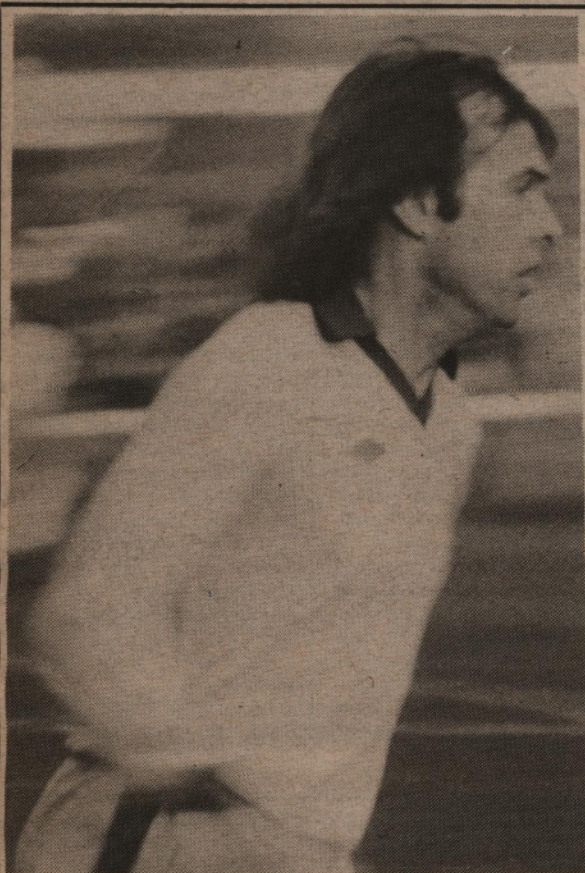


BRUM BEAT

THE MUSIC MAG OF THE MIDLANDS

NUMBER TEN

DECEMBER 1980



Radio 1 v Pirates

Dynamic Radio One - derers stopper Jeff "Brick Wall" Griffin, currently the subject of negotiations between Derek Chinnery and Brian Clough, snapped in action against Pebble Mill Pirates at St. Andrews, Birmingham (the soft ball capital of the world). See back page Sports Special for more pix.

INSIDE YOUR FREE BRUM BEAT

RADIO 1's DAVID TATE P10/11
 RELUCTANT STEREOTYPES P9 Plus NEWS
 REVIEWS COUNTRY MUSIC SEAN PATEL SPORT

CHASE ♀ 'T-SHIRT' OFFER : PAGE 5

KEVIN TEAMS UP WITH TWO EX-DEXY'S



The saga of Dexy's Midnight Runners continues apace as a breathless world waits for each new development in the best-selling story that seems likely to knock Crossroads out of its position as The Most Tedious Ongoing Ongoing Situation in History.

As reported in last month's 'Brum Beat', Kevin Rowland - vocalist with Dexy's - left the group following an internal argument about the re-recording of their current single 'Keep It'.

Shortly after the publication of 'Brum Beat' it was discovered that trombonist Jim Patterson and guitarist Kevin 'Al' Archer had sided with Kevin Rowland. The official story issued by the EMI Press Office state that in fact it was the other members of the band who had 'left' with Kevin, Jim and Al continuing as

the nucleus of Dexy's Midnight Runners.

Their claim to the name is being disputed by the other faction who base their claim on the fact that there are more original Dexy's in their band than in Kevin's group. Meanwhile they are trying to retrieve their equipment and establish their right to

royalties both from the album and singles.

The official Dexy's Midnight Runners are proving difficult to track down. Midnight Music, the office which dealt with the band's affairs have vanished without trace from their Birmingham City Centre base, and so has the band's manager Paul Burton.

SLANGING MATCH

Kevin Rowland, in line with his previously stated policy of non-co-operation with the Music Press, has ignored attempts to get his side of the story - despite

guarantees of immunity from editorial intervention.

A member of the new band did tell us, however, "All he's interested in is the future, he's not interested in a slanging match." Although EMI would not confirm the story, it is now definite that Kevin has recruited Nick Billingham (ex-Cryer and Troops) to take over on keyboards, and Seb Shelton (ex-Secret Affair) is the new drummer. The bassist was still not confirmed at Press-time, and the band were still looking for two saxophonists.

'Keep It', the single which caused all the fuss, was released by EMI at the end of last month.

SUNDAY SOUNDS ALTERNATIVE

December marks the debut of Sounds Alternative - an alternative radio station that will broadcast on Sundays twice monthly on the 255 metres medium waveband.

Carrying the banner of 'Music for the Suburbs of the Second City', Sounds Alternative first broadcasts on Sunday 7th December - a test broadcast followed by a show commencing noon on the 21st. The station will have a format of albums and contemporary music, will feature local music, news and

gig guides, and "will be run by a team of semi-professional broadcasters who strongly believe in the right to transmit on a truly independent basis."

Plans are afoot for broadcasts over the Christmas period and on New Year's Day.

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LETTERS

WHAT'S ON, STEVE?

Dear Brum Beat,
I am writing to ask for your help. My friends and I are very keen Steve Gibbons Band fans. We understand that they come from Birmingham and we were wondering whether you (being the local paper) could help us to find out what their plans for the future are? We have followed them since they first started on their own after 'The Who' tour, mainly going to the London gigs since that is the nearest place to us down here in West Sussex. We have all their records and think that they are absolutely fantastic, especially Steve himself.

So you can understand that we were absolutely shattered to read last summer (1979) that the band were splitting up, but encouraged by the news that Steve would be getting together another group and also preparing an L.P.

Every week we scoured the music press for news but there was none. We thought you might be able to get the answers to our questions. I have written to the New Musical Express several times but have never received a reply.

(This statement guarantees inclusion in Brum Beat - Ed.)

Yours sincerely,
Anne Rogers,
Pulborough,
West Sussex.

We contacted Steve for you Anne, he told us "There's nothing happening between now and Christmas, unless I decide to play then. I've got no venues lined up, but I like to play Brum at Christmas." In the slightly more distant future, Steve hopes to finalise negotiations with a large record company soon with a view to releasing an album in the New Year. If the album is released a "major tour" will be set up to coincide with the record.

In Search Of The Squibs...

Dear Brum Beat,
I picked up one of your mags and found it really good and full of 'fax'. So could you please put me out of my misery and tell me where I could obtain the single by the Squibs called 'I'll Try to Get to Your Heart'. I heard them on Radio Birmingham's 'Brum Club'. I've been all over Brum with no luck so could you please find me any information.

John Butcher
Acocks Green

Come on Squibs, create a few fireworks about this record of yours, you could even advertise it in Brum Beat.

MIDLAND TOP 20

Compiled from figures supplied to Brum Beat by a cross-section of leading Midland record stores. Only Midland artists and labels are eligible for inclusion in the Top 20.

SINGLES

1. The Earth Dies Screaming U.B. 40 (Graduate)
2. Don't Walk Away E.L.O. (Jet)
3. Mr. Crowley Ozzy Osbourne's Blizzard of Ozz (Jet)
4. Fight Back E.P. Discharge (Clay)
5. Man in the Glass Dangerous Girls (Happy Face)
6. Where's Captain Kirk? Spizz Energi (Rough Trade)
7. Blue Moon Showaddywaddy (Arista)
8. Die Young Black Sabbath (Vertigo)
9. Keep It Dexy's Midnight Runners (EMI)
10. Realities of War Discharge (Clay)
11. Give Me An Inch Hazel O'Connor (A & M)
12. U.F.O. The Quads (Big Bear)
13. Children of Today Weapon of Peace (Phonogram)
14. Alive at Reading E.P. Slade (Cheapskate)
15. Share the World The Dealers (MAP)
16. DeControl E.P. Discharge (Clay)
17. Too Nice to Talk Too The Beat (Go-Feet)
18. Elstree Buggles (Island)
19. Merry Xmas Everybody ... Slade and The Reading Choir (Cheapskate)
20. Rudi the Red-nosed Reindeer The Gangsters (Big Bear)

ALBUMS

1. Signing Off UB40 (Graduate)
2. 'Breaking Glass' Hazel O'Connor (A & M)
3. More Specials Specials (Two-Tone)
4. Smashes Slade (Cheapskate)
5. Paranoid Black Sabbath (NEMS)
6. We Sold Our Soul for Rock 'n Roll Black Sabbath (NEMS)
7. Brum Beat Live at the Barrel Organ Various (Big Bear)
8. Do a Runner Atletico Spizz 80 (A & M)
9. Just Can't Stop it The Beat (Go-Feet)
10. Blizzard of Ozz Ozzy Osbourne (Jet)
11. Stand Up and Fight Quartz (MCA)
12. Me Myself I Joan Armatrading (A & M)
13. Specials Specials (Two-Tone)
14. Searching for the Young Soul Rebels .. Dexy's Midnight Runners (EMI)
15. Zeppelin IV Led Zeppelin (Swansong)
16. Too Much Pressure Selector (Two-Tone)
17. Greatest Hits Black Sabbath (NEMS)
18. Marauder Magnum (Jet)
19. Heaven and Hell Black Sabbath (NEMS)
20. British Steel Judas Priest (CBS)

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SHORT CUTS

Dansette Damage

Dansette Damage take a break from rehearsals of their new set for December gigs at Birmingham Cedar Club (3rd), Birmingham College of Food (16th) supported by the Prisoners, and their Christmas gig with fellow Brum Beat album cohorts Bright Eyes at the Barrel Organ (20th). The band will also go into the studios in December to record a demo tape featuring 'Modern Toys', 'I'm Not Waving, I'm Drowning', 'After Dark', and their newest composition 'American Dream'.

APATHETIC U.S.A.

Birmingham-based new wave band the Apathetics fly out to America halfway through January, so they tell us. They also tell us that they have signed a management deal with Justin de Villeneuve - the man who made Twiggy an international modelling superstar in the 'Sixties. The Apathetics are: Phil Hatton (vocals), Steve Turner (guitar), Graham Struggles (bass), and Philip Ridden (drums). They plan to work the East Coast of America for three months while recording in studios in Long Island.

Dead Good Amber

Leicester's Amber Squad release their debut single for Lincoln's Dead Good Records through Rutland's Benny Productions in January. If that doesn't qualify a band for a mention in the Midlands music paper nothing will. The single "Can We Go Dancing?" / "You Should (See What I Do To You In My Dreams)", will be backed up by a promotional tour.

Dudley Crowned

Sidgley-based LDM Promotions begin a Northern Soul Disco at the Crown in Dudley on December 15th. The organisation already run a successful heavy rock disco at the same venue every Sunday featuring Beacon Radio D.J. Pete Clements.

Dawnbreaker

Ex-Good Grief drummer Pete Collins has joined the reformed Dawnbreaker. The band have a Thursday night residency at Birmingham's Railway throughout December, and play Redditch Valley Club on December 5th.

FLEXI-MEMBRANES

The Membranes from Blackpool seem to be doing well with their enterprising new release - flexidisc selling at 30 pence. Titles are "Fashionable Junkies" and "Almost China" - Loved the loony label but we've got news for you guys - Flexis and G.P.O. just are not compatible.

Coventry Bands Wax

Six Coventry bands debut on a 7 inch 33 rpm EP entitled "Boys and Girls Come Out To Play". they are Human Cabbages, Clique, L'Homme de Terre, Profile Famous Five, and First Offence. To back up this release a new bands mini-Festival is set for the Belgrade Theatre on Monday 8th. Bands featured will be Human Cabbages, Profile, Chrome Six, Idoleyes and Attribution.

Pershire Opens

Pershire College of Horticulture hold their first gig open to non-students on Friday December 12th. Bands featured are top Wolverhampton pop/rock outfit Switch 7 and Bleeding Hearts who currently have a single released on Hedsnesford-based Crazy Plane Records titled 'This is the Way ... OK'.

Brum Christmas Party

Birmingham turns into a giant party-venue towards Christmas with Christmas events set for the Quads at the Barrel Organ on Christmas Eve, the Wide Boys at the Golden Eagle on the same night, the Bright Eyes Christmas Party at the Barrel Organ (with Dansette Damage) on December 20th, the Dealers and star guests playing in aid of Radio Lollipop at the Railway also on the 20th, and a whole host of other events being planned. New Year also inspires the festive spirit of bands with a special New Year's Eve gig at the Barrel Organ featuring

Bright Eyes, Willy and the Poorboys and Briton.

Arbs Dated

Arbs, the Moseley-based band with a penchant for strange names have changed their name to Saturday 14th. The three brothers "and a friend" who comprise the band, Rob Smith (keyboards), Phil Smith (bass), Ernie Smith (drums), and Laurance Wright (guitar), play the Fighting Cocks, Moseley on December 20th.

Mayday Cancel

Mayday have pulled out of their record contract with Reddington's Rare Records "by mutual agreement". The split was amicable and the band are currently off the road for "an indefinite period" while they rehearse and look around for a new deal. Mayday had one single 'Love in the Space Age' released by Reddingtons and are featured on the Brum Beat Live at the Barrel Organ' double album currently available in record shops.

New Starfighter

Top Birmingham rock band Starfighters have a new drummer as replacement for the departing Spence Scranage. Ray Fullard, formerly of Money and Leargo has taken the drummer's stoll which was temporarily filled by Ray Meadows during the closing stages of the band's support slot with AC/DC.

Pulse at Uni

Steel Pulse come to town as part of their 17-date tour to play at Birmingham University on December 5th. Support is Jimmy Lindsay. The other Midland date for the package is Loughborough University (6th).

Idols No More

Stoke-based band the Plastic Idols have split by "mutual agreement". The break follows several personnel shuffles over the past few months which have prevented the band from working to full capacity. The Clay label who signed the Idols earlier this year is also having difficulties with another of its bands, Grace, who last month lost their lead guitarist Marshall Berisford and bassist Dave Rushton.

FASHION BUREAU

Birmingham band Fashion have split with their manager of many years Annette Rhodes and have signed to the new Birmingham-based management company The Bureau, run by ex-Dexy's manager Dave Corke.

CROWN & CUSHION

The Crown and Cushion at Perry Barr are to present live bands on Tuesdays as from January. Bands so far set include Bright Eyes (January 13th) and Willy and the Poorboys (January 27th).

Brazil Single

Ex-Reno member Pete Brazil has a self-penned double A sided single out on MCA Records, titled 'Who's Gonna Love You Now?' and 'Head on Ahead'.

Eagle Hosts Charity Fest

City Centre venue the Golden Eagle has organised a charity week commencing December 1st to raise money to help buy a minibus for Granville House, the Moseley halfway house for boys from broken homes.



FAST RELIEF

The bands, who will play for expenses only, are set as Airpox and Danny McGuire (1st), Ricky Cool and the Rialtos and Xpertz (2nd), Au Pairs and Dance (3rd), Vision Collison and the Privates (4th), Dangerous Girls, The Denizens, and the Ever-ready's (5th), Fast Relief, Carnastoon, and the Pinkies (6th). Robin Valk will be making surprise appearances. Admission is £1 per night or £5 for the entire week. The event is being organised by Clive Ritchie, Golden Eagle landlord.

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OUT OF THE WOODWORK

Former stalwart of the Move and original mastermind of the E.L.O. project, Roy Wood comes out of the woodwork this month with new record releases and his first live appearances since 1974. His new band Helicopters have already released their first single on Cheapate Records with a follow-up 'Ariel Pictures' already in the pipeline.

The band gig during December at Coventry General Wolfe (3rd).

Leicester Poly (8th) and Trent Poly (16th).

Also on the way is a Christmas release by Roy under his own name, 'Sing Out The Old, Ring In The New'.

Helicopter, who line up as: Paul

Robbins (ex-Wizzo) on keyboards and guitar, Jon Camp (ex-Renaissance) on bass, and Mike Deacon (ex-Darts) on piano, with a drummer still to be confirmed at press-time.

