

BRUM BEAT

THE MUSIC MAG OF THE MIDLANDS
NUMBER FIFTEEN MAY 1981

Court Axes Bogarts

by Debbie Fussell

Birmingham heavy rock haven, Bogarts, has been closed down after police allegations of over-crowding and under-age drinking.

The New Street public house shut its doors on April 9th, after the City's Licensing Justices refused to renew the drinks licence.

An appeal on behalf of the owner, John Stokes, and the licensee, William Roberts was dismissed at Birmingham Crown Court on April 30th after a two-day hearing.

to comply with the "comfort factor" of one person per 8 square feet of floor space. Comparitively the "comfort factor" in London is one person

CONTINUED PAGE 3

The court heard that the premises were visited by uniformed police officers in April 1980 and by plain clothes police officers on two occasions in November. The visits culminated in a raid by uniformed police on 4th December. Evidence of over-crowding and under-age drinking was found. The pub previously faced closure in 1978, but following a protest march and a petition submitted by customers, a new licence was granted in September of that year.

Under the conditions of that licence, a maximum of 200 people were allowed in the first floor rock room, 50 in the ground floor pool room, and 200 in the basement Bier Keller. This was

TIFFANYS CLOSEDOWN

Coventry Tiffanys have shut their doors for the last time. The 2000-seater venue closed after the recent Echo & The Bunnymen concert due to "lack of support from the customers".

Management at the club claimed that business was down by as much as 50% on the same period last year.

The decision to close the club was made by the London-based head office of the owners, Mecca.

Club manager Ian White said, "For the time being the club is just going to be locked up and left as it is". He said there was a possibility that the club would re-open if the current economic

UB40 HEADLINE MIDLAND FESTIVAL



PIC: Nick Shiddard for UB40 Info. Co.

With a new album, "Present Arms", due for release on May 29th with their new record label DEP International, Birmingham's UB40 enter a period of intense activity.

At the moment, the band are in America on a tour which includes both the East and West Coasts and continues until May 23rd.

The UK leg of their European tour starts on June 1st in Cornwall. Their major Midland date is a one-day festival at Fellowes Park, home of Walsall Football Club on Saturday June 13th with Toots and the Maytals and other guests still to be announced.

The festival will take place on the pitch which can accommodate up to 20,000 spectators.

The Walsall date will be the first chance for Midland fans to see in action the band's new brass players - Astro on trumpet and Worman on trombone.

Tickets for the festival are on sale from agencies throughout the Midlands with a reduction for dole card holders and members of the band's fan club from Fellowes Park Box Office only.

There is one other Midland date at Nottingham University on June 18th which will be broadcast live by Radio One.

The band also have a new single released, "Don't Slow Down"/"Don't Let It Pass You By", also on DEP International.

Meanwhile, the band's former label - Dudley based Graduate Records - denied that they planned to release a rival UB40 single. A rumour to that effect had started when Old Grey Whistle Test presenter Anne Nightingale mistakenly broadcast the information.

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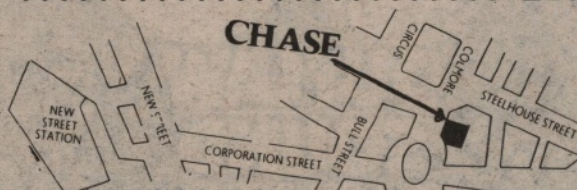
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BRUM BEAT

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THE GIRLS AT BEANOS

This is Jayne Minchella. Jayne is a professional model from Evesham who is seen here wearing a basque from Lady of Paris, the Birmingham shop specialising in lingerie and exotic nightwear (featured in this month's centre page fashion spread).

Jayne will be modelling the basque again on May 19th at Birmingham's newly-opened Beano's bistro as part of 'The Girls at Beanos' charity event.

The ticket only event will feature six girls modelling clothes selected from Lady of Paris.

It's hoped that ticket sales will raise money for the Patsy Beggs Campaign.

The Campaign is named after a Birmingham woman who suffers from the incurable and fatal disease of Friedrich's Ataxia which is similar to multiple sclerosis but is less understood and affects fewer people.

Birmingham record company Big Bear Records have agreed to sponsor the campaign and have already provided bands for one fund raising gig at Romeo's and Juliet's where Patsy used to work (when it was known as La Dolce Vita), before her illness prevented her from working any more.

Another Big Bear artist, Chris Garbo - now returned from a couple of years in Europe - will be playing at Beano's on May 19th.

Beano's bistro opened at the end of last month.



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Top Birmingham-based band The Beat take to the road again this month in their first major UK tour for almost a year.

The tour is to promote their new single "Drowning"/"All Out to Get You" and their second album "Wha Appen", both on the band's Go-Foot label.

Birmingham bands will be supporting on all of the 19 dates. Midland dates are Nottingham Rock City (May 4th), Leicester

De Montford Hall (7th), Hanley Victoria Halls (11th), (Support on all dates will be Mood Elevators and the Au Pairs), Birmingham Locarno (12th & 13th), (The Nervous Kind support on both dates and are joined by the Mood Elevators on the 13th), Wolverhampton Civic Hall (24th), Gloucester Leisure

Centre (25th), (Supported by the Nervous Kind).

The Mood Elevators, as we reported last month, have just signed to Go-Foot and will be promoting their first single for the label, "Annapurna".

A special feature of the tour will be reduced price tickets for people on the dole.



Birmingham's first major open-air music event of the Summer takes place on May 30th in the Arena Theatre, Cannon Hill Park.

Called Parkarama, the event is topped by ex-Incredible String Band man Robin Williamson who will be making his first Midlands appearance since the demise of the Incredibles in 1974.

Robin is usually based in Los Angeles these days and his Cannon Hill appearance will be one of only a few selected European performances.

The rest of the event will embrace a wide variety of music, claim the promoters, ranging from the 'classical' folk of Attacca via Am Ric's ethnic West Indian contribution to the electric folk of the Jim Cleary Band.

Other artists appearing are: Waterfall, Chris Garbo, Pete Mason and Dave Tickle.

The six-hour event kicks off at 1.30pm and is the first major folk event ever to be held at the Arena Theatre.

"There's been nothing like this since the end of the Repertory Theatre's Folk Festival several years ago", said a spokesman for the promoters.



Dansette Swing

Dansette Damage have name-changed to Swing. The announcement of the new name marks the end of an absence of 3 months from live work during which time the band have been writing new material and rehearsing at the Opposite Lock Club in Birmingham. The new name was taken from one of their songs, 'Swing Music'. They gig on June 1st at Birmingham Holy City Zoo which will be videoed and will be followed by gigs at the Opposite Lock and Birmingham's Cedar Club. The exact dates for those gigs have yet to be finalised. The band are also planning to give away a free booklet form programme at their gigs which will include dates all over the country.

Bogarts Axed

CONTINUED FROM PAGE 1

per 5 square feet. Sources close to the Bogarts management believe that the evidence given by police was flimsy. One police officer said that there were "at least about" 300 people in the Bier Keller, and another officer on a subsequent visit noticed a group of girls aged "between fourteen and sixteen and a half", he did not ask for proof of their ages.

The counsel for the defence John Harvey Q.C., disputed the police figures given for persons on the premises. He told the court that as customers entered the building, they were counted by the doormen, and when the maximum number was reached, a system of "one man out, one man in" went into operation. Ex-manager Mr Robert Lyons explained that there was a crowd limit problem because of movement between floors. There

were no toilets or bar on the ground floor, therefore movement from the pool room to the first floor was unavoidable, and meant that it was theoretically possible for 250 people to be on the first floor at any one time.

Witness for the defence, Councillor George Bamford, who is a legal executive, said that he believed Bogarts had better security than any other pub in Birmingham. The habit of searching customers had been implemented before the Birmingham pub bombings.

There were no allegations of violence or misuse of drugs on or around the premises.

A lighter note was struck when Mr Stokes explained to the judge that his patrons enjoyed "shuntling" in the Bier Keller, and headbanging and "playing imaginary guitars" in the rock

room. Mr Stokes was also ordered to pay costs.

As Bogarts is a private concern, and does not have the financial resources of a large brewery, there will be no further appeal. With four years remaining on the lease, it is likely that the premises will be sold.

Bogarts opened on November 21st 1971, and throughout its ten year history, has played an important part in co-ordinating the Birmingham live music scene. As well as staging up-and-coming local bands, UFO, Girlschool, The Scorpions, The Sex Pistols and The Average White Band have also played there.

Meanwhile the spirit of Bogarts is being revived at Mr Bill's Bier Keller, Needless Alley, where erstwhile Bogarts D.J. Martin, presents heavy rock music on Monday, Tuesday and Wednesday nights.

the release on May 15th of 'Knuckle Sandwich Nancy'. To promote the new release on Cheap skate the band undertake a short national tour which includes the Wolverhampton Fiesta on May 31st

Honeydrippers for Wolfe
The Honeydrippers, featuring Robert Plant and members of Ricky Coof's backing group the Rialtos, play Coventry General Wolfe on May 13th. The gig replaces the original date which was to feature Spoiled Negatives and Flack Off.

Bleeding Hearts
Coventry band the Bleeding Hearts play Coventry Bigginhall Hotel (May 1st), Redditch Win-yates (2nd), and Coventry Queen Inn (7th) before going into Leam-inton's woodbine Studios.

Doctors Debut

The Doctors of Rhythm play their Birmingham debut at Sherwood Hall Green on June 1st.

Manhole Kids

The Ak Band, or Akers for short, the three-piece Coventry group whose debut single "Pink Slippers" was released last year, release their first album on May 8th. Titled "Manhole Kids", the album is on RCA. Originally the band wanted to give away a cast-iron manhole cover with promotion copies of the album, says band publicist Waxie Maxie, a man long renowned for his levity. Apparently this was neither financially nor physically possible due to the steel industry dispute.

Dutch Treat

The much-vaunted Orchestra of The Amsterdam Concertgebouw plays, Birmingham Town Hall on May 13th. Conductor Bernard Heitink takes the work through Mozarts Symphony No.39 by Debussy Esher and Shostakovich's Symphony No.5.

Toyah Tours

The ever-present Toyah starts her new tour in Derby on May 14th. Her biggest tour so far, it coincides with the release of her new album.

Midland dates are Derby Assembly Rooms (May 14th), Hanley Victoria Hall (19th), Birmingham Odeon (20th) and Leicester De Montford Hall (22nd).

SHORT CUTS

Thunderbay Gig

Thunderbay Inn, the three-piece Birmingham rock band formed by ex-Judas Priest drummer Chris Campbell with his brother John (lead guitar/vocals) and Gary Crisp (bass/vocals) play one of their rare gigs at Evesham Town Hall on May 17th.

Lovely Bodies

Nottingham band Lovely Bodies have released their debut single for the local Narcissus label 'Swelter In The Shelter' is backed by 'Come On Too Strong' and 'Shark Bites'. they have a strong local following and gig regularly in the city.

Suicide Tour

the Forge, recently name-changed from Valley Forge start a 'suicide tour' to coincide with their signing for management to Herefordshire's Song Factory, and a single 'Dirty Women' is planned for later release. They gig at Sutton Coldfield YMCA (May 2nd), Shifnal Star (5th), Stafford Riverside Recreation Centre (June 8th) Birmingham Mercat Cross (9th & 16th), Leamington Crown Hotel (25th), Sutton Coldfield Carnival (26th).

Close Rivals

Birmingham band Close Rivals promote their first single 'A Short Sharp Kick In The Teeth' on the London-based Hyped label with gigs at Birmingham Bournbrook Hotel (16th May), Bromsgrove Aston Fields Club (9th).

Slade Follow Up

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SHORT CUTS

WOP For Skinner Show
BBC Radio 1 will be recording the May 21 Weapon of Peace gig at Wolverhampton Polytechnic for use in the Richard Skinner Show which is transmitted on Thursdays.

Helpless re-released

Helpless Huw's second single - "Sid Vicious Was Innocent" - is set for re-release on Sutton Coldfields U.S. records. The lads at U.S. claim that the re-release is in response to public demand and have included 3 other tracks on the seven-incher which retails at £1.

Flying Objects

A new band called The Flying Objects has surfaced out in the nether regions of Redditch. They comprise of Lol Cook (guitar and vocals), Pete Deavs (bass and vocals) and Ray Clarke (drums). They can be seen at the Waterside Club Worcester on May 8th.

League Minitour

Innovation League are currently playing a Midlands mini-tour and can be seen at the Castle Vale Charity Fete (May 4), Coach & Horses, West Bromwich (6), Golden Eagle Birmingham (22), and Cedar Club Birmingham (June 4). Support act on all gigs is Formula.

