

BRIUM FREE BEAT

THE MUSIC MAG OF THE MIDLANDS
NUMBER 33 NOVEMBER 1982



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Dancing
Did**

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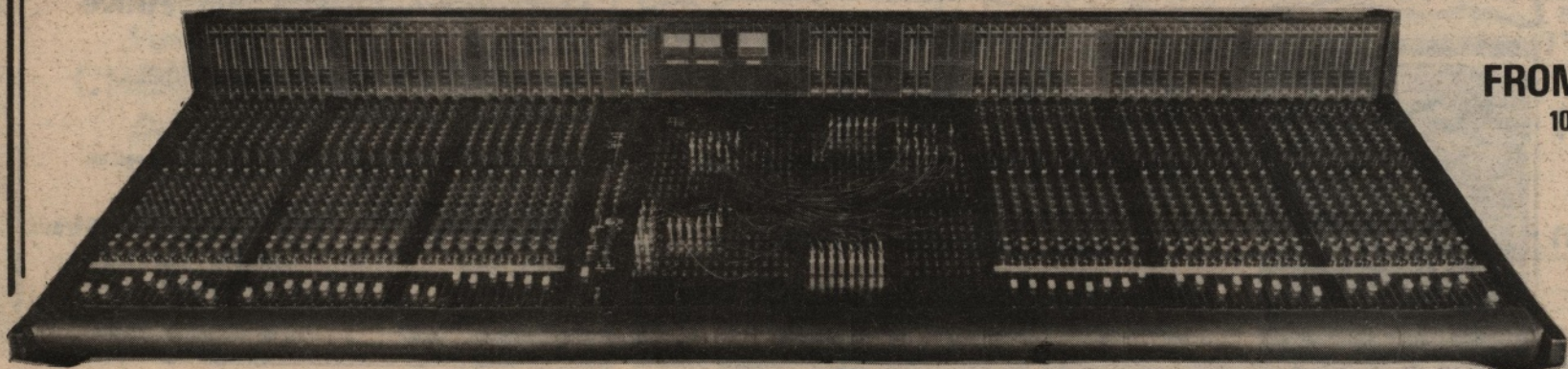
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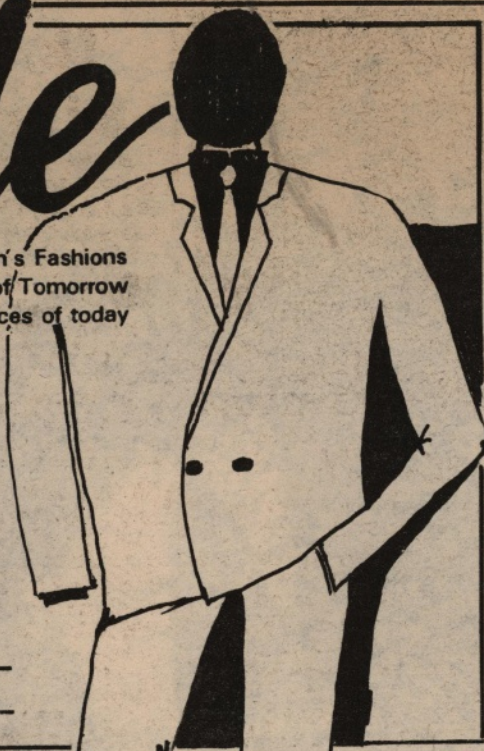
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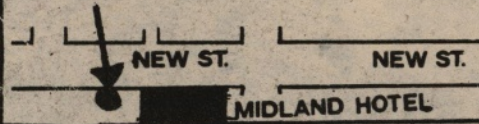
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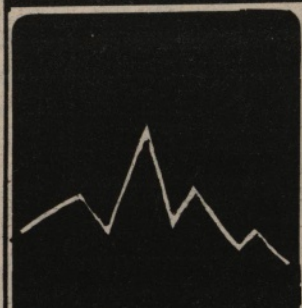
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Video Final

The finals of the Griffin Audio - Visual / Brum Beat video competition will be held at the Bournbrook Hotel, Selly Oak, on Wednesday November 24th.

The three bands competing on the night at Michaelangelo's David, Pictures in a Dark Room, and Identity Crisis.

The whole event will be video - taped. The winning band will receive a Sony C5 Video Recorder and £1,000 worth of video studio time at Griffin - Audio - Visual's Birmingham studio.

Presenting the prize will be BRMB's rock rock Robin Valk.

Admission is free.



Active Restraint

STICKY LAUNCH

A new label from Wolverhampton, The Sticky Label, is launched this month with the release of singles from three local bands.

Distributed by Pinnacle the singles are: 'Forever In Darkness,' and 'Human Life' from Another Dream; 'Aurora Borealis' / 'The Quiet Game' by

Underground World; and 'Terror In My Home' / 'Turns Out Roses' by Active Restraints.

Both sides of the Active Restraint single are also featured on the 'Young and Free' 10" compilation album.

Future releases are planned for One Hundred Days and Stench.

New Studio

A new studio opens in Cradley Heath this month. It's the first time a studio has been based in the area.

Bands already booked in include the Bloomsbury Set, Hamburger Mary, Aircrew, The Prehistoric Pets, Overdose, Stranger, and Blues Power.

Dave Vale, who owns Different Disguises Studio says: "With the help of a few friends I took on a factory unit in Cradley Heath, primarily as a rehearsal spot for Hamburger Mary who are all friends of mine. A small monitor room was built, and with just bare brick walls everywhere we produced some excellent recordings. Word got round and before long groups were clamouring to use the place. It seems that many guys have nowhere at all to rehearse. So we closed the place down, installed a phone, a new floor, insulated all the walls, put in fresh carpets, and suddenly we have a studio."

Different Disguises offers three recording options; 'live' recording, 'sound on sound' using Teac and Akai reel to reel recorders, and 4 - track recording.

Contact Cradley Heath 636406.

KABUKI WAY

Kabuki follow the Swan's Way and play at Handsworth Revue Bar on November 6th.

The price of fame, so Birmingham band the Pinkies have found, can cost quite a lot — especially when it's somebody else's.

Due to the chart success of 'Danger Games' by the similarly named group, Brum's Pinkies have decided to change their name to Polyjungle.

In the meantime they are trying to rebuild their reputation by running off more copies of the Bob Lamb - produced demo which they recorded during the summer and

Pinkies Swop Name

are looking for "a new business - minded manager".

The band have just finished a series of support dates with the Au Pairs that took in Birmingham, Stoke, Coventry, Sheffield, and Hammersmith Palais.



Michael

HENRY LEAVES

Michael Henry has left Afrikan Star to form a new band, Apple On The Drum. Joining him are bassist Jane (formerly with the Au Pairs), ex-Crucial Music drummer Josh on trumpet and percussion, and John Suddick (formerly with Studio 54) on synths. Michael himself takes on vocals and guitar.

Afrikan Star will continue without him.

The new band, which Michael describes as "totally different to Afrikan Star" have already recorded a single for Birmingham's Exit International Records. No release date has yet been set.

The band are currently in the studios recording a master quality demo tape.

GRAD x 3

Graduate Records' boss David Virr is launching two new labels.

In addition to Graduate he will also be running Ready! Steady! Go! and 5th Column.

The debut single for Ready! Steady! Go! is 'Heartache Avenue' by the Maisonettes which has already been released. The band themselves will appear on the new Channel 4 rock programme 'The Tube' on November 12th. The label will be devoted

to bands specialising in 'Sixties style material.

5th Column will be reserved for the harder, "underground" bands and has already signed Dudley's Virus and New York's Nastifacts.

Each of the three labels will be distributed by a different national distribution company — thought to be the first time an independent has achieved this.

Graduate is with

Spartan: Ready! Steady! Go! is with IDS and 5th Column is with Pinnacle.

Said David, "My three labels have very different images and as I believe it is horses for courses I think that each distributor is the best for the type of material they will be handling. I will now be in a unique position and this move reaffirms my belief in the independent scene which, I feel, is due for another surge forward."

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CROWN EXPANDS

Birmingham's Old Crown & Cushion begins to buzz this month with a new 3-nights-a-week disco policy.

The year-old Sunday night Wellington's disco abandons its specialist jazz and funk bias and takes on a more commercial musical slant. Resident DJ, Bobby Paul, outlines the fresh approach: "We simply want to broaden the scope, instead of restricting the audience by playing too much specialised stuff."

Those athletic jazz / funkies are now well catered for at Wellington's Thursday scene, again compered by Bobby Paul but with regular guest DJ's aiding and abetting the specialist sounds. Added attractions on Thursdays include prize dance contests.

In keeping with the new look venue an uncompromising rock disco has been launched on Wenesdays. Hosted by busy Black Country DJ, Steve Roberts, the scene goes by the name of WHEELIES, leaving little to the imagination about the sort of rock clientele this night will attract.

Both excellent ballrooms at the huge Perry Barr pub are being put to use; the Wellington Suite on Sundays and Wednesdays, and the ground floor Inca Suite on Thursdays.



These wonderful ladies — Michelle, Diane, Suzanne and Sharon — snapped at the Peppermint Place — formed the dance group 'Kicks' in order to play the Elvis Presley Road Show tour organised earlier this year by the official Presley Fan Club. They subsequently broadened and up-dated the repertoire but still feature a sixties spot based on Elvis and Beatles records. Les Girls are based in Birmingham, but play clubs, discos and colleges throughout the country. Their first Eurotour is currently being finalised — applications for the road manager's job continue to flood in.

DAWN DATES

November dates for Nottingham's Dawn Trader line up as: Stamford Danish Invader (4th), Alfreton George

Hotel (5th), Nottingham Hearty Goodfellow (7th, 14th, and 21st), Leeds Peel Hotel (26th), Nottingham Hearty Goodfellow (28th).

Workshop Idea

Unemployed musicians and enthusiasts in Redditch are looking for ideas to develop the concept of Redditch Music Workshop.

The Steering Committee of the Workshop has been meeting for the past three months to "explore the ways in which music culture can work as a service for jobless young people," said a spokesperson Tom Corrie. "The Committee feels it has identified a service which

should be developed, i.e. the provision of rehearsal and recording studio complex."

The group are also thinking of creating a 'drop-in' centre for the area's jobless along the lines of similar projects in Bristol, Loughborough, Sheffield and Islington.

Cov Mini Fest

Coventry's Belgrade Venue are organising an occasional series of "mini-festivals" devoted to local bands. The first takes place at the end of this month.

Featured groups are: The Prototypes, Mummy Calls, and The Batclass of 82 — described as "a mystery band" — who kick off the proceedings on November 25. They are followed by The Hollow, A Set Movement, and Okko Sirocco (26th); and The Ramrods and the DTs (27th).

All three nights will be compered by Coventry-

based singer Sam McNulty.

As an added attraction beer prices will be pegged to 50p per pint for the three nights.

£250 Dance Prize

"Someone is going to walk away with £250 for Christmas!"

So say the promoters of the All-Day Jazz / Funk Party to be held at Birmingham's Powerhouse on December 12th.

The big cash prize will be awarded to the outright winner of the dance competition which forms the centrepiece of this marathon disco, the first in the completely re-fitted venue formerly known at the Locarno. This major lump sum is believed to be the best ever offered at such an all-dayer.

Providing the music is a string of countrywide name DJ's: Colin Curtis (Stoke), Paul Anderson (London), Funky Jonathan (Nottingham), and from Birmingham Shaun Williams and Frenchie T. Special 'heavy duty' guests are also promised.

The gig kicks off at 2 p.m. and advance tickets are available from Summit Records, Birmingham, or local DJ's.

DISCO

A new disco opens at the Irish Centre, Digbeth on Thursday November 18th. It features B.R.M.B. jock Steven Rhodes and runs from nine till one. Admission £1.50.

SHORT CUTS

The Travelling Riverside Blues Band journey on this month with gigs at Coventry Mercer's Arms (21st), Walsall Wheatshaf Blues Club (25th) and Coventry Whitley Abbey (28th).

Dave Carroll, ex-Gibbons Band turned classical guitarist, has a concert with violinist Michael Keelan at Olton The Friary this month (11th).

Walsall's Wheatshaf Blues Club goes from strength to strength this month kicking off with the Flying Doctors (4th), Mighty Houserockers (11th), and The Travelling Riverside Blues Band (25th). No band details were available at press time for November 18th.

The final of the "Metro Sound Studio" Country competition takes place on Wednesday 17th November at the Dingle in Northfield. Three of the four finalists are now decided and they are Blazing Saddles, Indigo Lady and Gold Rush. The final will be judged by a panel of celebrities with the winner receiving £500 worth of recording time at Metro and £100 for each of the finalists.

