

BRUM BEAT

THE MUSIC MAG OF THE MIDLANDS
NUMBER TWENTY OCTOBER 1981

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AUTUMN GIG EXPLOSION!



GBH . . . supporting UK Subs at Digbeth Civic Hall on October 16th. The band have a new 12" single released on Clay Records titled "Leather, Bristles, Studs, and Acne".

It's a busy month for live music in the Midlands

All the major venues in the region have non-stop live music And two new venues are due to open.

In Leicester - a brand new 1,000-1,500 capacity venue is due to open shortly. Further details of opening dates were not available at press time.

In Wolverhampton - the Cleveland Arms starts a new heavy rock night every Tuesday from October 27th. Bands booked so far are Hamburger Mary (Nov. 3rd), Steel (17th) and Jameson Raid (24th).

Nottingham's Rock City have about 14 concerts booked in between now and the end of the year including Sad Cafe (Oct. 3rd), Odyssey (10th), Thompson Twins (16th), Junior Walker (22nd), Blues Band (24th), Gillan (30th), Kool and the Gang (Nov. 6th), Nine Below Zero (13th), The Stranglers (20th), Linx (26th), Aswad (Dec. 4th), Bill Nelson (11th) and Slade (16th).

The UK Subs and the Exploited play Digbeth Civic Hall on 16th October and 4th November respectively. Birmingham based band GBH are support on the UK Subs gig, as are the Vice Squad.

The Birmingham Odeon are also fully booked until December. At press time 30 dates had been finalised.

The line-up reads:- Hawkwind (Oct. 6th), Steve Hackett (7th), Blues Band (8th), Sheena Easton (10th), James Brown (12th), Royal Philharmonic (17th), Tangerine Dream (21st), Bad

INSIDE

YOUR FREE BRUM BEAT!

HAZEL O'CONNOR

Climbing the Ladder of Success
Interview by Steve Coxon

VICTORIAN PARENTS

Breaking Silence

BIRMINGHAM INTERNATIONAL JAZZ FESTIVAL

Featured in Jazz Notes

Live Reviews: STARFIGHTERS HAZEL O'CONNOR EYELESS IN GAZA

Plus
The Return of Sean Patel
Country Music and all the usual features

JAZZ

BIRMINGHAM INTERNATIONAL JAZZ FESTIVAL

HUMPHREY LYTTLETON	RONNIE SCOTT	THE WONDERFUL WORLD OF LOUIS ARMSTRONG
PASADENA ROOF ORCHESTRA	BERYL BRYDEN	
KENNY BALL	THE BLUE THREE	

FULL DETAILS Page 8

COZY TILTS IN

Expatriate Brummie Cozy Powell has his second solo album set for release. Called 'Tilt' it has taken over a year to complete. His press office muttered something about the sleeve being self-explanatory and recommend that we listen to it standing at an angle of 45 degrees.

PRIEST BACK

November sees Brum rockers Judas Priest on the road for a UK tour that takes in 14 dates culminating in gigs at Hammersmith Odeon. Midland appearances are at Leicester De Montfort Hall (November 9th) and Birmingham Odeon (12th and 13th).

CEDAR TO STAY

The Cedar Club is not closing down. Club manager Chris Fewtrell scotched all rumours that the major Birmingham venue was to close.

by STEVE COXON

He told Brum Beat, "There may be lots of other clubs closing down, but the Cedar isn't. We are thinking of closing it for a couple or three months in order to do it up, but there's no date set for that."

To emphasise the point the October datesheet for the club is full, with Discharge (Oct. 2nd), Airphix (8th), Flux of Pink Indians (9th), Wall of Voodoo (10th), The Drongos (16th), Angelic Upstarts (17th), Theatre of Hate plus Shock (23rd) and Anti Pasti, Vice Squad and Chron Gen (30th).

In addition Saturday is run as a psychedelic rock night and a new futurist style night under the title of the Buccaneer opens on October 15th and every Thursday after that.

Autumn Myst

Myst, the Birmingham-based band currently rippling the interest of a couple of major record companies play the Holy City Zoo on October 11th and the Barrel Organ on the 8th.

The band line up as Phil Malone (drums/keyboards), Richard Spragg (bass) and Chris Christopher (guitars/songwriter).

The Battle of the Bands Contest returns to the Locarno Birmingham on Tuesday 20th October with what we reckon to be six of the hottest new sounds around. Come and judge for yourself.

★ ★ ★
Winners will appear on a compilation album with RCA, receive a B.O.B. Award and go through to the London semi-final on 12th November.

★ ★ ★
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Battle of the Bands

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BRUM BEAT

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LETTERS

BRMB's 2-FINGERED SALUTE

Dear Brum Beat,

word has just come in of the new Autumn programmes on BRMB and whilst I wish them all the very best with their daily diet of mass mediocrity, it appears that us

Rock fans are getting the now expected two-finger salute again.

No-one is pretending that the station's rock output is ever critical to the piece of mind, but for a long time a large and loyal audience has been following and growing up with a regular and

very welcome amount of evening entertainment. Why then has some clown decided to deny us the music, and the station, a significant group of listeners whose way of relating to it has been largely removed.

I for one believe in the idea of local radio, if it provides me with what I want to hear. In terms of the rock show, at various times I've got gig guides, concert reviews, interviews with and news about local bands and a few sessions. So now we're down to one night a week; in between the ad breaks there should be just about time to read the news! A lot of people in this community look for and enjoy a strong rock output from BRMB, particularly as the absence of money means going to gigs and buying records looks like becoming an event for Christmas and birthdays only.

I know what they're thinking up there at Aston Tower - "bunch of young louts with no money to spend why pander to them?" Well, I'm 25 and I've been listening to Valkie for a long time, and there's a lot more like me. What's more I'll let you into a little secret. Sometimes in the morning I turn the radio on and it's still tuned to BRMB - yes you've guessed I listen to Les Ross as well now. Please won't they reconsider, who knows it may even keep some kids at home of an evening instead of gathering on the streets and frightening the 'solid' citizens of this town. Yours sincerely, A new Radio One listener.

Poseur's Top Ten

Dear Brum Beat, This is the follow-up to my letter which you printed back in March. After watching all the local heavy bands this is the local MIDLANDS POSEURS TOP TEN.

1. Stu Clarke, Cryer
2. Colin Kimberley, Diamond Head
3. Bob Catley, Magnum
4. Micky Hopkins, Quartz
5. Brian Tatler, Diamond Head
6. Spam, Big Daisy
7. Steve Young, Starfighters
8. Dave Brooks, Steel
9. Fez, Cryer
10. Hughie, Trouble

Yours, Heavy Metal Voyeur Erdington

Anybody else got any additions to the list?

Cedar Criticised

Dear Brum Beat, So, what happened to the local bands competition at the Cedar Club? I could have stayed at home and watched TV all night instead of wasting about a fiver on a night out without any point to it. If you're going to report these things please make sure they're going to happen first. Angrily yours, Dave Priest Chelmsley Wood

At the time we went to press for the last issue, the band competition was still on. It was cancelled officially about a week after we hit the streets, obviously too late to do anything about story. Don't blame us we just report what we know to be fact at the time.

Discharge?

Dear Brum Beat, When are you going to do an interview with Discharge? They're the best band in the Midlands at the moment but all you ever do is write news stories and then let people like Sounds cock up the bit they did on them. I'm sure that loads of other people really would like to see what they've really got to say so please can you do the interview.

Paul Kent Stoke-on-Trent

Dear Paul, we don't let Sounds cock up they do it perfectly well all by themselves.

Dead Wrong

Dear Brum Beat, I liked Martin Bowes article on Coventry in September's edition, but I don't agree with him on some points.

First of all he says the Specials don't owe anything to their home town. That's rubbish. It was Coventry that made the Specials, and it was Coventry that provided the environment in which the band and their music was formed. Therefore, they owe everything to their hometown. Whether or not they put anything back into the place that gave them success is on their own consciences - but I wish they would, because Coventry needs more life to be injected into it.

The General Wolfe isn't the only place to go to if you want live music. What about the Dog and Trumpet Martin?

Coventry IS dead because it's people are dead. There are a few people who believe in local music but their efforts are swamped in the apathy of the vast majority. Coventry is a ghost town. It died long ago and I, for one, am sad to say that I don't anticipate a Second coming. But then again, who am I to say?

John Brown Coventry

Crap Burger

Dear Brum Beat, Hamburger Mary are crap and Steve Coxon can't write for toffee.

Real Music Fan Birmingham

Steve Coxon replies: Your comments will be passed onto Mary for consideration of their constructive quality. I don't write for toffee, nor would I want to - I prefer writing for a living.

Letters...

Dear Brum Beat, I think Brum Beat is a great paper and I get it every month, but I've noticed that there haven't been any letters in the last few issues. Can't any of your readership write, or is there some other reason for their non-appearance?

Yours sincerely, Geoff Johnson Loughborough

No reason other than lack of space, remedied in dazzling form in this dazzling issue. Feel better now? Good.

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Telephone Mark or Chris on Wolverhampton 780537 for a chat and more details.



Ain't we truly wonderful? (Don't answer that). We've got three pairs of tickets for the Randy Edelman concert at Birmingham Odeon on 26th October. And, being generous souls in our own sweet way, we're going to give them away to you dear readers.

All you have to do to get your grubby paws on these prized possessions is to answer three ludicrously simple questions about the Randy one. The first three correct cards drawn out of the wastepaper basket will get the tickets. Are you sitting comfortably, we'll begin:-

1. What is Randy Edelman's current album?
2. Which of these record companies is Randy signed to:-
a) Charisma
b) RCA
c) Polydor
3. What instrument does Randy play?

Send your completed entries on a postcard or sealed envelope to BRUM BEAT, Randy Edelman Comp., 190 Monument Road, Edgbaston, Birmingham B16 8UU. Entries must be received by Wednesday 21st October. Please include a daytime telephone number if you have one and your full address. The Editor's decision is final. No correspondence will be entered into and all that stuff.

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Xpertz join Isaacs

Birmingham based reggae outfit Xpertz join the Gregory Isaacs tour as support this month. They will be playing two weeks of support slots on Isaacs' national tour. The Birmingham date is at the Locarno on October 28th.

In the meantime they have gigs in their own right at: Dudley JB's, (Oct. 2nd), Darlaston Rough Hay (9th), King's Heath Billesley (12th), Selly Oak Hospital Springfields Hall (30th) and Birmingham University with African Star (31st).

VP Album

The Victorian Parents, from Lichfield, whose first album 'Silence Follows' is released this month on Polydor, play promotional gigs at Lichfield Civic Hall (October 16th) supported by Ubik and D.J. Keith Conlon, and Dudley J.B.s (24th).

They also play several London dates.

Victorian Parents are interviewed this issue.

Smilin' Faces

Birmingham night club Faces have won another trophy to add to their 'Disco of the Year' award won earlier this year.

This time it's Disco International's 'Regional Discotheque of the Year' prize.

Gibbo refused to comment on the possibility of going for the treble in 1982.

Faces hold their 2nd DJ convention on November 1st. This year it is organised in conjunction with Disco International and Roger Squires.

Ricky Cool has got a new band together following the demise of the Rialtos and releases a new solo single this month.

"I've Got This Problem With Girls They Don't Like Me"/"You're Not My Type" was released on the Cow Pie label at the end of September.

It is the same label which put out the "Saturday Night is a Party Night" by Ricky and the Rialtos earlier this year.

The new group features members from both the Rialtos and Ricky's first band, the Icebergs. According to the man himself the band gives him "the freedom I enjoyed with the Icebergs coupled with the discipline and drive I learned with the Rialtos".



SONGSMITHS' POOL TALENTS

A new club devoted to folk and blues opens in Birmingham on October 15th. Called the Midlands Folk and Blues Club a city centre venue will be hosting the weekly gig.

Westgate, Chris Kiel, Tim Griffiths and Flyte will be opening the club which is based in Navigation Street's Midland Pool Club.

The organisers hope to attract major folk and blues names to the venue which has a capacity of about 200.

New Wolves Rockery

A new venue opens this month in Wolverhampton. Based at the Cleveland Arms, heavy rock will be featured every Tuesday. The opening band for October 27th had not been finalised at press time, but the line-up continues with: Hamburger Mary (Nov. 3rd), Steel (17th) and Jameson Raid (24th).

BAND COMP BLANK

The Scene band contest which should have taken place at the Cedar Club last month had to be cancelled at the last moment when one of the guest bands pulled out and two of the three competing bands encountered personnel problems.

Simon Hare of Scene magazine told Brum Beat, "There are no plans at present to put the contest on in the future."

SHORT CUTS

Flux That
Nottingham's Beeston Community Centre (a.k.a. the Shed) is the venue for a gig on October 24th featuring Flux of Pink Indians, the Subhumans, The Fits, Verbal Warning, and Four Minute Warning. Flux of Pink Indians feature ex-Discharge drummer Bambi.

Torch Gig
Stoke-on-Trent's alternative magazine Torch have set a

second gig at the Burslem Mayfair Suite on October 9th. The mag recently promoted local heroes Grace at the venue. The second gig will feature Budgie, supported by the Phil Litter Band.

Wellington Funk
The big sound of Bobby Paul's disco returns to Brum this month. Jazz/funk followers can sample a new Sunday scene in the plush Wellington Suite of the Crown and Cushion, Perry Barr. Admission (including membership) is £1 and there's the added bonus of prize dance

competitions each week. The action starts at 8pm.

Lock Refurbished
Birmingham's Opposite Lock Club will be closed for three weeks in October while major refurbishing work is carried out. King Arthur's Court and Martin's Room, however, will remain open. The Rock'n'Roll and Heavy Rock nights have now changed nights. Rock'n'Roll is on Fridays, and HM is on Thursdays. Ricky Cool's new outfit plays the Lock on October 2nd.

Beshara Release
Birmingham reggae band Beshara release their second single this month. "Men Cry Too" is pressed on purple vinyl and is on the Mass Media Music label. The band's first single "When You're Wrong, Say You're Wrong" was on the Voyage International label. Beshara, who are currently looking for new management, line up as: Ray Watts (rhythm/vocals), Thomas Hill (bass), Dixie (drums), Steve (trombone), Mike Nanton (keyboards) and Anthony Garfield (vocals).

Twist play their debut gigs in October at Birmingham Star Club (2nd) and Moseley Tindal St. Community Centre (10th).

The band features cartoonist Suzy Varty on bass and ex Close Rivals guitarist Paul Taylor. Vocalist Dave Jennings is also a contributor to 'Jamming' fanzine. The other two members are Pete Lowan (drums) and Belinda on guitar.

Twist Debut Dates



TWIST... as seen by their bass-player, cartoonist Suzy Varty

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THERE'S NO BIZ LIKE ...

Businessmen
Local group Businessmen have a Tuesday residency at the Crompton Arms in Handsworth.

West Midlands Arts have released details of their financial awards for the new season. A total of £72,000 in grants and guarantees has been allocated — with not a penny going to rock or 'contemporary' music. So far this year, £622,000 has been dished out by West Midlands Arts.

More than 30 artists, craftsmen, and photographers took a share of the awards including £2,000 to Meinrad Craighead of Rednal; £1,500 to Andrew Holmes of Stoke-on-Trent; £5,350 to Birmingham's Mural Company; £1,250 to David Dodsworth of Leamington Spa; £1,200 to Nicola Ross of Kings Heath; £1,200 to Stuart Reid of Harborne; and £1,000 a piece to Jiri Borsky of Newcastle-under-Lyme; Nicholas Springett of Warwick; and a newly formed group of West Midlands photographers called Half a Dozen Photographers.

