

**BRUM
BEAT**

FREE

THE MUSIC MAG OF THE MIDLANDS
NUMBER 35 FEBRUARY 1983

As a new management
company opens in Brum,
Uli Roth is

REACHING FOR THE SKY



Plus NEWS • REVIEWS • LIVE GIGS

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LETTERS

THE PROLE CLOSURE

Dear Brum Beat,
 Thanks for the won-
 derful review of the
 Eyeless in Gaza and
 Hundred Days gig at the
 Prole Club, Dudley,
 printed in the December
 issue. Unfortunately the
 venue ceased to exist in
 late December due to se-
 veral reasons.
 First, the landlord's re-
 luctance to have live
 music at his pub as he in-
 tends to capture the disco
 market.
 The second reason was
 the continued apathetic
 reaction from the po-
 pulation of Dudley.
 However the review did
 provide a fitting tribute to
 the venue. We hope to
 continue organising gigs in
 Dudley when we find a
 suitable venue so keep an
 eye on the gig guides and
 the walls. Thanks to
 everyone who supported
 us over the 9 months. —
 Cheers.
**The Prole Club
 Bilston**
 PS: Hundred Days have a
 single out soon on Wol-
 verhampton's Sticky label.

*Sad to hear of the closure of
 a venue which had the courage
 and the foresight to book some
 truly excellent bands during its
 short life. Apathy is a problem
 faced by all promoters of local
 music. When will people learn
 that their all-important Top 40
 does not simply appear each
 week, it is forged by groups
 who gain their experience and
 their grounding in places like
 the Prole Club. Some of the
 bands who you can now see for
 50p or a quid at the local
 boozer will be charging £2.50
 or £3 when they play the
 Odeons of this world. But,
 without the support of the
 public at the pub gigs, a vast
 array of talent will never get
 the break that they deserve.
 Shame on you.*

No Men

Dear Brum Beat,
 I have never seen 'Busi-
 nessmen' mentioned in
 your paper, and in my
 estimation they are the
 best band I have seen in
 and around Birmingham.
 So please give them a

mention and go and seen
 them play. You'll enjoy
 them.
**Pauline Workman,
 Handsworth,
 Birmingham.**

*I actually wrote something
 about the Businessmen some
 months back, on lines of them
 being boring, sub-Stones /
 Them clones. If they've
 changed I'll go and see them
 again. Which one's your
 brother? MIKE DAVIES.*

Gazing into Crystal

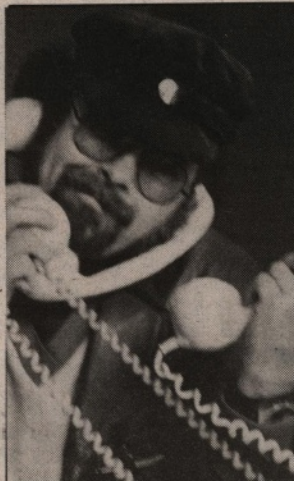
- Dear Brum Beat,
 I have been gazing into
 my crystal ball to see what
 1983 heralds for us music
 lovers, and this is it:
- 1 Echo Base admit that they are all undercover DHSS spies out to nail bands that sign on as well as collecting huge fees for playing Up the Junction in Harborne on Monday nights.
 - 2 Jackie Bailey reviews a gig that is not at the Odeon or the NEC. Thousands of outraged readers write in to complain.
 - 3 Mike Davies splits up due to "personal problems".
 - 4 The Nightingales get a good review in Brum Beat, and Rob Lloyd breaks down in tears claiming his street credibility is ruined.
 - 5 Duran Duran make a silent video which gets massive radio play and shoots to No. 32 in the Seychelles Hot 30.
 - 6 Olympus Cameras launch a new SLR camera with a free Fashion LP with every one.
 - 7 Musical Youth cover Peter Tosh's 'Legalise It' claiming that it refers to te campaign to abolish VAT on disposable nappies.
 - 8 The Dancing Did have one of their records played on the Robin Valk show by mistake.
 - 9 Paul Morley joins Brum Beat.
- Yours,
**Bryan Farley,
 Moseley, Birmingham.**

*You left out No. 10 - The
 Fighting Cocks take advertise-
 ments in Brum Beat, Brum
 Beat staff are treated for
 shock*

Telegram Plea

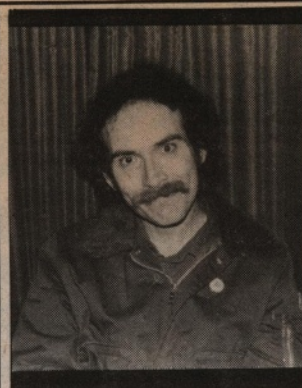
Dear Brum Beat,
 I am writing to you
 about an article which ap-
 peared in a previous
 edition of Brum Beat
 praising the performance
 of The Man Upstairs at
 The Junction in Harborne.
 Although this band did
 have a few toe-tapping
 tunes they soon lost
 support after the first three
 songs, whereas the
 support band, M's Tele-
 gram gained support
 when they began to play
 and held the audience's at-
 tention all through their
 set earning cheers and
 shouts for more.
 Could we see much
 more of this budding new
 band from Birmingham
 please!?
**Kim Holyoak
 Quinton, Birmingham**

