

# BRUM BEAT

THE MUSIC MAG OF THE MIDLANDS  
NUMBER FOUR JUNE 1980

INSIDE YOUR FREE BRUM BEAT ▶ ROY WOOD  
Midlands Charts Reviews Single File

# TOP BANDS SET FOR LIVE RECORDING

More than a dozen of the Midlands top bands star in the first Annual Brum Beat Week, to be held from June 16-22 and their fans and supporters and the public in general - that means You - will get their opportunity to contribute. The whole weeks entertainment will be recorded and highlights issued on a double album to be released soon after the event.

This unique musical experience will be staged at Birmingham's major pub venue, the Barrel Organ, Digbeth, where each night for a week, two of the areas most widely-fancied acts will appear before an audience and the whole event will be recorded live. A special guest band will also appear on Saturday lunchtime - June 21.

Bands and dates so far confirmed are DANGEROUS GIRLS plus Nottingham's top R&B band SPOONFUL (Monday 16 June). DANSETTE DAMAGE and THE THRILLERS (Tuesday 17). SPEED LIMIT and THE LAZERS featuring Carol Decker's bum (Wednesday 18). RICKY COOL AND THE RIALTOS plus LITTLE WILLY (Thursday 19). THE QUADS plus a support act yet to be finalised (Friday 2), a Saturday lunchtime concert, details to be confirmed, plus in the evening BRIGHT EYES and support (Saturday 21) and a special guest band plus MOOD ELEVATORS (Sunday 22).

The resultant live album will be a unique documentary record of what was happening in Birmingham in June 1980 as well as being a forceful musical compilation of bands poised to follow the likes of UB40, The Beat and Dexy's Midnight Runners into the national charts.

number 1 band. THE LAZERS are the hottest band from the North Midlands and LITTLE WILLY are the city's best blues band.

The concerts will be recorded on the Buzz Mobile by Les Penning who engineered Mike Oldfield's Tubular Bells album.

The admission cost for each show is only £1 and demand for tickets is certain to be high, so if you want to get on record you are advised to buy tickets in advance where possible. Tickets are available from Cyclops Records, The Barrel Organ or by post from Brum Beat, 190 Monument Road, Birmingham 16, enclosing SAE and payment by cheque or Postal Order. Tickets £1 per concert - please state clearly which concerts the tickets are required for, or alternative choice. □

● THE THRILLERS ▶



## Where To Get It...

We have received so many complaints from readers unable to obtain Brum Beat that as from this issue we have decided to streamline our distribution. In essence more copies will be available though from less outlets.

In the past whilst some dealers have enthusiastically made Brum Beat available others have simply allowed it to gather dust under the counter. As the demand has always exceeded the print run, something had to be done.

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

**BIRMINGHAM.** City centre - Cyclops, HMV, Incredible, Inferno, Lewis's, Odeon, Reddington's, Rockers, Virgin.

**Suburbs:**

Music Box Erdington; Mere Green Records, Four Oaks; Pied Piper Halesowen; Sound Centre, Harborne; Hobdays, Kings Heath;

Hobdays, Selly Oak, Pocus, Shirley; Sounds Easy and Cape Hill Records, Smethwick; Music Centre, Sutton Coldfield; Rising Star, Winston Green.

**Provinces:**

BEDWORTH Carousel Records; BROWNHILL Chasmik Records; BURTON R.E. Cords and Normans; CANNOCK McConells; COVENTRY Virgin Records and Coventry Music Centre; DERBY R.E. Cords, HMV and Dixon Record Centre; DUDLEY Graduate, Modern Music and Rock Shop; GREAT BRIDGE Goulds; HEREFORD Buzz Music; HINCKLEY Unit 3; KENILWORTH Sound Centre; KIDDERMINSTER Seandee Music and Sounds Around; LEAMINGTON Renton's; LEICESTER Revolver Records and St. Martin's Records; LICHFIELD Bradshaws; MALVERN Malvern Music; MANSFIELD Jones; NOTTINGHAM Virgin Records and Fox Records; NUNEATON Shooting Star; STAFFORD Lotus Records; STOKE Mike Lloyd Music, Lotus Records and Mike Stone Records; STOURPORT Rook Music; STRATFORD Discovery Records; TAMWORTH Rocket Records; WORCESTER Music Machine and Music Centre.

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



At least one of the acts booked, THE QUADS, have already enjoyed chart success, while DANGEROUS GIRLS and DANSETTE DAMAGE are currently featuring on the national independent and alternative charts and Ricky Cool's brand new band THE RIALTOS must be about the most exciting unrecorded band in the country.

THE THRILLERS are currently making waves with their hot "Shooting" single which looks poised to break, SPEED LIMIT are attracting the attention of several major record companies and rumour has it that BRIGHT EYES will sign to Island Records. MOOD ELEVATORS are featured on the current Beat tour. SPOONFUL are Nottingham's

**GIG GUIDE**  
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# GOING DUTCH

An enterprising Bristol travel company, IBIS TOURS, is organising a schlap over to Holland to take in what is now clearly established as Europe's (and possibly even the World's) major annual jazz event.

This is the Fifth Northsea Jazz Festival taking place on July 11, 12 and 13 in the mammoth Congressgebouw in The Hague. The package is priced at £95 and covers flight plus 3 nights hotel. Concert tickets are not included in the price.

If you have the stamina you can take in 100 concerts by some 600 artists in the 9 halls of the centre with styles ranging from Dixieland through Blues to Avant Garde. Additionally there is a jazz film festival, video shows and an exhibition.

The line-up reads like a Who's Who of Jazz, the artists being far too numerous to list in this publication, but how's this for a sample: Fats Domino Band,



Benny Carter All Stars (including Budd Johnson, Curtis Fuller and Ray Bryant), Carmen McRae, Dizzy Gillespie Quartet, Johnny Griffin Quartet, Maynard Ferguson Orchestra, Brecker Brothers, Gato Barbieri Septet, Clark Terry, Bob Brookmeyer with Chet Baker, Rockin' Dopsie & The Cajun Twisters, John Lee Hooker Band, Oscar Peterson Trio, Ray Charles Orchestra & The Rackettes, Stan Getz, Jimmy Smith Trio, Joe Pass, Muddy Waters Band and many, many more.

From the experience of previous years, this is the most enjoyable jazz festival of them all.

Blues Band Little Willy are currently picking up a lot of interest as the embryonic blues boom takes shape.

Little Willy appear with Ricky Cool and Rialtos at the Barrel Organ on Thursday 19 June to record for the Brum Beat album.

Pictured left to right: Dave Griffiths, Dave Pritchard, Phil Tree, Roger Bromley.

## HEAVY PRESSURED

There are persistent rumours that one of the impending economies to result from upcoming BBC cutbacks is that BBC Radio Birmingham will cease broadcasting daily from 6pm. This would lead to the axing of the station's sole rock show - the well-established Tuesday night 'Heavy Pressure'.

We talked to Programme Organiser Jeremy Robinson who together with Station Manager John Pickles has only recently joined Radio Brum. He told us that any reduction of

broadcasting hours will not take effect until September, but that no firm decisions have yet been reached over what form the cuts will take.

Jeremy feels that the new management team have not yet been in the city long enough to assess the needs of the community and he assures us that they are aware of the value of all their programmes. He also says that the situation may not be as black as it currently appears - but experience warns us that when the BBC wields the axe it's usually the rock or jazz shows that are the victims.

'Heavy Pressure' has been with us for 10 years and is firmly rooted in the consciousness of the city's rock audience - it would be very sad to see it disappear.

### Valk sessions

Upcoming live sessions on Robin Valk's BRMB Rock Show include Ricky Cool & The Rialtos, the new James Langston Band called The Naturals, Steel Pulse, Weapon Of Peace, The Wide Boys, and possibly The Beat. The sessions will be at Outlaw and Bob Lamb's studios.

## DISCO POOL

Ardent pool players may have noticed the arrival of the Midland Pool Club, now sporting a Sunday Disco in the plush upstairs lounge of the city premises. John Black from Snobs and Peppermint Pete from the Peppermint Place alternate as D.J.s and the show is augmented by film and light shows. Disco admission is free.

Call in at the club at 90 Navigation Street, Birmingham for details of membership.

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## SHORT CUTS

### Coventry Compilation

Due early June is a Coventry compilation album on Cherry Red featuring the Wild Boys, The End, The Mix, The Clique, Machine, Urge, Protège, Solid Action, Squad, Homicide, Riot Act and V. Babies. With 2 songs from the Wild Boys that makes a total of 13 tracks. The project is organised by Martin of the Alternative Sounds and the album will include a special edition of the fanzine with features on all the groups included. The recording was done at Leamington's Woodbine Studios.

### Beshara Released

Birmingham Ska & Reggae band BESHARA have a single released June 13 on Voyage International Records titled 'When You're Wrong' (Say You're Wrong). The band recently recorded a live set for BRMB and will embark on a short tour to coincide with their record release.

### Rock Films

Promised for a September commencement at The Arts Lab is a season of Rock Films running for several weeks and featuring movies from the fifties onwards.

### Exit Out

As one door opens... definitely Brum's shortest-lived gig in recent memory is The Exit which survived for only two events after their recent opening. The Exit ran on Wednesday nights at Romeo & Juliet's and only managed to present Dangerous Girls and Quartz before poor attendances closed them down.

### Floyd Tickets

Cyclops Records are holding what are reputed to be the only tickets outside of London for the Pink Floyd Earls Court concert on August 4th.

### Costa Del Blackpool

For reggae fans imbued with the pioneer spirit Rising Star Records are organising a mammoth schlap on Saturday 12th July with coaches leaving Birmingham early morning heading direct for the Costa del Blackpool. After a day basking in the tropical sunshine it's back aboard the coaches and on to chintzy Huddersfield's Cleopatra Club where the featured act is BESHARA supported by Sandra (a lady singer) plus the Quaker City and Flags Unity Sound Systems. The inclusive cost is £7.50 and tickets are available from Orbit Records, West Bromwich Hit Factory and Rising Star. Coach pick-up (and hopefully put-down) points are The Rialto club and The New Inn, Moseley Road.

## BRUM BEAT 3

### Redball Rockets

Hot from the presses of REDBALL RECORDS - deep in the heart of the Salop Delta - comes a jaunty double-A sided Blues platter by THE REDBALL ROCKETS. The titles are the traditional American Folk Song 'John Hardy' (this must be the one millionth version) and Louis Jordan's 'Early In The Morning'. The Rockets are co-led by Redball mentors Seve Carr & Terry Butters.

### Drummer Quits

THE LAST GANG - Dudley-based signing to Graduate Records - have been forced to postpone the recording of their second single due to the ill-health of their drummer which has resulted in his having to quit the band.

### Silver Blades

Birmingham 3-piece FASHION released their third independent single on their own Fashion Music Label in late May. Titled 'Silver Blades' and coupled with an extended dub version 'A Deeper Cut', the song was inspired by Brum's Silver Blades Ice Rink.

The band are currently back in the studio re-mixing and editing their debut album 'Product Perfect'. Take a look at the Fashion Scene this month on the following dates NUNEATON 77 Club (June 2) and NOTTINGHAM Boat Club (3).

### Plastic Idols

CLAY RECORDS - based in Hanley, Stoke-on-Trent - have released the second single on their label.

The new release is by The Plastic Idols and features 'Remix' coupled with 'Adventure' (Clay 2). The next release will be a 5-tracker in picture sleeve by Discharge due out late June. Titles are 'Fight Back', 'War's No Fairytale', 'Always Restrictions', 'You Take Part In Creating This System' and 'Religion Investigates' (Clay 3).

Clay's first release was a Discharge 4-track EP on which they claim sales of 4000.

### Photographs Become Set

The Photographs have changed their name to The Set and are currently involved in promoting their "Boy" single.

### Chelmsley Wonderland

BRMB's Robin Valk, Dave Barnes, Brendan Kearney, Mike Owen and Paul Brown took part as a five-man relay team in the first Annual People's Marathon in an around the scenic wonderland of Chelmsley Wood, kicking off at the Shopping Centre and culminating at the Kingshurst Sports Centre.

Each person was supposed to individually complete the 26-mile course, but the BRMB Olympic hopefuls wisely opted to divide it between them in 2-mile portions.

BRMB broadcast their Sunday Funday Show from the Sports Centre to welcome their heroes as they arrived.

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# HEAVY GOING FOR QUARTZ

Confusion and contradiction reign supreme regarding emergent Brum Heavy Metal Heroes QUARTZ. Here are the facts.

Quartz have NOT signed to Logo Records as announced in the national music comix. They remain with Reddington's Rare Records who have simply licensed the one album 'Live Quartz' to Logo for national distribution. The album (recorded at Digbeth Civic Hall) will retain it's original packaging and price of £3.99.

Jet have re-released the first album - re-titled 'Debted' and packaged in a brown paper bag. The album was produced by Tony Iommi and Jet have taken national full-page advertising in conjunction with HMV.