Dizzy Plays Cheltenham

Cheltenham's International Music Festival is set to feature the Dizzy Gillespie Quartet at the Town Hall on July 18th. The festival which will run from July 5th until July 19th, mainly consists of classical music and ballet and costs £125,000 to stage. The Arts Council contributes £33,000, the Cheltenham Council £20,000, commercial sponsors £20,000 while only £50,000 comes from ticket sales.

Martyn Band Debut at Odeon

John Martyn is set to debut his new band at Birmingham Odeon on Thursday May 21st. Having toured as a soloist for many years and establishing himself on the college and concert circuit Martyn is making his first UK appearance with his new electric band - Jeff Allen, Drums; Max Middleton, keyboards; Alan Thornton, bass; and Danny Cummings, percussion.

Free Friday Concert

The final show in the current series of Friday concerts at the BBC Pebble Mill studio's will be held on May 22nd. Pianist John Bingham with the Medici String Quartet will perform Wolf's Italian Serenade, Haysn's Quartet in D Minor and Brahms Piano Quartet in F Minor. Free tickets are obtainable by sending a SAE to BBC Pebble Mill.

Chase Event

Chase Musicians, are at the Malvern Suite in Birmingham's Centre Hotel.

Shop manager Bill Singer says, "It's not going to be a hard-sell affair, it's simply an opportunity to see how to get the best out of the gear".

The event takes place on May 18th and starts at 8pm.

FREE RADIO NEWS

by Jeff Cole

Main news this month concerns EST who have now made 6 test transmissions with most encouraging results and are making final preparations for an official opening very soon, hopefully at the end of May. Transmission times are still to be finalised but the station will be on the air either Saturday afternoons or Sunday evenings on a regular basis. So, keep monitoring 94.3 MHz FM, especially over the weekend of the 30th and 31st May when full plans will be revealed.

EST - Your alternative friend in sound - welcomes suggestions for programming and aims to promote local artists. So, if you have any information you wish to read out please contact us at Box 943 c/o Brum Beat. This also applies to bands. We are happy to give you airtime free if you send us demo tapes.

Easter 1981 was an active time for free radio in Birmingham. On Easter

Sunday EST made a 2½ hour live transmission, brightening up an otherwise very dull afternoon on the radio and television. The music played varied from heavy rock to contemporary easy listening tracks and there was also comedy from Benny Hill and Not The Nine O'Clock News. Local bands The Quads and Thunderbay Inn were given exposure, together with artists appearing on the 'Brum Beat Live At The Barrel Organ' album.

On Easter Monday Radio Free Birmingham came on the air in the morning and continued broadcasting right through until the evening with a very good signal on 97.5 MHz FM. They can normally be heard on this frequency on Sunday evenings. Also on the air on Easter Monday were Sounds Alternative, and although they managed a 6½ hour transmission the holiday period was not generally a happy time for this station. Their first Easter broadcast

was planned for Sunday evening on 94.2 MHz FM but technical problems meant a very poor signal and the transmitter was switched off after little more than 45 minutes. On Easter Monday a 7 hour broadcast was scheduled for 255m Medium Wave but again the gremlins intervened and the equipment could not be persuaded into operation on this channel, resulting in a switch to 240m and a delay to the start of the transmission. After that things seemed to be going OK until halfway through the very last record 'Freebird' when, at 3 minutes to 7, more problems arose bringing the transmission to an abrupt end.

Anyway, to end the news on a brighter note, it is hoped that Sounds Alternative will solve their problems and continue broadcasting on FM. In the meantime EST and Radio Free Birmingham keep the name of Free Radio alive. Happy listening.

A Shot In The Arm For Fashion

The Brum club scene has received a much needed shot in the arm since the New Romantic thing came along. However, little thought has been given to those people who cannot or will not go to late night mid-week events in the city centre but who like the ideas generated by the newer disco's.

All however, is not lost because a new concept in night-life has occurred in Kingstanding. It's called FASHION, and is run by Kevin Wilson at a local Community Centre, the CCA, 623 Kingstanding Road Birmingham. The whole point of the club is to attract younger

people to a place where they can see, discuss, meet and hear anything or anyone who shares a common interest in fashion from clothes to music, proffers Kevin, "its cheap, its friendly and we start at a reasonable time and end by 11 p.m." Certainly, the idea is new and the attendance at the initial functions has been encouraging as Kevin says "We have to accept that we are not ideally situated but interest is high and we have some interesting ideas, such as fashion shows, live concerts and regular club nights where various people in the fashion business pop along for a chat." Where Fashion is

different in that dress is not exclusively high society though dress sense is encouraged, a point Kevin makes clear "In no way are we going to be elitist. All we want to generate is a warm, relaxed club atmosphere and so far its been great."

FASHION has generated national interest and a concept like it is unique, the name itself is important and was carefully chosen. "Fashion means change and the club is already doing that, but come along and see for yourself" a challenge we might just accept.

Next function is a disco on May 30th at 7.30 p.m.



This unlikely bunch are the Silence, from coventry. They describe themselves as "basically members of the new age steppers rock 'n' roll vein" and have gigged mainly in the West Midlands since their formation two years ago. In May they will be going into Leamington's Woodbine Studios to record a demo, their last effort, admit the band despite being "excellent" received record company reaction usually reserved for young bands from the sticks who've only been together a short while and are sending in their first demo. Never mind lads, at least you can get into Brum Beat. They line up as: Alan Fellows (rhythm guitar/vocals), Robert Fellows (bass/vocals), Tony Williamson (lead guitar), and Trev the Loon (drums).



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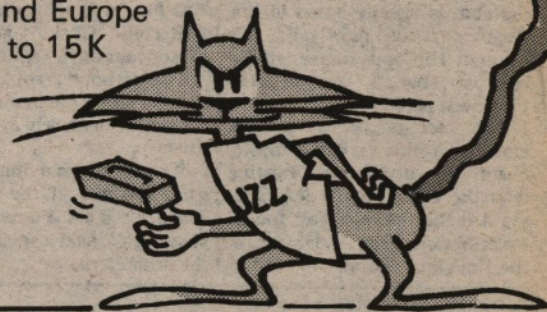
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Tickets are also available at £3.75 to dole card holders from Fellowes Park Box Office only.
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**BRUM
BEAT**

PHOTO FILE



This is China Doll. Roughly categorised as 'melodic oriental rock', the band are based in various parts of the Midlands and have an excellent pedigree. Formed from the remnants of Dragon's Week, a folk group, they went through one other name-change and personnel shuffle before emerging in their present form at the end of 1980. From left to right they are, from Knowle, Bob Jacobs (bass); from Birmingham, Fay (vocals); from Redditch, Mark Wolski (keyboards); and from Shustoke, Steve Groves (drums). Not pictured is the fifth band member, lead guitarist Bob Wilson, formerly of the Steve Gibbons band.



(The Blitz, Mile Oak, Tamworth have them on May 26th) Hoping to prove themselves a new attraction in Brum are north-of-the-city band "Those Attractive Magnets". Musically geared to the sounds of the future this futurist band has currently been blitzing local punters in home town Tamworth. "Brum Beat" readers will be able to make their own minds up on the physical and musical attractions of the Magnets who will be making their city debut at Fashion Circle community centres, Kingstanding, on Saturday May 9. The band - Rikk Quay, Paul Killick, Gary Overton, (synth and backing vocals) Andy Baldwin (synth and lead vocals) and E.D.W.A.R.D. (Electronic plug in drum kit) - will be supporting Silence. "We are really looking forward to playing Birmingham," said Rikk. "At the moment things are going very well for us. Our first tape 'Pictures On The Wall' is selling like hot cakes in Tamworth. "We are thinking of getting it on sale in Birmingham, especially if the concert goes well. "Robin Valk's given us a couple of mentions and we hope to be giving him our latest tape in the near future."

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"If you read interviews in the music papers you get a page and a half about the journey to the bleeding place. Most of it's about the bloke that wrote it," say the Army. MIKE DAVIES resists the temptation to write a travelogue or an autobiography and has a chat with the band instead.

The Army are a five-piece from Northampton who are currently drawing up battle plans for an incursion into the enemy territory of public awareness.

Lead singer Johnno has more than a touch of cynicism about his perceptions of the business, but although he's reasonably reality-hardened he still bubbles with enthusiasm and disarmingly infectious charm when he gets past the initial impetus to create an instant dislike.

Cautiously defensive, he probes around your character to make sure you've not got a verbal knife hidden up your sleeve before giving any insight into either himself or the band.

His background is steeped in West Indian music culture, having only moved to Northampton 3 or 4 years ago from Brixton.

"I was brought up on dub and ska, so I really like it although at times I do feel that the musicianship is a bit suspect on some of the stuff out now, even by people like I Roy and U Roy. The feel is amazing but the standard of the arrangements is a bit low."

He's talking from experience rather than recent conversion. In previous bands he always wanted to play reggae but found it unpopular with his associates which inspired him to try out his own ideas with his own band.

Fortunately, when he moved to Northampton he met up with the guys who now form the rest of the Army, all of whom had suffered similar difficulties at the hands of their respective previous groups.

Johnno's sympathies with West Indian culture and the band's overall interest in reggae made it obvious that the Army would become involved with Northampton's Jamaican community. The feeling of union is most obvious in 'Lick Down Babylon', a number which might sound odd were it not for the band's experience and views.



"Whitekids have as much hassle with Babylon as black kids. It's not just black music. If I hadn't had any trouble myself before I wrote it then I'd have felt like a hypocrite to sing it."

The instinctive bond led them to play the town's Mattafacanta Club. "The most nervous gig I ever did. We were a white band and I was talking patois, but the audience were knocked out. We made them think

They were moved to hear a white band singing about police harassment."

As the band developed its ideas and confidence it became increasingly necessary to move out of the confines

of Northampton and the most obvious place to hit at the time was Coventry where Two Tone was in full swing.

"We came up to look for Two Tone but the girl at the house seemed a bit stropky so we didn't leave the demo tape with her. Instead we went to Horizon Studios and the tape was intercepted there by two guys who only that day had decided to start their own label. We left it with them, not expecting to hear anything for a while but they called us the next morning and said they wanted us to be their first band."

The two guys in question are Mike Tobin and Roger Upright who had set up their own independent promotions company, Magnum, after having become disillusioned with their respective major labels, RCA and EMI. The logical next step was to form their own label, and so MAP was born.

Their first release was 'Shuffle Shuffle', ridiculously danceable and full of warmth but it didn't exactly set fire to the charts or make the media blaze with interest.

Hopefully their second release, 'Kick It Down' will be a bit more of an incendiary bomb. It deserves to be and has all the right ingredients. One important question mark

about the band is their choice of name. Johnno may say "it's no big deal" but there are a lot of associations that might work against them.

"If we did a gig in Northern Ireland it wouldn't be a political gig, it would just be another gig. We'll play anywhere. We might play Belfast one day and Amnesty International benefits the next. We're a dance band basically. We want to break down this youth culture reaction that won't let a punk dance to what we play. If you like it enjoy it. I can see there might be repercussions from the name but it doesn't have to be associated with the British Army or whatever, it could be the People's Army, it doesn't really matter."

Musically, the whole band contribute to the writing of the material, but the main instigator is evidently Johnno.

Alex and Adrian, the sax and guitarist respectively, both spent a summer on a course at Johnny Dankworth's Jazz School and although neither felt that they learned a great deal the musical influence is often apparent and it's an area that Johnno wants to develop, adding that jazz feel to a dub backing.

The band line-up as Adrian (guitar), Alex (sax), Coach (drums), Graham (bass), and Johnno (vocals).