In music, over £3,000 was shared between ten commissions for new compositions.

The Second City Theatre Company received £5,000 towards commissioning new plays.

WMA Awards

The Ariosa Quartet got £750 towards the cost of staging 10 lunchtime concerts at the Birmingham and Midlands Institute. Andrew Downes picks up a handy £300 for a dramatic cantata entitled 'A Child is Singing'; Kenneth Platts gets £250 to write a piece for the Wolverhampton Youth Orchestra; and Stephen Roberts gets £150 to work with the Birmingham New Music Consort.

The Midlands Arts Centre get £150 for a concert by Bruggen/Tilney duo on Early Music Network and the Cannon Hill Music Theatre gets bunged 2,000 notes towards 4 performances of Il Seraglio.

Coventry's Socialist Film Club get £400; and Jovan Dhordjevic receives £630 to enable him to compile photographic documentation of the People's March for Jobs.

Finally, Moseley-based magazine 'Moz-Art' receives £1,000 to enable them to produce 3 issues.



QUADS ALVIN TOUR

Birmingham-based beat group the Quads, currently ensconcing themselves as part of the emergent new psychedelia movement, have got the support slot on the Alvin Stardust tour.

Midland dates on the tour which continues nationwide throughout the month are: Birmingham University (Oct. 14th), Lincoln Theatre Royal (17th), Nottingham University (24th) and Leicester University (27th).

The band also gig in their own right at Birmingham Aston University (12th) and Birmingham Fighting Cocks (9th).

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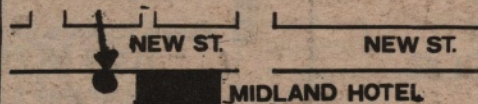
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SHORT CUTS

Former Switch 7 vocalist Chris Sargeant has joined Walsall based band the Dismal Jackets on vocals and guitar. And the band have changed their name to the Commanches.

The band intend to concentrate on writing and hope to record a single at Christmas.

Country Venue Open

A new country venue opens on October 19th at the Leyland Cars Social Club in Alum Rock. Bands so far booked are Hurricane Ridge (19th) and Country Reunion (26th). The aim of the club is to raise money for the blind.

Saracen Night Out

Birmingham band Saracen have taken over the job of resident band at Birmingham's prestigious cabaret club the Night Out. The band hope to release an E.P. of their own material this month.

Sub Zero Shake-up

Sub Zero are back on the road from October after a personnel reshuffle. Former guitarist Pete Worton has left after becoming "disillusioned with the whole music industry." He is replaced by Tim Clapham. The line-up has also been expanded with the recruitment of keyboardist Nigel Grainger. The new-look band take their new set on the road at: Willenhall Cavalcade (October 22nd), Wolverhampton Barley

Mow (23rd), Shifnal Star (24th), West Bromwich The Bush (27th), Stourbridge McCoys (28th), Wolverhampton Giffard Arms (30th) and Dudley J.B.s (31st). A single and college dates are planned for later in the year.

Major Release

Major Contributions Tapes have released a C60 cassette featuring 8 groups and individual musicians from Ashby de la Zouche. Titled simply "The Collection", the tape brings together music from Oliver Fordham, Stephen Rees, Sindy Starr, The Screaming Vacuum, 7th Seven, The Risk, Dubiocity, The Diesels and Somebody's Mum. There will be a follow-up tape in January 1982.

Rockin' Holte

Rock 'n' Roll comes to the Holte in Aston from November 1st. Hosted by DJ Rockin' Ron (formerly of Mercia Sound), the bands lined up are:- Flying Saucers (1st), Tennessee Shakers (8th), Breathless (15th), The Jets (22nd) and The Sharks (29th).

Venue Folk

Coventry's Belgrade Venu starts a series of Monday folk gigs this month. October dates are:- Dave Cousins and Brian Willoughby (5th), Harvey Andrews (12th), Waterfall (19th) and Hamish Imlach (26th).

Univ Open Rock Venue

Warwick University are to present a series of rock concerts at the Students' Union starting this month. The programme is expected to attract non-students who will not encounter any 'S.U. Cards only' hassles.

MAINLY

FOLK

Sean Patel

Hi There! Wow it's good to be back

You will have noticed that there has been little news from the vultures nest this summer. The Folk clubs have been in recess and festivals are pretty boring so I decided to give us all a holiday.

My return to the pages of this august organ is marked by two events, one wholly delightful and the other sad in the extreme.

Spiffing good show!

First the good news. Last month at the Hare and Hounds I saw the welcome return of Melanie Harrold. Not for the first time Mel elevated herself to the status of a musical high-wire artiste. You will rarely see such an intensity of concentration from an audience. They didn't all come as committed fans but all were enthralled.

It is not just that Mel has a great voice and great songs and can sing with enormous feeling. It isn't even the fact that she makes great records which her fans obviously play so often that they know the songs better than she does. Nor is it her strong appeal to women, owing nothing to any overt feminist stance but much to her own ability to take on a male dominated genre on its own terms and win hands down.

All of these things are important but what makes Mel Harrold a killer is that she can stand up in front of an audience and admit that she just loves it when they all clap and cheer. And when she sings you just know it.

Less fattening

As if that wasn't enough, Mel has another side entirely which is not to be seen in this part of the world just yet. Under the name of Herma Seetas, she is to be seen sharing the vocal honours with Cowboy Gynaecologist, Hank Wangford, who will one day be the first Country and Western President of the United States, but in the meantime leads his wonderful country rock ensemble to victory several nights a week, south of Watford.

Oh Rats!

The sad part of this month's story goes like this. Once upon a time, when the world was young and everybody thought that Muffin the Mule was a cute T.V. puppet, there was a little boy called Tom. Tom was very clever and wrote lovely songs, he could sing beautifully too.

Everybody liked his songs so much and they asked him to play for them so often that he got some friends to join him and put on shows all over the place. This was Terribly Popular and people were very generous so Tom always had enough money for himself and his friends to live on.

Ughh

One day a wicked brewer from London came to the little shoemaking town where they lived and said, in a Very Loud Voice, "I've got so much money that I am going to take away all the good strong beer and force you to drink sour slops instead." But Tom was determined that the people should still have the strong beer.

He took the name of the beer and made it into the name of the band and, everywhere they played, people agreed that the music made the beer taste better than ever.

Hurrah!

The years went by and, magically, Tom did not get any older but just kept on playing his beautiful songs. Soon the band was so famous that they were asked to play in exotic places like Newcastle-on-Tyne, Munchen-Gladbach and even Southend-on-Sea. Everywhere people were very happy and still Tom stayed as young as ever. Sometimes he was very tired because of all the travelling but he always sang beautifully and sometimes told funny stories which had them rolling in the aisles.

Although Tom never grew old his friends were not so lucky. They lost their youth and fell by the wayside. As old friends left the band new ones joined and the party went on.

Oh dear

But the fans grew old as well, and they were more interested in Mortgages and Hire Purchase, not to mention Television, so that their brains crumbled until they couldn't enjoy Tom's songs without thinking about Crossroads and the latest motorcar with fabric upholstery. A lot of the time they couldn't even understand Tom's funny stories, they were just too old to enjoy themselves.

Even the band couldn't go on forever. As they grew older they stopped playing until the only one left was Jaye. She tried terribly hard to stay as young as Tom. She used lots of make-up and wore outrageous clothes and, although she was getting old, her fingers were still as nimble as they had been when they were all young together. She played twice as fast and twice as well to make up for the rest of the band who had left but Tom realised that she too was getting old and one day soon they would have to stop.

He was very sad because he was still very young and could go on playing for ever but not many people came to see them and the money they paid was hardly enough to buy petrol for their faithful brown van.

So the very last show by the Celebrated Ratliffe Stout Band will take place on November 8th at the Dun Cow, Daventry. Following which, anybody who is crass enough to say "Isn't it a shame, they should have carried on," will be lined up against a wall and shot.

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Welcome country music fans to this, my first country column, and I would appreciate your comments or any info you might like to forward regarding the Midlands country scene, and I shall do my best to bring you the latest news, reviews, club news and gossip.

Country fans have somewhere to go every night of the week, and, as an introduction to my column here is an initial list of venues.

Every Monday night there's the Hen & Chickens, Wolverhampton Road, Warley, where in addition to two bands you can also get a meal, a drink and dance. Alternatively there's the Memphis club held at the Red Lion, Vicarage Road, Kings Heath, where you will be made welcome by Babs and Colin and enjoy good country bands with your pint.

Tuesday nights, there's the Hobmoor Berkeley Road, Yardley

where landlord Ray Scott and his wife Betty have country bands four nights a week. At the Golden Corrs, Metchley Lane, Harborne the resident band Hurricane Ridge can be found and finally there's the Tyburn House, Chester Road, Erdington again featuring some very good bands.

Wednesday is shoot out night at the Hobmoor, with a band, but if you can't stand the smoke you can enjoy a great night at the Dingle, Frankley Beeches Road, Northfield. Meals are available and you can dance to the best in country bands, all hosted by John and June.

Redneck

Thursday sees cowboy night at the Three Horseshoes, Pershore Road, Stirehley, where the L.D. Corral Club hold a shoot out with their country bands.

Fridays there's music again at the Hobmoor, or why not pop to the Dog & Partridge, Hall Green, where the resident band is Ken Harris & the Playboys.

Saturdays, once again the Hobmoor and the New Rose & Crown, New Road, Rubery featuring top bands, plus a late bar.

Finally, Sunday night is cowboy night at the New Rose & Crown, where the B Bar B Club hold a shoot out with their country music Well I hope you find something to suit from that list.

Now for gossip etc ... Poor ole Bus Brown having some bad luck these days. First he's had to change

the band name to "Redneck" plus his van let him down and while trying to fix it the man in blue asked him to fix his tax and M.O.T.

Dave Simpson

.. Country reunion have problems and are looking for a new lead guitarist, while Wichita have had to change drummer as Alan Stafford has a broken arm, get well soon Alan Following the tragic death of White River drummer Dave Simpson its great to see the band back on the road thanks to Vic standing in on drums until Steve Wheat is able to take over permanently. Watch out for November 30th when the Hen & Chickens puts on a benefit show on behalf of Dave Simpson's family featuring White River Band, The Playboys and Patsy Powell & the Goodtimers The new Country music showcase at the Bournville Club, Bournville Lane, Bournville is going well and some new bands are already emerging, notably Indigo Lady the Midlands first all girl country band and also Double Dealer a fine modern country outfit. There's also Hurricane Ridge who, in a short time have shown that they have potential to become a great band. The Bournville showcase is held on every last Sunday of each month at mid-day, so why not pop along. They also hold a regular country night every other Sunday so add that to your guide list and you won't be disappointed.

Radio Country

Don't forget to listen to your country programmes on the radio. Beacon every Tuesday night, Radio Birmingham Saturday mornings 11 a.m. to 1 p.m. and Brian Savin's B.R.M.B. Show has now moved from Sundays and reverted to 'Country Jamboree' on Wednesday's from 7.30 p.m. to 10.00 p.m.

Incidentally, the Night Out Theatre presents a Country Night Spectacular on October 23rd and a week later at Birmingham Odeon 30th & 31st there's American country/pop stars Dr. Hook and just announced, at the same venue November 7th features Billie Jo Spears.

That's it for this month and I look forward to hearing from you about your likes and dislikes (in country) so all you clubs, bands and promoters and punters don't just sit there, drop me a line.

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They're called the Victorian Parents. They have just signed a five-year worldwide recording deal with Polydor. They have a single already released and an album released mid-way through this month. They come from Lichfield. What else can you say about them?
STEVE COXON found out.

John Peel recently described them as "part of the New Psychedelic movement." He was misinformed. (And later disinformed by the band themselves).

The Victorian Parents have been around for almost two years now. And during that time they've moulded themselves, and worked the band, into a confident and defined unit.

In December 1979, Steve Johnson (lead vocals and guitar) left a group called Vienna. He got in touch with Dave 'Phiz' Phizacklea (bass/vocals) and Clinton Beale (guitar/vocals). All three knew each other from schooldays.

At the time Clinton was practising with drummer Roy Thomas in a backroom of a house - but without anything to practise for.

Within a week of their formation the Victorian Parents were playing their first gigs, filling in for the dates left over by Vienna.

In March 1981 the band recorded and released their first single, 'The Dead Red Grass of Home'.

Only a 1,000 copies were pressed and were used mainly for promotional purposes, being sent off to venues, agencies, and a few record companies. As a result, the band were offered a tour of American bases in West Germany. An experience which was important to the development of the group.

"It was humble but good experience. It gave us a bit more discipline. Germany was the turning point for the band," says Steve Johnson.

"Up until then," says Phiz, "we all had full-time jobs other than the band. When we went to Germany we were playing from the



very first day and we have to shape up pretty quickly. On some bases the G.I.s wanted to hear hard rock, so we churned out hard rock the best we could, on other gigs though - like the predominantly black bases - they wanted to hear American soul-disco, so we played that."

Steve: "It pissed us off a lot. We met bands who'd been doing that for 4 or 5 years - frightening."

Roy Thomas underlines the main point of the exercise: "It made us all very professional - excellent practice."

Performance-wise maybe, but that sort of gigging doesn't leave much scope to concentrate on writing original material. As the

living grist to the mill of stereotyped entertainment you can't afford to step out of line too much. You've got to play what they call rock 'n' roll...

"We used to sneak in a bit of our own material from time to time. It got a varied response, but the agent didn't like us doing it, even though he didn't know the songs were our own until we told him."

Meanwhile, 'Dead Red Grass' was getting noticed. Five record companies came back to the band expressing interest - all with the same question 'When are you playing in London?' They all got the same answer. If they wanted to see the band they would have to make the effort and see the Parents on their home turf. The band then sat back and waited.

Not unreasonably they reckoned that whoever was most interested would make that effort.

Polydor sent Frank Nielson from their A&R department to see the band in the rehearsal rooms. They were asked to record a three-track demo for further consideration.

Initially, the company were thinking of a singles-only deal but after hearing the tape Polydor offered a five-year worldwide deal with the obligation of one album and one single each year.

Listening to the album, 'Silence Follows' (released this month), it's not difficult to see why Polydor offered the album deal. They are, in all truth, an 'album band', although as Phiz says, "It's difficult to say what a single is these days."

Musically they don't want to be categorised. When pressed, though, they'll admit with a grimace that you could probably stick an 'Alternative Pop' label on 'em without too much complaint.

Phiz spreads the definition out a little by saying what the band aren't. "We're definitely not futurist, although the music would probably appeal."

The same attitude stems to image. They haven't got one. Nothing you can pick up on straight away. Steve's hair and clothes on straight away. Steve's hair and clothes suggest something in between psychedelia and new romantic - without being captured by either. The rest look not exactly nondescript but certainly nothing special. They're the sort of people you can see in any club on a Saturday night. All that's different is they'll get off the dance floor and onto the stage. They are one of the bands who are reacting against the strict rules of image and behaviour that in the past year have made music a particularly boring field of human activity. If you wear make-up you're futurist, if you shave your head shout Oi while you're doing it, want to wear leather (?) scral doing it, want to wear leather (?) scrawl Motorhead across it before you're seen wearing it ... Yawn.

Phiz: "I think it's becoming acceptable not to have an image." I hope so.

