

BRUM BEAT

THE MUSIC MAG OF THE MIDLANDS

NUMBER THIRTEEN

MARCH 1981

LADY DI ZONKS LOOK! HEAR!

The first scheduled transmission of BBC TV's Look! Hear! was one of the first casualties of the over-publicised affair between some society bird called Diana Spencer and this geezer called Charles.

The resultant re-scheduling means that the live band content of Roger Casstles' Birmingham-based rock-on-a-shoestring TV show (the BBC only allow a mere £1000 per show) lines up as The Selector and the Lazars (March 3rd), Duran Duran and Eclipse (10th), The Playthings and Brooklyn (17th), Urge and Weapon of Peace (24th), to be followed by the Hawks, Grace, The Dancing Did, Chevy, Reluctant Stereotypes, and the Bureau.

JUDAS PRIEST

Roger is currently angling for Judas Priest to complete his line-up. He describes the Hawks as "The Sound of Selly Park" and says that they are based so close to the show's home at Pebble Mill that they managed to walk to the studios carrying their equipment.

The Tuesday night TV show is introduced by Toyah and Chris Phipps and will feature such strange goings-on as Space Invader competitions and a DIY Fashion contest.

Interesting to note that ten of the fourteen bands appearing on the show have all been featured heavily in 'Brum Beat' at some time over the past year.

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Taffy Quits Quartz Quit MCA

Exclusive



Quads Gotta Getta Job

Pictured here are the Quad's who's new single "Gotta Getta Job", a comment on the rising unemployment figures, is released on Big Bear Records in mid-March. 'Gotta Getta Job' is coupled with 'Gang of Kids'. The band, from Acocks Green in Birmingham, play an important support slot to the Darts at Dudley Town Hall on March 7th and can also be seen locally this month at Leamington Pump Rooms (4th), and the Belgrade Venue, based at the Belgrade Theatre, Coventry (30th). In addition, the band will be featured mid-March on Radio One's Peter Powell Show for which they recorded a live session at the BBC's Pebble Mill Studios in Birmingham, produced by Geoffrey Hewitt.

Top Birmingham rock band Quartz have lost their lead vocalist Taffy Taylor who is leaving to pursue a solo career. The rest of the band are planning to continue with a new vocalist.

The announcement was made into a double shock when the group left MCA Records 24 hours after an interview on 'ATV Today' showed them talking about the advantages of being with a big record company.

Taffy, who has been with the band since their formation in 1974 told 'Brum Beat': "I felt the band could do with some fresh blood. I just got to the stage where my appetite for that sort of music had started to go. I felt I was holding them back. They're still the best rock band in the Midlands, and I still hope to be involved with them if they want me to help with songs, or in the studio."

The ebullient lead singer has teamed up with keyboards player Alan Long and together they intend to play small gigs with single releases on Reddingtons Rare Records - the independent label based at the Birmingham record shop of the same name - which Taffy helped to set up.

The music of the new team is described by them as "more middle of the road, not really heavy rock."

Rob Cleverly of Reddingtons Rare Records said that Quartz "after they got over the initial shock were glad in a way that he'd finally made up his mind." His departure was due to Taffy's wish to spend more time with his family and his disillusionment with the band's MCA deal. "They'll cope and we can only hope that this will strengthen them further," said Rob.

The band left MCA when the London-based record company did not take up the option in their contract for a second album as follow-up to 'Stand Up and Fight' released last year.

The group have returned to Reddingtons who plan to release new Quartz records "hopefully by the summer".

AUDITIONS

In the meantime the band are auditioning new vocalists and are considering the possibility of recruiting an additional lead guitarist.

Before they left MCA, Quartz were being tipped as the support on the Rush world tour this year. "That is still in the air," said Rob. "Money

CONTINUED PAGE 2

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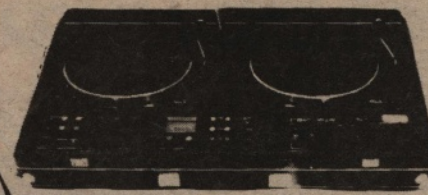
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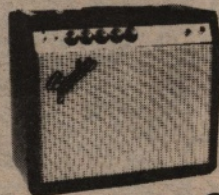


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LETTERS

SHOCKING IMPRESSIONS

Dear Brum Beat,

We would like to pass on to the other groups the benefit of the lessons learned by a most unpleasant experience.

We are Andy Bucknall and Doc of the group Dull Impressions and you may have read in the local Press about our brush with electricity when Andy was so severely electrocuted that he was rushed to Good Hope Hospital with burns on his hands and a back that was injured during the fall.

Electricity can so easily become a hazard - especially as sometimes there are no outward signs that the victim is suffering while in shock - he may be transfixed to the spot and unable to communicate.

We want to warn all bands to regularly check amp-plugs, mains and leads - and to keep them all dry as these are the main causes of electrical failure.

TAKE CARE.

Andy and Doc of Dull Impression.

Roy Wood Story?

Dear Brum Beat,

In the fourth issue of 'Brum Beat' (June 1980) you published an informative interview with Roy Wood, who's kept quiet on the scene for some time now except for his recent concerts. I've been a Wood fanatic for years now, but it's in my capacity as a writer that I'd be very grateful if you could pass on the enclosed letter to him from me.

It has already been returned once with the legend 'Return to Sender' embossed on the envelope, so the only hope I have of reaching him is to write through you.

My intention is to write a long biographical monogram about Roy Wood's music which would be at least a long magazine article length or perhaps more. Obviously I can't let myself loose on such project with the man's permission first, and the enclosed letter is a brief discussion of this and other matters.

I can assure you at once that I'm not a hack writer after the chance of meeting someone famous; I really would love to write about Roy Wood. My credentials are in the dramatic field so far - a full length play about Hitler, 'Voss Kampf', was put on with great success at the Warwick University Arts Centre last March, and a play I wrote last July called 'Perfect Tragedy' about Joe Orton, has the distinction of being the first biographical drama about the late writer ever allowed on stage. So, as you can see, I know what I'm doing when I write - and I don't want to waste my time, either.

In this event, would you be so kind as to pass on my letter to him? I need not tell you how grateful I would be for this.

Yours sincerely,
Jonathan Preece
Cwmbran, Wales

Well Roy, do you want to pick up the letter from our offices?

Ak Band Plug

Dear Brum Beat,

I recently came across a book more than 25 years old, which dealt with etiquette on the dancefloor. If dancing with a gentleman, it advised the lady not to let him put his hand inside her blouse or dress until the end of the number being played.

Another piece of information was this: "On being introduced to a gentleman at the bar, move in close and put in close and put your hand down his trousers at the back; don't push it inside his underpants unless, of course, the gentleman asks you to."

What I want to know is this: what do you do with the 1981 Ak Band fan who walks around at Battle of the Bands rock concerts (there's one at Hammersmith Odeon on March 1) with his flies open and greets you with "Cop hold of this, gorgeous?"

By the way, could you please review the new single by the Ak Band - the Birmingham group who are now being called the New Who.

Keep up the good work
Shirley "Yo-Yo Knickers" Gillham

Parental Thanks

Dear "Brum Beat",

Thanks for the write up on Lichfield in last month's "Brum Beat". It was good to know that you were interested in this void of a black hole at the otherside of God's Galaxy - there is life here after all! Although we have no Rum Runner or Blitz club, Mr. Strange once kicked my dog. Steve Johnson
Victorian Parents.

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QUARTZ

CONTINUED FROM PAGE 1



is the big thing. It's going to cost £20,000 - £25,000 to buy onto the tour.

'Stand Up and Fight' the title track of their one and only MCA album was released last month.

The ATV Today interview which featured Taffy talking about the advantages of being with MCA was, he explained, recorded three weeks

before the actual broadcast - which accounted for the apparent 'overnight' nature of the decision to leave the company.

"I'd just like to thank everyone in Birmingham, and all our loyal supporters. Without their support we couldn't have done anything," said Taffy.

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DEALERS: ONE YEAR LATER

Birmingham band the Dealers release the first single on their own label this month. A double A-side 'Don't Touch That Dial' is coupled with 'Tracey' (DEAL 1).

The launch of the single is accompanied by the publication of a booklet featuring cartoons by the band's drummer Jimmy Simpson (no relation) illustrating the lyrics of 10 Dealers songs including the new single and their last record 'Share the World'.

The band are also celebrating their first anniversary this month. They were formed exactly a year ago from the remnants of the Mean Street Dealers.

The publication of the booklet was, says vocalist Mark Bristow, "a group decision. It seemed the most sensible thing to do. In a pile of singles it will make ours stand out. Picture covers don't do that anymore. We wanted to make sure that people did listen to our single."

"It's a bit of fun, as well. Pop music is basically entertainment. But you can still be serious if you want to be."

The single is being distributed by

Dudley's Graduate Records.

In March, the Dealers will be going into Birmingham's Zella studios to record further tracks for their album which is set for release later this year.

The band gig in March at Birmingham Sherwood (2nd, 16th, and 30th), every Saturday at Birmingham Railway, West Bromwich Coach and Horses (12th), Worcester College of Higher Education (13th), Alsager College (18th), Birmingham Westhill College (20th). The band also play Pershore Agricultural College (April 4th) and continue their Saturday night Railway residency and their fortnightly residency at the Sherwood.



SPACE CHILDREN TAKE OFF

Duran, Duran; darlings of the space-children of Birmingham, who seem poised to follow in the footsteps of fellow Brummies UB40, Dexy's Midnight Runners, The Beat and so on. The band's first single for EMI 'Planet Earth'/'Late Bar' was hovering at the edge of the top 50 at Press-time following a 15 place leap from the lower 'sixties end of the previous week's Chart.

Working Girls

Dangerous Girls

Birmingham new wave grafter the Dangerous Girls start a busy schedule of activities in March leading to an album release on Human Records planned for May.

The band who were featured last year on the 'Brum Beat Live at the Barrel Organ' double compilation album have a single released this month, 'Step Out', c/w 'Sidekick Phenomena' and 'Men in Suits'. The latter track being dedicated, they claim, to record business people everywhere.

A short promotional tour for the single will be followed in April by a session in the studios to record their first album which is currently under the working title of 'the album'.

The band have gigs upcoming at Tewkesbury Gupshill Manor (March 13th), Coventry Belgrade Venue (16th), Telford Madeley Port Centre (April 10th), and Dudley J.B.'s

The band have gigs upcoming at Tewkesbury Gupshill Manor (March 13th), Coventry Belgrade Venue (16th), Telford Madeley Port Centre (April 10th), and Dudley J.B.'s (18th). A Rock Against Racism gig on April 11th was awaiting confirmation at press-time.

Strike Venues Hold On

With the Ansell's strike well into its second month, the immediate future of live music in the West Midlands seems gloomy.

The strike by draymen in Birmingham has effectively closed down major pub venues in the City.

But when the strike ends, several pubs are planning a big push to draw back lost customers.

South Brum Cassette

Seven bands from South Birmingham have released a cassette featuring ten of their songs. Going under the title of 'Interference on a Blank C30', bands featured are: Fused Wires, Government Subsidy, The Crowbars, Plus 5 Mercedes, The Narrow Gauge Railways, The Melting Icicles, and Paul East. Retailing initially on mail order for 75p, the cassette is the brainchild of Keith Pike and individual members of the Crowbars and the Melting Icicles.

John Dempsey, landlord of the Barrel Organ, said, "When the strike's settled we'll be straight back to normal, there'll be no way we'll stop the bands." John is planning a big promotional push for the venue once the strike is over.

And Clive Ritchie, landlord of the Golden Eagle in the City Centre, said "As soon as we open again, we'll be putting on a couple of big names to really get it off the ground again. We'll be trying to start off with a bang." The Eagle has already opened once during the strike - without any beer - for a gig by the Q-Tips which attracted over 300 people. "People came in for that without any beer, so they still want the music," said Clive.

There were mixed reactions, however, from landlords of pub venues in the suburbs.

Ray Thomason, of the Viking in Solihull, said, "When we do come back it's going to be a while before we can get back to normal. The live music on a Friday night will definitely continue. We're not too sure about the Monday Country and Western night. We were having a lean time with that before the strike, and this could be the ideal opportunity to finish it."

More confident is Frank Saunders of the Crown in Four Oaks. "As far as I'm concerned we're going to carry on with it. How long it will take for trade to recover we don't know, I shall be using Quill and Saracen who both have very popular residencies as a barometer of trade. Hopefully we'll do better than most being one of the few entertainment venues in the area."