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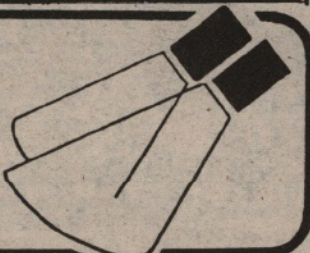
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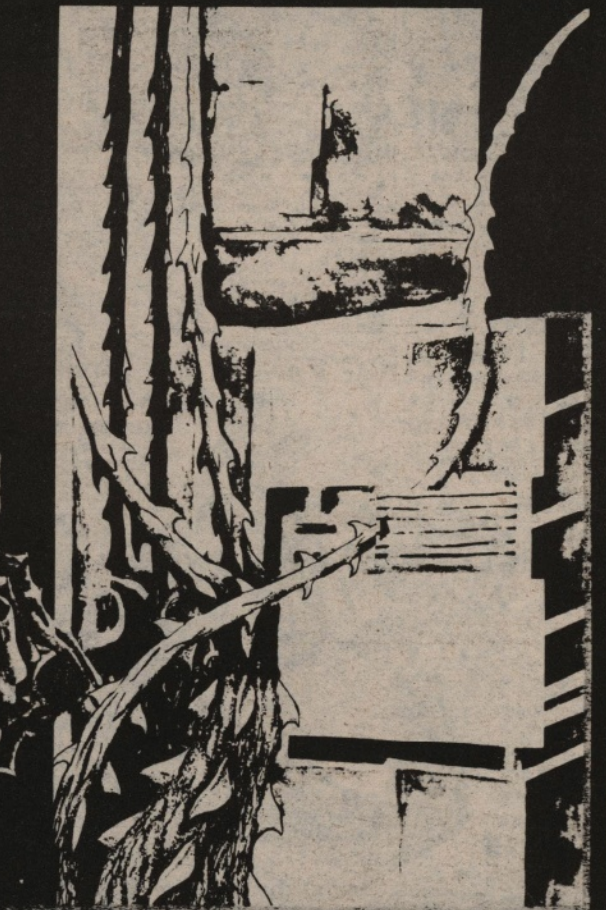
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When they suggested doing a piece on clothes shops, I was more than ready for the off. Or should it be the start, given the dubious connotations of the previous sentence? Positively chaffing at the bondage straps as it were. Heady visions of Janet Reger underwear, Lola-Lola costumes, endless Brutus shirts and borrowing designer clothes were immediately conjured up. Well, not quite how it turned out, but, onwards dear reader.

First stop was Paradise Garage in Priory Ringway. Nigel and Don are on hand to run it for Alan Jones (the ex-Amen Corner one). The first Paradise Garage opened 8 years ago in Bristol, there's another in Cardiff, one in LA and another planned for San Francisco.

Big and curiously urban with lots of steely lights and rails, you almost expect Tom Waite to be nursing a hangover in the corner. The clothes are a mix of Stray Cats, Spandau Ballet and Hot Gossip, there are Rockabilly suits, jackets and trousers (designed in-house or from Johnsons) in bright colours and some with lurex threaded through. To complete the look, lots of brotel creeper shoes in a wide range of shades.

They stock clothes by names like Swanky Modes, PX, World's End and Boy too. Ruffled shirts, frilled shirts, endless permutations of trousers, plus-fours (by PX) and jeans (by Let it Rock). Basically clothes for males but they do have some for females (including quite delectable taffeta tops and mini kilts).

However, Paradise Garage may not last for much longer. Nigel and Don were somewhat disillusioned with the punters in Birmingham "People haven't much idea, they're more Oxfam. Style isn't so important to them as other places." Besides which, Brummies are always looking for bargains rather than quality - they added. Well, Paradise Garage isn't cheap, but they do get some good stuff in.

Almost across the road is Oasis - which is nearly 10 years old and, probably, was modelled on Kensington Market. With a place for coffee and snacks plus space invaders machines and around 60 stalls, Oasis is almost as much somewhere to meet as it is a shopping complex. Some of the stalls are so boring - offering nothing that you couldn't get elsewhere. Clothes not to get you noticed.

From the many shops in the complex - and there are ones selling everything from shoes and jewellery to leather goods and records (Vinyl dreams) - here's a personalized sel-

lection. All on the middle floor and basement, where things tend to be a bit more adventurous.

Chintz's on the middle level has been going around 3 years now. It stocks designs by the brother and sister team of John and Maureen. Good on simple, uncluttered but not boring, dresses in unusual materials like grosgrain (you can also get shorts in this - around £8). Their maribou-trimmed jersey dresses (even if the feathers drift off in bits) are pretty too. And prices aren't over the odds. Plenty of shorts in at present.

Route 66 has been going around 4 years and was, so John, manager of The Nervous Kind says, "the first in Oasis to sell different stuff." After a foray a while back into black and white, they're now basically fifties. You too can look like Brian Setzer (if you're female, that's your problem). They do sharp-looking suits, some with velvet or leather trims, trousers, jackets (around £25) and a range of shoes still in a 50's vein, which like the clothes are made to their own designs.

By way of significant contrast, there's DEMENTIA 13, the Dave Edmond's enterprise that opened in its current spot in late February. This is very much romantic territory with finery bearing labels like PX and World's End. It's the Bow Wow Wow look (more sashes and swish than buckle - in contrast to his other shops). Satin shirts in a whole mass of colours with lace frills, cord jodpers floaty white PX shirts, trousers and waistcoats in brocade. Plus trousers in plaids, bright colours and leather-looks. And lots more besides - they buy off Vivienne Westwood virtually as the new designs arrive in London. "We cater for all people, so we have some things that are cheap and some things that are expensive" claims Dave. Well, the look doesn't

threads bared...

JULE WIELAND

come cheap but at least you can always admire yourself in the bedroom mirror if you can't afford to go out in your new threads.

This isn't Dave's first entrepreneurial adventure - though it's more in keeping with his current philosophy than Juris Prudence and Central Casting. Down in the basement, they're rendolent of '77. Dave began Central Casting around 4 years ago. Today, it stocks mainly t-shirts,

shoes etc. etc.

Nuzzling between these two shops is ANGIE'S, a positive hive of innovation and fun. The clothes here, apart from some "imported" from Martin Degwell's are designed by Angie and Jill. When I met her, wearing her own creations (naturally), Angie was in complementary shades of purple - clothes, eye-shadow, hair et al. They do hand-made mohairs in extravert colours (at under

you go out and show them off. They're not for the retiring - but then I wouldn't imagine any Brum Beat readers are reaching for pension books!

If you've fancied looking as if you've just walked out of "Rebel Without A Cause", "The Warriors", "The Wanderers" or even "Apocalypse Now", here's your chance at St. Louis Blues. Going for around 5 years, it specialises in what owner-cum-manager Frank describes as "The American campus look". Bowling shirts, zip-up campus, baseball and football jackets (including a wonderfully noticeable number with "Shenandoah Raiders" emblazoned on the back) are their stock in trade. Not to mention, baseball caps, numbered shirts, trousers in a multitude of styles and colours (including some nice-muted plaids), Bermudas and a whole army of combat clothes. Like Flip, most of the campus clothing is original. Frank goes over to The States several times a year for originals and militaria. Prices? Around £15 for trousers, £20-25 for jackets.

Next door, and soon to be amalgamated is "Machismo". Tonic suits, trousers and jackets, original green mocs, Rockabilly suits (when I went, Frank said he couldn't get enough of these) more combat outfits and a selection of t-shirts. The t-shirts are partly an overflow from "Flash". Where, they have studded belts, badges, patches etc. "Adam Ant's very big at the moment" I was told (and I'd always thought he'd got a lovely body!). Frank sees three main areas of interest in clothing - American looks (including Rockabilly), military styles and fantasy (though he doesn't, at present, do excursions



DEMENTIA 13 PIC: Orde Eliason

printed shirts, furry tops in traffic-stopping colours, tank suits and printed khaki macs (if your hero's J Lyndon esq, you can wear him on your back).

And, it came to pass that Central Casting begat Juris Prudence. This is slightly bigger and concentrates on shaggy (no crude quips, please) mohairs at around £20, bondage trousers and jackets (from £15), muslins and stringy jumpers. There are also various accessories - bondage straps, nappies and second-hand

£20), trousers, jackets, dresses. You name it, they turn their inventive hands to it. There were ice-cream coloured cuddly tops (which can be worn as minis), tarty ruffled satin and tuelle frilled dresses that Betty Midler could strut her ass in. Simply cut linen dresses and jackets in bold shapes with equally bold, sometimes gold, trims and tassels. Cheerful jackets some of which are very Bell Hop looking. Fantasy trousers, ski pants and even accessories. Their's are exciting clothes at prices that let

Kahn and Bell PIC: Paul Edmond



into the wilder shores of fantasy style).

And, talking of fantasy, no piece about Brum could miss Kahn & Bell, that emporium of the outre in Hurst Street. Patty (Bell) and Jane (Kahn) have backgrounds as colourful as their clothes. After expulsion from school, Patty has variously worked in fairgrounds, assisted a tightrope walker and drage artiste (two separate entities I should add - not Danny la Rue on a high wire!) and at Barb's. Jane came to the shop via Art Colleges, a suicidally-inclined ex-model of exotic ethnic lineage and soujum with Sujon and Benny Ong freelancing.

In 1977, Patty with Billy Bray began selling second hand clothes as Bill and Bell. After Billy's death, Patty and Jane got together and Kahn and Bell began. Selling clothes for either (and both) sexes, their wilder stretches of imagination include devil suits and cat suits (complete with tails), dresses with reptiles attached, dressed, tops and jackets bedecked with bells (so everyone can hear you coming) and others with more fringes than Duran Duran.

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Leopard print numbers and more wet looks. They had some exceptionally pretty (and innocent looking) flocked bra and brief sets, feather trimmed fans (to tickle the fancy?) and feather boas. Like Promises, Promises, they reckon their custom is split 50/50 male and female and when I showed their catalogue to some people not normally renowned for underwear fetishes, there was something everyone went for. The only quibble is the standard sizing policy—larger ladies could find their cups runneth over!

Enough of this titillation, onto good taste with block capitals the whole way through. At 15 High Street, Harborne to be precise. Behind almost homely shop front are the super-stylish clothes of Jane Radford, Kath Vipond (for ladies) and Peter Griffiths (for males). They stock dresses, trousers, tops and jackets in natural fibres like silk, jersey (the same, slinky sort Jean Muir uses), wool and Liberty cottons. Bought in London, since the material they like to work with isn't obtainable locally.

Jane specialises in designs with hand painting on them—quite stunning. Kath in embroidered cottons. Basically, they concentrate on designing and making up individual creations. Surprisingly quickly too—I was quoted two to three weeks but Jane said she was known for her speed and could take order on a Thursday and, if the material was in stock, have them ready for Saturday. They also do some numbers for the shop—simple, effective jersey shifts with zig-zags and lurex threads are selling well just now. So too are reversible silk suits in sizzling colour combinations. Also spotted—quilted jackets and bags to match, prices are around £22-35 for silk shirts, £30-£100 for dresses.

Although much more elegant than I'd normally wear, there were more than a few items that had me hankering. If you like (and can afford) unusual, stylish clothes with "class" written all over them, this is the place. See them Tuesdays, Thursdays, Fridays and Saturdays (10-1 and 2-5.30) at the shop.

Oh yes, I'd nearly forgotten Lola-Lola. So, I rang the Rep costume department. Unfortunately, they can't have a movie fixation and couldn't kit me out like that. It's mostly period costume, though there are a few pirates and animals (bunnies but no Bunny girls). Make an appointment to view between 10am and noon or 2 to 4.30. Prices—£10-15 deposit plus £5-8 a week.

So that's it, a quick run down on a few places to shop. Now if anyone's got a Lola-Lola outfit they don't want...

It may seem impossible, but I've got this far without mentioning underwear. So, to remedy that, I went out on another quick sortie. Leaving aside my beloved Janet Reger's (that is not to be taken literally) and M&S, which has a nary a suspender belt in sight, I ventured into more exotic territory.

...Promises, Promises in Dale End have some very fetching basques in pinks, whites, pale gold, purple, blue, and best-selling black and red. For around £17.50 to £27.50, you too can act out your saloon girl fantasies. Waspies, bras, g-strings (some with diamantes on), suspender belts and garters too. Not to mention some garments which are usually referred to in the catalogues as "wet look" (that have nothing to do with Maggie T's cronies). Not a large shop, they do have a smallish, but good, choice of nice, naughty underpinnings—well, who knows when a No. 19 bus could run you over.

Lady of Paris on Smallbrook Queensway, which opened last year, is much larger. Two whole floors, in fact. Apart from the expected basques, French knickers, bras, briefs and g-strings, they do stockings, nighties (as in fact do Promises, Promises) and a few dresses. Although some of the dresses are unbelievably staid, the Cheong-sams are kinda cute. Add to this some bustiere tops and shorts in larme, boob tubes, more larme—that looks almost like kid—in bras, briefs, basques, waspies and "playsuits".

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Franke & the Knockouts: *Sweetheart* (RCA): top quality US AOR with harder edge flip. Good. **The Allnites:** *Gloria* (Flamingo): Superior disco rock B side. **Scarlett Von Vollerman:** *Hypnotised* (RCA): Promo copy has unmarked label to give mystery but Debbie H/Pretenders shadow is mystery enough.