Just as people are different, so are bands. And the same goes for music. You can label it to a certain extent but unless you're doing a Stars on 45 job no piece of music is ever the same as any other piece.

"Our music is about human behaviour, and experience. We're not preaching it; it's the way we see things. We hope it's a controlled viewpoint, not hasty, not naive." Listen, and hear.

Depending on the success of the album both here and in the rest of Europe, the band have to keep the approaching months fairly free. There may be a few dates in Holland, there may be some gigs in Universities and Colleges - it all depends on reaction to the album.

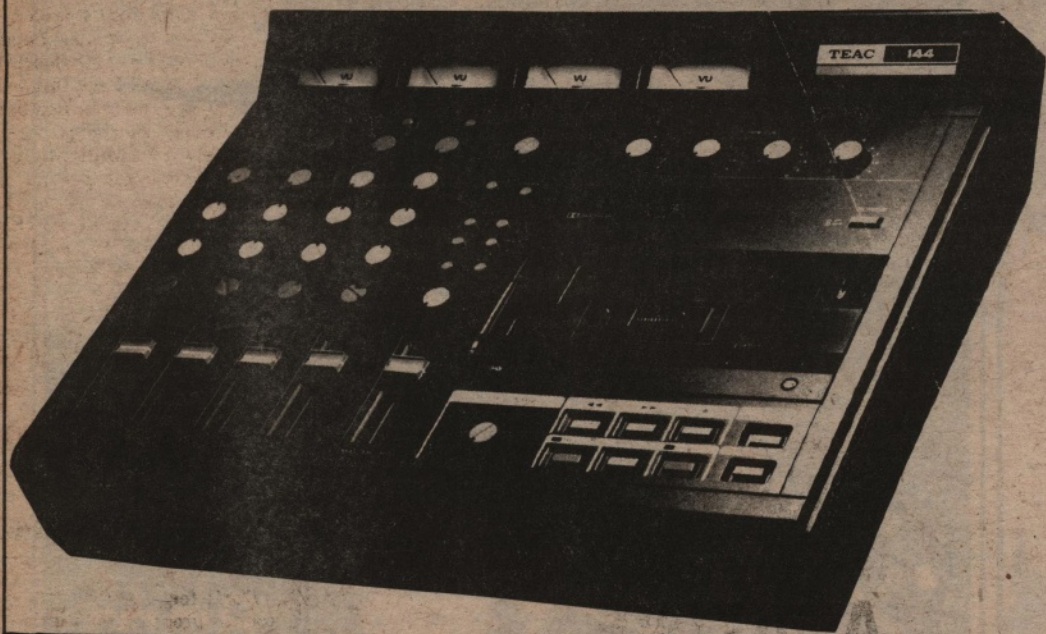
But, to fill out the waiting, they play Lichfield Civic Hall on October 16th - 2 days after the release of 'Silence Follows' - with Ubik and disco by Keith Conlon. They also play Dudley J.B.'s on the 24th.

Let a little parental influence into your life - you'll be able to boast about it to your friends in a year or so.

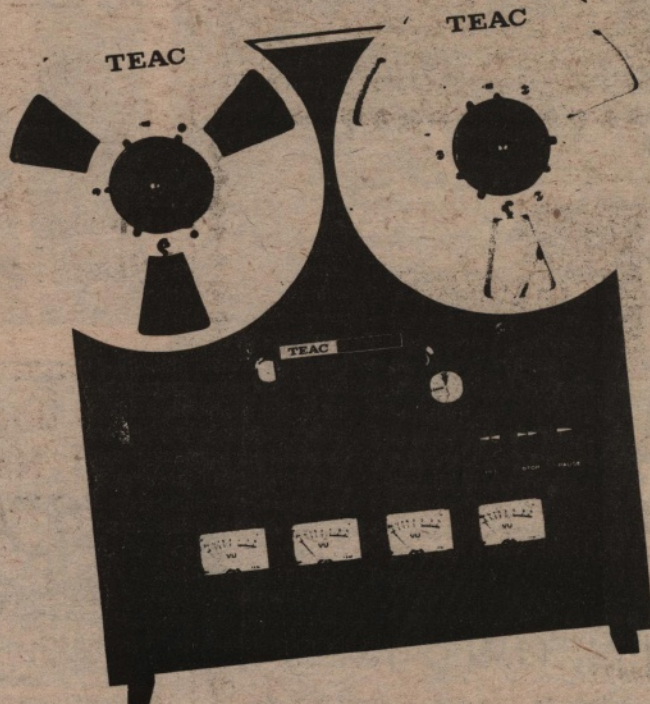
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It was a memorable night and an absolutely full house at the Strathallan for the happiest jazz reunion of the decade - that of U.S. veterans Red Norvo and Tal Farlow.

Originally together in 1950 in a trio completed by the then unknown Charlie Mingus they are currently swinging through a UK tour and providing some gloriously entertaining and breathtakingly accomplished jazz/swing.

The weekend was made complete by the acquisition of an excellent new album 'Decade' by leading Dutch band Flavium (a review next issue) and a set of the CBS Lester Young story double albums that came courtesy of the very wonderful Mike Davies. Any Pres fan really should start collecting these indispensable recordings.

Upcoming events this issue could almost take over Brum Beat if they were all dealt with in the detail they warrant.

The Big One has to be the Birmingham International Jazz Festival that runs from October 18th-25th at the Strathallan Hotel. The excellent programme reads: October 18th, Humphrey Lyttleton Band, with Humphrey fronting Bruce Turner, Roy Williams, John Barnes, Mick Pyne, Dave Green, and Mike Paxton.

October 19th sees Kenny Davern, Dick Wellstood, and Kenny Clare who masquerade as the Blue Three. Pianist Wellstood - a regular and successful visitor to the U.K. - was first heard with Bob Wilber in the 'Forties and has since played alongside the greatest Dixielanders. Clarinetist Davern and drummer Clare also have unchallengeable pedigrees, the latter's coming courtesy of the Duke of Ellington.

October 20th. It's back to Gatsby with Johnny Arthy's lovingly contrived Pasadena Roof Orchestra.

October 21st, and it's the Ronnie Scott Quintet - almost an obligatory booking for any UK jazzfest.

jazz notes

by Jim Bryant

October 22nd - the timelessly effervescent Beryl Bryden with clarinetist Terry Lightfoot and His Band. Terry has been leading a band for more than 20 years - his current outfit consists of Ian Hunter-Randall, Phil Rhodes, Max Brittain, Mike Godwin, and Keith Hall.

October 23rd. The unlikely-named Bob Taylor and the Full Frontal Rhythm Boys, Bob, first seen with the City Ramblers Skiffle Group and later with the Levity Dancers and Midnite Follies, leads the FFRB who specialise in fun jazz à la Fats and Satch. They are Billy Boston, Alistair McCoy, Brian Masters, Colin Thompson, Steve Strickford, and Dave Lewin.

October 24th - Here's the biggie! Brought together under the banner of 'The Wonderful World of Louis Armstrong' they are: 'Big Chief' Russell Moore, fiery American Indian trombone man who played with Hamp, Beckett, Lips Page, Red Allen, Don Byas, Buck Clayton etc., then Armstrong's Big Band in the 'Forties before joining the Allstars in 1964. Any trombone man who has held down his job alongside Louis, Lips, Red, and Buck has to be worth hearing. His first UK visit.

On clarinet is Michael Andrew 'Peanuts' Hucko - ex-Glenn Miller's Air Force Band, Goodman, Ray McKinley, Jack Teagarden, Earl Hines et al. He was part of the vaunted 1947 New York Town Hall concert the recording of which has become a collector's item. He joined Armstrong's Allstars at the band's inception.

Pianist is Dick Cary whose fine stride piano could be heard in many of those considerably chaotic Condon Mobs. Like Hucko he came to

the Allstars via the 1947 Town Hall concert - the band was made up by Teagarden, Bobby Hackett, Bob Haggart and the amazing Big Sid Catlett.

The bass man could not have been other than Arvell Shaw. The fine St. Louis bass player was already accepted as a great by the time Bing Crosby immortalised him in 'Now You Has Jazz' from the movie 'High Society'. Arvell was with Armstrong from 1945 until the end. For vintage Shaw listen to the 'Satch Plays Fats' album.

On drums is Barrett Deems - with Joe Venuti in 1937, subsequently with Jimmy - later Tommy - Dorsey, Charlie Barnett, Woody Herman, Muggsy Spanier, and Teagarden. He was with Louis from 1952 until 1960 and also gained immortality via 'Now You Has Jazz'. Now 67 years old, he has played on something like 2,000 records since 1935.

The trumpet chair is shared by Digby Fairweather and Keith Smith. Digby's Braff-ish trumpet will assume the Bobby Hackett role behind Smith's lead.

A night no jazz fan can afford to miss.

October 25th the last night of the festival features the Kenny Ball Band.

Birmingham Jazz are celebrating their 5th Anniversary - and are producing an illustrated booklet looking back over the first five years to mark the occasion. They are also holding an exhibition of Jazz photos in conjunction with West Midland Arts at the Central Library for 3 weeks from the 12th October.

Congratulations to founder George West who has proved to be a most able, enthusiastic and imaginative organiser - blending his programme perfectly with U.S. and local musicians. George readily acknowledges support from West Midland Arts and feels happy to have proved that there is a large and keenly appreciative local audience for modern jazz - something few people believed 5 years ago.

Their diary reads: Our Band, a new co-operative featuring Dick Morrissey, John Critchenson, Jim Mullen, Ron Matthewson, and Martin Drew - sounds like a UK national team - who play the Strathallan on 11th October.

On November 1st, again at the Strath, you can hear Marvin Hannibal Peterson with the Weller/Spring Quartet. Peterson is a Texas trumpet man who has played in the bands of T-Bone Walker, Elvin Jones, Gil Evans, Archie Shapp, and Roland



'BIG CHIEF' RUSSEL MOORE

Kirk. He is backed by Don Weller, Martin Blackwell, Dave Green, and Bryan Spring.

Deep into the land of good ale - Brierley Hill's Bull and Bladder Jazz Club's October datesheet reads: The Band of Hope (5th), George Huxley Jazz Band (12th), The Royal Garden Hot Six (19th), and the Bobby Johnson Sextet (26th). November opens with the Trent Valley Stompers (2nd).

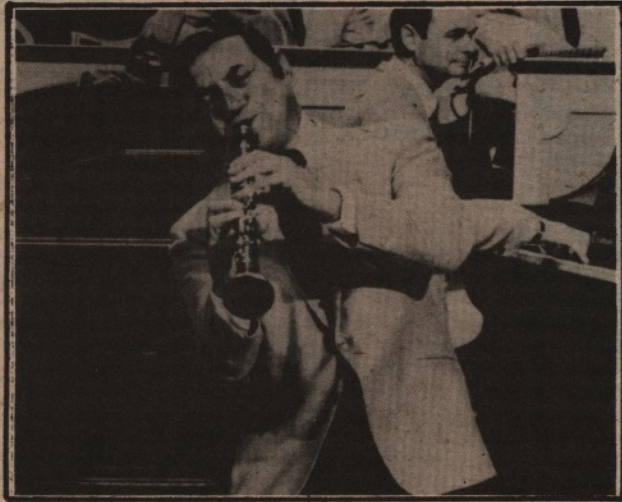
Nottingham Jazz Society present the Be-Bop Preservation Society at the Black Boy Inn on October 14th, followed by Marvin Hannibal Peterson at the same venue on the 25th.

The Arts Council of Great Britain has the Carla Bley Band set to play Midland dates at Warwick University Arts Centre in Coventry (November 2nd), Phoenix Arts Leicester (7th), and Birmingham Repertory Theatre (8th). Carla sealed her reputation in this country with the jazz opera 'Escalator Over the Hill' that featured Jack Bruce, Linda Ronstadt, Don Cherry, and Graham Moncur. Residencies worth checking out

include the Phoenix Jazz Band, Mondays at Bewdley's Running Horse; Red Admiral Jazz Band, Wednesdays at Willie's Wine Bar in Birmingham; Excelsior Jazz Band, Thursdays at the Junction Inn Harborne; Arthur Brown's Jazz Band, every Friday at The Mother Huff Cap in Great Alne; Alan Bennett's New Savannah Jazz Band, Wednesdays at Shirley's George and Dragon; The Jim Shelley Band, Mondays at the Crown in Birmingham's Broad Street and Tuesdays at the Crest Hotel in Walsall.

The Waterworks Jazz Club in Edgbaston have some great Saturday nights, but the lazy sods who run it don't let us know what's booked. They probably figure that we're near enough to nip over and find out for ourselves.

It's now up to you to get off your bums and get out to take advantage of these great programmes. It's no good bleating about there being nothing on in the area if you don't support it when it's there.



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Twelve months ago, Hazel O'Connor was an unknown quantity. The film, 'Breaking Glass' has just opened in Birmingham. The soundtrack album was climbing slowly up the charts. And everyone saw her as the real-life version of the film's main character - Kate: hyped to instant and transitory fame. Here today, gone tomorrow; and no substance or foundation to build on the momentary success.

Well, a year later she's still here. Kate has disappeared from her life, she's got two albums in her own right under her belt and a string of hit singles to her name.

The new album, 'Cover Plus', continues the biographical thread that has been one of the main themes of her career. A potted history of her thoughts and emotions at various stages in her life. Things which have been and are important to her are documented along roughly the same lines as her autobiography 'Uncovered Plus' published this month by Proteus Books.

It's the culmination of a frenetic year. Yet, despite all the cynical carping and the pressures of living on the road Hazel seems stronger and more confident than ever, though twinges of doubt still come through from time to time.

"I never eat before I go onstage, so they have to keep my food for me until after the show. In Newcastle, they prepared a chicken curry and rice. I was really hungry, but when I opened up the take-away thing they'd put it in, it was all congealed and horrible - just like a blancmange or cold custard. But I was so hungry I had to try and eat it. So I tried to warm it up on the kettle in my hotel room. It's at times like

this that you wonder what the hell you're doing there."

It soon becomes apparent that it's the little pressures and small knockbacks (like the food caper in Newcastle) which fuel her. That shows strongly in her music which, on the new album, also reflects her growing musical maturity.

Just like the story of 'Breaking Glass'? Not quite. The film charted the rise to fame and fortune of a singer. Kate played all the dives and the seedy pub venues that form the backbone of British music. She got a record deal and became a big star, eventually suffering a nervous breakdown.

Hazel has also been through that mill - but no one will acknowledge the fact.

"I've gone through all that, playing the Nashville and places. I used to drive the van, carry the equipment, and sing - just like everyone else. It's just that nobody wants to see that."

In effect, 'Breaking Glass' was a rickety springboard.

"I used to get letters asking me if my name was really Kate and if I'd just changed my name to Hazel O'Connor for the stage."

That association has only just started to fade away. The 'Sons and Lovers' album (her follow-up to 'Breaking Glass') was a necessary step in the right direction but was hastily conceived and executed with the inevitable result that it lacked conviction. Consequently the critics smiled a smug smile and slapped each other on the back as they complimented each other with 'I told you so's'.

But, as 'Breaking Glass' had formed a groundswell of basic support, so 'Sons and Lovers' kept the fans happy while Hazel gigged constantly and learned stagecraft.

This tour is like the starting point for the real Hazel O'Connor. The fans are there to see her and not "the Panda-eyed figure on the screen".

"Kate" and "me" parted

Ha

company", says Hazel without bitterness or relief. A simple statement of fact that has allowed the injection of enthusiasm and vitality which ultimately created the freshness of the new album.