SHORT CUTS

Kevin's Branch Opens

Dexy's Midnight Runners (Kevin Rowlands sub-branch) release their first single with the new line-up on March 9th on EMI 'Plan B'/'Soulfinger' will be backed up by a tour later in the year under the title of 'The Midnight Runners Projected Passion Revue'.

Photos Development

The Photos, originally from Evesham, released their first single of 1981 at the end of last month. 'Life in a

Day'/'More than a Friend' on the Epic label, with an album planned to follow in April titled 'Crystal Tips and Mighty Mice'. The band undertake a promotional tour this month with Midland gigs at Leicester Polytechnic (10th), and Birmingham Polytechnic (20th). NUS cards may be required for both gigs, check before going. The one non-student gig in the Midlands is Cheltenham Eve's (8th).

Ellesmere joins Discharge, Discharge, the Stoke-based punks, have a new drummer, Dave Ellesmere a citizen of the fair city of Wigan who was formerly with a

band called Insane. A 12" record with no less than 9 tracks by the band is planned for release in late April on Clay Records. The band gig in March at Birmingham Cedar Club (13th).

Big Daisy Sprout

Out on the road promoting their new single 'UFO'/'Look to the East' are Lichfield's Big Daisy. You can catch them at Nuneaton 77 Club (4th), Stratford Green Dragon (7th), Birmingham Mercat Cross (9th), West Bromwich Coach and Horses (13th), and Wimblebury Double M Club (21st).

What's Your Racket?

Leicester's Family man Charlie Whitney has re-surfaced as producer and mento of a new record label - Racket Records. Based in London and distributed through PRT the label has a strong Leicester connection as Captain Video

(EMI singer/songwriter Tony Taylor) comes from the city as does tour manager Brian Page who is currently involved in putting European dates together for the Racketeers road show tour.

The package is Captain Video,

Whitney Taylor and Ray Minnot (Ex-Frankie Miller Band) Les Binks (Ex-Judas Priest) and Charlie McCracken (Ex-Taste) plus Metro Glyder (whose debut single on Racket came out in January) and Lisa Spenz plus her band.

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Breaker Opens

Gil Showell, leader of North Birmingham group Quill has opened a new 16-track studio in the Birmingham suburb of Erdington.

Equipped with a 40-Channel mixer and full 16-track recording facilities, the studio will also be the home of Kite Records, an independent label also run by Gil.

Breaker Studios were originally 4-track and during the transition has

been used by, among others, Quill, the JALN Band, Diane Solomon and Paradox, P.S. De Resistance, Rockers, the Apathetics, and the Drongos who have recently recorded an as yet untitled E.P. for imminent release on Kite.

Helpless Huw Goes International

Helpless Huw and the Hesitations the part-time lunatics from Birmingham were featured last month in the German magazine 'Gorilla Beat' which specialises in English music. Huw, who shot into Kenny Everett's Worst Top 30 of all time Chart at no. 23 last year, received ecstatic reviews in the magazine

for his two singles, 'Still Love You' and the 'Sid Vicious Was Innocent E.P.'. The band, who have just recruited ex Dexty's drummer John Jay, plan to release a cassette album in April. The cassette will feature 21 tracks including the single and will retail, initially on mail order only, for £1.

SHORT CUTS

Money Drum Change

Money, the Birmingham rock band who have had more new drummers than Lady Di has had sickly sweet headlines, have replaced Spence Scranage who only joined them at the end of January with Eddie Fincher. Spence's whereabouts were

Street Trader

Birmingham rockers Street Trader (formerly Tyrant) play a festival in aid of the Motorcycle Action Group at Hopwood on March 28th - not February 28th as mistakenly reported in last month's 'Brum Beat'.

Live Wolfe

Coventry's General Wolfe now features Rock 'n' Roll Bands on Saturdays bringing live music presentations up to four a week with the existing Wednesday, Thursday and Friday events. Among the bands booked for March are: Evil Genius (13), TB Smith Explorers (18), The Eric Bell Band & Big Brother (20), The Sharks (21),

Helpless Huw & The Hesitation plus The Undertakers (25) and Freddie Fingers Lee (28).

Exposed at Last

Stoke rockers Exposer release their much-delayed debut single on their own Hit Hard label on March 13th. 'Rock Japan'/'On My Knees' was originally scheduled for release last year but had to be postponed following problems at the cutting and pressing stages of the release.

Bolan Tribute

Marc Bolan and T.Rex fans from all over the country will be meeting in Leicester at the beginning of March for a T.Rex disco party to be held at the Hind Pub, Leicester.

Discount discounted

Discount record store St. Martins in Leicester were the first Midland shop to have a stock control video unit installed in their store. Unfortunately thieves recently took a fancy to the unit worth £600 and walked out with it!

Victorian Vienna

News reaches us from the Lichfield Delta that a new record label has been launched. Named 'Vienna' it



Doctors of Rhythm

A new Birmingham band Doctors of Rhythm set to debut this month consists of some very well-known faces.

From the left - vocalist Curtis Little (ex Slender Loris and Italians), guitarist Pete Oliver (ex Reno), bassist Craig Fenney (ex Italians), keyboard player Frank

Beech (ex Palomino and Italians) and drummer Ian Allen (ex Switch 7 and Italians).

The bands initial appearances will be at clubs and pubs with the musicians stressing that there will be "No massive PA's, no light shows, T-shirts or 42 ton trucks. Just good music!"

is owned and operated by the band Victorian Parents - who are based in the Cathedral City - and guess which band is featured on Vienna's first release? Correct - "Dead Red Grass of Home" and "Another Waste Of Time" are the titles of Victorian Parents debut single. See and hear the band at the Dog & Trumpet, Coventry (19), Chequers, Tamworth (20), and St. Francis School, Aldridge (27).

Innovation League

Birmingham band the News have split up and four of the members have formed a new band - the Innovation League. They play Aston University Recreation Centre Great Barr on March 20th.

State of Grace

Grace, the Stoke band appearing on 'Look! Hear!' on March 31st, play Newcastle-under-Lyme Bridge St. Arts Centre on March 3rd and March 17th.

Amber Squad

The Amber Squad from Oakham Leicester have a new single on Lincoln's Dead Good Records - "Can

We Go Dancing"/"You Should See".

Unexpected Decay

U.K. Decays promo tour for their "Unexpected Guest" single on Fresh Records takes in only one Midlands date - Nottingham Boat Club on March 3rd.

The Press

Leicester 5 piece pop band The Press (ex-Dry Ice) have signed a recording deal with Ariola Records with a single release set for the beginning of April.

Leicester Comp.

The Leicester branch of the musicians union along with the Leicester Polytechnic students union are holding a "major talent contest" in April. The event will be held at "The Arena" in Leicester from April 26 through to the final on Sunday May 3. The Poly entertainment secretary Neil Mather told Brum Beat that he was hopeful of A.T.V. filming the final. There has been a good response to the contest with over 100 entry forms applied for.

Leicester Metal

Heavy metal fans in Leicester are in for a treat in May as three of the city's best bands play the University on the first. The bands are Manitou from Loughborough, and Alien and Blitzkreig from Leicester. (Blitzkreig being survivors from the now defunct Split Image).

Singles Single

Stourport band the Singles who recently supported Assyne at Birmingham's Cedar Club have a single 'Fool's Gold'/'(No Go Down to) Babylon' released on Rook Records. They gig at Willenhall Cavalcade (April 4th). Singles have also recently recruited Larry Lamb, formerly of Coventry's God's Toys into the band.

Dead Good Sign

Dead Good records from Lincoln have signed up two Leicestershire bands - The Amber Squads "Can We Go Dancing?" single was released on February 20 while Swinging Laurels have a 10" E.P. out in April.

Bikinis Wow!

Leicester band Wow! have just completed a major U.K. tour as support to the Climax Blues band. Having recently changed their name to the Bikinis and lost bass player Mac through "personal commitments" replacing him with Jeff Bevan from fellow Leicester band Agony Bag.

ARTS LAB ACTIVITIES

The Arts Lab present the Double Reed Ensemble at the Birmingham & Midland Institute on March 20. The ensemble is made up entirely of double reed woodwind instruments and will perform works by Pachelbel, Dominic Muldowney, Vic Hoyland and Eric Satie. Other Arts Lab music activities include a saxophone Clinic at the Cannon Hill Arts Centre (8) given by Jim Dawson with pianist John York. Dawson is a Professor of Saxophone at Oakland University, Michigan. Dave Pantone - One music quartet is at the Ikon Gallery on April 8. Dave along with Paul Rutherford, Nick Stephens and John Stephens - attempt to convey their conviction that all aspects of life and music are essentially unified in One Life/One Music.

Fashion Circle

Fashion is a club for people who share an interest in electronic dance

Footlight Revue

The Opposite Lock are starting a Student Party night on Mondays featuring local bands and with a semi-regular satirical cabaret along the lines of the Footlights Revue. To this end they would like to hear from anyone interested in forming/joining some such Revue and providing contributions on a regular but fluid basis. If you'd like a chance to recreate TW3 or become the local Rowan Atkinson contact Lynne Lauri or Ian Hone at the Opposite Lock. Similarly bands are invited to submit tapes for consideration. Monday night student parties have free admission with a NUS card and it's pub prices till 11.30.

Future events include Abow on March 2, Sphere on March 8 and Jazz Party on March 16 after the Buddy Rich Concert.

Klassix in Koncert

BBC Pebble Mill Friday Concerts, broadcast live in front of a studio audience, line up as Sarah Walker and Robert Vignoles performing Bartok, Dvorak, Grieg and Sibelius (13th), Gyorgy Pauk, Peter Frankl and Janet Hiltio performing seven works by Bartok (27th), Haken Hagegard and Thomas Schuback performing Schumann, Duparc, and Wolf (April 10th), and the Orlando String Quartet playing Haydn, Mendelssohn and Brahms (24th). Tickets are free and obtainable by writing to The Friday Concert, Room 709, BBC Pebble Mill, Birmingham B5 7QQ, enclosing a stamped addressed envelope.

Zella Expand

Business at Birmingham's Zella Recording Studio is clearly holding up despite the recession. Studio boss John Haynes has added engineer Mark Tibenham to the roster thereby extending the potential working hours for the studio and making it possible to stay in operation at weekends without depriving chief engineer Alec Price of his Sunday lunch. Mark has extensive experience on both sides of the control-room window and in addition to engineering sessions is also available for overdubs with the Yamaha CS 80 synth which is currently available for hire. Recent studio activity at Walker Hall includes the new Dealers single 'Don't Touch That Dial'/'Tracey', and recordings by Paradox, Demolition, Pete Brazil, Andy Hall, The Charts, Walsall Youth Jazz Orchestra, Geoff Bodenham, Johnny Coppins, and the unlikely named Ivor Smallpiece Band.

Brum BBC Live Jazz

BBC Radio Birmingham have organised three live jazz concerts at the Selly Park Tavern, Pershore Road during March.

For openers they present the Paul Davis Outrageous Big Band on March 15 followed by two of Britain's finest mainstreamers - trombonist Roy Williams and reedman Johnny Barnes - fronting a local band of dixielanders lead by Roger Siviter on March 22. The third concert of the series - on March 29 - features trombonist Chris Pyne backed by Colin Crabbe's Anacrusis - a band drawn from the ranks of the Midland Radio Orchestra.

The series is organised by Midland Youth Jazz orchestra leader Mike Beaumont - the concerts being recorded for Spring transmission on BBC Radio Birmingham.

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WEAPON of PEACE

O.K., so Rasta is a useful form of expression for kids who feel oppressed by Babylon. But Rasta can also oppress and, threaten to throw the unbelievers into the waiting jaws of the Lion of Judah.

Rasta has so dominated reggae that the music is stifled and its growth is stunted. Which all leads to a band with the calibre of Weapon of Peace sitting in the students' canteen at Birmingham Poly before their gig trying to count the number of black fans who regularly follow them around and, in despairing amusement, coming up with the grand total of one.

Weapon of Peace, based in Wolverhampton, have been together since Christmas 1977, but only recently have begun to make their presence felt.

What makes the band stand out from the crowd is their sound, reggae tinged with a strong hint of jazz, a development which makes the band something special both live and on record. Their first single 'Children of Today', on Phonogram, was produced by Bob Lamb of UB40 fame and comparisons between the two bands were inevitable, but misleading. Just as UB40 have a unique sound so do Weapon of Peace. Their second single, 'If', is released this month with production by Denis Bovell.