Jona Lewie: *Louise* (Stiff): delayed follow up, not very strong, not a hit. **John Otway:** *The Turning Point* (Stiff): Otters goes kiddies choir commercial but still uniquely off-beat... superb as is loonie flip "Too Much Air Not Enough Oxygen". **Madness:** *Grey Day* (Stiff): very clever, very boring, very big. **Natasha:** *I Can't Hold On* (Towerbell): Spectorish lady pop, clean crisp commercial. **Sad Among Strangers:** *My Kind of Loser* (Brave Tales): Good chorus, poppy rhythm meanders weakly. **The Look:** *Three Steps Away* (MCA): weak follow-up but catchy enough to chart. **Adam & The Ants:** *Stand & Deliver* (CBS): magnificent pop, expect it to debut at No. 1. **Altered Images:** *A Day's Wait* (Epic): seems like an eternity, B side appropriately titles "Who Cares". **Richard Strange:** *International Language* (Virgin): second version of ace modernist cry of isolation from upcoming album... clever and a HIT. **Nautyculture:** *Someday Sunday* (Charisma): excellent poprock very US 60's of Clique, plus modern edges. **Kim Carnes:** *Bette Davis Eyes* (EMI): stunning monster hit with Bonnie Tyler original model. **Way of the West:** *Don't Say That's Just For White Boys* (Mercury): Police influences but solid mesmerising attack.

... **HIT. Undertones:** *It's Going To Happen* (Ardeck): precisely. **TV Smith's Explorers:** *The Servant* (KRL): insidious new label debut from one of rock's masters, too good for mass success. **Tom Petty & the Heartbreakers:** *The Waiting* (MCA): Here Comes My part II but usual excellence natch, BUY IT. **23 Skidoo:** *Another Baby's Face* (Pineapple): a bit jazz reggaed modern rock, very appealing. **Kiki Dee:** *Perfect Timing* (Ariola): touch of class and familiarity. Good un. **The French:** *The Model* (Sanguine): Kraftwerk cover, competent but why bother. **Inmates:** *I Thought I Heard A Heartbeat* (Radar): top drawer pop R & B, very US teen appeal... good but no chance. **Robyn Hitchcock:** *The Man Who Invented Himself* (Armageddon): ex Soft Boy with early Bowie/Newley styled bounce-along psychedlia. **Japan:** *The Art of Parties* (Virgin): Bryan Ferry meets Talking Heads and neither win. **Misunderstood:** "Children of the Sun" (Cherry Red) classic psychedlia re-issue with "I Can Take You To the Sun" included featuring guitar wizard Glen Campbell of Juicy Lucy fame.

Modern Four: *Child's Play* (Dindisc): the Vienna syndrome rolls along but in pleasant surroundings here. **Eddie Maelov/Sunshine Patteson:** *Lines* (Human): ex-Gloria Mundi duo in quirky synth rhythms and added zest, flip os poe-music. **Jody St:** *Granny Did It* (white label): Lizzyish mid-hard rock with catchy chorus-watch for it. **Marvin the Paranoid Android:** *Marvin* (Polydor): taking the metal mickey from the hitch-hikers guide to the bandwagon. **Sparks:** *Tips For Teens* (Why FI): back to early sound with usual lyric twist. **AK Band:** 8-3-12 (RCA): doesn't add up to much. **The Hunt:** *It's All Too Much* (Logo): Pleasant characterless rework of Harrison. **Henry Turtle:** *All By Myself* (Logo): not surprised. Paul Bearer

BRUM BEAT ROCK 'n' ROLL

Locarno, Birmingham.

The occasion was a monster gathering of Brum Beat bands from the 60's and the venue was crowded with what would be most kindly described as 'mature' musicians, all masterminded by D.J. Tom Ross with the back-up of Reddingtons Rare Records.

It would be trite to bitch about the no-shows, and besides there was enough good music to make up for the absence of important figures like Robert Plant or the odd Moody Blue, or even Danny King.

"I hope we remember the set", worried one member of Pat Wayne and the Beachcombers, no doubt many were echoing his thoughts.

First on were Willy and the Poorboys who played a great straight-down-the-line R & B set that set the whole place jumping from the off and never stopped rocking - though quite what they have to do with 60's Brum Beat nobody seemed to know.

Pat Wayne and his Beachcombers needn't have worried. They turned in what was really a very good set. Pat still has a tough voice and the passing years haven't made them forgetful of how to rock.

Gerry Levene and the Avengers seemed to merely carry



ROY WOOD
of
THE MOVE

on from where they had left off more than a decade ago. Mike Sheridan and his Nightriders turned in a superb performance with Mike's band giving a performance of a lifetime.

A piece of real nostalgia followed when a near-complete

Move took the stage. Roy Wood, Bev Bevan, and Ace Kefford were joined by non-Moveite Spike Hopkins. "I Can See the Grass Grow" saw Roy Wood firmly rooted where both musically and visually he surely belonged - the late 60's and early 70's. Bevan is a most under-rated drummer and it is very easy to forget how indispensable his contribution was to the early Move sound. Rocking good and tougher than tough, "California Man", "Watch Your Step" were outstanding.

Jimmy Powell bashed his way through a typical 5th Dimension set based on muscle sweat and excitement that was particularly memorable for the brief appearance of his 15-year old son who gave us a glimpse of what could be a remarkable blues voice.

It would be unfair to judge the evening from a purely music standpoint, it was also a wonderful opportunity to wallow in nostalgia. A memorable evening, but I'm not sure that I have the stamina to stand it more than once a year.

Jim Bryant

THE BEAT Wha'ppen (Arista)

A much awaited second album from (currently) Birmingham's finest sons and although it's not as immediate or as obviously commercial as the debut it's a stormer of a release. Like the Specials and the Selecter the Beat have taken a fairly brave step away from their established 'hit sound' for the second album and hopefully (with the success of "Drowning") they should manage the transition with ease. Whereas the first album was very direct many of the tracks here add a touch more subtle sophistication, yet often infuse the same 60's influences, for example a slight nod to 'Diana' in "Doors of Your Heart" and a whiff of "Juliet" to the fleeting guitar sound underlying "Walk Away". "Doors" opens the album with a fairly direct Beat pop attack that breaks into a toasting section in mid number. "All Out To Get You" follows then comes "Monkey Murders" which is not spectacular but attention holding. "I Am Your Flag" seems a good

choice for a more commercial single and is more in the style of the first album. "French Toast" (Soleil trop chaud) is as it suggests a French toasting number delivered over a warm Carribean lilting rhythm and then comes the shifting subtleties of "Drowning" to close side one. Side two opens on another complex slice of mood and tones with "Dream Hose in N.Z." with the music following the speech patterns. Then "Walk Away", which with the "Hands Off" approach could also make a strong single choice. "Over & Over" is a semi-return to "All Out To Get You" with the addition of steel drums. The final three tracks aren't that instantly gripping but their persistent qualities take you back to listen a few more times until they etch a corner in the brain. "Cheated" is a slow number with dub-style percussion whereas "Cheated" is a chunkier song that jerks along and makes good use of Saxa. They close with "The Limits We Set", a more moody cut that re-emphasises the maturity of the band. A long-term satisfying album that should easily rank among the more durable releases of the year and shows that the Beat indeed does go on. Mike Davies

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REVIEWS

THE BUREAU Sportsman's Inn Dublin

Ever there was an unlikely setting to encounter a Brummy band just starting on the road to fame, this was it. But there'd been plenty of publicity before. Visually strong colour posters had been stuck over most of Dublin's usual unofficial noticeboards. A large article had appeared in 'Hot Press' and radio and tv had done their bit - a media blitzkrieg.

So here we were in a typically large cabaret pub miles out from the town centre. Wading. Don't ask me who the support band were since none of the audience, door staff nor promoters seemed to know. Eventually at some half ten, The Bureau came on. As build up, there was an excerpt from the soundtrack of a certain Scorsese/De Niro movie - original and given the band's power, appropriate.

They kicked off with 'The Horse' on which Archie Brown (vocals) helped out on drums. From the start, their excellent horn section marked them out as a band to be

noticed. Much as I had been impressed with Big Jim's playing and footwork with Dexy's, in Paul Taylor they've got an equally stunning trombonist. This band is full of musical expertise. They incorporate elements of Stax, jazz, ska - with ease and even an occasional nod in the direction of 110mph Ol music. With real danceability. In Archie Brown, they've got an excellent frontman. He's stylish without being mannered and exudes energy, nous and confidence. Moving around the stage like a mountain goat, he's possessed of a strangely threatening sexuality and animal quality.

Okay, maybe the mix sometimes went astray, they're a little short on songs but they've got power and muscle, ability, a sense of fun and a certain panache. (And, praise be to God, no moralising monologues). The audience loved them, I did too. Especially 'Only For Sheep'.

If this lot got the coverage they've had in Eire when they tour England, they could be the next Midlands' big name. For prowess, push, spunk and fun, they deserve it. *Julie Wieland*

CRYER Digbeth Civic Hall Birmingham

Calling all pyromaniacs and lovers of good heavy rock!

Cryer have been rapidly rising above the ranks of local heavy rock bands, and gigs like this represent a measure of achievement.

You'd expect a six man band to create a full sound, and they do. Cryer are powerful in their aggressive and emotional moments and constantly melodic. If the songs are similar in style, than that's the Cryer sound. The bottom layer is solid drumming by Roger Whitehouse and bass-playing by Fez Ferriday. Rising above, Garry Chapman's guitar work co-ordinates with Stu Clarke's. Stu is a true showman, or poseur, who jumps onto the PA and into the balcony, shooting fireworks from his guitar in between times. Pete Wayne on keyboards adds depth and subtlety and enriches the music with a majestic quality. Graham Careless is a rock singer who doesn't have to shout to be powerful, though he's got a very effective scream. Visual impact is an intrinsic part of a Cryer performance.

Impressive pyrotechnics add a touch of drama. OK, it's been done before, but that doesn't make it any less exciting. The light show at Digbeth wouldn't have looked out of place in the Odeon. So go and wrap your ears round the music and feast your eyes on the show. Of course, if you don't think you can stand the strain.....

Debbie Fussell

BABYLON REBELS Golden Eagle Birmingham

Rumour has it that the Babylon Rebels are next in a succession of reggae-influenced local bands to hit the big time. The six-piece outfit - Nick 'False Prophet' Android (Vocals), Kevin Gwyni (Vocals), John McKinley (Guitar), Nick O'Connor (Keyboards), Steve 'Wolfman' Atkinson (Bass), and

Tony 'Bone' Robinson - have only been together a few months. They're attempting to play dub - reggae's cutting edge, root music, ambitious for an all-white band - at tempos that even restrained white audiences will dance to. A lot of pressure on a young group?

"We're not in this world to be forgiven," False Prophet told me, somewhat cryptically.

At the Golden Eagle, fresh from their first raid on the Capital at Dingwalls - they were brimming with confidence and had 'success' written all over them. The audience - with just enough space to move around in - responded from the first chords of the show-opener, 'Babylon Wall'. Whether the vocalists' inclination to declaim and tirade - rather than sing - in dour black-country accents is a plus or a minus is anyone's guess; certainly the call-and-response, set over asymmetrical bass riffs gives the sound a lot of its push. Most of the audience didn't give a damn - we all came for the rhyms, and we certainly got those. Driven hard by the drums, the chopping guitar, synth and bass mesh into a sound that attacks the feet irresistably, leaving the brain a choice of droning along with poppy little tunes and lyrics consisting largely of trite polemic, or shutting off with alcohol, setting the feet and soul loose.

The guy on the mixing desk is crucial to a dub band: Danny Gallagher's efforts here were poppy, correct and unimaginative. Nevertheless, on balance, it was a good night, the band much improved since I'd seen them a few weeks earlier at the Fighting Cocks. They've a meatier sound than UB40, really the only other band mining a similar vein. On this evidence - if they don't miss the boat, or sink with it - yes, they could be the band to introduce Jackie readers to white dub; they're all pretty enough. Black-country rockers? The last word to False Prophet: "It's Bablon, a' it" *Stuart Crees*

PSKIX The Golden Eagle Birmingham

"They know what you want... Please welcome... PSKIX."

From the opening "Wake Up" to the closing "Let's Go Barmy" 70 minutes later I was forced to agree, my feet had hardly stopped tapping and my hands stung from the constant beating of my fingers now swollen to a pretty good impression of a lb of sausages. Some people dance I prefer to tap table tops when I'm enjoying myself, a very impressive set by newcomers Psikix made sure of that.