"Cover Plus took exactly four weeks to complete - from going into the studios to having the finished record. We went into the studios and did a week of demos. We didn't go in with any premeditated ideas apart from my own. And those ideas didn't change unless someone came up with a better idea. 'Hanging Around' was a complete fluke. We'd been doing it onstage for a while and when we were in the studio we were mucking about a bit with it and did a whole take of the song along the lines of the intro. Then we mixed it with the way we usually did it."

"I usually come up with a lyric or a bit of a tune, but never both at the same time. I like being alone - lots - it's a wind-down, the opposite, to the gigs. When I'm travelling around I take 3 Casios with me (portable keyboards) and sit on the train with my headphones plugged in and just doodle with the notes."

On the train to Birmingham a group of soldiers returning from leave had constantly pestered her. No autograph seekers, no one trying to sell her a song which would be 'just right and a hit' if only she sang it, no one merely wanting to say hello. Just a bunch of soldiers with nothing better to do than poke fun at a face they've seen on TV.

I'd much rather be approachable. I never wanted to be a Goddess. I don't want to put

free radio

NEWS

Jeff Cole

Main news this month concerns Sounds Alternative, who are really getting it together with transmissions on 255m MW on alternate Sundays. From midday - or often 1100 hours - they can usually be heard with a very strong signal indeed. Keith Rogers opens the programming with rock and contemporary music, interspersed with distinctive Sounds Alternative jingles. Reggae music follows at 1400 hours and Dave King can be heard later in the afternoon; recently Dave has been on really good form and has chosen some remarkably good music from the late 60s and early 70s. Keep it up mate!

All in all really good broadcasting. And they are one of the few free radio stations you can listen to without needing sophisticated receiving equipment or antennas. Reception, even on a cheap transistor, can be excellent, and reception reports have been received from over 100 miles away. Not bad for a 'local' pirate! Sometimes the signal is not that strong, which is one of the problems of being unlicensed; for security reasons it is necessary to operate from a different place each time, so the signal strength is bound to vary.

The latest news from Sounds Alternative is that they have finally cured the technical

problems from which they were suffering with their FM transmissions, and are now back on the air on the 1st and 3rd Sunday evenings of each month from 7pm-9pm on 94.2MHz.

Talking of FM, EST continue with their regular schedule every Saturday afternoon 3pm-5pm and on the 2nd and 4th Sunday evenings of each month 7pm-9pm on 94.3MHz. Programmes are varied and entertaining. Recently Dave Cooper has played extracts of American radio recorded in Los Angeles and Las Vegas, extracts of the old British offshore radio stations of the 60s, and has conducted an interview with local band Dawnbreaker. Back on August Bank Holiday Monday, E.S.T. were on the air all day with a variety of programmes; music of the 60s, comedy, music of independent record labels, tapes of old pirate stations and up to the minute rock music.

The third local pirate, Radio Free Birmingham, has not been heard lately, but let's hope they can get it together again in the near future. They were reported to be transmitting in the 48 metre short wave band on Sunday mornings during August. Strange for a local station as this band is used by operators broadcasting to Europe.....

Still, until next month happy listening.

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Hazel O'Connor

interviewed by
STEVE COXON



people in awe of me. I'm just a basic human being. In Edinburgh I nearly got my nose broken: I felt myself being dragged down from the stage and there was nothing I could do about it, there was no one to pull me back, and then someone swiped me across the nose. They didn't mean to do it, it just happened." She smiles. That sort of pressure she can take, it's part of the job.

"It's not something I've worked for, it's an empty glory. It's things like that take-away in Newcastle, or like the time I was sitting playing scrabble with a few of the band in the hotel. I was sitting there with my hair up, relaxed, and two girls walked in saying 'Where's Hazel? Where's Hazel?' And I suddenly realised they didn't want to see me - they were looking for someone they'd seen onstage."

The fact is that those girls were looking for Hazel O'Connor. But they were looking for a dream, the purely public side of a famous person - the incomplete and intangible side.

She's as natural and unaffected on the stage as she is off it. But, to her fans, her story encapsulates everything they've ever dreamed of. She has within her the essence of real stardom.

It's ironic really. 'Breaking Glass' was pure megahype (the name of the band was deliberately chosen for that reason), but, luckily, Hazel's talent carried her on through the inevitable reaction to and fading of the success it brought in its wake. Now she stands alone under the spotlight and her personality is reflected in its glare. People transfer all their

dreams and hopes onto the stage with her. They want to be a rock star - but they aren't make the break with security and the comfortable life.

The hype has gone - Hazel is a solitary figure at the bottom of a Jacob's ladder of fame which she has set up by her own efforts. The bottom rung of the ladder is resting on that acclaim and adoration which is reserved for very few.

It's easy to poke fun, it's incredibly simple to become part of the cynical fabric in which the record business insists on cloaking itself. To maintain a simple sincerity and attitude is much harder.

Mind you, gathered around her are people who will help but not hinder in their helping.

Her brother Neil is on guitar (he had to pass an audition with the rest of the band like anyone else in case you're wondering), saxpert Wes Magoogan, Steve Kinch on bass, Eddie Case on drums, and Steve 'Roots' Ounta on keyboards. That is the band, Megahype. They put into practice the ideas which Hazel comes up with and also add their own style to the whole thing. The ideas they use are not new but they are used with such competence and power that they feel fresh, exciting, good.

"The band are really close now. When we did 'Sons and Lovers' they hadn't been time to build up a relationship between us all; Neil had only joined the band six weeks before we went into the studio and we were trying to rework old ideas."

"We've had time to get to know each other" says Neil. "We've learned how each one of us works and how to play to everybody's best advantage."

the new album, and the current tour, mark, the starting point of a new stage in the development of Hazel O'Connor. It's a process which has two ends. Either bigger successes or sad failure.

I think you can discount the sad failure bit.

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Peter Bauman's 'Repeat Repeat' (Virgin) has the ex-Tangs man (produced by Robert Palmer) taking the vocals well in hand. Excellent contemporary synthrock with even a trace of reggae and all tracks are unreservedly recommended although title track and 'What Is Your Use' are top of the pile.

By no coincidence Palmer also produces the new **Desmond Dekker 'Compass Point' (Stiff)** which is reggae the way Palmer always wanted to sing it but never quite got the feel. Magnificent instrumentation with Dekker making Johnny Nash sound like a bumbling amateur. Easily the best popreggae album of the year, no contenders.

Heading up the hard-rock league must be **'Assault and Battery' (Carrere)** from **Rose Tattoo** with no punches pulled as they drive into your mind and body like a sledgehammer. Close shadows of the early Faces, notably on the anthemic 'Rock and Roll Is King', but every track is a pearl of energy.

Carrere also have my rave of the year **'The Church's' 'Of Skins and Heart'** which is a glorious mixture of Soft Boys styled psychedelia with Pink Floyd overtones kicked straight into the future of modern music. Their 'Unguarded Moment' is the closest I've heard to psychedelic pop perfection since the Byrds hit the 5th Dimension.

Talking of the **Soft Boys**, 'Lope at the Hive'/'Only the Stones Remain' (Armageddon) is the farewell album of live material and studio takes which amply demonstrate the business' loss (or gain if you count the separate ventures). How can you have a psychedelic revival without the true heirs?

Not normally a funky person, but **Heaven 17's 'Penthouse and Pavement' (Virgin)** is a stunning blend of funk and futurism with a spinecrackling Chick shuffle on the title cut plus footscoorchers like 'Geisha Boys and Temple Girls' and the now classic 'Fascist Groove Thang'.

Great live album with 'Urgh!' (A&M) the soundtrack double from the film with excellent and rare live offerings that include **Police, Au Pairs, Otway, OMITD, Spizz and Toyah**. One of the best live compilations of the 'Eighties.

NEEDED Paul Bearer

Best yet from **Journey** with 'Escape' (CBS) (hereinafter known as Winkelman's Winner - private joke) which mixes US AOR with real life and turns up every track lined with gold.

Best plain and simple emotion of the year must without doubt be 'Dimming of the Day' on **Any Trouble's 'Wheels in Motion' (Stiff)**. Listen and be transfixed by the intensity of its desperation.

Payolas had a great buzzing single out called 'China Boys' some while back and that's on 'In a Place Like This' (IRS) along with 10 other prime fine cuts of U.S. new wave rockpop that scorches along and adds melody on the way. 'I'm Sorry', 'You Can't Walk Away' and 'Good Job' leap out for sheer powerful dance attack and 'Female Hands' is the obligatory 'crooner'. Well worth buying on spec.

The **Swimming Pool Q's** hail from Atlanta and 'The Deep End' (Armageddon) shows it. Strong Southern rhythms and New Wave slants plus a touch of The Doors that make for a varied assortment - and Sting rates them in his top 3 bands.

The long lost **Rachel Sweet** is now back in favour via 'Everlasting

Love' and her 'Then He Kissed Me' (Columbia) shows her better than ever. A great talent given the full Spector-styled treatment.

Powder Blues return with 'Thirsty Ears' (Liberty) and it's the same gritty, gutsy bluesy rock as on the debut though not quite as effective or varied, but great enough to wake up the neighbours for the party.

Red Rider could be Tom Petty on a good night with 'As Far as Siam' (Capitol). One of the year's best imports and as yet unscheduled for UK release. (Capital prefer to waste money on the Desertees). Listen to 'Ships', 'Lunatic Fringe' and 'What Have You Got To Do' and get the cobwebs away from those ears in London.

The **Crusaders** are 'Standing Tall' (MCA) and with Joe Cocker guesting on the single I'm not surprised. The best groove in town tonight.

Kirsty McColl's 'Desperate Character' (Polydor) is a wide mixture of either country or pop, most with Spectorish slant. 'Teenager In Love' is a gem and teams nicely with 'Chip Shop'. Other bets are 'Falling For Faces', 'Clock Goes Round' and 'See That Girl', but 'He Thinks I Still Care' stinks.

If you like the **Raybeats 'Guitar Beat' (Don't Fall Off the Mountain)** then wait till you hear **Jon & The Nightriders. Surf's up.**

Good selection of Virgin imports this issue with **Michael Stanley Band's 'North Coast' (EMI America)** heading up. Not as solid as 'heartland' but well worth continuing the series. Good driving material for people who've just discovered REO or Brooce and in particular drive all night with 'In the Heartland', 'Heaven and Hell', and 'Tell Me'.

Riff Raff features ex-Clear Light luminary **Doug Lubahn** and 'Vinyl Features' (Atco) is a worthy album of American poprock and if you like the Shoes or the Pop then this should be in your collection.

Poco's 'Blue and Grey' (MCA) is a Civil War concept job without being overly heavy. The usual Poco melodies but perhaps with a touch more edge

this time. In particular I liked 'The Writing on the Wall' and 'Here Comes That Girl Again'.

Two streetsassy releases: the first from **Rickie Lee Jones** whose 'Pirates' (WEA) is possibly better than her Waites-influenced debut. This is less idiosyncratic and more accessible as a whole, although I doubt if there's anything of the instant quality of 'Chuck E'. There's still that cigarette at the lip, hang on hip style with plenty of jazz-blues wrapped around and as usual the lyrics are quality tested. Personal choice is the bitter-sweet fusion of music and words on 'Skeletons' but the whole album is a late night and alcohol essential.

Same goes for **Ron Cuccia's 'Music From The Big Tomato' (Armageddon)** which has the New Orleans jazz poet crossing plenty of N.O. styles to emerge with a hybrid album that takes you on a musical tour of the city. Comparisons include Tom Waits, Captain Beefheart (at his poetic rapping best), Ry Cooder, and the Dixie Hummingbirds. Ace tracks are 'Waterfall Me', 'Bignonia', 'Create Yourself' and the epic 'Enter the Dream'.

Randy Bachman returns with **Union 'On Strike' (Portrait)** providing the sort of oldhat re-runs that should give this union much trade.

Bob Seger's live double 'Nine Tonight' (Capitol) makes a neutron bomb look tame. This album shudders with power before you get it out of the sleeve - unleashed it's undecipherable and includes all the classics.

The **Pretenders** return to with 'Pretenders II (Real) and it's also worth the wait. Chrissie gets mach on 'The Adulteress' and 'Bad Boys Get Spanked' (in a queue now, in a queue) and tender on 'Day After Day'. Quality hardlaced contemporary pop.

Merely dull is **Dirty Looks 'Turn It Up' (Stiff)**. Turn it down, and preferably off, and shoot the drummer.

Bette Bright's 'Rhythm Break The Ice' (Korova) is pleasantly insubstantial lightweight pop that offers no surprises and fewer memories.

Philip Rambow will do until maturity brings appreciation of Springsteen and 'Jungle Law' (Parlophone) is better than earlier fare.

Altered Images are this year's Photos: over-exposed and with little substance to back up the push. 'Happy Birthday' (Epic) is full of pleasant pop delivered in an infuriating squeak that pales when the initial fuzz has gone.

Abacab is the newbie from **Genesis** and they at last appear to be fingering new areas, although 'Who Dunnit?' is a major disaster and gives an insight into what they think contemporary means.

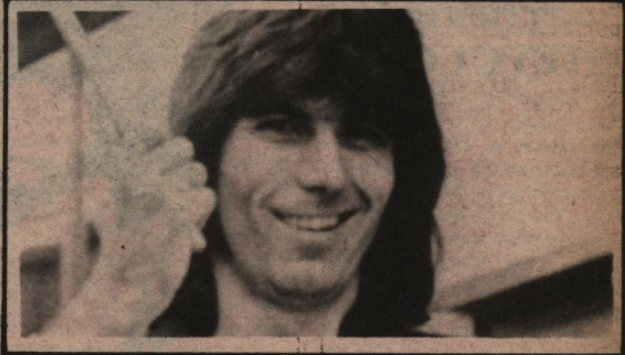
accurate and amusing being offerings from Status Quo, Beagles, PeeCees, and a wicked Neil Dung.

Cozy Powell's 'Tilt' is the sort of HM album old yawns make when they're bored - and it shows.

Novo Combo (Polydor) features Michael Shrieve and is what Americans regard as progressive rocking and what anyone with a modicum of taste regards as dull.

Nils Lofgren's 'Night Fades Away' (MCA) is more polite than previous with the first side the most satisfying. It should broaden his audience here.

Triumph return in their best yet



COZY POWELL old yawns

Beautiful late night stuff from **Art Garfunkel** on 'Scissors Cut' (CBS) notably **Gallagher and Lyle's 'Heart in New York'** and **Jules Shear's 'So Easy to Begin'**. Gorgeous romanticism and the best since 'Angel Clare'. 'Street to Street Vol. 2' (Open Eye) doesn't suggest anything new has happened in Liverpool since Echo, unless the **Cooling Towers** discovery of Jim Morrison is at all revelatory.

David Essex has the honour of making the year's worst album by a name artist (I use the term reluctantly). It's called 'Be Bop the Future' (Mercury) should you be imbecile enough to want to buy it.

Y&T are yet another undistinguished US HM outfit with tired licks and tedious riffs. 'Earthshaker' (A&M) it is not.

Nicely savage parodies from the **HeeBeeGeeBees** on '439 Golden Greats' (Original) with the most

with 'Allied Forces' (RCA) containing a strong blend of commercialism plus metal rock, and subtlety.

Carlene Carter's 'Blue Nun' (F Beat) is much more gutsy than country without the funkier feel of earlier releases leaving her in mid-tag which is no bad thing. Usual dirty-edged lyrical content with plenty of fire in the veins.

