it's usually used for publicity."

"The public we have at the moment haven't, levelled us, and it's the public who are really going to say. When we sing about the system they relate to that because they live in it. If you live in it, you sing about it, you relate."

It's all part of the streetwise knowledge that comes from being young, gifted and here in Britain 1982. Dole queues that get longer and younger with each passing day; riots on the streets; frustration, anger, and stifled emotion.

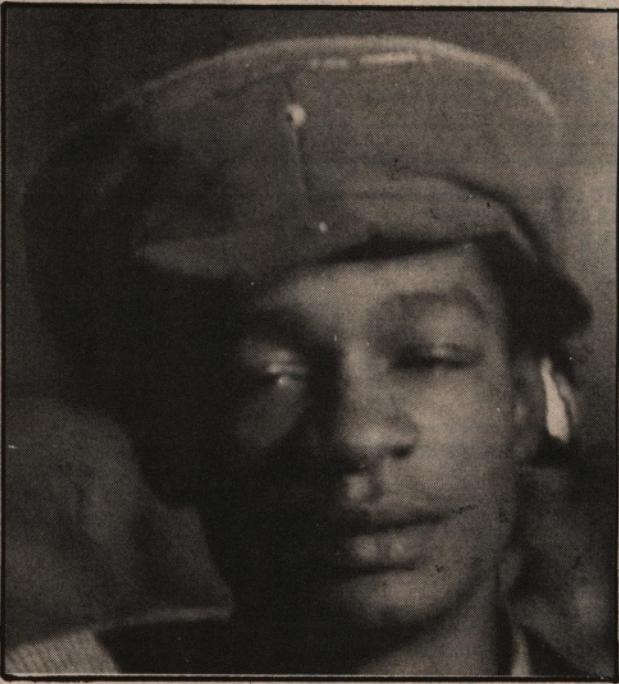
If you want to ignore it you could always put on a pair of shades and think about favourite shirts or some other such nonsense. Afrikan Star prefer to recognise reality for what it is, a mixture of joy and pain with that fascinating vibrancy and rhythm that makes life worth the effort.

Their next single will be produced by Terry Barham who's past credits include the Twinkle Brothers and the Wailing Souls. But then, a great band deserve the attention of the great.

Not that the image of Success has left any noticeable scars. Winding up the interview I ask Michael and Donovan if there's anything else they'd like to say. When you ask a question like that you leave yourself open to all sorts of obvious dangers; slander and libel being the least of them.

"Yeah, I'd like to say thank you to three people. They saw us at Birmingham Poly, and then we saw them at a gig in Manchester, 89 miles away. They hitched and walked all the way to Manchester to come and see us - so I'd like to thank them."

It's like that with Afrikan Star. Join the family; who are: Brian Clarke (bass), David (drums), Steve Carpenter (flute), Aussi Haley (congas and percussion), Rudolf Warner (keyboards), Donovan Newhall (lead guitar), his brother Dean Newhall (rhythm guitar), Michael Henry (vocals), Rankin' Reptile (Toaster), Brian (Manager) Congo, Joe and Derek (roadies)



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JOIN 'EM

STANDING OUT IN THE CROWD

As he swans down the road, people turn and look. For our first encounter, he wore black PVC trousers, a fake fur waistcoat resplendant with rails, a red, braid-adorned coat and perilously high-heeled boots. This was topped off with a full slap, a long black wig and a black straw hat. His partner Jane Farrimond wore a clingy black mini, fishnets and black ankle boots trimmed with purple. Impact aplenty there. Martin, dubbed "Birmingham's premier poser" by "The Face", is funny, frank and not a little bitchy and outrageous.

"I've always and always and always been interested in clothes. I used to put my mother's stilettos and frocks on and go in the garden to play". Definitly not the sort of behaviour that's normally expected in homely old Walsall. A place he left around a year ago "because I had a psychopath after me".

How did he first start getting noticed? "I spent a lot of time in London because I was invited to parties and I'd to down weekends. I was already selling my clothes when I went down to London". He got himself in the public eye, was photographed and word spread about those clothes which he'd initially started assembling because he couldn't find what he wanted in the shops.

He'd had no formal training. "I taught myself. But I more or less know everything about pattern cutting. My designs were unusual because I had no knowledge of patterns originally and I thought 3D and just cut patterns to where the clothes needed to fit".

FLASHBACK

Martin had a stall of his own in Oasis "around two or three years ago". The names kept changing; one being "Flashback" ("because I was doing old clothes"), another, "Pisspot". "I must've had about six or seven names for it". It was around this time he met Fritz who currently retails Martin's designs in Oasis (you can't miss it - it's just by the front entrance).

So, how did he start "Ya Ya" - his current Kensington Market stall? Well, he had been in partnership with a girl but "there was too much friction. She sold second hand clothes and I was selling my own designs. She wanted to keep the staff, so she paid me off" he recalled knowingly. "It was a lucky break. When I went down to the basement, this was about 2 years ago, it was completely empty. There was no one there except antiques and a cafe". (The current resurgence of that floor is well known).

Getting a wider market for his clothes wasn't all straightforward though as he rather ruefully explained. Basically, the cause of the trouble was Street Theatre (Newburgh Street, London W1). "When we used to wholesale to Street Theatre, it used to be our label. They wanted us to design for another outlet, but they used to rip us off completely. About a year ago, when they'd just opened their shop called Studio Theatre, they couldn't find any stuff they wanted. They used to order lots of stuff and we'd supply them each week". Then came the Valentine's Day bash at The People's Palace. Martin, natch, as someone who likes to see and be seen, was there. As he explains it, voice rising with indignation. "They had this stand at the show and I went and I COULDN'T GET MY BREATH. EVERYTHING we had sold he had ripped off - just using different fabrics and slightly changing the designs. Since then, they've got concessions all over the country and abroad" (Including Top Shop).

STANDING OUT IN A CROWD

Martin's clothes will certainly get you noticed. Theatrical, not a little outrageous, they're not for timid souls. He's big on shoulders, literally, (shades of Montana?). Among his range of male and female garments are tops, trousers, jackets, coats and - in London - dresses. And, of course, he does one-off's. Prices start around £15 for tops and go to around £40.

What about Martin and Jane's tastes? "We like using unusual fabrics, decorating fabrics, wool and - though often going for plain materials - brocade". They do some very fetching glazed chintz numbers too. With a knowing smile Martin added "I really like wet look PVC." Piping and braid are favourite trims. Fritz thought the military influence in the clothes was less pronounced now (for 'military' read 'Ruritania' rather than 'combat') and the clothes more diverse.

So far as diversification goes, they already do gloves and hats and plan to have shoes manufactured.

BACK TO BASE-ICS

Their Bristol Street workroom is far from luxurious. "We're looking for a new workroom. Something more modern and with central heating. A sort of showroom and design place". Sewing machines thrum, clothes hang on rails,



Designer: MARTIN

notes and sketches are pinned to the walls. Everyone seems to be working on something different (there are 8 or 10 of them all told). I commented on the patterns hanging by the door. These serve as the basics from which the build and improvise. How do the work? "We design a lot then we choose from those which we like best. I suppose we don't keep a regular line because it gets boring. We change about every week really but by the time we're in production, it's probably about every month. We try, say, a run of 3 or 4 in the shop and see if they sell well. If they don't, they might be one off's. It's a shame we don't hold samples back



Model: BEVERLEY

OUT AND

If clothes make a personal statement, then Martin Degwell makes a more emphatic one than most people. He's very definitely not the sort of person who'd pass unnoticed in a crowd. A walking advertisement for his own, very strong, designs, Molly Parkin would appear understated beside him. (Well, almost).

JULE WIELAND

talked to the Birmingham - based fashion designer



PIC: MEL JAMES

"We don't sell a fantastic amount in Birmingham. It isn't through lack of adventure — just that people don't know we have an outlet. And we don't sell dresses in Birmingham".

Cut to Fritz, who's been in Oasis since around 1975 "but not these type of clothes". He first started selling Martin's designs at the start of 1979 "but they didn't take off then, it was just too far ahead. People would look and that's just about as far as it went. Now, everything he's doing is just right and everybody loves it. People are looking for something new all the time".



Designer: JANE (left)

PICS: SHAPES AGENCY

because it means people can't see the full range.

Although they wholesale to New York, Berlin, Belgium, Jamaica, Paris and Belfast, a fair proportion of their confections end up on the backs of friends. As Beverley, who models for him says, "If Martin makes something for me, he doesn't make the same pattern for anyone else. I really like over the top clothes". Striking — her head shaved save for a top knot — perky and ambitious, Beverley makes a good clothes horse for the Degwell style.

THE SOUNDS OF STYLE

Despite claiming not to be fanatically involved with music ("I do know what's going on, but I'm not exactly involved myself, I just keep in touch with modern art, I'm not ignorant"), many of his clients are in bands. Among them, The Bureau, The Bloomsbury Set, Black Sabbath, Steel Pulse and 13th Chime. Carol, from Shock, is another regular customer. So too are the dance troop Atmozphier.

Which brings us in a roundabout way, back to Beverley and onto Chris Stuart-Smith who manages Atmozphier and runs Shapes Promotions (for whom Beverley models). Chris and Beverley met up at Liberty's when she accompanied Martin and Atmozphier were there. An unusually shrinking Beverley said "I didn't really want to go to Liberty's that evening", however Martin (acting as fairy god mother for the night) introduced her to Chris and persuaded him to take some pics for her. Chris reckoned he could do something for her and told Beverley to come down and see him. She doesn't, however, intend staying just "I'm doing bits of everything — modelling, dancing, singing — til I discover what I want to do as a career. It's just that I REALLY want to be famous". So far, her distinctive looks have got her into "The Walsall Observer", a profile on Central tv's "Newshound" ("I've had lots of little push-ups like the tv") and modelling Khan and Bell clothes in "New Sounds, New Styles". Like Martin, her one-time (platonic) flatmate, she believes making an entrance and an impact is important. "It's much better to be different. It's nice to make an effort and get ready to go out." (Yes, she does go out "quite a lot").

In Beverley, Chris sees someone with "quite a lot of charisma". He said Shapes will "take on and promote anyone or anything if it's marketable. We particularly like the unusual and bizarre side of things". He wants to build Beverley up as "an unusual model.

The main angle at the moment is to get an Equity card...it takes time".