"It's a heavier reggae sound," say the band. "Not at all like Bob's production."

Perhaps that will help to speed their acceptance by the black community, their acceptance by a large number of whites and students is already assured from an exhausting year of solid gigging.

"We've done a lot of colleges, and a few clubs, and there have been no problems there. We've always had a good live sound. Also, I think that students are the most civilised audiences around. They're prepared to listen," says vocalist Abraham Lincoln to nods of

Paul McCartney once said that reggae was the freshest form of music alive on planet Earth. 'Was' being the operative word, because the music has stagnated, become trapped in the cage of the religion known as Rastafarianism. STEVE COXON talked to Wolverhampton reggae band WEAPON OF PEACE.



agreement from the rest of the band. He continues, "We want to do it the Adam and the Ants way, and build up a following."

One of the most striking things about the band is their cohesion, they have self-confidence that proves their experience and wisdom, but it's a wisdom born of pain and tempered with a steady enthusiasm for what they are doing.

"The worst time was late 1978 and early 1979. There were no gigs, a lot of pressure on us to change, friction within the band, the

whole lot. But we kept together through that, so we can keep together through anything. We understand ourselves."

The pressure to change was a social one, an attempt to make the band conform to the set stereotype of a reggae band.

"We're not a laid-back sort of band. We wanted to be a visual act as well, which is why we started wearing the army gear really. And Rastafari doesn't really affect us at all: We just play our music. Our philosophy is to live and let live."

Surprisingly, they haven't been greatly affected by the environment of Wolverhampton, a town where the ultra-right British Movement have an increasing poisonous influence, and where racial attacks are more and more commonplace, even extending to one member of the group being shot at and chased around the town centre. ("I think it's Barclays Bank, really. I owe them some money!")

With the release of the second single, Weapon of Peace will - if there's any justice in this world - be well on the way to wider recognition. Their music cries out for, and deserves, greater exposure. In the meantime, the band continue gigging. "Whether we make it in the charts or not, we're going to Europe in the summer. We'll be in Holland during April to do a few gigs and check the feedback from the audience, and then go back in the summer using Holland as our base. We're going to keep on gigging."

The only Midland date for the band is Sutton Bonnington School of Agriculture on March 17th. They will, however, be appearing on the BBC Midlands music programme 'Look! Hear!' later this month.

Weapon of Peace line-up as: Abraham Lincoln (vocals), Clive Brown (drums), Mick de Sousa (rhythm guitar), Vince Nelson (bass), Clyde McKenzie (keyboards), Mick Taylor (sax), and John Evans (lead guitar).

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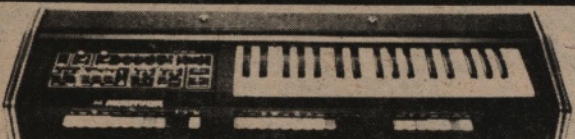
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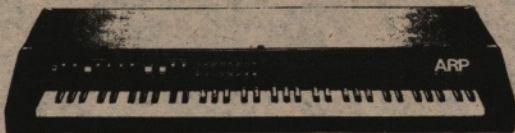
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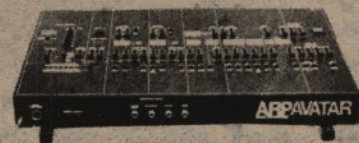
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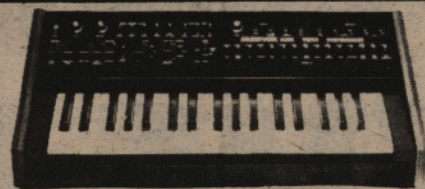
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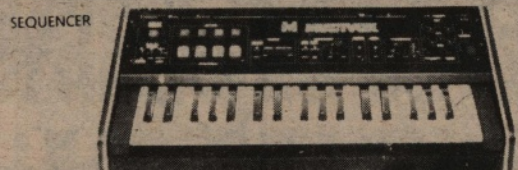
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Pictured are the Mosquitos from Leamington Spa, who describe themselves as "Basically 1960's white R'n'B, more like the early Rolling Stones than Dr. Feelgood, but a bit heavier."

They line up as, in no particular order, Andy Bentley (drums), Steve Aaron (lead guitar), Keith Hancock (bass), Skeeta (harmonica/vocals), and Wally the Surnameless (Slide guitar/vocals).

The band gig regularly around the East Midlands and have played recently at the Coventry Dog and Trumpet, the Leamington Willerby, and Leamington Winstons. They gig in March at Leamington Winstons (10th) and at the Leamington Pump rooms supporting Willy and the Poorboys (18th). The band also plan to go into the town's Woodbine Studios to record a demo tape.



Pictured here are the Spoilers, a bunch of exiled Brummies (and one exiled Scot) who are better known to the world under the name of one of their previous incarnations, Blackfoot Sue. Originally from Kinghurst in Birmingham, the band played around Brum during the first Brum Beat boom of the 'Sixties with such legendary names as the Idle Race (later to spawn the Move, Wizzard, E.L.O. etc.) the Ugliers (led by Steve Gibbons) and so on. At that time they were called Gift.

They moved to London via **d**, changing their name to Blackfoot Sue on the way. It was as Blackfoot Sue that they gained worldwide success with 'Standing in the Road'. But, after their success, they stagnated for a while because of, according to the band, "contractual strangulations". During that period they lost one of their founder members Alan Jones and so continued as a three-piece writing and recording unit.

They changed their name again to Liner and made one album for Atlantic Records in New York. When the album sank without trace, they returned to England and took up their current name, recruiting keyboard wizard Alan Park at the same time.

Which brings the story up to date. The band hope to finalise a record deal in the New Year. In the meantime they continue to live and gig in London. Drummer Dave Farmer told Brum Beat, "We'd really like to come home to Brum and do some gigs, but it's a matter of tracking them down."

Pictured left to right, the Spoilers are: Alan Park (keyboards), Tom Farmer (bass/vocals), Eddie Golga (Guitar/vocals), and Dave Farmer (drums/vocals).

SINGLE
FILE

Igloos: *Octopus (Fresh):* A Syd Barrett number that shows why the tribute's justified. **Depeche Mude:** *Dreaming Of Me (Mute):* Accessible electro-rock with tinkling appeal. **Manufactured Romance:** *The Time Of My Life (Fresh):* Rough edged female vocal pop-good. **The Lines:** *Nerve Pylon (Red Linear):* Inoffensive contemporary synth-rock, reasonably charming. **Department S:** *Is Vic There (Demon):* Strident guitars, full blood assault. **Hypnotic:** *deserves to be a huge hit. A Popular History of Signs:* *Justic Not Vengeance (Melodia):* Overlong sim-

plicity but generally captivating synth-rippled indictments. **Music For Pleasure:** *Fuel To The Fire (Rage):* Sturdy second single for energetic modernists. **Modern Jazz:** *In My Sleep (I Shoot Sheep) (Magnet):* A growing, nagging riff and chorus hook that provides a good debut and bodes well for development. **Modernists:** **The Vapors:** *Spiders (Liberty):* Best yet but perhaps too complex for chart. **Clever lyrics.** **Donkeys:** *Don't Go (MCA):* Good melodic poprock, could do well. **Catchy.** **Stiffs:** *Goodbye My Love (Stiff):* Solid rework of Glitter

Band hit. **Good rousing stuff.** **Lene Lovick:** *New Toy (Stiff):* Written by Thomas Dolby. **Clever but deadily dull and wearisome.** **Thomas Dolby:** *Urges (Armageddon):* Solo outing is catchy but insubstantial. **B side "Leipzig" is more attuned to the pulse.** **Sad Cafe:** *Black Rose (RCA):* Great live set trailing live album from a powerful band. **EP also features "I Believe", "Emptiness" and "Hungry Eyes".** **Buy it.** **Loose Shoes:** *Put The Blame On Me (Applause):* Rafferty meets Lindisfarne. **Gentle country folk with added sax.** **Pleasant.** **Kirsten**

Vogue: *Mariette (EMI)* Stunning, haunting ballad from New Zealand girl **Ace.** **Shona Laing:** *Overboard (EMI)* Also NZ singer this is less mesmerising than "Whistling Waltzes" but rolls along in fine fettle with Laing's extra catch to her voice. **Bill Lovelady:** *House of the Rising Sun (Charisma):* Atrocious reggae version. **Francoise Pascal:** *I Can't Get Enough (RCA):* Mind my language. **Juice On The Loose:** *Cowboys & Indians (Songwriters Workshop):* *Gone West (Elvis Presley):* *Guitar Man (RCA)* I understand **Felton Jarvis** died after

doing this transplant job of adding new backings. **I trust Elvis has had a few words with him.** **Status Quo:** *Something 'bout You Baby I Like (Vertigo):* *Ace revamp of Tom Jones hit await Back Sabbath sing Perry Como.* **Taxxi:** *Not Me Girl (Fantasy):* *Dull US Metal.* **All stomach and no guts.** **Alkatrazz:** *Rockin' High (RCA):* *If it's the old band they should be ashamed, if it's not then they shouldn't have bothered.* **Vardis:** *Silver Machine Report* immediately to the DPP. **This is heinous.** **Paul Bearer.**

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The Changed Face of

Following an ominous silence news breaks that there's a new Fashion line-up in rehearsals following the demise of Fashion 2 after a few gigs and a couple of recording sessions.

Fashion 2 split largely because of personality clashes and partly because vocalist Tony Dial vanished after a gig and hasn't been seen since. Their replacements are ex-Ferrari (Pascal Ferrari) Dave Harris on guitar and ex-Dance Martin Recchia on bass with Dave and Dik handling the vocals.

The previous line up had done a BRMB session for their stalwart champion Robin Valk which included "Pretty As A Picture", "Alibis", "Bad Moves" and "Holy City Zoo" as well as laying down tracks for a single/album in the shape of "Alien", "Little Boy", "Easy Game" and "70's Refugees" all of which save for "Alien" have now been dropped from the set.

The latter recordings are available on cassette from Rockers in Birmingham for £1.30 in a very limited edition, a move designed to allow the fans to collect the work without becoming entangled in complex legal problems with Miles Copeland who is currently issuing earlier Fashion products around the world in a variety of formats and mixes ("Product Perfect" in Holland with shorter/remixed versions plus "Steady Eddie"). Prices, the band feel, are not designed to be in the best interest of the fans.

A court case seems on the cards for Fashion to try and get hold of the monetary rewards for their work and stave off huge tax demands currently hanging above their heads.

Following the demise of Fashion 2, and a brief existence of Fashion 3 with Stevie B from Sector 27 and Rob from The Last Gang who supported Human League at Hammer-smith Odeon in early December, there came a period where the band almost fell apart, economic problems and general disillusionment was

becoming a constant depressant and Dik was ready to go the States where he'd been offered roadie/session work by Billy Cobham.

Meanwhile Mulligan and Martin met up (they'd been at school together, "he 1/2 Italian and I'm 1/4 - my real first name's Salvator") and were working on experimental tapes, Dik returned and the 3 played together and it gelled - Fashion 4 was on the way.

Auditions were held (much to the constant horror and embarrassment of Mulligan and Dik) but Dave Harris eventually joined without one ("bands are made up of friends, they don't come together through auditions") bringing his guitar range ("everything from George Benson to beyond) to add to Martin's "funky bass" (Dik's tags).

Then they spent time convincing their management - "the unknown Corke factor" - that they were viable as a four piece and not needing of a vocalist/front-man, - and set to work building a new sound and new image. "We're reverting somewhat to "Fiction Factory" wierdo days, but crystallising to a more upfront,



powerful sound.