The band hope to record a live album at London's Marquee which will probably feature both Move and Wizzard songs as well as new numbers.

OUTLAW LAUNCH CHEAP 16-TRACK

Outlaw studios in Birmingham, run by Phil Savage, has gone 16-track but is sticking to their 8-track rates.

"This year we've had a lot more mastering work" says Phil, "and some of the people we've done releases for have asked for 16-track. It makes us compatible with the top professional studios. We're not putting the rates up because, hopefully, we'll get extra work to compensate for the extra expense." The studio is now equipped with an Ampex MM 1100 machine which uses standard 2" tape.



GIANT LEAP FOR FROGGY

Long established as the Midlands' leading country band, Raymond Froggatt has signed a new recording deal with Mervyn Conn Records and goes on the road with major American act Don Williams. Dates include Stafford Bingley Hall with the tour climaxing at the Hammersmith Odeon.

Froggie has an album scheduled for early December and is expecting to gig locally in the near future. His band currently consists of Hartley Cain, Dave Bottomley, and Phil Capaldi.

Railway Steams Ahead

Birmingham's Railway Hotel, one of the major pub venues in the City, is refurbishing the room which is used for gigs.

Tracks to carry the multicoord cables connecting the mixer to the P.A. have been installed as have four spotlights, and three-phase

power. Bernard Dan, manager of the venue is also contemplating the installation of a full lighting system.

December is a busy month for the Railway, on Curzon St., with major gigs in the offing by Cryer, Ricky Cool and the Rialtos, and Starfighters.

Then, on December 20th, a ticket-only charity gig in aid of Radio Lollipop (the Children's radio station based at Ladywood Hospital) is set featuring the Dealers and two mystery star guests. Bernard said, "We're hoping that the audience will all bring records to donate to Radio Lollipop and we'll be holding raffles etc."

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EMF win through

Pictured here are EMF - the Coventry ska band who last month won the Midland seat of the Battle of the Bands contest. They go on to the final to be held early next year in London.

STARWARD BOUND

Solihull-based independent record company Starward release a single by Johnny Coppin in the new year. It is the first release aimed at the general market. Previously the company have released records aimed at a specific market such as an album recorded by Birmingham swing trio Tux-

edo Bay for sale only at their gigs as support to Welsh comic Max Boyce. Other releases include Malcolm Sten's 'Saturday Night at the Bull Ring' and 'Black Country Carol' by Wolverhampton's Geoff Bodenham. The Coppin single is Starward's first national release.

Midland Sounds

How can the 'Evening Mail' publish a local music supplement and not mention Brum Beat? Never mind, we're not sensitive. The publication entitled 'Midland Sounds' consists of 20 pages, is available from all newsagents at 20p and features many local bands including UB40, Lazars, Dansette Damage, Playthings, the Photos, the Beat, Toyah, Quartz, Quads, Specials, Selector, Thrillers, Willy and the Poorboys, Bright Eyes and more.



Slade Smash Back

Black Country-based band Slade who are in the middle of making a major comeback to the national music scene are the centre of a flurry of activity in

Ipi-Tombi-Alex

Ipi-Tombi the great African musical plays the Alexandra Theatre Birmingham from December 1st for one week. From its opening in the Brooke Theatre, Johannesburg 1974 through its world-wide performances the show has picked up rave reviews, so it's one to look out for.

Engine house

Engine House in Tardebigge near Bromsgrove - long established as a local niterie has changed ownership and will be run by new General Manager Frankie Leece who was previously based at the Opposite Lock. Up coming events include a Bonfire Night party and a lunchtime 'Beer and Byte'. Now then Chaps - what about a live music policy?

SHORT CUTS

GAFFA DEPARTURE

Nottingham-based Gaffa announced personnel change with drummer Mick Barratt leaving to pursue other musical activities. Depending on the success of current rehearsals, the band are currently deciding whether to seek a replacement or to continue as a three-piece unit with J. Maslen on drums and synth.

SOFT ASYLUM

Asylum have name-changed to Soft Asylum acquiring a new bass player in the process, ex-Utensil Kieran Walker. The new line-up can be heard on January 3rd at West Bromwich Coach and Horses.

Paralex

Paralex, the Nottingham-based rock band with a single released on Reddingtons Rare Records, play two Birmingham dates in December. Perry Barr Crown and Cushion (4th) and Cedar Club (16th).

Buckshee Jiving

Them Moonlight Yard Jivers and Buckshee have combined their forces following the departure of members from both bands. The new band will, "at least for the time being", continue under the name of Buckshee, the new line-up is (from Buckshee) Mick Stubbs (guitar), Sean Brennan (bass), the legendary nameless Vic (guitar), and from Them Moonlight Yard Jivers, Martin Palmer (drums) and Steve Freeland (vocals).

Sabbath Cancel

Black Sabbath have pulled out of their date at Stafford Bingley Hall. The reason for the cancellation is that bassist Geezer Butler has a broken hand after engaging in wall-banging.

M.C.R. on the Move Birmingham-based studio and P.A. company have moved to city centre premises from their previous palatial surroundings in Moseley. There are five rehearsal studios at their new premises in Henstead St., near the Bristol Road. The backline and P.A. Hire operation will also be based there, although the M.C.R. studio is still looking for a permanent base.

STRONTIUM DOGGIN'

Black Country metal merchants Strontium Dog who recently featured at the Odeon in Battle of the Bands - where at least one judge thought they should have won - have since been in the studio completing a 9-track demo tape entitled 'Beware the Dog'. Strontium Dog - consisting of Screw Hughes, Nigel Shaw, Richard Weltings, and Adrian Holmes - can be seen at Birmingham Romeo and Juliet's (2nd), and West Bromwich Coach and Horses (20th).



Danced Toyah

Exiled Brummie Toyah Wilcox has a new single 'Danced' released on Safari Records. The song was recorded earlier this year at the Lafayette Club in Wolverhampton when Toyah's set was also filmed by ATV for transmission either later this year or early 1981. A live L.P. 'Toyah! Toyah! Toyah!' is due for release soon.


PLANETS IN ORBIT

Upcoming Midlands dates for the Planets include Wolverhampton Poly (December 9th), Walsall West Midlands College (11th), and Dudley JB's (13th).

That Sinking Feeling

The Sinking Ships have signed to Dead Good Records in the wilds of Lincolnshire and released their first single for the label, a double A side 'The Cinema Clock' and 'Strangers'. The three-piece comprising of Terry Welbourn (Vocals/Bass), Simon Brighton (Guitar/vocals) and Nick Green (Drums/percussion), are currently in the studio recording tracks for a six-track 12" set for release in January 1981.

Significant Zeros Dumped Stoke-based band Significant Zeros have split from local record company Zipp Records based at Bumbles Studios in the city's Penkull area. The split was caused by disagreement over the contract between the band and the company. The band's first single 'Gimme Gimme Gimme (Money)' will not now be released on Zipp. The Significant Zeros, who have just finished a support slot to Weapon of Peace, gig during December at Warwick University (4th) and Stoke North Staffs Poly (5th).



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Quartz Split for Europe



Rising Birmingham rock band Quartz are currently in Europe supporting U.F.O. and preparing for a possible world tour support slot with Canadian band Rush. But they almost didn't make it. Prior to their departure for Europe the local music scene was astounded by rumours that vocalist Taffy Taylor had left the band to pursue a solo career. The rumours were strengthened by the band's cancellation of several local dates including an important gig at Birmingham's Digbeth Civic Hall.

Band mentor Danny Reddington, of Reddington's Rare Records, admitted that there had been problems within the band but assured 'Brum Beat' that "The problems within the group have now been resolved. Quartz are touring Europe with U.F.O. and are scheduled to finish the tour in Lisbon on December 17th, although the tour may be extended."

If Quartz get the Rush support slot it could be as long as eight months before they gig in Britain extensively again.

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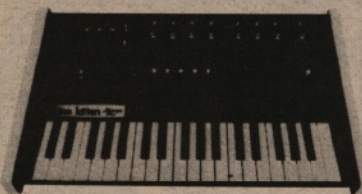
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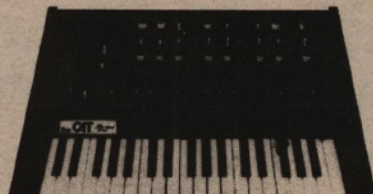
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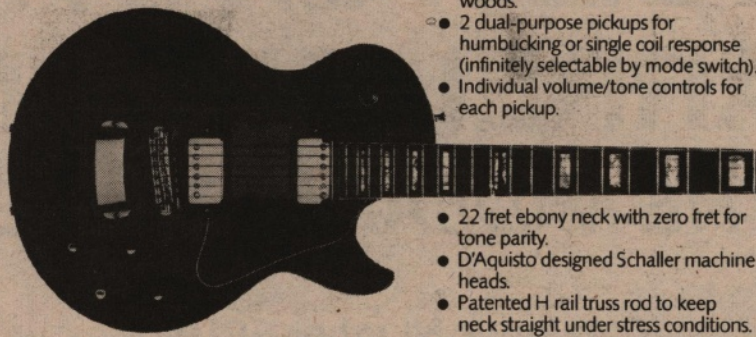
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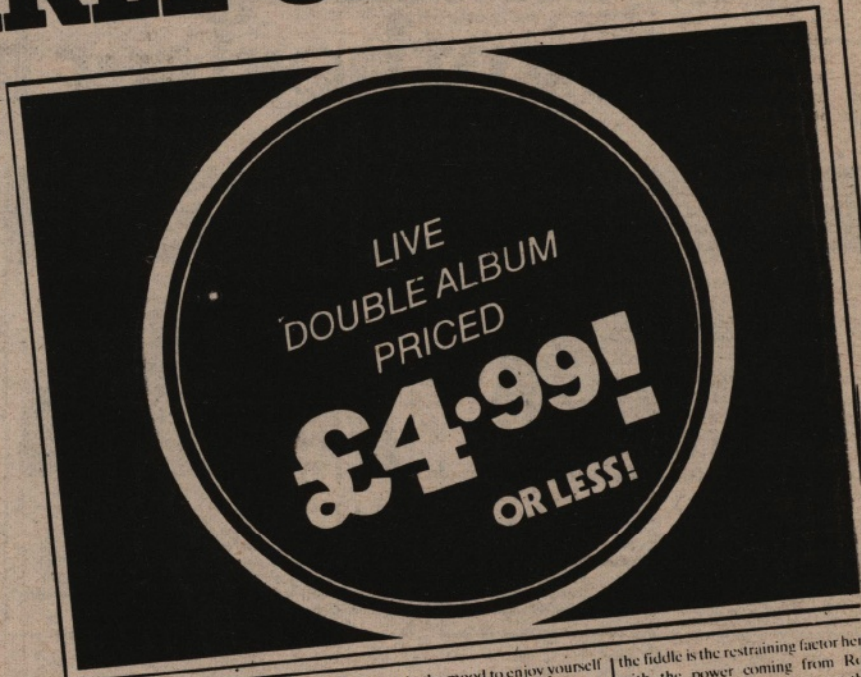


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CLUB FOCUS

THE AJANTA CINEMA CLUB Sacheverel Street Derby

The Ajanta Cinema Club stands isolated in the most neglected part of Derby.

It is just around the corner from Tiffany's, on a street that runs from the Dole Office and college at one end to the motorcycle shop and Derby County promotions at the other; but unless you are a student in love with motorcycles, or a Civil Servant in love with Derby County, you would have little reason to pass by.

Sacheverel Street is firmly in the throes of urban renewal. Which means that all the houses have been knocked down, but no foundations have been dug for new ones. The Ajanta is the sole survivor, more for historical reasons than for aesthetic ones.

It used to be the Derby Playhouse, although most people who go nowadays will remember the old days more for Mother Goose and Peter Pan than for Othello and Dr. Faustus.

Those days really are long gone. If you approach from the wrong angle it is hard to imagine that anything at all takes place there except the occasional squat by the odd itinerant. The exterior is highlighted in blue and sporting such slogans as "The Slits are Typical Girls", "U.K. Subs", "John Loves Ann" and "Pete Loves Himself".

The inner face does not belie the promise of the outer, for here too all is the wrong side of functional.

The auditorium is a good size with lots of room at the front for dancing. This is due to the fact that many of the seats that used to get in people's way have been removed: mostly by people who wish to remain anonymous.

The fact that it is a real theatre (ret'd) does mean that the floor slopes conveniently and the more sedate amongst the audience can sit at the back and still see more or less all of what is going on on stage. For the very timid, or the very adventurous, depending on how you look at it, the balcony is safe and is in full working order. It provides an excellent view of the stage and a fine opportunity to rain the liquid of your choice down on the heads of your enemies below.

Mention of this brings us to the bar, which is passed on the way to the aforementioned balcony.

The bar is small, having been designed to discourage people from getting tipsy between acts 2&3 of "The Seagull", and much elbowing is needed if one is to get in, get out, or, indeed, get a drink. Those with weak elbows and weak wills can purchase a variety of soft drinks, tinned lager, confectionary and smokes from a kiosk on the ground floor.

Having said all that, you may wonder why anyone should want to go at all.

Well, The Ajanta has a dual personality. Most of the time it is a cinema (surprise) showing mainly Asian films, though a presentation of 'Rockers' early in August went over well.

At irregular intervals it becomes a venue for pop groups. This was first imposed upon it by Hector and Dave Donsall, and for a while everything carried on famously with 'Throbbing Gristle' and the Pop Group playing to packed houses. But then came the bad news as other interests moved in, put on far too many bands, sometimes two every week, and generally ruined the whole thing.

Enter stage left the U.S. Cavalry in the guise of What (exclamation mark) Promotions from Nottingham, starring the one with the Bowie haircut out of Medium Medium, John Lewis. Things are now very sensible.

There is a group on about once every two weeks. The audience, as is usual consists of a hard core who go to just about everything, with a soft core who go when they can be bothered to get out of bed, and those who will only go because they've been waiting hours/months/years to see the XYZ Band. Everybody usually knows everybody else, so a good time is had by all.

Derby is in the fortunate position of being a rail centre and so is quite easy to get to from much of the Midlands and even further afield (check your timetables). This can ensure quite a cosmopolitan crowd for larger names like Joy Division and Ultravox.

So, if you've never been, try it; you'll like it. If you're a regular, what about that drink you owe me?

GORDON TAYLOR

First off a definite mention, after several abortive attempts, of Ruby Turner who has voice and talent aplenty and is amazing live, especially turning in "Take It To The Limit" but is surrounded by musicians of little gloss and no fire.

The guitar is often excruciatingly dismal and the production of her debut "Separate Ways"/"I Sahl Be Released" lacks depth. Ruby will be a star eventually but unless she gets the right musicians and ideas that day could take longer to arrive than necessary.