Funeral in Berlin open up a new venue in Aldridge, the McKechnie Ballroom, with a gig on November 6th.

GRADUATE VIDEO

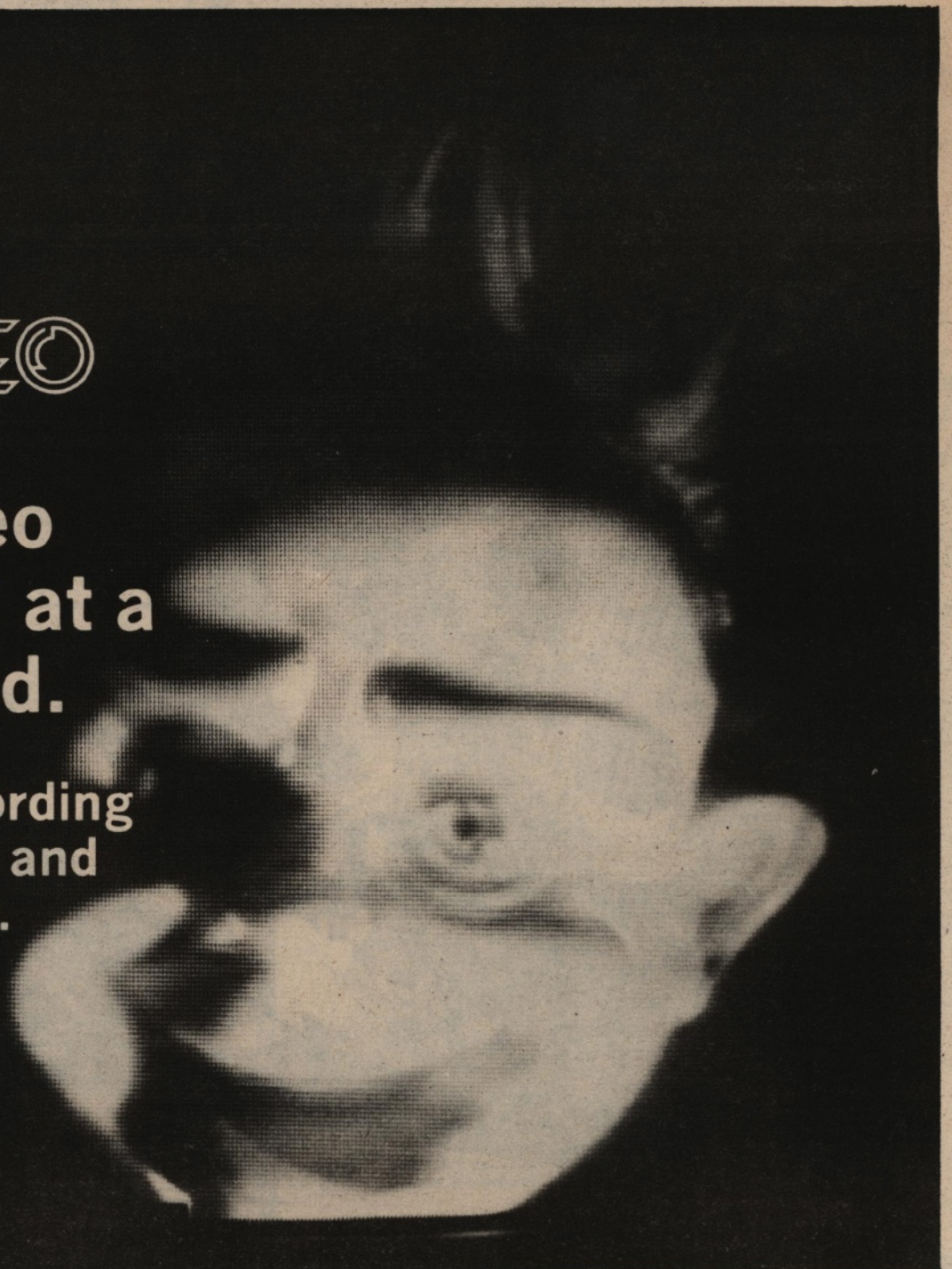
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GOING PUBLIC

A new record company has opened its offices in Birmingham.

Public Recordings, though, is a little bit different to the usual. No flurry of singles. No over-ambitious claims. Just a quiet, business-like approach underlined by a firm conviction in their own views on the state of the record industry and their own role in it.

Mark Thompson, who used to run Hereford's Buzz Music, is the man behind the company. He is very definite about the reasons for setting up yet another record company.

"There was a growth of alternative music in the late 'Seventies. Far from leading to a reorganisation of the business, the entire industry became more singles orientated. The major companies initially responded by signing up bands who'd had singles success with an indie; and secondly by gearing their A&R departments to singles success. The companies turned their backs on the album market. The only acts releasing albums are established acts and acts who have had a successful single. There is very little new talent coming through with the capability of making a good album."

The first release on the new label is Roy Harper's 'Work of Heart', a stunning album which bodes well for the future development of both Roy and the company.

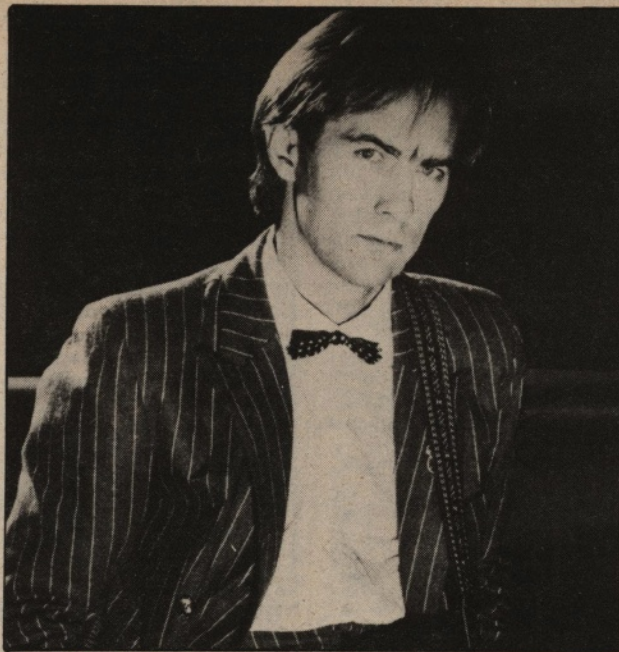
The company was initially funded by several major artists of interna-

tional stature (for various reasons they have to remain anonymous) who all share a belief in the album as a major outlet for a musician's creativity.

Mark: "Public Recordings is looking to the long-term. To gain a strong following in the album market, it's a question of winning loyalty. We're interested basically in music that provides satisfaction over a long period — not disposable music. Serious music if you like, where 'serious' refers to the customer's, the audience's attitude to the music. The promotion of an album, for that reason, should be an ongoing thing. The first monthly sales figures are not the be-all and end-all of the project."

As Mark points out, it is interesting to see how some of the major companies are beginning to see this viewpoint again.

"The companies have been saying 'album sales are falling, why not concentrate on singles'; but, the record retailer will tell you that the reason album sales are falling is because the product is not being



Roy Harper

released — the demand is still there. It's interesting, though, that EMI have started signing bands with album potential again; take Marillion for example."

With Roy Harper as the first artist on the new label, Public have been fortunate enough to latch onto an artist with an already established, already album-oriented following, not that any company can simply afford to sit back and expect people to buy their product.

"The key to achieving any degree of success rests largely with pro-

motion. Record companies are using whatever obvious methods of promotion are available to push records. Lack of choice leads to apathy and disillusion. There are, though, new ways of putting an act across which are geared to the market for that act. Television is the key. With Channel 4, satellite, cable etc. it's a testing time — make or break — for music. The promotion of music, particularly via TV has got to be increased. And, there are important opportunities concerned with commercial sponsorship."

The cassette of the Roy Harper album is being sponsored by Maxell tapes. Each cassette will be copied, real-time, from a set of master tapes. "It's expensive, but the quality is superb."

There are, however, dangers involved. Mark warns "Music must retain its integrity and must not allow itself to become merely the vehicle for huge concerns pushing their own interests."

Knowing what you're doing is half the battle of getting round to doing it. A basic tenet which is ignored by amazingly large numbers of people who set up record (and other) companies with only a vague idea of the reasons for their enterprise.

Hence the entirely logical way in which Mark explains why the new company has been established in Birmingham as opposed to London.

"Birmingham has consistently produced bands who have gone on to set their own standards. Zeppelin, UB40, ELO, The Beat, Fashion and so on. There's a whole series of bands who have been responsible for producing a new direction. The reason, I think, is that the Birmingham music scene is not manipulated and not used as a showcase. Being out of London allows bands to be more objective, it's even more true of the business. It's easier to keep your feet on the

ground, to be in closer contact with your market, in Birmingham. We're definitely very interested in local acts. We're keen to advise in all sorts of fields: publishing, contracts, whatever. Mind you, it's very important that we're very selective about what we get involved in because of the long-term nature. But, we're more likely to find bands of the right calibre outside London."

Birmingham, however, is not all wine and roses, says Mark: "There is far too much of a feeling that bands are competing with other bands whereas in fact every band, and every company, is competing (with other forms of entertainment) to win back an audience."

To that end, Mark is interested in the idea of being involved with "Some sort of co-op. Management, bands, record companies etc. could all pay a small subscription to pay for a full time office which would promote live music, give contract advice, develop relations with the media."

It's an important idea and one which needs greater airing than space allows in this issue; but, Mark would be interested to hear the views of Birmingham musicians and local music business organisers on the topic. You can send your ideas and reactions to Brum Beat.

Public Recordings are in business, they mean to stay. They will.

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MOVING UP

Despite the recession and the closure of a major music store, the group gear business in Birmingham is actually expanding. STEVE COXON investigates.

Musicians are almost invariably poverty-stricken individuals. In the West Midlands, with its dearth of gigs and recession-strangled economy, it would be entirely reasonable to assume that those who supply them with the tools of their craft are in a pretty poor state right now.

The imminent closure of Woodroffes in Birmingham under the deadening weight of liquidation would seem to add fuel to the view.

But, as one name slowly disappears from the stage, others are taking up newer stances and, believe it or not, actually expanding.

Pete Oliver and Craig Fenney (both ex-Woodroffes) along with Ian Allen have successfully launched their new group gear outlet, Muzo's, in Hurst Street.

Jones and Crossland have doubled their shop space by taking over an adjacent unit on Smallbrook Queensway.

Yardleys have re-established a shopfront presence on Constitution Hill.

And Musical Exchanges have taken over the previous Yardleys site in

Constitution Hill, plus a lot more besides.

Before, Yardleys rented a corner position in the new Musical Exchanges complex from the giant GKN-Sankey group. Musical Exchanges have taken over the whole building.

But, they will not be using all of the labyrinthine and cavernous site for themselves. Stu Clarke, guitarist with Cryer and co-manager of the shop with fellow group member Garry Chapman, gave me a conducted tour of the embryonic empire.

The attraction of the complex is that, once finished, it will be similar to a Covent Garden of music.

Everything from the gigging or potentially gigging band will be centred under one roof. In addition to Musical Exchanges' range of guitars, keyboards, amps and drumkits (60 kits on permanent display), there will also be five purpose-built rehearsal studios; P.A. and lighting hire companies; instrument, amplification, brass and woodwind repairs; a musicians' cafe; a backdrop and other publicity design service; and Outlaw Studios, who are moving from their Edgbaston base.

It is, or rather will be, an important and much-needed addition to the fa-

cilities currently available to professional, semi-pro and amateur musicians in Birmingham. It is even more remarkable that the move took place in the aftermath of a disastrous fire at Musical Exchanges' old shop in Broad Street. The fire destroyed or severely damaged scores of guitars, amps, keyboards and drums — including several very rare and valuable vintage guitars. "We thought of calling the new place Phoenix Music — y'know, rising from the ashes," says Stu. "But in the end we stuck with the old name because people know and trust it."

The hope, the aim, and, in all probability, the result will be to create in Birmingham what already exists in many other towns and cities around Britain; an instant and readily accessible plug into the grapevine that forms the basis of the local music network.

The potential is enormous. But, the timing is strange — given the dubious economic health of the region.

Stu: "Last year, before the fire, we had our best year ever. So, to us it seemed the obvious time to do it. We'd been thinking about and planning something along these lines for a couple of years."