In terms of an image "we're going through a transitory suit and t-shirt stage but we're developing a Japanese orientated imagery with the Samurai look (which Mulligan pioneered in the early days of the band) which is becoming quite fashionable now in London, and there's a poseurs club

Fashion have been ti hit Birmingham in manner of obstac fortune. With a new MIKE DAVIE

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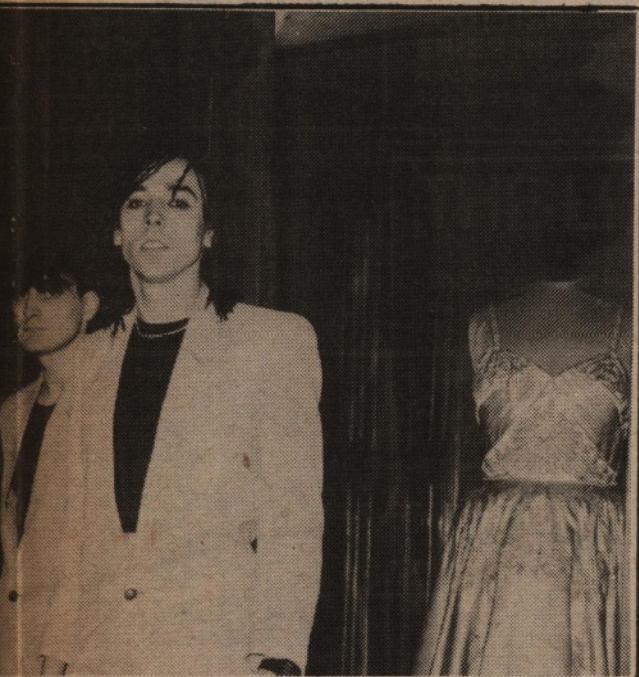
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tipped for success ever since they first in 1977. But, they've encountered all obstacles on that rocky path to fame and fortune. With a new line-up and new material, Brum Beat's BRUM BEAT asks 'Maybe this time?



"The Seven Samurai", although there's still a lot of other influences in the total sound. We're still interested in Indian sounds, the sort of thing you hear on Geet Mala, the string discords, and there's African rhythms too, as I've said before the environment in which we live exposes us to a lot of influences and we pilfer from a variety of ethnic areas." (Mulligan).

The band are also working on developing the music into a full show - although not quite as elaborate as the one that features the fire eater, and hope to be working with films as back projections - an interesting move since much of the new music has a definite film soundtrack feel to it.

Dik stresses too that the new music is going to be very full and danceable - "a bit more thumpy".

In many ways the band are in a similar situation to Ultravox, preparing for a revival that will finally assert them in the position they should have occupied long ago.

Like Ultravox, Fashion appeared ahead of their time, establishing directions before public tastes were ready to accept them as viable areas.

"If we'd appeared after Two Tone, I think we could have learned a lot for Fashion Music, taking it to a major instead of licensing an independent to an independent. We're reasserting ourselves now. We were designing our own clothes and jewellery as early as 1978 and fashions are only just catching up with that now in the shape of bands like Visage and Spandau. Likewise when we started we were a music without an audience, we developed an audience for our music. In some ways we've slowed down, we tried to do too much too soon. We were totally experimenting then, now we're refining it. We need an identifiable sound and I think we're developing it because there's no one on the circuit we'll be playing that plays guitar like David. We're also learning more about techniques and we don't treat studio recording like live gigs."

"Mulligan has got a sequencer which he puts through a programmable rhythm box which means that unlike other bands that use them, Dik doesn't have to wear headphones to play along with their perfectly straight time. "It's a humanised sequencer and Dik punches in the rhythm."

The new line up have released a cassette - 'Fashion 2'. I also had a chance to listen to some of their new material. The limited edition cassette features 4 tracks of which neither

Easy Game nor "Seventies Refugees" are essential components of the Fashion songbook hierarchy. However the original version of "Alien" with Tony Dial and Jux Junker is well worth the possession and serves as a useful staging point in the transition of styles, especially when compared to the new version. Final track is the epic "Little Boy" which treats on the return to base after a bombing mission (nuclear?) and is easily one of the best 3 numbers the band have ever recorded in any line-up. It's a stunning number and aches with emotion and melancholia.

The Bill Nelson produced material features another shift of direction. "Seven Samurai" is immediately different and with some scat vocalise it reaches over into the realms fusing electro-rock with jazz and funk, a link equally strong on the mesmerising "Darling" with its menacing vocal line and insidious rhythms. "Midnight Dance In Tokyo" completes the present picture and is a great dance number with a superb blend of bass and drums across some Oriental funk/disco.

At time of writing Fashion were preparing to go down to London to lay down the more commercial numbers ("we'll keep the experimental ones for Bob Lamb") with Bill Nelson producing with a possible tie-up between them as a unit, Nelson taking on vocal responsibilities.

It would seem that Nelson is after a licensing deal but the label concerned are more interested in him with a band than a solo performer.

Since Fashion could well do with the financial support of a label (which they readily admit) perhaps the liaison may prove of mutual benefit. Nelson apparently expressed an interest in producing the band to Richard Jobson of the Skids and wrote to Mulligan suggesting they could work together.

At present there are no live plans and even the "EuroJap" sound isn't a firm direction, "we could go through more changes yet, especially when we come to arrange the numbers", but at least it's moving in a confident direction and is explosive with life and power, unlike the mannered veneer of many of their contemporaries. And as an unprompted closer a comparison to Duran Duran - who owe more than a little to Fashion for both inspiration and existence - "if you equate it with The Beano, Duran Duran are the Walters and we're the Dennises". Remember the F in menace!

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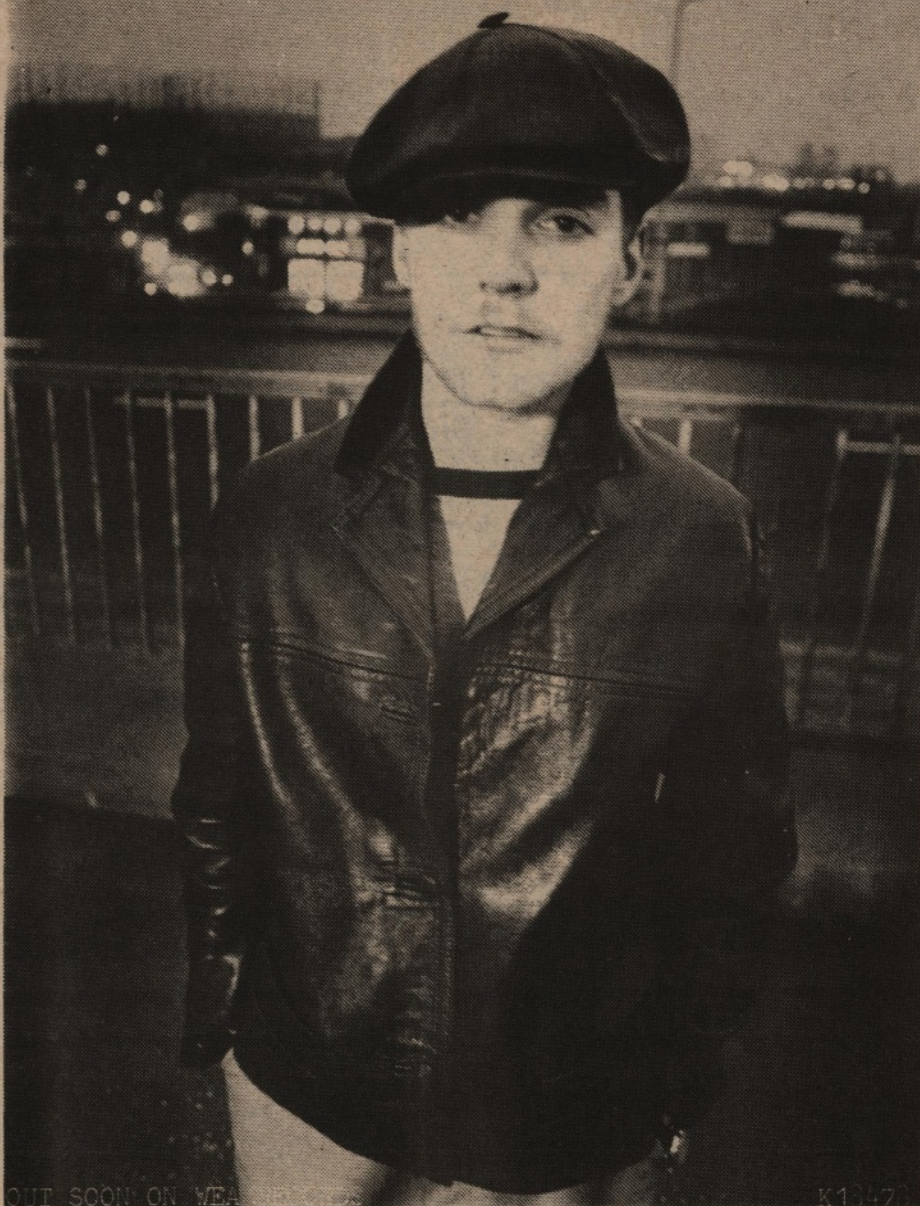
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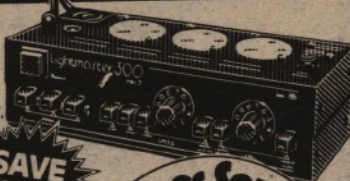
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Commencing this issue, *Brum Beat's Jazz News and Reviews* will be compiled by Jim Bryant. Send information, news, upcoming dates and complaints to him c/o *Brum Beat*.

Dexter Gordon

Gotham City (CBS 84825)
Any new jazz recording is worthy of note in these lean days, but when a major label goes to the trouble and expense of intelligently gathering together a group of luminaries as successfully as on "Gotham City" then it's time to celebrate.

Dexter Gordon was born in Los Angeles in 1923, joined the Lionel Hampton Band at the age of 17, was in the Ekstine Band during the halcyon days, was right in there at the inception of Bop, and is altogether a far more important and influential tenor player than he is normally given credit for. His obvious Lester Young influences lead to his being known as 'Vice-Pres', but Dexter has in turn been the source of inspiration to many players - from Stan Getz onwards.

His "Gotham City" band is based on the rhythm team of pianist Cedar Walton, bassist Percy Heath, and drummer Art Blakey. George Benson is added on two of the four tracks, and trumpeter Woody Shaw on another.

"Hj-Fly" is a mid-tempo swinger with Dex, Benson and Walton given space to stretch out. Lester Young shines clearly throughout. "A Nightingale Sang" - Dexter blows beautifully and on repeated plays this could become the favourite track on an excellent album. "The Blues Walk" sees Woody Shaw fronting with Dex on an up-tempo bopper where everyone's roots show through. Blakey is dominant, bringing to mind the fact that he was largely respon-



DEXTER GORDON

jazz notes

sible for diminishing the gap between rhythm team and front-line - elevating the former's status up from that of a mere support role. Shaw blows uncannily like early Lee Morgan on an altogether glorious track. Benson returns for "Gotham City" which initially feels a little lightweight after the frenzy of it's predecessor, but soon digs in-courtesy some hard blowing from all concerned. Benson chords excellently and plays his best solo in years over a tougher than tough rhythm team.

Not the essential Dexter Gordon from the "Scraple From The Apple" era, or comparable to the classics he cut with Wardell Gray - but an excellent compliment to any Dex you may already have. If you haven't any, then go out right now and buy "Gotham City".

March's most important jazz event is clearly the appearance of the **Buddy Rich Big Band at Birmingham Odeon Monday 16th March. Don't miss it!**

Other upcoming Midland jazz dates include a very busy 'Birmingham Jazz' programme which reads as follows: **March 1 at the Strathallan Hotel - The Louis Stewart Trio where the ex-Ronnie Scott sideman is joined by Dave Green and Bryan Spring.**

Louis has also worked with Benny Goodman, Clark Terry, Gerry Mulligan and George Shearing. The Harry Beckett Quintet visits the same venue on March 22 with the leader's trumpet playing supported by Elton Dean, John Taylor, Paul Rogers and Brian Abrahams. Beckett was best-known for his work with Ninesense, and the bands of Chris McGregor and Graham Collier before forming his own funky latin-based Joy Unlimited. Sphere are a 4 man Bop outfit from Salisbury who have appeared on BBC TV's Nationwide and Radio 3's Jazz In Britain. Catch them at the Opposite Lock on March 8th. Ex-Soft Machinist and Tony William's Liferimer Alan Holdsworth along with Gary Husband and Paul Chamichael plays the Birmingham & Midland Institute (27). Alan has had a very varied career, having featured with such varied aggregations as Gong, Jean-Luc Ponty, Bruford and Turning Point.

The Vine in Brierley Hill - known universally by it's nom-de-biere The Bull & Bladder - has a promising March line up as well as boasting what is probably the best glass of beer in any of this country's jazzeries. Look out for The Band Of Hope (2), Paul Sawtell Quartet featuring Trevor Emery (9), Royal Garden Hot Six (16), Tony Richards Quartet (23), and the Trent Valley Stompers (30). One gets the feeling that this is just the type of club that Eddie Condon would have approved of - both from a musical and a beverage point of view.