BUZZINGS MIKE DAVIES

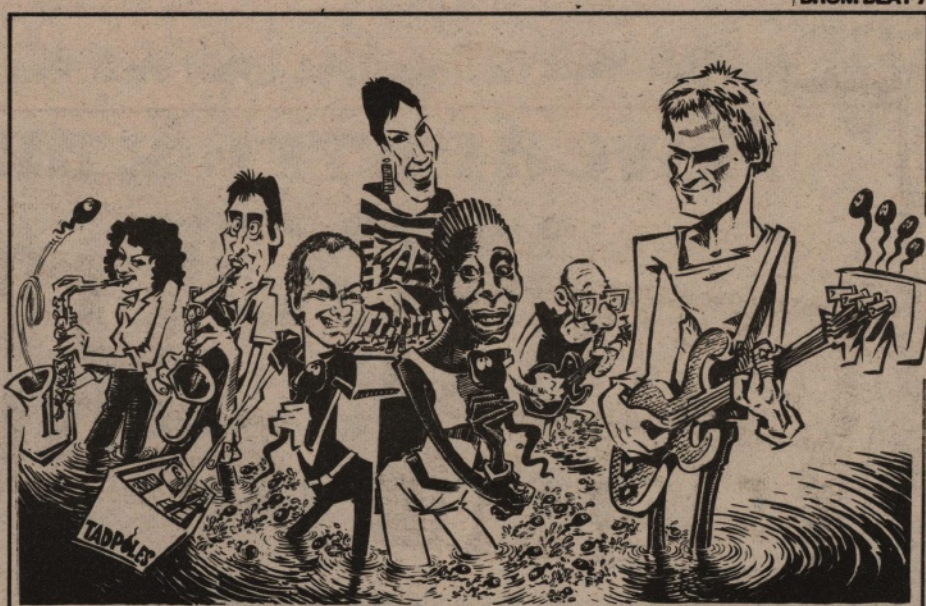
News of Roy Wood is that he's back in action with a vengeance. Already Helicopters' "Rock City" is picking up the action and there's a Christmas single due called "Sing Out The Old, Ring In The New" under his own name and first hearings mark it out as another "I Wish It Could Be Christmas Every Day" complete with sleigh bells and kids choir. Next Helicopters single will hopefully be "Ariel Pictures", which is Woodpop married to a Giorgio Moroder disco rhythm. ACE.

Slade too are back in action with a major tour including the B'ham Odeon on Dec 20, a 20 track Best Of on Polydor and a second Live from Reading single on Cheapskate featuring "Get Down Get With It" plus "Okey Cokey" and a crowd version of "Merry Xmas". Other local product kicks off on singles with Brazil's "Head On" (MCA). Pete Brazil is ex-Reno and this is in fact the B side of the single but to my mind the more commercial bet. Good to see him back in action. Producer is Tom Galley who also comes up with

the new EP from Jameson Raid which features an excellent "The Raid" plus solid metal fodder on "The Hypnotist" and "Getting Hotter" although I reckon it's risky calling something "Straight From The Butchers". It's on their own label too. See, not a snide comment anywhere in sight.

Mick Doyle, he of the powerful vocals and ex Sticky Fingers, brings another Lichfield outfit to my attention, Big Daisy who have a double A side out on Ellie Jay. Despite some flat production both "Fever" and "Footprints On The Water" have promise, although I'd opt for the latter track personally. Sound is somewhat reminiscent of Cryer at times (and whatever happened to my single lads?) with the soaring dramatic vocals matched to a hard rock restrained mood with obligatory guitar flights. Not startling at present but a good debut for the 3 piece and it's worth them pushing the limits a bit further out.

Dangerous Girls' newie I've yet to receive but "Man In The Glass" (Human) is the usual unpredictable genius with the band doing a quick cross country jaunt through a variety of genres and emerging with the championship cup. Toyah has a live album due and "Danced" (Safari) is culled from it. Much more direct rock than earlier offerings although still redolent of elitist



The Tadpoles gigging in December at Aston Centre for the Arts (15th), Finch Club (ex-Lozells Social Development Club 17th), and a Christmas gig at Norton Hall Saltley (23rd).

indulgence. Not distinctive enough for the maintenance of the cult status into crossover terms. Stafford's Climax Blues Band get back into hot action with "Gotta Have More Love" (WEA) which is a contemporary "Couldn't Get It Right" and should provide their second overdue hit. On the album front Budgie are back with Brum's John Thomas on guitar and "Power Supply" (Active) is the usual direct metal assault. Thomas rips out the licks like a demon on heat but even so you feel he's playing below his capabilities for the sake of effect. City Boy's reduced format debut with "Heads Are Rolling" (Vertigo) but it's characterless and dull despite the professionalism. The title track attempts a brave effort to keep your attention but the surrounding material proves too boring. Probably their last album.

Hazel O'Connor passes her second release challenge with colours. "Sons and Lovers" (Albion) keeps the same sound as Breaking Glass with Hazel modulating her voice on the syllables and going for the direct drive arms flailing but neatly channelled. "D

Days" is excellent stuff and there's good arrangement of "Danny Boy". Lyrics are reasonably tough, especially on the title cut and "Ain't It Funny" but I reckon she'll have to seriously think about some departures from the total effect for the next one. Meanwhile, this should keep the hype from the door.

New bands to note include Piece De Resistance who line up as Richard Martin on guitar and lead vocals, Christopher Orme on bass and Phillip Morran on drums. Not much live work in sight yet but the tapes suggest they'll be worth investigating. A slight edge of menace and a careful use of melodic parts tinged with reggae undercurrents but more diverse than that might suggest. "Wedding Plans" in particular sounds like a tenable proposition for single plans. Hunt Emerson-cartoonist of this parish has gigs lined up for his band Tadpoles. They debut at the Centre for the Arts in Aston on Dec 15th, play the Finch Club (ex LSD in Handsworth) on 17th then move to support Au Pairs and Afrikan Star at Norton Hall in Saltley on 23rd Dec. Tadpoles don't use

drums but a rhythm unit and the line-up is Cleo Patois on vocals along with Sood O'Nym Kirka on keyboards, Gang on bass, Hunt on geetar, with Millie O'Nair and Billy O'Nair on tenor and alto sax. No versions of Spawn Free will be attempted.

The New Clear Band who were reviewed in 'Brum Beat' have a good demo cassette due to do the rounds and reaction should be good. "Remembering" stands out to me with a semi-Searchers style of pop using good harmonies and trembling guitar. "Lullaby" maintains the strong direct class commercial approach with rippling rhythms lapping at the quivering vocals of Tom Saddler although I'm not sure about the middle eight sortie. Good use in the band of electric violin and keyboards for embellishment rather than overkill. I'd like to see a bit of a slackening of pace to contrast the material - "Tonight" races along to no end because too often the rhythm appears to be uneasy with the urgency but generally they come across as an outfit that need to polish up a few corners, sort out a more concise direction, but who have a promising future.



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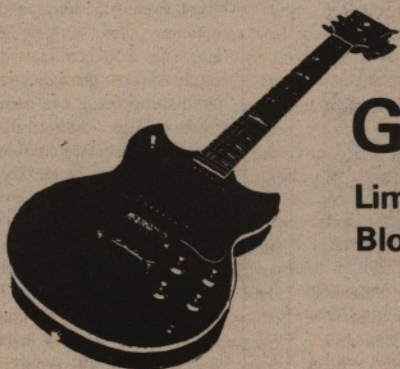
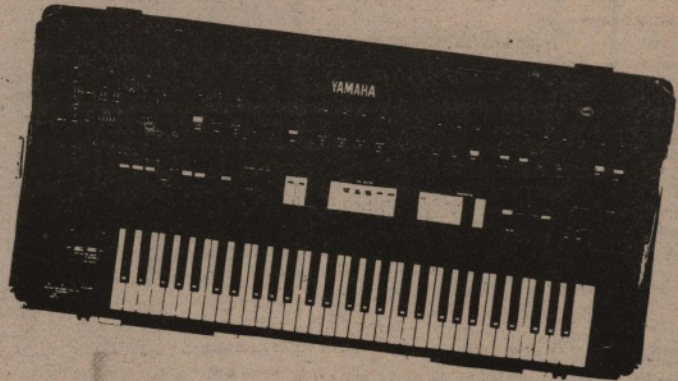
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Pssst!
We all know There
ain't no sanity clause



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single - out now.

I first encountered the band three years back at a Melody Maker contest when they were known as The Ens and played a carefully constructed yet apparently anarchic brand of free-form jazz rock while throwing in a variety of visuals that crossed the Theatre of the Absurd with the Temperance Seven. A sort of Frank Zappa/Soft Machine/Bonzo Dog mutation of Hatfield and the North. Hard to grasp. Equally hard to assimilate at first impression, although I was much taken with their obvious individual talent. I continued to be impressed and they continued to develop and we both continued to be depressed by the lack of favourable reaction. The next year they again entered the contest (this time with their new name) and again reached local finals and again I felt they shouldn't go down to the massacre. I hoped I was right but I don't think the band agreed. I think I was and in many ways this article is an explanation of faith.

The Ens were formed in 1974 but it wasn't until classically trained clarinetist Steve Edgson joined in '75 that they began to move in their eventual direction. At this time they were a straight jazz-rock outfit drawing references from Henry Cow and that herd, being very intense in jumpers and jeans. Edgson felt that some sort of visual element was needed to give an easy access into the music. Influenced by Burlesque's stage approach Edgson began to shape Ens into a new presentation.

Their sets were invariably unpredictable.... although musically they were rarely less than impressive. The sound was often uncomfortable but if you bothered to listen it was always challenging, and worth the exploration. The shifts and subtleties of numbers like "Arabs", "The Rounds", and the masterly "Swing" had a deliberate anti-commercialism that indicated the semi-alienation approach to the audience. But you still remembered them in the dark on the way home.

Following the second MM rejection the band were fired into positive action and change and Edgson went down to London for advice from Oval on releasing a self-help single. Better than expected, Oval took up the single for release. It was a 3 track EP containing "The Rounds" but the band opted for "The Lull" as the plug side and Oval went along as an act of faith. It picked up Peel play and scored good reviews from people with two intelligences to rub together and eventually shifted 1000 copies.

In late 78 Paul Sampson graduated from fan to band member bringing a new, if not immediately apparent, feel to the music. Although the band continued in their jazz groove Sampson was experimenting more with white reggae - at a time when The Police had yet to make any sort of impression. "It was avant-garde reggae, more avant-skarde actually." By this time Ens had taken on a vocal attack with Martin Bates - aka Salvador Darling - who wrote the lyrics to Steve Haddon and Peter Bosworth's music.

Their angular anti-commercialism was still prominent but now the musical differences in the band began to crack and the lack of success didn't help. Peter Bosworth - the guitarist - was keen to start his own studios and eventually it was a case of split Ens. This gave the chance to implement a new approach. Steve: "Musically the development of the band went from straight jazz-rock band to a straight jazz-rock band with visuals and the second stage was when we introduced vocals for those people who didn't want to hear just instrumentals. When Peter left we decided to write music that was more commercial. We'd been the Ens for five

AVANT SKARDE

RELUCTANT STEREOTYPES...

A great name but hardly one that trips off the tongue, but then there's nothing easy about Reluctant Stereotypes except to say that they're one of the best bands to have emerged from the Coventry explosion with more than a 50% chance of not only surviving the boom but establishing themselves as a force for the 80's without relying on passing trends. MIKE DAVIES reports

years and we'd had a lot of problems with the name - being called the Ends, Hens, that sort of thing - whereas it actually meant a state of being, very heavy and existential. So we became the Reluctant Stereotypes in June/July 79 before the third MM contest we entered and we took the name to sound more modern and meaningful, and it also fitted the attitudes we had to the music. When the first version of the Stereotypes split leaving Paul and I, we started from scratch and advertised for new musicians but it was more of a question of attitude that we were looking for. If someone was a great musician we still weren't going to have him if he didn't have the right attitude for the band. We wanted someone who wanted to be successful and professional and who was young with no ties. Musically anyone could improve with practice. We'd go to the rough pubs in Coventry and I'd be in a white tuxedo with a bow tie and we'd both be wearing eye make-up so people we saw knew what the band were about. Tony, the bassist, we got straight away but we had a lot of problems with the singers, some real strange people.

"Eventually Paul King - who sings as Winston Smith - rang us up and said he'd heard we were looking and would we like to try him. We'd actually considered Paul when we were the Ens because I'd met him in a fashionable clothes shop in town and he'd been very visually striking, but at the time his vocals weren't quite right. We did have him just sit at a table on stage, drinking a glass of wine and posing; the audience threw beer all over us. Now he's had vocal training at drama school and he's much better."

I reckon he's vocally individually distinctive and certainly his dramatic training has stood him in good stead as a visual presenter. In action he's an imposing and mesmerising figure adding extra emphasis to the soaring treble vocals that suddenly swoop into insidious menace. With Paul acting as a focal point visually it has meant that the band can concentrate more on a hard-hitting musical delivery with a danceable directness edged against a lyrically and melodically subtle undercurrent.

For their debut Stereotypes single, the band recorded "She Has Changed, Not You" with the punning instrumental flip "Ben Shirtman". At this stage they still hadn't got a regular drummer - (now filled by Colin Heanes) - so they brought in ex Ens Paul Brook, and since they'd yet to add King, Paul Sampson took the vocal parts. Originally the track was to be released on Horizon Studio's label but an airing on 'Rock On' brought major label interest and



eventually they signed to WEA. Unfortunately due to various delays the single didn't appear when interest was at its highest to the initial impact was lost. It's a superb number with a relaxed flow to the gentle ska rhythms, full of sunshine with the lilting clarinet lifting it beyond the categories of any other ska single. Acker Bilk meets Specials?

The obvious response is that this is yet another coventry band following the trend. Steve: "It was a problem at the beginning and we've obviously benefitted from the Coventry scene and the interest in it but now hopefully we're going to succeed at our own level." That level's remarkably high and to set the standard they followed up with "Confused Action", another gem of a single styled similarly to the first but with sufficient difference to escape accusations of carbon copying. It too bombed out the two together selling less than the Oval release - although much of the problem stemmed from record company attitudes to the band regarding promotion on a sales level, because airplay was quite strong. Their manager has been assured the WEA regard the band as a priority album act rather than a singles outfit, and I trust they implement those assurances.

The third single has predictably done bugga all but "Plans For Today" is a definite move away from the earlier releases' bounce, much more of a sultry menacing white reggae again characterised by the use of clarinet and King's vocal

acrobatics. It's far more than entertaining, as is all their work. "It's music for the feet, sure, but it's music for the head too." A comment that applies to the album "The Label".

"Basically they've all got a message if you care to listen but in a live situation it's much more directly dance music. We're not a bunch of angry young men with something to say like a lot of bands appear to be, but we do want people to listen to our music and have a look at what we're doing. For people who sit down and listen to the words I think there's a lot they can identify with. We're not preaching but we are commenting for people to make up their own minds. We don't want people to follow us because of what we are or what we do, but because they understand what it's all about. The album's called "The Label" because people feel they have to label everything before they can consider it OK, so we call ourselves a 'pop band' but that really doesn't mean anything. So many people can't like you unless they know you're a part of something. It's the 'you've got long hair you must like heavy metal' approach. We want all sorts of people to appreciate what we do. You don't have to say, 'I like the look of the Stereotypes, therefore I'm going to dress and act in a certain fashion. I suppose we could play modern pop and dress as jazz-rockers but for your own survival you can't do that, you have to look a little bit right to be accepted at all. Sadly it's a general

reaction both in the press and with the public that unless you look like they expect you to they don't understand what you're doing. I feel that a lot of people come to see us simply because they don't have to be tagged. People always try to label you but we're doing our best to fight back."

The album should make the fight easier because although it maintains an overall sound and feel the material within is quite varied. Edgson's clarinet gives it a distinctly individual edge which has already singled out the band for review praise from most papers. I've reviewed the album briefly in Buzzings so here I'd like to single out a few numbers for extra comment.

"Factory Wit" kicks off, a number concerned with those people who feel the need to belong to the herd. "It's about people who work in factories and use TV catch phrases all the time. A lot of people who don't have anything to say come out with some sort of mass produced identification. Steve, Paul and I (Paul Sampson) have worked in factories so it's not just an idle observation." "Reluctantis" obviously an important number for the band philosophy. "It's just saying that people feel they have to go out wearing particular clothes to impress people, times being led by the trends."

"Lofaska" with its Russian bass line is another pun in the Ben Shirtman vein: loafers + ska. OK. One of the best numbers is "Reverend Green", the only remnant from Ens days, with the great line, "Lord forgive this humble sinner, he's not so bad he's just a beginner". Add to that the breezy "Side With Him" with its idiosyncratic lyric line - a feature of their work - 'Side with him countfull lost time', and the dynamite "Visual Romance" plus the other cuts and you've got a very strong debut album. "Sundays Tears" accentuates the jazz undercurrent to re-emphasize the levels on which the band operate and thematically it's interesting to note the overall concern for people in restrictive situations in modern life, a strong emphasis on factory life and formulated existence.