A long time entrepreneur ("I suppose I've dabbled in lots of things") Chris, with Rod Gilchrist, will shortly be opening a photographic studio — "to provide a complete package". The photography will be middle price range — but rates are negotiable. He has a salesman's belief that Shapes can provide something other agencies can't. "They don't seem to make a concerted effort, you have the promises and not much is done". He reckons to find out how the girls see themselves, warn them if this vision is impossible "and make a concerted effort to get them on the road to being professional".

COMING NEXT

From his Manor House HQ, Chris told me of other near-immediate plans. Atmozphier will be supporting the band, Fashion, on their upcoming tour. This dance troupe will also be seen shortly on Central's "Reggae party". Also, he's helping organise a fashion (with a small 'f') show for Martin, possibly in a city centre club. This should be less chaotic than Martin's first such venture. Well, anything would be the way Martin and Jane describe that.

DIZZY AND IN A TIZZY

Someone they knew from Kensington Market, Ray, decided to open a club called "Jules" in Belfast and Mary and Raymond met us". They explained, because there's nowhere to go, the people "just go to one another's flats and get pissed out of their brains". The Club, it seems, was beautifully done out in black with statues of cheetahs and other exotica. However, it wasn't quite finished and "whoever came in was roped into modelling, so there was no time for rehearsals" (which they regard as vital). "They were told to come back at 10.30 and most of them were pissed out of their heads and half didn't come back".

Their second show, at "Faces", supporting China Doll and a martial arts display, was more organised. So was a later one at Manchester.

But, these odd hiccoughs aside, they came over as quite businesslike. "It's a matter of organisation to get it running smoothly — which we generally do on train journeys. At the moment, it's running quite smoothly but we have to work at it". They reckon to work 8 hours a day, 6 days a week. (However, "My clothes don't completely take up the whole of my life, not like sex" Martin let slip — with a laugh). And, despite the fact Melissa Caplan, Willie Brown, Simon Withers and their old friends Khan and Bell, may get more column centimetres, "We're beginning to get better known now". You certainly won't find them hiding their talents in the closet. Jane believes it's important to wear your own designs "for advertisement and you don't know what they feel like unless you wear them yourself".

AMBITIONS

Jane wants "to be a second Biba" in other words, a miniature department store. Without, we presume, the bankruptcy!

As for Martin "Hopefully, I can say I have done something; that I have left my trade mark for ever and ever. I would hate to do it all without changing something. I don't see it lasting for ever and ever — I see it leading to something else".

Knowing Martin, Jane et al, whatever it leads to, they'll be doing it in their own inimitable style and preferably where they can be seen. That's the art of preening and being after all when you make style and being an art.

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 MONDAY TO SATURDAY

Bugger Film Fun!
A travel writer, that's what I always wanted to be. So, the most irrelevant column in this organ will, this month, attain a new low in the heights of irrelevance. This month, 'Film Fun' visits Thailand.

Robin Fredericks



By merest coincidence, however, woven into the tattered fabric of this piece, the reader will discern mention of the odd flickering image.....and that rather tortuously brings me to 'Escape to Victory'.

This splendid farce has been released for some time, apparently, but wisely, considering its weak constitution, has been hiding in the shrubbery. It chose to poke its timid little snout into the air-conditioned chill of a 747 somewhere over Afghanistan; you don't get much more of a captive audience than that, brother, believe me.

Master Race

What the perpetrators of this entertainment coup could not have realised, though, is that the previous stop was Frankfurt, where we loaded up with large, beery, gents of the Teutonic persuasion. To subject these far-from-shy chaps to a movie who's plot revolves around the fact that the Allies thrashed them at internecinemurder, and the fiction that the master race was simultaneously and publicly humiliated at footer, would, on the face of it seem,.....well.....folly.

However, I was sandwiched between Attila the Hun's two larger twin brothers, and luckily they found the whole thing hilarious. It's honestly worth seeing, for two main reasons, (if you can get in free): First, the visual howler of Michael Caine, as the Roy of the Rovers hero, getting paunchier as the movie progresses, until, during the big game at the 'climax' he actually wobbles. Wonderful.

The other is the super-humanly bad acting. You can forgive Bobby Moore for being a cardboard cut-out, and you can understand Mike Summerbee hamming it up like a 'Crossroads' extra.....but Sylvester Stallone's attempt at underplaying is one of cinema's classic hoots!

Pele and Ardiles provide nearly two minutes of pure, lyrical genius, by the way. And, speaking of genius....

Other writers have sat here. Somerset Maughan, Joseph Conrad, Noel Coward, and other assorted gingers.

But they didn't see what I see.

From the terrace in front of the palm and jacavanda bestrewn frontage of the Author's Wing of the Oriental Hotel in Bangkok, one looks across the Chao-Phya River to the temple of the dawn, Wat Arun.

The first, sly rays of early sunrise glimmer off the myriad mosaic chips of the most sacred Buddhist shrine in all South East Asia; the water coruscates like molten gold; the passing rice barges seem suspended in a world of shimmering light....passing untouched through a gilt mirror, broken in slow-motion.

Phuket

They all saw that, of course, the writer chappies.

What they were spared was a crew cut with redbraces doing press-ups in the bottom right-hand corner of the view.

Not a pretty sight. And every time his gut hits the delicately patterned tiling, there's a slapping sound like a thousand jackboots clicking together in unison.

He looks up as I try to summon the strength to light a cheroot.

You don't think he's taking the piss, do you?

"There's a famous sea-side place called Phuket; that's noted for fresh air and fun".

Phuket is pronounced 'Pooch-Kett'; I'll have you know.

And it was in Phuket (careful) that I first witnessed grass roots cinema.

The bright red sun shuffled unwillingly below the horizon, as two monkey-bred pre-pubescent chappettes loped elegantly up two approximately vertical palm trees.

Each carried a corner of a vast sheet, and within two minutes the seashore could have been the set of 'Mutiny On the Bounty', with a vast white sail billowing gently in the evening breeze; fluttering and falping insistently, but tethered and purposeful.

Then came the projector van.

Then the people. Suddenly the whole sandy foreground was a mass of jabbering, matey populace. Some brought snacks; others brought relations long-thought dead; a few brought torches, and were gleefully pointing out to less far-seeing neighbours the inadvisability of treading on a black widow spider or similar lethal creepy-crawly.

Soon the black and white countdown began, and the opening credits rolled.

Tonight's (monthly) offering was 'Stagecoach'.....the original John Ford version, with a youthful and naive John Wayne playing his second-best ever role as Ringo (The best was the eponymous 'Shootist'; his last-ever movie).

But..... Frankly the whole masterpiece loses something in the translation when dubbed into Thai.

John Wayne, you'll be horrified to hear, comes out like an extremely overwrought Danny La Rue; with a speech impediment.

He's just not frightening any more.

Shocking, yes. Even the Thais thought it was a comedy.

I wonder what they'll make of 'Escape to Victory'?

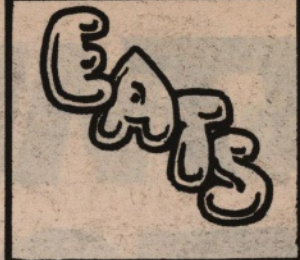
Late-night eats need not be confined to an insipid hot-dog from one of those tinpot stewpots that lurk on city centre street corners in the dead of night. Nor is fish and chips the be-all and end-all of eating out.

Two new places recently opened in Birmingham for your delectation and delight.

First is the **Hurst Street Steak Bar**. A small, intimate, no-nonsense steak restaurant with attentive service and excellent steaks.

There is a set menu that costs £5 per head, but for that you get reasonably sized portions and beautifully proportioned steaks. The choice of wine was limited when BB visited, but then they had not been open very long. The lighting was also a trifle too bright, but owner Kevin, intends to remedy that very soon with the installation of 'dimmer' switches.

Open until 4a.m., it's worth a visit or three.



Just up the road and round the corner is the **Roma Pasta House**. Formerly the pizza side of Cassidy's, new proprietors Tony and Sebastian have transformed what used to be a fairly miserable noshing joint into a friendly, warm and incredibly inexpensive restaurant. A meal for three, including liberal doses of speciality Italian drinks such as Sambuca (highly recommended) cost a pittance.

Try their home-made mine-strone as an opener and then sample some of their superbly cooked pizza or spaghetti dishes. A well-chosen wine list adds to the enjoyment of a meal in a relaxed atmosphere.



More good news for late-night nibblers. Birmingham's **Holy City Zoo** has a new couple, Geoff and Eileen, who have taken over and considerably expanded the range of the top club's restaurant.

Geoff arrives at the Zoo via experience in freelance catering and says his policy is to "cover the entire spectrum". New lines on the menu include a choice of Zoo Special, Thai and Turkish

kebabs at £2.50, Lamp Chops with rosemary, Chicken Oregano and several more tempting ideas.

The restaurant is open from Monday to Saturday.



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MAIN FILMS

- MEPHISTO (AA) - Mar. 1st @ 5.45 & 8.15pm; Mar. 2nd @ 2.30, 5.45 & 8.15pm; Mar. 4th - 6th @ 5.45 & 8.15pm.
- THE DISCREET CHARM OF THE BOURGEOISE (AA) & THE PHANTOM OF LIBERTY (X) - Mar. 7th & 8th @ 6.30pm; Mar. 9th @ 2.30 & 6.30pm.
- CITY OF WOMEN (X) Mar. 11th - 15th @ 8.15pm; Mar. 16th @ 2.30, 5.45 & 8.15pm. Mar. 18th - 20th @ 5.45 & 8.15pm.
- LIGHTNING OVER WATER (AA) & THE AMERICAN FRIEND (A) - Mar. 21st & 22nd @ 2.30 & 6.30pm.
- OUT OF THE BLUE (X) & ESTUARY & NEW EARTH - Mar. 25th - 29th @ 6.00 & 8.30pm. Mar. 30th @ 2.30, 6.00 & 8.30pm.
- THREE BROTHERS (A) - Apr. 1st - 5th @ 6.15 & 8.30pm; Apr. 6th @ 2.30, 6.15 & 8.30pm.

MATINEES & LATE FILMS

- THE STUNT MAN (X) - Mar. 3rd @ 3.00pm; Mar. 5th @ 3.00 & 11.00pm; Mar. 6th @ 11pm.
- KID BLUE (A) & EAGLE'S WING (A) - Mar. 10th @ 2.00pm; Mar. 12th & 13th @ 2.00 & 11.00pm.
- DAYS OF HEAVEN (A) & THE DUELLISTS (A) - Mar. 17th @ 2.00pm; Mar. 19th & 20th @ 2.00 & 11.00pm.
- APOCALYPSE NOW (X) - Mar. 24th @ 3.00pm; Mar. 26th & 27th @ 3.00 & 11.00pm.
- THE HOWLING (X) & LOVE AT FIRST BITE (AA) - Mar. 31st @ 2.30pm; Apr. 2nd @ 2.30 & 11.00pm; Apr. 3rd @ 11.00pm.