Jim Bryant

BUZZINGS

MIKE DAVIES

I caught Airprix live recently and decided they were one of the best bands I'd seen in 2 years. A wealth of energy and power channelled into melodic and memorable numbers. John Ford handles the stage with the professional ease of an assured star and combines elements of Bryan Ferry with Paul (Kursaals) Shuttleworth while retaining his own identity. A magnificent contemporary sound that transcends the ephemeral world of fashion trend with stand-out songs littering the set. Best buys are "Luxury Every Day", "Virgin Snow" (both potential singles), "Open Line", "Belle Sighs" and a stunning version of Third World's "1865". See them without delay.

Also caught Money live and I'm still dumbfounded that they've not scored a deal for their majestic and powerful brand of melody metal. They continue to 'improve and the new number "Universal Stomp" sounds like a chart anthem with its tribal HM skirl. Incidentally ex-drummer Tony Boden is getting together tapes for his own album so look forward to hearing more of that. Final live report is on L'Homme de Terre who supported Reluctant Stereotypes recently. An interesting outfit that often remind me of 60's pop (a la Lesley Gore) but with a definite modern attack. A single due shortly called "Money Lender" and news of a label deal awaited. Talking of the Stereotypes their new material bodes well especially the OGWT featured "Nightmares" which demands to be a single and inevitable hit.

New singles lead off with belated reports of The Kicks "If Looks Could Kill" (Blue Chip), their best yet and still not earning the plaudits the band deserves. Good bustling poprock with Alan Hammonds vocal drive sneering to the fore and hustling the beat into your brain. Typical bad luck when Geoff Hewitt at Pebble Mill suggested Radio 1 book the Kicks for a session and they booked the Polydor band of the same name. Spizzles return with "Risk" a taster for his "Spikey Dream Flowers" (A & M) album. Song concerns Spizz playing Risk with the devil and it sounds as though he's been working through the A & M catalogue and found Chris De Burgh's "Spanish Train" - usual Spizz good intentions. The Photos try again with "Life In A Day" (CBS) but even with Visconti producing I fear their day has been and gone. Truly appalling debut for Sue McCloskey on "I Really Need Your Love" (Carrere) with Tony Clarking

producing and Robin George engineering. It sounds as though it was done as a jigsaw and none of the pieces fit together too well. Country-pop vocals against a heavy rock backing and some lumbering/ indecisive guitar/keyboard work. Excruciating stuff which is sad because her voice is good and she deserves better than this mess. Cuddly Toys release 78's "Astral Joe" (Fresh) from "Guillotine Theatre" and it sounds predictably dated even with the glam revival. Coventry's Urge provide neat pop on "Bobby" (Arista) but lack sufficient edge for much success. Diamond Head get mellow (of sorts) with "Waited Too Long" but back it up to full capacity on "Play It Loud" (DHM) both tracks being well above their contemporaries especially recent duffer from Judas Priest "Don't Go" (CBS). Bruce Woolley keeps trying but good pop though "Blue, Blues" (CBS) is it still isn't going to shoot him to fame here. Great debut from Fatal Charm, "Christine" on their own label well in the electro-pop genre but more direct than their flexi-disc material and perhaps less lasting. Toyah finally hits the heights with "Four From Toyah" (Safari) of which "It's A Mystery" and "Angels & Demons" stand out - expect to see her back catalogue bubbling under soon. The Partizans "Goods" (A Noys) is as welcome to me as a hangover at a Van Halen gig and less tenuous or entertaining. Surprisingly both is Nikki (Swell Maps). Sudden's solo "Back To The Start" (Rather) which has a rough amateurism to its appeal, the flip "Ringing On M Train" is also sharp and gutsy stuff and should change some opinions. A double Swell Maps retrospective is planned. Final single is Nottingham's Medium Medium with "Hungry, So Angry"

at times). Presumably no longer with Graduate (which someone'll regret, eh David!). Vixen are back in action with a new line-up but featuring Viv Withers on vocals still. Two cuts indicate her voice has matured greatly and has much more polish to it. Vaguely in the same mould as Grace Slick these days although "I Can't Tell You" recalls Mac's "Oh Daddy". The backing's strong but could do with being more confident and adventurous. Andy Lloyd has still to make his rightful impact and recent demos spotlight the neglect with which he's treated. "Maybe Tomorrow" is quite spectacular, a sort of real life version of Boston, while both "Big Boys" and "Goin' Through The Motions" surge along with fire and commercial appeal that suggests big sales potential. "The Other Side Of You" shows a more sensitive side to him and completes the picture to good effect. The Digital Dinosaurs asked for a "nice slugging off" for their demo-cassette, so happy to oblige - carefully produced with links between numbers and whimsical effects and includes a kamikaze version of "These Boots" along with such heartening titles as "Amie (sic) Turtle", "text thistle" and "49,55555 recurring byesbes". Initially amusing, later becoming irritating and concluding as extremely annoying. It sounds as though they had fun making it and for a while I enjoyed sharing it - but in the final run it's very self-indulgent. They call it the 'sound of post-nuclear Britain today'. If this is a glimpse of the future I can't think of a better deterrent.

Good live sound track of "Dance Craze" features material from The Beat, Selecter, and The Specials and captures much of what it's all about with "Too Much Pressure" and "Nite



MONEY

(Cherry Red) which is white reggae and savage disco combined and relentlessly gripping stuff with a raw bitter chorus hook that'll numb the senses.

Tapes in from Neon Hearts who are back together with ex-Fashion man Jux Junker on vocals. Similarities are noticeable but the Hearts carve their own niche in crowded world of futurism. Best bet is "Man Who Saved The Moon" though single seems likely to be "Fighting Depression".

What's happened to Raymond Froggatt's album for Mervyn Conn - should have been out a while back - which seems likely to contain his moving treatment of "The Nazz" and the haunting "High As A Georgia Pine".

Similar in style is The Last Gang with two tracks worth considering for a 'best of catalogue, especially "Sentimental Psalm", while "Streets" is much more aggressive (akin to 'Heroes'

Klub" standing out. A good diary of the time.

This issue's mention of Duran Duran offers split comments. First of their Look hear performance was reportedly 'diabolical' (an informed source) and they actually missed to backing tracks, except for the vocals ("no one would have let a backing track that bad be used") while everyone else has to play live but then I catch part of their Radio One session and am much impressed and "Planet Earth" is a definite grower. Five squares forward and two paces back. Come on - convert me! But why no Dansette Damage on the series since they're currently one of the big attractions in the City and with growing label interest down South - fourth year lucky? DD London recordings delayed by producer's birth problems and discussions with major label Sussed in the studios for Graduate (which someone'll regret, eh David!). Standards back in action and expect debut live gig from Fashion IV shortly.

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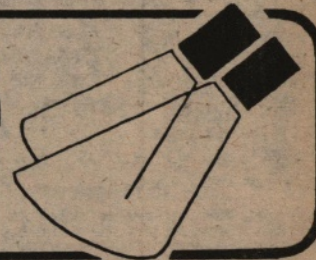
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REVIEWS

HAZEL O'CONNOR'S MEGAHYPE

Rock City Nottingham

At least she's honest about it and has the decency to stick the right label on the show.

Miss O'Hype herself, a Coventrian who got footloose at an early age, is a lively creature despite wearing a face like a death mask – and a recent bout of ill-health.

Hazel communicates with her large, enthusiastic audience, though what she has to say never reaches any great heights. The writing's on the wall for starters and that's true. It's all very saucy.

A good publicity number has been done on her. Those who loved the sounds of 'Breaking Glass' probably adore Hazel live. As for fellow Midlander Toyah, there was a mixture of punks and straighter types, too. Toyah proved to be more demanding, however.

When Hazel strapped on a guitar, it didn't look too convincing. Neither was Bowie's Suffragette City near the end of the set.

And her band? They left no particular memories. It was really that kind of performance.

For a support outfit Prime Suspect did rather well, overcoming an opening hiccup when, after a siren wail into, nothing happened.

Putting this behind them, the trio launched into Police-like rhythms that led to better things. It was somewhat more satisfying than what was to follow.

Geoff Kent

TADPOLES

Cedar Club, Birmingham. Tadpoles are different; not shockingly, radically different – but quietly tangential, eclectic, angular.

Tadpoles are: Trevor (vocals, Drum-machine operator), Sandra (vocals, percussion), Bridget (tenor sax), Mick (alto sax), Jude (keyboards), Hunt (guitar), and Bob (bass). The first-name informality is their idea.

Visually, the singers are a study in contrasts. Sandra moves around a lot, Trevor stands still and does nothing almost as well as Clint Eastwood. Their voices, though, are an excellent blend, chanting above swirling synth, stuttery

chopping guitar, loping meandering bass, and the clockwork rhythms of the drum machine. But it's the saxes that dominate the sound, scurrying around each other like playful puppies, then suddenly dropping into tight harmony riffing. Somehow, there's still space in the music – space to breathe, space to look into.

Tadpoles are fun: like the Two-Tone bands, they make such infectious dance-music, and there's so damned many of 'em bopping around up there, that standing still takes more effort than dancing. Even a thin, indifferent Cedar Club audience was won over, smiled and danced. Tadpoles are cartoon characters playing comic-strip songs: Eddie's Jukebox, Kidz, Martiniland, Bathroom Business, Tadpoles, Action Girl. A lot of thought has gone into Tadpoles music; they fuse elements of pop, rock, reggae, jazz and hi-tech electronic disco; they make odd shapes and strange, rich textures – but who needs to analyse? Smile and dance. They play 'I Who Have Nothing' for a giggle and give it soul.

They're eccentric; I like that.

STUART CREES

QUADS

Leicester Poly

The Quads came to Leicester to play a warm up gig before 900 students prior to going into the studios to record their next single, the very catchy lyric-conscious "Gotta Getta Job".

The great "Phone Albert", is a foot tapping stomper ringing of The Stones and Kings, but with that extra secret ingredient that tells you it was The Quads at their best. The punts who were not dancing at first were now busily searching for a scarce bit of free dance space. The band were working up to full steam feeding off the energy the audience were spending in roaring for more.

Great lead guitar from Jack in the third number, straight to the heart power pop. That number that would feature in my all time top 20 records – "There Must Be Thousands" – the single that charted in 1980. This number made me realise how much this band are ahead of their time.

The audience were loving every second of it and so were the band. No pretence, they were there to play and they played! Next was "Gotta Getta Job" a party time number with a hook line chorus that your dad will be mumbling while he washes his car on a Sunday morning. By now The Quads were in 3rd gear and knocking out a fine version of "Wonders Never Cease" (featured on the double album 'Brum Beat – Live At The Barrel Organ') then both sides of their last single "Astronauts Journey" and "UFO". They left the stage red hot with the heat that they had generated during the last hour. The encored with some good ol' Rock 'n' Roll but still the crowd yelled for more – so on again for another rendition of "There Must Be Thousands". Off went the band up went the lights and up went the roar of appreciation from the crowd, realising they had just witnessed experts at work. In the dressing room afterwards I couldn't help feel sad that a bunch of muso's of this calibre are not yet a household name.

Simon John

DEMOLITION

Romeo & Juliet's Birmingham

Demolition opened their set with a bang and a dribble of mood-setting dry-ice, and then went on to nun the effect by playing dated HM the like of which has been heard too many times before.

Vocalist John Cadden, sporting an "Ozzy walks on water" T-Shirt, introduced "Star" as a song written in Ozzy's honour, but this worship of his hero was already musically obvious. Throw in a smattering of Motorhead and you have Demolition, or alternatively a megasnore on the yawnometer. Cadden looks ungainly on-stage, but his stage personality is developing. When the power was lost for ten minutes half way through the set, chaos ensued, but this did not dampen the band's enthusiasm who picked up the pieces and kept the audience with them.

Some welcome broad-mindedness was shown in "Taxi-Rank Blues" when we were treated to a hint of funky bass-playing by Lita. And as to the other musicians, Keith Slater's drum solo on "Walkin'" was too long and repetitive and Dave Gough, guest guitarist on "Hustlin' Around" stole the glory from regular guitarist Phil Guy.