Much more countryfied is 'Flying Colours' (Magnet) from **Matchbox** although somewhat shakey at times.

Mike Batt's 'Six Days in Berlin' (Epic) is a pretentious, self-indulgent, expensive and sterile excursion into conceptual symphonics that makes you wish he'd defected while he was there.

At last, a live **Billy Joel**. 'Songs from the Attic' (CBS) has an unexpected and brave selection of material. Immaculate - but it should have been a double.

Paul Bearer

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steve hackett

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SINGLE FILE

Paul Bearer

Thomas Dolby: Europa & The Pirate Twins (EMI): future star with magical synths/futuro sound that transcends labels. **HIT. Doll By Doll Caritas** (Magnet): superb funkyrock, great drive, huge vocals shows Spandau what life's all about. **The Cramps: The Crusher** (IRS): 12" 80's style rockabilly. Truly magnificent and menacing + 2 unreleased trax. **Rita Coolidge: The Closer You Get** (A&M): Andrew Gold produced quality country polished burner.

Barry Manilow: Let's Hang On (Arista): great song, great arrangement, great hairdresser, great hit. **Inxs: Just Keep Walking** (RCA): good effects, semi-futurist with long-term potential not quite realised here. **The Mood: Is There A Reason** (RCA): presumably, but not sure what Duran clones with a session bassist, should have used sessions for the rest too. **Daryl Hall & John Oates: Privat Eyes** (RCA): same old song format, somewhat predictable now, but pleasant.

Delayed Action: They Said (Zilch): reasonably pleasant mixture of reggae and pop rhythms, background sound. **Skyscrapers: Chiffon** (Zilch): not the right material. **Tom Verlaine: Always** (WEA): vocals lost in the swamp of a pleasant melody, where's the bit Tom? **Carlene Carter: Do Me Lover** (F Beat): aggressive country rocker, undistinguished. **John Martyr: Please Fall In Love With Me** (WEA): all atmospheric no song. **Sad Cafe: Misunderstanding** (Polydor): lightweight poppy swinger, must do better.

Ronny: Compare Me With The Rest (Polydor): Grace Jones for starters. **Shona Laing: Bundle of Nerves** (EMI): one day major star with another fine slice of quivering emotion. **Bill Nelson: Living In My Limousine** (Mercury): a definite backseater. **Afraid of Mice: Intercontinental** (Charisma): excellent Fischer meets Chris Montez bounding along in great form. Roll on an album. **R.J. Wagsmith Band: The Papadum Song** (Rocket): not fit to take away. **Vivien Goldman: Lauderdale** (Window): trite twee lyrics, passable reggae overtones.

The Red Crayola: An Old Man's Dream (Rough Trade): Lora Logic weaves a tingling sub-commercial spell that deserves unprejudiced ears - excellent. **Ilya Volkswagens: Kill Myself** (Mechanical): good idea too. **Matchbox: Angels On Sunday** (Magnet): lovely country ballad-HIT. **The Act: Too Late at 2D** (Hannibal): chokes on Graham Parker impressions. **Depeche Mode: Just Can't Get Enough** (Mute): giant HIT. **Fish Turned Human: Animal Transport EP** (Detour): rewarding blend of modernism and jazz with humour, worth finding a copy.

Positive Noise: Positive Negative (Statik): very Teardroppish, hypnotic, whirling crescendo of attack. Great stuff. **Pete Shelley: Homo sapien** (Genetic): twiddly nagging bubble of nothing. **ATF: Frozen Rivers** (Epic): long delayed promises finally kept - excellent. **Hitmen: Ouija** (CBS): the spirit is willing. **Gary Glitter: And Then She Kissed Me** (Bell): back to the old label, lacking the old style. **Secret Affair: Do You Know (I Spy)**: hefty return to action with all the verve of yore.

Elvis Costello: Good Year For The Roses (Beat): subdued country tingler bodes well for album. **Girk Thru The Twilite** (Jet): a new direction - they've got worse and turned American. **Sammy Hagar: Heavy Metal** (Epic): good cover, promising film, lousy record. **Headbangers: Status Rock** (Magnet): Bidue producers Quo medley - a new definition of horrendous. **Billy Bremner: Loud Music In Cars** (Stiff): ex Rockpiller with a driving beat.

THE FROGGATT EXPERIENCE

In these times of recession it is unusual to find a pub bursting at the seams especially on Sundays, so it is rather strange to discover a pub in the middle of nowhere doing just this. The pub in question is the Three Crowns and is situated between Sutton and Walsall and the reason for this phenomenon is Birmingham's own, the ever youthful Raymond Froggatt.

Froggie has been around for many years and has had his share of big time success, but appears to be at his best, and certainly his happiest when playing a good pub gig. The set is well put together and rehearsed whilst retaining a spontaneity, essential for residencies, and combines Froggie's own material, cover versions, often done better than the original, sprinkled with the 'subtle' Froggatt wit.

The evening starts with female singer Sandie Louise (must be a stage name) who has a great voice and turns out some songs by people like Barbara Dickson and Crystal Gayle. After this Froggie takes to the stage, pint in hand and opens with Dylan's 'One Too Many Mornings', which is followed by the traditional 'Mountain Thyme' and this demonstrates his fine ability for phrasing and as on several of the other cover versions makes you wonder whether anyone else could really do the songs.

The list of numbers is endless and the set varies immensely from week to week in content but never in quality and it is hard therefore to pick high spots. However, exceptional is his version of 'Tambourine Man',



FROGGIE

which dare I say it, is far superior to that of a certain cult hero who recently played Birmingham's N.E.C. Next comes 'Roly', the audience knowing and singing

uninhibitively every word.

Once again the audience participate, and are allowed a solo spot on Froggie's beautiful

'Teach Me', from the Bleach album. This is followed by a new song 'It doesn't Matter' which would make an excellent single and is a ballad of the Phil Col-

lins mould. After this we have 'Old Accordion', 'Seaside', 'Corrina', 'Pick Up All Your Dishes', and so the list goes on. Froggie then wishes the audience good night and finishes with 'Always Goodbye'. The punters however, are not content and the floor is stamped, hands clapped and praises voiced all with gusto. The Ole Froggashit, as he likes to call himself willingly plays another two encores which include 'Red Balloon', and a brilliant version of 'Knocking on Heavens Door' segued to 'No Woman No Cry' which features one of the finest guitar solos I have ever heard.

These Sunday excursions are the closest you are likely to get to a concert atmosphere in a pub and I would strongly advise you to check it out, if you can get in.

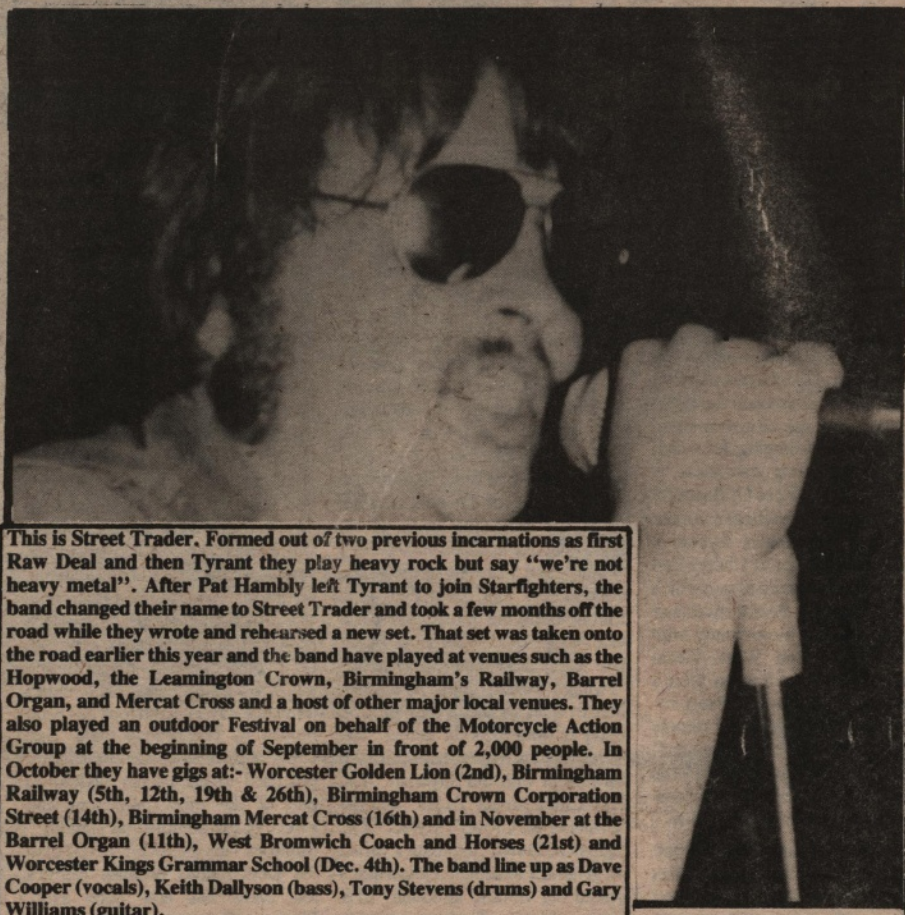
Finally, a mention for Froggies backing band who are excellent. Dave Nilo ex Eric Bell on Bass is a good solid player, and very inventive within the confines of the band. The recent addition of Mick Jones ex Quill on Keys and Fiddle has enhanced the overall sound and Phil Capaldi's drumming is both accurate and intricate without being over the top. Last but not least, is Froggies arranger and guitarist of nearly twenty years 'H' Kane. Suffice to say that his guitar playing ability has been acknowledged by one Eric Clapton in the columns of Melody Maker, and a personal view...he's brilliant.

One complaint, the show only lasts for nearly two hours.

Pete Ariss.

BRUM BEAT

PHOTO FILE



This is Street Trader. Formed out of two previous incarnations as first Raw Deal and then Tyrant they play heavy rock but say "we're not heavy metal". After Pat Hambly left Tyrant to join Starfighters, the band changed their name to Street Trader and took a few months off the road while they wrote and rehearsed a new set. That set was taken onto the road earlier this year and the band have played at venues such as the Hopwood, the Leamington Crown, Birmingham's Railway, Barrel Organ, and Mercat Cross and a host of other major local venues. They also played an outdoor Festival on behalf of the Motorcycle Action Group at the beginning of September in front of 2,000 people. In October they have gigs at:- Worcester Golden Lion (2nd), Birmingham Railway (5th, 12th, 19th & 26th), Birmingham Crown Corporation Street (14th), Birmingham Mercat Cross (16th) and in November at the Barrel Organ (11th), West Bromwich Coach and Horses (21st) and Worcester Kings Grammar School (Dec. 4th). The band line up as Dave Cooper (vocals), Keith Dallyson (bass), Tony Stevens (drums) and Gary Williams (guitar).

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Plenty of wowie fax 'n' info this issue but first off a word about The Reluctant Stereotypes. Sadly, the band played their last gig in September and following a lack of success and conflicting musical interests have decided to call it a day. However Sounds (a normally reputable paper) carried a story that claimed that their recording career "was dashed by the WEA hyping scandal", thereby inferring that the band and its records were being hyped. This is of course totally ludicrous and probably libellous and the facts are more accurately the opposite of a hype since their last release, "Nightmares", got about as much promotion as a club at the bottom of the fourth division. None of the other singles were exactly WEA priorities either and it is more likely this apathetic reaction on behalf of their company that was largely responsible for the demise of one of our best bands. It is reprehensible that Sounds should place such a slur upon the band's integrity and thereby possibly hamper their future career and I trust that no-one will take such pig-ignorant reporting seriously.

The Stereotypes now are no more but Steve Edgson and Paul Sampson have teamed up as the somewhat psychedelic Pink Umbrellas and have already earned good responses, as well as running The Groovy Cellar at Cork's Wine Bar in Coventry. I wish them luck and trust to hear of further activities by the rest of the band, notably vocalist Paul King who is one of the most gifted and distinctive performers I have had the privilege of seeing.

On to singles and heading up with the new Toyah, "Thunder In The Mountains" (Safari) which sounds initially like and out-take from "War of the Worlds" before it gets to the chorus and you realise it's actually nicked from somewhere else. That aside it's the usual catchy blend of musical relevance and tital plasticity that she handles so successfully these days, but not her best by far. Slade bounce back with "Lock Up Your Daughters" (RCA) in the predictable gravelling raucous hammer-down manner, a hit but not a memory. The Swinging Laurels from Leicester seem to have borrowed ideas from The Swinging Cats and toned down the ska on "Peace Of Mind" (Albion)-no points for anything Neon's "Remote Control" (Carrere) would dearly love to be a Supertramp out-take, it deserves to be. Victorian Parents from Lichfield are current Polydor raves but on the strength of "All American Hero" I can't see why we should be grateful for a syntho version of Police. B side is appropriately titled "Another Waste Of Time". Peter Singh is a Brummie now resident in Swansea and the only Sikh Presley impersonator in the world. His version of "Blue Suede Shoes" (Great Western) is a delight and extremely accurate and I look forward to new recordings "Rocking With The Sikh" and "Turbans Over Memphis" as well as a chance to see him and his band in their glitter and glory.

On album length Eyeless In Gaza (who triumphed at Futurama) turn up their second "Caught In Flux" (Cherry Red) which is less spikey and intense than the debut and shows them moving in a definite accessible direction. There's still a certain effort needed to fully appreciate the vocal tracks but their use of instrumental tracks is quite enchanting, for which reason the haunting stateliness of the free 12" "The Eyes Of Beautiful Losers" makes the package essential purchasing. The indies formative Oldfields and Bedfords. Cherry Red also have a compilation album which features Eyeless, "Perspectives and Distortions" and in company with Robert Fripp, Ben Watt, Kevin Coyne, and Virgin Prunes there's other local lad Kevin Harrison, ex-Swell Mapper, Jowe Head returns to action with "Pincer Movement" (Hedonics) which features old Map gem "Cake Shop Girl" which doesn't really benefit from the revival.

The usual idiosyncratic Map mixture of plaintive and painful that delights on one track and dulls on the next but always surprising and frequently refreshing. Listen out to his 'interpretation' of "Wimoweh" and you might also try "Mermaid", "Crawfish", and "Glistening Pincers" if you're feeling explorative. Heavy Metal Records asked me not to review their compilation in the light of my comments on recent singles so all I've got is the sleeve, which is dreadful but I managed to overhear a few tracks which didn't sound too off-putting and of a better quality than earlier vault productions. The album contains tracks from Split Beaver, Witchfinder General, The Handsome Beasts, and Buffalo for

on the album but both "The Weakness In Me" and "Only One" (particularly that) are electric with emotion (a quality that she seemed to suppress for a while), with "No Love" being more of a steamy mid-tempo burn than a long smoulder. The rest is far more 'up' and widely accessible, most notably "Romancers" and "Eating The Bear", either of which would make very instant singles. The first side is largely all drive with some excellent production (esp the drums) by Steve Lillywhite that reflects the power Armatrading can command yet still hold in check; listen to "At The Hop" or "I Wanna Hold You" for the first real example of Joan getting heavily into the hard-rock attack (occasionally reminiscent of Queen!) and I think you'll appreciate the new areas she's developed.

News that Steve Gibbons has a new album due ("Saints & Sinners" I think it's called, on RCA). Slade's newie is due to tie in with a December tour and following on from last issue's review The Bureau's new single is to be "Hitmen" produced

a daily rock prog hosted by Jaye C. Always a man to pay close attention to.