The Musical Exchanges

shop area is already open and booming, as is the PA hire section and one of the rehearsal rooms (currently being used by Starfighters). When the rest of the complex is finished the effect will be magical.

Another shop to expand recently is Jones and Crosslands on Smallbrook Queensway.

"There is a demand for a decent music shop in Birmingham," says director Dave Gregory. "We simply filled the gap, a total music store that covers all facets of musical instruments. We'd gone so far in the guitar field but there were things we wanted to do, like opening the drum shop. We're doing more business already in the drum shop than we've got space for."

But, the expansion is cautious and controlled. "We're tending to offer specialised lines rather than carry everything."

The caution is understandable when, as David points out, "The entire retail sales in the UK amounts to exactly the same as Marks and Spencers' Oxford Street store — about £50 million!" Considering the cost of many musical instruments it is a surprisingly low statistic. But perhaps it has something to do with the practice of discounting. In order to get a larger share in an increasingly stringent market, most shops have resorted to cutting their prices to the bone, some have even scraped the marrow. It is a bad practice, says David, for both customer and retailer. "This business is built on relationships. It is basically a sound principle to find the cheapest price; but, at least if you buy something from us, we're still here to provide a service when you need it. This trade has shrunk so much in the last 12 months — I'd say by as much as 50 per cent. Earlier this year, bankruptcies were running at two a week."

The manufacturers and wholesalers agree. David showed me a letter he received from Brian Nunney, head of Roland UK, who said: "It is a fact of life that I cannot control — nor do I wish to control — what you (the retailer) do with your own product once you have bought it. It seems to me, however, that as a result of a determined effort from us all over this last 12 months, Roland and its retailers have led the way in at least arresting the lemming-like self-destructive urge which was becoming endemic in our industry with regard to discounting."

With the opening of Muzo's in Hurst Street ('Run by working muzos for working muzos'); the expansion of Jones and Crossland; the re-establishment of Yardleys in the group gear field; and, perhaps most significantly, the massively ambitious expansion programme of Musical Exchanges, the Birmingham group gear scene has never looked healthier.

Now all that's needed is for someone to inject some semblance of life into the City's live music network.

SAYLE COMP



While you're relaxing on your Habitat pine scatter-cushions and perusing this month's truly wonderful ish, perhaps you're thinking. Hey! I could go and see Alexei Sayle at Birmingham Town Hall on Wednesday, November 17th.

If you weren't thinking that all all, you are now... or at least you should be.

Because, Brum Beat has managed to filch two pairs of tickets for old Mussolini - head's little tete-a-tete. Now then, children, the usual applies. Answer a couple of simple questions, send 'em in, first couple out of the bobble hat and all that sort of stuff. Got it? Good.

Here we go...

- 1 On which programme did Alexei first shoot to national prominence?
- 2 In which alternative London club did he first gain a reputation for his gigantic wit?

Simple, innit?

Wright down your answers on a postcard preferably, but any old scrap of paper will do, and send them to BRUM BEAT, 86A Bristol Street, Birmingham B5 7AH to arrive not later than Monday, November 16th. If you have a daytime / evening telephone number please make sure to include it on your entry.

Free Radio

After a long absence — no, I haven't been locked away (yet) — your correspondent is back with more news concerning Birmingham's pirate radio stations. We start with the bad news.

EST, which suffered a raid by Police and British Telecom officials in June when £200 worth of equipment was confiscated, lost all their gear again on 10th October just one week after returning to the air. Pre-recorded programmes had been transmitted for three hours across Birmingham and much of the West Midlands, from a block of flats in Bartley Green, when two men from the Gestapo — alias British Telecom — acting on behalf of the even more sinister Home Office, tracked down the station and promptly took away everything they could lay their hands on. Two friends of the station, who saw them walk off with the gear, and asked them what was happening, were sworn at by one of the officials: Is this the way Public Servants are trained to treat innocent people? Certainly British Telecom and the Home Office do not believe in free speech and wish to stifle initiative. Look Out: Big Brother is Watching You.

EST, however, have a reserve transmitter and determined staff, and intend to remain on the air. Broadcasts are generally of three hours duration on 94.3 FM from 11 a.m. on Sundays. Next to them on the waveband are Sounds Alternative on 94.2. They can usually be heard fortnightly from 7 p.m. on Sunday evenings. Like EST, their format consists of contemporary, rock and progressive music and they give exposure to local bands. Reception is aimed at Walsall and North Birmingham. County Radio, formerly Radio Free Birmingham, is the other local FM pirate, and transmits later on Sunday nights.

Make the most of these stations whilst they are with us: the powers that be (i.e. the morons who are in favour of Radio 1 and BRMB) are afraid of such things as pirate radio stations as these are outside their control and are therefore seen as a threat which must be destroyed. So far this year, as well as raiding EST twice, they have also raided the black music station Radio Star twice, currently forcing it off the air. In its last raid the operator was taken to Court and fined £100 with £80 costs. He was doing no harm, interfering with no one and bringing enjoyment to many. Big Brother wants this stopped. Meanwhile, much more serious crime goes undetected or people prosecuted receive very small fines. So lend your support to the pirate stations which are happy to serve you and play your requests, promoting music you won't hear on the BBC or commercial radio.

I've just received information from the black radio station Radio Star, saying that they are to be featured in an ITV documentary, to be screened at lunchtime on Sunday 28th November. Does this mean that the media are prepared to go against the Home Office and not suppress free broadcasting? If so, where does this leave the Home Office if they don't have the support of the people and major institutions in this country? It's about time someone cut them down to size.

Anyway, a film crew visited the studios of Radio Star recently and interviewed the station operator "Music Master." This film will form part of a programme which looks at provision for ethnic minorities in this country. So, if you want a glimpse behind the scenes of a pirate radio station, watch your screens on 28th November.

Well done ITV: Now BBC are you going to look at the other stations? Or are you afraid of the competition?

End of lecture! Happy listening.

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GINGERBREAD MAN

NIGHT CLUBBING

by Jim Simpson

It was like bursting in on someone's private party when Kool & The Gang played Birmingham Odeon last month. Hot from eleven successive top ten hit singles, the world's number one dance band (yes, I've considered EWF and The Commodores) gave a concert that transformed the theatre into a gloriously sweaty intimate club with a celebration of a string of their hits — and still they missed out several. Robert Bell's Gang are workaholics — strutting their way through glorious routines, singing and playing with an unimaginable vitality. It won't be long before they rival EWF in both record sales and box - office receipts, though it is hard to imagine them able to retain the magic of this performance in the vastness of an NEC or Wembley Arena. Hopefully another Odeon tour will happen before they graduate — if so, I'm booking my tickets NOW.

Interesting to note how prophetic the lyric of Kool and The Gang's current biggie turned out to be 'Ooh La La La — Let's Go (Reggae) Dancing' goes the song, and immediately we are presented with three consecutive reggae number ones — Culture Club, Musical Youth and now Eddy Grant. Perhaps Kool knows a little more than we do.

Steve Dennis points out that UK record companies are now picking up import disco hits



Kool & the Gang

far more quickly, releasing them on regular labels and turning them into chart hits. It's all down to the success of Rockers Revenge, who were quickly followed by Sharon Redd, Raw Silk and the Peech Boys. The Rockers hit was such a personal success for Phonogram's Geoff Young that he has been rewarded with his own label — Club — that will be expressly disco. That's what you get for selling 40 thousand 12 inchers!

Slow spots are coming into their own with the re-emergence of easy - style disco tracks — Marvin Gaye, the dreadful McCartney / Jackson dirge and Diana Ross are prime examples.

Nightclubbing pleased to

see the keener member of the Villa team getting down to some additional training at Aston's famous watering hole the Elbow Room following their convincing defeat of the Beastly Bulgars. While on the subject of the Elbow, we've received numerous complaints that DJ Paul Stewart is not according the required amount of attention due to the very wonderful Kool. We are reliably informed that he is playing 'Oh La La La' rather less than the regulation one play every fifteen minutes — despite a constant barrage of floor requests. Granted that all the requests come from one person, but that's hardly the point. The Elbow is rapidly gathering a reputation for

hosting the best parties in town — Albert's birthday soiree was no exception — except for one disconcerting moment when a monster birthday cake exploded, forcibly ejecting into space the very wonderful Ms. Karen Rycroft whose return to earth is said to be imminent.

City centre restaurant / bar / coffee - house Madison's is always worth checking out, but especially so on Tuesday, Wednesday and Thursday early evenings when the excellent blues singer Vic Evans hold court along with Ray Foxley — the best ragtime piano man this country has ever produced. Great atmosphere and good music — could be the best way to spend a mid-week evening though the

eats, and drinks department left something to be desired. Maybe we hit a bad evening, but we were a little surprised to be served an unpleasant Californian Red Wine in response to our request for French Red. They seemed mildly surprised — nay, offended — that this should cause comment, explaining airily that this was a superior wine and the subject of a special offer! There must be more subtle ways of off-loading unwanted stocks — try cooking with it. It could have done nothing but improve the unremarkable Chilli Con Carne. Madisons has a great ambience and sifting and has always served a decent burger — it could easily become a fave hangout if only they will apply a little thought and attention to the product and the service.

Steve Dennis reports a superb PA at Faces by Wham, whose 'Young Guns (Go For It)' single he has been extolling the virtues of since release.

Young Steve seems to be picking up the prestige PA's for the Edgbaston club. November's visitors are Central Line (10th), Rick James (12th) and Galaxy (13th). Final confirmation is awaited on Malcolm McLareh and The World Famous Supreme Team (18th). Top Shop and Top Man Shops present 'Fashion Now' on November 26th. The evening will feature Professional Lewis Collins (thus guaranteeing Rosemary's presence) who is introducing a game called 'Who Dares Wins!' We won't hold our breath. Steve — self confessed purveyor of gollup (of what?) — will be holding together the Club Mirror / Rush Release DJ Convention on November 28th. Aimed at DJ's of all types, the day starts at 1 p.m. and includes an exhibition of Disco equipment, Record Company Video productions, a DJeneration game Battle Of The Jocks for the Fish Trophy and several talking points including 'Gay Discos — An Indication of A New Movement' (possibly an

unfortunate choice of words there), DJing as a small business, Northern DJ's versus Southern DJ's — Why The Riff? (apt, but could they mean riff?), and of course the major topic — The DJ — An Entertainer, or The Pillock At The Front With The Two Record Players.'

Aren't Shalamar stretching it a bit by milking their current album to the extent of 4 — or is it 5 — singles? Off your bums lads, and back into the Recording Studio.

Fast Eddie — owner of leading Real Ale Off - licence 'The Great Outdoors' inconsolably miffed at not receiving invite from long - time buddy David Postle for the very excellent Elbow Room anniversary shindig. It's said that he more than made up for it at Albert's birthday bash, but we had better not mention it here as he wasn't supposed to be there!

If you fancy your chances amongst the fanciest hoofers in town, then make your way to the Rum Runner on a Monday where the musical inspiration comes courtesy of Shaun Williams' imported 12 inchers. Get there early if you want to baffle your way to a prime position in front of the mirrors!

Peppermint Place are this month celebrating the third anniversary of their opening with a private birthday bash that promises to be somewhat extra, plus a generous celebratory offer to their customers of complimentary drink of their choice on Friday and Saturday 19th and 20th. On the 23rd they host a Shakers Cocktail Evening with Bevys of Beauties promised, plus free T-Shirts, the usual goodies and half price Shakers for the night.

Down Broad Street to the Opposite Lock, where the Duma Express Cabaret is still going strong on Thursdays. They are looking for alternative acts in a futuristic mode for the venue - manager Ian Hone says anything from mime artists to albatian

★ Continued Page 10

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DANCING

MIKE DAVIES talks to the Dancing Did, Evesham's answer to William Blake, and generally exceedingly talented fruit pickers

With more than a passing reference to William Blake's own fantasy land of an ancient England, the visionary Albion, the Dancing Did's new album is titled 'And Did Those Feet', the opening line of Blake's classic 'Jerusalem'. I think the visionary poet would have appreciated the compliment because the Dancing Did are certainly worthy of a prime position in any contemporary Songs of Innocence and Experience and the album more than confirms the faith of their ever-growing followers. They recently played another blinder at JB's and before the gig it seemed an appropriate time to catch up on the activities of Evesham's finest since their split from with whom they'd released 'The Lost Platoon.'

With Stiff's refusal to follow up with the wonderful and mighty 'The Green Man and the March of the Bungalows', the Did's powerful fusion of pagan fertility rites and a plea for conservation, the two parties went their separate ways.