Debbie Fussell

out a light frothy poprock number that'll put some fizz into your ears; listen to "Baby It's You" and "Precious To Me". Country imports offer the new Juice Newton. "Juice" (Capitol) which is excellent fare from the much neglected contemporary country girl and includes strong readings of "Angel of the Morning" and "Queen of Hearts" and a stunning "Country Comfort" plus other gems. Joe Ely's band The Maines Brothers' "Route 1, Acuff" (Texas Soul) is pretty straight Texan country rock that's not breathtaking but is substantial listening. More so is the return of the Burrito Brothers with "Hearts on the Line" (Curb) no longer flying and with Skip Bating included. They've managed to get over that though it's a strong album, notably "She's A Friend of a Friend". Terry Allen is back with "Smokin' The Dummy" (Fate) and continues to be the grittier side of Butch Hancock. It's a worthy album though perhaps less country than I'd expected this time round.

RCA finally reissue debut album from Jessie Colter, "A Country Star Is Born" and though it's well dated now it's essential for any Colter collection – of which there should be thousands if good taste was at all prevalent. George Jones "I Am What I Am" (Epic) is good emotion rending stuff with "He Stopped Loving Her Today" a gem of infinite worth, along with "If Drinkin' Don't Kill Me". Merle Haggard also gets in the booze with "Back To The Barrooms" (MCA) but it's well below intoxication level – 10% proof. Dolly Parton's "9-5 and Odd Jobs" (RCA) is one of her best and aside from her soundtrack title cut there's good covers of "Deportee", "Rising Sun" and "But You Know I Love You" although she appears to be under the delusion that she wrote the traditional "Hard Times" which she's incorporated into "Hush-A-Bye". Sissy Spacek turns in a confident job as Loretta Lynn on "Coalminers Daughter" soundtrack (MCA) which also includes a Levon Helm track, but unless you want it as a film

memento I'd prefer the originals.

Creedance Clearwater Revival's "Royal Albert Hall Concert" (Fantasy) was in fact recorded in Oakland but that titanic boob aside it's a useful live record of most of their hits although I can't really see any point in issuing it.

Good newie from The Boys "Boys Only" (Safari) who have never had the acclaim they deserve. Immediately recognisable and "Poor Little Rich Girl" and "Weekend" are great but "Wonderful World" was a bad idea. A lousy idea is The Spliff Radio Show (CBS) which features Nina Hagen's band and is a satire on rock n roll radio. It's festured with obscenity – much of which is the music itself – and is dated and pointless beyond belief and adds proof to the theory that Germans have no sense of humour. Gross.

On a brighter side is debut from Family Fodder, "Money Banana Kitchen" (Fresh) which marries semi-experimental work to more accessible material and both "Love Song" and "Savoir Faire" are delights. An interesting treatment of Schubert on "Der Leiermann" too. An album worth the investigating. Also "Some Bizzare" (Bizarre) compilation with Depeche Mode and Blancmange making any outlay worth investment – good new musik.

Well to the fore in the field is Landscape and "From The Tea Rooms Of Mars... To The Hell Holes Of Uranus" (RCA) is magnificent work with the and slipping from irresistible electronic dance music in the shape of "Einstein A Go Go" and "European Man" to electro-cabaret (title track) and electro-big band swing ("Sisters"). "Norman Bates" provides the creeping tingle to the flesh and the whole album ripples with style and class – the prospects look good on the horizon.

Finally Ronnie Spector returns with "Siren" (Red Shadow) on which she does "Darlin'" and "Set The Woods On Fire". Siren obviously refers to a ships funnel. This is peurile.

Paul Bearer

BRITON

Romeo & Juliets

Birmingham

"If it ain't heavy, it ain't rock 'n' roll!"

As Briton discovered, nay expected, commercial rock bands find little favour with the Monday night revelers at R & Js.

But when musical prejudices are cast aside Briton emerge as a snappy pop-rock outfit with a fresh image.

The sense of commercialism is intensified by Paul Adams' use of keyboards which, when combined with the melodies laid down by guitarists Don Smith and Steve Birkett, results in some modern, catchy tunes.

'Magic Garden' is a favourite, and has been ever since bassist Rob Sowton wrote and performed it with Leargo a few years back.

An underlying influence of Jethro Tull peeps through the music on occasion and is more obviously exposed in 'Sea Shanty', which features flute courtesy of Paul Adams.

Sophisticated, almost American A.O.R., Briton are the sort of band who deserve to play Madison Square Garden in front of tens of thousands to be fully appreciated. As it is they have to make do with the more, or less, discerning punters of Brum.

Debbie Fussell

TOMMY WHITTLE

Strathallan Hotel Birmingham

Good, old, dependable! Well, probably tenor saxophonist Tommy Whittle wouldn't thank you for the old but he has been playing for many years and who would quarrel with the other adjectives? Not to imply that his style hasn't changed over the years; there are now the occasional smears and bending of notes together with considerably more heat in his playing than when he was one of the pioneers of the British Jazz Cool School.

CRY HAVOC!

(Slip Records)

Compiled by the Stoke Musicians Collective, the sleeve notes on 'Cry Havoc!' inform us that the Captain of the Titanic came from Stoke. Resisting the temptation to draw comparisons would have been made easier if the album was good. But as it isn't there's nothing else to say except to advise that most of the bands on the compilation should find themselves a large iceberg at the soonest possible opportunity. Saving graces however, present themselves in the form of Vermilion Hair, from Crewe, and the Walter Mitty Band with a track which indulges in Bonzo Dog impersonations to good effect.

Vermilion Hair outshine the rest of the assembled hopefuls by light years with their tracks 'Private Eye' and 'Hidden Meaning' possessing a quality which aches for wider exposure.

But the rest, I'm afraid to say, just don't cut it. Poor vocals, dated and stereotyped music copying fashions that have passed away and been buried in paupers' graves, mediocre performances.

It all adds up to a great idea that went wrong. But, perhaps it will shake the bands in the area out of their apathy. Returning again to the sleeve notes, for the thirteen bands featured on the album there were thirteen more who couldn't be bothered to make the effort to put themselves forward when asked.

Just like the Titanic, the album's failure is a great tragedy.

Steve Coxon

With Tommy being a visiting player and the rhythm section being local, the programme was of necessity made up of standards with but one blues which resolved into 'Now's The Time'. Sharing the limelight on this, and on 'Bye, Bye Blackbird' and 'Here's That Rainy Day' was singer Barbara Jay. Whittle's playing on ballads, particularly 'Lover Man' and 'Body And Soul', was always melodic and a model introduction to jazz improvising. On up-tempo pieces, such as 'It's You Or No One' and 'Cottontail', forceful is another adjective that comes easily to mind.

The rhythm section acquitted itself admirably both collectively and as individuals. Brian Steele had a couple of spontaneous and breathtaking acoustic bass duets with Whittle on 'Tenderly'. Colin Willets earned applause from Tommy and the audience for some startlingly good piano solos and drummer Gary Allcock – he of the Midland All Stars big band – provided just the right amount of drive.

John Delaney

OTTO'S BIZARRE

Barrel Organ Birmingham

This band are rightly called Otto's Bizarre, since they are a somewhat wild and whacky combination.

Powerful and frequently fast, you can't immediately categorise this band – if they hit in the direction of choppy reggae undercurrents or punk, it's more of a glancing blow. And a lazy near-jazzy mood creeps into numbers like "This is Paradise" and "Nine to Five" sneaking up on you unawares and switching mood.

But, despite the fact they know how to play, you can't really take this band and their loony approach seriously (and perhaps they wouldn't want you to). In years to come, they'll probably be packing 'em in as a comedy act.

Jule Wieland

NEEDED

Paul Bearer

French HM from Trust, "Repression" (CBS) should be retitled "Depression" from "Trussed". Awful Grace Slick back into rock with "Welcome To The Wrecking Ball" (RCA) and it's dynamite stuff. Best bets are "Lines", "No More Heroes", "Round & Round" and title cut which features a pneumatic drill solo. Shattering Rush lose a touch of pomp with "Moving Pictures" (Mercury) but maintain the style. Portentous stuff that ultimately means little but says it inoffensively, notably on "Red Barchetta" and "The Camera Eye". Canuck HM from Loverboy (CBS) is strong melodic stuff with plenty of balls and a tour would help; meanwhile settle for "The Kid Is Hot Tonight" and "Turn Me Loose". Richie Blackmore's past returns with "Green Bullfrog" (ECY Street-import from Virgin) which is a guitar party album recorded in early 70's and featuring Albert Lee, Jim Sullivan, Paice and Glover along with the wig-man under pseudonyms – good stuff especially lengthy title track.

Other Virgin imports include Blue Angle (Polydor) which should be out shortly and includes a stunning version of "I'm Gonna Me Strong" (a la Melanie) plus other good cuts that show the band to be worth watching even though the material is occasionally weak. Melodic rock. Ditto for ex Dwight Twilley man Phil Seymour (Boardwalk) who turns

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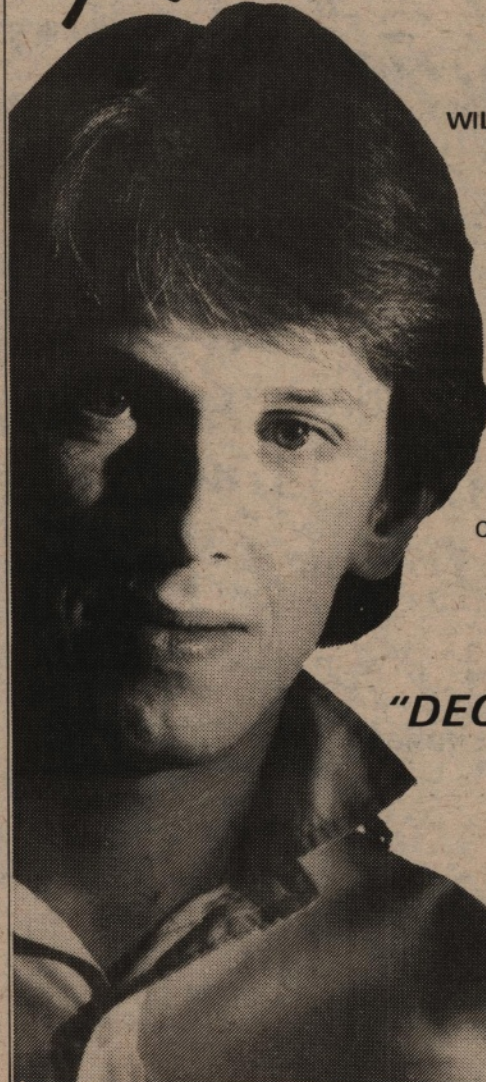
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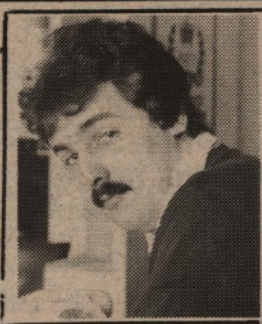


SPECIAL
ALBUM OFFER
AT GIG



country roads

pete ariss



The present dispute between management and workers at a certain brewery not a stones throw from Villa Park is causing a great deal of hardship for landlords and bands in the Midlands area.

It is now time to settle the whole affair one way or the other. Hopefully then the pub entertainment scene would be able to get back on its feet again. Despite the dispute there are a few Ansell's Houses operating and the Hobmoor Yardley is one of the privileged few continuing to provide live country gigs. However it is advisable to check beforehand to avoid a wasted journey.

The recent Emmylou gig at the Odeon turned out to be even better than expected. A steady balance of new and old material was maintained throughout and her vocals and fine backing band were faultless.

The new album 'Evangeline' is superb both in content and production and highlights are 'How High The Moon', 'Sandman', and a revamped 'Bad Moon Rising'.

Thanks to Redditch band Silver Rain for their letter, who were voted top act of 1980 by Worcester Entertainment Council.

The winners of the competition for best band organised by the K Bar W Club at the Hobmoor were White River with Key West as runners up.

For those who don't know - Town and Country is broadcast between 11 a.m. and 1 p.m. on Saturday mornings by Ken Dudley on Radio Birmingham 206 metres M.W. The show blends country music with coverage of local events and is well worth a listen.

That's all for this month as there appears to be very little happening or maybe you just won't put pen to paper and keep me informed.

MAINLY FOLK

Sean Patel

The Oldest Pincher in Town?

When Somebody is very successful in the music business it is only human nature that a little bitchiness should emanate from less successful quarters.

Can this be the reason why Fred Wedlock, in possession of a top ten hit with 'The Oldest Swinger In Town', is the subject of much vilification at present? Of course it could be something to do with suggestions that Wedlock and his cronies have been less than principled in their dealings with songwriter Ed Pickford.