On tape, Robert Pitcher from Rugby finally got me a sample of all his demos including new material "My Life In The Sticks" and excerpts from "Warm", all from projected albums and enough instrumental and vocal ideas and potential within the experimental range of the new composers to give extra credence to beliefs that he's going to be a major force in the years to come. Cryer too seem to have finally made that final leap into the grade A class with their recent demos which aside from some solid and fresh hard rocking includes "Don't Throw My Love Away", a commercial slice of rock that's enough to drain the colour from Rainbow and blanch even Whitesnake. It demands to be released. Someone do it immediately.

Rola have a new Arizona Smoke Revue single just out titled "Don't Look Back" which isn't really up to

BUZZINGS MIKE DAVIES



CARNASTOAN "excellent debut"

all regular denizens of the Railway of R & J's. Heavy too for the debut by Starfighters (Jive) featuring the vocal prowess of Steve Burton (but not overtaxed here I feel). A blend of blues and hard rock that portends well for the future if somewhat repetitive and derivative at present (AC/DC not unsurprisingly). Some fine attacking guitar work and reasonable material such as "Trigger Happy", "Devil's Driving" and the single "Alley Cat Blues" make it an album to keep on the shopping list but not an immediate larder stock. Somewhat late in mentioning ELO's "Time" (Jet) with one of the year's worst covers that doesn't do total dishonour to the music. Here's a wide range of comparisons rather than just Beatle shadows including "Twilight" which could have been lifted from the Xanadu soundtrack. A touch of The Moody Blues, The Four Seasons, and good old rock n roll mix in with the Sayerish "The Way Life's Meant To Be" and the "Crimson & Clover" styled "The Lights Go Down" to create a varied but generally excellent release that's crafted but vibrant, although "21st Century Man" is far from schizoid. "Here Is The News" is trite to an extreme, and "Yours Truly 2095" is a Buggles bungle that let down the final tally rather badly.

Finally, the new Joan Armatrading "Walk Under Ladders" (A&M), while not being of as high a standard as "Me Myself" is a constantly rich veing of discovery the more I play it. Not initially convinced by "Lucky" it's now etched into the consciousness and her sense of relaxed style has developed immeasurably from the early tensions (although I'm not sure that's for the best in all cases). There's only two real ballads

by AWB's Alan Gorrie. Fatal Charm have been in the studios preparing a second single, sadly not "Dark Eyes" but a new track to be chosen from 3 put down, possibly "Lucille". Ricky Cool has a solo single due on Cowpie called "I've Got This Problem With Girls, They Don't Like Me" which no doubt he'll flood the office in review copies as he did with the Rialtos only release. That was an example of the art of sarcasm. On the local airwaves you have to be pretty alert these days to catch BRMB's rock output which has dwindled over recent years since the arrival of the dynamic, go-ahead, whizz-kid programme controller. The Sunday show has now been scrapped (to be replaced by a youth magazine programme - and who said Radio One didn't influence anyone) and rock has been moved to Wednesday night. Sad when you consider Mr. Valk's output used to distinguish BRMB as one of the most influential and aware of the commercial stations. Still rock fans are better served than the local folkies because Robin's folk show has now been axed. Shame really because Valk managed to actually turn it into a varied and interesting programme that reached across the stereotyped image of the folk club and provided some fascinating and illuminating interviews as well as extending the bounds of folk music appreciation. However it has been deemed that folk music is a minority taste and instead we can no doubt be delighted to hear rumours that the station is to introduce the much demanded and mass appeal favourite - a brass band programme. I suppose this means another trip to the headmaster's study.

Oh, Centre Radio in Leicester has

par but they're still a band you ought to catch live for the sheer dynamic verve of their folk/western swing/country magnificence. A tip of the hat to Free Times which is a nifty paper although it seems to be giving Kevin Wilson a slight identity crisis. I was particularly interested in reading the cinema page to discover in their mention of "Deathwatch" that Graeme Kidd is under the impression that Romy Schneider is a man. Wonder what else Mr. Kidd has missed out on in life!

Orphan's mesmerising "Love On The Lichfield Line" (Swoop) is awaiting a decent distribution deal rather than being thrown away since it deserves much more than being warehouse stock. A new club in Solihull called The Pop Club features China Doll on 22nd October and I had a tired and emotional chat with Fay at the recent Graduate office launch where the champagne flowed like someone had lost the key to the cellar. Reports are that their debut is excellent and since she's a brown belt in some Oriental form of extreme pain delivery who am I to disagree. The Chefs single did less better than I expected but Helen McCookerybook can teach me her recipes any day. Stiff interested in The Dancing Did? Ditto Albion it seems. Magnum's album now over a year late! Mike Horseman asks me to mention Myst and Virgin staff seem rather anxious to spread the word about The Great Outdoors. Done.

And last but not least, Carnastean have an excellent debut 12" out on their own label. 'Sweet Melody' is just that from one of the better Birmingham reggae bands.

REVIEWS

HANDSOME BEASTS

Romeo's & Juliet's Birmingham

The exquisitely grotesque form of lead vocalist Flabby Dalloway takes the stage and instantly eclipses the rest of the band who have to resort to various gimmicks to make their presence felt.

Bassist Steve Hough wears red contact lenses, guitarist Phil Aston whirls and jumps about like a demented nun on the rampage, and drummer Peter Malbasa stuck on his lonely perch at the back has a bank of lights roasting him slowly.

They throw themselves into the gig with fervour and confidence. They attack and continue to attack until you have

to take notice.

The usual heavy metal cliches and posturings are then in abundance - with just the right amount of self-caricature to make it acceptable.

Commercial rock, without too much thrash-bash. Exciting in an odd sort of way. If anything, they're middle of the road rock'n'roll and their onstage excesses are not matched by the music leaving a feeling of something missing.

It's like seeing an engine that's been stripped down. All the parts are there, but unless you're a mechanic you're not quite sure what they're supposed to do.

Not handsome, not beasts. A rock band.

STEVE COXON

SPEEDY BEARS

Town Arms, Leicester

Fast and fluent, the Speedy Bears live up to their name with an easy confidence not found in many local bands. Yet the Bears can easily change mood and become gentle creatures when the music demands.

For those of you not 'in-the-know', I've got to trap the Bears in a bag and say that they play jazz-rock (a desperate reviewer's last resort). With more than a hint of Jean-luc Ponty and a smattering of Bruford and Turning Point to their sound, the band capture many other flavours besides - without ever being particularly or obviously derivative.

Like their Leicester contemporaries Room 10, they've a penchant for quirky titles - such as the night's opener 'Hunting The Shark' or 'Toxteth Tango' - "music for rioting" according to violinist Chris Haigh.

The packed and appreciative crowd in the small upstairs room was too content with good beer and good music and showed no inclination to wreck the city.

The evening calmed down with 'Japan' and the good people of Leicester breathed a sigh of relief.

For the record: Speedy Bears are:- Pete Cooke (keyboards), Geoff Bailey (drums), Chris Haigh (violin) and Kate Castell (bass guitar).

Alan Seaman

BROADWAY REBELS

The Crown (Corporation Street) Birmingham

One of the first gigs for Broadway Rebels, a band with roots deeply entrenched in the mid-Seventies and American pop-rock.

They claim to base a lot of their material on old movies from the 'Fifties and 'Sixties, although

their image doesn't give that impression in the slightest and the songs themselves have as little to do with that era as the Space Shuttle.

Nor do they, as yet, fly as high. They've got a lot of potential that is struggling to break free from inside their self-imposed limitations but so long as their Springsteen, Joel et al influences are so obvious the Rebels' own identity will continue to be strangled at birth.

Highlight of the set was 'Some Movie Fade Away' - a beautifully constructed rock ballad in the finest traditions of the genre. Powerful, moving, atmospheric.

But the songs need more development. Backing vocalists the Twister Sisters might as well not have been there at all for the contribution they made which most of the time couldn't be heard and the rest of the time provided merely a jarring contrast to the material rather than a complimentary addition to it. The doo-wops and sha-la-la's

just came in at the wrong place.

Still, give 'em another six months to develop and to sort out what they really want to do then the not particularly rebellious Rebels could cause a bit of a ruckus on the Birmingham circuit. STEVE COXON

HAZEL O'CONNOR

Odeon, Birmingham

The multi-media aspect of Hazel's work continues. Film screens on either side of the stage were used ineffectively and without much thought - but it's the idea that counts and what's it matter that hardly anybody noticed the effect after the first flickering seconds. The crowd was there to see their idol not snippets of relevant movies that look like they just crawled out of the Old Grey Whistle Test library.

Instant connection. Instant power. Instant fun.

The set was based mostly on the new 'Cover Plus' album sprinkled with smatterings of 'Breaking Glass' with thankfully hardly a nod in the direction of 'Sons and Lovers'.

Highlight was a magical rendering of 'Will You' with a heart searing sax solo from Wes Magoogan who surely deserves more scope in which to display his undeniable talents.

Surprisingly, Hazel's voice and songs lent themselves to the stage more powerfully and successfully than to vinyl.

Despite the modern approach, she is an old fashioned star without the pretension. The audience want to be onstage with her and receive the same adulation that they heaped on her tonight.

But, that's no excuse for about 100 of the little darlings invading the stage for the encores.

Hazel O'Connor has come of age on this tour. With experience and maturity exuding from her in tidal waves she's irresistible.

Steve Coxon

EYELESS IN GAZA/KEVIN HARRISON/BRON AREA

General Wolfe

Coventry

Three groups billed tonight. Only four musicians onstage. Reason? Eyeless and Bron Area are both two-man set-ups, Kevin Harrison is the ultimate live performer of future-trend - he doesn't appear on the stage.

Nuneaton-based Bron Area have some nice ideas (they do exist in electronic music) but were let down by the vocals. Although basically a two-man set-up, they were augmented with saxophone for a few numbers and made (over) use of a drum machine.

Kevin Harrison then (pseudo) played. What happens is that Kevin's music (his new 'Inscrutably Obvious' album) is played on tape and a slide show comprises the entire visual side of the gig. Boring it's not. This was the first time I've ever applauded a tape recorder.

If you have never seen Eyeless in Gaza you are hereby issued with a prescription to remedy your deficiency straight away. For two guys alone they knock out some incredible music. Pete Becker takes care of bass, keyboards, snare drum and backing vocals while Martin Bates does the vocals, guitar, and second keyboards.

They have a policy of constant musical progression and their 'honest' electromusic bleeps and hisses like none before. Tonight was a totally new set, but the trace element was constantly present. Even Martin's vocals which can occasionally sound strained and weak, came through with force.

PETE CHAMBERS



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October

- 1st Norwich University.
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- 3rd Salford University.
- 4th Glasgow Tiffanys.
- 6th Warwick University.
- 7th Leicester Pol-technic.
- 8th Sheffield Lyceum.
- 9th Newcastle Mayfair.
- 10th Liverpool Royal Court Theatre.
- 12th Brighton Top Rank.
- 13th Portsmouth Locarno.
- 14th Cardiff Top Rank.
- 16th Stoke Kings Hall.
- 17th Bracknell Sports Centre.
- 18th Bristol Locarno.
- 19th Birmingham Locarno.
- 20th Leeds Tiffanys.
- 21st Hemel Hempstead Pavilion.

All tickets priced at £3.00 except Leicester £2.50, and Nottingham - £3.00 and £3.50. Support for the entire tour EXCEPT the Sheffield gig will be the Comsat Angels.

New Album released
October 12th



ISLAND

REVIEWS

XPERTZ

Billesley, King's Heath

Since I saw Xpertz last they've acquired a trombonist in the shape of Nick Hinman. It gives the music an extra dimension, nudges the band away from being Rockers into the realms of jazz and blues. There's also been a change of emphasis in the material (in fact I'd only heard one of the numbers before).

Once, Xpertz were a light, albeit proficient, outfit just made for dancing. Now the music is much slower, more melancholy, more serious. Full of angst and pain. The vocals of Andy Wickett (keyboards) have become more stylised and soulful. You can almost touch the pain on "Day By The Sea" which is an excellent example of the band's new sophistication.

They blend sleazy, late-night trombone, swirling keyboards

and accomplished but unfussy guitar with excellent work by the rhythm section. A mixture that's as smooth as a glass of Bailey's.

The later numbers in the set are more like the lively Xpertz of old. "Heart of Gold" and "Showtime Girl" had Andy and Ron Cooke (vocals/percussion) leaping round the stage like men possessed. It was these more uptempo numbers that the audience seemed to prefer and resulted in the encores.

Personally I'm partial to a spot of doom and gloom and that's why I'd vote "Day By The Sea", "Captains on TV" and "Can't Think of Anything" as standouts.

Soon to go on tour with Gregory Isaacs, Xpertz are unexpected, stylish and sophisticated. Their name sums them up. Go and give 'em a listen.

Jule Wieland



DEMOLITION

Romeos & Juliets, Birmingham

There is no doubt that this was a bad gig. Allowances have to be made for technical problems, after all it is rumoured that Demolition have had their good

nights. It's funny, but I always seem to catch the forgettable ones. It was probably no coincidence either that the lead guitarist left the band the following day.

Feeling was notable by its total absence from the set. "XOC

116" is one of their better stage songs, but even this was lacking.

The band played the heavy metal gamble but with no points for star quality, they lost to Motorhead and Sabbath.

The Demolition manner is vulgar and the finer points of

music are buried beneath the rubble. I can only hope that they raise themselves from the ruins before their German tour. Otherwise, the Third World War may be sooner than you think.

Debbie Fussell

HAZEL O'CONNOR

Cover Plus

(Albion CALB 108)

With this — her third — album Hazel O'Connor starts to reach a lyrical maturity which sadly is not matched by the music.

The lyrics are as straightforward and thought-provoking as ever, but the music itself somehow fails to attain the same pitch of power and perception.

Nevertheless, it ain't too bad, especially if you follow the advice of one verse in 'So You're Born' on Side One:

"I met a man, who sung a song/And the know-it-all intellects said each note was wrong/It made me happy, and that's enough/So why did they give that man a rough time?"

The production — even if it is by Tony Visconti — is muddy and much of the hidden talent stays hidden with expert thoroughness. She still hasn't reached the heights of perfection that are struggling nearer to the surface with each new release, but she'll get there one day as her treatment of Lou Reed's 'Men of Good Fortune', or 'Animal Farm' show.

A fusion of early 'Seventies/late 'Sixties and most of the current musical trends I've got a feeling that 'Cover Plus' is the album before the Big One. It's a sample of what is still to come — and that will be something special.

Steve Coxon.

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REVIEWS



PIC: Dave Keane

STARFIGHTERSclass material

STARFIGHTERS

Odeon, Birmingham.

A support band's lot is never a happy one - except on the odd occasion where the support blast the main band off stage.

There was no fear of that tonight. The be-denimed hordes packed the Odeon to see Michael Schenker and nothing but Michael Schenker. There was no room in their hearts for one of the finest rock bands to come out of Birmingham in the last decade; Starfighters.

Brimming with confidence they took the stage to a faintly hostile reception from their home-town crowd. Vocalist Steve Burton summed it up halfway through the set: "There's all you bands out there thinking we could do better than that, we should be up there". There's a lot of jealousy aimed at their apparently overnight success - none of which is founded on the usual route of residencies, pub gigs, and local following.

That route was never necessary for this band and would simply have put off the conquest that is now beginning.