Having left, they made the usual tour of the other labels. Lyricist and vocalist Tim Harrison made an appointment with Chris Youle, formerly at the ill-fated Human label, and now running Kamera, home of the Fall and the Au Pairs.

Guitarist and music writer Martyn Dormer relates: "We played him 'The Green Man' on a little tape recorder and he decided to give us a deal. It's a peculiar label. I suppose it's quite hip in a sense but it's very random. Basically you give them the product and they put it out. The problem is that the distribution isn't very good, certainly very few people could actually get hold of copies of 'The Green Man' although the albums seems to have been handled better."

The debut album is their own production, a fine job they've made of it too, giving it a strident and full-blooded feel that captures and reflects their sturdy stage sound.

Martyn: "Bob Andrews did a Tenpole Tudor on us and that rather put us off producers although we did learn a hell of a lot from him. The thing was that we didn't want the sound he was trying to give us. There was an awful lot of good stuff that he did but it came out wrong. We couldn't have done the album as well as we did if we hadn't worked with him."

Already plans are afoot for the second album with Tim working on a half-hour epic 'Yes, the concept album is on its



way." He's about a quarter of the way through the lyrics so far although Martyn has yet to see any of the material and so there's no musical form at present.

There is a new number in the set, however, which may well provide a future single. 'Just What is Going On at the Wounded Stag Hotel?', good stuff it is too and a worthy addition to the Did canon.

On to the album which opens with 'The Wolves of Worcestershire' a quintessential Did number that weaves an air of feral menace through an otherwise tranquil pastoral scene marked by rose clad bungalows and fruit picker vigilantes. Yet the evil of the wolves has found little children "left as bones". To set the tone the track opens with a tolling bell, a sound effect that was not without its trials and tribulations. "The engineer was gibbering at the end of the session. We had this little 2" bell and we had to vary-speed it right down. We spent about a day getting that right. It's one of the tracks we're most pleased with. It's the most Did track."

'The Rythm Section Sticks Together' is the second track "it was the catchphrase of our late bass player so it was a tribute to him really. It's a good live number."

'On the Roofs' is an early Harrison composition, "written before we got together as a band when I

was working as a porter at the Soho Hospital for Women and my job was to go up and sweep the roof. It's a fascinating place and Soho Square below is full of alkies, meths drinkers, and I mentally transported them up on to the roofs and wound the story round them. Right at the end of the song I move back to Evesham and they become the people hanging round in the trees."

'Squashed Things On the Road' was their second single for Fruit and Veg Records and has been re-recorded for the album, given the benefit of experience and the more aggressive live approach.

"That's because it's the band, because the original was just me (Martyn) with Russell Sprouton drums." Despite one glib review that said it was a rip-off from Not the Nine O'Clock News (actually I think this came first) it's a powerful and haunting tale of animals and insects killed on country roads and by extension a typical Did metaphor for the uncaring march of progress over nature. It also features a backwards guitar playing the Laurel and Hardy Theme — a Dormer favourite.

'The Headmaster and the Fly' is a claustrophobically intense dark poem by Harrison stemming from his own school experiences, "it's a triumph really over all that crap at school. The fly is the

triumph. I've got a very pessimistic outlook on life and it'll probably get worse as I become increasingly embittered towards everything."

Although I like the track I'm not sure it works well in context with other Did material and its powerful imagery is probably better suited to the written form. "We don't do it in the set now it's gone on holiday. I don't know whether it'll be coming back it depends on how much of a fan it gets." 'Charnel Boy' is Tim's favourite track, "It's got everything but the kitchen sink in it", and is one of the best live numbers, whipping along on its chorus and the clever alliteration of the evocative language: The "unpaid pagan spectral rector" and the "sheep grass boy with lupine whine" are superb creations from Tim's fertile imagination.

For those not versed with the same treasure house of dialect upon which the Did draw, the 'lurcher' mentioned in the song is a hunting dog used by Gypsies. Which prompts me to ask if there's any exclusivity to the Did's work. Tim: "It's exclusive to people who are intelligent, I'm not writing for morons, but I think all the songs are accessible, the meanings are. People are looking less baffled at every gig. We're emerging as a cult band in the same way as John Martyn."

Martyn also recognises a comparison with RI-

DID

were being built and the navvies used to stay at the Four Corners which was a legendary area that no respectable citizen walked after dark." It's also, like many of their tracks, representative of the way the Did make use of metaphor for social comment, although again Tim reckons that much of it is subconscious rather than overt.

The B-side of the single will be 'The World's Going To End in Cheltenham' which features Martyn playing piano, "we put down the track as we rehearsed it and the idea was to put piano on one piece. I started playing along to the whole thing and it worked from there. It was a jam. It sounds excellent and it's a relatively new song."

'The Dancing Did' itself is far from new, it's the first thing they ever did together and their debut single on their own Fruit and Veg label "and yes it was ripped off from 'Female Drummer'." The song has a new vibrancy through the live experience and is perhaps their closest number to the traditional folk dance tunes with a fairly rumbustious swing to the musical flair. As Martyn says "it's a good 'un".

The last cut is "Within The Green Avon O, a song about the riverlife with references to fish, insects, the water boatmen beetles.

"It's examining small objects like a child does and seeing something foreboding in them, like a child being frightened by pictures in a nursery book. Something I tried to do was to get down to the size of a water boatman and see things from their point of view. It comes from my own feelings of being a vegetarian, of being anti blood sports and things like that."

It's a fine album indeed, so where do the Did go from here?

Tim: "We've become somewhat embittered over the past couple of years because most people in the music business are apallingly ignorant. I did set off with an unjaundiced view, but it pisses me off that there's so many narrow minded people in the biz who could help our progress if only they took the time to listen and try to understand. The powers - that - be mess it up in London, we find it really hard to get the right gigs even though we always get good crowds. In five years time those people will be running after us because we'll have reached a certain level of fame. There's always an inevitable status that bands like us do reach. At the moment we're progressing very slowly and to keep things going Roger (bass) is a trainee shepherd, Martyn drives a van some days in the week and Chris (drums) runs a market stall some days. Me, I'm a parasite . . .

actually I work in a pub a couple of nights. We will do it eventually and after all, the long way up beats the short way down."

Keep on Dancing, Did.



THE DID

chard Thompson.

Side two opens with 'Ballad of the Dying Sigh', a vaguely Walter De La Mare fantasy with lustful overtones. Tim: 'Ah, yes, the symbolic vaginas. I was infatuated with someone, a one-sided infatuation. It's very sad. This is reality translated into a fantasy basically. It's the only love song you'll ever get out of the Did.'

I'm fairly surprised that there isn't any real evidence of dark sexuality in more of the material and I mention this which seems to cause a few bones of contention between Messrs. Harrison and Dormer.

Tim: "There's probably lots of Freudian slips. I think it's probably there even though it isn't apparent. It's probably subconscious."

Martyn: "Bullshit." Back to the album.

'Badger Boys' is to be released as a single using the rhythm and vocal tracks from the album version with "a lot more tacked on". Tim: it sounds 400 times better now." The song gets back to the Did's juxtaposition of time. "Badger Boys are the guys who go and drink 24 pints of lager on a Saturday night, go home and beat up the wife and get up Sunday morning to go and play football, only here they're taken back a century to their Edwardian ancestors. Evesham was full of thuggery in those days, it was when the Railways

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BUZZINGS

MIKE DAVIES

First off my congrats to Stuart Crees for being spot on at the Battle of the Bands gig for which I was a judge. If the standard is like that next year they should cancel the whole useless fiasco. Ladykiller (about whom someone took me to task months ago) were diabolical, possibly one of the worst outfits I have ever seen and if they have any musical integrity whatsoever should disband immediately and stay home to play their records until they can sus out what talent really is.

The Tube's foray to JB's to film Michaelangelo's David and Graduate's new label (Ready! Steady! Go!) signing The Maisonettes seems to bode well for the show although to be honest I can't see how on earth The Maisonettes' attempts to recreate the worlds of Mary Wells, Dusty Springfield and Dionne Warwick took precedence over such obviously more worthy outfits as Ubik, Kabuki, Pictures In A Dark Room, The Set, or The Man Upstairs. Sure their 'Sixties sub Motown soul pop of 'Heartache Avenue' and 'Last One To Know' are faithful to the period and easy on the ear but they sure as hell aren't great and vibrant music which is what the show ought to be projecting. Nevertheless the band does include Mark Tibenham who deserves a mention for his engineering proficiency at Zella.

Michaelangelo's David, on the other hand, were tremendous and totally more than mere fluff on the surface with their aggressive and virulent 'It's A Man's World' (complete with refrain from the Pop Art oldie 'Give the Kid a Break') which contained the damning hook of "the young, the blind and the brave" which, in conjunction with the intro "let slip the dogs of war" speech from 'Julius Caesar' should not, of course, be taken into any context that might draw thematic references to the Lebanon or The Falklands. Tush and heaven forbid. Why hasn't someone with vision and foresight signed them up to a major and long term deal? Such true talent and vision

is a rare commodity these days.

New demo from The Man Upstairs is well up to form and 'New Romance' shows the Comsat Angels how they should be earning their wings while both the revamped 'Into The Red' and 'Don't Leave Me in the Rain' illustrate both the band's wit and musical weight as well as Nigel's distinctive vocal style.

Staying on the subject of tapes the best received recently must be Ubik's 3-tracker with the jazzy tinged biting modern rock of 'Wartalk', the venomous full belt of 'The Formula' and a final, finished version of 'The Kiss' which is enough to make even Rodin envious. Definitely one of the most intelligent and articulately capable bands in the country today.

Following raves of the 'I Am A Horse' single from Kabuki comes a great new demo which pulsates with tightly harnessed energy and bite, most evident on 'Kills Love Kills', that squeezes the admiration from every brain cell.

New demos too from The Copy who wander too unevenly between disciplined experimental rock and meandering jazzy indulgences. On the brighter side 'Human Pyramid', the livelier version of the reggae 'What I Dread', 'Lupo Funkatoniko', and the jazz-rock-reggae 'Desert Island Dusks' (overlong but with great use of titlesplay) all would sound well on one of the more accessible of the integrity labels of the indie circuit and both Jan Steele and Janet Sherbourne have a purity and integrity of sound that is to be praised. If they would only sully it slightly perhaps it could also be more widely enjoyed.

Hippo Hippo's demo is quite wonderful with its socio-political wit and the sharp urgency of the music that places them in the same areas as Blur, The Fall and Pinski Zoo. Hip conscious (not unhipsters as I believe I'm supposed to be - Swan's Way rool okay) ears should revel in most of their work.

The Naybers are enjoyable competent popsters with their own eyes in the back of their heads towards the 'Sixties and with the faltering exception of 'Call You The One' I couldn't recall any of the four tracks on the demo although the actual listening experience



Maisonettes

was undemandingly pleasant.

The Automatics did the original backings for Atmosphere's 'Drive My Car' and 'The Touch' but their own versions seem uniformly bland and uninspiring. However their 'Julie' is a pretty and yearning pop ballad that I'm returning to on several damp occasions.

New stuff from Katu sounds like they put new words to old tunes and still sounds like Duran shadows. 'Star of India' and 'Sheenova' are blatantly commercial and fashionable but nothing I'd like to build any integrity on.

The I have still to announce the major deal they consistently promise but the recent cuts assure me it can't be far off. Full works with orchestras and choirs to add extra mass to the hard rhythms, the dark and gloomy vocals that still manage to soar into the clouds in glory as the band evoke the nightmarish/nursery worlds of the unfettered psyche on tracks like 'I', 'Heaven', 'Crown of Life', and Paradise's Children'. A masterpiece awaits vinyl.

The Glass Hand move in the shadowy areas between Killing Joke funk and brittle rock although the walk becomes a little tiresome and predictable in its paths after a while, but titles like 'Bossumamura' and 'How To Sell Your Way Through A Recession' deserve attention.

The Lazars are now renamed Talking America (great) and a new meatier sound is promised from Carol Decker to add impetus to the shift.

Pyramid carry on despite rumours of collapse and ex-vocalist Mark has a new project titled Hollywood Beyond in the assembly stage.

Colin Hall has a new rockier outfit together complete with sax and is moving beyond the limitations of his Why Not/

Swing Bowie/Japan influences.

Info from the SYC Network concerning their poetry roadshows for poets, musicians and actors looking to experiment with their form plus details of the Friday fortnightly 'Alternating Cabaret' at The Bull's Head in Bishopsgate St featuring Girl's Talk (theatre group for women) plus Voxtrout and welcoming contributors. Contact Simon Pitt at 318 Hamstead Rd., Handsworth, Birmingham for details.