As with all new Bands the world has yet to hear them, the 57 or so I counted in the room danced and had as good a time as me. Good vibes. The lack of punters did not deter or impede the Band, they played a well executed lengthy set ranging from the outstanding to the fascinating, the simple to the complex but all with tightness and a very raw edge. "Before the night gets in", "Kiss Kiss", "Turn to Dust", and the very excellent "Some People" including a fine Sax solo were my favourites on the night. Most of what I heard must have the commercial tag tied to it.

Albert Ross on vocals screeched in a frenzy of urban passion, sharp images, which exploded to a shrapnel of impressions cause me to reflect, ... academic insomniacs and political advisors would do well to direct their sociological perspectives towards this vibrant struggling phenomena reading here a potent protest against monetarism and repression as experienced at street level. *Ratso Van Del*

OASIS Coach & Horses West Bromwich

The market for American-style commercial rock a la Boston and Foreginer, is limited in this country. Birmingham's own City Boy went to seek their fortune in the States. Oasis will find that the musical

trends in this land are against them too. Two songs in particular highlight the potential of the band, "Babe, I'm Gonna Lose This Time", has great melody, rhythm and vocal harmonies, and could even be chart material. "Spare Some Time" is also particularly good, with guiding light Adrian Dawson on lead guitar. The second hand title of "Double Vision", is perhaps an unfortunate choice if Oasis are to prove their individuality in this area of rock.

The set also included Toto's "Hold The Line" and Whitesnake's "Fool For Your Loving", two songs set in the commercial vein.

The equipment the band possess is limiting, but if they brush up their visual image Oasis need not be underestimated. *Debbie Fussell*

ROOM 10 Phoenix Arts, Leicester

Only the support group, I admit, but worth a review with the headliners. Dave Stewart's Rapid Eye Movement, failing to score on the local qualification count.

Room 10 seem intent on continuing the Hatfield & the North tradition, with titles like 'Socks', 'Non-Stop Horse Massage', and 'The Middle Management Sidestep', with ever one piece being dedicated to Richard Sinclair ('Hats Off').

It all goes down 'jolly well', (probably the most appropriate term), even in these post-punk days, although the band has a head start with many of the crowd being, seemingly, friends and relatives.

Most of Room 10's music is quite forceful, with meaty but versatile drums and bass, (provided by Dave Bryant and Gareth Jones, respectively), and some frantic sax-blowing by bagpipe fetishist, (so it says here), Peter Whyman.

All the titles are composed by the band's excellent guitarist, Pete Turnpenny, who, despite his obvious modesty, (a sheet is now given out instead of his previous introductions), is a confident writer with a keen sense of humour.

The highlight of the evening was the quietest piece, 'The Punch and Judy Man'. Accompanied only by sax, Turnpenny's delayed chords were redolent of John Martyn's, and provided a breather before the band hurtled into the rest of an energetic set. *Alan Seaman*

JOHN BENNETT BIG BAND Strathallan Hotel, Birmingham

Jazz big bands today are almost inevitably rehearsal bands; that is they primarily get together and play mainly for the participating musicians' own pleasure. It is a bonus when a paying engagement comes along. One such engagement brought the John Bennett Big Band from London to make its first appearance in Birmingham recently.

The band played two sets, the first - the shorter, unfortunately, and better - being mainly of jazz arrangements. All compositions and arrangements were by trombonist leader John Bennett and were characterised by rather bitty and staccato ensemble passages quite different from other contemporary big bands. It was not a roaring big band, indeed, the interesting ensemble passages demanded of the listener close attention. Quite a large amount of solo space was allotted but only a few musicians actually soloed, notably Dick Pearce (trumpet), Phil Todd (tenor sax), and Chris Hunter (alto sax). Despite the leader being a trombonist there were no trombone - or, for that matter, piano - solos all evening.

The second set saw the band in a rock rhythm groove and was less satisfactory. The rather basic rhythms employed virtually destroyed any swing the band had. Chris Hunter was the main soloist and, in this context, sounded too much like an imitation Dave Sanborn. Barbara Stretch took three vocals with bubbling vivacity, but - particularly with the first two - the lyrics were unintelligible.

In short a performance rather like the curate's egg - in parts good, in other parts not so good. The latter parts, being the greater, dominated, and overall the concert must be described as rather dull. *John Delaney*

THE MIDNIGHT RUNNERS PROJECTED PASSION REVUE

Saturday night at the Odeon with Dexy's. First act on stage is "Torque" a troupe of dancers, four girls and two guys who raise applause for their expressive performance and lightning costume changes.

Comedy follows with the "Outer Limits", at ease on the big stage and very funny. Moody soul records play over the P.A., a curtain at the back of the stage rises, drums kick, a small army of musicians surge forward weaving and bending, a classy tenor solo fleets past, a cheer as Kev takes the mike for "Light turns Green". The rabble rousing "Burn It Down" followed with more familiar themes before a sudden stop. The spotlight hits Kevin as he sings a strange quiet song called "Soon".

Then it's back into the engine room with the troops putting their backs into things. The musical depth of this band is becoming apparent and the ease at which they motor through their set belies the fact that this is only their second gig.

"Geno" and "Respect" have the crowd dancing and to the delight of themselves and the band three encores were demanded and given. A good night for local music. *Nix Nooks*

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REVIEWS

NERVOUS KIND Civic Centre Stourport

Before the band came on, I was totally transfixed (and the rest of the Brum exiles). Stourport is a positive revelation. The audience were clean-scrubbed, quietly-dressed - they'd do any mother proud. All rather like going to a cabaret in some little, small country place like Nenagh or Naas. Except you knew this lot would sit quietly at their tables, dance when urged and never (hardly) make trouble. They'd also not get more than acceptably slightly boozed - if at all. Even the few token Skins were, generally, on the restrained side of timerous. Uninhibited, all-stops-out-skanking was not going to be the general order (or disorder) of the night. So the enthusiastic reception they gave Nervous Kind (clapp-

ing, cheering and wanting encores - albeit politely) was truly surprising. It seemed strange this lot could harbour enthusiasm under those bland exteriors, especially given the near total lack of response from outwardly ebullient and seemed-certain-to-enthuse audiences in Brum to exceptional bands.

Which isn't to say Nervous Kind aren't good, 'cos they are. Poppy, yet with a surprisingly gutsy sound. Paul (drums) gave them enough punch for La Motta on a good night and the harshly dazzling guitar work seared through some of their numbers as effective as oxycetylene on a safe. Lead vocalist and rhythm guitarist, Owen, is helped out with backing vocals from Greg (guitar) and Maurice (bass). It's a very Beatle-ish type harmony at times, which has to be a matter of taste, since, at the risk of antagonizing a

fair proportion of readers, I have to confess the Beatles stuff just leaves me tepid.

However. The band started off confidently, near-tribalistic drums and white-hot guitar on 'Night Time'. Even on lighter numbers, Paul's drums were plenty powerful. Sometimes, like on 'Seven Ways She Cries' and 'Get That Girl (Out Of My Head)', the rhythm section provided an intriguing back beat. Others, like 'Thinking Of You', the band came on with real K.O. power - and that was when I liked them best. A couple of times, I was reminded of snatches of 'The Price Of Love' but that did no harm.

To finish, they got their honorary member, John (sax) on stage, firstly to augment a fine over-the-top version of 'Shout' - not at all serious and greatly enjoyable. Then for an untitled instrumental that was a real Shelley Winters of a piece - blowsy, sleazy and deliciously over-ripe. With their brand of professional, sharp musicianship and fun, Nervous Kind managed to prove there is life in Stourport after all. In Brum, I expect them to do much more.
Jule Wieland

HAMBURGER MARY STEEL Dudley town Hall

An enterprising bunch these 'hot-dog' people - taking on a large town centre venue, putting on two bands, a disco and a contract bar - for a mere quid.

Steel are a young five-piece from Sedgley who exploded into a fury of hard driving heavy metal with no holds barred. They have a balladry approach which at times reminded me of an uptempo AC/DC or a less brash Motorhead. Their tight set included some excellent lead guitar from Dave Brooks, especially on 'Make or Break'. The rest of the band, Paul Roe (guitar), Stefan Cartwright (bass), Darren Blakeway (drums) formed a powerful backing for impressive vocalist Paul Tunnicliffe.

And so on to Hamburger Mary (surely the ugliest band in the Western hemisphere). Hard working,

playing a loud 'n' heavy blues orientated set. Memorable songs included 'Do What You Wanna Do' and the crowd's favourite 'Freewheeling Frank'. 'Here Tomorrow' was made extra-special by some excellent slide guitar.

Strictly headbanging, it was pleasing to see that Pug - their eccentric one-legged drummer - had improved 100% since I saw them last, probably due to newcomer Jeff Homer on bass who the rhythm section together superbly.

Chris Sergeant

BRAINSTORM Barrel Organ, Birmingham.

Top German rock band, Cologne based Brainstorm, wound up their short English tour at the Barrel Organ, Birmingham where they provided support for R & B band Willy and the Poorboys at their regular Friday

night residency.

The band, fronted by stunning Britta Quadt sister of drummer Axel Quadt, kicked off their set with a driving rocker 'Fliegen'.

Other self-penned numbers including 'Bett', 'In Love' and 'Rocking and Rolling'. The band were visually exciting (especially Britta) and with well worked harmonies and 'Free' influenced guitar work backed up by a solid rhythm section in which bass guitarist Frank Pilz and drummer Axel Axcelled (ugh! Sorry!) they soon overcame the communication problem and gained the warm-hearted appreciation of the Barrel Organ crowd. A driving version of Chuck Berry's 'Bye Bye Johnny' finished the set to wild applause. This was the bands first English tour and after receiving a great reception at all their gigs they can't wait to return.
Dave Pritchard

NEEDED Paul Bearer

A devastating album thunders into the 80's with Jim Steinman's 'Bad For Good' (Epic) which would have been Meatloaf 2 if they hadn't split. Steinman wrote 'Bat Out of Hell' and this is very much a sequel. Contains everything of the debut with JS on vocals not ML but it don't suffer none. Totally over the top and well worth a few years in the chart. Best cuts are the title track, 'Stark Raving Love', 'Dance In My Pants', 'Left In The Dark', and the dramatic monologue 'Love and Death and an American Guitar'. EPIC.

Second explosion is Rose Tattoo's 'Rock n Roll Outlaw' (Carrere) which is fist-punching rock n roll from an Australian blend of The Faces and AC/DC and spares no sweat from start to end. Best punches are 'Nice Boys', 'One Of The Boys', 'Stuck On You', 'Astra Wally' and 'Bad Boy For Love' with some searing slide throughout. And another killer with Gary U.S. Bonds' 'Dedication' featuring Bruce S and Clarence C among others. Very Springsteen styled with some BS numbers included. Best cuts are 'Jole Blon' (with BS), 'The Pretender', 'Daddy's Come Home' and 'This Little Girl' (EMI America). REO Speedwagon (Epic) finally take off with 'Hi Infidelity', very AOR professional ease with 'Keep On Lovin You' and 'Take It On The Run' certified aces in any pack. Great album. Surprisingly good one from Tygers of Pan Tang 'Spellbound' (MCA) still has mediocre moments but both 'The Story So Far' and 'Silver and Gold' really stand out. Everyone raving over Scars' 'Author Author' (PRE) but it must be critical hysteria because I can't see the fuss. Competent but facile fashionable pout modern edged rock with little to memorise. Disappointing debut from Classix Nouveau, 'Night People' (Liberty) manages to rise with 'Guilty' but the rest is fairly undistinguished despite good perfor-

mances. The Fall remain an acquired taste and frankly 'Slates' (Rough Trade) isn't something I'd like on the roof of my mouth. Long awaited newie from Kraftwerk 'Compturworld' (EMI) isn't up to 'Trans Europe Express' but still strong, clever synthstuff, especially title and 'Pocketcalculator' with it's cold humour. More fun is fellow German outfit La Dusseldorf with 'Individuellos' (Albion) which while not being up to 'Viva' standard is still better than most. Great futurist drinking number in 'Dampfriemen' and stirring stuff to 'Menschen' and 'Tintarella Di'. 'Concerts for Kampuchea' (Atlantic) is a double live set with Pretenders, Costello, Dury, Queen, Rockestra, Specials, Clash with standouts by The Who and Rockpile with Robert Plant. 'Girlschool's 'Hit & Run' (Bronze) needs a few lessons in rock, this is female Motorhead without the overkill. Tenpole Tudor searches out stray Antpeople with 'Swords of a Thousand Men' on 'Eddie Old Bob Dick and Gary' (Stiff) and the rest of it is clumsy pop that Wreckless does much better.