Personally I find this sort of rumour-mongering distasteful and I am quite convinced that a man of Wedlock's integrity would not hack the words and tune of somebody else's song about just to get his hands on the songwriters share of the royalties.

Let us hope that we will hear no more of this unsavoury matter.

Aarghhh!

If the name of Dorset puts you in mind of pastoral idylls, Thomas Hardy, gentle countryside and dramatic seascapes, don't go near the White Lion in Brinklow on a Friday. Why not? Well devotees of the truly awful will by now be aware that Dave Sampson is Back.

Sampson, a lurching, spasmodic caricature of a West Country yokel, has stayed away from the Midlands almost long enough for us to forget his previous exploits in running various promotions which all featured Dave's unusual vocal talents and detumescent microphone stands. This time round he has engaged the services of a resident singer, a nice girl called Jayne Smith, to provide the supporting entertainment, but I have no doubt that Herr Sampson will be willing to sing one or two items if requested.

Happy Birthday To Them

One of the country's oldest established clubs celebrated its 12th birthday last month. The Boggery was started by Les Ward and Jasper Carrot in February 1969, when the guest artist was Colin Scot. Musicians featured at the club since then have included Al Stewart, Joe Brown, Barbara Dickson, Rab Noakes, The Sutherland Brothers, The Korgis, Jeff Lynn and many others on their way to stardom.

Les once turned down James Taylor for £25, which sounds a bit pricey to me as well. Cheapest act ever was Barbara Dickson who did a supporting spot for £1 but later came back in her own right for a more realistic £12.

The club has had a number of homes but is now back in its original premises at the Old Moseleians Rugby Club. The cheerful, unpretentious surroundings of the Old Mo's were a big factor in the club's original success and have helped to boost the club again after a series of less happy venues over the last few years.

The list of resident singers over the years has included Jasper Carrot, Harvey Andrews, Melanie Harrold, John Golding, Nigel Denver and the present incumbent, Malcolm Stent, whose popularity in Brum is reflected by a forthcoming one man show at the Old Rep on Friday 13th March.

Enterprise Zone for Buskers?

The Law does not say that you cannot play music in the streets for money. Unfortunately that does not prevent Buskers like Brian T. Williams from getting busted with monotonous regularity. Brian plays a one-man-band on the streets of Brum in order to support his family and, until recently, regarded prosecution for obstruction as just another hazard of the job.

When Brian appeared on Radio Birmingham a short while ago, two of our city fathers happened to be in the studio and fell into conversation with him over mugs of Tizer in the Hospitality Room. Our hero's clean visage and thoughtful demeanour impressed the elected representatives, who had previously imagined buskers to be one remove from muggers and child molesters.

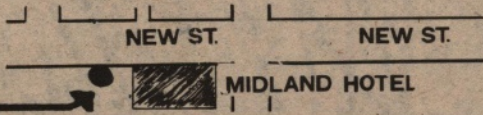
Further meetings have been planned and Brian has high hopes that unregulated al fresco entertainment may soon be allowed in at least some parts of the city centre. In these dark days, when our leaders place such stress on the development of individual enterprise, it is to be hoped that the authorities will see their way clear to endorsing buskers like Brian in their bid for economic survival.

Watch this space for further details.

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- BEING THERE (AA) Mar 5 - 10
- BREAKER MORANT (A) Mar 12 - 17
- ATLANTIC CITY (AA) Mar 18 - 24 & 26 - 31
- THE TIN DRUM (X) Apr 2 - 7

Matinees & Lates:

- THE ROCKY HORROR PICTURE SHOW (AA) Plus
- PHANTOM OF THE PARADISE (AA) Mar 4, 6 - 8
- BLUE COLLAR (X) Mar 11, 13 - 15
- LENNY (X) Mar 18, 20 - 22
- ELECTRIC HORSEMAN (A) Mar 25, 27, 28
- LOOKING FOR MR. GOODBAR (X) Apr 1, 3 - 4

Specials

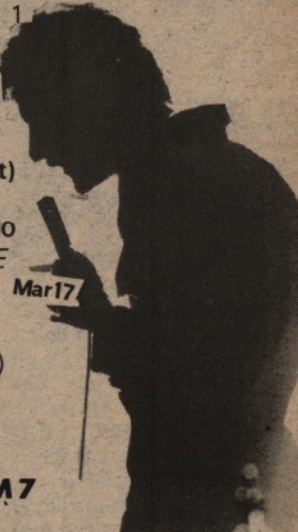
- RETROSPECTIVE: M (X) (Lang) Mar 11
- 30s FRENCH CINEMA: LA KERMESE HEROIQUE (A) and LE JOUR SELEVE (A) Mar 25
- STANLEY KUBRICK: THE KILLING (A) and KILLERS KISS (A) Mar 29

OVERLOOKED OR UNDER-RATED THE HONEY MOON KILLERS (X) Apr 1
30s FRENCH CINEMA: LA BETE HUMAINE (A) and PEPE LE MOKO (A) Apr 5

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● **SUNDAY 1st**
BIRMINGHAM:
 Barton Arms: Johnny Patrick & Brenda Scott (Lunch)
 Crown Corporation St: Scruffy Gents
 Maxwells Plum: Alto Ego
 Mr. Sams: Xpertz
 Strathallan Hotel: Louis Stewart Trio.

BILSTON:
 Pipe Hall: Roxie
BURTON ON TRENT:
 Country Music Club: Chug A Lug
MEASHAM:
 Working Mens Club: White River Band
SHIFNAL:
 The Star: Roren
WEST BROMWICH:
 Coach & Horses: Willy & The Poorboys

● **MONDAY 2nd**
BIRMINGHAM:
 Drakes Drum: Quill
 Mercat: The Pinkies
 Odeon: Krokus
 Opposite Lock: Abow
 Three Magpies Hall Greer: Missing Persons
 Romeo & Juliets: Requiem
 Romeo & Juliets: Requiem
BRIERLEY HILL:
 Bull & Bladder Jazz Club: The Band of Hope
 Horseshoes Hotel: Handsome Beasts
COVENTRY:
 The Venue: Snacks/Channel A

● **TUESDAY 3rd**
BIRMINGHAM:
 Hobmoor: Patsy Powell & The Goodtimers
 Hunters Moon: Quill
 Mercat: Passion
LEICESTER:
 De Montford Hall: Stranglers
LEAMINGTON SPA:
 The Crown: Wild Boys
SUTTON COLDFIELD:
 Boldmere Hotel: Zenith Hot Stompers

● **WEDNESDAY 4th**
BIRMINGHAM:
 Mercat: Blues Night
 Odeon: Elvis Costello & The Attractions
 Railway: Handsome Beasts
COVENTRY:
 Coventry Theatre: Stranglers
KEELE:
 University 9 Below Zero
LEAMINGTON SPA:
 The Crown: Springheel Jack
NOTTINGHAM:
 Rock City: Gillan
STOURBRIDGE:
 McCoys: Willy & The Poorboys

● **THURSDAY 5th**
BIRMINGHAM:
 Birmingham Univ: The Jackets
 Cedar Club: Senator
 Holte: Quill
 Mercat: Briton
 Selly Oak Hospital: Xpertz
COVENTRY:
 Dog & Trumpet: Sub Zero
 White Swan: Helpless Huw & The Hesitations
LEAMINGTON SPA:
 The Crown: Tallies
NOTTINGHAM:
 Rock City: Duran Duran
WOODHAYES:
 The Woodhays: Cotton Gin

● **FRIDAY 6th**
AMBLECOTE:
 British Legion: White River Band
BIRMINGHAM:
 Crown Corporation St: Atlantis
 Crown Corporation St: Atlantis
 Fighting Cocks: The Sadists
 Hobmoor: Palladin
 Mercat: Boxer
BURTON:
 76 Club: Dark Star
COVENTRY:
 General Wolfe: dB's/Rabid
FOUR OAKS:
 The Crown: Chug A Lug
NOTTINGHAM:
 Rock City: Darts
PERSHORE:
 College of Horticulture: Sub Zero
SHIFNAL:
 The Star: Rough Mix
SOLIHULL:
 Sixth Form College: Afrikan Star/Senator
SMETHWICK:
 The Gaiety: Paradox
STRATFORD:
 Ettington Park Manor: Taurus
WEST BROMWICH:
 Coach & Horses: Roxie
WOLVERHAMPTON:
 Gifford Arms: Graffiti



MONKEY ON A BICYCLE

● **SATURDAY 7th**
BIRMINGHAM:
 B'ham University: Mike Reed/Wilko Johnson
 Crown Corporation St: Perfect Blend
 Crown Hill St: G.B.H.
 Hobmoor: Wild Silk
 Mercat: No Faith
 Odeon: Gamma
CANNOCK:
 Double M Club: Handsome Beasts
 The Moonraker: Chug A Lug
COVENTRY:
 The General Wolfe: The Stollers
 Dog & Trumpet: Willy & The Poorboys
DUDLEY:
 J.B.'s: Team 23
 Town Hall: Darts/Quads
NOTTINGHAM:
 Rock City: Sweet
SHIFNAL:
 The Star: Review/Friends
WEST BROMWICH:
 Coach & Horses: Emmit Till

● **SUNDAY 8th**
BIRMINGHAM:
 Barton Arms: Johnny Patrick & Brenda Scott (Lunch)
 Crown Corporation St: Clair
 Eagle & Tun: Missing Persons
 Mr. Sams: Xpertz
 Odeon: Jeff Beck
 Opposite Lock: Sphere
WEST BROMWICH:
 Coach & Horses: Sub Zero
 Coach & Horses: Sub Zero
WOLVERHAMPTON:
 The Holly Bush: White River Band

● **MONDAY 9th**
BILSTON:
 Pipe Hall: Roxie
BIRMINGHAM:
 Drakes Drum: Quill
 Mercat: Big Daisy
 Romeo & Juliets: Taurus
 Three Magpies Hall Greer: Missing Persons
BRIERLEY HILL:
 Bull & Bladder Jazz Club: Paul Sawtell Quartet
COVENTRY:
 The Venue: Team 23/Shots
MALVERN:
 Winter Gardens: Selector
NOTTINGHAM:
 Rock City: Acker Bilk

● **TUESDAY 10th**
BIRMINGHAM:
 Hunters Moon: Quill
 Hunters Moon: Quill
 Mercat: Sweet Revenge
 Maxwells Plum: Kaya
LEAMINGTON SPA:
 The Crown: The Mix
 Winstons: The Mosquitos
NOTTINGHAM:
 Rock City: Dr. Feelgood
SUTTON COLDFIELD:
 Boldmere Hotel: Eagle Jazz Band

● **WEDNESDAY 11th**
BIRMINGHAM:
 Mercat: Blues Night
 Railway: Handsome Beasts
 Springfield Tennis Club: Tuxedo Bay
COVENTRY:
 General Wolfe: Bron Area
HEREFORD:
 Rotters: Willy & The Poorboys
LEAMINGTON SPA:
 The Crown: Slightly Offensive
NOTTINGHAM:
 Rock City: Franki Valli & The Four Seasons
STOURBRIDGE:
 McCoys: Bright Eyes
WOLVERHAMPTON:
 Polytechnic: Sub Zero

● **THURSDAY 12th**
BIRMINGHAM:
 Holte: Quill
 Mercat: Briton
 Odeon: Iron Maiden
COVENTRY:
 General Wolfe: 21 Guns/Babylon Rebels

LEAMINGTON SPA:
 Leamington Country Club: Chug A Lug
 The Crown: Emotion Pictures
 Winstons: The Mosquitos
NOTTINGHAM:
 Rock City: Gen X
WILLENHALL:
 The Cavalcade: Sub Zero

● **FRIDAY 13th**
BIRMINGHAM:
 B'ham Univ: Dr. Feelgood
 Crown Corporation St: Atlantis
 Hobmoor: White River Band
 Holte: Cabaret Night
 Mercat: Boxer
 Odeon: Frankie Valli & The Four Seasons
 BBC Pebble Mill: Broadcast Concert: Dvorak & Bartok
BURTON:
 76 Club: Chicken Shack
COVENTRY:
 General Wolfe: Evil Genius
KIDDERMINSTER:
 Town Hall: The Freshies
LEAMINGTON SPA:
 The Crown: Room 101
SHIFNAL:
 The Star: Chainsaw
STRATFORD:
 Ettington Park Manor: Springheel Jack
TELFORD:
 Madeley Port Centre: Lazars
WOLVERHAMPTON:
 The Gifford Arms: Tall Story
WORCESTER:
 The Copper Tots: Chug A Lug
 Worcester College: The Dealers
NOTTINGHAM:
 Rock City: Bow Wow Wow