DENNIS HOPPER SEASON

- MAD DOG (X) - Mar. 3rd @ 6.15 & 8.30pm.
- KID BLUE (A) - See under Matinees and Lates.
- TRACKS (X) - Mar. 17th @ 6.15 & 8.30pm.
- THE AMERICAN FRIEND (A) - See under Main Films.
- APOCALYPSE NOW (X) - See under Matinees and Lates.
- OUT OF THE BLUE (X) - See under Main Films.
- DENNIS HOPPER - PERSONAL APPEARANCE & Lecture/Discussion (Unconfirmed) - Mar. 31st @ 7.00pm.
- THE LAST MOVIE (CLUB) (Unconfirmed) - Mar. 31st @ 8.30pm.

NICHOLAS RAY SEASON

- KING OF KINGS (U) - Mar. 6th @ 2.30pm.
- THE SAVAGE INNOCENTS (A) - Mar. 7th @ 3.00pm.
- BITTER VICTORY (A) & WIND ACROSS THE EVERGLADES (A) - Mar. 14th @ 2.15pm.
- LIGHTNING OVER WATER (AA) - See under Main Films.
- NICHOLAS RAY: A lecture/discussion led by Victor Perkins - Mar. 24th @ 7.00pm.
- THE LUSTY MEN (U) - Mar. 24th @ 8.30pm.

INGMAR BERGMAN SEASON

- THE VIRGIN SPRING (X) - Mar. 10th @ 6.15 & 8.30pm.
- WINTER LIGHT (A) & THROUGH A GLASS DARKLY (X) - Mar. 21st @ 3.00pm.
- THE SILENCE (CLUB) - Mar. 28th @ 2.30pm.
- INGMAR BERGMAN: A lecture/discussion led by Philip Strick - Mar. 28th @ 4.15pm.
- NOW ABOUT THESE WOMEN (X) & THE DOVE (A) - Apr. 4th @ 3.00 & 4.40pm.



HOPPER



OUT OF THE BLUE

THEATRE



The magical Pip Simmons leads his Theatre Group back into the Midlands with a new rock musical production this month.

'Can't Sit Still', described vividly as "A rock'n'roll show for adults and (rough) kids" and "a pantomime for today" opens in Cardiff on March 3 and later launches into four major venues in the region: Leicester, Phoenix Arts (23-25); Stafford, Borough Hall (26-27); Birmingham, Crescents Theatre (March 30-April 3) promoted by the Arts Lab; and finally Warwick Arts Centre (May 3-5).

The Simmons troupe has been acclaimed throughout

Europe for its experimental theatre and music performances for fourteen years, with extravaganzas like 'Superman', 'Dracula', 'Masque of the Red Death' and more recently 'Towards a Nuclear Future' and 'Rien ne va Plus'. And the new show promises to be as visually stunning as ever.

Peter Pan - the boy who never grew up - provides the main theme: "The Neverland of the story may be nearer to home. Children are no longer 'gay and innocent'. Which faries in the glue-sniffers and child rioters believe in?"

'Can't Sit Still' is devised and directed by Pip Simmons.



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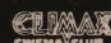
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DIRECTING ROCK

Some of the most talented and creative bands in the world have never been heard by more than a handful of family and friends. Some of the worst bands in the world are megastars idolised by slaving millions.

Sometimes life just isn't fair. In business life can be incredibly unfair and more than a little dispiriting to the creative soul.

That is why there are such people as managers. The people who cope with the nasty but essential aspects of a band's existence. They are the people who smooth the way to the top, leaving the band or musician to get on with the business of making music.

Contrary to public opinion, the vast majority of managers are very nice people who just happen to have a talent for business and the protective management of an artist's affairs.

The sharks are few in comparison to the shoals of dolphins.

Here, in the Midlands, most management lies in the hands of individuals who, at worst, regard it as a diverting hobby or, at best, first met the band at school but he/she was the one who couldn't play and so landed the job of manager cum roadie.

There are however more serious people involved in the management of Midland bands.

John Taylor at Walsall's Midland Recording Studios constantly advises the groups that pass through his studio. Saccen Studios, currently refurbishing their new premises in Kidderminster are also open to becoming involved in the management of musicians. Most

companies however already have a base; either in terms of a studio, a P.A. Hire company, a record company.

Now, however, comes a new development.

Rock Direction is a purely management company.

Set up by local media personality Chris Phipps and his partner Steve Farley, the company is one of the few in the area to concentrate solely on the management and development of artists.

Their first signing was the Sutton-based rock band, Trouble.

Chris: "I was working at R & J's (Romeo's and Juliet's) and saw Trouble there. I remembered them from the Battle of the Bands contest when they were Carberus and saw immediately that they had improved. They had a lot of potential to offer."

Steve had met Chris previously via Malcolm Jay a mutual friend and presenter of the now defunct 'Heavy Pressure' show that used to be broadcast by what was then Radio Birmingham.

Steve and Chris had thought about teaming up for about 18 months before they actually took the plunge with Trouble.

They both liked Trouble and as Steve says: "The time was right to do it."

The new company doesn't involve either Chris' position with the BBC or Steve's position as the managing director of a

As a new management company is launched in the Midlands, STEVE COXON talks to the two founding members of Rock Directions - Steve Farley and Chris Phipps.



STEVE & CHRIS

set of electrical shops in the region.

Chris is very emphatic about where he stands in relation to the Beeb. "The main thing is that I'm not using or abusing my position at the BBC."

Rock Direction is something totally removed from anything else either of the two partners get up to.

"we've both got reputations to maintain. I've been involved in music via 'Heavy Pressure', 'Look! Here!', the whole bus-

ness. But, that was more on the reflective, the critical side. What I wanted to do was to get more involved with the creative side."

That involves quite a bit more than most people think.

"Taking a band from rock bottom, moulding the image, getting the contacts, and, obviously, making money. Because that is what a management company is all about the business of making money for themselves and at the same

time, and on a totally fair basis, making the band money as well. We believe in promoting talent; finding the right chemistry. That's the first thing, the first ingredient. Trouble, for instance have got all the right chemistry."

And then? "Demo tapes, to a very good quality. Press and public relations. We also take care of all negotiations. We don't pretend to wave a magic wand and we don't make promises we can't keep. there are no guarantees, but I think with

Steve maintaining a very successful business side and with my comparative success in terms of keeping in touch with the media we can provide the back-ing and the right short cuts". Steve joins in: "And, as Chris says, if the talent is there to start with then everything's going for it."

The quiet confidence of the partnership has already displayed some positive results.

Trouble have won the support slot to Magnum on their current national tour; thanks to the efforts of Chris and Steve and thanks, also, in no small part to the talent of the band themselves.

Their assured optimism however is not allowed to foster unrealistic dreams. They are realistic about their own limitations.

"we're looking for a maximum of 3 acts. We're already looking at one."

But they're not going to break their backs in a fantastic search for a third group to fill the roster. When that band turns up, Rock Directions will be pointing the right way to pick them up. Nor are they limiting themselves to what is usually termed 'rock' - anything considered that possesses a reasonable amount of potential for development.

In the immediate future, though, comes the support tour with Magnum and the myriad possibilities that arise.

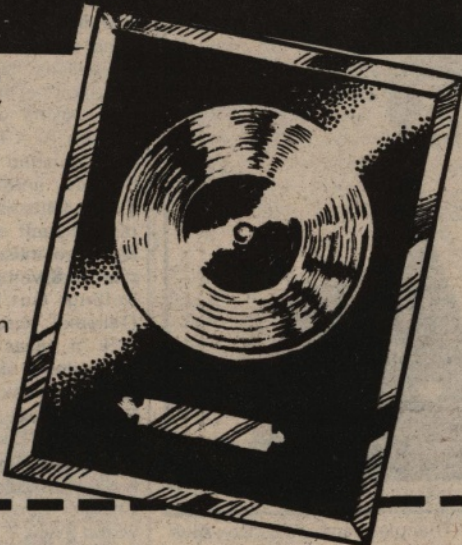
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MAGNUM: chasing dragons

MAGNUM have threatened to break through from cult status to join the top rock bands for the past three or four years. And some people have always seen international fame as the band's true destiny, even since they used to play a residency at Birmingham's Railway. Now, with the release of their 'Chase the Dragon' album those long-uttered predictions finally look as if they will ring true. STEVE COXON talked to vocalist Bob Catley when they recently supported Krokus at the Birmingham Odeon.

Magnum have been in something of a limbo for the past eighteen months or so. After the live 'Marauder' album everyone was expecting a follow-up more or less immediately. But, that special - 'Chase the Dragon' - has only just been released.

Nobody's fault, really. It's just that the band's record company, Jet Records, have had all their resources tied up with the establishment of Ozzy Osbourne's Blizzard of Ozz both here and in the United States.

"Jet, bless 'em, could have released our album, but they couldn't have done all the stuff that goes with it - the publicity, the promotion, and everything."

The new material is stronger than anything Magnum have done previously. Whereas before some of their material jarred and grated in places, 'Chase the Dragon' is pure delight from start to finish. A structured and emotive exercise in the business of stopping your heart with awe and admiration.

That's down to the band's writer, guitarist Tony Clarkin, although a lot of credit for the success of the new album must also go to their new producer, Jeff Glixman.

"Tony wrote all the songs on the last album, and he's just excelled himself on this one. The lyrics are much heavier, the playing is a lot more proficient, and they guy who produced it is about ten times better than the last guy."

Their instant affinity with Glixman is probably due to the fact that Magnum have always had a very American feel to their music. The album was mixed at Axis Studios in Atlanta where Glixman is based, and the influence has rubbed off.

"It's a world away from what we've done before. Mixing it in Atlanta made all the difference. I guess they've got it all together out there. It's given it the American edge which we love."

Perhaps it is because the Americans are so much more used to, and efficient at, producing the sort of music that Magnum create that their relationship with the Atlanta studio proved so effective.



But, whatever the reason, Magnum have come up with a classic album of majestic proportions. It makes 'Marauder' pale into a minor work by comparison.