The Tubes discover the financial benefits of going AOR FM with 'The Completion Backward Principle' (Capitol) and rub off the edges and even throw in sweet ballad rock. A few traces remain such as 'Talk To Ya Later' but it's generally just smooth cut rock. Willie Nile was responsible for a great debut but 'Golden Down' (Arista) only has the title track to prove it's the same guy. File under better luck next time. Oldie and rare rock n roll on Jukebox At Eric's (Eric's) with late 50's and early 60's obscurities that'll delight Reddington rummagers. Great vintage stuff. Virgin imports do better this issue kicking off with David Lindley solo album. 'El Rayo-X' (Asylum). Jackson Browne side-man does better than expected on generally Tex Mex flavoured stuff, notably 'She Took Off My Romeo's'. Lyrics aren't great but if you liked the style of 'The Pretender' you'll like this. Southside Johnny 'Live' (Mercury) is a double goodbye to the label that features fine form versions of 'The Fever', 'I Don't Wanna Go Home' and a 'Sam Cooke Medley.' Shame more people aren't turned on by the Asbury Son. Newie from Sparks, 'Whomp That Sucker'

(Oasis) takes them back to earlier pre-Moroder style and it's good if a bit predictable. Usual quirky lyrics and 'Tips for Teens' stand out. Generally a musical version of an itch but worth scratching. Finally, Mott The Hoople's 'Two Miles From Heaven' (Island) is a collection of rare and unissued trax between 1969-1972 and features 'You Really Got Me', 'Road To Birmingham', 'Thunderbuck Ram' and 'Surfin UK'. Fine if the interest is still there.

Holly & The Italians is a good sub Spector youth brigade stuff on 'The Right To Be Italian' (Virgin) with 'Miles Away' out in front but she can't handle the longer cuts. Good poprock from The Jags on 'No Tie Like A Present' (Island) which features much underrated 'I Never Was A Beachboy' and an update of 'Here Comes My Baby'. Give them a chance. B.A. Robertson surprises me with 'Bully For You' (Asylum) which contains a good blend of wit and music that is far less facile than usual. Best track is 'The Bar of the Munich Hilton' but there's a fair spread of interest. Jimmy Buffet returns with 'Coconut Telegraph' (MCA) which is the usual sea and beach warm songs full of rum and melody. Great track, great title, 'The Weather Is Here Wish You Were Beautiful'. Shame no-one buys him. Interesting country compilation with Nashville Today Vol3 (RCA) which includes a lot of stuff already issued here (surprising for RCA country) as well as a new Gary Stewart and Jeanne Pruett's excellent 'Back To Back'. More contemporary is 'Leather & Lace' from Waylon and Jessi (RCA) but any album with Jessi Colter on ha: to be a must. Good version of her 'Storms Never Last' but a somewhat weak 'Wild Side Of Life'. Bu: listen to 'I Believe You Can' and be moved. Stiff turn up a US compilation with 'Declaration of Independents' which includes a lot of reasons why the major labels haven't signed them, but is saved by Pylon and Robin Lane. And finally children a new 1/2 Japanese album called 'Loud' (Amageddon) which stands a good chance of being the worst thing ever released since their last and make Pere Upu sound like Perry Como.
Paul Bearer

BUZZINGS MIKE DAVIES

First off let me indulge in a few superlatives regarding Emmitt Till, the band fronted by Mick Lawson.

The influences are there as are a few nicks but it's hard to isolate them. They've already had one album out in France and a second is ready for release here soon. The first features such rocking gems as 'New York Jets', 'American Police' and 'Crime-wave' (with Lawson in fine arrogant sneering vocal form carefully squeezing the most from the lyrics) as well as the superb mid-tempo ballad 'Orphan In The Storm' which is a hit for someone one day. The second is perhaps better balanced and even more electrifying and I'd single out 'One For The City', 'Oh Momma Blues', 'Night-walkin'', and 'ZigZag' for special mention along with the title track and forthcoming single 'Fight-game' in which Lawson makes good use of his father's boxing background for both inspiration and effect... it's also a raging bull of a live number. John Dempsey reckons they're the most professional band he's had at the Organ and I reckon I agree... they're also well in the top 3 best ones too. See them and watch out for both album and single (on Swoop) soonest.

Also at the Barrell (Sats) and with an album coming up (July) on same label, is Orphan and the tapes of the album reinforce my long standing belief that much good will ultimately deposit itself in their laps. Retaining the rockpop feel of their earlier incarnation the new Orphan add an extra mature and hard-hitting edge with Phil Dunn's vocals still well to the fore and the songs themselves as strong as everwas.

taking pride firmly by the throat I say that the new Duran Duran single 'Careless Memories' (EMI) is quite wonderful and should easily and deservedly by a top 5 hit. But since they can turn out such

magnificence why then (as my London sources inform me) did they turn down a chance to do a live Radio One roadshow.

Sticking with new singles for a moment Weapon of Peace finally get the Bob Lamb produced 'IP' (Fontana) on the streets after several weeks of gentlemanly conversation with Phonogram. Witchfinder General fell foul of the Music Week typists when their 'Burning A Sinner' was restyled 'Burning A Singer', but there again maybe Music Week had heard the record by then. All of them appear to have been recorded in a drain. I've yet to hear the Buffalo single... maybe we're both lucky. A disappointing debut by the Everready's on Taaga with 'Don't Do It Again' and 'Martian Girl', neither of which capture the fun stage feel of the band and both of which sound particularly leaden in production. The Nightingales belie their name somewhat but nevertheless both 'Idiot Strength' and 'Seconds' contain modicum of enjoyment albeit on a rough (Trade) hewn level. The Mood Elevators are signed to Go Feet but sadly 'Arnapurna' does little to curry favour.

Went to the Musicians Union finals at Lanchester Poly last month where Channel A walked off with the championship title despite the fact that most of the judges seemed to be in agreement that it should have been bestowed on much more dynamic outfit L'Homme de Terre' who boasted a full stage show and exciting sound while Channel A could only muster up a convincing frontman to steal the decision. L'homme play 60's tinged rockpop and sound destined for good things.

Grace (who usually have a rock band' in brackets on gig sheets, just so's you know) come up with their self-titled debut (MCA) but all it really shows is that they've been listening to a lot of early Genesis and Stackridge, notably on 'Laughing Policeman' (best track) and 'George Commuter'. Very well executed but I can't see any value. I'm sure Steve Coxon will disagree continually but frankly this Grace is hardly Amazing.

On to tapes and Vixen improve with three tracks which show a progression of ideas but still fall into occasional structural cliches. 'The Last Battle' stands up best in the hard rock Starship mould with plenty of power guts but 'Ain't No Use' does a fair job too. John Zait's Tactics is the band formed by drummer of Piece de Resistance and 3 rough demos suggest they've got a keen ear for catchy chorus hooks but have a long way to go on verses and melody lines, best bet though must be 'Tell Me Why' which has plenty of potential for a strong poppy single.

New Dancing Did includes the powerful 'Green Man & the March of the Bungalows' which I have extolled at length and do so again, plus the poetry with backing 'The Headmaster & the Fly' which is truly astounding lyrically.

Handsome Beast cornered me by phone concerning my less than glowing review of the single (I did confess to preferring the debut though, to temper tempers) and pointed out that it was selling well in HM charts. May I point out that Joe Dolce made number 1, so what does that prove? He asked me to attend a gig - having seen photos of the band I shall first engage the services of a bodyguard. New Specials recordings at Woodbine, apparently superb with 'Why' tipped as a single but it might run into airplay problems with its strong anti-NF lyrics. B side is possibly 'Wolf In Sheep's Clothing'. Au Pairs album 'Playing With A Different Sex' (Human) almost complete. I await with fever.

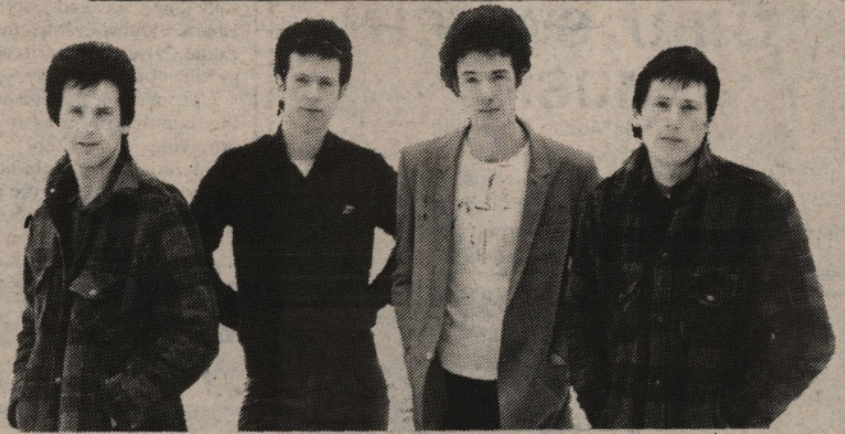
And, by popular demand, the return of the Denny Laine paragraph. This modest and melodic tunesmith has clipped his wings and intends to embark on a solo career because Macca wasn't too keen to tour in case someone should attempt to get him and Lennon back together as a team. The appalling consequences are that Laine will be out 'entertaining' his ever-dwindling audience in any venue where 10 people can be made to look like a crowd. Whether he'll be singing 'Mull of Kintyre' is open to speculation, but I doubt if Macca will do a version of 'Go Now'.

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It don't mean a thing!

Record reviews this month visit Bluesville and a new BB King album is always a welcome occurrence. This latest newie is somewhat clumsily entitled "There Must Be A Better World Somewhere", (MCA MCF 3095) and does not rank amongst his better recordings, though as far as I'm concerned BB never did anything that did not rate as compulsory listening. Following his last wonderfully over-produced releases - remember the classic "Just Can't Leave Your Love Alone" - he is taken a step back towards the blues by producer Stewart Levine. Somehow this current production doesn't capture the

essential BB - sure he sings wonderfully and his guitar playing is fine - but he seems unable to stamp his presence on the recording, almost as if the production passed him by. Nevertheless BB never made a bad record, it's just that in the presence of such sidemen as Fathead Newman, Hank Crawford, Dr John and Pretty Purdie you are entitled to expect something extra-special.

Jazz Notes

Jim Bryant.

While looking at blues-based releases, the new offerings from 9 Below Zero and the Fabulous Thunderbirds cannot be ignored. Glyn Johns - who learned all about the Blues by organising the early Stones sessions - produced 9 Below Zero's "Don't Point



Your Finger" (A&M AMLH 68521). Hi-energy, harmonica based, decidedly English Blues and none the worse for it. The recordings have captured an incredibly live feel only let down by unconvincing vocals - a common failing among European blues bands. Try "One Way Street" and "Liquor Lover" on for size.

Hot out of Texas come the Fabulous Thunderbirds "Butt Rockin" (Chrysalis CHR 1319) - relaxed, tough and rocking, typically South American boogie as purveyed so well by all those great Capricorn bands out of Macon, Georgia.

Again, the vocals don't quite make it, but they are faced with the problem of good rocking sweaty bar bands. How to capture the feel in a studio. Listen to Slim Harpo's "Tip On In" and "I Hear You Knockin". Avoid like the plague the incredibly bad "Cherry Pink and Apple Blossom White" which somehow sneaked onto the album. Unbelievably this old Eddie Calvert number is actually picking up radio airplay.

Upcoming local events start off this month with news from the Storyville Club at Kidderminster's Gainsborough House Hotel who feature jazz on Wednesdays with the likes of the Zeniths, Max Collie, Ken

Collyer and Monty Sunshine.

The Bull and Bladder at the Vine in Brierly presents Ken Ingram's New Syncopators (May 11th), the Band of Hope (18th), Royal Garden Hot Six (25th), Heliopolis (June 1st) and the Gordon Whitworth Band (8th).

Imminent Birmingham jazz promotions include the John Etheridge/Ric Sanders Band at the Strathallan, Birmingham (24th) and Peter Ind and Martin Taylor at the Birmingham and Midland Institute (29th). Taylor has played with Stephane Grappelli since 1979 while bassist Ind has seen service with Lee Konitz and Coleman Hawkins.

A definite for your diary must be Jimmy Witherspoon at the Opposite Lock on June 3rd. Spoon has for years been the best jazz blues singer around and time has had no effect on his vocals or his ability to rock. Not to be missed.

Another absolute must is Al Casey's appearance at the Waterworks Jazz Club, Edgbaston on May 9th. Veteran guitar man with the original Fats Waller Band, Al is reputed to be still swinging as hard as ever. Max Collie (16th) and the Zeniths also play the Waterworks during May.

And don't forget to check out the Strathallan's Sunday night programme.

MAINLY FOLK

Sean Patel

Robin Who?