EMI will include a Quartz track 'Back In The Band' on their Heavy Metal EP titled 'Mutha's Pride' which also features the bands Wildfire, White Spirit and Baby Jane and comes in picture

bag.

With record news out of the way we move on to the touring situation. The on-off-on fiasco as support on the Saxon Tour is documented elsewhere in this issue but the problems regarding the announced Black Sabbath support slot that never happened have yet to be explained. The original support act for the Sabbath tour - Shakin' Street -

were at the last minute found to be unsuitable. The day before the opening show at Portsmouth, Quartz were told they could have the coveted support slot if they were prepared to pay £3,000 to Black Sabbath's management for the privilege.

The money was raised in small sums by Reddington's employees and Quartz fans and taken down in cash ready to be handed over prior to the opening gig. But the gig was cancelled at the last minute due to Sab drummer Bill Ward's illness. At which point Quartz were apparently curtly informed that their presence would not be required for the remainder of the tour .... and this is where it becomes complicated.

Because Jet Records were about to re-release the first Quartz album and due to an on-going dispute between Sabbath and Jet the former did not want the latter to earn money or gain publicity from the tour.

What makes it even stranger is that Quartz tell us that none of Sabbath (with the exception of

new recruit Ronnie Dio) would even speak to them - and bearing in mind the previous close association between the two bands (with Tony Iommi having actually produced the first Quartz album) there does seem some indication of deeper-lying antagonism. There are apparently also current legal wrangles between Sabbath and Ozzie Osbourne who is now with Jet.

Quartz report that during a subsequent phone call from Sabbath's management they were told that Sabbath personnel had been instructed not to communicate with Quartz.

With the Saxon and Black Sabbath hassles hopefully behind them Quartz are now about to embark on a yet more important tour - as support to Canadian super-heavies RUSH on 13 of their UK Tour dates. The Birmingham date is at the Odeon on June 20. A pity that Quartz are not being featured on the tour's four main shows (at London's Hammersmith Odeon) - that's where they would really cut the cake. □

## THRILLERS

Newest Brum band threatening to chart first time (a la Dexy's, The Beat and UB40) are the excellent Thrillers - a 3-piece Irish rock-steady band from Handsworth. Their self-written and self-produced single 'Shooting'/'To The Top' (Big Bear BB28) is released on June 20th.

There will also be a special 12 inch Collector's Limited Edition that will only run to a total pressing of 5000 copies-each of them individually numbered. The 12 inch will carry the catalogue number 12/BB28 and will combine the two Thrillers tracks with the classic Gangsters recordings 'Woolly Bully' and 'We Are The Gangsters'. The Thrillers Pat Walsh (vocal, guitar and synthesizer), Paul Kehoe (bass guitar) and Brod Baughan (drums) - first came to notice via the excellent reviews they picked up on the recent Brum Beat tour, and are now set to play a series of gigs to promote their single.

The Thrillers can be seen locally at The Mercat Cross every Monday, The Golden Eagle every Friday, The Crown, Leamington (June 5) and The Green Dragon, Stafford (21).



Heavy Metal Weighs in at Twenty Stone

First release on the new Heavy Metal label is the single "All Riot Now"/'Mark of the Beasts' (Heavy 1) by The Handsome Beasts.

The label - whose name leaves little to the imagination as regards Air policy - represents a diversification for long-established Dudley-based Nita Anderson Entertainments who have been in operation since the sixties.

Handsome Beasts are a Birmingham 4-piece who have been together for 2 years and are fronted by the elegant 20 stone Flabby Dalloway - known to his nearest and dearest as The Incredible Bulk. Apparently his showstopper is called 'Tum Solo' - the mind (and absolutely everything else) boggles.

The band is completed - one wonders if they are ever actually seen - by drummer Pete Malbasa, guitarist James Barrett and Stephen Hough on bass guitar.

# Mutha lovers

EMI's second Heavy Metal compilation album, "Metal for Muthas Volume 2 - Cut Loud" is now in the shops with the first 20,000 priced at £3.00 after which it will revert to the normal EMI RRP of £5.29.

Judging from initial reactions to the album the band that looks likely to make the most impact is Jameson Raid - unfortunately listed on the sleeve simply as The Raid. Let's hope that any ensuing confusion of identity does not harm this excellent band's chances of exposure. Jameson Raid - who consist of Terry Dark (vocal), Ian Smith (guitar/vocal), John Ace (bass/vocal) and Phil Kimberley (drums) - previously released a 3-track EP on their own label that achieved only local sales. Their track on Volume 2 is the self-written "Hard Lines".

The other bands on the album are the Lizzie-like TRESPASS ("One of these Days") and "Storm Child", EASY MONEY ("Telephone Man"), XERO ("Cutting Loose"), the North-East-based WHITE

SPIRIT ("High upon High"), with another Brummie outfit DARK STAR ("Lady of Mars"), who are better known in the city as Berlin, closing the first side. Dark Star are Rik Staines (vocal/string synth), Ben, Ken and Dave Harrison (guitars), Chris Cawston (bass) and Steve Atkins (drums).

Side 2 introduces Philadelphia's HORSEPOWER ("You Give Me Candy"), RED ALERT ("Open Hear") and Leamington Spa's CHEVY ("Chevy") who are better known on the cabaret circuit as Cupid's Inspiration and who dabble in Metal from time to time.

## B.A.M.F.

It's singalong time again with the Arts Lab combining with the Midlands Arts Centre to present The Birmingham Alternative Music Festival - coyly sub-titled 'Not What The Public Wants'. The event takes place at the Arts Centre's hallowed Cannon Hill Park premises during the weekend June 6, 7 and 8.

The concentration will be on what they term 'extra, additional, alternative, non-normal music' with performers from Birmingham Alabama, Japan and even England.

There is music of Indonesian and Afghani origin, plus rock music, free jazz, improvisations, English experimental music, piano duets - all taking place on tandems, in the park, on the water, in the trees. There will also be sound sculptures and exhibitions.

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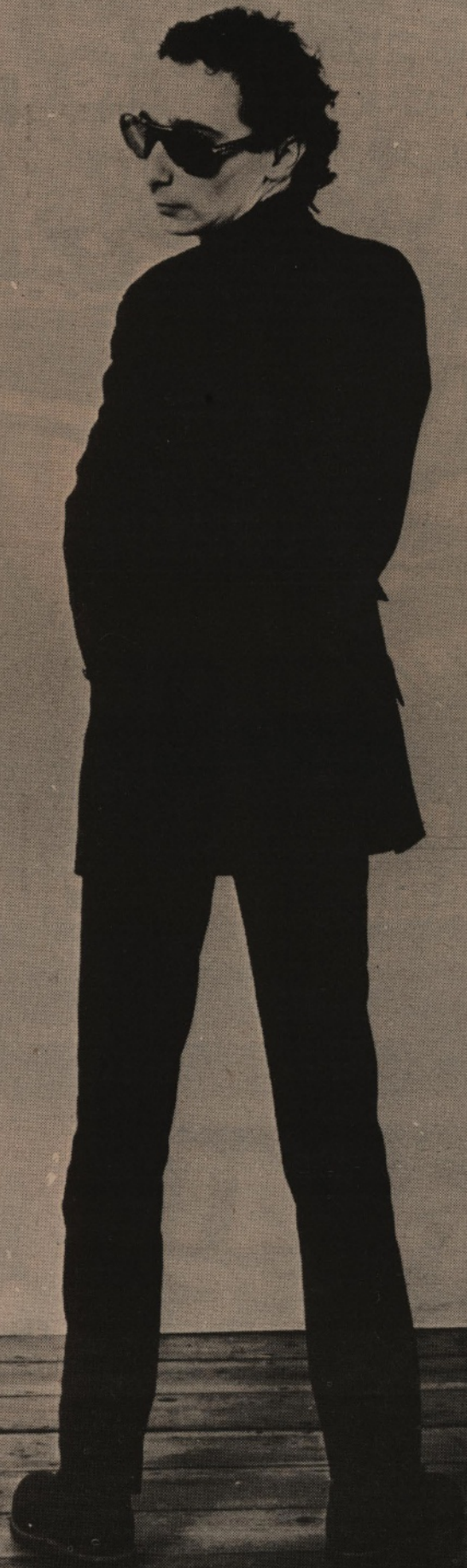
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Judging from the numerous reports that are coming thick and fast out of Beacon Radio-land then the hottest band in that area right now are The Lazars who hail from Telford. Pictured above are Julian Ward, Malcolm Wragge and Allan Rowe with singer Carol Decker who reckons she's got the prettiest bum in the business!

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## LETTERS EXTRA

## A Communiqué from deepest Moseley

Dear Brum Beat,

"The Naturals" were formed after the Bishop and I (James Langston - alias Hymie Langfroid) were rather suddenly pensioned off from Mean Street Dealers. Having got into the routine of gigging after 38-years on the circuit, I found yet another Saturday night on the booze, coming home and beating the wife, rather boring. So, being need of spiritual uplift, I 'phoned the Bishop (Bob Boucher). His Holiness uttered those sanctified words - "let's get a f...ing band together you c...t!" Well, what else could I do - the Church is always right!

Immediately I contacted another lapsed "left-footer" (like myself) with whom I had worked in Tea and Symphony. I'd never got over the sight of him appearing on stage in a marquee in Lincoln, wearing frogman's flippers, schnorkel and mask, and playing "Donegal Jig" on fiddle. I figured he was 'natch' for the Naturals. Others may have seen Davo (Dave Carroll) in a somewhat more serious role, in the Steve Gibbons Band, playing handfuls of brilliant guitar licks, and bringing the house down.



The Bishop, who as you know is apt to go off into long sermons of a moral nature, told me that if we were going to have a bald-headed, commie degenerate, and wild Irishman in the group, it was necessary to bring in a stabilising influence. Enter John 'the sticks' Spinnetoe, the King of Swing, lately retired from Rickie Cool and the Icebergs, and

recognised immediately by his gold-rimmed specs and Hawaiian shirt.

Once again the Bishop laid down the law:

- 1) No drunken rehearsals.
- 2) No second mortgages on the gear.
- 3) No deafening of punters (hence small P.A. for clubs).
- 4) No swearing on stage.
- 5) Charge by the Watt.
- 6) Play for love and money.

The sounds came thick and fast:- retakes of early stax, city blues, and that fast, swing, rock a' billy stuff that guys like Sleepy La Beef and Dee Clarke play so good. New songs appeared, and the set was nearly ready.

Saint Robin, patron of the local music scene, offered us a session which will be aired in June or July.

We have found sanctuary in "The Haven" (Sunday night residency, starting June 8th), a pub in School Road, Yardley Wood. Other gigs at the Coach and Horses, The Sheldon, and the Fighting Cocks are to follow.

I can't guarantee that you'll see Davo in flippers, or the Bishop in his Mitre, but John 'the sticks' assures me he'll stick to his tried and tested image - and I haven't grown any more hair since you last saw me! I will guarantee that you'll be in for a few musical surprises, and, yes folks! - FUN.

Naturally Yours,  
THE NATURALS. □



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## A HISTORY OF ROCK AND ROLL AS APPLIED TO THE BOOK OF REVELATIONS



by the Rev Jesus O'Dowie

In the beginning was the word and the word was AWOP-BOPALOOBOPALOPBAMBOOM. And the spirit of god moved upon the face of the water and so surf music was born.

And God created Man in his own image which, if you cast an eye over Meatloaf, is a particularly nasty idea. And then He created Woman. And then Roadies. And then He rested.

And Adam begat Cain and Cain slew his brother Abel for they did share a room and he did get up his nose mightily playing Roger Whittaker records all night.

And a prophet arose in the West who did weep and rend his hair into the shape of a kisscurl and he did pour down wrath and scorn upon the people saying unto them, 'We're going to rock around the clock tonight, we're going to rock rock rock till the broad daylight whether you like it or not'.

And the people did respond with much weeping and gnashing of teeth and the tearing up of cinema seats and the name of the prophet was Bill Haley and his daytime job was selling seats to cinemas.

And behold: the prophets of the Old Testament, Buddy Holly, Richie Valens and the Big Bopper ascended unto Heaven in a plane driven by Stevie Wonder.

And man did wander in the wilderness for forty days and forty nights which is fairly consistent. And there came a plague of duff records and man was visited by tornados and lived in the shadows until the Beatles came. And one of them said unto the people 'Behold, we are bigger than Jesus', and the people said 'Nay, this is not so for John Lennon is five feet eight whereas Robert Powell is six feet two'.

And God unleashed the Four Horsemen of the Apocalypse and behold their names were Johnny Rotten, Sid Vicious, Paul Cook and Steve Jones.

And Sid slew Nancy for they did share a room and she did get up his nose mightily playing Roger Whittaker records all night. And Sid did play some gigs in New York saying, 'Behold, I am thy son and have returned to thee. Kill the fattened calf but do it on stage'. And the people replied, 'Sod the fattened calf, mate,' and slew Sid instead.