'Marauder' was supposed to be a stopgap between albums. 'Magnum II', the album before that came out in November 1979. We didn't want to wait a year before releasing another album, so we did a live recording at the Marquee in London in front of a capacity crowd of 500. It wasn't a classic album - it

was the best of the stuff we'd done to date, but live. It was a true album though. We didn't go into the studio the next day and change anything we didn't like; 'Marauder' was exactly how it sounded on the night. At the time we thought we'd have another album out six months later - but it's taken two years.

"From 'Marauder' to 'Chase the Dragon' is a big step forward, and I can see the music developing along those lines. Tony has already written

the next album - it's all in his head, we just haven't worked it out yet."

Hopefully, it won't take another eighteen months for that to come about. In the meantime, though, the band will be finishing off their own headlining tour - following on from the support slot with Drokus - from then on their activities depend on reaction to 'Dragon'.

"We've done O.K. in Britain but unless we do any good with this album I think we're going to have to go to the

States. Apart from our loyal fans who've stuck with us, there hasn't been the interest here yet, whereas in America I think we're more suited as a band to that type of music."

Nevertheless, the audience reaction at the Odeon was warm enough to satisfy any headlining band - never mind a support. Unfortunately, Bob's words have the gloomy ring of truth about them. Maybe they'll do a Foreigner?

"That's exactly what I'm thinking, yeah. Foreigner worked England for years and never really got anywhere. They did support tour after support tour - and that's exactly what we've done. They went to America, started from the bottom, and worked their way up. We would be prepared to do that if necessary."

The degree of support that already exists for the band is phenomenal. Fans follow them around the country from gig to gig, autograph hunters besiege them after every show; and the band love every second.

Sitting in the bar at the Odeon, the fans wander round chatting to the band members.

"There's such a great rapport between us and the kids who come to see us. Most of them are into heavy metal, but they're into us as well."

The umpteenth person comes up to him and asks him to sign a photo.

"I don't believe in all this 'we're the stars, you're the audience' stuff. We can have our little chat and private talk in the dressing room. But a public bar is a public bar - and we're amongst friends. We have a good time. It doesn't matter where we play we'll still go and meet people, and talk to people, because then we're communicating with the audience."

In 'Sacred Hour', a song from the new album, there's a line:

"I hear the voice of the crowd it will last forever
Locked away in my heart like a stolen treasure"

The crowd is increasing, becoming more audible in their praise, and at last recognising the sheer talent of Magnum.

NEEDED Paul Bearer

Huang Chung: (Arista): strangely anonymous outfit despite image hype. Name is Chinese for 'huge advance down the drain'. Only "Hold Back The Tears" and "China" register with any impact. **Dave Edmunds:** DE7 (Arista): one of the best yet though no self-penned trax on wax here. Good rock 'n' roll with country core plus a bluegrass-coloured version of Brian Hyland's "Warm Over Kisses". Best bets are Springsteen penned "From Small Things...", "Other Guys Girls", "Deep In The Heart Of Texas" and the plaintive "One More Night". Totally recommended. **Haircut 100:** Pelican West (Arista): outstanding debut that mixes in contemporary funkdisco with remarkable mature and slick relaxed jazz, often with a South American tinge to the rhythms. Try singles plus "Lemon Firebrigade", "Kingsize", and "Snow Girl". Tonsorial elegance indeed. **Thompson Twins:** Set (T): with their percussion/choral vocal oriented rock the 7 piece Twins capitalise on the edut, although aside from "Tok Rok" there's little evidence of their African influences. "Runaway" makes a fine single and other

recommendations are "Bouncing" and "Blind". A sterling twin set and pearly. **Orange Juice:** You Can't Hide Your Love Forever (Polydor): inconsistent modern pop that's a bit thin on production and grip although parts shine brightly, notably "Upwards and Onwards" with its cocktails swing or the sub-Beach Boys balladeering "In A Nutshell". **Nick Lowe:** Nick The Knife (F Beat): country R&B flavors that seem a staging post between inspirations. Adequate material but little zap save for "Burning" and "My Heart Hurts" plus the Creedence sounding "Stick It Where The Sun Don't Shine". A dull edge to the blade. **Mondo Rock:** Mondo Rock Chemistry (Atlantic): strikingly average Australian rock outfit wrapping mediocrity up in limp melodies. **Death Wish II** (Swansong): soundtrack by **Jimmy Page** with some searing guitar work, notably on "Jam Sandwich" plus two vocal outings with Chris Farlowe that don't add huge contributions to the history of rock as we know it. Page also provides synths to show his all-encompassing talents. OK, but not exactly a "Blue Collar" job. **Steve Martin:** The Steve Martin Brothers (Warners): one side is stand-up comic material aimed at Americans who think satire means saying 'fuck' every few jokes. Remarkably dull but nowhere near as leaden as the banjo tunes over



DAVE EDMUNDS

on side two. As a blue grass player Steve Martin's a great comic. **George Carlin:** A Place For My Stuff (Atlantic): by contrast Carlin is actually very funny in his stand-up routines (although the sketches are a little clumsy) especially the title monologue. Dubbed the second Lenny Bruce he's actually more the white man's Bill Cosby. **Gordon Lightfoot:** Shadows (Warner): from one of the dullest live entertainers a surprisingly vital album showing him in peak form. Country folk with a rock beat and at least 6 stand-out numbers including "She's Not The Same" and "In My Fashion" both of which rank alongside "14 Karat Gold".

"Triangle" and "I'll Do Anything". An album of the month. **Grand Prix:** There For None To See (RCA): Identity-less pompish rock with only "Troubadour" standing out because it sounds like Steve Miller. **Keith Forsey:** Dynamite (Carrere): "Take Me To The Pilot" is J.J. Cale meets Keith Marshall and a strong single, the rest is an utter waste of time. **Random Hold:** Burn The Buildings (RCA): too intense and too repetitive but within that very absorbing Grace Slick-like vocal style modern angst of synth school including an offbeat "We Can Work It Out" and a live version of their classic "The March". Worth enduring. **Jessi Colter:**

Ridin' Shotgun (Capitol): import gem from one of country rock's finest ladies. Plaintive beauty on ballads like "Nobody Else Like You" or honky tonkin outlaw rocking on "Shine" with Waylon Ace. **The Look:** (MCA): distinguished solely by its banality and clumsy charm. **Tank:** Filth Hounds of Hades (Kamaflage): songs of Motorhead, no frills, no subtlety, no thanks. **Swamp Dogg:** I'm Not Selling Out/I'm Buying In (Takoma): absorbing good-time rock n blues with stomping piano and a sizzling attack. No classic but recommended. **Clint Eastwood & General Saint:** Two Bad DJ (Greensleeves): superb dub reggae album roasting till it's crisp and brown. Check "Can't Take Another World War" and the quirky nugget "Another One Bites The Dust". An album of the month. **Van Morrison:** Beautiful Vision (Mercury): simply stunning. Warm and emotional, relaxed heaven with "Dweller On The Threshold", "Northern Muse" and title cut being sheer ecstasy. THE album of the month. **Diesel:** Watts In A Tank (Mercury): very little on this evidence. Turgid, dull, cliched, rip-off rock and they're Dutch! **Barbara Dickson:** All For A Song (CBS):L greatest hits etc. etc. from would-be Carole King if she could only write. "Caravans" is the one oasis in a particularly vast desert. **Susan:** The Girl Can't Help It

(Epic): she could try. Excruciating Japanese pop-bilge that makes Altered Images sound macho. **Janis Joplin:** Farewell Song (CBS): largely good reasons why these were previously unreleased. Record company necrophilia or Burke & Hare revisited. **Jona Lewie:** Heart Skips Beat (Stiff): frothy Zydec type stuff but hardly worthy of a 4 year gap between albums. Only "Stop The Cavalry" comes to the rescue - too late. **Tav Falco's Panther Burns:** Behind The Magnolia Curtain (Rough Trade): Cramps/Stray Cats meet Suicide. **Jimmy Destri:** Heart On A Wall (Chrysalis): another Blondie solo venture. Let's hope Destri doesn't ride again. **UFO:** Mechanix (Chrysalis): usual formula of rock and power with the exception of the beautiful Van Morrison-like "Back Into My Life". **Huey Lewis:** Picture This (Chrysalis): good beauty soulful poprock from ex-Clover man but who the hell's gonna buy it? **Chris Rea:** (Magnet): hugely underrated singersongwriter with a voice like shredded velvet. More attack here with tracks like "Guitar Street" but the usual impeccable blend of smokey romance and casual polish. Deserves to be a massive star. **Gary Brooker:** Lead Me To The Water (Mercury): and throw yourself in. Musicians and bands don't seem to have the same songs in mind. A Whiter Shade of Appalling.

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BUZZINGS
MIKE DAVIES

*BRUM BEAT'S regular
low-down on Midland Muso's*

Singles on the loose get under way first up this issue and kick off with an acroonnie debut from Jealous Girl on Zilch pairing "3 Days and Riki" with "Red", the latter slightly reminding me of Cliff's intro to "Wired For Sound" and standing out as a weltering chunk of 60's toned poprock, Jaynie's voice in full blood and plenty of snap and crackle to give extra clout. 'A' side is another strong contender reminiscent of Pretenders/Go Go's/Blondie in that sprightly melodic use of the 60's once again. Good chorus hooks on both and after seeing the band live it looks as though they could well be the next outfit to break big from Brum. The Bloomsbury Set's "The Other Side Of You" (Graduate) is



BLOOMSBURY SET

another bubbling melody tip back in time with that Summer breeze and glow feel to it; good single but wrong season. Not overwhelmed by the other side, "This Year, Next Year" but both of them are getting good Radio 1 reaction and the band are well worth catching live, even though you'll find yourself counting down the references to bands such as The Kinks, Spencer Davis, Searchers, Newbeats, Cat Stevens, and the Action with image courtesy Secret Affair via The Beau Brummels. A touch too many influences but Andy Lloyd manages to fuse them into a solid identity and with such strong and melodic material as "Hanging Around with The Big Boys" "Stop And Say Hello" (ace number this), "Or Am I Dreaming", "Going Through The Motions" and "All The Way Down" it's hard to see them not making a healthy impression in upcoming times. Oh and I'll add a touch of Small Faces white soul/r & b in there somewhere plus a slight nick from "When My Little Girl Is Smiling" for the single. But he steals with such style. Recommended indeed.

Michael Riley's new outfit Bumble & The Beez sound somewhat like a percussive Soft Cell on "The Room Above" (Zonophone), not unattractive but not distinguished. Roy Wood's "It's Not Easy" (EMI) is pleasant enough poppy stuff although lyrically and melodically he's capable of much better, and where's "Aerial Pictures" Woody? The Nightingales "Use Your Loaf" (Cherry Red) can only kindly be described as "excruciating", next.