If you have been waiting on the edge of your chair for our report on Folk Radio you'll have to stay perched till next month. We sent James Nockter out to get a couple of batteries for the trannie and he didn't get back for two weeks due to Ansell's re-opening the pubs.

This will come as a relief to one or two radio persons who will have been feeling the benefit of Patel's Patent Constipation Cure while awaiting this issue. Never mind boys, next month you get found out but good.

Country Jock Born Again?

Meanwhile congratulations to BRMB Radio for a superb programme called "Rings and Sprees" which went out on Easter Monday. Brian King of BRMB collaborated with Bourneville Headmaster and Folk Musicologist, Roy Palmer, to produce a fascinating one hour history of Industrial Birmingham in the last Century.

Traditional songs from local group 'Brummagem' combined with interloction by a wonderfully prudish and chauvinistic Brummie diarist of the period played by Tearjerkin' Brian Savin. Savin's readings of moralistic homilies and self righteous letters of complaint to Stagecoach Companies and suchlike, captured a quality matched only by the delicious Brummie radio operator on 'Car 67'.

Plowden Wainwright

I could not help comparing 'Rings and Sprees' with recent efforts by Radio 4 in a similar vein, looking at the histories of Drink and Soldiering. BRMB scored strongly in two ways. Firstly, the use of a fictional contemporary narrator gave a presence and flow lacking in the BBC programmes which were presented from a strictly modern viewpoint. Secondly, the use of narrative folksong, simply performed, carried far more impact than the showbusiness approach of the BBC who used mostly music hall material, "brightly" performed by highly trained BBC singers.

I am not, despite recent evidence to the contrary, anti-BBC. In fact I listen almost exclusively to Radio 4 and don't much like daytime commercial radio. Having said that, I cannot avoid the conclusion that 'Rings and Sprees' is the sort of show, produced by local people with limited local resources, that just cannot be matched by your big corporation, except maybe by the exercise of very great talent and imagination.

The whole was enhanced by excellent singing (bar one over-stylised nasal voice) and technical production. 'Dick the Mole', the story of one of the country's last professional molecatchers, with music specially written by Leamington guitarist John Philpott. Date to be announced.

Jim Simpson was Right

Not so long ago, Paul Jones (yes that Paul Jones) said he hoped that there would not be a "Blues Revival" in the eighties as this might kill off the music by over-exposure. Be that as it may, Mr. J's activities must have had a lot to do with an increase in Blues activity of late. At one end of the spectrum, electric bands such as Willy and the Poorboys are much in demand, the Engine House at Tardebigge features regular electric Blues bands and HM SUPremo Robert Plant is current gigging with an occasional Blues band featuring such luminaries as Ricky Cool and Keith Evans of the Rialtos.

A little bit closer to the street, there seems to be a tentative flowering of small Blues clubs in public houses around the Midlands. These seem to thrive best in out of the way corners like Ludlow and Bewdley where the sixties never really died and little outcrops of Incredible String Band imitators flourish to this day. (Talking of whom, Robin Williamson plays Cannon Hill Park on May 30th).

True Blooze

One such club, visited by our roving reporter, Blind Moses Patel, is the Coach and Horses in Worcester. This is a monthly affair featuring electric and acoustic bands and solo players. On the bill were the excellent Projectors, a classic Electric Blues lineup featuring some great sax and harmonica work; various local soloists, all worth seeing, and a scratch band comprising most of the solo personnel plus a middle aged Yorkshireman with a voice like a 5 megawatt sawmill. Great stuff, and the beer's good too.

Very friendly punters included a large proportion of Old Farts and, surprisingly, quite a few Nubiles. Some sort of Chicken and Egg scenario going on here but I couldn't quite work it out.

Justice Long As You Can Wait

Down at the Law Courts the other day, I witnessed a sad miscarriage of justice. Victim was Lew Lewis, a one man band often to be seen busking in the less restrictive atmosphere of the Black Country. Needless to say, the first time he tried it in Brum, he was jumped on good and well by the Old Bill, who nicked him for begging, confiscating his kit and takings for good measure.

His lawyer was sure that the case had no justification. Lew had not been asking money, and the cash he had received had been in return for his musical services. The snag was that, if he pleaded not guilty, there was no guarantee that he would get his kit back before the end of the case a month or so later. Needing to get his instruments back quickly to continue working, Lew had no choice but to plead guilty.

In court, the prosecuting solicitor was sympathetic enough to bring up the matter of the confiscation. The Clerk of the Court, a keen type with a good line in stern talk for hard line miscreants, became quite agitated and strongly questioned the police's legal right to hold Lew's property, especially the cash. He was supported by the prosecuting solicitor, who agreed that no right existed of which she was aware.

After much discussion, the Magistrates gave Lew a conditional discharge with none of the usual ticking off, which rather indicated that they were not much concerned about the offense itself. Down at the Cop Shop, Dixon and Co. were excessively matey which rather rubbed salt in Lew's wounds. Despite the sympathetic attitudes of Lawyers, Court officials and Magistrates, Lew now had a criminal record with a conviction for the unsavoury offence of begging, plus the threat that, if he ever found himself in court again, the sentence might be reconsidered, and all because the Police, by confiscating the tools of his trade as a musician, had placed him under duress to plead guilty against his will.

Heavy Metal Band and 17 Roadies to Support

The whole question of Busking is a difficult one to resolve. Brian T. Williams, a local busker who was in court to give moral support, pointed out that in some places, notably York and Brighton, busking is allowed and street music thrives to the benefit of all. In other areas buskers are ignored by the police and no harm arises. Not so in Brum, with the effect that the genuine entertainers stay away and all we are left with is a few long haired no-hopers and pathetic old men.

One long serving policeman met in a pub the other night, gave the opinion that the problem lay with over-keen young officers (haven't we heard that before somewhere?). He also said that the London Police quite liked buskers as they helped keep a presence in otherwise lonely and crime prone subways. The general attitude, he said, was that, as long as buskers did not stay in one place too long or cause an obstruction, there was no problem.

Meanwhile, back in the front line, Brian T. Williams has been engaged by Brum City Council to busk during the Tulip Festival. A small chink of light perhaps? We'll see.

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Cedar Club: Vision Collision/ Xpertz
Crown Corporation St: Atlantis
Fighting Cocks: Bram Tchaicosky/ Psikix
Golden Eagle: Birmingham Music Co-op
Hobmoor: Palladin
Holte: Calico Blue
Mercat: Boxer
Odeor: Echo & The Bunnymen
Railway: Bandanna
Tyburn House: Modernaires
BURTON:
76 Club: Sparta
COVENTRY:
Dog & Trumpet: Pneumatics
General Wolfe: Flatbackers/ Channel A
KIDDERMINSTER:
Market Hall Tavern: The Lazars
WALSALL:
West Midlands College: E.M.F.
WEST BROMWICH:
Coach & Horses: Emmitt Till Band
WILLENHALL:
Cavalcade: Sub Zero
WOLVERHAMPTON:
Gifford Arms: Amber Squad/ Mafia

● SATURDAY 9th

BIRMINGHAM:
Barrel Organ: Orphan
Cedar Club: The Exploited
Crown Corporation St: Sykes
Fighting Cocks: The Army/ De Go Tees
Hobmoor: Bromford County
Golden Eagle: Birmingham Music Co-op
The Lyndon: Cotton Gin
Mercat: Chainsaw
Railway: The Dealers
The Sherwood: Emmitt Till Band
Springfield Tennis Club: Roger Westbrook
Tyburn House: Bert & Les
Odeor: Stiff Little Fingers
COVENTRY:
Dog & Trumpet: Sneak Preview
General Wolfe: Crazy Cavan/
Rhythm Rockers
DUDLEY:
J.B.'s: Tenpole Tudor
KIDDERMINSTER:
Bulls Head: Roxe
Market Tavern: The Marauders
NOTTINGHAM:
Boat Club: A II Z
SHIFNAL:
The Star: Vision Collision
WEDNESFIELD:
The Albion: White River Band
WEST BROMWICH:
Coach & Horses: Hamburger Mary
● SUNDAY 10th

BIRMINGHAM:
Barrel Organ (Lunch): The Playthings
Crown Corporation St: Dizzy Heights
Bar Six Club Bournville: White River Band
Odeor: Tygers of Pan Tang/ Magnum/Alacataz
Railway: Buckshee
Tyburn House: Bert & Les
WEST BROMWICH:
Coach & Horses: Andy Lloyd & The Wedge
WOLVERHAMPTON:
The Ashwood: Cotton Gin

● MONDAY 11th
BIRMINGHAM:
Drakes Drum: Quill
Mercat: Option
Romeo & Juliets: Limelight
Holy City Zoo: The Mafia
The Sherwood: The Dealers
COVENTRY:
The Weavers: White River Band
HANLEY:
The Vine Inr: Amazing Green Paradox
REDDITCH:
Valley Club: Strontium Dog
SOLIHULL:
The Viking: Country Reunion
STOURBRIDGE:
The Broadway: Trilogy
WOLVERHAMPTON:
Hen & Chickens: Roger Humphries/Palladin

● TUESDAY 12th
BIRMINGHAM:
Alberts Wine Bar: Andy Hamilton
Hobmoor: White River Band
Mercat: Savvy
Railway: Chevvy
Tyburn House: Country Night
KIDDERMINSTER:
Market Tavern: Kraken
LEAMINGTON SPA:
The Crown: Product
Shambles: Undertakers

● WEDNESDAY 13th
BIRMINGHAM:
Barrel Organ: Emmitt Till Band
Dingle, Northfield: White River Band
Hobmoor: New Ramrods
Mercat: Born Loser
Odeor: Shakin' Stevens
Railway: Handsome Beasts
Three Horseshoes Hall Green: Sub Zero
Tyburn House: Misty Blue
COVENTRY:



MONKEY ON A BICYCLE

General Wolfe: Spoiled Negatives/Flack Off
LEAMINGTON SPA:
The Crown: Vitos
LEICESTER:
Braunstone Country Club: Cotton Gin
NOTTINGHAM:
Rock City: Psychedelic Furs

● THURSDAY 14th
BIRMINGHAM:
Barrel Organ: Ida Red
Fighting Cocks: Guilty Millionaires
Golden Cross: Ken Harris & The Playboys
Golden Eagle: Head Bolt
Holte: Quill
Mercat: Briton
Odeor: Japan
Railway: Money

COVENTRY:
Dog & Trumpet: Soul Syndicate
General Wolfe: I
LEAMINGTON:
The Crown: Head Hunter
NORTHAMPTON:
Cinderellas Rockafellas: Soul Direction
NOTTINGHAM:
Rock City: Cramps
POLESWORTH:
Working Mens Club: White River Band
SHIFNAL:
The Star: T.T.S.
STOKE:
Roman Baths Trentham Gdns: Cotton Gin
WOLVERHAMPTON:
Hen & Chickens: Misty

● FRIDAY 15th
AMBLECOTE:
British Legion: Sunset County
BIRMINGHAM:
Barrel Organ: Willy & The Poor-boys
Cedar Club: Chelsea
Crown Corporation St: Atlantis
Fighting Cocks: Iganda
Golden Eagle: Pinlies/Fast Relief
Hobmoor: State Express
Holte: Saracen
Mercat: Head Hunter
Odeor: Freddie Starr
Railway: Bandanna
BURTON:
76 Club: Supercharge

COVENTRY:
Dog & Trumpet: Briton
General Wolfe: Channel A/
Rough Beats
SHIFNAL:
The Star: Savvy/Lotus Eaters
SOLIHULL:
The Viking: Bakeroos
WEST BROMWICH:
Coach & Horses: Emmitt Till Band

● SATURDAY 16th
BIRMINGHAM:
Barrel Organ: Orphan
Cedar Club: The Plastics
Crown Corporation St: Sykes
Fighting Cocks: Tarzan 5
Golden Eagle: Quads
Hobmoor: Country Night
Hockley Port Festival (Day-time): Xpertz
Mercat: Dawnbreaker
Odeor: Barclay James Harvest
Opposite Lock: Dementia 13
Railway: The Dealers
The Sherwood: Paradox
Tyburn House: Bert & Les
COVENTRY:
Dog & Trumpet: Rockouts
HOPWOOD:
WRC Caravan Park: Chainsaw
KIDDERMINSTER:
Bulls Head: Hamburger Mary
LEICESTER:
Leices. University: Diamond Head
NORTHAMPTON:
Cinderellas Rockerfellas: Soul Direction
NOTTINGHAM:
Rock City: Squeeze
RUBERY:
Rose & Crown: White River Band
SHIFNAL:
The Star: Lies All Lies
WALSALL:
Watering Trough (Eve): Xpertz

WEDNESFIELD:
The Albion: Hamiltons Power
WENLOCK EDGE:
The Plough: Cotton Gin
WEST BROMWICH:
Coach & Horses: Willy & The Poorboys
WOLVERHAMPTON:
Hen & Chickens: New Tones
● SUNDAY 17th
BIRMINGHAM:

Barrel Organ (Lunch): Abow
Crown Corporation St: Trappa
Hockley Port Festival: Xpertz
Railway: Buckshee
Tyburn House: Bert & Les
RUBERY:
Rose & Crown: White River Band
WEST BROMWICH:
Coach & Horses: Sub Zero

● MONDAY 18th
BIRMINGHAM:
The Billesley: The Dealers
Drakes Drum: Quill
Holy City Zoo: Modern Jazz
L.S.D. Club: Xpertz
Mercat: Abow
Romeo & Juliets: Handsome Beasts
The Sherwood: Option
Three Magpies Hall Green: Missing Persons
COVENTRY:
The Weavers: White River Band

HANLEY:
The Vine Inr: Colours Out Of Time
SOLIHULL:
Viking: Country Reunion
STAFFORD:
Riverside Club: A II Z
WOLVERHAMPTON:
Hen & Chickens: City Limits/Sydneywynder

● TUESDAY 19th
BIRMINGHAM:
Alberts Wine Bar: Andy Hamilton
Hobmoor: Cotton Gin
Hunters Moor: Quill
Mercat Cross: Strontium Dog
Railway: Paradox
Tyburn House: White River Band
LEAMINGTON:
The Crown: Neighborhood Threat
Shambles: R.P.M.