And the ending of the world was at hand and the people were visited by dread signs and portents of doom such as a mod revival and eight million ska records in the charts and let's not forget disco.

And the world did end, not with a bang nor with a whimper but with AWOPBOPALOOBOPALOPBAMBOOM.

And behold: it got bad reviews. □

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# 'IN CHIC'

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

My heart bleeds for Willy One-Cal, formerly lead-singer with late seventies mega-mega group WWA (Weight Watchers Anonymous).

With his multi-million dollar pomp-rock band now sadly in liquidation, Willy is badly peeved at the unfavourable-so-far reaction to his new solo project, BWM.

'I'm heartily pissed off', Mr One-Cal told me, as he moodily nibbled an unbuttered slab of low-carbohydrate, alcohol-free, lager-flavoured Energen crispbread, 'with punks, finks, mods, soul-boys, rastafarian skin-heads from Coventry, and so-called rock journalists.

'As far as I'm concerned, these Two Tone bands are just a bunch of skankers', continued the tear-stained superstar. 'Why do all these berks go on about music having to deliver a political message or social comment and all that crap? I doubt if any of them ever read a newspaper anyway. Can't these short-sighted nerks see that music has about as much to do with politics as, say, the Olympic Games?' spouted the inflamed Willy.

'I want something a little humorous, which is what I'm trying to do with my new band. Something that puts a smile on my face. That's why this band is BWM, which is really short for The Black and White Menstruals. Neat eh?' As if to suit the action to the words, a shy smile passed briefly over the drooping Willy.

'This band is gonna get completely away from the Weight Watchers thing. That's why we went for BWM instead of the Rye King Soul Band. The album is called 'Time of the Month', and tracks include our own version of 'Watching the Menstrual Flow' and 'Only Women Bleed. Thank God'. As I said, it's all just good fun music. Period'.

Mr One-Cal went on to say that his album will be test-marketed in selected south-eastern supermarkets, before the national launching. A massive TV campaign will show personality Leslie Crowsfoot inviting housewives to distinguish between 'Time of the Month' and a rival brand of frozen turkey. □

# Mainly Folk...

SEAN PATEL

A couple of Folk Clubs have been kind enough to write to notify us of their existence. We don't aim to provide a guide to local folk clubs, we haven't the space and Joe Smith's monthly Folk Diary does a good job already, however we are always pleased to hear from you, especially if you have some news or comment. This month's column was prompted by a local singer who remarked that clubs in Brum were too concerned with money....

**Sean Patel's five star folk dates**

- 3 June TUXEDO BAY, White Hart, Headless Cross, Redditch
- 12 June SAFFRON SUMMERFIELD, Foley Arms, Amblecote
- 15 June TALENT SHOW, Burnt Post, Coventry
- 20 June MIKE ELLIOT, Lock Inn, Wolverley
- 20 June LICHFIELD FOLK FESTIVAL
- 24 June AR LOG, White Hart, Headless Cross

**DUE TO LACK OF SPACE SEAN PATEL'S COLUMN IS HELD OVER.**

# DANCE FLOOR DO-IES

Dave Williams on Disco

Hi Everyone.

Well here I am in Flint's Wine Bar, the unofficial headquarters of the Four Oaks funk mafia, waiting to meet BRMB's megastar jazz-funk DJ Nicky Steele. Nicky the well-worn DJ of many a long sweaty night, of a career so far spanning 12 years.

Pausing only to obtain Robbie (Disco-Mix) Wheeler's current disco top twenty; in bounds Nicky looking fit and suntanned.

After the perfunctory alcoholic refreshments (it's a hot evening) we get down to the facts.

Nicky Steele DJ kicked off his career circa 1968, gigging at the Belfry before eventually moving on to the Elbow Room, and Mothers. Older Brum Beat persons will remember these days with fond memories. Nicky himself accepts that these venues were well respected at this time, as he was; as well as being a good training ground in the fundamentals of Disc-jockeying.

The music then, was all the Motown classics (first time around) as well as the early R & B - Chess/Checker/Pye/Capital Disco Series/Stateside and other similar labels.

Nicky then served his obligatory spell abroad - Scandinavia, in fact which he reckons was the making of the man - the 1½ year stink working 9 hours a night, 9 - 5, playing a complete musical spectrum - everything was accepted over there at this time. Overall a likeable experience and it served to widen his musical appreciation.

On returning to the UK and in fact the Elbow Room in 1970, came what Nicky describes as his best four years.

This brought him to his big break, which every Club/Mobile jock needs, in the shape of the soul show on BRMB, a chance he took with both hands playing the sort of music he loved. The show went out from 7pm till 10pm Saturday evenings and then he went on to the Elbow Room afterwards.



Music played at this time included Fatback Band, early Crown Heights, Ohio Players and BT Express, the forerunners of today's current funky sounds.

Good days, but to a certain extent only a means to an end, which was a regular daytime show, which was duly offered and accepted in 1976. Nicky, between gulps of his lager, points out that the big differences from Club DJ's to Radio DJ's are manifold.

Basically, there is a great deal to differentiate between broadcasting and Club DJ-ing. Very few people can come across in both ways of

presenting music. Nicky does admit that his own credibility in the night club stakes is affected by 'Tradio' and everything else his BRMB afternoon programme entails.

Anyway, moving on to the time of 'Saturday Night Fever', which Nicky sees as the turning point, the commercialisation of disco! Bandwagon jumping to an extreme - he sees the only compensation being that Earth, Wind & Fire, Kool & The Gang, Fat Larry, Crusaders, Donald Byrd and Ronnie Laws, etc. all became more widely accepted; they were/are no longer minority acts. Although Nicky states that disco has now receded to where it was before SNF - about which he is personally delighted.

I asked Nicky what his reasons for the present undoubted slump in discos, which he accepts is with us; and he puts it down to - too many clubs competing for an ever-declining market - Jocks don't know what music policy to follow, they should have a cool nerve and have faith in what they're playing.

Nicky, 'a senior citizen' amongst DJ's, has personally climbed down and started to explore other ways of making discotheques enjoyable; ie. promoting over 25 (grab-a-grannie) clubs, to an audience which has grown up in discos. He goes on to say how amazing it is that 11-12 year olds take discos for granted - they are no longer impressed by lasers, strobes, explosions and helicopters which 12 years ago would have got 1,000 people queueing to get in - (keep the faith - Hawkins!!).

Back to the present and Nicky reckons that he always gains most satisfaction out of black music - he'll continue to keep on playing it as long as he's got his credibility or preferably until he spots the next Nicky Steele and gets him to do the work!

For the future, TV obviously would be the next frontier, but he concedes it would be a case of being in the right place at the right time - there's modesty for you!

Meanwhile Nicky is still working Monday/Thursday/Saturday at the Belfry and roadshows throughout the Summer. His Disco equipment is far too much to list. Re disco mixes Nicky helpfully suggests - sort your own out or come down to the Belfry with a jotter!

Nicky's worst moment in showbiz was the day he failed an audition for a crowd scene - in a Cliff Richard musical - Take Me High. That should give everyone hope!

Whilst the highlight was undoubtedly compering the first Crusaders concert at the Hippodrome - and realising he'd been right all along (and Robin Valk had been barking up the wrong gig guide!).

Next time around I'll buy Nicky a few more drinks and he'll say what he really thinks in an article entitled 'Disco's dead - I killed it!'

Before I go, just time for Robbie's current Top Twenty courtesy of Mere Green Records & Tapes, and yes I will have another pinta Rob. Cheers!

See you all next month. □

**DISCO TOP TWENTY**

- 1 Funky Town ..... Lipps Inc (Casablanca)
- 2 Let's Get Serious ..... Jermaine Jackson (Motown)
- 3 You Gave Me Love ..... Crown Heights (Delite)
- 4 I Shoulda Love Ya ..... N. Michael Walden (Atlantic)
- 5 Behind the Groove ..... Teena Marie (Motown)
- 6 Chante ..... Mass Production (Atlantic)
- 7 Clouds ..... Chaka Khan (Warner Bros)
- 8 She's Out of my Life ..... Michael Jackson (CBS)
- 9 Keep In Touch ..... Freez (Pye)
- 10 Just Can't Give You Up ..... Mystic Merlin (Capital)
- 11 The Groove ..... Rodney Franklin (CBS)
- 12 Overnight Sensation ..... Jerry Knight (A & M)
- 13 Two Places/Like to Groove ..... Raydio (Arista)
- 14 I'm So Hot ..... Denise Lasalle (MCA)
- 15 Use It Up, Wear It Out ..... Odyssey (RCA)
- 16 It's alright ..... Sho' Nuff (Ensign)
- 17 Let's Go Round Again ..... AWB (RCA)
- 18 Hold On To My Love ..... Jimmy Ruffin (Polydor)
- 19 Body Language ..... Detroit Spinners (Warner Bros)
- 20 The Seduction ..... James Last Band (Polydor)

**Robbie's one's to watch**

- \* Burnin' Hot ..... Jermaine Jackson (Motown) LP Cut
- \* Give Up Funk ..... BT Express (Imp)
- \* Change Album ..... Various Tracks (Imp)

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


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# TOUCHING WOOD

It's been a long time since the name of Roy Wood figured prominently in the music press, even longer since he made an impact on the charts, but although he may have been out of the limelight as far as publicity splashes go Wood has been far from inactive.

A year ago he made his first stage appearance for three years when he took the stage at Barbarellas in Birmingham for a guest spot with Cheap Trick in company with Dave Edmunds, a neat touch since Wood has long been one of the main influences on Trick and his "California Man" forms a standout part of their live set.

Since this time things have been rumbling quietly as he prepares another emergence on the current scene.

Recent versions of his Wizzo band have met with little success and despite the obvious pop quality of the song his last single, "We're On The Road Again", bombed out. The last version of the Wizzo band fell apart when they started to get into a more jazz-rock orientated sound, a move which reaped little interest from Warners who preferred him to stick within a poppier mould. The last single appeared over here on Automatic but received very little support in promotional terms, as Roy explained when I talked to him at his Gothersley Hall home.

"Basically I had a deal with Warner Brothers in the USA and WEA here weren't that interested in me because I was an American signing. So when Automatic emerged as a subsidiary and after a chat with Mo Ostin we decided to go over to that because they were smaller and could give us more attention and I'd worked with Nick Mobbs before when he was a label manager with Harvest. But things backfired because I'd never worked with Nick as a record executive. It was like he'd got his own toy to play with. We'd release stuff and they wouldn't do anything with it, he wouldn't commit himself financially in any way. The automatic deal came to an end just before last Christmas."

#### NEW MATERIAL

Presumably during that time he must have laid down quite a lot of material? "I think we recorded two albums worth of material and we did an album that only came out in the States-with no promo- and not here and it never will be. Even before it was released it had been completed two years."

The album is titled "On The Road Again" and appears on Warners (BSK 3247). It's a shame that it won't see the light of day over here because, even though it is now fairly old, it is still one of the best things Roy has recorded. The UK singles "Dancing At The Rainbow's End", "Keep Your Hands On The Wheel" and the title track are all included along with some vintage cuts. "Jimmy Lad" is a delightful Scottish flavoured pop ballad with bagpipes included which matches beautifully with "Wings Over The Sea" another Wood singalong. "Rocket Road" is all the stops out rock n roll in the Californian Man vein and that same massive thundering drum dominated feel is also felt on "Another Night". The two remaining tracks are "Way Beyond The Rain", a fairly delicate ballad and one of his own favourites, and the relaxed and definitely jazz influenced "Colourful Lady" which rings several changes on the expected Wood sound. John Bonham makes a guest appearance on "Keep Your Hands On The Wheel" with Andy Fairweather Lowe adding backing vocals on the title track. The basic line-up though is Roy on virtually everything with Paul Robbins contributing keyboards, guitars and recorders, Pete Mackie on bass, Billy Paul on sax, Charlie Grima on congas

and Dave Donovan on drums. If you see it as a cut-out invest immediately. Apart from spending his time writing songs - "the only thing that's kept me sane" - Wood has been making his presence felt as a producer.

#### MAJOR INVOLVEMENT

His first major involvement on that side of things, aside from his own work, was with the much neglected solo album from Renaissance's Annie Haslem, "Annie In Wonderland", which he also arranged and played practically every instrument. However, the first outside job to create a stir of interest was "Sheer Dart Attack" by the Darts.

How had he got involved with that? "A few of the Darts were fans and they wanted to do a good rock n roll album and they'd been listening to the Eddie and the Falcons album and wanted a similar sort of approach."

But listening to that and to the Darts album it's obvious that things didn't end up that way, the sound of the latter is fairly light while the Falcons album is a massive sound.

"With all respect to the the Darts they wanted to change but they didn't want to risk it. They said that they wanted to progress but when I started coming up with ideas they began to panic slightly and say that it didn't sound like the Darts. I knew how I would have liked it to sound and so amidst all the flak I closed my eyes and tried to get on with it. I think some of their past records have been a little too simple. There's a lot of doo wop bands around and I think the Darts have the ability to go one step further and it would have been nice if they did, but I don't think they will." How difficult was it working with them in the studios, after all they tend to go for very much a live approach?