The Dots seem to have some Leicester connections to merit a mention and "Helen On Your Headphones" (EMI) is bouncy, catchy bubbly pop fun written by Martyn Sutton and featuring the DJ intro of a well known radio/tv personality... ooh what excitement, who can it be. Mike Sheridan & The

Nighriders return to the scene with "Donna" (Swoop). Sheridan had several flops in the 60's, this shows time hasn't changed him. Steel Pulse are back in action with upcoming material on their own label through Island. Watch for the sounds. UB40's newie, it must be said, is one of the most boring, dirges released so far this year, the B side is infinitely better. Oxford's Siam have split up after a spectacular lack of success with their spectacularly average records for A & M. This year's pin-up blah blah blah **Jacque Brooks** is contemplating a solo career-in music?

Nottingham's Dawn Trader are being ogled over by various record moguls at present and apparently there's even a demo tape available although neither

the Gregory Isaacs gig shows them to be a definite steel edged reggae outfit of worth although I'd think the market was somewhat narrowly defined. Good stuff in finished form from Colin Hall with a thunderingly good rework of "The Beast" and "I'm Not Waving". Perhaps recognition this time round.

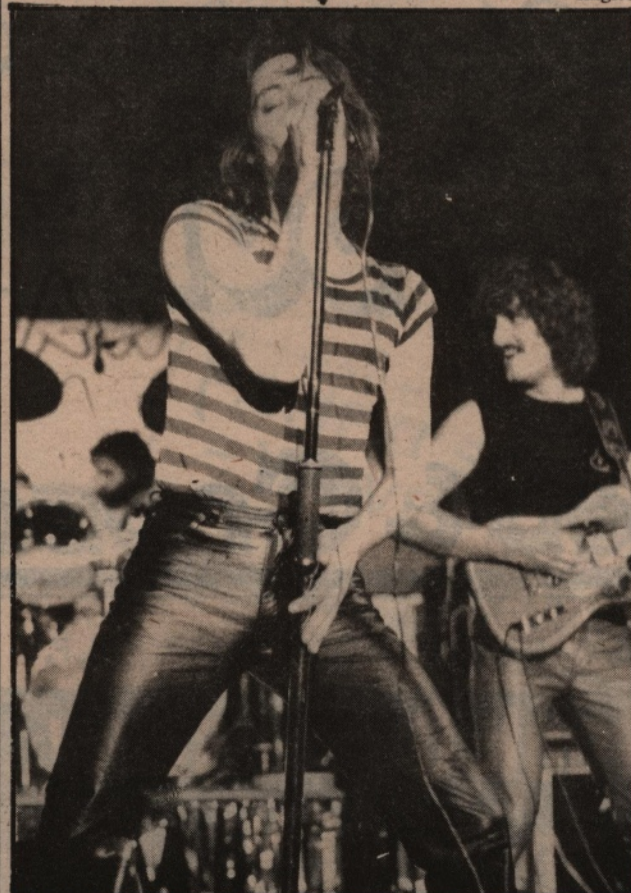
Airphix adamant to change their name to The Olympian Society, which isn't my favourite appellation but the music still storms like a hurricane on heat.

Romantic Records, run by Bob Lamb has now left MCA and is currently settling a new UK licensing deal which means that Reality's album will emerge on the European Vogue label before UK release. Fashion's album now put back until April but "Street Player" out now and sizzling.

Money news is that the band have split following disillusionment with UK apathy labelwise but vocalist David West-Mullen and guitarist John Overton are recording together and looking for a good keyboard player, bass and drummer with wide musical horizons. Contact Dave at 48 Holly Park Drive, Erdington, Birmingham. The illustrious Bryan Farley who runs the gigs at the Fighting Cocks is launching Dune Records with debuts from The Privates ("Ashamed To Be White") and Natural Mystique ("Generals"). Keep aware.

BRMB 8 years old last month but sounding much more and do phone in complaints that the station doesn't play enough Glen Miller and Frank Sinatra suggest future exciting trends. Also odd that after ostrich-like refusal to play either the Beat or Fashion singles on the grounds that they weren't good suitable for their audience music programmer Roger Day should playlist current dirges from both UB40 and Mike Sheridan. Not so much out of step as in a different race!

Good to see Xpertz, and Atmosphier on Central's "Here & Now" and congrats to Richard Patching on Central News for his awareness of the musical scene locally. Saw Nigel Dollman's new enterprise following sad disintegration of Pop Art



DAWN TRADER

The Easter Sunday broadcast of 'Here and Now' (Central TV) gets down to the roots of reggae.

The programme, broadcast on Easter Sunday April 11th, at 1.30pm shows The Beat, Aswad, Clint Eastwood & General Saints, and a new Birmingham-based dance group Atmosphier, who recently supported Fashion at their Grand Hotel gig.

Clint Eastwood and General Saint described themselves as "Two bad DJ, Oink!" The impression is of mushroom-hatted, red and green, Jamaican accents singing "Go tell your friend we come again, oink!"

The next in this natty little line-up is Aswad with "Tuff we Tuff, Nough enough, wooah, the pain we're feeling", which just about sums it up.

Marcia Barrett is a very sexy lady with eyes like Marlene Dietrich and a voice like Southern Comfort on ice. Her deep-throated vocals do justice to a great song, "War" (Bob Marley), and backed by musicians of great, and formerly unemployed, talent, she is definitely one of the highlights of the show.

Atmosphier, a saucily dressed group full of dancers wearing bits of gauze and not a lot else twine themselves round each other to Aswad's 'Warrior

last year; Michaelangelo's David retains part of the old elements songwise but takes a more sculpted, visual approach with definite classical imagery and a sound that could be vaguely described as a cross twixt Police and Spandau and well worth catching at the earliest opportunity. Charlie Wayne's next single reportedly back in the old Move sound - not a revamped elasticated nappie jingle though.

Airphix/Olympian Society played London recently as support to the very boring Mari Wilson and much to the beehive's chagrin got the crowd foaming for an encore. Deal soon come. Albert Hall playing a few short gigs in the vicinity so keep the ears open for news. The Beat have been offered support slot to The Police on the upcoming US tour. Interesting demo video of Clin Hall's new material doing the round at present. Dxy back in studio so a new album soon came to compensate for inexplicable failure of wondrous "Liars A to E" single.



Change. What the significance of This is to be their next single.

The whole show is superbly iced with an ensemble jamming session to "I Shot the Sheriff". The atmosphere changes from one of restraint to vibrancy as 45 musicians join together with the audience in a final cacophony of superbly played reggae.

Juliana Sancto

SINGLE FILE
Paul Bearer

Landscape: *It's Not My Real Name (RAC): first class form electro rock with hypnotic rhythms. Hit. Virginia Astley: A Bao A Qu (Why Fi): stately flautist gets classy offbeat rock tinge, some treasures on a 4 track. Robert Ellis Orrall: Call The Uh-Oh Oh Squad (Why Fi): call the Oh-No Squad. Bob Welch: Two To Do (RCA): bland aor fodder. Alkatrazz: Think It Over (RCA): on second thought, no thanks. Roxanne: The Single Girl (RAC): good update of Sandy Posey classic. Graham Parker: Temporary Beauty (RAC): country flavoured ballad, a single of the month. Ace: How Long (Polydor): re-released gem makes Rod look like a butcher. Peter Godwin: Emotional Disguise (Polydor): the lives of Bryan continues. The Rimshots: Sweet Talk (Respond): Sweet F.A. Godley & Creme: Snack Attack (Polydor): gourmet Manfred Mann's Earth Band: Eyes of Nostradamus (Bronze): strangely lifeless version of Al Steward diamond. The Questions: Work'n'Play (Respond): workmanlike club funk. Ronny: To Have and Have Not (Polydor): hasn't. Derek & The Dominoes: Layla (Polydor): classic re-issue, 12" has full version too. Adam & The Ants: Deutscher Girls (Polydor): appalling cash-in from 'Jubilee' 4 years ago. - Randy Edelman: Barbara (Rocket): neauseating Woodhouse dedication. Pamela Stephenson: Unusual Treatment EP (Phonogram): absolute bilge. ABC: Poison Arrow (Neutron): stupid cupied. Toltex 9: Coal Fires & Semaphores (EMI): ex-Micky Dorey & The Sirenes, ex-cruciating. Atomic Rooster: End Of The Day (EMI): end of the road. John Watts: One Voice (EMI): a beacon of talent, excellent powerful driving rock. Another record of the month. Chas & Dave: Ain't No Pleasing You (Rockney): nor me. Private Lives: Because re Young (Chrysalis): good potential modern rock with ex Poodle Bobby Valentino. Leo Sayer: Have You Ever Been In Love (Chrysalis): a sad affair. Piranhas: Vi Gela Gela (Dakota): excellent Latinat fun spoof. 3rd record of the month.*

Leisure Process: *Love Cascade (Epic): overlong over-reached newie from ex Positive Noise mainman Ross Middleton. Temple Tudor: Let The Four Winds Blow (Stiff): breezy bouncy pop. The Children of 7 Solidarity (Stiff): stolidarity. Carmine Appice: Be My Baby (Riva): no thanks; unmitigated horror. Planning By Numbers: Living Neon (Beggars Banquet): no light in their darkness. Van Halen: Oh Pretty Woman (Warner): oh pretty abysmal. Secret Affair: Lost In The Night (I Spy): lost in the time stream but still a very good band. The Look: Real Live Heaven (MCA): a real dead sound. Donnie Iris: Love Is Like A Rock (MCA): so is this uninspired heavy drone. Wrabit: Too Many Tears (MCA): above average power pump metal. Barbara Thompson/Rod Argent (MCA): characterless jazzisms. Mike Oldfield: Five Miles Out (Virgin): confused but captivating sound experiments in relentless churning overdubs. Paul Inder: Edit (Electro Space): cut. Alexei Sayle: Ullo John! Got A New Motor (Springtime): magical funk socialist disco satire to get you laughing on your feet. Record of the month no question. Mickey Jupp: Modern Music (A&M): beautifully Ry Cooderish dream from one of the ignored masters. Gil Scott-Heron: 'B' Movie (Arista): biting Reagan carve-up. The Tesco Bombers: Hernando's Hideaway (Y): endearing amateurish party fun with beguiling charm. Pigbag: Getting Up (Y): slick but disappointing 3rd single from instrumental funksters. TV21: All Join Hands (Decca): Finally the superb realisation of potential from Tearvox outfit. Undertones: Beautiful Friend (Ardeck): plaintive mournful beauty. Anti-Nowhere League: Let's Break The Law (WXYZ): beauty, snarling pop-Sex Pistols meet The Monkees. Good stuff. Elvis Presley: Are You Lonesome Tonight (RCA): artistic senility captured live. Anthony Sherman: I Need A Shoulder (Medical): the sickest record of the year - hilarious. David Bowie: Baal (RCA): Bowie sings Brecht with venom and expertise. Probably the most essential Bowie release ever. The Wretched: No Hope For The Wretched (Inferno): agreed. Drongos For Europe: Death's A Career (Inferno): but it's not much of a living.*



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REVIEWS

UB40
Odeon
Birmingham

To some bands, the prospect of playing the Odeon is awe-inspiring. Not only is it a recognition of their success, but it also presents an obstacle; that of communicating fully with 2,500 people. Not so for UB40.