"I don't think you can ignore the fact that there are people in this situation, loads of people who are stuck in their factory jobs and I know how they feel and I feel for them," says Sampson. "The songs aren't about people who work in factories because I meet people who are quite happy doing what they're doing. It's purely for people like myself and Steve that don't enjoy their job and want to get out but can't because they need the money and security it brings. The reluctant stereotypes if you like. It's an observation that's all. We like people to agree but if they don't then at least it means they're happy. A lot of people need labels and we're not taking the piss out of them, but if you are a stereotype then please be aware of it." 'Be reluctant when your being led' says the lyric.

Decide for yourself about the band and their music but at least be aware of them and don't dismiss them because they don't wear your own label.

"We see others from our streets point
Very rarely do we bother to cross the road
Safety kerbs drop sudden as our paths
reach their end
And our gutters then revealed tell us all
....."

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COUNTRY ROADS

At a time when venues generally are showing a downturn in their fortunes, it is good to discover one area that is actually expanding – both with the formation of new bands and with a new element of young fans lining up alongside the existing hard core of stalwarts.

The field which shows this contrary trend is that of Country Music. Before you immediately drop off to sleep or switch to that three-lettered musical junk mag from London then perhaps I should explain that no longer do country bands bombard audiences with tearful laments about slaving mothers looking after sixteen kids and a cattle ranch due to the fact that the eldest son (just 14 years old) has left town in search of the '6'6" convict who gunned down his dear old Pa! However, as there are bands with the aforementioned tendencies still playing the circuit then perhaps a little background info may be of assistance, unless of course you happen to like that sort of song.

pete ariss

Kicks off our new Country Music column.

The Midlands country scene is thriving and many landlords are beginning to realise the music's potential crowd puller and are opening their doors to country bands. Whilst there are countless competent outfits gigging, there are a few exceptional ones who are worthy of a special mention –

Key West, Chug-A-Lug, Wheels, Patsy Powell, Cotton Gin, for the ultimate in country rock this side of the Atlantic the prize must go to the excellent White River Band. The venues of the moment are The Hobmoor, Yardley; The Tyburn House, Erdington; Crown, Four Oaks, Viking, Solihull; and the most recent and without doubt largest venue The Triple Horse-shoes Farm at Wishaw where every Friday a large barn is transformed into a live venue featuring two bands and capable of holding 700 people.

As previously mentioned one of the better-than-average bands are Key West. This Birmingham five-piece have been together for around four months though founder members Geoff Leonard and Nora Larkin have considerable experience on the country scene. The remaining members, Tracy Neale (guitar), Martin Hankin (bass),

and John Roberts (drums) are all competent country rock players. The band gig extensively and also have two residencies; Erdington Queen's Head on Sundays and Ward End Barley Mow on Thursdays.

When I last saw Key West they played a very impressive set which showed a shrewd choice of material and very capable musicianship. Most of the vocals are shared between Geoff and Nora and good work is made of Don Gibson's 'Legend in My Time', Shél Silverstein's 'Queen of the Silver Dollar', the Ronstadt version of 'Silver Threads', 'Golden Needles', and a couple of instrumentals one of which was the inevitable 'Ghost Riders' played a la Hank by Tracy Neale. The band always provide a good danceable set and are well worth checkin' out. They also do a great deal of charity work in aid of hospitals and feature at the Hobmoor on Wednesdays from which much of the proceeds are donated. Should you have any country news or gigs which you would like to be given a mention, please send in details to reach 'Brum Beat' before the 20th of the month for inclusion in the following month's issue.



TED & THE WHISTLING WORMS WHISTLE IN!

The enigmatically named Ted Turnip and the Whistling Worms bring their brand of lunacy rock to Birmingham's Golden Eagle on Wednesday December 10th. Apparently they are in the forefront of the Nottingham underground scene, and have a following of fans who "really dig them". (Groan). Apparently they resemble a musical Monty Python.

Like hundreds of other people in the country I received a musical training of sorts and learned piano as a youngster. I was in fact born into a musical family (Dave's father Phil Tate was a band leader of some repute in the 50's and 60's broadcasting regularly on what was then the BBC light programme) and was brought up surrounded by music.

I always had a sneaking ambition from early teens onwards to work for the BBC because at the time there was no alternative to the BBC in radio terms. My ultimate aim in fact was to join the BBC as a Music Balancer. I had seen these guys behind glass windows twiddling knobs and I just wanted to be able to create something out of nothing.

At school I had done O and A levels and then I tried to get into the BBC as an engineer, but was in fact turned down as I was not technical enough. It was the best thing that ever happened to me – I went to work for the Post Office for a couple of years and all through that time kept trying every six months or whenever they would accept applications to get into the BBC, I kept trying different areas. After 3 attempts I got an interview for the position of Studio Manager and luckily got it. In retrospect it turned out to be much better for me as the work was in a less pure technical area. In the early days one had to be a jack-of-all-trades – I opened doors and tinkled tea cups for sound effects of 'Mrs. Dale's Diary', made telephones ring for 'Round The Horne' and all sorts of strange things for 'I'm Sorry I'll Read That Again'.

The BBC is a great organisation for bringing people on if you are prepared to fight for yourself. The hardest thing about it is getting in, in the first place. The answer is to get in, in any capacity whatsoever – as a sweeper if necessary. Once you are in, positions are advertised internally and there is a great deal of switching around.

The BBC is very good at training people. However good a flair you might have in certain areas the BBC will insist on making you versatile and pushing you around all sorts of areas.

All the work with sound effects was put to good use when years later I got a production job and ended up producing the Noel Edmonds Breakfast Show – for me this was a real high spot in my career. We had some great times and some really silly ideas – our famous thing was that April the First programme one year when we faked that aeroplane flight and made believe we were broadcasting the show in an aeroplane flying from Gatwick to Aberdeen for the duration of the programme. It was like a mini-drama with sound effects of other planes – if a show like that is to remain believed you have to know what you are doing. We had a couple of thousand people at Aberdeen airport awaiting our arrival and the British Airport Authority came on the phone saying we must put out a disclaimer and tell them to go away.

It took me a long time to become a sound balancer – I was made to wait my turn with all the other guys as it was a very coveted job – but eventually I made it. There were two of us who did all the sound mixes for Top Gear and programmes like that with Bernie Andrews producing back in the late 60's when we had Hendrix, Beatles, Donovan, Cream – lots of very established acts who were then brand new and relatively unknown. I had almost 5 years of

PRODUCT

that and anyone who is ambitious is always looking for the next step and my next step was to get into production. After producing on an occasional basis for a couple of years I was lucky enough to be in the right place at the right time and eventually got a producers job on Radio One – and then I really started learning! A Radio Producer is put in a position where he is given a certain amount of airtime, technical resources, speech, music and material that is available and from this he has to construct a product that is acceptable to an audience. It's just like manufacturing something – that might sound a little soul-less

TETE

talking

The role of a radio producer is indefinable, if indeed he is a radio jock is directly attributable to the week, it seemed too good a thing to be true with the affable Dave Tate, a senior producer with Johnny Walker, Noel

but in BBC terms it certainly is true – I feel I am manufacturing something just as if someone was going out to buy it – all we can judge our success on is the number of listeners we get. If you make an inferior product people don't buy it – in radio terms they simply don't listen.

Radio One is a very live and happening sort of outfit – we are in fact really quite small. There are only 18 producers which may seem a lot to your readers, but it is a very small department in BBC



DAVID TATE

terms. The output per man is really very high. At the moment I am producing the Peter Powell programme which is getting on for around 15 hours of radio a week. That is a high output for one producer and one secretary. Because we work so closely together and know we are in the forefront, we are very commercially orientated. At the inception of ILR we knew we were right up against it in direct competition. There is a lot of commercial thinking within Radio One in terms of getting out and making sure we give the audience what they want rather than what we think they might want. From the beginning Radio One was aware of what it was up against. Firstly we were a substitute for the Pirate stations, which was a terrible stigma to begin with. Secondly we were part of fuddy duddy BBC which had given the public plenty of reason up to that point to think that they were not being given what they wanted. An awful lot of very establishment thinking went into the BBC – they never quite got it right. Radio One was there to

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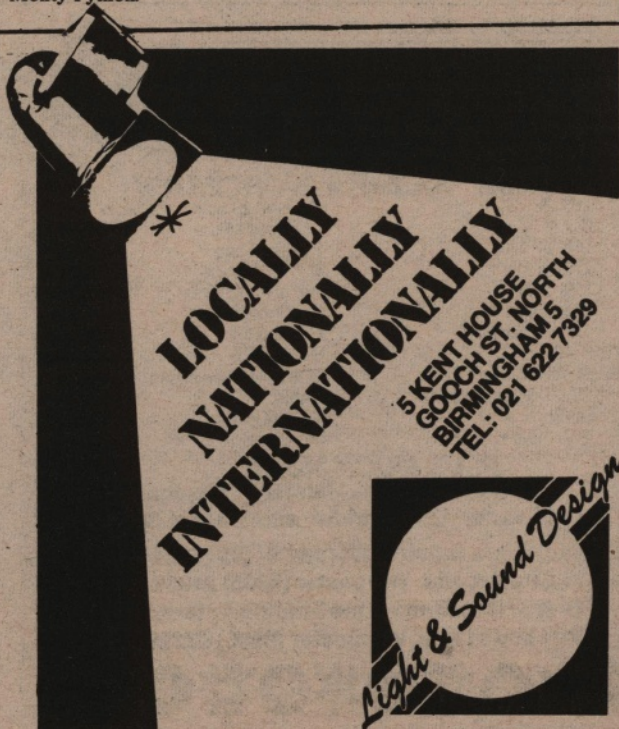
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E A TATE

JIM BRYANT

ng to a Radio 1 producer...

ducer is - to the man in the street - rather shadowy and he is aware that producers even exist. In fact, success of many attributable to their producer. With the BBC in town for a good an opportunity to miss, so Brum Beat talked at length to a senior Radio One producer who has seen substantial success Noel Edmunds, Kid Jensen and currently Peter Powell

put that right - but there are other areas where the BBC shows that it now has the expertise to give the viewer and the listener what they want. When the ILR's first came on the air they enjoyed the position of being the new happening thing, but now we are in a situation where a lot of the ILR's have been on air for several years and have become very establishment to some of the younger listeners. Fads tend to come and go - no matter how good something is it can easily go out of fashion.

now as we are able to get out into the provinces - such as the week's foray into Birmingham. Local stations are far more easily involved with the community and once a listener builds up a liking for that style of radio - hearing about someone who lives two streets away or of a traffic jam half a mile down the road - then it really is a problem to regain the attention. When ILR's came along this really worked to their advantage. Of course I very much welcome the ILR's as their existence makes the industry I work in much broader than it ever was, and therefore job opportunities are wider and there are a lot more people in a flourishing industry. As ITV was very good for BBC television in the same way it would be fair to say that the ILR stations have been good for radio generally. Radio is a very hungry consumer - working in radio you've got to be constantly coming up with fresh ideas all the time and that's what I find a challenge as a producer.

ON THE ROAD

You've got to come up with ideas all the time and you've got to have the courage to knock ideas on the head when they're at the peak of their success.

About four years ago a few of us producers had got together over a drink after office hours and were talking about how important it was to constantly look for new ideas to motivate the DJs and ourselves. We figured that it would be a new and exciting challenge to take the whole of Radio One out on the road to Manchester which we did some four years ago. It was an amazing adventure when we first started doing it, we have now got to the position where we've done eight of these trips out to Manchester, Newcastle, Nottingham, Glasgow, Portsmouth, Cardiff, Derby and here in Birmingham this week. It's important to relate not only to people who live in large conurbations like London and Birmingham but also to somebody who lives in a place like Scunthorpe for instance - a smaller place like that has a totally different atmosphere - it's important to let them know that we are aware of them.

In addition we have our Road Show which travels around seaside resorts during the summer and is still immensely popular.

The playlist became a millstone around our necks which is why it had to be scrapped. The record industry was using it as a total yardstick for sales, marketing and goodness knows what else. We started out basically as a system that we developed to avoid the same record appearing every half hour through the day and as a programming guide for producers became this restrictive monster that was unfair, undemocratic, and everything nasty. It got to the point where we were not prepared to put up with it - it's funny but most record companies now bleat about its demise.

They went crackers when it was first started because they didn't know what had hit them, and now that it's gone they don't know where they are. They're having to use their own judgement as to how many records to press or whether to advertise or whatever.

The producers are continuing as before simply selecting the material they feel is suitable for their own programme. The playlist was 40 record long - it was stipulated that 5 of the records should be played each half-hour. On Radio One we get through about 9 records per half-hour so producers still had a fair amount of choice. I don't think that the variety of records has necessarily changed since the playlist was scrapped - but it has made it more difficult for an outsider to become a hit now because it doesn't get that sustained play that it might have got on the maximum rotation of the playlist. It's not really our problem we are not there to make hits although everyone likes to be associated with a hit as clearly that is what the public want to hear - Tony Blackburn's chart show on Sunday has the biggest audience of any pop station in Europe.

I have for years maintained that you play what you feel is right for your programme and I have religiously been arrogant enough to ignore a record that I suspect has been hyped into the charts. If you've been around for a bit you know when records have been hyped in. It's still happening to an enormous extent in the Charts and you just have to work your way around it.

FIDDLING

It is very hard for us to be right in the middle because we're placed in a position where we know there's a lot of fiddling going on but as manufacturers of a product we know that people like chart programmes and it's a very hard thing to take off a chart programme or to do away with the basis of that programme's success when you know there's an audience for it and a huge one at that. I think it will sort itself out eventually I really do, because the record industry is going through a very bad patch at the moment and I think it will get its house in order.

Our relationship with record companies is delicate. We have to tread a very careful path. If we stopped getting new releases tomorrow, and the whole record industry collapsed, we could still put out very acceptable radio programmes. People sometimes don't believe that we listen to every record we are sent, but we do - certainly by the programmers that are in a position to pick up on the smaller bands.

It's easier to take a gamble on Mike Read's or John Peel's show. John has built a good name for himself by being conscientious and listening to everything, but everything, that he receives - and he often takes a gamble by playing very obscure material. Generally though I think standards have dropped. I do think that a lot of bands are pushing themselves or expecting to get exposure and success when they are simply not ready for it. They are not prepared to do their apprenticeship. From listening to tapes that I receive I feel there's not that much originality about, and not enough though or time is generally put into vocals. You can get a bunch of guys together who with enough rehearsal time can get the instrumental side of things together pretty well, but the standard of vocals so often is just not there. On the other hand there are a lot of mediocre things which do catch on and do sell to a certain extent - so who's to say that anybody isn't allowed to have a shot. You can't get a quart into a pint pot as they say and we are over-subscribed in numbers of records that are around compared with the amount of radio time that is available.

Image and fashion have become so important - often at the expense of the music. There are bands that have tremendous musical ability, but get nowhere due to a lack of image. As a music programmer I don't want to be influenced too much by anything except the music. A band may look great but if their record sounds terrible on the radio then it's not going to attract an audience.

When a hundred and more records are released each week you will find probably 30 or 40 that are really OK - not great but certainly deserving one airplay. What do you do? Give 10 records one play each

or 5 records two plays. I know in my heart that if I give a record one spin it's not going to make it a hit because an audience must have a chance to get to know it - and that takes several plays to achieve. Radio must remain familiar - can you imagine a radio station on air from 7 am to 7 pm that just played one different record after another. There are enough new records around to do just that, but that is not what the audience want and neither would it help to promote more bands.

Peter Powell and I get together and try to select around five records a week and give them a good few spins over a two-week period.