"The main difficulty is that there are nine in the band and each one has different ideas and we ended up having quite a conflict of opinion most of the time. I think Darts are basically an inexperienced band as far as the studio goes and they like to play live. I think they're frightened of the studio and all their approach to recording is live and that's quite difficult to do and get the best sound. It's far easier to get them to sing separately than together, which is what they wanted. I would have liked for them all to get round a mike and sing together but with all due respect there were a couple of them who couldn't sing in tune and consequently you kept doing it over and over again with the same people making the same mistakes. They had got into a way of thinking whereby what they would pass in a live performance they thought they could also do in the studio."

#### NEW IDEAS

How did you actually approach the recording, what ideas did you have in mind?

"One thing I wanted to do - they've always been known as four lead singers with a backing group but those musicians are pretty good and I thought they deserved the chance to come to the front more. The lead guitarist could zoom in and do a solo but he'd never had the chance before and I tried to give him an opening. I didn't go into the studio with any one thing in mind, I took it as it came unlike the "Eddie & the Falcons" album where I had everything mapped



# WOOD



out. They wanted to do that sort of thing and back out. They'd already learned all the songs and what I did in the studio was to arrange the horn and vocal parts, the rest of it was them anyway. They weren't too keen on changing things at the last minute."

**How long did it take to complete?**  
"About six weeks because they were on the road at the time. Most of it was done at DJM and the Old Smithy but the mix was all done in one studio so it was possible to get an overall sound. One problem with them touring was that they'd lose the studio discipline, the musicians were pretty accurate but the singers were a bit more 'temperamental' and a more domineering force. I did the mix myself although they tried to have a say in it, but I kept them away as much as possible. They'd come in and some would like the mix and others would complain because they couldn't hear the backing vocals. When we first started doing the album I went through a few traumas trying to explain that you can't possibly hear everything, voice and instruments, at the same time, someone has to give way. I had to remix one of the songs because of that and in the end they decided they preferred the original anyway."

**How do you actually approach your production work?**

"I tend to take it as it comes. If I'm producing someone else it depends on the mood they're in, I take it from them and help out as much as possible. I think the role of the producer is to create a commercial sound and to work as an ideas man as far as the arrangements are concerned. It's pointless just sitting there and saying yes that was good or no that wasn't, or just twiddling the knobs, an engineer could do that. You've got to be more than a middle man, a creative part of the outfit."

**Who would you choose to produce for you?**

"I find it difficult to work with other people producing me, I've only ever had people doing it who have been no more than glorified middle men between me and the engineer. If I had to choose who I rate and respect I think it would be George Martin."

**After producing the Darts album did you get other people interested in you?**

"A few, yeah, but I was in the throes of getting a new band together and I didn't want to put myself in for another album."

## RUMOURS

**One strong rumour, however, about a pending production job is with Cheap Trick, a band Wood has become friendly with since that first meeting at Barbarellas. Since which time he's also played a 20,000 seater open air gig with them in Phoenix while he was over in the States sorting out contracts and lining up possible dates. From these involvements came suggestions that he might be in for the next album, how accurate are those reports?**

"At the time they wanted me to produce their next album but 'Dream Police' had been in the can for a year because of the success of the 'Budokan' album and they didn't want to release it but CBS insisted and I'm on the list for the next one. It's very political. If they had the choice I'd be next, but I think they're contracted to the same producer (Tom Werman) for the next LP, which they're trying to get out of. Somewhere along the line I will be working with them."

## NO RECORD COMPANY

**It seems that things have moved in a circle because originally you were a great influence on early rock and now you're becoming involved with those same people who you influenced and there's been a reactivation of interest in your work because of them especially in the States. What is the present state of affairs as far as your own career is concerned?**

"We're currently without a record company but the plans are to get the new band into the studio and I've got to write two singles which will be released on Jet."

**How come Jet, since you originally left them after a few problems?**

"The main thing is that the moment with the slump deals aren't forthcoming and we do need a deal, plus the fact that Jet agreed that I could go in and make the singles without signing anything. There are no strings

attached. I could get a deal but I do need to work live again and I can do that with Jet. It'll be beneficial for them anyway because they still own my publishing. To get a really good deal you have to wait until the middle of the year and I really couldn't afford to, especially with these other lads in the band hanging about."

## NEW BAND

**Who's in the new band?**

It's a seven piece, I already had some of them from that last album. Billy Paul plays sax, Jeff Britten from Wings is on drums, Mike Deacon from Vinegar, Joe and Darts is on keyboards and there are two lads from Fable. It's been coming together since Christmas. We haven't done anything yet, they're waiting for me to come up with the singles. It's a pop-rock band with plenty of harmony and the songs are still basically pop songs but the style and arrangements come across very like a cross between Earth, Wind and Fire, Boston and Yes - it's a really strange combination. We want to get on the road as soon as possible. There will be some college dates to get the rust off and then it's off to Europe and America and not really playing here because it's not economical. I'd like to be able to come back and play as a tax loss, which sounds a bit flash but it's the only way to do it."

**Carl Wayne has asked me to produce and play on a single for him, which I'll probably do and a few of the lads and me are going to get a rock n roll band together to play one gig a week with me on drums and Jake Commander-ELO's ex and our future sound engineer, just for a good time and to get back into playing live."**

**With all the recent musical explosions has that affected your own style?**

"You've got to listen to what's going on, but I don't like to be influenced spot-on otherwise I tend to wander off and lose my own identity. Now it's all going back to the 60's and obviously I shall have to be influenced by that, but I won't go back to making records that sound like the Move."

**Talking about current trends, your music has always been very instant, how do you feel about the current involvement with electronics, the de-personalisation that musicians such as John Foxx and Gary Numan are exploring?**

"I don't think that the musician will ever take second place because whatever electronic instrument they find to play you've still got to feed the information in to start with, but I think electronic music has very strong possibilities although I don't like the way it's been used at present, especially the Gary Numan type. I find it unmusical mainly because they work out certain chords and riffs on the synthesisers and then the vocalist just goes in and sings the tune without any variation which tends to get a bit dull and droney. There's a lot of electronics going behind ordinary pop, especially Abba's keyboard player, and I think that should be brought more to the fore, the melodic stuff"

## EARTH, WIND & FIRE

**Who do you particularly rate currently?**

"I'm a great fan of Earth, Wind & Fire, the way they put the songs together, the arrangements are absolutely first class, as for new bands I think the Tourists are good, the Boomtown Rats I quite like, Bob Geldof is probably the best front man that's come along for years, and as for singer-songwriters Kate Bush is probably the best around and Lene Lovich is the most inventive new-wave artist at present."

**All of which are very visual, and that's always been a very strong part of your music, does that side of things attract you strongly and do you see that as an important part of your new band?**

"Yes, I'm very concerned that a show should be interesting to look at, that it should provide visual entertainment, but that's not the be all and end all of it, when it comes down to it, it has to be in the music or it's not worth doing." □

by

Mike Davies

# LETTERS EXTRA

## FAIR AIRING?

Dear Brumbeat,  
Congratulations to Steve Coxon for his article on the Potteries music scene in last month's issue.

The comment that surprised me most was the claim made by 'Bruno' of Radio Stoke that the bands in the Stoke area were being given a fair airing via his Sunday '2.50 Express' programme. Recently when we sent him a tape he refused to play it even though his show has recently been extended by 1 hour.

As far as knowledge goes, if he has seen half the local bands live then I'll show my arse at the Vatican. His opinions of the bands illustrated clearly what a BBC prat he really is. Local musicians will bear me out so let's have the facts in print please.

Cheers,  
Ivan Obrey,  
O.K. Managements  
Stoke-on-Trent.

## Venue Guide

Dear Sir,  
I wonder if you can help with this query which arose from reading May's Brum Beat - which by the way I think is an excellent publication and much needed in the area.

Could you publish in Brum Beat a Venue Guide for Birmingham similar to the one for Stoke? I ask primarily because on reading the Sham Concert article I discovered that the Top Rank is in effect a club - is it therefore likely that the general public might not be admitted to concerts unless they are members or is membership included in the ticket price if, for instance, bought at Cyclops Records? Similarly, regarding 'The Exit' - does entry price vary with each band, is it separate from the main Romeo & Juliet's, or can one move from The Exit to the other parts of the club? I hope you can help.

A. Lewis,  
Harborne.

**The Top Rank only assumes a club status for its occasional Sunday gigs. When purchasing tickets from any source obtain a clear assurance that no further charges for membership (or anything else for that matter) will be payable. Top Rank tell us that for Sunday gigs membership is not included in the ticket price but is payable on admission. The law states that 48 hours must elapse between payment and entry as a member. Confusing, innit?**

**The Exit has ceased to exist - though Romeo & Juliet's continue their Monday Rock Night plus the natural R & J activities.**

## Close Rivals

Dear Brum Beat,  
After reading your last excellent edition I noticed there was no mention of a group I have seen recently called Close Rivals. This group are building up a following in the Midlands - they are a 4-piece very versatile, very talented band based mainly in the Moseley/Sparkhill area of Birmingham. After what I have seen and heard of them recently I reckon they are really going to hit the Midlands area with a bang very shortly.

Yours sincerely,  
Wendy Hobbs  
Close Rivals Fan,  
Studley.

Dear Brum Beat,  
Congratulations from all in Beggar for such an ace mag!

We caught Issue 2 when we were very impressed - it's certainly better than anything we've got in London!

May we also take this opportunity to thank the great audience we had and the excellent support band 'Mood Elevators'. We hope to see you all again soon.

Once again, congrats on yer mag and best wishes.

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PS Could you send us down a copy regularly?

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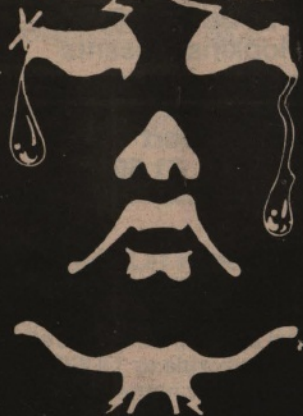
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TIFFANY'S - COVENTRY

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Well, there we were, off to the heart of 2-tone territory, to sample the atmosphere of Tiffany's. Where, I was assured, I'd be just one more bit of black and white against a sea of similarly dressed people.

Not knowing where the hell we were heading for, beyond some very rudimentary directions, we decided to follow the crowds and hope for the best.

Getting off on the bad foot

Found the place okay, but it wasn't the most auspicious of starts to an evening. We were shown upstairs (yes, we did queue-hop) and, when I said we were on the guest list, it turned out, due to some monumental cock-up, we weren't. A guy with more lines, creases and crevices on his face than Charles Bronson and the Grand Canyon combined became decidedly unfriendly. He checked his list and found no sign of our names. Seems like it's a typical piece of mis-management - whether on the part of Stiff (who were promoting the evening's entertainment) or Tiffany's. I don't know. Pleas to be allowed to use the phone inside passed ignored. So we paid up - at this point, I wasn't about to miss the opportunity of seeing what is more than possibly my favourite band - Madness.

Bigger than big

However, I digress, on to the place itself. Well, Tiffany's is big and it was packed. We were downstairs trying, in vain as it happened, to manoeuvre our way off the carpeted surround onto the dance floor proper. Above us, the balcony running round three sides of the ballroom was jammed front to back.

Either side of the semi-circular stage were banks of lights which were used to good effect. I did a double-take at the curtains - all rucked and gathered a la Muppets' stage. Seems like



Jule Wieland

Roseland got stuck in mid-town Cov. There were nets above our heads, no doubt for holding balloons to be let down on office party revellers or for palais night. There was even one of those silver balls that rotates and sends lights twinkling over everywhere. It's all very schizophrenic so far as decor is concerned. With probably the only concession to the 80's being the music. Perhaps they think you won't notice the surroundings. Which is rather like saying perhaps you wouldn't notice King Kong if he stood in front of you.

It's one of those places that has the most enormous ladies toilets - bigger than a whole lot of clubs, in fact. Carpeted. With chi-chi little tables and mirrors so you can tart yourself up or, in my case, scribble down frantic notes. Then, there's yet more space for making up and, later, more than sufficient to fight your one-time mate who's got off with the guy you fancied. The gents is, I gather, similarly massive.

The corridor from entrance to main fun area is as wide as a small road. At its end, there's a 'Grill-ette' serving hot snacks, so you get the waft of onions drifting around the place - rather like Blackpool with the wind against you.

Intimate Tiffany's ain't! The Nuremberg Rallies could have been accommodated here with ease. It's an odd mixture of space, functionality and twee-ness. Pretty tacky generally.