They are at home on stage - any stage. The fact that this one happens to be in their hometown makes only a minimal difference. Their contact with the audience is as easy today as it was when they were playing down at Salfley Action Centre, or the Fighting Cocks and so on. Just as immediate, just as impressive, just as friendly.

It's exactly, I imagine, what an early Beatles concert would have been like. There are no screaming minions, no slavish followers; but, the adulation and adoration is equally intense. The lavish attention heaped onto the creation of the stage set is matched by the sheer quality of the band.

'Don't Let It Pass You By' heralds the beginning of a 90-minute set that is one long journey through the delights and ecstasy engendered by their music.

'Food for Thought' is harder more attacking, than the original and recorded versions. But then you can't really do much to one of the best songs ever written.

Their newer material has a hint of jazz and soul in there, adding an even more sensitive touch to the already emotive feel in their sound.

There is no pause in the attack. Classic UB40 follows on

from one song to another with what few stage announcements there are being left to Astro's inimitable style.

"Do you remember John Lennon? Do you remember 'All You Need is Love'? Well this one sounds completely different," he says as he introduces the new single 'Love is All, It's Alright'.

Their musical attack is subtle and unnoticed, but effective. 2,500 people all dancing, clapping, singing along is a mystical experience usually reserved for festivals and churches; a feeling of belonging to something which is far bigger and more powerful than any one person. I suppose you could call it star quality. Communication sums it up better.

The band have messages to get across; without preaching and without ranting. They are careful and natural propagandists for things which need to be said. And their success is proven.

2,500 people left the Odeon not only knowing they had seen a faultless performance, but also with a few things to think about.

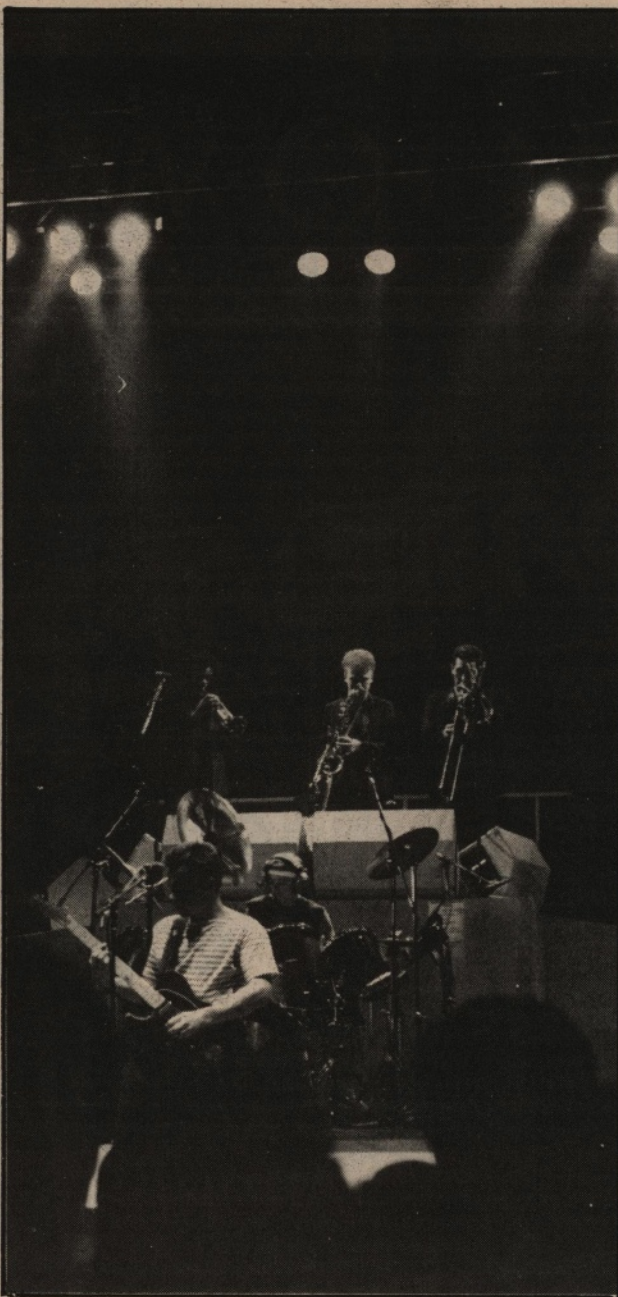
Their first encore - after impromptu communal 'Happy Birthday' for a surprised Ali Campbell - was 'Tyler'.

"We wrote this song about 3 years ago. The man we wrote it about had then been in prison for 5 years. That man, Gary Tyler, is still in prison."

The only blatant statement all night. The rest is in the music.

And the message is stronger for it.

Steve Coxon



BO DIDDLEY/STEVE GIBBONS
Carlton Cinema, Moseley.

The opening night of a new Birmingham venue is not one to be missed. A feeling held, apparently, by a fair few of the ace liggers around

There were, of course, also quite a few who turned up to have a look at Bo Diddley - the living legend of rhythm'n' boogie, and Steve Gibbons - one of the great Midland talents of the last few years.

The venue itself is surprisingly large, made to look larger by the simple expedient of removing all the seats from the downstairs area.

A high roof makes the achievement of a clear sound well-nigh impossible; the echo would remain no matter how many people packed the place. nevertheless, the sound was more than passable as Steve Gibbons and his new band took to the stage.

They look more modern than in previous incarnations, their sound veers more towards danceability; it's generally more widely acceptable. That's helped along, though, by the inclusion of some oldies such as 'No Spitting on the Bus' and the two recent singles 'Loving Me Loving You' and 'BSA'.

They held the audience's attention for a marathon 90-minute set. Too long for any normal support band, but the

Gibbons band managed to swing it with little problem.

Short interval. Everyone buys 'emself a coke and a ham sandwich from the stalls near every exit. No bar available, but the atmosphere of the place means that none is vitally necessary;

And now, the main man. Bo Diddley.

"The reminds me of 1955," says Bo, bathing exultantly in the tidal wave of adulation.

He can do no wrong. Every movement, every little sound from his famous square gittar, every platitude and utterance is lapped up like a cat laps milk.

He does the usual run-through of his greatest hits 'Hey, Bo Diddley', 'Road Runner' etc. etc. ad nauseam.

Obviously, he's good, very good. If he wasn't, the Carlton would not be two-thirds full of people ranging from people who were his fans first time round to people who weren't even born when he was heading towards the twilight years of his creativity.

But, it's not really for me. His form of rhythm'n'boogie was probably exciting twenty years ago. Today, to me, it sounds laid-back so far that the back of its head is touching its heels. Dated, and churned out with repetitive, false spontaneity.

Still, the venue has enormous potential.

Steve Coxon

THE PINK UMBRELLAS
Lanchester Polytechnic
Coventry.

The Pink Umbrellas have at last unfolded themselves to let the world see their idiosyncratic brand of music.

Picture: raspberry rainbows; china dolls who speak; and a rather dubious shopkeeper by the name of Joseph Monk. And, if a make-believe fantasy world springs into your perception, you're on your way to understanding what lies behind the Pink Umbrellas.

There's a certain inclination towards psychedelia, but there's nothing old or pretentious ab-

out this cosmic kettle of dayglo fish.

Paul Sampson's fine vocals interact with the sometimes mellow, sometimes rasping sound of Steve Edgson's clarinet coupled with log-hard beat backing courtesy of Bob Hill on drums and bassist Barry Jones. It's a marvellous musical backdrop to an equally marvellous stage production.

Songs like the aforementioned 'Joseph Monk' and 'Fading Sun' (this would make a fine single) are just two of the many that will do wonders for your biorhythms.

A rare gig this. As you

read, the Umbrellas are in the studio recording an album for summer release.

When they start to gig again though, paint on a smile, skip out, and enjoy.

Pete Chambers

BAUHAUS
Lings Forum
Northampton

In their own territory tonight, in the spartan confines of the Lings gymnasium, Bauhaus gave a shaky performance (keeping their hands in for their London Old Vic gig the following week when they are in front of video cameras and mikes for a live album recording).

Security is tight, and the guest list is longer than Bazza Manilow's nose.

Bauhaus have an image to live up to. They are, very nearly, 'local boys made good'. Alienated by some, the band have struggled to achieve what could be described as a cult following; constantly in the indie charts with their first releases on 4AD, eventually moving to the parent label and appearing on Beggars Banquet, and then joining the big boys in the national album charts

with 'Mask'.

The eccentric cavorting of vocalist Peter Murphy brought Iggy to mind on the opener 'Passion of Lovers', their last single, moulding his lyrics around the concrete rhythm of brothers David on bass and Kevin on drums.

Danny Ash's subtle improvisation on guitar seemed to give the band an added sparkle on a lacklustre performance. The sound was annoying as the echoing hall swallowed the vocals and mixed what was left into a barely intelligible mess.

Salvaged notables were 'Rose Garden', a John Cale cover, and 'Harry', an infectious reggae tune with Peter and Danny blending well together. 'Mask', the title track of the album produced the most reaction from a large crowd that seemed to take it all too seriously until the new single 'Kick in the Eye'. Spandau - meet Bowie - meet Bauhaus!

One encore, 'Spirits', which saw the band donning rubber masks and boiler suits. Then we all left quietly into the cold night air; the majority satisfied, the minority disappointed. I was among the minority, although still believing the best is yet to come.