With class material such as 'Power Crazy', the single 'Alley Cat Blues', 'Killing Time', and 'Trigger Happy' you resist at your peril. There's nothing particularly original about what they do, it's simply that they do it well and with sincerity. Hard, commercial rock. The sort of stuff that gives class a good name.

It doesn't matter that the sell-out crowd weren't with 'em tonight. The same crowd will be queuing down the street for tickets to see Starfighters in their own right within the next two years.

And then the support band won't stand a chance either - because no-one will blow Starfighters out of the sky. Steve Coxon

SONNY STITT & RED HOLLOWAY

Strathallan Hotel, Birmingham.

Following their highly successful British appearances last Winter, saxophonists Sonny Stitt and Red Holloway were quickly brought back for a repeat tour which this time included Birmingham.

It seems news of their earlier success has travelled as it was a standing room only audience which welcomed them to the Strathallan.

Although not as well-known as his partner, Red Holloway is by no means an inferior player. Of the pair his is the more outgoing style full of vitality.

Stitt's solos are more intricately constructed though no less exciting.

Most pieces found them both on either tenor or also saxes, only once did they break this routine with Stitt on alto and Holloway on tenor.

Material ranged from pretty ballads, such as 'Stardust' and 'Old Folks' through to uptempo bop classics like 'Scraple from the Apple' and 'Wee'.

The success of a pair of rip-roaring sax-players can be made or broken by the rhythm section. In Robin Jones they had an ideal drummer, hard driving and swinging; attributes all too often missing from British drummers. Pianist Ian Henry kept his effective solos short and to the point, and bassist Harvey Weston provided a firm foundation for all.

Audience and musicians enjoyed it all tremendously and it was a fitting climax to Birmingham Jazz's 1980/81 season. John Delaney.

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TRILOGY

Romeo's and Juliet's Birmingham.

The opening number raised a few eyebrows - ELP with a guitar synth instead of keyboards. The song turned out to be called 'Busfare for the Common Man' and no-one was the least bit surprised.

The mood was set from then on. Trilogy are not an R&J's band and I'm not altogether sure that taking the mickey out of heavy metal is a good idea at such a hard rock stronghold, unless of course you're an HM band. Trilogy are not.

Unless you're really into ELP type music then the band become boring after the second song. It's difficult to imagine a ready audience for this kind of band. There's standing room only alongside the Genesis, Yes, and ELP giants.

Neither are Trilogy particularly exciting to watch. They are far more likely to do themselves justice on album, and are probably offered gigs on the strength of their demo tape.

In that medium, bassist Shirley's voice has lyrical clarity (it's double tracked) but on stage she is soft and muffled.

Mind you, it's pleasing to see the Malvern-based band attempt-

ing something ambitious. Even the inter-song chat was more elevated than the grunting to which connoisseurs of heavy rock are more usually accustomed.

Shirley shares vocals with guitarists John and Paul, backed up on drums by the shorty-to-depart Greg.

And if you think Trilogy is an odd name for a four-piece I hasten to add that a name-change is in the offing too.

Debbie Fussell.

STICKY

Railway, Birmingham

The music industry thrives on cults, fads and phases. Sticky may not be fashionable, but timeless commercial rock is always viable in economic terms.

The band have a wealth of chart material at their fingertips characterised by strong catchy melodies and a clean sound. The music is designed to appeal to the masses - chart and rock fans alike.

Only in a few places is the tone over-light and fluffy. Generally, the songs are powerful and colourful. The vocals are perfect for this sort of band and the irre-

pressible drummer - no matter how many times you've heard it before - is the real driving force behind the band.

There are hints of Supertramp in "Rockside" but the song was penned by the keyboard player so you'd expect it to be his showpiece.

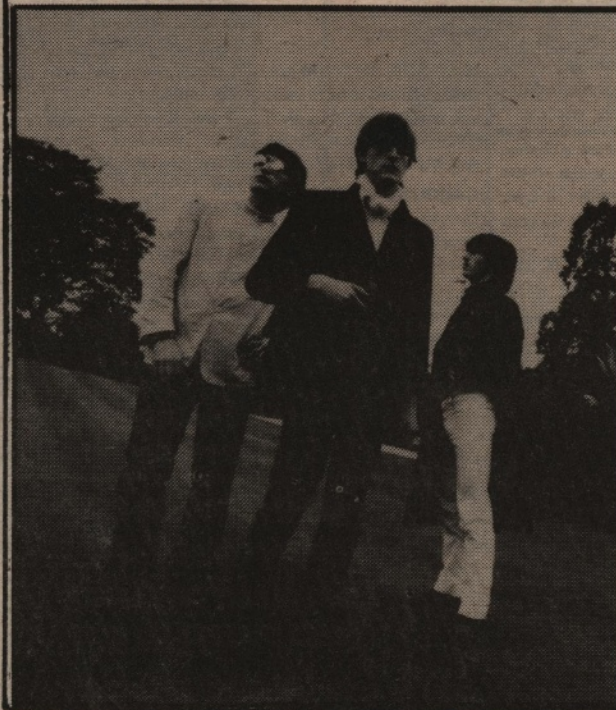
The presentation of the entire set is maturing and the encore, "Rosy" is worth the wait. The audience take bets on how many false endings the band will play.

It's not the band's intention to provoke meaningful thought. Sticky just want you to enjoy yourself.

Debbie Fussell

Legendary Brum nite-spot 'Faces' trophy room is reportedly the envy of a certain Mr Smith over at St. Andrews. The city centre club has been voted disco of the year twice in 1981.... And another legendary club, the Elbow Room is set to make a comeback with David Postle at the helm. Those famous lanterns are destined to re-appear after an absence of some years. David bought them for the previous owners when the club underwent a refit. Hopefully young Postle - an Elbow regular in its heyday - will return the club to its former glories.... Achtung! A new restaurant, managed by one John Thomas opens in Birmingham City Centre shortly. 'Vos Is Los' (almost German, y'know) promises an exciting but sensibly priced menu and will be on Corporation Street just past the Priory Queensway.... Rumours reach us that the Au Pairs are not all that happy with their apparently successful liason with Human Records. A male Au Pair who shall remain nameless but is reputed to like bashing drums was heard to say that the band want more control and are therefore setting up their own label. The seam is to finance the project by picking up advance payments for the band's label in overseas territories, goes the story. If all this sounds familiar, Dale End Birmingham is as far as you need to look where UB40 run their DEP International label having sought and obtained - with only the slightest hint of mutual consent - a split from Dudley's Graduate Records. The Au Pairs' offices, we hear, will be on the Stratford Road in Sparkbrook, Birmingham. The Au Pairist went on to chat about the Berlin riots

...and lastly



MYST

which he reckons are "somewhere not being reported. He also reckons that the Reagan assassination attempt was a put up and which, he reckons are deliberately

machine to gain sympathy for the Reagan administration. We reckon that the guy who held the gun got most of the sympathy - he missed. Further AP news picked up on the grapevine is that they are concentrating on arranging gigs in Eastern Europe, they reckon that they are just as hip in New York as Spandau Ballet or Bow Wow Wow, and they feel that UK journalists are too cynical and narrow minded in the questions they ask. Really.... Robert Plant seen hobnobbing at the Odeon for the Michael Schenker/Starfighters gig.... Gordon Astley, the new Tiswas presenter, got on suprisingly well with the Hazel O'Connor entourage at the Holiday Inn after Hazel's Odeon gig. Could have something to do with the champagne he kept

buying.... While talking about Hazel, her brother Neil - guitarist with her backing band Megahype - played two sets at the Brighton date of the tour. He joined his wife Sue to play in her band Kino Mundo when they played support there. Nothing like a real family occasion to get things moving.... Mike Horseman, man about town and jovial raconteur, seen jumping about and looking ecstatically happy as he burst into song all over the place in the last few weeks. Reason? He's found Myst - a Birmingham group who have a demo tape currently doing the rounds that starts to steam as soon as you hold it and then makes the Third World War pale into the insignificance of a candle in comparison when you play it. Well, that's what Mike would have us believe anyway.... That's all for now, bye-de-bye.

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Mercat: Briton
Odeart: Sad Cafe
Punchbowl: Quintor:
Swingtown 39
Railway: Sticky
B'ham University: Willy
& The Poorboys
COVENTRY:
Dog & Trumpet
Speech Major
General Wolfe: Pass-
ions
LEAMINGTON SPA:
Crown Hotel: Fallen
Angel
SOLIHULL:
Cresta: The Searchers
WARLEY:
Hen & Chickens: New
Era

WILLENHALL:
Cavalcade: Dismal
Jackets
● **FRIDAY 2nd**
AMBLECOTE:
British Legion: Syde-
wynder
BIRMINGHAM:
Barrel Organ: Willy &
The Poorboys
Crown, Corporation
St. Atlantis
Golden Eagle: Corner-
stone
HOBMOOR: Bryn Ward
Four
HOLTE: Calico Blue
IMPERIAL CINEMA: Dead
Kennedys
Mercat: Stormer
Opposite Lock: Ricky
Cool Band
Railway: Grace
Tyburn: Misty Blue
Fighting Cocks: Blade
Symbol/Stylex
COVENTRY:
Dog & Trumpet: Riff
Raff
General Wolfe: Siris/
Megaton
Allesley Hotel: Norman
Haines Sound
DUDLEY:
J.B.'s: Xpertz
LEEK:
The Winking Man:
Cotton Gin
NOTTINGHAM:
Rock City: U2
SOLIHULL:
Cresta: The Searchers
Viking: Bakeroos
WOLVERHAMPTON:
Gifford Arms: Stalker
Lafayette: U.X.B.
WORCESTER:
Golden Lion: St. Trader
● **SATURDAY 3rd**
ALDRIDGE:
Three Crowns: Les
Holte
BIRMINGHAM:
Crown, Corporation
St. Paws
HOBMOOR: Sydewynder
Mercat: Chainsaw
Railway: Bandanna
Tyburn House: Bert &
Les
Fighting Cocks: Judy's
Jungle/Doldrums

White River Band
SUTTON IN
ASHFIELD:
Golden Diamond: Ray-
mond Froggatt Band
WEST BROMWICH:
Coach & Horses: Ginty
WARLEY:
Hen & Chickens: New
Era
RUBERY:
Rose & Crown: Key
West
● **SUNDAY 4th**
ALDRIDGE:
Three Crowns: Ray-
mond Froggatt Band
BIRMINGHAM:
Artful Dodger, Castle
Vale: Flight
Crown, Corporation
St. Replex
Trafalgar, Moseley:
Moseley Blues Band
Railway: Overdrive
Tyburn House: Bert &
Les
Holy City Zoo: Great
Outdoors
Holte: Rock 'n' Roll
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WARLEY:
Hen & Chickens: Mid-
land All Stars Big Band
MEASHAM:
Measham W.M.C.:
White River Band
RUBERY:
Rose & Crown: Key
West
● **MONDAY 5th**
BIRMINGHAM:
Holy City Zoo: Stimulin
Mercat: Westgate
Sherwood: Paradox
Romeo & Juliets: Arc
Tyburn House: Bert &
Les
Railway: St. Trader
Red Lion: Key West
Night Out (for 1 wk):
The Drifters
WARLEY:
Hen & Chickens:
Indigo, Lady/Witchita
● **TUESDAY 6th**
BIRMINGHAM:
Alberts Wine Bar: Andy
Hamilton
HOBMOOR: Sydewynder
Mercat: No Faith
Odeart: Starship Hawk-
wind
Railway: Paradox
Tyburn House: Country
Night
Hunters Moort: Quill
LEAMINGTON SPA:
Crown Hotel: Keith
Hancox/Andy Bentley/
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● **WEDNESDAY 7th**
BIRMINGHAM:
Barrel Organ: O ttos
Barrel Organ: Ottos
Bazaar
HOBMOOR: Country
Night
Hunters Moort: Chalkie
Mercat: Born Loser
Odeart: Steve Hackett
Punchbowl: Quintor:
Doctors Of Rhythm
Railway: Hamburger
Mary
Artful Dodger, Castle
Vale: Flight
Tyburn House: Nice 'n'
Easy
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SOLIHULL:
Golden Lion: Meimafia
TAMWORTH:
St. Johns Caverrt: Aard
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Vale: Morgan Duo
Barrel Organ: Orphan
Emily Arms, Balsall
Heath: Xpertz
Greet Inrx: Classified
Ads
Merat: Briton
Odeart: Blues Band
Railway: Sticky
COVENTRY:
Dog & Trumpet: Movie
Tones
General Wolfe: Mod-
ettes
LEAMINGTON SPA:
Crown Hotel: Jameson
Raid
SOLIHULL:
Civic Hall: Playthings/
Art of Loving
WARLEY:
Hen & Chickens: Del-
harmonics
WILLENHALL:
Lion Hotel: Dismal
Jackets
● **FRIDAY 9th**
AMBLECOTE:
British Legion: Palladin
BIRMINGHAM:
Fighting Cocks: Quads
Crown, Corporation
St. Atlantis
Golden Eagle: Vice
Squad
Holte: Mike Paul Sound
HOBMOOR: Witchita
Mercat: Stormer
Railway: Grace
Tyburn: Quinsy
Station, Selly Oak
Otto's Bazaar
BURSLEM:
Mayfair Suite: Budgie/
Phil Littler Band
COVENTRY:
Dog & Trumpet: Vittos
General Wolfe: Chicken
Shack/D.T.s
DUDLEY:
J.B.'s: Starlings
SOLIHULL:
The Viking: Bakeroos
WOLVERHAMPTON:
Gifford Arms: Vixen
Lafayette: Kitch
● **SATURDAY 10th**
ALDRIDGE:
Three Crowns: Tony
Rivers
BIRMINGHAM:
Crown Corporation
St. Stress
HOBMOOR: White River
Band
Mercat: Buckshee
Odeart: Sheena Eastor/
Leason & Vale
Railway: Bandanna
Tyburn House: Bert &
Les
Fighting Cocks: The
Bumpers
COVENTRY:
Dog & Trumpet: Briton
General Wolfe: Urge
DUDLEY:
J.B.'s: Hambi & The
Dance
LEICESTER:
G.E.C. Sports Club:
Rouchelles
NOTTINGHAM:
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Coach & Horses: Flying
Officer
WARLEY:
Hen & Chickens: Tony
Hen & Chickens: Tony
Stewart Sound
WOLVERHAMPTON:
Polytechnic: Gonzalez
Bryan Knight Blues
Band
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ALDRIDGE:
Three Crowns: Ray-
mond Froggatt Band
BIRMINGHAM:
Barrel Organ: Willy &
The Poorboys
Crown, Corporation
St. Atlantis
Holte: Scruffy Gents