● **SATURDAY 14th**
BIRMINGHAM:
 The Crown Corporation St: Sykes
 The Haven, Yardley Wood: Handsome Beasts
 Hobmoor: Patsy Powell & The Goodtimers
 Mercat: Dawnbreaker
COVENTRY:
 General Wolfe: Rock Island Line
 Hope & Anchor: Dance Only Dance
DUDLEY:
 J.B.'s: Chicken Shack
SHIFNAL:
 The Star: Stares
WALSALL:
 The Water Trough: Xpertz
WEST BROMWICH:
 Coach & Horses: Ginty
WEDNESFIELD:
 The Albion: White River Band
WIRKSWORTH:
 Town Hall: Cotton Gin

● **SUNDAY 15th**
BIRMINGHAM:
 Barton Arms: Johnny Patrick & Brenda Scott (Lunch)
 Crown Corporation St: Clair
 Eagle & Tun: Missing Persons
 Maxwells Plum: Alto Ego
 Mr. Sams: Xpertz
 Sheldon Heath Social Club: White River Band
CORBY:
 Ellestree Club: Paradox
WEST BROMWICH:
 Coach & Horses: Emmit Till
WORDSLEY:
 The Ashwood: Cotton Gin

● **MONDAY 16th**
BIRMINGHAM:
 Drakes Drum: Quill
 Mercat: Savvy
 Odeon: The Buddy Rich Big Band
 Opposite Lock: Buddy Rich App.
 Soc: Tony Richards Trio
 Romeo & Juliets: A-Z
 Three Magpies Hall Greer: Missing Persons
BRIERLEY HILL:
 Bull & Bladder Jazz Club: Royal Garden Hot Six
COVENTRY:
 Hope & Anchor: Largely R n B
 The Venue: Dangerous Girls/L'Homme de Terre
STAFFORD:
 Recreation Centre: Sticky

● **TUESDAY 17th**
BIRMINGHAM:
 Hobmoor: White River Band
 Hunters Moon: Quill
 Mercat: Abow
LEAMINGTON SPA:
 The Crown: G.B.H.
SUTTON COLDFIELD:
 The Boldmere Hotel: Zenith Hot Stompers

● **WEDNESDAY 18th**
BIRMINGHAM:
 Mercat: Blues Night
 Railway: Handsome Beasts

ALSAGER:
 Alsager College: The Dealers
COVENTRY:
 General Wolfe: T.B. Smith & The Explorers
LEAMINGTON SPA:
 The Crown: Aorta Major
SHIFNAL:
 The Star: State Secrets/The Grids
STOURBRIDGE:
 McCoys: The Thrillers

● **THURSDAY 19th**
BIRMINGHAM:
 Holte: Quill
 Mercat: Briton
 Three Horseshoes Starchley: Country Night
COVENTRY:
 Allesley Hotel: White River Band
 The Climax: Springheel Jack
 General Wolfe: Channel A/Human Cabbages/Idle Eyes
 Dog & Trumpet: Victorian Parents
LEAMINGTON SPA:
 The Pump Rooms: Cotton Gin

● **FRIDAY 20th**
ALDRIDGE:
 B.R.D. Club: Paradox
BIRMINGHAM:
 Aston Univ: Sweet Revenge/Caroline Roadshow
 Crown Corporation St: Atlantis
 Hobmoor: Sydwynder
 Mercat: Boxer
 B'ham Midland Institute: The Double Reed Ensemble
BANBURY:
 The Knights Bridge: The Mosquitos
BURTON:
 76 Club: Taurus
CANNOCK:
 Star & Garter: Bright Eyes
COVENTRY:
 General Wolfe: Eric Bell Band/The D.T.s
LEICESTER:
 The Croft Club: Cotton Gin
REDDITCH:
 Police Station: Cotton Gin
SHIFNAL:
 The Star: The Jackets
WARWICK:
 The Red Lion: Springheel Jack
WOLVERHAMPTON:
 The Gifford Arms: Sub Zero
TAMWORTH:
 Chequers: Victorian Parents

● **SATURDAY 21st**
BIRMINGHAM:
 Crown: Where's Eddie?
 Hobmoor: Cotton Gin
 Mercat: Denizens
 Odeon: Stray Cats
BLACKHEATH:
 The Fourways: White River Band
COVENTRY:
 General Wolfe: Shocks
 Hope & Anchor: Dance Only Dance
DUDLEY:
 J.B.'s: Altered Images
NOTTINGHAM:
 Rock City: Selector
SHIFNAL:
 The Star: Guilty Millionaires
STRATFORD:
 Green Dragon: Springheel Jack
WALSLEY:
 Walsgrave W.M.C.: Paradox
WEST BROMWICH:
 Coach & Horses: Briton
WILLENHALL:
 The Cavalcade: Glass Hand

● **SUNDAY 22nd**
BIRMINGHAM:
 Barton Arms: Johnny Patrick & Brenda Scott (Lunch)
 Crown: Clair
 Eagle & Tuns: Missing Persons
 Maxwells Plum: Pazzaz
 Mr. Sams: Xpertz
 Strathallan Hotel: Harry Beckett Quintet
HEATH HAYES:
 Hayes Suite: Paradox
WEST BROMWICH:
 Coach & Horses: Ferrari

● **MONDAY 23rd**
BIRMINGHAM:
 Drakes Drum: Quill
 Mercat: Valley Forge
 Odeon: Rose Royce
 Romeo & Juliets: Effigy
 Three Magpies Hall Greer: Missing Persons
BRIERLEY HILL:
 Bull & Bladder Jazz Club: Tony Richards Quartet
COVENTRY:
 Hope & Anchor: Largely R n B
 The Venue: Shades/the Editors
NOTTINGHAM:
 Rock City: Kenny Ball

● **TUESDAY 24th**
BIRMINGHAM:
 Hobmoor: Palladin
 Hunters Moon: Quill
 Mercat: Shader
 Odeon: Steeleye Span
LEAMINGTON SPA:
 The Crown: R.P.M.
NOTTINGHAM:
 Rock City: Rose Royce
SUTTON COLDFIELD:
 Boldmere Hotel: Eagle Jazz Band

● **WEDNESDAY 25th**
BIRMINGHAM:
 Mercat: Blues Night
 Odeon: Gang of Four
 Railway: Handsome Beasts
COVENTRY:
 General Wolfe: Helpless Huw & The Hesitations
LEAMINGTON SPA:
 The Crown: Mister Shifter
OXFORD:
 The Corn Dolly: The Mosquitos

● **THURSDAY 26th**
BIRMINGHAM:
 Holte: Quill
 Mercat: Briton
COVENTRY:
 General Wolfe: Altered Images
LEAMINGTON SPA:
 The Crown: Burn
REDDITCH:
 Redditch F.C.: Chug A Lug
WOLVERHAMPTON:
 Barley Mow: Sub Zero

● **FRIDAY 27th**
ALDRIDGE:
 St. Francis School: Victorian Parents
BIRMINGHAM:
 Crown Corporation St: Atlantis
 Hobmoor: Bromford County
 Holte: Cabaret Night
 Mercat: Boxer
 B'ham Midland Institute: Alan Holdsworth Trio
 BBC Pebble Mill: Broadcast Concert: Bartok
BURTON LATIMER:
 Conservative Club: Cotton Gin
BURTON ON TRENT:
 76 Club: Sledgehammer
COVENTRY:
 General Wolfe: Chevy
FOUR OAKS:
 The Crown: White River Band
REDDITCH:
 The White Hart: Chug A Lug
SHIFNAL:
 The Star: The Starlings
WARWICK:
 The Red Lion: Springheel Jack
WOLVERHAMPTON:
 Gifford Arms: Savvy

● **SATURDAY 28th**
BIRMINGHAM:
 Crown Corporation St: Blueprint 60
 Hobmoor: White River Band
 Mercat: Dawnbreaker
 Hopwood Festival: Street Trader
COVENTRY:
 General Wolfe: Freddie 'Fingers' Lee
 Hope & Anchor: Dance Only Dance
DUDLEY:
 J.B.'s: Supercharge
NOTTINGHAM:
 Rock City: Classix Nouveaux/Theatre of Hate
SHIFNAL:
 The Star: Nightingales
STRETLAY:
 St. Annes School: Cotton Gin
WEST BROMWICH:
 Coach & Horses: Sub Zero

● **SUNDAY 29th**
BIRMINGHAM:
 Barton Arms: Johnny Patrick & Brenda Scott (Lunch)
 Crown Corporation St: Scruffy Gents
 Eagle & Tuns: Missing Persons
 Maxwells Plum: Alto Ego
 Mr. Sams: Xpertz
WEST BROMWICH:
 Coach & Horses: Emmit Till
WOLVERHAMPTON:
 The Hollybush: Cotton Gin

● **MONDAY 30th**
BIRMINGHAM:
 Drakes Drum: Quill
 Mercat: Valley Forge
 Romeo & Juliets: Starlighters
 Three Magpies Hall Greer: Missing Persons
BRIERLEY HILL:
 Bull & Bladder Jazz Club: Trent Valley Stompers
COVENTRY:
 Hope & Anchor: Largely R n B
 The Venue: Quads/Suppt

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...and lastly

Humble apologies for motting to name-check Geoff Brown for his excellent Lichfield piece in the last Brum Beat Midlands punkette Toyah recently graced the centre-fold of the Daily Mirror - next stop Playboy? Rumours are again beginning to circulate regarding the

unsavoury business of Chart hyping. In this biz, rumours have an uncomfortable habit of proving true. Brum Beat deplores this corruption of the Chart and would welcome any evidence or information - which, of course, would be treated in the strictest confidence How does Nick Bingham reconcile his shady past with heavy rockers Cryer with his trendy new gig as Dexy's key-boards man? Birmingham's Selly Park Tavern now featuring jazz every Sunday with name local jazzers It's rumoured that the chintzy Dudley Metropolitan Borough Council, not content with merely hammering flyposters in its hardly elegant patch, is seeking to legislate

against ANY form of posterage - i.e. those smart billboards that no other Council seems to object to Correct at the time of going to Press Dept. would like to announce that Bureau supremo Dave Corke assured Brum Beat prior to our last issue that a deal with Island was actually finalised - hence our story to that effect. Corky obviously had a late change of mind, leaving Island at the altar in favour of W.E.A. Big Bear's Lauraine Brittle spotted shaking more than a tail feather to the Selector on their recent Look! Hear! live TV appearance It would be a great pity if a particularly successful local hand split with their equally successful



THE BUREAU

local record company - think again lads It's not only songwriters who get ripped off. New Yorker Paul Goresch took a photograph of John Lennon not long before his murder. It turned out to be the last picture ever taken of Lennon. Paul sold it to the New York Daily News for two thousand dollars, but what he didn't realise was he had also sold the copyright which has since earned the aforesaid rag in the region of one hundred thousand dollars. You can't be too careful We build 'em, they nick 'em. Making the giant leap for Brumkind from BB's campus column to assistant Editor on flesh-zine Knave is the delectable Rupert Metcalfe - keep the comps coming Rupe



Zee Join Buddy Rich at Odeon
The upcoming Buddy Rich Big Band tour is the first on which he has featured the four-girl singing group Zee with the band. The group features his daughter Cathy and the legendary bass player Chuck Jackson's daughter Jaijai. Pictured left to right are: Jaijai Jackson, Realinda Farrell, Brenda Madison, and Cathy Rich.
The Buddy Rich Big Band, plus Zee, play Birmingham Odeon on Monday 16th March in Brum Beat's first concert promotion.

Buddy Savaged in Wild Animal Attack
Buddy Rich survived a face-to-face confrontation with top TV drummer Animal on a recent Muppet Show. Backstage gossip has it that Animal stormed off more than a touch miffed after the show when not only was he generally considered to have been outdrummed by Buddy, but he wasn't even allowed to eat the victor.

Birmingham Drummers Honour Buddy
The Midland Drummers Association are gathering backstage during the Birmingham Odeon concert in order to honour the man generally acknowledged as the world's greatest drummer by making him an honorary life member.

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