Simon John

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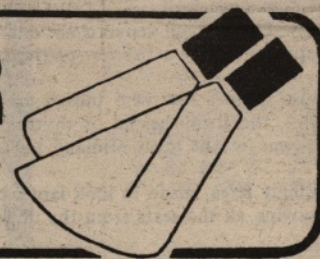
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Railway: Bella Donna
Romeo & Juliets:
Magellan
Sherwood: Paradox
Red Lion: White River
Band
Locarno: Bo Diddley
Drakes Drum: Sticky
WARLEY: Hen & Chickens: Baretta/Indigo
Lady
WALSALL: Hardy's: Key West

TUESDAY 2nd
BIRMINGHAM: Barrel Organ: Mods Disco
Hobmoor: Tristar
Holy City Zoo: Ignition
Hunters Moon: Disco
Railway: Jameson Raid
Tyburn House: Hombré
LEAMINGTON SPA: Crown Hotel: Collapse
WOLVERHAMPTON: Cleveland Arms: Split Beaver

WEDNESDAY 3rd
ALDRIDGE: The Elms: Quill
BIRMINGHAM: Barrel Organ: The Flying Doctors
Hobmoor: Witchita
Mercat Cross: Born Loser
Railway: Paradox
Tyburn House: Thats Life
COVENTRY: London Road Club: White River Band
STRETTON ON DUNSMORE: Dun Cow Inn:
WARWICK: University: Lanzel

THURSDAY 4th
BIRMINGHAM: Barrel Organ: Northern Soul Disco
Greet Inn: Karisma
Hare & Hounds: Blues Power
Hobmoor: Cherokee
Opposite Lock: Nigel Wright
Mercat Cross: Ramparts
Raven Shard End: Bandanna
Railway: Sticky
Tyburn House: Jazz Night
Holy City Zoo: Fashion
University of B'ham: Above
Digbeth Civil Hall: Theatre of Hate
COVENTRY: General Wolfe: Revillos
DERBY: Blue Note: Mari Wilson
LEAMINGTON SPA: The Crown Hotel: Double Talk
SUTTON COLFIELD: The Boldmere: Quill
WARLEY: Hen & Chickens: Shades of Music

FRIDAY 5th
AMBLECOTE: British Legion: Key West
BIRMINGHAM: Barrel Organ: Orphan
Crown, Corporation St: Atlantis
Greet Inn: One For The Sky
Hobmoor: Cartoon Showband
Mercat Cross: Flash Harry
Railway: Black Widow
Tyburn House: Carousel
University of B'ham: Bad Manners
Star Club: Traitors
Fighting Cocks: Babylon Rebels
Pelican: Option
COVENTRY: Dog & Trumpet: Sub Zero
General Wolfe: Deek Lennard Band
DUDLEY: J.B.'s: U.X.B.
HEREFORD: Newbridge on Wye Village Hall: Cotton Gin
NOTTINGHAM: Rock City: Thompson Twins
WEST BROMWICH: Coach & Horses: Black Widow

SATURDAY 6th
ALDRIDGE: Three Crowns: Kestrel
BIRMINGHAM: Carlton Cinema: Au Pais/Blood/Fast Relief
Crown, Corporation St: Sykes
Hobmoor: Sydewynder
Mackadown: Quill
Odeon: Iron Maiden
Lyndon: White River Band
Railway: Bandanna
Fighting Cocks: Babylon Rebels/Crucial Music
Pelican: Surface
COVENTRY: Dog & Trumpet: Willy & The Poorboys
HOPWOOD: WRC
Caravan Park: Ezra Pound
DUDLEY: J.B.'s: Deek Lannard Band
SHIFNAL: The Star: Sub Zero
LEICESTER: G.E.C. Sports Club: Lady Luck
STRATFORD: Green Dragon: Flying Objects
WARLEY: Hen & Chickens: Cincinnati
WARWICK: University: True Life Confessions
WEST BROMWICH: Coach & Horses: Lone Wolfe

SUNDAY 7th
ALDRIDGE: Three Crowns: Raymond Froggatt

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Mercat Cross: Disco
 Railway: Jameson Raid
 Tuburn House: Bromford County
 Locarno: Haircut 100
 Odeon: Four Tops
LEAMINGTON SPA:
 Crown Hotel: Spitting Cats
WOLVERHAMPTON:
 Cleveland Arms: Smoking Roadie
DERBY: Blue Note Club: Cousin Joe

WEDNESDAY 17th
ALDRIDGE: The Elms: Quill
BIRMINGHAM: Barrel Organ: The Flying Doctors
 Hobmoor: Country Night
 Mercat Cross: Born Loser
 Railway: Paradox
 Tyburn House: Modernaires
 Locarno: Pig Bag
 Newman College: Café Ritz
 Odeon: 10CC
 Opposite Lock: Barney Kessel
STRETTON ON DUNSMOORE: Dun Cow Inn:
NOTTINGHAM: Rock City: John Cooper
 Clarke/Linton Kwesi Johnson

THURSDAY 18th
BIRMINGHAM: Barrel Organ: Northern Soul
 Disco
DUDLEY: J.B.'s: Jackie Lynton Band
HOPWOOD: W.R.C. Caravan Park: Bashful Alley
WARLEY: Hen & Chickens: Shades of Music
WEST BROMWICH: Coach & Horses: Christmas Babies

SUNDAY 14th
ALDRIDGE: Three Crowns: Raymond Froggatt
BIRMINGHAM: Barrel Organ: Mods Disco
 Crown, Corporation St.: One For The Sky
 Crown & Cushion Perry Barr (lunch): Quill
 Hobmoor: Disco
 Fighting Cocks: Jim Cleary Band
 Railway: Cryer
 Trafalgar, Moseley: Moseley Blues Band
 Tyburn House: Larry Burton Sounds
 Star Club: The Naybers
 Pelican: Surface
WARLEY: Hen & Chickens: Sunrise
WEST BROMWICH: Coach & Horses: Ice
COVENTRY: Mercers Arms: Chainsaw

FRIDAY 19th
BIRMINGHAM: Barrel Organ: Atlantis
CANNOCK: The Moonraker: White River Band
COVENTRY: Dog & Trumpet: Refugee/Streetlite
 General Wolfe: Wang Chung
DUDLEY: J.B.'s: Sub Zero
LEAMINGTON SPA: Buff Club: Cotton Gin
LEICESTER: G.E.C. Sports Club: Chameleon
HOPWOOD: WRC Caravan Park: Crib Reaper
RUBERY: Rose & Crown: Indigo Lady
WARLEY: Hen & Chickens: Sunrise
WEST BROMWICH: Coach & Horses: Stranger



STICKY

WALSALL: West Midlands College: Quads/Play Dead
WARLEY: Hen & Chickens: Midland All Stars Band
WEST BROMWICH: Coach & Horses: Pegasus
WOLVERHAMPTON: Lafayette: Cornerboys
WORCESTER: Labour Club: Flying Objects

SATURDAY 20th
ALDRIDGE: Three Crowns: Kestrel
BIRMINGHAM: Crown, Corporation St.: Destiny
 Hobmoor: Hurricane Ridge
 Mercat: Surface
 Lyndon: Baretta
 Railway: Bandanna
 Tyburn House: Larry Burton Sounds
 Fighting Cocks: Androdo of MU
 Pelican: Ramparts
CANNOCK: The Moonraker: White River Band
COVENTRY: Dog & Trumpet: Refugee/Streetlite
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HOPWOOD: WRC Caravan Park: Crib Reaper
RUBERY: Rose & Crown: Indigo Lady
WARLEY: Hen & Chickens: Sunrise
WEST BROMWICH: Coach & Horses: Stranger

SUNDAY 21st
ALDRIDGE: Three Crowns: Raymond Froggatt
BIRMINGHAM: Barrel Organ: Mods Disco
 Crown, Corporation St.: One For The Sky
 Crown & Cushion Perry Barr (lunch): Quill
 Hobmoor: Disco
 Fighting Cocks: Where's Eddie?
 Railway: Cryer
 Trafalgar, Moseley: Moseley Blues Band
 Tyburn House: Larry Burton Sounds
 Strathallan: Chris Hunger Band
 Trees, Gt. Barr: Key West
WARLEY: Hen & Chickens: Barry Smiths
 Bavarian Band
WEST BROMWICH: Coach & Horses: Sub Zero
DUDLEY: J.B.'s: Cornerboys
LEICESTER: Black Swan Mandella

MONDAY 22nd
BIRMINGHAM: Barrel Organ: 021
 Mercat Cross: Westgate
 Railway: Bella Donna
 Romeo & Juliets: Handsome Beasts
 Sherwood: Sticky
 Drakes Drum: Paradox
 Sheldon Community Centre: The Naybers
WARLEY: Hen & Chickens: Frank McCaffrey's Band O'Gold
 /Desperado
STAFFORD: Riverside Recreation Centre: Phantom

WORCESTER: College of Education: Willy & The Poorboys

TUESDAY 23rd
BIRMINGHAM: Barrel Organ: Mods Disco
 Hobmoor: Tristar
 Holy City Zoo: Lazars
 Hunters Moon: Quill
 Mercat Cross: Disco
 Railway: Jameson Raid
 Tyburn House: Bryans
 Romeo & Juliets: More
LEAMINGTON SPA:
 Crown Hotel: Ramrods/Outlines

WEDNESDAY 24th
ALDRIDGE: The Elms: Quill
BIRMINGHAM: Barrel Organ: The Flying Doctors
 Hobmoor: Country Night
 Mercat: Born Loser
 Railway: Paradox
 Tyburn House: Page Four
 Opposite Lock: Tuxedo Bay
STRETTON ON DUNSMOORE: Dun Cow Inn:
LEICESTER: Country Music Club: White River Band

THURSDAY 25th
BIRMINGHAM: Barrel Organ: Northern Soul
 Disco
Greet Inn: Karissma
Hare & Hounds: Blues Power
 Hobmoor: Country Night
 Opposite Lock: Nigel Wright
 Mercat: Ramparts
 Raven Shard End: Bandanna
 Railway: Sticky
 Tyburn House: Jazz Night
 B'ham University: Canoe/Krakatoo
DERBY: Blue Note: Blue Rondo A La Turk
LEAMINGTON SPA: The Crown Hotel: Chainsaw
SUTTON COLDFIELD: The Boldmere: Quill
WARLEY: Hen & Chickens: John Bryan Five
WALSALL: West Midlands College: Willy & The Poorboys
WEDNESFIELD: The Woodhaves: Sub Zero