Emmit Till

The Bloomsbury Set debut on Stiletto Records with the Andy Taylor produced 'Sweet Europeans' which is catchy enough futuropop but not up to Andy Lloyd's proven standard.

Lousy sleeve ruins the impact of Orphan's

'RSVP' (Swoop) which is alluring enough in its blend of modern fashions and straighter rock but isn't the most obvious lift from the unreleased album. Same label has the competent but throwaway Nightmare single 'Boogi Bogi Man' (sub Screaming Jay) and Emmit Till's 'Nightwalking', both good album cuts, neither truly representative of their talents in single form.

Intentional Records issue Lichfield's Ultimate Sway's single 'Here We Stand' which is a persistent early Bauhaus focus of drive but not startling enough to demand further examples.

I've revamped opinions on Pictures in a Dark Room's 'Animals in Music, Spiders in Pianos' (Zone to Zone) which I now rate as one of the year's most individual and memorable singles in the current wave of new rock sidebets. Great stuff.

Toyah's 'Be Proud, Be Loud, (Be Heard)' (Safari) finds her in a more disco mood and after initial resistance proves to be a forceful step forward and a live double appears before Christmas to put a clear full stop after the previous phase of her development. Next year should be interesting.

White Door's 'Kings of the Orient' (Clay) is a dismal sub-Duran piece that sounds as though they recorded it as fast as possible to get the experience over with. Sad.

Single of the Month has to be Tin Tin's 'Kiss Me' (WEA) complete with full-fledged pop chorus that takes you to another place and pays the passage as well. The respectable face of futurubblegumpop. Comes complete with subtlety and class.

Jenny Jay is to appear on Melody Maker's 'Playback' album from their demo tape feature with 'Betty Jane' and collectors might like to know that the 14-year old future star has already issued two singles on Grosvenor. The first was a dubious 'celebration' of the Royal Romance in the form of a hip dance craze the 'Chas-Di' backed with a very competent rework of 'It's My Party', while the second was an extremely attractive 'Judy's Turn to Cry' backed with her own gem 'Leave Me Alone'. Mind you, 'Listen Boy' is gonna knock the eyes from your head!

Also heard demos from Sticky's new material and 'Rockslide', 'One Last Chance' and 'Rainsong' (even in rough form) indicate that at last here's a band with the style and polish of a Loverboy or Kansas with the sheer drive and punch of the best of UK hard rock. I await finished copies with feverish anticipation.

Good news of new gig, The New Factory in Regents Park Road (off Coventry Road) run by Les and Tony from The Junction. Support for the venue might help revitalise the abysmal live opportunities in the City at present.

As briefly mentioned last issue, good new demo tape from The Set indicates their continued progression towards higher and higher peaks of brilliance and their support slot for the Beat was another furnace of a gig. They have the U2 support at the Odeon and perhaps that might spur some label into offering negotiations. New material should be on view for the next issue.

NIGHTCLUBBING

★ From Page 7

dence is set for December 8th with George Melly and John Chilton's Feetwarmers, while trainers may fit the bill. Sundays the Lock has its Casino Music Disco fronted by Fred Finlay, while Wednesday features a 50's and 60's night with Rock 'n' Roll outfit The Rizzo Band — which, despite their protestations to the contrary — DOES have something to do with the Raving Rabid Riotous Rocking Roger Harris. Other attractions include Hot Dogs and Jiving Lessons. After a 12 lesson course, Brum Beat's Steve Coxon still managed to fail his Jiving Test. The Lock's week is completed with a Ladies Night (Thursdays), Tomorrow's World with futurist DJ Raymond Des Baxter (Fridays) and R R R R Roger Harris's Party Night (Saturdays) when anything can — and usually does — happen. An evening of deca-

their King Arthur's Court (the subject of an in-depth review in that respected tome of Haute Cuisine — Jasper Carrott's 'Sweet And Sour Labrador') is celebrating its 12th year.

A new recruit at Max's — Walsall's First Division niferie (in contrast to their footy team — 3rd Division and descending) is Radio Wyvern DJ Stevie B who is delivering the goods in the upstairs lounge some four nights a week. Pete Wesson continues to stomp his stuff on the ground floor dancery. Max's now extend their nights by opening on Mondays and Tuesdays when all drinks are held at 50 pence — sounds too good to miss.

Management at Eve's Wolverhampton bemused by statements from that most terribly important and influential of DJ's — Radio 1's Steve Wright — that under no circumstances will he work in

Wolverhampton! Apparently his management accepted in principle a date at Eve's and agreed the fee, only to receive Stevies knock - back. Several notables have already played the venue, including Peter Powell to whom apparently nothing very terrible happened as he was happy to accept a re - booking at the club. What dark secret can be keeping Stevie away from sunny Wolverhampton — the jewel of the Cote de Codsall. DJ Paul Anthony — soon to celebrate some sort of marital event with his wife Jacky — causing a little bewilderment to those fortunate enough to receive invites to the Eve's party, with the wording referring to the good lady as his "erstwhile spouse." Apparently Jackie is none too amused either! Paul reports a sensational Lynx PA at the club when David Grant was mobbed — and came back for more. Mike — readily identifiable by his big red Honda motorbike — also can be caught at Liberty's in Edgbaston where he often hosts the special party nights. Apparently he is the only DJ that Micky Boot knows who owns his own shirt and bow tie.

Anyone wanting to kill time before clubbing during the week beginning November 15th, could do worse than getting themselves a ticket for the unique Spike Milligan & Friends show at the Alex. Masquerading as the 1st Farewell Tour — it would border on irresponsibility to miss the opportunity of catching Supergoon Milligan live on-stage. Furthermore, the famous and delectable Karen Thompson was spotted buying a block of seats for the show — what more inducement could anyone ask for?

Next issue we'll check out a couple of new venues — the Locarno which is re - vamped as The Powerhouse and is vaunted to have an amazing light show, and Bananas — around the corner in Hurst Street — which is said to be Hawkins Mark 2 and is operated by the near - legendary John Henry. Until then, keep on taking the medicine.

THE FLOOR FILLER CHART

- 1 In and Out Willie Hutch
- 2 Ooh La La La (Let's Go Dancing) Kool & The Gang
- 3 Keep The Fire Burning Gwen McCrae
- 4 Loopzilla George Clinton
- 5 (Sexual) Healing Marvin Gaye
- 6 Searching' For Some Lovin' Debbie Trusty
- 7 Do It To The Music Raw Silk
- 8 High Hopes S.O.S. Band
- 9 You Said Enough Central Line
- 10 Heartbreaker Dionne Warwick
- 11 Hold On Kreamecicle
- 12 Hold Me Tighter In The Rain Billy Griffin
- 13 You're Not So Hot Carol Douglas
- 14 E.T. Boogie Extra T's
- 15 Annie, I'm Not Your Daddy Kid Creole & The Cocanuts
- 16 Who Needs A Love Like That? Brenda Wafes
- 17 You Can't Have Your Cake (and eat it) Brenda Taylor
- 18 She's So Divine Limit
- 19 Body Slam Bootsie Collins
- 20 The Smurf Tyrone Brunson

The Floor Fillers Chart is based on dance - floor response in local niteries.

This month it is compiled from returns by:
 Peter Wesson (Max's Nightclub, Walsall).
 Paul Emerson (Elbow Room)
 Steve Dennis (Faces French, Edgbaston).
 Paul Anthony (Eve's, Wolverhampton).
 Mambo (Liberty's, Edgbaston).

NEWS FLASH!

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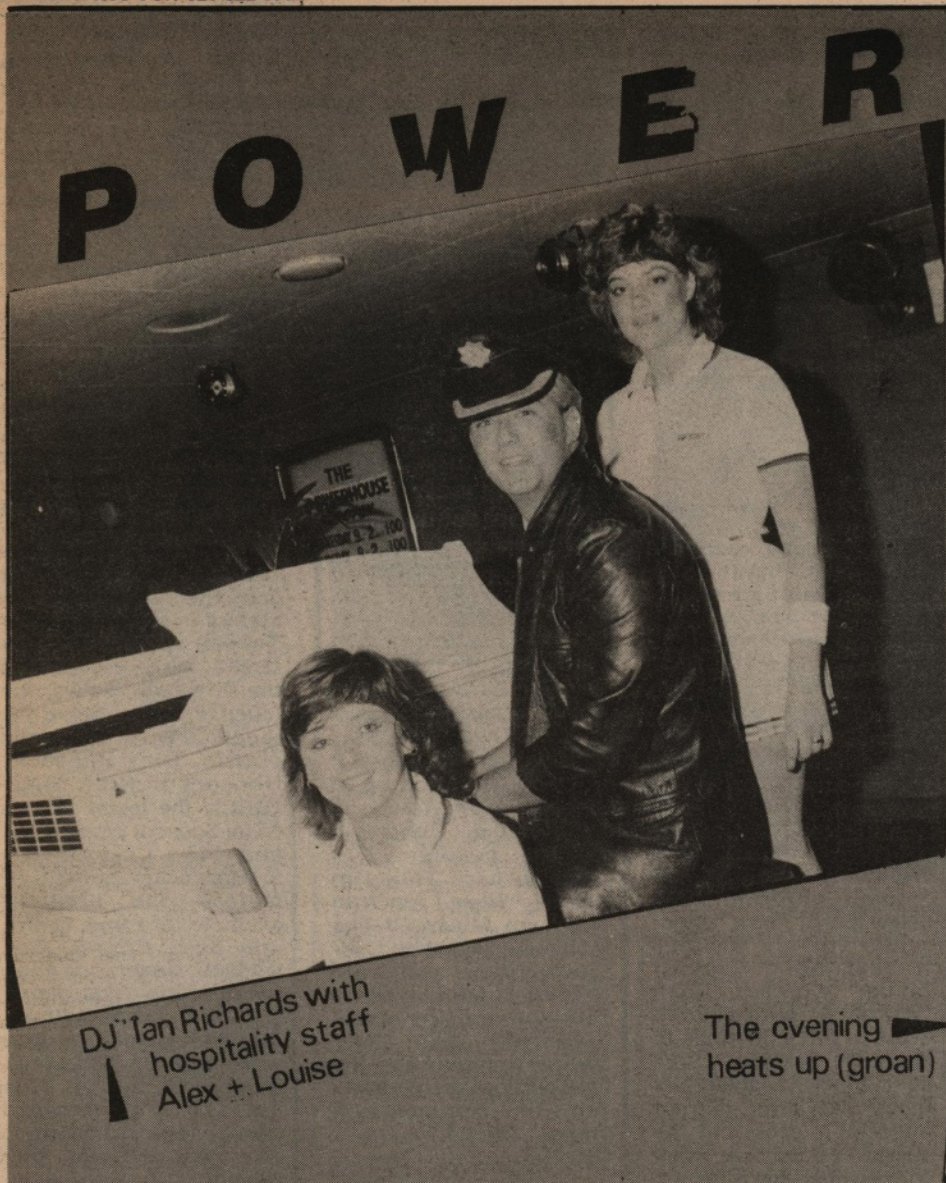
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DJ Ian Richards with hospitality staff Alex + Louise

The evening heats up (groan)



A first-nighter gets laser-blazed

Pix: DAVE KEANE
Words: STEVE COXON

Birmingham's hi-tech night life got a shot in the arm at the end of last month with the opening of the Powerhouse, in Hurst Street.

Mecca, who own the club, spent more than £250,000 on refurbishing what used to be the Lorcarno and installing a hi-tech lighting system, including lasers.

Walking into the club,

customers are greeted by a battery of TVs working from a video jukebox. Inside, one of the most powerful (up to 3 kilowatts of power) sound systems in the city takes over. The whole operation is operated from "Mission Control", a central podium housing the DJ — Ian Richards' — console and Ralph Bergman's lighting desk.

The lighting was designed by Udo Fischer, a West German who's credits include the design of lighting for the interna-

tionally famous Star Club in Hamburg and a highly acclaimed lighting show for the until-recently Chancellor of West Germany, Helmut Schmidt. Schmidt's light show was in a huge marquee erected to house the Chancellor's annual party.

The Powerhouse itself hopes that the party atmosphere will find a permanent home in the club. To that end there are three 'hospitality staff' whose sole job is to ensure that customers are having a

good time.

Relaxation is aided by an array of exotic-sounding cocktails including the nearly-fatal 'Laserblaser.'