LIVE SESSIONS

Needle time also exerts a strong influence on the music content of our programmes. The cost of needletime is a major expense for the BBC - currently it runs to around £217 per hour which works out at £3.50 per minute of any record. We also have to pay the composer and publisher their copyright. The Performing Rights Society receive something in the order of £30 for a 3 minute record. This applies to any music we use - records or studio sessions - we have (quite rightly) to pay the guy who wrote the song.

On Radio One we are currently allowed to play 53 hours of records per week and to sustain the service we give, we record our own sessions. We invite bands to come into the studio and spend some 12 hours attempting to recreate songs that they have already recorded for their current album.

I would certainly say that the BBC is one of the largest sponsors of the Arts in this country. We do feel a responsibility to employ musicians for live work, but it is a question of keeping things in proportion. There is no doubt that if Radio One were given clearance to play whatever we wanted, we would still, as a matter of principle, invite musicians in to the studio to record live sessions. At the moment we are in a very difficult position as our resources are limited as is the needletime available and recording live groups is a very expensive way of making music to be broadcast.

To work in this business as a producer or a Disc Jockey you've got to have a gut feeling for what you're doing. You have to enjoy the music, you really have to want to get in there and do it. You have to be sincere about your liking of the music otherwise the audience will check you out because it will show up with the sort of exposure that most national jocks get these days. When a jock is on the air for 12 to 15 hours a week, people sus out whether you've got it or you haven't. In the past it could have been said that DJs had little to do with programmes - my own experience is in fact that DJs I've worked with and preferred to work with anyway from Johnny Walker through Noel Edmonds, Kid Jensen and on to Peter Powell really have wanted to become involved with the programme. There's nothing worse than a producer making a programme over a period of time getting a feedback from the jock that he's not liking what you're doing. Music is an intensive personal and subjective thing so no one can expect to agree all the time - this is what makes it all so interesting. What I might think is the best track off an album is not what Peter might think is the best track, but as long as they're not too outrageous you play both of the tracks - then hopefully you're reflecting an album the way it should be.

So many people suggest that we producers resent the admittedly large fees that the jocks can command for live appearances, when the producer is at least partly responsible through his music programming for the jock's success. I would defend the jock's position over this - careers in this business can be very short - the insecurity is sufficient reason for them to reap their rewards whilst they are successful. The tax situation is so diabolical anyway.

I don't resent their success at all - in life you take on your own role. I get a kick out of furthering a DJ's success and that success is bound to reflect on you as the guy sitting at the back and working the reins.



With radio you constantly have to re-appraise the situation. Some years back Radio One made a conscious effort to go for a certain type of younger audience, to go with the new music. We felt that Radio Two was there to play the sweeter end of the popular music spectrum. More or less at the same time the ILR's were looking closely at themselves having started off in a fairly hip fashion and then not getting the advertising they had anticipated. A lot of them were getting very close to the wall - it was suddenly found that people with the money to spend and who would respond to advertising were the older age group who were not into the sharper end of the music. The advertisers therefore dictate the music that is programmed. They often end up as MOR stations - an awful lot of ILR's would say that their main competition is Radio 2!

Radio One's biggest problem is in getting out and about and actually keeping contact with the audience - this is much less of a problem

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Mainly Folk...

Never afraid to stir things up in the seamy financial underworld of Folk Music, Sean Patel, in another blistering expose, asks the questions that nobody can understand, let alone answer!

Financial Security — Blessing or Curse?

The persistent cash crisis in the Folk scene has led to an interesting and sometimes stimulating conundrum.

The way it works is this: there has always been a fund of very high quality musicians around the Folk world and a natural tendency is for such persons to get together in the hope of generating a little synergy.

Synergy is what happens when the value of a combination is greater than the sum of its various ingredients. There is an interesting thing about this effect, when applied to Folk music. Although it often works artistically, the only way that it works, financially, is in reverse. No matter how well a group of three or four musicians are doing, there is little chance that they could earn the same sort of money, individually, that they could by doing solo gigs.

A while ago I suggested that wavelengths used by BBC Local Radio stations might be usefully employed by genuine community radio stations. Just in case you were wondering what sort of harebrained scheme I was dreaming up this time I want to introduce you to the man behind just such a proposition.

George Day is not your typical Moseley ex-hippy, deadbeat, Idealist. The day I spoke to him he was just about to pedal a tandem on a fund-raising gig from Lands End to John-o-Groats. He is also a keen athlete who competes regularly in track events, he manages a soul band and, just to keep himself busy, he is the main man behind the Moseley Radio Campaign.

George lived in East London for a time and saw the formation of the East London Radio Campaign, working towards a community based radio station. When he moved to Moseley, George was struck by parallels with the area he had left and felt that something similar could be done.

Behind it all is the feeling that the existing local stations are really 'Regional' in structure and can only talk to the community in a

COMMUNITY RADIO — the next frontier?

by Sean Patel

very broad sense.

The scheme which MRC has proposed is for a station which will serve a small area — Moseley, Kings Heath, Balsall Heath and Sparkhill — by using a low power transmitter with a very limited range.

This is not as far fetched as it seems. The current framework of broadcasting legislation does allow for it if the Government want it and the similar East London scheme has attracted support in Parliament to the extent that they predict broadcasting within 12 months.

Moseley Radio will not be purely a music station but local music will be a big feature. The key word

SO WHAT?

What this means is that, every year, groups emerge which attract enormous popularity in a short time. They are seen almost everywhere for a year or so until they reach the point where every folk club in the country wants to book them at prices that seem astronomical to the casual observer. At this stage they either pack it in or, having achieved sufficient notoriety from their club appearances, seek better paid gigs where they can possibly earn the sort of wage that your average Folk Club punter might accept as a lunch allowance.

The best examples are popular Scottish groups like Silly Wizard and the Tannahills. Having introduced British audiences to new standards of excellence in arrangement, technical presentation, and sheer excitement, they now work almost exclusively on the Continent. Another variation happens in English music where noted solo and duo performers are constantly forming combinations to play festivals and short tours and then retreating to solo gigs to recoup.

TOUGH LUCK

The conventional view of this is that it is all very unfortunate for Folk music and the artists involved. I'm not so sure and, to show you what I mean, let's look at the other side of the coin.

A solo Folk musician with a good reputation can make a relatively congenial living playing Folk Clubs and Festivals. With the occasional tour abroad and decent record sales he has little reason to seek a change and can concentrate on polishing his reputation.

The money to run the station will come from advertising, which will be available to local businesses at much lower rates than existing broadcast advertising. The lump sum to start the project might be raised by local fund raising ventures but George does not rule out the possibility of local businesses having a stake. He feels that the small scale of the venture should keep out any excessively commercial 'Big Business' involvement. The first step in the campaign is to establish the level of local support. A good start has been made with a petition and the campaigners have been pleased and surprised by the enthusiasm of people from all parts of the community.

Next comes the hard work of lobbying MPs, County Councillors and District Councillors to get the vital political support for a licence. At the same time a lot of expertise and planning will be needed to cover technical facilities, programme policy and financial structure. Despite the trials ahead, George and the small team he has collected so far, seem confident that it is a workable proposition and that a community Radio station is within their reach.

BIG DEAL

A quick check through the Midlands Folk Diary for October produces the names of seventeen Club Guests of this calibre, of whom only four have come to prominence in the past three or four years.

These artists, and others like them, are the names which occur over and over again on guest lists. The clubs like them because they have a built-in guaranteed full house, free with every gig. As long as they keep on delivering the goods, the audiences will keep coming for the 'stars' and staying away for the unknowns who, to be fair, are as likely to be mediocre as they are to be superb.

This may be an acceptable situation for Clubs, audiences and stars but it is hardly a recipe for exciting, developing music.

WHAT A DRAG!

On the other hand, a look at groups shows a steady supply of good new bands coming along to take the places vacated by the previous year's successes. Not so long ago audiences were packing in to see Telephone Bill and the Smooth Operators and Silly Wizard. Further back we had superb performances by Pigsty Hill Light Orchestra before Chris Newman moved on, while the old Hedgehog Pie was quite stunning with Martin Jenkins and Stu Luckley.

This year in Birmingham we have seen a brilliant gig by the Chris Newman/Mike Evans band, Overdraft, and our own Tuxedo Bay have displayed new resources of professionalism as they have come into prominence. Waterfall are showing the benefits of three years hard labour with some superlative music and this summer, at Bracknell Festival, I saw a band call Pyewackett. They could be the biggest thing around next year if they choose to make the transition from local to national status.

The catalogue goes on and additions and deletions arrive daily. No matter how tough the system is on the musicians, it can't be denied that it produces by far the greatest part of the excitement in Folk Music today.

SMOKIN' IN SOLIHULL

The best example of this could be seen at the Boggery on 13th October. Bill Zorn's Arizona Smoke Review is a classic 'supergroup', consisting of Paul Downes, Phil Beer and John Vickers under the genial chairmanship of American Banjo player, Ex New Christie Minstrel and co-perpetrator of Driver 67, Bill Zorn.

Although the individuals are all brilliant multi-instrumentalists the first impression is of discipline and careful arrangement. The mixture of meaty four part vocals, crisp sound and up tempo American music is as exciting as anything I have heard and compares with the David Bromberg Band in its instrumental depth and catholic style.

Les Ward, who knows a good thing when he sees it, and understands the transitory nature of Folk Bands, has the Arizona Smoke Review booked back at the Boggery in December and again in the New Year. All I can add is that you should be there.

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

Little of note this month due to the inevitable spate of Xmas and New Year "Party Nights" — most club's euphemism for low risk, low budget singers' nights. The following sound more promising than most:
Dec. 7th: Arizona Smoke Revue; 7 Whistlers Club, Stourbridge.
Dec. 16th: Fred Wedlock; Redditch F.C. White Hart, Headless Cross.
Dec. 23rd: Cosmotheke and Dave Hunt, Redditch F.C.
Dec. 24th: Bryan T. Williams, Old House at Home, Harborne.

Happy New Year
Philomena Patel
(pp Sean in absentia)

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Keep it brief for Xmas column kicks off with three aces in the pack headed up by The Tourists "Luminous Basement" (RCA) which shows a lot more fire down below notably on "Angels & Demons" and "Walls & Foundations" plus a delicate "One Step Nearer The Edge" with Annie giving Chrissie Hynde some lessons in technique.

Angel City were the best band I've seen at the Odeon this year and "Darkroom" (Epic) is one of the best albums. hard-rock with melody a sort of AC/DC cross to Boston without the excesses of either. "No Secrets" is a killer but "Devils Gate" and "Wasted Sleepless Nights" are equally mesmerising. Third is "Humans" (RCA) from Bruce Cockburn which shows the Canadian folkie in a harder mood and often reminiscent of Neil Young at his best, especially in "The Rose Above The Sky" and "Tokyo". A touch of reggae too on "What About The Bond" but much more than a simple influence. Cockburn will be a big star promise.

Solid rock with Thin Lizzy and a slump for "Chinatown" (Vertigo) which is a poor mirror image of earlier efforts. Quo go on forever and "Just Supposin'" (Vertigo) rings no changes but it's still as fresh as ever. Live double from Whitesnake "Live In The Heart of The City" (UA) shows them to be one of the premier hard-rock outfits with Coverdale possessing a superb blues voice as well as attack to spare. "Monsters of Rock" (Polydor) is live from Donnington and sounds better for not having been there. Grand Prix (RCA) is clogged up pomp rock with few saving graces although very clever to retit "Since You've Been Gone" as "Thinking Of You" and still avoid a writ. Saxon steel back with "Strong Arm Of The Law" (Carrere) but it's a bit basic after their excellent second album. "Heavy Metal Thunder" is best cut and sums up the whole keraang. Into the electric with Gary Numan whose "Telekon" (Beggars Banquet) is joyless and tedious and the victim of the same boredom he feels about what he does. Vacuous to the nth degree. A much better sequence of wires from The Monochrome Set's "Love Zombies" (DinDisc) which is commercial and self-aware with plenty of humour. Rather like a neu age Temperance Seven, especially

NEEDED

Paul Bearer

"RSVP" and "The Man In The Black Moustache". Excellent album. Ditton for the U2 debut "Boy" (Island) which is vaguely Teardrop influenced but with more shimmer. "I Will Follow" and "Stories For Boys" in particular set them apart from the herd.

Bauhaus too are strikingly worthy of focus with their stark sharp melodic and acid cut lyrics. Hear "Stigmata Martyr" and be a convert to the dark side of life. Poison Girls' "Chappaquidick Bridge" (Crass) is frequently too untamed and manically anguished but the unlisted "State Control & Rock N Roll" is superb modern folk protest.

Rough Trade collection time on "Wanna Buy A Bridge" which slips in gems from Delta 5 and Young Marble Giants among less restrained flourishes of modern eclecticism. Fad Gadget (Mute) "Fireside Favourites" slips from the interesting to the inane with depressing ease but the title cut is worthwhile new music.

The Fall's "Grotesque" (Rough Trade) continues their defiant resistance to making things easy to accept or comfortable to listen to, but good for brain calisthenics. Best of the new age of rock science must be "Some Deaths Take Forever" by Bernard 'Zed' Szajner (Initial) which is sponsored by Amnesty and explores the theme, of prisoners of conscience/the death penalty. Mesmerising synth work and harsh guitar married to compelling melodies, notably "Welcome to Death Row". Tomita with bars.

Modern rock with Sector 27 (Fontana) the new outfit from Tom Robinson but it lacks depth or sustained interest. 2.4.6.8. and you're numbers up. Modern Man too is disappointing. "Concrete Scheme" (MAM) is a weak Ultravox/Roxy with only "All the Little Idiots" and the menacing "I Think You Better Go Home" to recommend it. The Books offer little that's novel on "Expertise" which doesn't offer any.

Imports time thanks to Virgin headed up by The Jim Carroll Band's "Catholic Boy" (Atco) which fuses the drugs mythos of Reed and Richards to a vocal delivery between Petty and Patti and a bunch of excellent driving rock n roll. "People Who Died" is

breathless and demanding. "Wicked Gravity" is sneering Stonesy, "Three Sisters" has some swirling guitar breaks to lift you away and "Day Or Night" does an underplayed Spector. Killer.

Eddie & The Hot Rods returns with "Fish n Chips" (EMI America) but it isn't worth the salt. Shambling material listlessly played and produced this just sounds a desperate attempt to try again ... and fails. Moon Martin back in action but not with anything Robert Palmer'll cover these days. "Street Fever" (Capitol) is choogling smooth rambling man rock with "Signal For Help" being the Mink De Ville tinged ballad. Good undemanding album.

Fun time with Joe 'King' Carrasco (Stiff) which is Tex Mex salt to the tequila notably on "Caca De Vaca" and "Buena". Bad Manners return with a more mature album "Looney Tunes" (Mayner) that while keeping up the ska bounce from time to time also turns up a few surprises. "Echo 4-2" is a solid instrumental, "Echo Gone Wrong" a send-up of dub, "Back In '60" a rock n roll party and "Spy I" is complex involved moody progressions of rock.

Kevin Coyne back in fine fettle with "Sanity Stomp" (Virgin) double, being with the Ruts and driving rock (especially "Trying Too Hard"), the other a more starker, bleaker sound that brings you back to the ground with a thought. "The Black Album" is an excellent double too from The Damned (Chiswick) which shows their maturity and progression. "Wait For The Blackout" is excellent modern pop, "Twisted Nerve" and "13th Floor Vendetta" are semi-psycedelia but most amazing is the epic "Curtain Call" which takes up side 3 with its twists and labyrinths of complexity and moods.

Blondie's "AutoAmerican" (Chrysalis) is woeful with a variety of styles lacking in any cohesive impression save for one of confusion. "The Tide Is High" is superb - if wrongly credited - but little else has impact even after sustained play.