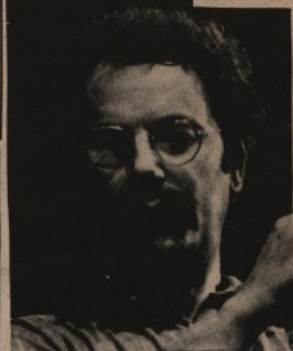
As for the bar, the drinks are averagely priced. But the bar staff tend to be unco-operative to the point of coma. And, beware, if you try dancing on the carpeted surround of the dance floor, you could break a neck, an ankle or your steps on the pint mugs left lying around.

On the plus side (yes, there is one), the crowd was big, nice and friendly. They don't bother with dress restrictions. The groups are, from what I've read and seen, well worth catching. Which is when it comes down to it the most important thing. And just for the record - we more than enjoyed ourselves. □

## DR. JAZZ'S DIARY

In the world of Jazz, not much is held sacred. For all that one of the biggest debates over the last decade had been fought around that thorny question; should jazz be electric? The debate was ushered into Britain a good ten years ahead of the microchip revolution by Ian Carr's Nucleus, which in its earliest days featured Chris Spedding, John Marshall and Karl Jenkins (later of Soft Machine). Following a hiatus in the mid-seventies, trumpeter Ian Carr re-formed the band with a fresh personnel, touring Europe and Britain to much acclaim. And the band which currently includes Brian Smith on sax, Geoff Castle, keyboards, and Billy Kristian, bass returns to the Midlands thismonth for a short tour which takes in Leicester, Braunstone Hotel, (10th), Nottingham, Black Boy Inn, (11th) and Newcastle-Under-Lyme, Bridge Street Arts Centre (13th).

IAN CARR



Healthy or unhealthy, Jazz-Rock is here to stay and this month it seems to be centering firmly on Leicester. Guitarist Allan Holdsworth who arrives at the newly designated Phoenix Arts Centre, Leicester on 13th June has played with Nucleus on occasion, made a distinctive contribution to Soft Machine, and had a brief flirtation with Bruford. When not to be found in such erstwhile company he's joined the ranks of part time contemporary jazz groups on the London circuit, and sandwiched between all this was a spell with Tony Williams' "New Lifetime" in America. It's a career that's summed up in his playing, dexterous with strokes of brilliance yet unsettled and forever changing in direction and mood. A gifted guitarist, Holdsworth is joined in his new trio by Henry Thomas, Bass and Gary Husband, Drums.

This month, Dr Jazz's long-service-in-the-face-of-unmentionable-adversity-not-to-mention-the-dire-threat-posed-by-Batham's-Beers-especially-when-drunk-to-excess-pointing-no-fingers award goes to the Bull and Bladder Jazz Club, who inhabit the nether regions of the Vine Delph Road in deepest Brierley Hill, and who continue their programme with aplomb. As ever you'll find bands at the venue on Monday nights with the Tony Richards Quartet, 2nd June, Zenith Hot Stompers, 9th, Mike Peck 4, 16th, Royal Garden Hot 6 on 23rd and another prescription of Tony Richards with guests on June 30th.

CONT. ON PAGE 11

## ROBIN'S FAB 30!

Every 6 months Rock DJ Robin Valk compiles his 'Rock One Hundred' chart based on listeners' requests during the period for his 'Backtrack Boogies' segment. The current listing is the seventh since Robin began compiling in July 1977, and is headed by Led Zep's 'Stairway To Heaven' which with one exception (when it slipped to No. 2) has held the No. 1 slot on every occasion. So much for progress. The chart also demonstrates how much Metal fans are prepared to support their music by constantly reminding the media of their existence. □

Here is the Top 30 of Robin's current Rock 100.

- |    |                          |                      |      |
|----|--------------------------|----------------------|------|
| 1  | Stairway to Heaven       | Led Zeppelin         | 1972 |
| 2  | Freebird                 | Lynyrd Skynyrd       | 1973 |
| 3  | Whole Lotta Rosie        | AC/DC                | 1978 |
| 4  | Paranoid                 | Black Sabbath        | 1970 |
| 5  | Suppers Ready            | Genesis              | 1975 |
| 6  | Smoke On The Water       | Deep Purple          | 1971 |
| 7  | Don't Fear The Reaper    | Blue Oyster Cult     | 1976 |
| 8  | Shine On You             |                      |      |
|    | Crazy Diamond            | Pink Floyd           | 1975 |
| 9  | Whole Lotta Love         | Led Zeppelin         | 1970 |
| 10 | Let There Be Rock        | AC/DC                | 1978 |
| 11 | Anarchy In The UK        | Sex Pistols          | 1977 |
| 12 | Down In The Tube Station | Jam                  | 1978 |
| 13 | Bat Out Of Hell          | Meatloaf             | 1977 |
| 14 | Layla                    | Derek & the Dominoes | 1971 |
| 15 | Born to Run              | Bruce Springsteen    | 1976 |
| 16 | Rock & Roll              | Led Zeppelin         | 1972 |
| 17 | Emerald                  | Thin Lizzy           | 1975 |
| 18 | I'm not in Love          | 10cc                 | 1975 |
| 19 | Overkill                 | Motorhead            | 1979 |
| 20 | Bohemian Rhapsody        | Queen                | 1975 |
| 21 | Ripples                  | Genesis              | 1975 |
| 22 | Hotel California         | Eagles               | 1976 |
| 23 | Black Night              | Deep Purple          | 1973 |
| 24 | Sultans of Swing         | Dire Straits         | 1978 |
| 25 | Whiskey in the Jar       | Thin Lizzy           | 1973 |
| 26 | Wishing Well             | Free                 | 1973 |
| 27 | Silver Machine           | Hawkwind             | 1972 |
| 28 | Caroline                 | Status Quo           | 1973 |
| 29 | Dazed & Confused         | Led Zeppelin         | 1969 |
| 30 | All Right Now            | Free                 | 1970 |

And plenty of news this time round so less padding and into the storm. Benny Lord, who is best remembered from Benny & The Jets and best forgotten from the Victims has his second Magnet single out. Titled 'Faithful To The Fiance' it suggests he's taken an intensive course of Costello and Rats but still stands up under it's own steam.

UB 40's new single should be out by now titled 'My Way Of Thinking' and backed with their treatment of Randy Newman's 'I Think It's Going To Rain Today'. News of ex-SGB man Dave Carroll is that he has a solo single emerging from Bob Lamb's studios called '40 Watt Pearl', probably wanting to see his name in lights!

The irascible John Dowie informs me that the nigh legendary Jim Cleary has a neat new song ready for the glory stakes titled 'Stone Heart', while he himself is readying a single for Factory Records produced by Martin Hannett.

Chevy who appear to have withdrawn into the dark reappear with their excellent 'Chevy' number on 'Metal For Muthas Vol 2' (EMI). More please. New single from Fashion after a length of time of inaction is 'Silver Blades', inspired by the ice-rink of the same style.

A definite change of sound for the enigmatic 3 piece with a military drum beat kicking it off before Mulligan strikes up a sort of Reginald Dixon melody strain on synth and they all echo in with a nagging chorus that I think reminds me of a frothy Graham Parker. Expertly produced by Phil Savage but I think it loses its way half way in; other than that a great Summer Single and should do remarkably well for them. Flip is a dub version and equally worth the pennies. On Fashion Music as usual.

Sticking with the singles Denny Laine attempts yet again to score a solo success, this time with an appalling ditty called 'Japanese Tears', inspired by Big M's Nipponese problems. Main problem is that Laine appears to have expended all his creative energies back in the first few months of the Moodies and the rest is light-weight dross. Even bringing in the missus, Jojo, a la Linda McC. doesn't help. Rumour has it he has a solo tour set with the Odeon

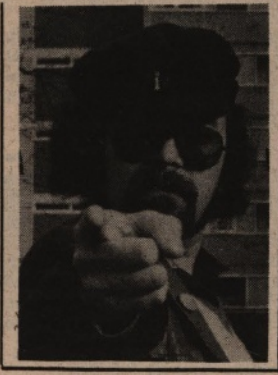
on June 23, but if the demand matches his talent then it'll never get off the ground.

Oscar of the Sussed can sit back in comfort because I really do like their Graduate single 'I've Got Me Parka', a party style piss-take of the current Mod Movement and lots of fun. The B side is a clever little poem with a cheery mood to it and deserves to be heard. Infinitely more amusing than John Cooper Clarke. Nice one Oscar.

The Photos appear to have a hit with 'Irene' although it's nowhere near as strong as 'I'm So Attractive'. The EP also features a tribute to Barbarellas with the question 'why did they have to close it down?'. Answers on a postcard please. Reddingtons strike again with their second single, 'Day After Day' by May Day. A bouncy tinny keyboard dominated pop song with a definite strong commercial appeal and miles away from the heavy sounds of Quartz although

## BUZZINGS

Mike Davies



it is produced by their Mick Hopkins. B side is another strong number, 'Love In The Spaceage' with good vocals by Martin Smith. Like to hear more from them.

Paralex have a gutsy 12in hard rocker also out on Reddingtons but it really offers little surprise. Solid heavy riffing that goes nowhere in particular and somewhat weak vocals. But it is in green vinyl. ELO resurface with a track to the new Olivia Newton John film, 'Xanadu' and 'I'm Alive' is easily the least memorable thing Jeff Lynne's written or recorded. Flip is a Bev Bevan outing. An ELO/ONJ team up can be expected eventually. WOW!

The self-explanatory Heavy Metal Records based out of Wolverhampton debuts with the Handsome Beasts' double A sider 'All Riot Now/Mark of the Beast' in a pic bag. 'Riot' is best bet for success, a good hefty driver with a strong punch, whereas the other is somewhat messy and tedious.

On to tapes received kicking off with Stafford-based Lazars who are a definite name to keep an eye out for. A driving contemporary rock outfit fronted by a lady who could easily be the reincarnation of Brenda Lee if Little Miss Dynamite wasn't still going strong herself. A gutsy treble voice that snarls and belts with ferocious power and a solid if restrained backing turning out a dirty version of 'Midnight Hour' plus a bag of their own material that takes in both straight R & B and a rocksteady variation. 'You Can Get It For Free' and 'Why Don't You Love Me' really stand out.

Excellent album news in the shape of a long-awaited release by Harvey Andrews in my view one of the best writers and most sensitive singers in the country, a sort of UK Don McLean. 'Margarita' is on Beeswing Records and available from 68 Limes Road, Tettenhall, Wolverhampton. The album contains some excellent material including the gentle sadness of the title track, the storysong 'Lot 204', 'Able Baker', a strong stage favourite, plus his tribute to June Allyson who starred in the Glenn Miller Story, 'Dear Miss Allyson', 'Pinball', the number featured on the BBC's 'Folk Festival' slot recently is also included and the whole album is a tribute to his talent and warmth. Now signed to Polydor a live album should emerge later this year. Nice to have you back in action Harvey. □

## CAMPUS

RUPERT METCALF REPORTS

This will be the last campus report for a few months as the college summer vacation is fast approaching and the student unions will be quiet until the next academic year starts in October. So it's a shorter column than usual, covering just the city of Derby.

Derby has two main colleges - Derby Lonsdale College of Higher Education and Derby College of Further Education. Both colleges stage gigs, with Derby Lonsdale the most active. It has 3 sites all of which promote concerts - at Uttoxeter New Road, Yestern Road Mickleover, and Kedleston Road. There are generally no admission problems for non-students and events are advertised around the college sites, in the national music press and - for the larger gigs - in the local papers. Derby Lonsdale is a well-known name on the touring schedules of up-and-coming bands.

The College of Further Education is not quite as busy but is still a fairly regular concert venue. The college site is in Harrow Street and they usually put on local bands, but they say that whenever they can afford it they book nationally-known groups. Again the venue is open to non-students and gigs are publicised on the college circuit and in the music papers. □

## NEEDED

BACK NEXT MONTH

## DR. JAZZ

CONT. FROM P.10

Composition in Jazz-Rock has often been ignored in favour of often mindless blowing, so it's good to find Leicester band "Inner Ear" redressing the balance. A year ago or so the band's prime composer, David Hargreaves, received an East Midlands Arts Bursary to compose an extended work for the band, and ended up extending the band too, which has been re-christened "EARS" for the occasion. The resulting suite takes as its reference point various aspects of culture and legend indigenous to Leicester and has its premier performance at Leicester University on June 18th. Palms down and repeat after me, 'you need Ears....' And while the rest of the country seems to be facing imminent trauma as a result of the BBC cuts, they don't seem to have quite reached Leicester, as the Radio Leicester Big Band resurface from a pile of BBC memoranda, paper clips and used coffee cups to perform at the Phoenix Arts Centre on June 8th.