The Powerhouse is open on Wednesday, Thursday, Friday and Saturday nights. The maximum

admission price (on a Saturday) is £2; prices for other nights vary between £1 and £1.50p. The club is also available for private hire.

Two special dates have already been booked. The first, on Sunday 12th December, is billed as an

All-Day Jazz Funk Party. The event, which is already attracting national attention, offers a prize of £250 to the winner of a dance contest on the day.

And, the revamped Theatre of Hate play the club on Tuesday 21st December.

OUT NOW ON CLAY!

GBH

Give Me Fire
b/w Mantrap
(Clay 16)

OUT NOW ON CLAY!
THE LURKERS

Drag You Out
(Clay 17)



Distributed by Pinnacle

jazz notes

Jim Bryant

Birmingham Jazz at the Strathallen Hotel on November 21st feature the Steve Lacy Sextet and Keith Tippett. Lacy is among today's best soprano saxophonists whose experience includes working with such luminaries as Thelonius Monk, Gil Evans, Sonny Rollins, Don Cherry and Cecil Taylor. Born in America, he settled in Paris in 1969 from where he has since led his own regular band. The current outfit features Steve Potts (alto and soprano), Irene Aebi (vocal, violin and cello), Bobbie Few (piano), Jean-J Avenal (bass) and Oliver Jackson (drums).

Bristol born pianist Keith Tippett's claims to wide acclaim come via his work with rockers King Crimson and Soft Machine — though in recent years he has concentrated on solo performances or duets with his wife Julie Driscoll. At the Strathallen on November 28th there is an opportunity to be entertained and impressed by the collective drive, enthusiasm and ability of the Walsall Youth Jazz Orchestra. The WYJO was formed in 1975 to give local

youngsters an opportunity to play big band jazz arrangements, but has since taken on a character of its own, featuring original as well as familiar material. So check them out and see if you can pick out the stars of tomorrow. At the same venue on December 5th will be the Louis Moholo Band. The Mighty Moholo — extrovert South African drummer — is the central presence in a band that includes Harry Miller (bass), Becki Msuluku (piano), Joe Melinga (tenor and alto) and vocalist Thandi More. Moholo's pedigree includes spells with Ninesense, Ark, Blue Notes, Keith Tippett and Brotherhood of Breath. The band draws on many sources, the music is spirited and infectious. Jazz in Worcester at the Barn, on November 16th present Jazz Afrika — a band whose style and drive is not unrelated to that of Louis Moholo though they stay a little closer to the African folk rhythms.

Percussionist Julian Bahula leads Michael Nielsen, Lucky Ranku, Mervin Afrika, Roberto Bellatella and Alan Jackson. Ian Carr's Nucleus plays the same

venue on December 7th. Nucleus have been on the road since Ian quit the quintet he co-lead with Don Rendall. The musicians and bands influenced by Nucleus are without number. The latest line-up features Carr on trumpet and keyboards plus Tim Whitehead (tenor), Glen Cartledge, (guitar), Chucho Mercham (bass) and Nic France (drums). Coventry Jazz Society's November concert is at the Warwick University Arts Centre on the 22nd with Steve Lacy Sextet and Keith Tippett.

Back closer to Brum, the Four Oaks Big Band are in concert at the Moor Hall Hotel on the 10th; the Arthur Brown Jazz Band can be heard on Mondays at the Cross Inn, Finstall near Bromsgrove and Fridays at the Mother Huff Cap, Great Alne near Alcester; the rowdy Tommy Burton's Sporting House Quartet play Wednesdays at the Crest Hotel, Walsall and the Eagle Jazz Band are at the same venue on Thursdays and also alternate Tuesdays with the Zenith Hot Stompers at the Bagnall Arms, Yardley Wood. The ever-excellent Ray Foxley plays Mondays and Tuesdays at Bromsgroves Dog and Pheasant, The Brian Maden Jazz Group are at Stourport's Wellingtons Wine Bar on Tuesdays and Stan Allsop's Band are at the Castle, Lye on Thursdays.

Arts LAB C.I.N.E.M.A

MAIN FILMS

Celeste (AA) Nov 8-10 at 6.15 & 8.30 p.m. (Mat. Nov. 9 at 2.30 p.m.)
 The German Sisters (AA) Nov. 11-16 at 6.15 & 8.30 p.m. (Mat. Nov. 16 at 2.30 p.m.)
 Radio On (X) Nov. 14 at 3 p.m.
 An Unsuitable Job For A Woman (AA) Nov. 18-23 at 6.15 p.m.
 Burning An Illusion (AA) Nov. 18-23 at 8.30 p.m. (Mat. Nov. 23 at 2.30 p.m.)
 Diva (AA) Nov. 24-28 and Dec. 5 at 6.15 and 8.30 p.m.; Nov. 29-Dec. 4 at 8.30 p.m. (Mat. Nov. 30 at 2.30)
 Angel (AA) Dec. 5 at 3 p.m.; Dec. 6 and 7 at 6.15 and 8.30 p.m.; Dec. 8 at 8.30 p.m. (Mat. Dec. 7 at 2.30 p.m.)
 Christ Stopped at Eboli (A) Dec. 9-14 at 5.15 and 8 p.m. (Mat. Dec. 14 at 2.15 p.m.)

MATINEE & LATE NIGHT FILMS

The Fog (AA) & The Shout (AA) Nov. 10 at 2.30 p.m.; Nov. 12 & 13 at 2.30 & 11 p.m.
 The Shining (X) Nov. 17 at 3 p.m.; Nov. 19 at 3 & 11 p.m.; Nov 20 at 11 p.m.
 Out Of The Blue (X) & Jubilee (X) Nov. 24 at 2.30 p.m.; Nov. 26 & 27 at 2.30 & 11 p.m.
 The China Syndrome (A) Dec. 1 at 3 p.m.; Dec. 3 at 3 & 11 p.m.; Dec. 4 at 11 p.m.
 The Blues Brothers (AA) Dec. 8 at 2.30 p.m.; Dec. 10 & 11 at 2.30 & 11 p.m.

CHANNEL 4 AND YOUTH

Discussion (in Arts Lab coffee bar) Nov. 13 at 2.30 p.m.
 Clarence & Angel (Club) & Who Feels It Knows It (Club) Nov. 21 at 3 p.m.

CINEMA & IRELAND

Maeve (Club) Nov. 17 at 6.15 and 8.30 p.m.
 Cross & Passion (Club) & Discussion Nov. 20 at 2.30 p.m.
 A Sense of Loss (Club) Nov. 28 at 3 p.m.
 The Patriot Game (Club) & H-Block Hunger Strike (Club) Dec. 12 at 2.30 p.m.

DOCUMENTARIES: NOTHING BUT THE TRUTH?

Three Days In Szezechin (Video in Holt St. Gallery) Nov. 27 at 3 p.m.
 Shirley (So That You Can Live) (Club) Plus: Discussion with David Edgar Dec. 4 at 2.30 p.m.
 The War Game (X) & Hell Unlimited (X) Dec. 8 at 6.15 p.m.
 Police (Video in Holt St. Gallery) Dec. 11 at 3 p.m.

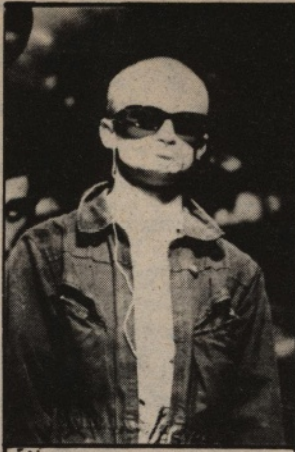
LONDON FILM FESTIVAL ON TOUR

Married For The First Time Nov. 29 at 6.15 p.m.
 Vortex Nov. 30 at 6.15 p.m.
 Out Dec. 1 at 6.15 p.m.
 One Man's War Dec. 2 at 6.15 p.m.
 Hero Dec. 3 at 6.15 p.m.
 The Writing On The Wall Dec. 4 at 6.15 p.m.

(Please note: these films are open to anyone over 18 years old. These are NOT club screenings)

The Arts Lab is a public cinema, but membership is available for only £7.50 per year. Membership entitles you to attend club screenings and to bring a guest. There is also a 50p reduction on seat prices for all members. As a member you are also put on the Arts Lab mailing list and automatically receive a free programme and brochure.

ARTS LAB CINEMA, Holt Street, Birmingham B7 4BA Tel.: 021/359 4192.



Diva

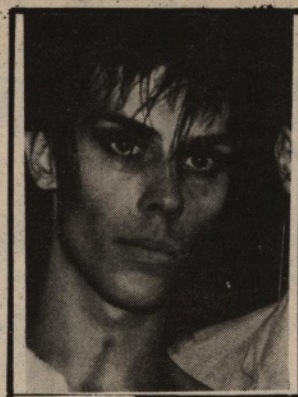


Jubilee

Comsat Angels; Fiction (Polydor): a maturity of sound, an intensity of ideas, a dearth of anything memorable. A decline into introspection. **Zaine Griff; Figures** (Polydor): off the peg Ferry Numan. Pretentious plastic bilge from a former talent. **Hall & Oates; H2O** (RCA): a mixture of watered down computer soul and some really good hot rock like "Delayed Reaction" and "Italian Games". Mixed blessings. **Rose Tattoo; Scarred for Life** (Carrere): grade A raunchy rock; AC/DC meets The Faces. Best album yet with "Dead Set", "Branded", and title cut all smashing through the thermometer. **An Album Of The Month. Emmylou Harris; Last Date** (Warners): live set but not the best of Hot Band line - ups. But "Grievous Angel", "Racing In The Street", "Sweep Out The Ashes" and "So Sad" all carry a special tingle. **Eagles; Greatest Hits Vol. 2** (Asylum): I counted "Hotel California" and "New Kid In Town" apparently there's 8 other tracks! **Alice Cooper; Zipper Catches Skin** (Warners): emasculated dress as Alice attempts to recreate the past. Pathetic. **Linda Ronstadt; Get Closer** (Asylum): current material is dross but the dusted - off archive track with Souther and a Parton / Harris / Ronstadt leflover are worth every penny although a good new "Talk To Me Of Mendocino" creates a touch of nostalgia for times past and talent wasted. **The Roches; Keep On Doing** (Warners): prod by and featuring Fripp this is an individual and delightful offering in their unique style that actually includes a 3 part harmony acappella version of the "Hallelujah Chorus". Refreshing. **Millie Jackson; Hard Times** (Spring): Millie gets hard rock on title cut and shoves a hammer blow through the concept of soulfunk. Tremendous

NEEDED Paul Bearer

The LP Review Column



Bauhaus

album. **Translator; Heartbeats & Triggers** (CBS): traces of Love, twinges of America wrapped up in sharp US New Wave a la Romeo Void - Dance but slightly poppier. Try "Everywhere That I'm Not" or "When I Am With You". **An Album Of The Month. Alexei Sayle; Cak!** (Springtime): some old retreats of familiar Sayle routines and the usual peppering by "Mr. Swear". Inbetween the tired old dogs there's a few gems like comments on mime, "The Wine Bars Of Old Hampstead Town" and both "Happy Days" pieces. Sharp, abrasive, energetic from one of the few new comics as opposed to clones. **Noah House of Dread; Heart (On-U-Sound)**: one of the better new wave roots reggae albums with effective hollow stereo and accessible tracks like "Revelation Time" and "Children Of Misery". Worth checking out. **Holly Near; Speed Of Light** (Redwood import from Virgin/HMV): Ian / Baez / Collins / Mitchell / Simon and Near should be added to the list. If you like any of the comparisons then you'll love this. Incisive, warm, and easy. **Various;**

Making Waves (Girlfriend): 12 women bands Inc's Gymslips, Androids Of Mu, Sisterhood Of Spit and Nancy Boys. Only one duffer by Rock Goddess. Lousy sleeve tho. **Roy Harper; Work Of Heart** (Public): return of the troubador with a classic and contemporary set that shares spirit with the punks and its philosophies with the soul. Title track is an epic nugget. **An Album Of The Month. Not The Nine O'Clock News; The Memory Kinda Lingers** (BBC): twin pack of last series and the live show. Irreverent and cutting with the classic title song, the Marc Almond massacre, The Pope's Visit and "Nice Video". Superb sleeve too. **Fawly Towers; At Your Service** (BBC): the dead guest and the Fire Drill shows, the latter of course being the legendary Germans classic. **Tony Hancock; Hancock's Half Hour** (BBC): the lesser known "The Scandal Magazine" and "The Last Of The McHancocks" but still timeless and brilliant examples of comic genius and pure timing. **Fad Gadget; Under The Flag** (Mute): his most consistent and stimulating / thoughtful work to date with "Life On The Line" leading the parade. Title track is truly effective and sharply told. **Bauhaus; The Sky's Gone Out** (Beggars Banquet): Gothic tribalism and nerve scraping nails tearing flesh from skull. A typical Bauhaus album but probably their best yet especially the epic "Spirit", the deceptive "All We Ever Wanted Was Everything" and the wide ranging "Exquisite Corpse". The free live album should prove an eye opener to new converts via the Zigger hit. Not to be played in mental institutions. **Soundtrack; The Last American Virgin** (CBS): good US New Wave collection (+ Police and U2) with a little diamond from Gleaming Spires called "Are You Ready For The Sex Girls".