Trafalgar, Moseley:
Moseley Blues Band
Railway: Overdrive
Strathallan Hotel: Our
Band
Tyburn House: Bert &
Les
Holy City Zoo: Must
Holte:
Holte: Rock 'n' Roll
Night with Rockin' Ron
BLACKHEATH:
The Fourways: White
River Band
LEICESTER:
G.E.C. Sports Club:
Lady Luck
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BIRMINGHAM:
Holy City Zoo: Metro
Mercat: Westgate Duo
Sherwood: Paradox
Romeo & Juliets: May
West
Tyburn House: Bert &
Les
Railway: St. Trader
Red Lion: White River
Band
STAFFORD:
Riverside Recreation
Centre: Warhead
WARLEY:
Hen & Chickens: Palla-
din/Witchita
COVENTRY:
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Hamilton
HOBMOOR: Cotton Gin
HOBMOOR: Cotton Gin
Mercat: Anigram
Railway: Paradox
Tyburn House: Country
Night
Hunters Moort: Quill
● **WEDNESDAY 14th**
BIRMINGHAM:
Barrel Organ: Spear-
head
HOBMOOR: Country
Night
Hunters Moort: Chalkie
Mercat: Born Loser
Punchbowl: Quintor:
Doctors of Rhythm
Railway: Hamburger
Mary
Artful Dodger, Castle
Vale: Flight
Tyburn House: Pozeur
Golden Eagle: Au Pairs
Crown, Corporation
St. St. Trader
TAMWORTH:
St. Johns Caverrt:
Classified Ads/Assets/
30 Frames Per Second
● **THURSDAY 15th**
BIRMINGHAM:
Artful Dodger, Castle
Vale: Morgan Duo
Barrel Organ: Orphan
Emily Arms, Balsall
Heath: Xpertz
Greet Inrx: Karisma
Mercat: Briton
Railway: Sticky
COVENTRY:
Dog & Trumpet: Nation
3
General Wolfe: Thomp-
son Twins
DAVENTRY:
The Abbey Cotton Gin
LEAMINGTON SPA:
Crown Hotel: Neil
Martin Band
WARLEY:
Hen & Chickens: Sun-
rise
● **FRIDAY 16th**
AMBLECOTE:
British Legion: White
River Band
BIRMINGHAM:
Barrel Organ: Willy &
The Poorboys
Crown, Corporation
St. Atlantis
Holte: Scruffy Gents

White River Band
SUTTON IN
ASHFIELD:
Golden Diamond: Ray-
mond Froggatt Band
WEST BROMWICH:
Coach & Horses: Ginty
WARLEY:
Hen & Chickens: New
Era
RUBERY:
Rose & Crown: Key
West
● **SUNDAY 4th**
ALDRIDGE:
Three Crowns: Ray-
mond Froggatt Band
BIRMINGHAM:
Artful Dodger, Castle
Vale: Flight
Crown, Corporation
St. Replex
Trafalgar, Moseley:
Moseley Blues Band
Railway: Overdrive
Tyburn House: Bert &
Les
Holy City Zoo: Great
Outdoors
Holte: Rock 'n' Roll
Night with Rockin' Ron
COVENTRY:
General Wolfe: Reality/
Channel A
Hope & Anchor: V.
Babies
WEST BROMWICH:
Coach & Horses: Ricky
Cool Band
WARLEY:
Hen & Chickens: Mid-
land All Stars Big Band
MEASHAM:
Measham W.M.C.:
White River Band
RUBERY:
Rose & Crown: Key
West
● **MONDAY 5th**
BIRMINGHAM:
Holy City Zoo: Stimulin
Mercat: Westgate
Sherwood: Paradox
Romeo & Juliets: Arc
Tyburn House: Bert &
Les
Railway: St. Trader
Red Lion: Key West
Night Out (for 1 wk):
The Drifters
WARLEY:
Hen & Chickens:
Indigo, Lady/Witchita
● **TUESDAY 6th**
BIRMINGHAM:
Alberts Wine Bar: Andy
Hamilton
HOBMOOR: Sydewynder
Mercat: No Faith
Odeart: Starship Hawk-
wind
Railway: Paradox
Tyburn House: Country
Night
Hunters Moort: Quill
LEAMINGTON SPA:
Crown Hotel: Keith
Hancox/Andy Bentley/
Steve Wallwin
● **WEDNESDAY 7th**
BIRMINGHAM:
Barrel Organ: O ttos
Barrel Organ: Ottos
Bazaar
HOBMOOR: Country
Night
Hunters Moort: Chalkie
Mercat: Born Loser
Odeart: Steve Hackett
Punchbowl: Quintor:
Doctors Of Rhythm
Railway: Hamburger
Mary
Artful Dodger, Castle
Vale: Flight
Tyburn House: Nice 'n'
Easy
LEAMINGTON SPA:
Crown Hotel: Blitzkrieg
SOLIHULL:
Golden Lion: Meimafia
TAMWORTH:
St. Johns Caverrt: Aard
Wolf/D.H.S.S.
● **THURSDAY 8th**

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MONKEY ON A BICYCLE

LISTING IN THIS GIG GUIDE IS FREE!

Will all promoters, clubs, agents and bands ensure that they send in gig information by the 22nd of each month.

BRUM BEAT, 190 Monument Road, Edgbaston, Birmingham 16. Telephone:- 021-455 9494.

Hobmoor: Deperadoes
 Mercat: St Trader
 Railway: Grace
 Tyburn: Freddie Fingers Lee/Calico Blue
 Aston Univ. Q Tips
COVENTRY:
 Dog & Trumpet: War Lord
 General Wolfe: Starfighters
DUDLEY:
 J.B.'s: Kitch
NOTTINGHAM:
 Rock City: Thompson Twins
SOLIHULL:
 The Viking: Bakeroos
SHREWSBURY:
 Old S'Bury Bowling Club: Cotton Gin
WOLVERHAMPTON:
 Gifford Arms: Steel
 Lafayette: Bandanna
 ● SATURDAY 17th
ALDRIDGE:
 Three Crowns: Finders Keepers/Chris O'Dell
BIRMINGHAM:
 Cornw. Corporation: St Flight
 Hobmoor: Sydewynder
 Mercat: After Hours
 Railway: Bandanna
 Tyburn House: Bert & Les
 Cedar Club: Angelic Upstarts
 The Lyndon: White River Band
 Fighting Cocks: Eyeless in Giza/Martin O'Cuherbertson
COVENTRY:
 Dog & Trumpet: Willy & The Poorboys
 General Wolfe: Hambi & The Dance
DUDLEY:
 J.B.'s: Wreckless Eric
LEICESTER:
 G.E.C. Sports Club: Ron Blythe Trio
REDDITCH:
 St. Benedicts Social Club: Cotton Gin
WEST BROMWICH:
 Coach & Horses: Rembrandt
WARLEY:
 Hen & Chickens: Clive Miller Band
 ● SUNDAY 18th
ALDRIDGE:
 Three Crowns: Raymond Froggatt Band
BIRMINGHAM:
 Artful Dodger, Castle Vale: Flight
 Crown, Corporation: St Westgate Duo
 Trafalgar, Moseley: Moseley Blues Band

Railway: Overdrive
 Strathallan Hotel: Humphrey-Lyttleton
 Tyburn House: Bert & Les
 Holte: Rock 'n' Roll
 Night with Rockin' Ron
LEICESTER:
 G.E.C. Sports Club: Roll Tones
WEST BROMWICH:
 Coach & Horses: Vixen
 ● MONDAY 19th
BIRMINGHAM:
 Holy City Zoo: A.B.C.
 Mercat: Westgate Duo
 Sherwood: Paradox
 Romeo & Juliets: Rage
 Tyburn House: Bert & Les
 Railway: St. Trader
 Imperial Cinema: Bow Wow Wow
 Leyland Social Club, Alum Rock: Hurricane Ridge
 Strathallan: The Blue Three
STAFFORD:
 Riverside Recreation Centre: Hamburger Mary
WARLEY:
 Hen & Chickens: Tom Cribbin & Saltwater
 Cowboys/Palladin
COVENTRY:
 Coventry Theatre: Sheena Easton
 ● TUESDAY 20th
BIRMINGHAM:
 Alberts Wine Bar: Andy Hamilton
 Hobmoor: Patsy Powell & The Goodtimers
 Mercat: Scorched Earth
 Railway: Paradox
 Tyburn House: Country Night
 Strathallan: Pasadena Roof Orchestra
 Hunters Moor: Quill
 ● WEDNESDAY 21st
BIRMINGHAM:
 Barrel Organ: Flying Officer
 Hobmoor: Country Night
 Hunters Moor: Chalkie
 Mercat: Born Loser
 Odeon: Tangerine Dream
 Punchbowl Quintor: Doctors of Rhythm
 Railway: Hamburger Mary
 Artful Dodger, Castle Vale: Flight
 Tyburn House: Paws Dingle, Northfield
 Raymond Froggatt Band
 Night Out: Bucks Fizz
 Strathallan: Ronnie Scott Quintet

● THURSDAY 22nd
BIRMINGHAM:
 Artful Dodger, Castle Vale: Morgan Duo
 Barrel Organ: Orphan Emily Arms, Balsall Heath: Xpertz
 Greet Inn: Classified Ads
 Mercat: Briton
 Railway: Stick
 Night Out: Bucks Fizz
 Strathallan: Beryl Bryder/Terry Lightfoot
COVENTRY:
 Dog & Trumpet: Shots
 General Wolfe: Village Cats
LEAMINGTON SPA:
 Crown Hotel: Warlock
NOTTINGHAM:
 Rock City: Junior Walker & The All Stars
SOLIHULL:
 Civic Hall: Stax/China Doll
WARLEY:
 Hen & Chickens: Cincinnati
 ● FRIDAY 23rd
AMBLECOTE:
 British Legion: Hamiltons Power
BIRMINGHAM:
 Barrel Organ: Willy & The Poorboys
 Crown, Corporation: St. Atlantis
 Fighting Cocks: Escha
 Holte: Chalkie
 Hobmoor: White River Band
 Mercat: Stormer
 Railway: Grace
 Tyburn: Dragonfly
 Night Out: Bucks Fizz
 Odeon: Greg Lake
 Strathallan: Bob Taylors Full Frontal Rhythm Boys
COVENTRY:
 Dog & Trumpet: Cheeky
 General Wolfe: Mosquitos
DUDLEY:
 J.B.'s: Red Star Belgrade
SOLIHULL:
 The Viking: Bakeroos
WOLVERHAMPTON:
 Gifford Arms: Hamburger Mary
 Lafayette: Shell Shock
WORDSLEY:
 The Ashwood: Cotton Gin
 ● SATURDAY 24th
ALDRIDGE:
 Three Crowns: Denny Hodge
BIRMINGHAM:
 Crown, Corporation: St. Scuffy Gents
 Hobmoor: Shilo
 Mercat: Rembrandt
 Odeon: Santana
 Railway: Bandanna
 Tyburn House: Bert & Les
 Night Out: Jack Jones
 Strathallan: Louis Armstrong Night
COVENTRY:
 Dog & Trumpet: Snacks
DUDLEY:
 J.B.'s: Victorian Parents
LEICESTER:
 G.E.C. Sports Club: Twister

NOTTINGHAM:
 Rock City: The Blues Band
 Beeston Community Centre: Flux of Pink/Sub Humans/The Fits/Verbal Wainwright/Minute Warning
WEST BROMWICH:
 Coach & Horses: Swingtown 39
WARLEY:
 Hen & Chickens: Shades of Music
WALSALL:
 Frank Harrison Comp. School: Cotton Gin/Barretta
STRATFORD:
 Home Guard Club
 Norman Haines Sound
SWADLINCOTE:
 Leisure Centre: Merseybeats
 ● SUNDAY 25th
ALDRIDGE:
 Three Crowns: Raymond Froggatt Band
BIRMINGHAM:
 Artful Dodger, Castle Vale: Flight
 Crown, Corporation: St. Paws
 Trafalgar, Moseley: Moseley Blues Band
 Railway: Overdrive
 Strathallan Hotel: Kenny Ball
 Tyburn House: Bert & Les
 Holte: Rock 'n' Roll
 Night with Rockin' Ron
LEICESTER:
 G.E.C. Sports Club: Bitter Sweet
WEST BROMWICH:
 Coach & Horses: Willy & The Poorboys
 ● MONDAY 26th
BIRMINGHAM:
 Holy City Zoo: Eddie Maelor & Sunshine Patterson
 Mercat: Westgate Duo
 Sherwood: Paradox
 Romeo & Juliets: Trojan
 Tyburn House: Bert & Les
 Railway: Trouble
 Night Out (1 wk): Odyssey
 Leyland Social Club, Alum Rock: Country Reunion
STAFFORD:
 Riverside Recreation Centre: Handsome Beasts
WARLEY:
 Hen & Chickens: City Limits/Palladin
 ● TUESDAY 27th
BIRMINGHAM:
 Alberts Wine Bar: Andy Hamilton
 Hobmoor: White River Band
 Mercat: Demon Pact
 Railway: Paradox
 Tyburn House: Country Night
 Hunters Moor: Quill
WILLENHALL:
 Cleveland Arms: Handsome Beasts
 ● WEDNESDAY 28th
BIRMINGHAM:
 Barrel Organ: Ice
 Hobmoor: Country Night
 Hunters Moor: Chalkie
 Mercat: Born Loser
 Odeon: The Nolans
 Punchbowl Quintor: Doctors of Rhythm
 Railway: Hamburger Mary
 Artful Dodger, Castle Vale: Flight
 Tyburn House: Modernaires
WEDNESFIELD:
 The Ashwood: White River Band

● THURSDAY 29th
BIRMINGHAM:
 Artful Dodger, Castle Vale: Morgan Duo
 Barrel Organ: Orphan Emily Arms, Balsall Heath: Xpertz
 Greet Inn: Karissima
 Mercat: Briton
 Odeon: Andy Williams
 Railway: Sticky
COVENTRY:
 Dog & Trumpet: Vittos
 General Wolfe: Sound
LEAMINGTON SPA:
 Crown Hotel: Hamburger Mary
SOLIHULL:
 Civic Hall: Active Restrain/Dismal Jackets/Speech Majors
WARLEY:
 Hen & Chickens: John Bryan Five
WHITCHURCH:
 Hawkstone Park Hotel: Cotton Gin
 ● FRIDAY 30th
AMBLECOTE:
 British Legion: Hurricane Ridge
BIRMINGHAM:
 Barrel Organ: Willy & The Poorboys
 Crown, Corporation: St. Atlantis
 Golden Eagle: Babylon Rebels
 Holte: Mike Sheridan & The Night Riders
 Hobmoor: Country Travellers
 Mercat: Stormer
 Railway: Image
 Tyburn: Sly Move
 Odeon: Dr. Hook
 Fighting Cocks: Cravats
COVENTRY:
 Dog & Trumpet: Energy
 General Wolfe: Eric Bell Band
DUDLEY:
 J.B.'s: Close Rivals
NOTTINGHAM:
 Rock City: Gillan
SOLIHULL:
 The Viking: Bakeroos
RUBERY:
 New Rose & Crown: White River Band
WOLVERHAMPTON:
 Gifford Arms: Sub Zero
 Lafayette: Hamburger Mary
WEST BROMWICH:
 Sandies: Raymond Froggatt Band
LEICESTER:
 G.E.C. Sports Club: Stag
 ● SATURDAY 31st
ALDRIDGE:
 Three Crowns: Cabaret Night
BIRMINGHAM:
 Crown, Corporation: St. Scuffy Gents
 Hobmoor: Palladin
 Mercat: Surface
 Odeon: Dr. Hook
 Railway: Bandanna
 Tyburn House: Bert & Les
COVENTRY:
 Coventry Colliery: Midland All Stars Big Band
DUDLEY:
 J.B.'s: Sub Zero
LEICESTER:
 G.E.C. Sports Club: Country Express
RUBERY:
 Rose & Crown: White River Band
WEST BROMWICH:
 Coach & Horses: Buckshee
 Sandies: Raymond Froggatt Band
WARLEY:
 Hen & Chickens: John Bryan Five
 Doughtys Sports & Social Club: Cotton Gin

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