Cousin Joe from New Orleans, as I discovered at last Autumn's Blues Legends concert, has his own inimitable way of making a piano talk. And with his ambling style - ever the itinerant bluesman is Cousin Joe - it makes an entertaining, not to say downright mischievous dialogue Stratford-upon-Avon, might seem an inappropriate location to find the gospel hollerin' bluesman - blues artists can hardly be described as eloquent - but methinks the bard would've enjoyed the bawdy in the blues and you can find Cousin Joe at the Green Dragon, Stratford on June 5th, guest of the Green Dragon Folk & Blues Club which operates there every Thursday. □



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## Motorists & Musicians

## QUIZ

1. What is separated from Watford by just a Motorway and only 2 sets of traffic lights ... and sounds good?
2. Who is less than a mile from New Street Station ... and sounds good?
3. What is marked on the Birmingham A-Z as a school ... and sounds good?
4. Who has squirrels in the garden and Alec at the controls ... and sounds good?
5. Who can't really afford all these Brum Beat adverts ... but still sounds good?

See Page 13

## SINGLE FILE

PAUL BEARER

A good bunch of short-runs this issue the top rater of which must be Spider and 'New Romance' the debut single on Dreamland. A great fist of melodic pop and rock rather akin to Fleetwood Mac at their white album best. HIT.

Next in line is Shona Laing, the New Zealand lady bound to score high with 'Don't Tell Me' (EMI), a full blooded beat ballad smash. Red Rider is a new name but 'Avenue A', the flip of their Capitol single is a scorcher; a slow building rock ballad that could do with just a little edge but gets inside you rather like a Springsteen burner does.

Touch have a touch of Boston to 'When The Spirit Moves You' (Ariola) and it comes out better than the original and with more sense of reality. Dicken of Mr Big 'fame' resurfaces in Broken Home with 'Death of Gog' (Wea) which is up to his usual form but lacks that extra bite he needs and is somewhat obscure.

The abysmal, talentless B.A. Robertson continues to illustrate the advantages of being a one-hit wonder with 'To Be Or Not To Be' (Asylum). Preferably the latter, but at least better than Kaftan; the B side features a live version of 'Hot Shot' which is

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truly excruciating. Stonebolt have a great rough single called 'Don't Ya Hide It' (RCA) with a catch chorus that deserves to thrust it into the upper echelons.

The Regents prove they can outlast the novelty hype of '7teen' with 'See You Later' (Arista) which is just as offbeat and probably a bigger hit. Bill Lovelady puts my back up but 'She Done Me In' is a busy chunk of rocking swift reggae that works quite well (Charisma). Prism take the best track from their 'Armageddon' album yet still don't mean a light. 'You Walked Away Again' (Capitol) deserves a better fate for these US pompsters.

The Lookalikes are the latest Irish outfit to make the grade and the first signing to Riva for yonks. 'Can I Take You Home Tonight' is well in line with the path already paved by Undertones and the Rats and should make up for Riva's Detective fiasco. Welcome back Graham Parker with 'Stupefaction' (Stiff) but it still doesn't shape up as a hit despite Jimmy Iovine's production, and where has Bob Andrews gone to? Earlobe Records debut with Thieves Like Us and 'Mind Made' but despite being clever contemporary rock with a tinge of subtlety to it there's nothing to waste money on. Good country blues for the heatwave by Young & Moody on 'All The Good Friends' (Fabulous) with some great guitar and harmonica work. 'Working In A Coalmine' by Lee Dorsey was always a duff single. Big Den's rework (Magnet) takes it one stage further down. Rocky Burnette's 'Fallin' In Love' (EMI) is a great Beach Boyish single and should do better than 'Tired Of Toein' The Line' but won't, still it's infinitely better than anything else on a remarkably atrocious album. The Spiders cover 'Mony Mony' (Red) but obviously don't like the song, ditto for The Wild Bunch's version of the Mono's 'Gina' on the same label, but rather than doing anything with it they've just done a less effective carbon copy.

Great blues R & B with sax from Sabrejets (Blueport) and 'Voodoo Cave': authentic and hot n sweaty. Eden Kane did 'Boy's Cry' now the Distractions revitalise it (Island) and it should be a hit all over again. Strange sounds from new Logo signing The Books with 'Broadcast' ... can't really see the point to it but it's quite effective. Lambrettas cling on to their tenuous chart claims with a reasonable follow-up to 'Poison Ivy' called 'D.a.a.nce' (Rocket) ... pop-mod.

## REVIEWS

## ON RECORD

WHITESNAKE  
Ready An'Willing  
(UA Advance Tape)

With the success of "Love Hunter" Whitesnake confirmed their position as one of the premier hard-rock storm-centres of today but this latest album manages to make even that little epic sound like a rehearsal. It should be stressed that Whitesnake aren't just a heavy-metal band, indeed I'm not sure if heavy-metal isn't a totally inappropriate term for them under any circumstances.

HM bands I'd illustrate by Saxon or Priest, but Whitesnake have a distinctive character beyond those limits. Both they and Rainbow were a lot closer to the HM sound in early stages but as Rainbow has edged more towards pop so David Coverdale has taken Whitesnake more into the blues, as illustrated by the recent "Fool For Your Loving" single contained here.

That blues influence is quite in evidence here, ably spotlighted by the virtuoso guitar work of Messrs Marsden and Moody, and apart from the hard-rock steaming power treatment of the genre on "She's A Woman" and the title cut there's a straight gutsy outing on "Love Man" which is just plain raunchy and a barrelhouse pounder in "Black and Blue", one of the most exciting cuts on the album. By way of a change "Blind Man" is a strong building bluesy ballad with a keen rolling commercial chorus and my own favourite "Ain't Gonna Cry No More" is an acoustic work-out that really belies any criticism that Whitesnake are lacking in delicacy or finesse.

"Ready An' Willing" and most certainly able.

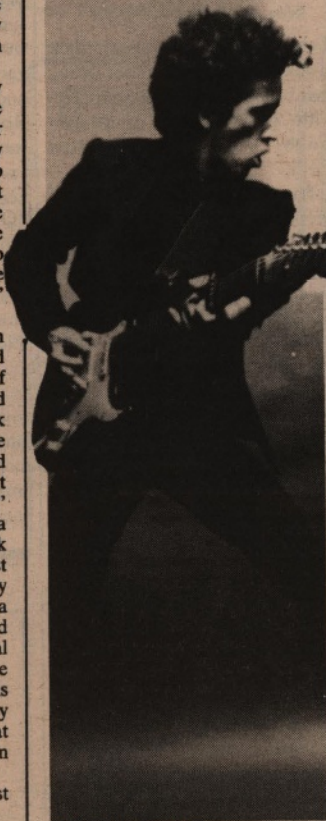
Mike Davies

## WILLIE NILE

## Arista (Spart 1126)

Touted as the new Springsteen - although since we've never really seen too much of the original model I don't know why we need a refit yet - Willie Nile has a lot to live up to.

By and large this debut album does the hype justice, taking a definite taste of the best of Bruce and a smattering of the least obnoxious of Steve Forbert to produce a vocal that has Forbert's youthful zest delivered on tunes that ring out with the Jersey Devil's abrasive



WILLIE NILE

romanticism. "Vagabond Moon" is a sharp rolling number with some simple punching guitar that rings the bells loudly on the BS comparisons, but then "Dear Lord" choogles along more like Creedence, especially the guitar sounds, but nobody touts anyone as the new John Fogerty these days.

Generally the songs don't have that lasting memorable quality that Springsteens do nor the jauntiness of Forbert's and the production could have been a lot more fiery but there's still that undefinable magic lingering throughout that tells you that it's an album you'll still be dusting off in a few years time when Willie Nile is reaping the fruits of the potential embodied herein.

Paul Bearer

JOAN ARMATRADING:  
Me Myself

## I (A&amp;M: (AMLH 64809)

With the recent patchy live album and the various hassles with her label it seemed that Joan Armatrading's career was set for a nose-dive. Then along came "Rosie" with the indication that several changes of style were in the wind and now this album explodes to not only re-establish her position in the field but in one move to raise her far beyond anything she's achieved to date.

Undoubtedly her best and most complete album since "Whatever's For Us" eight years ago, this album really crackles with power and excitement, partly down to the new approaches she's made to her writing and partly to the dynamics that Richard Gotthard has brought to the production, notably on the drum work. There's a touch of the old Armatrading vocal style and the slow bluesy ballads here, notably on "Turn Out The Light" and "I Need You" but the stupendous title track and "Ma Me O Beach" rock out like it's a different woman.

Great big bodied sound the title cut balances out with the delicate and gradual build-up of

"All The Way From America" with its gripping hook line and haunting violins. "Is It Tomorrow Yet" still reminds me of Fleetwood Mac with its rhythmic drive and could make a strong single but more than giving her Top 30 hits this collection should once and for all take Joan Armatrading to the world with a vengeance matched only by the sheer quality, power and emotion of the whole album.

Mike Davies

THE BEAT: I Just Can't  
Stop it: Go Feet (Beat 001)

Long awaited debut by Brum's Beat firmly puts the albums by their ex Two Tone colleagues firmly in the shade and illustrates the variety withing the band's music that is going to enable them to survive the ska boom and expand into a group with a healthy future rather than just a passing sunstorm.

"Mirror In The Bathroom" is without doubt the best number on the album and shows that they can write material utilising the ska base without being anchored to it. The album reeks of fun and here the bright breeziness of "Hands Off She's Mine", "Rough Rider" and "Two Swords" really shine through although the whole album bounces along with the adrenalin bubbling like a geyser.

"Whine & Grine", "Stand Down Margaret" and "Big Shot" placed alongside "Jackpot" give ample evidence of the authenticity of sound and style in the Beat's own ska compositions, to the extent that if one wasn't familiar with the songs one would be hard pressed to point out which were the covers and which were originals.

That's flair. "Best Friend" is another twist on the basic influences that stands out but I suppose the most striking track must be their version of "Can't Get Used To Losing You" which actually sounds how you'd imagine Andy Williams would do a reggae version of the song. A great album and probably the most durable of the whole explosion to date.

Mike Davies



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# REVIEWS

## GIGS

We welcome guest reviews - this one's from 14 year old Debbie Gray of Warwick. SECRET AFFAIR

**Odeon**  
Support band The VIP's were very much like The Vapors. They did a good rip-off of The Swinging Blue Jeans hit 'The Hippy Hippy Shake', and other gooduns were 'She's 15' plus their new single/EP 'Causing Complications'. This band try very hard and deserve success.

Ian Page and the lads came along to give one and all a good time - and that's just what they did. The stage was dark just like a scene from Close Encounters when the starship was about to land: the music was dramatic, bright lights shone and on came the band. Everyone who could rushed up out of their seats to the stage.

Ian Page sat at the keyboards with a spotlight on him, then after one verse of 'Glory Boys' he leapt up, and full of energy began leaping around on stage. Then he picked up a trumpet - and a saxophone player drifted in from nowhere. Among the numbers they did the best were 'Shake & Shout', 'Going To A Go-Go', 'My World', 'When The Show Is Over' and 'Life's A Movie Too'. Highlight of the night - what everyone had been waiting and hoping for - finally arrived. Smiles beamed over nearly everyone's faces as 'Time For Action' was perfectly performed. This, their first single, had made an impact on thousands.

They said their goodbyes and thanks, but came back on again twice, first doing 'My World' and then 'Road Runner'. Eventually they thanked everyone who'd made the event such a big success. But Ian Page was the one who really made it all so enjoyable - his determination to be a star is impressive. He's very, very good - you could say that Ian Page blows his own trumpet and gets the success and stardom he really deserves.

### WIDE BOYS Newman College

Now this is the sort of band that makes you glad you're doing reviews. Wide Boys are fun, it's like Walsall getting promotion. The guys played their own self-penned brand of reggae. And very well they did it too. They got the audience off their butts and onto the floor right from their opening "Leave It Alone".

Malcolm Smart (guitar) and Johnny Webb (keyboards) added to the dub, giving more fullness and texture, while Steve Cross (drums) drives along. They build up the impact, quieten it down, so the numbers almost swoop onto different levels nearly

catching you unawares (give a listen to "Heart Of Stone" and "Slip Up").

Simon Smith (guitar) handles the vocals with verve, style and panache, aided and abetted exceptionally ably by percussionist Steve Fever - and some backup vocalizing from other WBs, including Tony Keach (bass).

It's very difficult to pick a standout number. Maybe "Don't Look Now" or "Stop that Boy", which gave a nod in the direction of The Beat.

Wide Boys' effective and inventive reggae gets you moving and the guys themselves ain't exactly static either. They enjoyed themselves, we did too. Haven't had so much (clean) fun for a long while! Even a few sound problems didn't spoil it.

Here's one reviewer going to see WBs again soon - so I can go and dance and enjoy rather than remembering to scribble notes. Go and see them yourselves, they'll get you skanking and smiling, I promise.

Jule Wieland

### CRYER Bogarts

Cryer are a visually stimulating band, who use lighting, flashes and fireworks to maximum effect. Plenty of stage action, including a mock scuffle with everyone vying for the centre stage position.

They achieved a full sound with all the vitality of gutsy rock numbers, which were sometimes subtle and always melodic. The strong well-structured songs were each important in their own right with tightly controlled rhythm changes, pauses, and firm endings constantly maintaining interest.