Anusia; Imagination (Carrere): initial drag and then wallop in with instant modern popdisco. A hit. **Odyssey; Easy Come, Easy Go** (RCA): slick, vapid, disco dross. Minor hit. **Clannad; Theme From Harry's Game** (RCA): TV soundtrack from good Irish folkies but sounds like a Smiley's reject. **Pity. Klaus Nomi; Ding Dong** (RCA): this month's flight over the rainbow into sheer rubbish. Opera or not! **Haysi Fantayzee; Holy Joe** (Regard): wonderful Caribbean tropical lilt full of sun, fun'n'flavour. Massive hit. **Still Life; Away From This Town** (Regard): a thinking pop song with yearning chorus. File under Doll

SINGLE FILE Paul Bearer

By Doll. **Nigel Sawyer; The Last Love Song** (RCA): probably. Plenty of doomy flesh but no lifeblood. **Heartbeats; Here Come The Jets** (RCA): almost there sweeping chorus rockpop. Band to watchout for. **Donna Summer; State of Independence** (Warners): Donna sings Vangelis/Anderson and with a lot more style than they can muster. Off-the-wall smash. **Marshall**

Crenshaw; Someday Someway (Warners): Great 'Fifties pop sound. California chartster no chance here though. Shame. **Modern Romance; Best Years of Our Lives** (WEA): surprise - another good MR record. More sunny day salsa that actually sounds genuine. **Good. Caramba; Hubba Hubba Zoot Zoot** (Epic): mock African disco. Not bad and plenty of party fun. **The Climb; A Mother's Crime** (Rialto): classy stately pop from a very promising outfit. Watch closely. **Status Quo; Caroline** (Vertigo) live at the NEC and virtually the same as the studio but noisier. Great.



Status Quo

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REVIEWS

DAHLI'S CAR Bournbrook, Birmingham

The first time I saw Dahl's Car, I was stunned; I went to see them again at the Bournbrook, hardly able to believe they were as good as I remembered — and they were better. We have a lot of very good local bands playing pub gigs at bargain prices, but Dahl's Car are the best new band I've seen in years.

Fossett is an excellent singer and a remarkable performer, brimming with passion and personality. He still finds time to flail at assorted percussion — not mere props, but part of the rich, rhythmically complex sound.

Guitarist Rob has superb control over his instrument, his fractured funky rhythms and huge variety of sound — colourings are so effortlessly accomplished as to seem lazy: a lesson in guitar technique. Cara's multi-textured synth seizes on the same angular rhythms with a warm melodic sensitivity as they chase each other around in a seemingly deadly duel, but a quiet smile to the drummer, Bobby, brings them crisply to a secret understanding, briefly uniting on a choppy beat.

These four will be familiar to Vision Collision fans, but the sound is a long way ahead of the way I remember Vision Collision. The fifth member is ex-Degotee Glyn Bush, making an easy transition from guitar to bass in the process. His quirky, loping bass-lines have a firm place in all this rhythmic anarchy.

The beauty of it all is that, beneath all the eccentric and imaginative jerky polyrhythms, there's always an infectious dance-beat to hold onto — and they have good, listenable songs: the playful music often conceals a serious lyric. They're accessible; even, perhaps, a commercial chance for an adventurous record company.

I wouldn't want to damn them with the label 'avant garde,' but their music is different and hard to categorise: they have the rhythmic intensity of genuine funk (not the thinly-disguised disco that passes for funk these days), the power and drive of the best rock music, and the tonal adventurousness of jazz. Dahl's Car is the title of a Captain Beefheart track, and I don't think that's coincidence. At times, they're also reminiscent of XTC, other times they sound a little like the Gang of Four. Sometimes, they sound like Carla Bley. But no description can do them justice; go and see them.

At the Bournbrook, they supported nomadic hippies There and Then — I mean Here and Now. The sound was excellent, and the band clearly enjoyed themselves. A packed, time-warped Woodstock audience, having spent most of the set sitting on the floor and contemplating the Rizla shortage, gave them a surprisingly energetic ovation.

Stuart Crees

MICHAELANGELO'S DAVID THE MAISONNETTES JBs Dudley

Not any ordinary gig this one. In fact not really a gig in the true sense of the word.

Channel 4's new rock programme 'The Tube' is in town and recording bands for the show.

Tonight it's Michaelangelo's David and the Maisonnettes.

The Maisonnettes look very cute in their matching cream and white outfits. The synchronised movements of dancers Elaine Williams and Denise Ward, combined with the forceful presentation of ex-City Boy vocalist Lol Mason gives the impression that they've seen an awful lot of Kid Creole gigs.

The music suggests that they've been listening to an awful lot of Mari Wilson records. The big production 'Sixties flavour is aimed for; and the band are right on target.

Father Time, conspiring with the director, dictates that only one number shall be heard tonight.

It is, as luck would have it, their first single, 'Heartache Avenue', for the new 'Ready! Steady! Go!' label.

It's difficult to make a judgement on the hearing of just one number, but demo tapes suggest that the influence of a producer of the calibre of, say Trevor (Dollar) Horn might not go amiss. They will appeal to



Michaelangelo's David

the same, middle-of-the-road market.

Michaelangelo's David were also afforded only one song from their brooding and powerful set.

'It's a Man's World' gives full rein to vocalist/guitarist Poet Nigel's leanings towards the theatrical. His introductory soliloquy invoking the dogs of war leads into a powerful and haunting version of the song complete with the biting and lingering condemnation of "the young, the blind, and the brave".

It was only a taste, but the bitter-sweet fragrance lingers, and makes you yearn for more.

Thanks to the miracle of

television both the bands will be decorating the screens of the nation when 'The Tube' opens its floodgates.

Michaelangelo's David deserve the exposure.

The Maisonnettes, because of their sense of professionalism and their expertise also deserve the chance.

But, I get the feeling that their place could have been taken by a band more representative of what is happening in the Midlands at the moment.

The Set, Ubik, the Man Upstairs, the Dancing Did, to name but a few. Maybe next time.

THE MAN UPSTAIRS The Junction Harborne

Just as the wolfwhistles had turned to cheers and well-earned applause, a guitar string broke, an interruption was incurred, and the hecklers returned.

The Man Upstairs looked troubled by the break and rude remarks, but after one more song — the excellent 'Hold Me Tight In The Night,' with its haunting reggae riff — the band were back on top again, and the ignorant were eating humble pie.

From this moment on they did not look back, floating through their repertoire of cleverly worded songs such as 'Don't Leave Me In The Rain', 'Summa', 'Gospel According To Mark' and 'Bigger The Rest Dennis' with such conviction and enthusiasm that their audience was left reeling.

The enthusiasm was such that lead singer Nigel danced his way off stage at least twice, his wristwatch was flung from his arm and the mikestand was continually knocked over. But, it simply added to the electric atmosphere the band hold around them.

The clear, strong lead vocals were backed by brilliant musicianship. By the time they reached their last two songs, 'I Only Work Here' and 'Out Of My Depth', they had convinced me that there is only one way for them to go — forward! I'm looking forward to seeing much more of them in the future.

Gary Evans

FASHION Odeon Birmingham

This tour was necessary for Fashion. They needed to be seen by the faithful who were understandably worried by the recent departure of vocalist De Harris.

Troy Tate does not have the same charisma as De, and his vocal style is different. It will take time for him to mould himself into

the Fashion way of performing, and no-one could expect him to have achieved that subtle blend of sexuality and sophistication in the short time he's been with the band.

For the other new member, Darby, the job is perhaps a little easier. His virtuosic guitar is a complement to and an expansion of the basic Fashion repertoire. His brilliant interpretations

add a whole new dimension to the set and open up exciting possibilities for the future.

'Move On', 'Street Player', 'Love Shadow', they ran through the gamut of favourite tracks from 'Fabrique' but did not generate any sparks until the end of the show when the pace was speeded up and, for no apparent reason, they became a band rather than a set of

individuals wary of what sort of reaction they would receive.

They had to do the gig, even though I don't think they are quite ready for such massive exposure yet. The showcase proving-ground was not the best atmosphere in which to see Fashion. But, I'm looking forward to the fully developed set when they tour again.

Steve Coxon

THE SCREEN

by JIM SHELLEY

Having found Arnold Schwarzenegger's performance as 'Conan the Barbarian' cumbersome and John 'Dirty Harry' Milius' plot and direction ponderous and distinctly UN-adventurous, let me recommend instead Louis Malle's 'My Dinner With Andre'. (Arts Lab Oct. 28 - Nov. 2).

The eternal questions of "Who am I?" and "Why am I here?" have rarely been portrayed with such unpretentious poise and absorbing subtlety as this film, built mainly around a dinner table dialogue between two New York theatre intellectuals.

Whilst the somewhat pathetic, squirming Wally finds his spiritual contentment in his electric blanket, a Charlton Heston autobiography and his cockroach - free cups of cold coffee, his more refined, intense colleague, Andre, has been to Tibet, Poland, the Sahara and the Scottish moors in search of (his) Reality.

Via hallucination, meditation, meals of sand and a number of bizarre experiments in Real Theatre (including being buried alive), he has confronted death, embraced love, and realised the breakdown of communication, honesty and most of today's other values.

Ultimately though, Wally's



endearing, pragmatic humanity and Andre's extremist introspection mean they are equally adrift from real life in this compelling, funny and rewardingly simple study of the two characters and their relationship.

Two films worthy of mention, adds Steve Coxon, also showing at the Arts Lab, are 'Diva' and 'Angel'.

'Diva' (Nov. 24 - Dec. 5) is directed by Jean-Jacques Beineix, a former assistant to Luis Bunuel and it shows, although there is the welcome addition of, as critic Philip Strick put it, "the style of a satirical humorist to that of the surrealist". Concentrating on the effect of two wildy different tape recordings on the people they come into contact with, the film is a magical exploration of the, sometimes

lateral, effects that can occur in the lives of people originally unconnected with their cause. Well worth seeing.

As is, according to Jule Wieland, 'Angel' (Lab Dec. 5-8). An Irish film exploring the ultimate uselessness of violence as a tool in human relationships.

Director Neil Jordan weaves this theme through a story centred on a showband working in the bleak atmosphere of Northern Ireland. Sax player Danny sees the murder of both his manager and his girlfriend by unknown assassins.

Through his search for vengeance Danny becomes tainted by the violence he is seeking to destroy. A familiar and oft-played theme but treated here with delicacy and style.

BOOK FILE

Marc Bolan: Born to Boogie by Chris Welch and Simon Napier-Bell (Eel Pie, £4.99).

Extraordinary cult figures make better records than biographies. Marc Bolan whose successive Top Ten singles with T. Rex including "Get It On" and "Twentieth Century Boy" gained him a brief but glamorous notoriety during the Seventies glitter rock era, something sorely diminished by this book, yet another shoddy attempt at grave-robbing.

Five years after Bolan's tragic death, the authors probably worked with the best intentions in mind. But it is distressing that a book which costs so much has really been butchered, whole columns of type are published out-of-order, chapter beginnings and endings mysteriously disappear. Obviously nobody read the text before publication, so why should anyone bother now?

Born to Boogie has many photos and a few good moments, Bolan's love of punk bands, a "polaroid" duet with Bowie. The rest is sad tripe. Is there life after death? Not for rock stars who become paperdoll cutups.

Malu Halasu

At the end of last month the Mercat Cross saw the last live band pack away its gear. The pub is being turned into a Mecca for pool fanatics. We review two of the bands who played in the last week of live gigs at the Mercat.

With the closure of the venue, Birmingham's live music scene shrinks even further.

STARFIGHTERS Mercat Cross Birmingham

"This is only about the second time we've played together since February," says guitarist Pat Hambly before the show.

The lack of practice shows, but they still knock spots off most of the other bands around Brum and more than a few national names as well.