● WEDNESDAY 20th
BIRMINGHAM:
Barrel Organ: Emmitt Till Band
Cobblers: Chris Garbo
Hobmoor: Bromford County
Mercat: Born Loser
Opposite Lock: Chainsaw
Railway: Handsome Beasts
The Sherwood: Key West
Tyburn House: Nice 'n' Easy
Odeor: Toyah
COVENTRY:
General Wolfe: Sneak Preview

LEAMINGTON SPA:
The Crown: China Doll
● THURSDAY 21st
BIRMINGHAM:
Barrel Organ: Ida Red
The Bournbrook: The Dealers
Cedar Club: Alex Harvey
Golden Cross: Last Chance Band
Golden Eagle: Grace
Holte: Quill
Mercat: Briton
Odeor: John Martyn
Opposite Lock: Pinkies
Railway: Money
BROMSGROVE:
College: Bright Eyes
COVENTRY:
Dog & Trumpet: Stranger
General Wolfe: Sinatras/Kit Kats

LEAMINGTON SPA:
The Crown: Chainsaw
Shambles: The Army
SHIFNAL:
The Star: T.T.S.
WOLVERHAMPTON:
The Barley Mow: Sub Zero
The Woodhays: White River Band
Hen & Chickens: Shades of Music

● FRIDAY 22nd
AMBLECOTE:
British Legion: White River Band
BIRMINGHAM:
Barrel Organ: Willy & The Poor-boys
Cedar Club: Bill Nelson
Crown Corporation St: Atlantis
Digbeth Civic Hall: Budgie/Quartz
Fighting Cocks: Dangerous Girls
Golden Eagle: Innovation League
Hobmoor: Country Travellers
Holte: Scuffy Gents
Mercat: Boxer
Odeor: Stanley Clarke & George Duke
Opposite Lock: Department S
Railway: Bandanna
Tyburn House: Modernaires
BURTON:
76 Club: Nicky Moore Band

COVENTRY:
Dog & Trumpet: EL 74
General Wolfe: Mosquitos/D.T.'s
KIDDERMINSTER:
Market Hall Tavern: Thrillers
NOTTINGHAM:
Rock City: Wild Horses
SHIFNAL:
The Star: M.P.s
SOLIHULL:
The Viking: The Bakeroos
SMETHWICK:
The Gaiety: Mike Sheridan & The Nightriders
STOURBRIDGE:
The Broadway: Kraken
WEST BROMWICH:
Coach & Horses: Emmitt Till Band

WALSALL:
Tech. College: Bright Eyes
WOLVERHAMPTON:
Gifford Arms: Strontium Dog/Visit

● SATURDAY 23rd
BIRMINGHAM:
Barrel Organ: Orphan
Cedar Club: Tenpole Tudor
Crown Corporation St: Sykes
Golden Eagle: Starfighters
Hobmoor: White River Band
Mercat: Surface
Odeor: Wishbone Ash
Opposite Lock: Playthings
Railway: The Dealers
Sherwood: Paradox
Tyburn House: Bert & Les
COVENTRY:
Dog & Trumpet: Army
General Wolfe: Jets

DUDLEY:
J.B.'s: Betty Bright
HEREFORD:
Market Tavern: Mafia
KIDDERMINSTER:
Bulls Head: Wicked Sister
SHIFNAL:
The Star: The Sinatras
WALSALL:
West Midlands College: Bright Eyes
WEDNESFIELD:
The Albion: Cotton Gin
WEST BROMWICH:
Coach & Horses: V.P.s
WOLVERHAMPTON:
Hen & Chickens: Keith Vernon Band

● SUNDAY 24th
BIRMINGHAM:
Barrel Organ (Lunch): Afrikan Star
Beanos: Andy Ingham Trio
Crown Corporation St: Flair
Eagle & Tuns: Missing Persons
Railway: Buckshee
Tyburn House: Bert & Les
STRATFORD:
Ettington Park Manor: Kraken
WEST BROMWICH:
Coach & Horses: Ice

● MONDAY 25th
BIRMINGHAM:
Drakes Drum: Quill
Holy City Zoo: Power Gun
Mercat: Roxe
Romeo & Juliets: Demolition
Sherwood: The Dealers
Town Hall: Kings Singers
COVENTRY:
The Weavers: White River Band
HANLEY:
The Vine Inr: Vermillion Hair
SHIFNAL:
The Star: Buzz
SOLIHULL:
The Viking: Country Reunion
WOLVERHAMPTON:
Hen & Chickens: Sounds Country/Sydneywynder

● TUESDAY 26th
BIRMINGHAM:
Alberts Wine Bar: Andy Hamilton
Golden Eagle: Pitch Turners Escalator
Hobmoor: Patsy Powell & The Goodtimers
Hunters Moor: Quill
Mercat: No Faith
Railway: Paradox
Tyburn: Country Night
Dingle, Northfield: Benny Yorke Show
LEAMINGTON SPA:
The Crown: Groovy Lepers
Shambles: Channel A

● WEDNESDAY 27th
BIRMINGHAM:
Barrel Organ: Emmitt Till Band
Hobmoor: Cactus Jack
Mercat: Born Loser
Railway: Handsome Beasts
Tyburn House: Hero
LEAMINGTON SPA:
The Crown: Shaper

● THURSDAY 28th
BIRMINGHAM:

Barrel Organ: Ida Red
Cannon Hill: Martin O'Cutthbert
Cedar Club: Cramps
Golden Cross: Cotton Gin
Golden Eagle: Andy Lloyd & The Wedge
Holte: Quill
Mercat: Briton
Opposite Lock: Denizens
Railway: Money

COVENTRY:
Dog & Trumpet: Twisted Nerve
General Wolfe: Grace
LEAMINGTON SPA:
The Crown: Bum
Shambles: Stax
NOTTINGHAM:
Rock City: Cabaret Futura
SHIFNAL:
The Star: Phoenix
WOLVERHAMPTON:
Lafayette: Tenpole Tudor
Hen & Chickens: John Bryan Five

● FRIDAY 29th
AMBLECOTE:
British Legion: Witchita
BIRMINGHAM:
Barrel Organ: Willy & The Poor-boys
Cedar Club: Cabaret Futura
Crown Corporation St: Atlantis
Golden Eagle: Lost World Troubadours
Hobmoor: White River Band

Holte: Saracen
Mercat: Boxer
Opposite Lock: Weapon of Peace
Railway: Bandanna
Tyburn House: Calico Blue
BURTON:
76 Club: A II Z
COVENTRY:
Dog & Trumpet: Cheeky
General Wolfe: Sneaky P.R./Bill Boys
REDDITCH:
The Valley Club: Trilogy
SHIFNAL:
The Star: Forensic Evidence
SOLIHULL:
The Viking: Bakeroos
WEST BROMWICH:
Coach & Horses: Emmitt Till Band
WOLVERHAMPTON:
Gifford Arms: Black Widow

● SATURDAY 30th
BIRMINGHAM:
Barrel Organ: Orphan
B'ham Anglers Club: Dallas Boys
B'ham University: Au Pairs/Suppt
Cannon Hill (Afternoon) Parkorama (An Incredible String Afternoon)
Cedar Club: Belle Stars
Crown Corporation St: Sykes
Golden Eagle: Brian Brain/Eyeless In Gaza/Bron Area
Hobmoor: Country Reunion
Mercat: Dawnbreaker
Odeor: Psychedelic Furs
Opposite Lock: Dead or Alive
Railway: The Dealers
Sherwood: Paradox
Tyburn House: Nite Wine
COVENTRY:
Dog & Trumpet: AK Band
General Wolfe: Music Review/Alternative Route

DUDLEY:
J.B.'s: Titch Turners Escalator
KIDDERMINSTER:
Bulls Head: Steel
SHIFNAL:
The Star: Denizens
WEST BROMWICH:
Coach & Horses: Night Stalker
WILLENHALL:
Prince of Wales: Dismal Jackets
WOLVERHAMPTON:
The Albion: Shilo
Fourways: White River Band
Queens Hotel: Mafia
Hen & Chickens: John Bryan Five

● SUNDAY 31st
BIRMINGHAM:
Barrel Organ: (Lunch) Street Trader
Crown Corporation St: Scuffy Gents
Eagle & Tun: Missing Persons
Golden Cross: White River Band
Railway: Buckshee
Tyburn House: Bert & Les
DUDLEY:
The Crown: Strontium Dog
WEST BROMWICH:
Coach & Horses: Willy & The Poorboys
WOLVERHAMPTON:
Monmore Green Stadium: Slade/Diamond Head/Eric Bell Band/Titch Turners Escalator

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...and lastly

Very, very sad to hear of the untimely death at the age of 38 of the much loved Bob 'The Bear' Hite. Bob's contribution to the popularisation of the Blues via his band Canned Heat were immense. He was also a most knowledgeable student and fan of the music and will be missed. Canned Heat recorded 15 albums plus the hit singles "Goin Up The Country", "Let's Work Together" and "On The Road Again". Hard to believe we'll never again see the great Bear getting it on with one of the great Blues Boogie bands of our time. So, farewell then, Thorn-EMI and welcome Trust Houses Forte, they say you are one of the biggest companies in Britain. But, if so, why are you giving away EMI's specially printed boxes of matches at the clubs you have just taken over? Can't you afford your own? Laurraine Brittle, secretary at Birmingham's Big Bear Records, reportedly surprised to receive a phone call



Captain J.J. Waller and the hottest food in town at Beanos from Max Splodge recently. Laurraine and her sister Diane were the winners in a competition offering the prize of a night out in London with Max who is famed for his barefaced cheek. Second prize, we hear, was two nights out with the sploody one. The Quads currently strolling from Liverpool to London on the People's March for Jobs were somewhat surprised to have their Stockport benefit gig for the marchers rudely interrupted by someone who announced that the Labour Party had just conquered Liverpool and Merseyside in the

are reliably informed that Northampton band the Army did not play their Birmingham debut at the Opposite Lock last month but in fact debuted the month before at the Fighting Cocks. The Opposite Lock gig was pretty good anyway, so what's the difference. Brum Beat editor Jim Simpson has got a nice little sideline going in the demolition business. At the opening night gig at Beano's Bistro, Jim was invited to smash a concrete block that was resting on the stomach of an illusionist. A sledgehammer was provided and with an elegant swing Jim missed a wallfull of mirrors by millimetres and pulled down half a staircase. Still, there were no hard feelings and the illusionist didn't feel a thing. A bit naughty of the 'Moseley Paper' to publish their current issue with a picture of the Beatles on the front with the caption 'John Lennon - The Moseley Years, Pg. 35'. There are in fact only 24 pages and not a mention of Lennon or Beatles on any of them. Still, it's usually a pretty good paper for a mere 15 pennies. Double congrats to Kate Styles formerly Press lady with Big Bear Records. She is temporarily incapacitated due to the arrival of twins Bramwell and Bonny, a healthy boy and girl duo with strong voices.

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