Easy listening time with Neil Diamond who has a pre-CBS collection of 57 tracks through Readers Digest (7/10 Old Bailey, London EC99 1AA for only £16.95) as a 4 album or cassette pack. Classics such as "I Am I Said", "Soolaimon" and "Holly Holy" included. Diamond too has the Jazz Singer (Capitol) soundtrack out which serves to underline the lasting quality of his performance. Several moving performances here, notably

the ballads and "America" but "Kol Nidre" is interpreted with real emotion.

Steely Dan's "Gaucho" (MCA) has no rough edges but never becomes too polished. Easy listening for the sophisticats, especially "Time Out Of Mind". Dylan influence, especially on "Romeo & Juliet" which borrows both a spare tune and the voice. "Tunnel Of Love" is a coherent epic and "Skateaway" is strong stuff. Straits to the heart.

Don Williams is country's answer to insomnia but his music is still dreamily melodic as "The Very Best Of" (MCA) shows with tracks like "Amanda" and "Till The Rivers All Run Dry". Lovely stuff. Also dreamy but in a more earthy tone is Peter Skellern and "Still Magic" (Mercury) is Northern romance and coalscuttle nostalgia at its best. Great revival of his old hit too.

The Eagles go "Live" (Asylum) but apart from the applause you wouldn't guess. Studio perfect versions of early masterpieces plus later stidge but no "Lying Eyes". Back to pop with Straight Eight who turn up trumps for "Shuffle n Cut"

A tight outfit a la pop version of Salford Jets with "I'm Sorry" and "Christine" in fine fettle, deserving of closer attention.

Peter Noone chases Cliff's crown of eternal youth and resurfaces in The Tremblers whose "Twice Nightly" (Epic) is US pop about girls, sex and cars but infinitely better than the usual fodder, plus a belting version of "Green Shirt". Ellen Shipley is a lady for the 80's and "Breaking Through The Ice Age" (RAC) is electrifying with "Heart To Heart" and "Jamie" placing her parallel with the equally excellent Ellen Foley.

Joe Jackson get's somewhat autobiographically bitter for "Beat Crazy" (A & M) but its a strong album because of it. "Pretty Boys" and "Battleground" are both landmarks for him.

Finally one of the years best and a reminder that if you've not bought Bruce Springsteen's "The River" (CBS) then your life is incomplete. "Independence Day" is one of the most moving songs every recorded and "I Wanna Marry You" and "Wreck On The Highway" are mesmerising. The whole double album is as essential as breathing.

 Happy Christmas!

Your Local Label Listing

After the success of October's local label listing, this month we print an update of those labels we missed out and catch up on those that have formed since. But first, a resume of the labels that were featured in October.

Avada, Big Bear Records, Clay Records, Citizens Records, Crazy Plane Records, Esoteric, Fashion Music, Graduate, Happy Face, Heavy Metal Records, Heavy Rock Records, Hot Rock, Hurt Records, Inferno Records, Initial Recording Company, Noisy Records, Plane Records, Reddingtons Rare Records, Rola Records, Vindaloo Records.



Mark Bristow of the Dealers (MAP 2)

CLAY RECORDS

Clay / (MCA 628) 'Fire of London' / 'Beatnik' Grace
Clay 5 'Decontrol' / 'If's No T.V. Sketch' / 'Tomorrow Belongs To Us' Discharge

BROADSIDE RECORDS

Albums

BRO 116 'Ballad of the Black Country' Jon Raven
BRO 117 'Harvest' Jon Raven
BRO 118 'English Canals' Jon Raven, John Kirkpatrick, Sue Harris
BRO 119 'Brummagem Ballads' The Farriers/Kempion
BRO 120 'Black Country Night Out Vol. 1' Various
BRO 121 'Steam Ballads' Various
BRO 122 'Black Country Night Out Vol. 2' Various
BRO 123 'Kempion' Kempion
BRO 124 'A Miscellany of Guitar Music' Michael Raven
BRO 127 'Fortune My Foe' Goliard, Ghis Brown, Andrew Geuter.
BRO 128 'English Sporting Ballads' The High Level Ranters and Martin Wyndham Read with Nic Jones.
BRO 129 'Dolly Allen' Dolly Allen
BRO 130 'Off the Cuff' Harry Harrison
BRO 131 'Up Like the Swallow' Bob Stewart
BRO 132 'An Evening with the Original Black Country Night Out Show' Various
BRO 133 'Tomorrow We Part' Finbar Furey, Bob Stewart
BRO 134 'Andy's Gone' Martin Wyndham Read
LJES 001 'The Best of the Black Country Night Out Show. Live from the Robin Hood etc.' Various
SAM 001 'A Feast of British Folk' Various
LBEE 001 'Margarita' Harvey Andrews

HOT ROCK RECORDS

HR45 006 'Back Door Man' / 'I'd Rather Hear Willie' Sid King
HR45 007 'Go Cat Wild' / 'Dance to the Bop' Buzz and the Flyers
HR45 008 'Dance of the Teddy Boys' / 'We Wish You a Teddy Christmas' Nick Satan and the Rockin' Devils

MAGNUM ARTISTES PRODUCTIONS (MAP)

MAP 1 'Shuffle Shuffle' / 'Trendy The Army'
MAP 2 'Share the World' / 'Share the World Part 2' The Dealers

REVOLVER

Singles

REV 1 'Rockaboogiebabyboppa' BBRA Band (7" & 12")
Albums
REVLP 1 'Black Country Time' Giggety

SHANGHAI RECORDS

Shanghai 1 'Index' / 'Break If' Felt
Shanghai 2 'Blimp' / 'Newtrition' The Versatile Newts

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**LETTERS
EXTRA**

**MOSELEY
MUSO SLAMS M.U.**

Dear Brum Beat,
As a working musician I noticed in the Musician Union magazine 'Musician' an article about a campaign that the MU are attempting to generate amongst London bands to boycott gigs in pubs that will not guarantee a minimum payment of £12 per musician. In principle this is very laudable, though the MU displays its usual lack of understanding as regards the rock spectrum by failing to make it clear whether that takes into account P.A. rental. Any band gigging even at pub level has to part with at least £30 to get a half decent PA and if, as most of us do, they rent lights and pay trucking then the £50 envisaged by the MU for the average pub band has gone anyway, leaving the musicians earning

nothing - which is exactly as it is now.

What really scares me is that some of the older Brum musos have started talking about extending the campaign to Birmingham. The 'Musician' states - totally incorrectly - that the brewery business is "buoyant and successful - a glance at the financial pages will reveal that their profits are riding high." This is irresponsible. Everyone knows that pub gigs and pubs in general are emptier now than they have ever been. Haven't the MU heard about the recession? If the MU try to bully the pub landlord into paying out £50 for a band that only draws say 20 people at 70 pence per head, they will simply force the pubs to put on

discos.
As it is, it is usual for a band to take the entire doortake. This strikes me as being realistic. Do we honestly expect pubs to subsidise our music.
It's tough enough right now for a young and inexperienced band to persuade a pub to let them use a room without charge. Please MU keep your head in the sand and let the groups get on with the business of learning our craft and making a place for ourselves in the music business.
Worried musician (MU member)
Moseley

Strong words indeed Mr/Ms Worried, but facts do seem to back you up. Statistics show around 10% drop in beer production - the first yearly fall since 1973. The 'take-home' trade is blamed by the Brewer's Society, and when it is the income from the amusement machines that accounts for 30% of the brewery profits, then times must be tough. Apparently 370 million pints fewer will be quaffed in 1980. Can't understand it, we do our share. Any MU reaction or musicians' comments are welcome.

**studio
LOG**

November was a busy month for John Haynes' Zella studios in Edgbaston. Starward Records moved in to record Malcolm Stent's 'Saturday Night in the Bull Ring', with Geoff Bodenham also recording 'Black Country Carol'. Zella also handled the pressing of Geoff's single. 'Chicago - Veendam Non-stop' is the title of Terry McCain's 3rd album recorded at Zella with Alec

BUSY ZELLA

Price twiddling the knobs. Zenda Jacks, one-time lead vocalist with Silver Convention recorded demos of three songs for a forthcoming album of Carrere Records. The songs were written and produced for her by Magnum's Tony Clarkin. Also in the studio recording demos were Evesham's claim to fame the Photos. They did three tracks for a forthcoming album on CBS. High

quality stuff according to engineer Alec. Other November visitors to Zella included Sabre, 2p Music's Pat Preece, Andy Lloyd's Wedge, Local music man Trevor Oerton and comedians the Krankies. December bookings include local band RAH and Driver, with songwriter and musician Andrew Hall planning a follow-up album to the well-received 'Plastic Money'.

JAZZIN'

November kicked off disappointingly with the eagerly-anticipated Strathallen gig of Bob Barnes Australian Jazz Band being cancelled. However things soon picked up with the appearance at the Waterworks Jazz Club of the Flemish band Waso - exciting Django - based gypsy jazz with Fapy Lafertin's guitar playing a revelation. He has to be about the best jazz guitar man of his style in Europe today. Hostaria Wine Bar in Birmingham are introducing a free Wednesday night Jazz event featuring veteran local tenor sax boss Andy Hamil-

ton's quartet. December jazz happenings will include the Stan Tracey Octet (14th), Sonny Stitt and Red Holloway (now that sounds really interesting) at the Braunstone Hotel, Leicester (9th) and Bulls Head (10th), and Wild Bill Davison's farewell UK gig at the Crown Inn, Codsall (13th). The Lol Coxhill trio play at Crown Hotel Worcester (17th) and Max Collie's Rhythm Aces at the Crown Codsall (20th).
Dates already set for January include a Don Wheeler/Bryan Spring Quartet tour that will take in

Braunstone Hotel Leicester (13th), Black Boy Inn Nottingham (14th) Bridge St. Arts Centre Newcastle Under Lyme (16th). And appearances of the Kenny Shaw Band with Lol Coxhill at Black Boy Inn Nottingham (28th) and Bridge St. Arts Centre Newcastle-under-Lyme (30th).
Residencies through December and hopefully beyond at the Dog and Pheasant Bromsgrove are the Jubilee Jazz Band on Mondays with Where's Eddie featuring on an R & B night every Wednesday.

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13th: SUSSSED Xmas Party
18th: THE STARES
19th: BAUHAUS
20th: A CERTAIN RATIO
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REVIEWS

GIGS

UB40

Odeon Birmingham

"Hello Birmingham, it's good to be back," proclaimed Astro, and UB40 celebrated, to the delight of their fans, with a near perfect performance. Kicking off with "Reefer Madness" they had everyone on their feet skanking to the smooth flowing rhythm of the jazz-dub-reggae. They're a tight, compact musical unit, skillfully combining and depending on each other. Earl Falconer, on a rumbling, dodgy bass, and Mickey Virtue on keyboards, provide the foundation on which the others build and develop the music. "Burden of Shame", "King" and the haunting "Tyler" were probably the highlights of the set, and supported by the dub "Signing Off", "Food For Thought" and "I

Think It's Going To Rain", there was no way UB40 could put a foot wrong. Especially with front man Astro, who takes a much more active part in the singing side than before, and Norman Hassan skanking on stage and encouraging the crowd with hand clapping. Outstanding, though is Brian Travers, whose soul sax playing perfectly complements the reggae element, and enriches the whole feel of the music. Despite the musical excellence of the band and their popularity, I have doubts. All Campbell, despite his sweet voice, still sounds unintelligible at times. Does it matter? Perhaps not. But beyond that, how much longer can UB40 maintain their high level of success with their sound and style of music? If they're not careful, they may find the public bored and disinterested with them and their music, and they could end up like Brum's other famous reggae combo, Steel Pulse, i.e. thrown on the scrapheap. Until then,
Marco Polo



UB40 "Outstanding Sax"

PARADOX

Coach & Horses, West Brom

There are those who may remember two or three years back seeing the name of Paradox on the orange board outside the Barrel Organ, and may well be wondering what fate has befallen them as their name has been noticeable by its absence. One thing is certain - they have not been idle.

Most of their time has been taken up with their commitments to international cabaret artiste Dianne Solomon who heard them at Birmingham University and immediately offered them the gig as her backing band. They made successful European tours, became involved in Mini Metro promotion and are set to play the Wembley Country Festival next year. Apart from this Paradox have continued to function in their own right and are now playing gigs throughout the Midlands.

Since the Barrel Organ days the line up has remained constant with the exception of drummer Bob Moore who has now been replaced by Manny Silva, a session drummer from London whose antics on stage provide almost as much entertainment as his complex and imaginative rhythm patterns. The rest of the line up is: Alan Tallis (Bass Guitar), Paul Sargent (Ld. Guitar & Vocs.), and David Bailey (Keyboard & Vocals). Most of their material is written by Paul and David.

General Wolfe

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To pick high spots of their set is difficult as the musicianship and material are faultless throughout. Personal favourites are 'Billy the Kid' a driving rock number, the haunting 'Marritsburg, Checking You Out' which would make an excellent single, 'Dolores' - shades of Billy Joel's 'Moving Out', County City Ball' which should have everyone dancing and 'You're the One'. Two cover versions worthy of mention are 'Giving It All Away', which puts Daltrey's to shame and the only instrumental - 'Theme from Exodus'.

As the name suggests Paradox defy classification but there sound seem to lie somewhere between the Eagles, Polic, Al Stewart and Smokie - excellent band.
Pete Ariss

EVERREADY'S

Fighting Cocks Birmingham

One day I'll learn and not have an extra cup of coffee instead of arriving in time to catch the support band's whole set. Inevitably I walk in half-way through something I'd probably want to see twice in succession. Case in point with the Ever Readys who were and as is usual with times like this they don't have another gig in the area for over a month. Still knowing some reviews that have been written from a different gig, at least I'm halfway there.

The Ever Readys have mutated in a somewhat convoluted manner from The Surprises, a Moseley outfit who released the delightful "Jeremy Thorpe Is Innocent Single"

and who still keep in the present set the former band's Revilloish high energy treatment of "Little Sir Echo". From this you'll gather that they're basically a fun band but there's a lot more there than being an electric Benny Hill and the musicianship often belies the comic approach to some of their numbers.

The whole set is delivered with a smile and a sense of the ridiculous, notably from Conrad Schwarz who intrudes some dazzling guitar when he's not too overcome with his vocals.

John Nestor is a fine bassist and provides a sterling partnership with Sergio Mendigo's forceful drumwork. The general flavour of their own work can be reasonably ascertained from titles such as

"We Never Get Invited To Fancy Parties", "(I've Really Got) The Hots (For You)" and the masterful throwaway "I Hate Work".

The forthcoming single on Taaga, "Don't Do It Again", is another burst of bounce that sets the toes tapping from the shoulders down but strong though their own material is it's the Every Ready's assault and battery job on the covers that really pulls you apart.

"I'm a Believer" gets an energetic Flying Lizards going-over with Janice Connolly on vocals doing the blank and blase bit while the number itself slips into hysterics, and then they encore with a totally ridiculous version of "Leader Of The Gang" that is the ultimate in back-hand tributes.

I don't really see the Every Ready's becoming huge stars and I doubt if they do either but if you're looking for a band that provides sufficient live entertainment and simple fun to make the Piranhas look like The National Opera and throws in some solid musicianship as a bonus then the Ever Ready's are willing and able.

Mike Davies

ENGLAND

Horseshoes Hotel Brierley Hill

New England have recently undertaken a name-change due to the old one being duplicated elsewhere. A result of the expiry of other local bands (notably Special Clinic, Ocean Boulevard, and Strider) England, as they are now known, can be very much likened to Rainbow. Heavy rock with a keyboards background, many of the songs are commercial in the same way. But the comparison with Rainbow runs deeper. Not only is guitarist Tony Painting's guitar solo on "The Homesteader" similar to one of Blackmore's - not in the technicalities so much as in the self-indulgent style - but his physical likeness to Blackmore is startling, and he has been mistaken for the maestro on at least one memorable occasion. On this particular evening, the imperfect mix washed over the vocals of David Cox, drowning

the lyrics in the fuzz. Likewise, the band were entirely removed from sight at one point, when they became engulfed in the smog from the plentiful smoke bombs.