Bassist Doug Dennis, archetypal rock star; thin, drawn and commanding. Vocalist Stevie Burton, still exhorting an audience to join him in the frenetic Valhalla he found years ago.

Not that many could actually see the show. There were too many bodies crammed into the small space afforded by the Mercat, but the front rows were treated to a gig full of fire and sparks. For the people at the back it was a case of standing on tiptoe, chairs, or someone else's shoulders.

There were several previews of the forthcoming album featured in the set, a driving, powerful attack on the senses.

They're still one of the best things to come out of Birmingham in the last couple of years and they're still as fresh and as enjoyable as when they first stormed to prominence.

Steve Coxon

BORN LOSER Mercat Cross Birmingham

Born Loser, I think, should change their name. It is far too tempting a prospect for the cynical and the laded.

For what they do, the band will always be able to find themselves an audience somewhere. Relying on mediocre impressions of Free, Bad Company etc., at their bluestiest they manage to entertain moderately well.

But, there is nothing particularly special about them. They ought to pop around the corner to the Barrel Organ and see the Flying Doctors. The Doctors are out to have a good time, Born Loser are out to convince their admittedly faithful audience that they are better than their music says they are. It's a strained and unproductive atmosphere that leads to you actively searching out the faults and the poor comparisons with their influences rather than standing back, watching and just enjoying the show.

Entertainment is more than simply imitating a proven formula, there has to be a spark of originality in there somewhere, a hint of greatness no matter how well hidden.

For Born Loser their originality is borrowed and second-hand greatness is worse than obscurity.

Steve Coxon

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MONKEY ON A BICYCLE

WARLEY: Hen & Chickens: New Era

MONDAY 8th
BIRMINGHAM: Barley Mow, Ward End: Quill Barrel Organ: Dance Factor
Odeon: Squeeze
Railway: Orion
Tyburn House: Larry Burton Trio
WALSALL: Hardy's Club: Palladin
WARLEY: Hen & Chickens: West Virginia
WOLVERHAMPTON: Lucas Aerospace: Cotton Gin

Sunnyside Club: Mike Sheridan & The Nite Riders

THURSDAY 11th
BIRMINGHAM: Barrel Organ: Orphan
Golden Eagle: Orion
Greet Inn: Karissma
Hobmoor: Baretta
Irish Centre: Big Tom & The Travellers
Odeon: Dr. Hook
Opposite Lock: Discobisk / Traitors
Railway: Sticky
B'ham University: Amazulu
COVENTRY: General Wolfe: Addicts
SUTTON COLDFIELD: The Baldmere: Quill
WARLEY: Hen & Chickens: Oxford St.

TUESDAY 16th
BIRMINGHAM: Barrel Organ: Mel Mafia
Irish Centre: Chieftans / Andy Irving Liam O'Flynn
Mackadown: Quill
Odeon: Nolans
Railway: Jameson Rald
Tyburn House: Bromford County

WEDNESDAY 17th
ALDRIDGE: The Elms: Quill
BIRMINGHAM: Dingle, Northfield: Metrosound
Country Competition Final.
Hobmoor: Dan & Co.
Opposite Lock: Rockett 88
Railway: Saracen
Tyburn House: Modernaires

THURSDAY 18th
BIRMINGHAM: Barrel Organ: Orphan
Golden Eagle: Black Widow
Greet Inn: Karissma
Hobmoor: Country Night
Irish Centre: Steven Rhodes Disco
Opposite Lock: Richard Jabson
Railway: Sticky
COVENTRY: General Wolfe: Higsons / Mummy Calls
SUTTON COLDFIELD: The Baldmere: Quill
WARWICK: University: Belle Stars
WARLEY: Hen & Chickens: White Line

FRIDAY 19th
BIRMINGHAM: Barrel Organ: Flying Doctors
Crown (Corp. St.): Oxford St.
Golden Eagle: Microdots
Greet Inn: Trappa
Hobmoor: Larry Burton Trio
JCR Centre, Edgbaston: Kiss In The Pink
Odeon: Steeleye Span
Railway: Trouble
Tyburn House: Dragonfly
Grange, Sheldon: White River Band
COVENTRY: General Wolfe: Bottles
DUDLEY: J.B.'s: From Eden
LEICESTER: British Shoe Corporation: Cotton Gin
WALSALL: Royal Hotel: Quill

SATURDAY 20th
ALDRIDGE: Three Crowns: Mike Reuben
BIRMINGHAM: Crown (Corp. St.): Stress
Hobmoor: Country Night
Irish Centre: Art Supple & The Show Stoppers
Railway: Bandanna
Tyburn House: Larry Burton Trio
Ridgeway Social Club: Cotton Gin
BROMSGROVE: Lickey End W.M.C.: Kontrast
COVENTRY: General Wolfe: Kiss In The Pink / Business Men
Warwick University: Secret Seven / Push Push
DUDLEY: J.B.'s: Addicts

SUTTON COLDFIELD: Good Hope Hospital: Mike Sheridan & The Nite Riders

SUNDAY 21st
ALDRIDGE: Three Crowns: Raymond Froggatt Band.
BIRMINGHAM: Crown, Corporation Street: Smiffy
Golden Eagle: Dolly Mixture
Odeon: Elton John
Railway: Cryer / Briar
Tyburn House: Larry Burton Trio
Strathallan: Steve Lacey Sextet
WOLVERHAMPTON: Hollybush: Cotton Gin

MONDAY 22nd
BIRMINGHAM: Barley Mow, Ward End: Quill Barrel Organ: Dance Factor
Odeon: Elton John
Railway: Detroit
Tyburn House, Larry Burton Trio
WALSALL: Hardy's Club: Ken Harris
WARLEY: Hen & Chickens: Country Night

TUESDAY 23rd
BIRMINGHAM: Barrel Organ: Mel Mafia
Irish Centre: Drowsy Maggie
Mackadown: Quill
Odeon: Elton John
Railway: Jameson Rald
Tyburn House: Dallas

WEDNESDAY 24th
ALDRIDGE: The Elms: Quill
BIRMINGHAM: Dingle, Northfield: Country Night
Hobmoor: Dan & Co.
Odeon: Peter Skellern
Opposite Lock: Rockett 88
Railway: Saracen
Tyburn House: Stop Press

THURSDAY 25th
BIRMINGHAM: Barrel Organ: Orphan
Golden Eagle: Tony McPhee
Greet Inn: Karissma
Hobmoor: White River Band
Irish Centre: Steven Rhodes Disco
Opposite Lock: Duma Express Cabaret
Railway: Sticky
COVENTRY: General Wolfe: John Ottway
SUTTON COLDFIELD: The Baldmere: Quill
WARLEY: Hen & Chickens: Charts

FRIDAY 26th
BIRMINGHAM: Barrel Organ: Flying Doctors

Bournbrook: John Ottway
Crown (Corp. St.): Safari
Golden Eagle: Deprived / Obsessed
Hobmoor: Larry Burton Trio
Railway: Trouble
Tyburn House: Nimbus
Grange, Sheldon: White River Band
COVENTRY: General Wolfe: 12th Night / Flying Hot
DUDLEY: J.B.'s: Membranes
WALSALL: Royal Hotel: Quill

SATURDAY 27th
ALDRIDGE: Three Crowns: Mike Reuben
BIRMINGHAM: Crown (Corp. St.): Sykes
Hobmoor: Country Night
Railway: Bandanna
Tyburn House: Larry Burton Trio
BROMSGROVE: Lickey End W.M.C.: Danny Peters Band
COVENTRY: General Wolfe: Pink Umbrellas / Band
Warwick University: Cherry Boys / Dolls Tears
DUDLEY: J.B.'s: Decorators
GNOSALL: School Hall: Cotton Gin

SUNDAY 28th
ALDRIDGE: Three Crowns: Raymond Froggatt Band
BIRMINGHAM: Crown, Corporation St.: Safari
Golden Eagle: Gang Children
Odeon: Kid Creole & The Coconuts
Railway: Cryer / Briar
Tyburn House: Larry Burton Trio
Strathallan: Walsall Youth Jazz Orchestra
TAMWORTH: Belgrave Social Club: Mike Sheridan & The Nite Riders

MONDAY 29th
BIRMINGHAM: Barley Mow, Ward End: Quill Barrel Organ: Dance Factor
Odeon: Ultravox
Railway: Heltter Skeltter
Tyburn House: Larry Burton Trio
WALSALL: Hardy's Club: Raymond Froggatt
WARLEY: Hen & Chickens: Country Night

TUESDAY 30th
BIRMINGHAM: Barrel Organ: Mel Mafia
Mackadown: Quill
Railway: Jameson Rald
Tyburn House: Johnny Carter
OAKENGATES: Town Hall: Shu Stevens / Cotton Gin.

MONDAY 1st
BIRMINGHAM: Barley Mow, Ward End: Quill Barrel Organ: Dance Factor
Odeon: Squeeze
Railway: Orion
Tyburn House: Larry Burton Trio
WALSALL: Hardy's Club: Palladin
WARLEY: Hen & Chickens: Hurricane Ridge

TUESDAY 2nd
BIRMINGHAM: Barrel Organ: Headbolt
Irish Centre: Wolfe Tones
Mackadown: Quill
Railway: Jameson Rald
Tyburn House: Mandeville County

WEDNESDAY 3rd
ALDRIDGE: The Elms: Quill
BIRMINGHAM: Barrel Organ: Oasis Park
Dingle, Northfield: Country Night
Hobmoor: Dan & Co.
Opposite Lock: Rockett 88
Railway: Saracen
Tyburn House: Misty Blue

THURSDAY 4th
BIRMINGHAM: Barrel Organ: Orphan
Greet Inn: Karissma
Hobmoor: Ken Harris & The Playboys
Irish Centre: Pete & The Gangsters
Opposite Lock: Animal Nitelife
Railway: Sticky
COVENTRY: General Wolfe: Modettes / Ramrods

SUTTON COLDFIELD:
The Baldmere: Quill
WARWICK: University: Dead or Alive / Swinging Laurels / Orchestra Jahira / Kanaroo Court
WARLEY: Hen & Chickens: Boxer

FRIDAY 5th
BIRMINGHAM: Barrel Organ: Flying Doctors
College of Food: Echo Bass
Crown (Corp. St.): Oxford St.
Greet Inn: Atlantis
Hobmoor: Larry Burton Trio
Odeon: Tangerine
Dream
Railway: Trouble
Tyburn House: Calico Blue



Swinging Laurels

Grange, Sheldon: White River Band
COVENTRY: General Wolfe: Chevy / Sabotage
WALSALL: Royal Hotel: Quill

SUNDAY 7th
ALDRIDGE: Three Crowns: Raymond Froggatt Band
BIRMINGHAM: Crown, Corporation St.: Smiffy
Odeon: Chas & Dave
Railway: Cryer / Briar
Tyburn House: Larry Burton Trio
Strathallan: Jimmy Guffre & Geoff Castle Trio
WARLEY: Hen & Chickens: Midland All Stars Big Band

SATURDAY 6th

ALDRIDGE: Three Crowns: Mike Reuben
BIRMINGHAM: Bournbrook: 747
Carlton Cinema: Musical Youth
Crown, (Corp. St.): Trappa
Hobmoor: Cotton Gin
Railway: Bandanna
Tyburn House: Larry Burton Trio
Hunters Moon: Quill
BROMSGROVE: Lickey End W.M.C. Tailor Made
BURTON: Romston on Dove W.M.C.: Mike Sheridan & The Nite Riders.
COVENTRY General Wolfe: Dancing Did / Beaumonde
Warwick University: Swans Way / Fashion of Assort
DUDLEY: J.B.'s: Sex Gang Children

TUESDAY 9th
BIRMINGHAM: Barrel Organ: Mel Mafia
Mackadown: Quill
Odeon: Diamond Head
Railway: Jameson Rald
Tyburn House: Bryans
WARWICK UNIVERSITY: Talk Talk

WEDNESDAY 10th
ALDRIDGE: The Elms: Quill
BIRMINGHAM: Barrel Organ: Heltter Skeltter
Dingle, Northfield: Country Night
Hobmoor: Dan & Co.
Odeon: Dr. Hook
Opposite Lock: Rockett 88
Railway: Paradox
Tyburn House: Hero
NORTHAMPTON:

MONDAY 15th
BIRMINGHAM: Barley Mow, Ward End: Quill Barrel Organ: Dance Factor
Odeon: Yazoo
Railway: Plantagenet
Tyburn House: Larry Burton Trio
WALSALL: Hardy's Club: Desperadoes
WARLEY: Hen & Chickens: Country Night

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