Vocalist Graham Carless has a vibrant voice with mind-blowing Gillan-style screams. No member of the band is superfluous. Lead guitarist Garry Chapman and Stu Clarke, bassist Fez Ferriday, and drummer Roger Whitehouse together with the aforementioned keyboard-player, join forces to form a potent musical back-up which never falters. The debut deserves a special mention. As yet unnamed because of the competition held in its honour, it's got an extremely catchy repeating chorus line plus all the other attributes of a good commercial rock number.

Debbie Fussell

### SWINGING CATS Holy city Zoo

Talk about a Sixties revival! This lot seem to have been caught in a time warp.

Pretty songs wrapped around in sticky-sweet rythm packaging designed to make you dance.

There were too few people at the Zoo to take up the offer - apart from one or two who

obviously possess boundless self-confidence.

A fun band from start to finish, there's nothing particularly substantial in their music.

How seriously can you take a band that does a ska version of the 'Captain Scarlett' theme?

Strongest number of the set is 'Bad Boy', similar to Martha and the Muffins without the silly lyrics and given a skanking rhythm.

All lovely stuff in a lightweight sort of way.

Steve Coxon

### SWITCH 7 Mercat Cross

Every Monday night has become something of a pilgrimage for me. For off I trot, gleefully looking forward to the unrestrained delights of this Wolverhampton combo with a taste for the better forms of musical life.

It's difficult to describe exactly what it is that they play. Very often, they begin to sound similar to The Police, at other times, they've got a laid-back West Coast feel to them. But, whatever formula they're using it's a powerful one.

Individually, the line-up of Chris Sergeant (vocals and rhythm guitar), Ian Allen (drums and vocals), Mark Kidd-May (guitar) and Mark Boyle (bass and backing vocals), are musically excellent. No-one has to cover for anyone else. They are all confident of each other and so can convey their confidence to the audience.

It helps, of course, to have some of the best new material

I've heard for a long time, and to have harmonies so tight that Freddie Mercury and Co. would strangle themselves just trying.

Highlights of a set that is overflowing with goodies were 'Kicking Me Out', 'Credit Cards' (soon to be released as a single), and the incredibly beautiful 'Seagull'.

To tell the truth, I don't like raving about bands too often, Switch 7 leave me no choice.

Steve Coxon

### QUARTZ The Odeon

Despite numerous setbacks and problems, Quartz eventually got to play a fantastic gig at the Odeon.

Lautrec, the opening band, did their bit and retired gracefully to the security of their changing rooms. Quartz began their set with their new single Satan Serenade before rushing headlong into one of their best numbers Street Fighting Lady. If Satan Serenade left some of the kids still firmly rooted to their cushioned, not-too-comfortable Odeon seats then this one got them off their asses.

With Taffy and his magnetic presence on stage and the sheer musical talent of the others there was no way that gig would not be a success. Belinda and Count Dracula had everybody banging their head and shaking their longhair everywhere; but the last song of the set, Goodtimes was unbeatable. Their rendition of

this Vanda/Young composition was bloody superb, and there are not two ways about that.

Before the finishing chords of Goodtimes had time to die away Quartz were back on stage to play their one encore Wildfire (incidentally, this is the flip side of their last single Nantucket Sleighride). This is another solid, good rock-piece and it was a suitable end to a great performance by Quartz.

My only regrets about this gig was that they were not allowed to play for longer. I wanted to hear Nantucket Sleighride, Mainline Rider and Around and Around.

Why haven't Quartz made it? They were so bloody good at the Odeon that they literally made time stand still for me - their half hour set seemed like a matter of minutes...they were just ...great.

Listen, if Quartz don't make it there ain't no God.

Damian Quinn

### THE ONLY ONES Cedar Club

The Exit has apparently closed down before it really opened - or so it seems amidst the transfer of groups to the Cedar Club which has been proudly advertised as "the first live venue since the closure of Barbarellas (three nights a week featuring live bands)."

The Only Ones were set to open proceedings and amidst a sparsely populated and very bright night club, they produced an excellent set - riddled with humour and satire. The bulk of

the music fell on stony ears - the audience being a mixture of those there to pose and those there to swallow vast amounts of liquid until their balance was adversely affected.

Nevertheless Peter Perrett battled on - announcing, "this is a song to cheer you all up - its called Why Don't You Kill Yourself" and a clearly frustrated guitarist saying, "Never Mind, Tubby Stand and the go go dancers will be here on Monday." However, they emerged with full honors and their songs - a mixture of depression, isolation and humour (which Woody Allen would be proud of) emerged as a clearly visible shining light amongst a confusing evening - like this is the first time I've been here, where's the toilet? Although quite expensive - at £2.50 in and 70p a pint - it is a valuable asset to have a late night club with live music where you can plan to see a band as the highlight of the weekend or drift along for a late night drink and be pleasantly surprised.

A big difference from the expected jazz-funk disco of the average night club - and there are no dress restrictions. Birmingham needs a late night venue and although the Cedar Club is not perfect it could be valuable as a music spot and a pleasant change from the recent attitude towards late night live music in the Second City. To my mind The Only Ones got the club off to an excellent start - and I hope it continues.

Jake Coen

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RAILWAY Out  
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Outrageous Big Band  
STRATHALLEN (evening)  
Maranatha  
WEST BROMWICH COACH  
AND HORSES Andy Lloyd and  
the Wedge  
WOLVERHAMPTON  
LAFAYETTE Seventeen

**2 (Monday)**  
BARREL ORGAN Tarot  
DRAKE'S DRUM Little Willy  
GOLDEN EAGLE Fast Relief  
MERCAT CROSS Thrillers  
ODEON Devo  
OPPOSITE LOCK Cousin Joe  
From New Orleans  
RAILWAY Ramparts  
ROMEO & JULIET'S Agony  
Bag  
FOUR OAKS CROWN Misty  
LEAMINGTON CROWN  
Musical Workshop  
STRATFORD GREEN  
DRAGON Musicians Night

**3 (Tuesday)**  
BARREL ORGAN Dansette  
Dauage  
BOAT CLUB Dark Star  
HOLTE Atlantis  
HOLY CITY The Playthings  
MAXWELL'S PLUM Kaya  
MERCAT CROSS Ramparts  
OPPOSITE LOCK Ski  
RAILWAY Speed Limit  
TOP RANK J. Geils  
TYBURN HOUSE Country  
Mist  
COVENTRY TIFFANY'S  
The Beat and E.M.S.  
MALVERN NAG'S HEAD  
Felt

**4 (Wednesday)**  
BARREL ORGAN Osprey  
BOGARTS Titan  
GOLDEN EAGLE Red  
Admiral Jazz Band  
MERCAT CROSS Playthings  
RAILWAY Ezra Pound  
FOUR OAKS CROWN Quill  
COVENTRY GENERAL  
WOLFE E.M.S.  
COVENTRY Zodiac Noise  
DERBY BLUE NOTE Cousin  
Joe from New Orleans  
STRATFORD GREEN  
DRAGON Star Jazz  
WOLVERHAMPTON  
LAFAYETTE Vadis

**5 (Thursday)**  
BARREL ORGAN Little  
Willy  
CEDAR Bad Manners  
HARE AND HOUNDS  
Denizens  
HOLTE Quill  
MERCAT CROSS Skydiver  
FOUR OAKS CROWN Back  
'O' Town All Stars  
RAILWAY Titan  
CANNOCK TROUBADOUR  
Maddison Trax  
COVENTRY THEATRE  
Mike Oldfield  
DERBY BLUE NOTE  
Pressure Shocks  
NOTTINGHAM AD LIB CLUB  
Laurel Aitken  
STRATFORD GREEN  
DRAGON Folk Night  
WILLENHALL CAVALCADE  
Sub Zero

**6 (Friday)**  
BARREL ORGAN Briton  
BIRMINGHAM POLY E.M.S.  
CEDAR Cockney Rejects  
GOLDEN EAGLE Thrillers  
HOLTE Atlantis  
MERCAT CROSS No Faith -  
Suicide  
RAILWAY Teuser  
BEWDLEY ANGELS  
Heliopolis  
BURTON 76 Club Girls School  
BURNTWOOD TROUBADOUR  
Sub Zero  
COVENTRY CLIMAX Team 23  
COVENTRY THEATRE Saxon  
DUDLEY JB'S U2  
KIDDERMINSTER STONE  
MANOR Maddison Trax  
NEWCASTLE-UNDER-LYME  
HEMPSTALLS Expozer  
NEWPORT VILLAGE  
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**7 (Saturday)**  
BOGART'S No Faith  
CEDAR Modettes  
FARCROFT HOTEL African  
Star & Portable Kicks  
FIGHTING COCKS MOSELEY  
Nightingales & Vision Collision  
MERCAT CROSS Opinions  
ODEON Iron Maiden &  
Preying Mantis  
PERRY BARR ANSELLS  
Mechanical Horsetrough  
RAILWAY The Dealers  
STAR CLUB Blackthorne  
UNIVERSITY BIRMINGHAM  
The Vapors  
COVENTRY CLIMAX Team 23  
COVENTRY PRECINCT  
(Afternoon) Criminal Class  
COVENTRY WARWICK  
UNIVERSITY The Set  
DUDLEY JB'S Cris Rea  
HOPWAS CHEQUERS Little  
Willy  
KIDDERMINSTER STONE  
Maddison Trax  
LEAMINGTON SPA PUMP  
ROOM Failed Romantics &  
Small Fish  
NOTTINGHAM BOAT CLUB  
Quartz  
WEST BROMWICH COACH  
AND HORSES Little Acre  
WOLVERHAMPTON POLY  
E.M.S.

**8 (Sunday)**  
BARREL ORGAN Hot Fusion  
MAXWELL'S CLUB Jeff  
Sewell  
RAILWAY Out  
STRATHALLEN Zenith Hot  
Stompers  
STRATFORD GREEN  
DRAGON Big Band Night  
WEST BROMWICH COACH  
AND HORSES Little Acre  
WOLVERHAMPTON  
LAFAYETTE The Modettes

**9 (Monday)**  
BARREL ORGAN Cromo  
DRAKES DRUM Sub Zero  
MERCAT CROSS Thrillers  
ODEON David Essex  
RAILWAY Ramparts  
ROMEO AND JULIETS  
Chainsaw  
BRIERLEY HILL VINE Zenith  
Hot Stompers  
LEAMINGTON CROWN  
Musical Workshop  
STRATFORD GREEN  
DRAGON Musicians Night

**10 (Tuesday)**  
BARREL ORGAN Dansette  
Damage  
BOAT CLUB Budge  
HOLY CITY ZOO Boss  
MAXWELL'S PLUM Kaya  
MERCAT CROSS Ramparts  
ODEON Whitesnake & Gary  
Moore (Sold out)  
OPPOSITE LOCK Ski  
RAILWAY Speed Limit



BEWDLEY ANGEL Dangerous  
Girls  
COVENTRY THEATRE David  
Essex

**11 (Wednesday)**  
BARREL ORGAN Osprey  
BOGARTS Warhead  
EXIT The Members  
GOLDEN EAGLE Dangerous  
Girl & The Evereadys  
MERCAT CROSS Playthings  
ODEON Whitesnake & Gary  
Moore.  
OPPOSITE LOCK Ski.  
RAILWAY Ezra Pound  
COVENTRY ZODIAC Ronnie  
Slicker  
MALVERN NAGS HEAD  
The Rage  
WOLVERHAMPTON  
LAFAYETTE Split Beaver

**12 (Thursday)**  
BARREL ORGAN Little Willy  
CEDAR Slade  
HOLTE Quill  
MERCAT CROSS Skydiver  
RAILWAY Titan

DERBY BLUE NOTE Chris  
Rea  
FOUR OAKS CROWN Back  
'O' Town All Stars  
LEAMINGTON CROWN INN  
Dangerous Girls & Denizens  
WILLENHALL CAVALCADE  
Sub Zero

**13 (Friday)**  
BARREL ORGAN Hot Fusion  
CEDAR Ginger Bakers Energy  
GOLDEN EAGLE Thrillers  
HOLTE Atlantis  
MERCAT CROSS No Faith &  
Suicide  
ODEON Bert Kaempfert  
RAILWAY Teuser  
SHELDON Dealers  
UNIVERSITY Riattos &  
Eclipse  
BURNTWOOD TROUBADOUR  
The Office.  
BURTON 76 CLUB Whirlwind  
COVENTRY DOG & TRUMPET  
Little Willy  
DUDLEY JB'S Sub Zero  
HEREFORE MARKET  
TAVERN Dangerous Girls  
KIDDERMINSTER TOWN  
HALL 9 Below Zero