FRIDAY 26th
BIRMINGHAM: Crown: Corporation St.: Trappa
Greet Inn: One For The Sky
 Hobmoor: Cartoon Showband
 Holte: Atlantis
 Railway: Trouble
 Tyburn House: Calico
 West
WARLEY: Hen & Chickens: Barry Smiths
 Bavarian Band
WEST BROMWICH: Coach & Horses: Sub Zero
DUDLEY: J.B.'s: Michael Angelo's David
STAFFORD: College: Handsome Beasts
HOPWOOD: W.R.C. Caravan Park: White River Band
NOTTINGHAM: Rock City: Nine Below Zero
WARLEY: Hen & Chickens: Birdie Gallagher Show
WEST BROMWICH: Coach & Horses: Magellan
WOLVERHAMPTON: The Ashwood: Cotton Gin

SATURDAY 27th
ALDRIDGE: Three Crowns: Kestrel
BIRMINGHAM: Barrel Organ: Orphan
 Crown, Corporation St.: Where's Eddie?
 Hobmoor: Shoestring
 Odeon: X.T.C.
 Railway: Bandanna
 Tyburn House: Larry Burton Sounds
 Fighting Cocks: The Set
 Rover Social Club, Lode Lane: Baretta
COVENTRY: Dog & Trumpet: Vittos
 General Wolfe: Wasted Youth
DUDLEY: J.B.'s: Alternative Route
HOPWOOD: W.R.C. Caravan Park: Stranger
REDDITCH: Liberal Club: Indigo Lady
Technical College: Pictures In A Dark Room
ROWLEY REGIS: The Fourways: White River Band
WARLEY: Hen & Chickens: John Bryan Five
WEST BROMWICH: Coach & Horses: Swing 39

SUNDAY 28th
ALDRIDGE: Three Crowns: Raymond Froggatt
BIRMINGHAM: Barrel Organ: Mods Disco
 Crown, Corporation St.: One For The Sky
 Crown & Cushion, Perry Barr (lunch): Quill
 Hobmoor: Disco
 Fighting Cocks: Willy & The Poorboys
 Railway: Cryer
 Trafalgar, Moseley: Moseley Blues Band
 Tyburn House: Larry Burton Sounds
 Bar Six Club, Bournville: White River Band
DUDLEY: J.B.'s: Cornerboys
WARLEY: Hen & Chickens: Malcolm Vaughan
WEST BROMWICH: Coach & Horses: Smoking Roadie

MONDAY 29th
BIRMINGHAM: Barrel Organ: 021
 Holy City Zoo: Higsons
 Mercat Cross: Westgate
 Railway: Bella Donna
 Romeo & Juliets: Rock Night
 Sherwood: Orion
 Odeon: Buddy Rich
 Drakes Drum: Sticky
WARLEY: Hen & Chickens: Barbary Coast/Desperado

TUESDAY 30th
BIRMINGHAM: Barrel Organ: Mods Disco
 Hobmoor: Triatar
 Holy City Zoo: Pictures In A Dark Room
 Hunters Moon: Quill
 Mercat Cross: Disco
 Railway: Jameson Raid
 Tyburn House: Cherokee
 Kings Heath Stadium: White River Band
LEAMINGTON SPA:
 Crown Hotel: Ideal Husbands

WEDNESDAY 31st
ALDRIDGE: The Elms: Quill
BIRMINGHAM: Barrel Organ: The Flying Doctors
 Hobmoor: Country Night
 Mercat: Born Loser
 Railway: Paradox
 Tyburn House: Threshold
STRETTON ON DUNSMOORE: Dun Cow Inn:

BIRMINGHAM: Barrel Organ: Mods Disco
 Crown, Corporation St.: One For The Sky
 Crown & Cushion Perry Barr (lunch): Quill
 Hobmoor: Disco
 Fighting Cocks: James Langston Band
 Railway: Cryer
 Trafalgar, Moseley: Moseley Blues Band
 Trees, Great Barr: Baretta
 Tyburn House: Larry Burton Sounds
 Carlton Cinema: Shakatak/Medium Wave
 Opposite Lock: Pete King/Tony Lee Trio
 Pelican: Cryer
WARLEY: Hen & Chickens: Midland All Stars Band
WEST BROMWICH: Coach & Horses: Cornerboys
NEWCASTLE UNDER LYME: Arts Centre: The Lemmings

MONDAY 8th
BIRMINGHAM: Barrel Organ: 021
 Holy City Zoo: Animal Night Life
 Mercat Cross: Westgate
 Railway: Bella Donna
 Romeo & Juliets: Quartz
 Sherwood: Refugee
 Drakes Drum: Bandanna
WARLEY: Hen & Chickens: Roger Humphries & The Cherry Pickers/Dooperado

TUESDAY 9th
BIRMINGHAM: Barrel Organ: Mods Disco
 Hobmoor: Tristar
 Holy City Zoo: Mafia
 Hunters Moon: Quill
 Mercat Cross: Disco
 Railway: Jameson Raid
 Tyburn House: Midwest County
 Locarno: Dave Edmunds/D.bs
 Stadium, Kings Heath: Key West
LEAMINGTON SPA:
 Crown Hotel: Shouting Colours
WOLVERHAMPTON:
 Cleveland Arms: Trouble
WARWICK: University: Escape
WORCESTER: Barn Night Club: Klingons/The Renegade

WEDNESDAY 10th
ALDRIDGE: The Elms: Quill
BIRMINGHAM: Barrel Organ: The Flying Doctors
 Hobmoor: Country Night
 Mercat Cross: Born Loser
 Railway: Paradox
 Tyburn House: Stop Press
 Holy City Zoo: Ubik
 Locarno: Exploited/Outcasts
HANLEY: Quenchers: The Lemmings
STRETTON ON

DUNSMOORE: Dun Cow Inn:
THURSDAY 11th
BIRMINGHAM: Barrel Organ: Northern Soul
 Disco
Greet Inn: Karissma
Hare & Hounds: Blues Power
 Hobmoor: Country Night
 Opposite Lock: Nigel Wright
 Mercat Cross: Ramparts
 Raven Shard End: Bandanna
 Railway: Sticky
 Tyburn House: Jazz Night
 Selly Park British Legion: White River Band
 Station, Selly Oak: Desperate Dan
DERBY: Blue Note: Shakatak
LEICESTER: Magazine Hotel: Mandella
LEAMINGTON SPA: The Crown Hotel: Small Fish
SUTTON COLDFIELD: The Boldmere: Quill
WARLEY: Hen & Chickens: Christy Sounds
NOTTINGHAM: Rock City: Haircut 100
SOLI HULL: Civic Hall: 021
WARWICK: University: Bad Manners
WEDNESFIELD: The Woodhaves: Sub Zero

FRIDAY 12th
BIRMINGHAM: Crown, Corporation St.: Atlantis
Greet Inn: One For The Sky
 Hobmoor: Cartoon Showband
 Railway: Trouble
 Tyburn House: Bryn Ward
 University of B'ham: Mood Elevators
 Star Club: Traitors
 Fighting Cocks: Musical Youth
 Pelican: Bandanna
 B'ham Polytechnic: Killjoys
COVENTRY: Dog & Trumpet: Shots
 General Wolfe: D.T.'s
LEICESTER: Fosseyway Hotel: Mandella
DUDLEY: J.B.'s: Dinner At The Ritz
HOPWOOD: W.R.C. Caravan Park: Indigo Lady
TAMWORTH: College: Data Control/Ulterior Motives
WEST BROMWICH: Coach & Horses: The 'A' Team
WOLVERHAMPTON: Polytechnic: Willy & The Poorboys

SATURDAY 13th
ALDRIDGE: Three Crowns: Kestrel
B.R.D. Club: Quill
BIRMINGHAM: Barrel Organ: Orphan
 Crown, Corporation St:

TUESDAY 16th
BIRMINGHAM: Barrel Organ: Mods Disco
 Hobmoor: Tristar
 Holy City Zoo: Pete Shelley
 Hunters Moon: Quill

Option
 Hobmoor: White River Band
 Imperial Cinema: Black Knights
 Lyndon: Indigo Lady
 Mercat Cross: Surface
 Railway: Bandanna
 Tyburn House: Larry Burton Sounds
 Fighting Cocks: And Also The Trees/Finish The Story
 Pelican: The Set
BILSTON: Rising Star: Delayed Action
COVENTRY: Dog & Trumpet: Vittos
DERBY: Blue Note: Pete Shelley
DARLSTON: Town Hall: Key West
DUDLEY: J.B.'s: Jackie Lynton Band
HOPWOOD: W.R.C. Caravan Park: Bashful Alley
WARLEY: Hen & Chickens: Shades of Music
WEST BROMWICH: Coach & Horses: Christmas Babies

SUNDAY 14th
ALDRIDGE: Three Crowns: Raymond Froggatt
BIRMINGHAM: Barrel Organ: Mods Disco
 Crown, Corporation St.: One For The Sky
 Crown & Cushion Perry Barr (lunch): Quill
 Hobmoor: Disco
 Fighting Cocks: Jim Cleary Band
 Railway: Cryer
 Trafalgar, Moseley: Moseley Blues Band
 Tyburn House: Larry Burton Sounds
 Star Club: The Naybers
 Pelican: Surface
WARLEY: Hen & Chickens: Sunrise
WEST BROMWICH: Coach & Horses: Ice
COVENTRY: Mercers Arms: Chainsaw

MONDAY 15th
BIRMINGHAM: Barrel Organ: 021
 Holy City Zoo: Blancmange
 Mercat Cross: Westgate
 Railway: Bella Donna
 Romeo & Juliets: Robin Valk's Rock 100 Show
 Sherwood: Bandanna
 Drakes Drum: Ice
 Crown, Hill St: Trojan
WARLEY: Hen & Chickens: Paradox/Desperado
WALSALL: Hardy's: Cotton Gin

TUESDAY 16th
BIRMINGHAM: Barrel Organ: Mods Disco
 Hobmoor: Tristar
 Holy City Zoo: Pete Shelley
 Hunters Moon: Quill

FRIDAY 19th
BIRMINGHAM: Barrel Organ: Atlantis
CANNOCK: The Moonraker: White River Band
COVENTRY: Dog & Trumpet: Refugee/Streetlite
 General Wolfe: Wang Chung
DUDLEY: J.B.'s: Sub Zero
LEAMINGTON SPA: Buff Club: Cotton Gin
LEICESTER: G.E.C. Sports Club: Chameleon
HOPWOOD: WRC Caravan Park: Crib Reaper
RUBERY: Rose & Crown: Indigo Lady
WARLEY: Hen & Chickens: Sunrise
WEST BROMWICH: Coach & Horses: Stranger

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