'Slip Away' with a keyboard intro supplied by Steve Watton was plaintive in contrast to the previous heavy numbers, and was textured by a number of crescendos and diminuendos.

Drummer Paul Thurlow and bassist David Keane have a knack of introducing a heavier rhythm at strategic points to revamp a song. For good heavy rock, future gigs will be worth a visit.

Debbie Fussell

CLOSE RIVALS/

PARTIZANS

Hare and Hounds

King's Heath

The Hare and Hounds Rock Club may not be the Odeon, but it certainly provides a popular showcase for new local bands. The Partizans proved themselves to be enthusiastic, if crude, amateurs who try hard, enjoy themselves but don't quite make the grade musically whilst headliners Close Rivals displayed fresh musical potential.

Close Rivals are a four-piece ostensibly held together by guitarist/vocalist/songwriter Ian Giles. His vocals are complemented by the excellent guitar work of John Kelly, who together with drummer Mick Howell was a member of the Traitors before joining the Rivals. Fourth member is bassist Noel Kerins, who provides competent back-up both on bass and backing vocals.

Surprisingly, the Rivals gained the respect of the pogoing Partizan supporters - mainly because of their refreshing use of rhythm, lyrics, and melody.

The lively and exciting "Bonfire" really hit the button whilst "Fashion Conscious" was more thought-provoking. They continued the theme of general comment on suburban life with "Gotta Make Mistakes" and more especially with "A Short Sharp Kick In The Teeth"; which related directly to unemployment, and is their first single set for release in January.
Tim and Jane Wright.

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REVIEWS

GBH The Crown, Birmingham

This, of course, was very much a home fixture. GBH Playing at The Crown. It's part of a new policy by the management—putting on live groups (plus a disco) on Friday and Saturday nights. So, as was to be expected, the place was pretty much full of regulars who knew the group personally and vice versa. Positively incestuous.

GBH are a powerful, driving 4-piece who are keeping alive or "trying to revive the spirit of '77". They began with 'Prospective convict' (a number I hadn't heard before) which they played with conviction (ouch). Good, solid guitar work with the requisite hint of muddiness (Jock—guitar, Sean—bass) coupled with driving drumming (Wilf) and Colin's angry vocals. The audience were their's from the start although it wasn't until Colin suggested there was no

law against dancing that the audience displayed the sort of vigor and enthusiasm and general manic energy that puts the fear of God in certain Dublin promoters.

They powerhoused through a set that included 'Parisian Dictation', the disaffected and effective 'No time for you', a rather restrained 'Guitar Hero' and other familiar numbers like the very popular 'Big Women'. (Complete with seaside lady backdrop). A thrusting version of 'Wild Thing' was their only cover and the set also included the standout 'I See a Man' and finished at full pelt with 'Boston Babies'. Then, of course, the aficionados demanded—and got—encores. GBH are thrusting, raunchy, raw, driving and effective and—along with the rest of the audience—I liked 'em. They're playing plenty of gigs around the City now, so try and catch them. Unless you like your music soft-centred that is.

Jule Wieland

PRESSURE SHOCKS

I was convinced that the evening was doomed to boredom at Reading University as I listened to the first group whose name I can't recall. Looking and playing like school boys their gyrations on stage had the same effect on me as sheep jumping over a fence.

The atmosphere changed dramatically though when Pressure Shocks came onstage. By the end of the first number I had pushed my way up front through an audience bubbling with excitement and anticipation.

This was not simply another reggae group. This bands music developed and matured from the feeling and soul of reggae now exploded into a new rocking rhythm that refused to be ignored. Pressure Shocks had something to say and were playing it with all the depth and accomplishment that experienced musicians can give.

Rock Reggae with more than a hint of Jazz? Any label would be too restricting. Midnight Ice cream

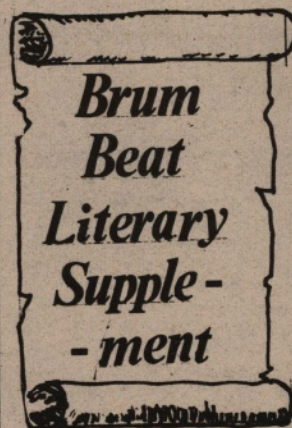
Reading University

coated in space dust.

That they played for each other as well as us added to the charisma and colourfulness of the show. Their pure joy in making music was infectious. Vic Middleton on sax did seem to get carried away sometimes, but he carried it within the music, and when members of the audience climbed onto the stage you could hardly blame them.

My only regret was that I could not always hear all the words. When I did, I realised that they were worth listening to. These were no mediocre love songs, but well observed statements on our society delivered with a punch that made you want to do something about it. A little more volume for Errol Cowell on vocal please. Pressure Shocks have captured the mood of the 80's and are surely going to be big. Don't miss seeing them while you can still afford it.

Margaret Evans



THE E.L.O. STORY

Bev Bevan (Mushroom)

This is the time of the year to prepare ourselves for the multitude of pre-Christmas music/showbiz books written in the banal, boring, egotistical 'look at me I'm nearly famous' vein that by February are gathering dust or levelling some uneven table.

Not so Bev Bevan's 'The E.L.O. Story'. With Compelling style and simplicity, the band's drummer

intimately takes you through the evolution of the world's finest rock band, from the grass roots beginning in Birmingham when he had to carry his own drums on the No. 32 bus to school hall gigs, through to their last world tour which needed 13 huge trucks and a crew of 50 plus.

Well written and unassuming, the book took Bev Bevan 3 years to write. He recalls his early days in bands with such nostalgic names as Denny Laine and the Diplomats, Carl Wayne and the Vikings and, of course, the Move—all preceding the formation in 1970 of the Electric Light Orchestra.

The reader gets a rare insight into the plastic world of pop music through the eyes of a man who has never forgotten his roots, as is very apparent in his detailed almost affectionate memories of pre-E.L.O. days.

The book is honest, humorous, very entertaining, packed with excellent photographs, and certainly pulls no punches, with the author's obvious sincerity apparent.

A must for anyone with the slightest interest in the pop world.

Tom Ross

SINGLE FILE

Paul Bearer

Best offering is Shona Laing's "Whistling Waltzes" (EMI) which is haunting and plaintive to an extreme. A superbly moving single you should demand to hear. Rough

Trade specials this issue lead off with Girls At Our Best's "Politics" (Record Records) which is innocent and softly cute in its delivery but incisive in its content!

Essential Logic have a persistent hypnotic wall of sound on "Eugene" (RT). Holly does a Bowie a la the alternative style for "Hobo Joe" (Eric); Cabaret Voltaire's "Seconds Too Late" (RT) is today's besit music for depressant fanatics; Robert Rental gets melodic and commercial with "Double Heart" and bears several plays to engage familiarity (Mute), while Wah Heat simply improve all the

time and chase Teardrop and Echo to the crown. "Seven Minutes to Midnight" is excellent sharp passion modern-rock (Inevitable). Stray Cats outlive the hype for "Runaway Boy" (Arista) but it's more to Dave Edmunds production. B side is awful. Jona Lewie carries on with "Stop The Cavalry" (Stiff) another individual interpretation of Zydeco influences that again merits a hit but probably won't get one. Also on Stiff John Otway massacres "Green Green Grass Of Home" and every home should have at least two copies. Good new heavy attack from Weapon. "It's A Mad Mad World" (Weapon) which shows them deserving of big label investment. Richard Digance returns with

"The Journey" (RCA) but his childrens fairytale approach with a moral fable is a bit shakey for singles. Bring back the good old angry days. The VIP's continue the Beat with "I Need Somebody To Love" (Gem) and carry on their revival of the 60's in the face of stern-faced opposition. This isn't too strong but it lifts nicely. Steeleye Span reform but on the evidence of "Sails Of Silver" (Chrysalis) it wasn't worth the effort.

Vardis add Quo to heavy rock and end up straddling two bridges uncertain of where to cross. "Too Many People" leaves them in the middle. "I Want To Be You" (Active) says Brenda Prescott and it's a bouncy enough

poprock number to think it might be worth the exchange. Good sixties op with modern edge from The Look, (MCA) "I Am The Beat" has the ingredients and a gimmick finish but isn't the crest of any wave today. The Chipmunks do The Knack's "My Sharona" (Mercury) and even make it sound worse than the original. Small Change sound like Smokej with a cold on "Still In Love With You" (Swamp). Salford Jets change style again to go reggae with "City Youth" (Lunar) and it doesn't work. Find a trend soon lads.

Barracudas wish it could be "1965 Again" (Zonophone) with plenty of doubletracking. Solid surf stuff but ultimately empty. Christmas time tune from Eat At Joes with

"Last Year's Re-solutions" (Goldliner) which doesn't get too festive but sparkles quite neatly.

Victims Of Pleasure are part ex Monos and "When You're Young" (VOP) shows them in a Roxy/Vox mode of styling and is good if lacking in the extra edge. Isla St. Clair surprises with a sensitive treatment of Mac's "Songbird" (Ariola) and Lena Zavaroni goes Spector for "Will He Kiss Me Tonight" (Galaxy) and stirring pop it is too. Final cut is title of the year from The Freshies. "I'm In Love With The Girl On The Manchester Virgin Megastore Check-Out Desk" (Razz) and it's a crisp pop single too. Get Freshies.

Paul Bearer.

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MONDAY 1st

BIRMINGHAM

Romeo & Juliets: Strontium Dog
Barrel Organ: Stray Dogs
Railway: Bandanna
Odeon: The Nolans
Tyburn House: Rock & Roll Night
Drakes Drum: Cerberus
Golden Eagle: Ricky Cool & The Rialtos/
Expertz

SOLIHULL: The Viking: Ken Harris &
The Playboys

COVENTRY: The Venue: The Editors
STOKE: Victoria Hall: Dire Straits
NOTTINGHAM: Rock City: Iron Maiden
WOLVERHAMPTON: Hen & Chickens:
White River Band
WARWICK: University Arts Centre:
Gary Burton Quartet

TUESDAY 2nd

BIRMINGHAM

Hobmoor: West County
Maxwells Plum: Kaya
Railway: U.X.B.
Tyburn House: Wheels
Odeon: The Damned
Mr. Sams: Ad Lib/Fade
Queens Head Erdington: Country
Travellers
Opposite Lock: Ski
Golden Eagle: Au Pairs/Dance
Aston University: Ferrari
Barrel Organ: Rah/Boxer
Hunters Moon: Quill
Leamington: The Crown: Saracen
Brierley Hill: Civic Hall: Alliance

WEDNESDAY 3rd

BIRMINGHAM

The Holte: Saracen
Hobmoor: Ramrods
Railway: Handsome Beasts
Odeon: Split Enz
Opposite Lock: Raymond Froggatt
Golden Eagle: vision Collision/The Privates
Barrel Organ: Prisoners
Tyburn House: High Spirit
FOUR OAKS: The Crown: Quill
COVENTRY: General Wolfe: Roy Wood's
Helicopters
NOTTINGHAM: Rock City: The Human
League
HEREFORD: Rotters Club: Misspent
Youth

THURSDAY 4th

BIRMINGHAM

Shard End Harlequin: Country & Western
Night
Holte: Quill
Barrel Organ: Ferrari
Railway: Dawnbreaker
Odeon: Jon Anderson

Golden Eagle: Dangerous Girls/Denizens/
The Everadies
Opposite Lock: Ski
Barley Mow Ward End: Key West
Cedar Club: Theatre of Hate

BICKENHILL: The Clock: Eamon Kelly/
Disco
CHASETOWN: The Troubadour: Stray
Dogs
FOUR OAKS: The Crown: Back O' Town
All Stars
WARWICK: University: Significant
Zeros
WALSALL: The Dilke: Paradox
WILLENHALL: Cavalcade: Switch 7



FRIDAY 5th

BIRMINGHAM

Hobmoor: Sydewynder
Holte: Atlantis
Barrel Organ: Willy and the Poorboys
Railway: Cryer
Odeon: Steeleye Span/Canis Major
Cedar Club: Killing Joke
Edgbaston Bell & Pump Folk Club: The
McColmans
B'Ham University: Steel Pulse/Jimmy
Lindsay
Golden Eagle: Fast Relief/Carnastor/
Pinkies
N.E.C. Queen
TYBURN HOUSE: Burgundy
BURTON: 76 Club: Eric Bell Band
WEST BROMWICH: Coach & Horses:
Boxer
WELLINGTON: Gemini Club: U.X.B.
FOUR OAKS: The Crown: Ram-Rods
STOKE: Polytechnic: Significant Zeros
WALSALL: The Dilke: Paradox
KIDDERMINSTER: Market Tavern:
The Marauders
DERBY: Tiffany: Pressure Shocks
NOTTINGHAM: Rock City: Magazine
STOURBRIDGE: College: Andy Lloyd &
The Wedge
KEELE: University: The Magnificent
Seven
WISHAW: Triple Horseshoes Farm:
Country & Western: (2 Live Bands)

SATURDAY 6th

BIRMINGHAM

Odeon: Ultravox
Tyburn House: Bert & Les
The Lyndon: White River Band
Railway: The Dealers
Barrel Organ: Bright Eyes
Woodgate Valley Tenants Hall: Survival
Bogarts: Witchfinder General
Hobmoor: Sydewynder
Golden Eagle: Robin Valk
WEST BROMWICH: Coach & Horses:
Sub-Zero
COVENTRY: General Wolfe: Racketeers/
Capt. Video/Metro Glider

Barrel Organ: Stray Dogs
Railway: Bandanna
Tyburn House: Rock & Roll Night
Cedar Club: Survival
Drakes Drum: P Cerebus
Odeon: Adam & The Ants
COVENTRY: The Venue: Godz Toys
SOLIHULL: The Viking: Patsy Powell &
The Goodtimers
LOUGHBOROUGH: University: Manitou

TUESDAY 9th

BIRMINGHAM
Hobmoor: Wheels
Maxwells Plum: Kaya

MONKEY
ON A
BICYCLE

LOUGHBOROUGH: University: Steel
Pulse/Jimmy Lindsay
KENILWORTH: Working Mens Club:
Free & Easy

SUNDAY 7th

BIRMINGHAM

Barrel Organ: Distort Resort
Maxwells Plum: Alto Ego
Railway: Trident
Erdington Queens Head: Key West
Tyburn House: (Lunch) Rick Barnes/
(Eve.) Bert & Les
Gladiator: Paradox
Holte: Penny Black
Sheldon Heath Social Club: White
River Band
Odeon: Budgie/White Spirit
WEST BROMWICH: Coach & Horses:
Wide Boys
WOLVERHAMPTON: Lafayette: Ram
Jam Band
BURNTWOOD: The Troubadour:
Victorian Parents
LEICESTER: Highfield Centre: Pressure
Shocks
KENILWORTH: Working Mens Club:
Music Night
BICKENHILL: The Clock: Music Night

MONDAY 8th

BIRMINGHAM

Romeo & Juliets: Misspent Youth

Railway: U.X.B.
Tyburn House: Dallas
Mr. Sams: Ad Lib/Fade
Erdington: Queens Head: Country
Travellers
Cedar Club: Vardis
Opposite Lock: Raymond Froggatta
Bamma Lamma Bammaloo, plus guest
celebrities
Odeon: Jasper Carrott
Barrel Organ: Rah/Boxer
Hunters Moon: Quill
FOUR OAKS: The Crown: Saracen
WOLVERHAMPTON: Polytechnic:
The Planets

WEDNESDAY 10th

BIRMINGHAM

Holte: Saracen
Hobmoor: Bromford County
Railway: Handsome Beasts
Odeon: Jasper Carrott
Top Rank: Ian Dury
Cedar Club: Stray Cats
Golden Eagle: Ted Turnip and the
Whistling Worms
St. Peters College: Ferrari
Barrel Organ: Prisoners
Tyburn House: Bert & Les
FOUR OAKS: The Crown: Quill
WALSALL: West Midlands College:
Planets
HEREFORD: Rotters Club: Azores
TELFORD: Ironmaster: Switch 7

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THURSDAY 11th

BIRMINGHAM
 Shard End Harlequin: Country & Western Night
 The Holte: Quill
 Barrel Organ: Ferrari
 Railway: Dawnbreaker
 Opposite Lock: Ski
 Barley Mow Ward End: Key West
 Odeon: Jasper Carrott
 Cedar Club: Stray Cats/Creato
 Newman College: U.X.B.
 Golden Eagle: Solicitors
 Golden Cross Harborne: White River Band

BICKENHILL: The Clock: Eamon Kelly/Disco
FOUROAKS: The Crown: Back O' Town All Stars
COVENTRY: General Wolfe: Dealers
DUDLEY: J.B.'s: Planets
NOTTINGHAM: Rock City: The Undertones
WOLVERHAMPTON: Barlew Mow: Switch 7.