**14 (Saturday)**  
BARREL ORGAN Speed Limit  
BOGARTS Alliance  
HARE & HOUNDS KINGS  
HEATH Roberts & McClean  
MERCAT CROSS The Opinions  
ODEON Marvin Gaye  
SQUIRES Rialtos  
SPRINGFIELD TENNIS CLUB  
HANDSWORTH Malcolm Stent  
& The Timoneers  
COVENTRY THEATRE Joan  
Armatrading  
COACH & HORSES WEST  
BROM Ramparts  
DUDLEY JB'S Echo & The  
Bunnymen  
LUDLOW TOWN HALL The  
Rage  
NOTTINGHAM BOAT CLUB  
Sassafras  
WORCESTER ARTS WORK-  
SHOP Heliopolis

**15 (Sunday)**  
BARREL ORGAN Stray Dogs  
BOURNVILLE CLUB Zenith  
Hot Stompers  
MAXWELL'S PLUM Geoff  
Jewell  
STRATHALLEN Outrageous  
Big Band (Lunchtime)  
Eagle Jazz Band (Evening)  
RAILWAY The Out  
WEST BROMWICH COACH  
& HORSES Helms Deep  
WOLVERHAMPTON  
LAFAYETTE Mods

**16 (Monday)**  
BARREL ORGAN Live  
Recording  
MERCAT CROSS Thrillers  
RAILWAY Ramparts  
ROMEO & JULIETS Money  
LEAMINGTON CROWN  
Musical Workshop  
STRATFORD GREEN  
DRAGON Musicians Night

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**17 (Tuesday)**  
BARREL ORGAN Live  
Recording  
HOLY CITY Fashion  
MAXWELLS PLUM Kaya  
MERCAT CROSS Ramparts  
OPPOSITE LOCK Ski  
RAILWAY Speed Limit  
COVENTRY TIFFANY'S  
Dexy's Midnight Runners  
MALVERN NAGS HEAD The  
Au Pairs  
NOTTINGHAM BOAT CLUB  
Psychedelic Furs

**18 (Wednesday)**  
BARREL ORGAN Live  
Recording  
BOGARTS Money  
CEDAR Toyah  
ELBOW ROOM Elbow All  
Stars  
GOLDEN EAGLE Airphix  
MERCAT CROSS Playthings  
COVENTRY ZODIAC De Mob  
& Red Shirt  
FOUR OAKS CROWN Quill  
STRATFORD GREEN  
DRAGON Star Jazz Night  
WOLVERHAMPTON  
LAFAYETTE Toyah

**19 (Thursday)**  
BARREL ORGAN Live  
Recording  
HARE & HOUNDS Vision  
Collision & Fast Relief  
GOLDEN EAGLE Gangsters  
HOLTE Quill  
MERCAT CROSS Skydiver  
RAILWAY Titan  
COVENTRY WARWICK UNI.  
Failed Romantics  
DERBY BLUE NOTE Alan  
Holdsworth  
FOUR OAKS CROWN Back  
'O' Town All Stars  
NOTTINGHAM AD LIB  
Piranhas  
VICTORY HALL HANLEY  
Quartz

**20 (Friday)**  
BARREL ORGAN Live  
Recording  
CEDAR Psychedelic Furs  
GOLDEN EAGLE Thrillers  
HOLTE Atlantis  
MERCAT CROSS No Faith &  
Suicide  
ODEON Rush & Quartz  
RAILWAY Teuser  
PERSHORE COLLEGE OF  
HORTICULTURE The Rage  
BROMSGROVE COLLEGE  
Andy Lloyd & The Wedge &  
The Dealers



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DUDLEY JB'S Ruby Turner  
NEWPORT VILLAGE Quartz  
SOLIHULL OLD MOSELIANS  
R.C. Little Willy.

**21 (Saturday)**  
BARREL ORGAN Live  
Recording  
BOGARTS Sub Zero  
HARE & HOUNDS KINGS  
HEATH Dave Cartwright  
MERCAT CROSS The Opinions  
ODEON Steve Hackett  
RAILWAY Dealers  
STAR CLUB Matthews Bros.  
DUDLEY JB'S 9 Below Zero  
NOTTINGHAM BOAT CLUB  
Limelight  
WEST BROMWICH COACH  
& HORSES Tyrant

**22 (Sunday)**  
BARREL ORGAN Live  
Recording  
MAXWELLS PLUM Geoff  
Sewell  
ODEON Van Halen  
RAILWAY Out.  
STRATHALLEN Pete Allen  
Jazz Band  
WEST BROMWICH COACH  
& HORSES Italians  
WOLVERHAMPTON  
LAFAYETTE Bad Manners

**23 (Monday)**  
ASTON UNIV. OPEN AIR  
Outrageous Big Band  
BARREL ORGAN Cromo  
MERCAT CROSS Thrillers  
ODEON Denny Laine  
RAILWAY Ramparts  
ROMEO & JULIETS  
Whitespirit  
LEAMINGTON CROWN  
Musical Workshop  
STRATFORD GREEN  
DRAGON Musicians Night

**24 (Tuesday)**  
BARREL ORGAN Dansette &  
Damage  
HOLTE Atlantis  
HOLY CITY ZOO Special  
Guest  
MAXWELL'S PLUM Kaya  
MERCAT CROSS Ramparts  
OPPOSITE LOCK SKT  
RAILWAY Speed Limit  
COVENTRY CANLEY  
COLLEGE Failed Romantics  
& The Flies  
COVENTRY THEATRE Steve  
Hackett  
MALVERN NAGS HEAD  
Last Gang  
NOTTINGHAM BOAT CLUB  
Bad Manners

**25 (Wednesday)**  
BARREL ORGAN Osprey  
BOGARTS Eric Bell Band  
GOLDEN EAGLE Red Admiral  
Jazz Band  
MERCAT CROSS Playthings  
ODEON Magnum  
RAILWAY Ezra Pound  
COVENTRY ZODIAC Hot  
Snacks  
WOLVERHAMPTON  
LAFAYETTE Tyrant

**26 (Thursday)**  
BARREL ORGAN Little Willy  
GOLDEN EAGLE Gangsters  
MERCAT CROSS Skydiver

RAILWAY Titan  
COVENTRY DOG &  
TRUMPET Denizens  
DERBY BLUE NOTE Records  
STRATFORD S. WARKS  
TECHNICAL COLLEGE Failed  
Romantics

**27 (Friday)**  
BARREL ORGAN Cuddly  
Bunnies  
BIRMINGHAM POLY. Rialtos  
& Andy Lloyd & The Wedge.  
CEDAR Photos  
GOLDEN EAGLE The Mods  
MERCAT CROSS No Faith &  
Suicide  
RAILWAY Teuser  
BURTON 76 CLUB  
Whitespirit  
NEWPORT VILLAGE Lone  
Star

**28 (Saturday)**  
BARREL ORGAN The Set  
HARE & HOUNDS Mike  
Elliot  
MERCAT CROSS The Opinions  
MOSELEY REDDINGS Vision  
Collision  
RAILWAY Dealers  
STAR CLUB Nick Fenwick  
DUDLEY JB'S Circles  
EVESHAM PUBLIC HALL  
The Rage  
LICHFIELD THE CROWN  
Zenith Hot Tompers  
SUTTON PARK Helpless Huw  
and Frogmen & The Opinions &  
The Frets

**29 (Sunday)**  
BARREL ORGAN Hot Fusion  
RAILWAY Out  
STRATHALLEN Zenith Hot  
Stompers  
NOTTINGHAM TRENT BRIDGE  
INN Dangerous Girls  
WEST BROMWICH COACH &  
HORSES Dealers  
WOLVERHAMPTON  
LAFAYETTE Q-Tips

**30 (Monday)**  
MERCAT CROSS Thrillers  
RAILWAY Ramparts  
ROMEO & JULIETS Ransome

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**SHORT CUTS**

**Banford Commits To Idols**

Nigel Banford, manager of Potteries heroes the Plastic Idols, is throwing himself into the music business head first. He gives up his job with Mike Lloyd Music Shops this month so that he can devote more time to managing the Idols. The band have their first single, a double 'A' side featuring 'Remix' and 'Adventure' at the beginning of this month on the Clay label.

**Beatnik Battered**

Ian Scott, one of the new Brum Beatniks in Stoke, got his head unceremoniously battered during Carnival celebrations in Newcastle-under-Lyme. Ian, who joins us other Beatniks and scribes, starts handling the Stoke reviews with Pete Kennedy from this month on. Some moron on a fairground hit him for allegedly not paying for a ride. What! Our Ian! Nonsense!

**Discharge**

A new 5-track single is due soon from Stoke-based punks Discharge. Available on the Clay label, it took less time to record the five tracks for this one than the four tracks on their last release 'Realities Of War'. Is there any truth in the rumour that their next recording venture will be a double album recorded on a bus travelling between two stops?

**CARNIVAL**

The BRMB Roadshow Disco with Les Ross, Ed Doolan and Guy Morris appears in Tudor Grange Park, Solihull, on Friday 6 June as part of the Solihull Carnival with proceeds going to charity.

**J. Geils Rankin'**

The J. Geils Band visit Birmingham on Tuesday 3rd June when Straight Music present them at the Top Rank. The U.S. rock outfit are touring to promote their current single and album - both entitled 'Love Stinks.'



This is the couldn't-find-an-excuse-for-a-sexist-picture-but-we'll-print-one-anyway bit. The blonde is Angie Wroblewski (who apparently stars at the city's D and F Promotions) snapped at the Holy City Zoo by Brum Beat's ace lensman Stumblin' Blind Jim Sampson. □

**...and lastly**

Snide comments in Record Mirror - clearly directed at Brum Beat - suggested our story on the Crass album v. Police "may have been exaggerated." Unfortunately RM only bothered to contact the Police Press Office who naturally issued a bland statement poo-pooing the suggestion that the Police are conducting a campaign against the albums. What else did RM expect? If they had bothered to contact the shops concerned - or indeed the band - they would have obtained far more factual information. We found it a little

amusing that it took RM until their May 3 edition to comment on a story that appeared in Brum Beat on April 1. Come on lads - sharpen up, you're supposed to be a NEWSpaper. In contrast the trade mag Record Business picked up our story in their April 21 issue, reproduced and developed the story and even credited Brum Beat as the source of information. Rumours about linking RICKY COOL's RIALTOS with an American-owned record company with a 3-letter name....and it's not CBS.

The silly rumours that Steel Pulse are about to quit Island Records will now hopefully die a quick death following assertions of satisfaction from both parties. Brum Beat distributor and good buddy Andy Peet quitting his Running Bear trucking operation and going full-time into drug peddling - for a pharmaceutical company. The ever-reliable Gig Guide in Sounds music mag lists the 'Band On The Wall' as a Birmingham venue - even crediting it with an 061 phone number. We know these Londoners consider anything North of Watford to be Injun territory but even so there's no excuse for confusing Birmingham with Manchester. Moral - if you're Stepping Out check a reliable source of gig info,

like Brum Beat! Surprising how many of our readers didn't realise that the initials CBSO represent the City of Birmingham Symphony Orchestra in last issues feature regarding their £611,000 grants. How much more do they need to make their presence felt? Who is Beau Brummel? They all ask. He of the acidic pen - the scourge of the city's chic is already banned from several ritzy establishments that have been at the receiving end of his vitriolic comments. Problem is that nobody can identify him. All we can say is that his monthly copy is delivered by a masked horseman swathed in mist. OK OK so our name-the-group competition on page 16 of the last

issue was too obvious by far. Our naivety thinking that a Hollies pic vintage late 1960s might be difficult to identify was proved wrong by the flood of correct answers received. There seem to be several stories making the rounds as to why organist Andde Lock quit Dexy's Midnight Runners the week prior to the band's "Geno" single topping the national chart. The general consensus being that the split wasn't exactly amicable and that fists flew somewhere along the way. Following Brum Beat's campaign over the alleged rip-off's at the Top Rank's Sunday concerts, it is very interesting to note that the following Sunday gigs have been shifted to take place on other days - J. Geils (to

Tuesday 3rd) and UB40 (to Tuesday 10th). Just thought you'd like to know that the 12x8 cm blank space on last issue's back page came courtesy of a musical instrument store not a million miles from Alber's Winerie. Intrepid news-hound and man-about-town Mike Davies is waxing eloquent in praise of the upcoming Raymond Froggatt album. Rumours that Ernie Brick - who is rapidly building a following of his own through this blat - is threatening to quit the John Dowie concert ensemble in order to concentrate on developing his own career - are according to JD - strictly unfounded. □

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Monday 16 June <b>Dangerous Girls and Spoonful</b>	Friday 20 June <b>The Quads plus support band</b>	Tuesday 17 June <b>Dansette Damage and The Thrillers</b>	Saturday 21 June (Lunchtime) Special guest band to be announced
Wednesday 18 June <b>Speed Limit and The Lazars</b>	Saturday 21 June (Evening) <b>Bright Eyes plus guests</b>	Thursday 19 June <b>Ricky Cool and The Rialtos and Little Willy</b>	Sunday 22 June Band to be confirmed plus <b>Mood Elevators</b>

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