FRIDAY 12th

BIRMINGHAM
 Hobmoor: Dallas
 The Holte: Atlantis
 Barrel Organ: Willy and the Poorboys
 Railway: Cryer
 Golden Eagle: Inner City Unit/Mick Turner
 Odeon: Jasper Carrott
WEST BROMWICH: Coach & Horses: Blind Alley
FOUR OAKS: The Crown: Wrangler
COVENTRY: General Wolfe: Reluctant Stereotypes
TAMWORTH: Chequers: Victorian Parents
LEICESTER: Scraftoft Valley Club: Strange Days
MALVERN: Winder Gdns: Saxon
BURTON ON TRENT: Country & Western Club: White River Band
STAFFORD: Doormans Diesel Club: Key West/Cactus Jack
WISHAW: Triple Horseshoes Farm: Country & Western (2 Live Bands)
PERSHORE: College of Horticulture: Switch 7

SATURDAY 13th

BIRMINGHAM
 Barrel Organ: Bright Eyes
 Railway: The Dealers
 Tyburn House: Bert & Les
 Odeon: Jasper Carrott
 Hobmoor: State Express
 Lanchester Poly: Distort Resort
 Edgbaston Cricket Ground: Paradox
 Bingley Hall: Winston Rodney (Burning Spear)
 Golden Eagle: Year Zero/Triad Noize Beat
 N.E.C. Rod Stewart
KENILWORTH: Working Mens Club: Free & Easy
DUDLEY: J.B.'s: Planets
COVENTRY
 General Wolfe: Alliean
 Polytechnic: Vision Collision/De-gotes/L.S.D.
WEST BROMWICH: Coach & Horses: Switch 7
BEARWOOD: The Talbot: U.X.B.
BELPER: Sports Ground: Strange Days/Monroe
NOTTINGHAM: Rock City: Echo and the Bunnymen
TIPTON: Brewer Baker: White River Band
WEDNESFIELD: The Albion: Key West

SUNDAY 14th

BIRMINGHAM
 Odeon: Dire Straits
 Maxwells Plum: Pazzaz
 Railway: Trident
 Erdington Queens Head: Key West
 Tyburn House: Lunch) Rick Barnes(Eve) Bert & Les

Holte: Cotton Gin
Gladiator: Highway
Star Club: Distort Resort
N.E.C. Rod Stewart
Strathallan: Stan Treacey Octet
BICKENHILL: The Clock: Music Night
WEST BROMWICH: Coach & Horses: Ferrari
LEICESTER: North Evington Social Club: Strange Days
KENILWORTH: Working Mens Club: Carvary



Paradox

MONDAY 15th

BIRMINGHAM
 Romeo & Juliets: Ricochet
 Railway: Bandanna
 Tyburn House: Rock & Roll Night
 Odeon: Dire Straits
 Cedar Club: Distort Resort
 Drakes Drum: Cerebus
 Barrel Organ: Stray Dogs

SOLIHULL: The Viking: White River Band
COVENTRY: The Venue: Silence
DERBY: Tiffany's: Winston Rodney (Burning Spear)

TUESDAY 16th

BIRMINGHAM:
 Hunters Moon: Quill
 Hobmoor: Patsy Powell and the Good-timers
 Maxwells Plum: Kaya
 Railway: U.X.B.
 Tyburn House: Midwest County
 Odeon: Madness
 Mr. Sams: Ad Lib/Fade
 Erdington Queens Head: Country Travellers
 Opposite Lock: Ski
 College of Food & Domestic Arts: Dansette Damage
 Barrel Organ: Rah/Boxer
DERBY: Assembly Rooms: Dire Straits
FOUR OAKS: The Crown: Mike Sheridan Big Band

WEDNESDAY 17th

BIRMINGHAM
 Hobmoor: Witchita
 Holte: Saracen
 Railway: Handsome Beasts
 Crown (Corporation St.): Stray Dogs
 Odeon: Saxon
 Golden Eagle: Playthings
 Barrel Organ: Prisoners
 Tyburn House: Modernaires

FOUR OAKS: The Crown: Quill
ROWLEY REGIS: College: U.X.B.
HEREFORD: Rotters Club: A.P.F. Band

THURSDAY 18th

BIRMINGHAM
 The Holte: Quill
 Shard End Harlequin: Country & Western Night
 Barrel Organ: Ferrari
 Railway: Dawnbreaker
 Opposite Lock: Ski
 Barley Mow Ward End: Key West
 Odeon: The Kinks
 Golden Eagle: Airphix
SHIFNAL: The Star: U.X.B.

FOUR OAKS: The Crown: Back O' Town All Stars
NOTTINGHAM
 Kimberley Recreation Centre: Saxon
 Rock City: Steve Harley
BICKENHILL: The Clock: Eamon Kelly/Disco
WILLENHALL: Cavalcade: Switch 7

FRIDAY 19th

BIRMINGHAM
 Hobmoor: Wild Silk

Barrel Organ: Willy and the Poorboys
 Railway: Cryer
KNOWLE: Village Hall: Distort Resort
FOUR OAKS: The Crown: Chug-A-Lug
WEST BROMWICH: Coach & Horses: Briton
KIDDERMINSTER: Town Hall: Reluctant Stereotypes/Assyne/Visit
NOTTINGHAM: Rock City: The Kinks
WISHAW: Triple Horseshoes Farm: Country & Western (2 Live Bands)

SATURDAY 20th

BIRMINGHAM
 Odeon: Slade
 Barrel Organ: Bright Eyes/Dansette Damage
 Hobmoor: Cotton Gin
 Railway: The Dealers
 Tyburn House: Bert & Les
 Fighting Cocks: Distort Resort
KENILWORTH: Working Mens Club: Free & Easy
WEST BROMWICH: Coach & Horses: Strontium Dog
COVENTRY: General Wolfe: Blind Alley
NOTTINGHAM: Rock City: X.T.C.

SUNDAY 21st

BIRMINGHAM
 Maxwells Plum: Alto Ego
 Tyburn House: (Luch) Rick Barnes(Eve) Bert & Les
 Erdington Queens Head: Key West
 Gladiator: Dijon
 Railway: Trident
 Holte: Cabaret Night
 Strathallan: The Stratfballen All Stars
WEST BROMWICH: Coach & Horses: Bright Eyes
BICKENHILL: The Clock: Music Night
KENILWORTH: Working Mens Club: Mercia
CORBLY: Earlstree Club: Paradox
PETERBOROUGH: Wirrina Stadium: Saxon
BURNTWOOD: The Troubadour: Victorian Parents

MONDAY 22nd

BIRMINGHAM
 Romeo & Juliets: Cryer
 Railway: Bandanna
 Tyburn House: Rock & Roll Night
 Drakes Drum: Cerebus
 Barrel Organ: Stray Dogs
 Golden Eagle: The News
 Waterworks Jazz Club: Harry Gold & His Pieces of Eight
SOLIHULL: The Viking: Riverboat Queen
MAYPOLE: Manningford Hall: Distort Resort
STOURBRIDGE: McCoys: Marauders

WARWICK: University: White River Band
WOLVERHAMPTON: Lafayette: Jameson Raid

TUESDAY 23rd

BIRMINGHAM
 Maxwells Plum: Kaya
 Tyburn House: Bryan Ward
 Hobmoor: White River Band
 Mr. Sams: Ad Lib/Fade
 Erdington: Queens Head: Country Travellers
 Opposite Lock: Ski
 Railway: U.X.B.
 Hunters Moon: Quill
 Barrel Organ: Rah/Boxer

FOUR OAKS: The Crown: Saracen

WEDNESDAY 24th

BIRMINGHAM
 Railway: Handsome Beasts
 Holte: Quill
 Hobmoor: Shoestring
 Golden Eagle: Wide Boys/Xpertz
 Barrel Organ: Quads/Suppt
 Tyburn House: Calico Blue
WORCESTER: Tanyas: Paradox
WEST BROMWICH: Coach & Horses: Ferrari
COVENTRY: General Wolfe: Godz Toys
NUNEATON: Stockingford Labour Club: Strange Days

FRIDAY 26th

BIRMINGHAM
 The Holte: Atlantis
 Hobmoor: Sydewynder
 Railway: Cryer
 Barrel Organ: Willy and the Poorboys
 Tyburn House: Bert & Les
WEST BROMWICH: Coach & Horses: Buckshee
COVENTRY: General Wolfe: Chevy

SATURDAY 27th

BIRMINGHAM
 Tyburn House: Bert & Les
 Barrel Organ: Bright Eyes
 Railway: The Dealers
 Studio 54: Moltwo
 N.E.C. Elvis Costello/UB40/Rockpile
WEST BROMWICH: Coach & Horses: Ruby Turner

COVENTRY: General Wolfe: Chainsaw
NOTTINGHAM: Boat Club: Taurus
KENILWORTH: Working Mens Club: Free & Easy

SUNDAY 28th

BIRMINGHAM
 Tyburn House: (Lunch) Rick Barnes(Eve) Bert & Les
 Maxwells Plum: Pazzaz
 Gladiator: Dry Ice
 Railway: Trident
 Holte: Cabaret Night
 Erdington Queens Head: Key West
BICKENHILL: The Clock: Music Night
WEST BROMWICH: Coach & Horses: Ferrari
KENILWORTH: Working Mens Club: Music Night
WOLVERHAMPTON: Lafayette: Weapon of Peace

MONDAY 29th

BIRMINGHAM
 Romeo & Juliets: Quartz
 Barrel Organ: Stray Dogs
 Drakes Drum: Cerberus
 Tyburn House: Rock & Roll Night

TUESDAY 30th

BIRMINGHAM
 Hobmoor: Midwest County
 Opposite Lock: Ski
 Erdington Queens Head: Country Travellers
 Tyburn House: Cherokee
 Maxwells Plum: Kaya
 Mr. Sams: Ad Lib/Fade
 Railway: U.X.B.
 Hunters Moon: Quill
 Barrel Organ: Rah/Boxer

WEDNESDAY 31st

BIRMINGHAM
 Strathallan: Paradox
 Holte: Candy Rock
 Barrel Organ: Bright Eyes/Willy & The Poorboys/Briton (Till 12.30)
 Hobmoor: Palladin
 Golden Eagle: Dangerous Girls/Vision Collision
 Railway: Handome Beasts
 Tyburn House: Bert & Les

Pete Aris, the Monkey on a Bicycle's manager, would be more than pleased to receive details of your gigs for the next issue. The final date for accepting information is seven working days before publication date. Post your info to Pete at Brum Beat, 190 Monument Road, Edgbaston, Birmingham 16, or phone it through on 021-455 9494.

16 TRACK RECORDING

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Over the Moon!

The Radio One-derers meet the Pebble Mill Pirates and close on 10,000 fans witness a tightly defensive, closely-fought 10-10 draw at St Andrews in a match that rocked the football world to its foundations.

The question is: can you name the Pirates squad pictured on the left? We'll give a pair of Elvis Costello, Rockpile, etc. tickets (NEC gig, December 27th - see ad on Page 13) to the reader who can list the most. Send your entry to Sportsbeat, Brum Beat, 190 Monument Road, Birmingham 16, to reach us no later than December 20th.



Other Pix:-

Top Left: Newsbeat's RICHARD SKINNER.

Bottom Left: A lull in the action as PAUL BURNETT, JOSH JONES & JOHN PEEL take a breather.

Bottom Centre: JASPER 'Sick As A Parrot' CARROTT..

Bottom Right: The Radio 1 Circus shows off its acrobats.



AU PAIR of the MONTH



Discovered floating/adrift in the Holiday Inn Pool following the Radio One teams departure was this lady - name of Whitby - who insisted that throughout the Radio One visit she had remained chaste. And chased and For further details check with the Julia Rose Agency.

November turned out to be quite an exciting month. Starting with the BBC Radio One circus coming to town for a week which resulted in the bar of the Holiday Inn becoming the centre of all social activity with the more heroic bon vivantes seeing in most of the dawns The rest of the month was punctuated by a series of functions such as the Spandau Ballet Spectacular at the Botanical Gardens, the one place in Birmingham still waiting for news of the Crimean campaign, where the bemused staff were heard muttering something about it not being like any ballet they'd seen on telly. NME broke their vow of silence in the Midlands to take photographs at the gig - the audience being the subject of more attention than the band The month's final bash happened at Zella Studios which was the BBC's home prior to Pebble Mill. The occasion was a surprise retirement party given for Margaret Kidger. The poor lady thought she was being taken out for a quiet dinner and found herself confronted with a roomfull of faces from the past many of which she probably wished had remained there. Organised by the indefatigable Michael Ford, spectres from days gone by included Jimmy Powell whose vocabulary hasn't changed at all over the years; Rockin' Berry Terry Bond; former Midland Beat editor (now manager of XTC) Dennis Detheridge; BRMB boss man Bob Hopton, agents Mike Carroll and Johnny Francis and many many more. Not a dry eye or throat in the house Brum Beat promotion night at Birmingham Polytechnic with the Quads and the Thrillers all went very well, so we're told. Memories of the event were a little hazy the next day for all Brum Beat staffers there Rumours persist that Phil Dawson's Ginger Recording Studios are going 24 track Birmingham Evening Mail have to be congratulated on their 20-page 'Sounds' music special which combined with their upcoming weekly gig guide displays an awareness of popular music that was sadly lacking in the past. Keep it up chaps, and you can

...and lastly

make Brum Beat redundant. Good effort Outlaw Studios seeing their 16-track machine in with a flourish with sessions from Dexy's Lazers and TV backing tracks for Diane Solomon UB40 missed what they consider a heavy editing job on much of the political content of their BBC TV Newsnight interview We hear talk of a major Midlands agency move afoot which will prove very interesting if it transpires A leading Brummie HM band are set to master their next album on Outlaw Studio's new 16-track monster Brum Beat's correspondent in Leicester Simon John phoned the office with the odd information that he had inflamed tonsils or some such ailment. Far be it from us to suggest that Simon uses his mouth far more than manufacturer's recommendations Yet

another Brum Beatnik to grace this month's column is Sean Patel, the bearded one, flies out to Dubai this month to play in some wine bar or other. He had planned to go earlier in the year, but the trip fell through. We trust Sean will find time to have a word in the ear of the Ayatollah and get the details of his forthcoming album 'I'm a Shi-ite' Which local record company MD when asked for a quote on the impending split of his number one band sagely remarked "I'll kick him straight up the bum when I see him."

Apparently the psychology worked - the band are staying together BBC Radio Birmingham's Chris Phipps bravely slipping a Blues segment into the Sunday Show - early response indicates that he could be onto a winner

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