*That depends, what does the
 M stand for? And, anyway, we
 all think the Man Upstairs are
 really good, so there.*



MIKE DAVIES

VALK TO TOP BRMB JOB



Birmingham's commercial radio station BRMB moved a notch up the class stakes last month with the appointment of Robin Valk as Head of Music.
 Valk has been the station's rock DJ since its formation and his appointment has raised hopes of increased local music input into the station's music policy.

Uni Dates

Birmingham Univer-
 sity's Cellar Bar has a
 strong line-up of bands
 coming up starting with
 Wellington Smyth (Feb.
 10), Ground Zero (17),
 Shady Deals (24), Kabuki
 (Mar. 3), Precious Metal
 (10), and Genetics (17).
 The University also
 hope to soon be promot-
 ing Rik Mayall and the
 Young Ones, although no
 date had been confirmed
 at press-time.

Bass Splits

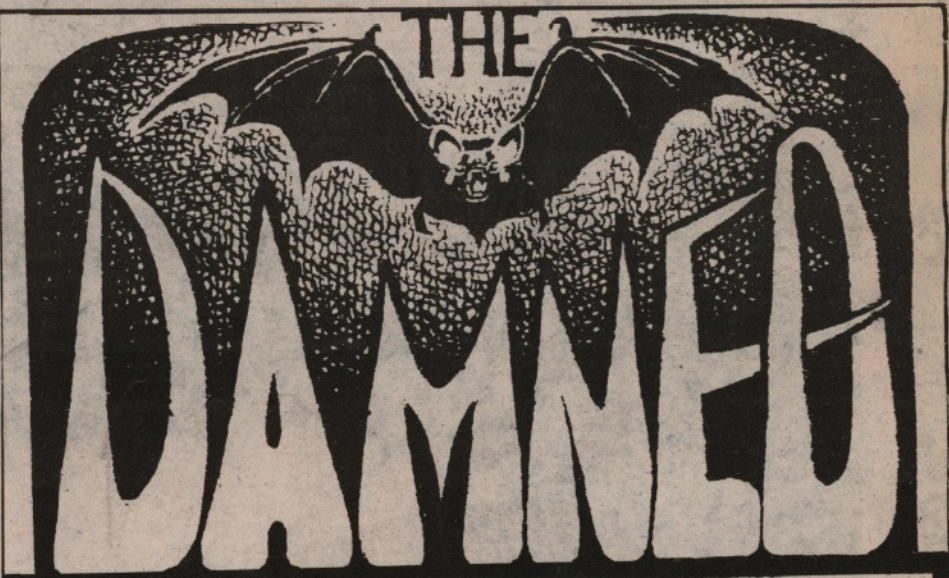
Bandanna have lost
 their bassist, Mick
 Hackett, due to his "other
 commitments." The split
 is described as "entirely
 amicable" and Mick will
 continue to play with the
 Birmingham group until a
 replacement is found.
 Potential new members,
 with their own gear and
 transport, should contact
 their manager, Nigel
 Herrick, on 021-236 1365
 (day) or 021-350 5547 (after
 6).



JOHN WARD

Ward Move

John Ward, formerly
 vocalist with Sticky, has
 joined Trouble following
 the departure of their ori-
 ginal singer, Cram.
 The band, who have a
 Friday night residency at
 Birmingham Railway, are
 working on new material
 and have several other
 projects underway.



Dave Vanian Captain Sensible Rat Scabies Paul Gray

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HARPER TOUR TAPED

Roy Harper celebrates the release of the cassette version of his critically acclaimed "Work of Heart" album this month with a UK tour.

Midland dates are Leicester University (February 5th), and Birmingham Tower Ballroom (14th).

Support for the tour is Tall Story, a Southend-based five piece featuring ex-Weapon of Peace vocalist Abraham Lincoln.

The cassette will initially be released as a special limited edition version which will be copied real time onto Maxell UD90 tape. The copying will be done at normal speed from a master at London's Town House Studio.

"Reel-time copying is a special process which is time consuming and expensive, but offers outstanding reproduction—in excess of that obtained by taping from a record with the best equipment," says Mark Thompson, head of the Birmingham-based Public Recordings label to which Roy is signed.

The album, released last year, was featured as a critics' choice in several major publications including The Sunday Times, Music & Video Week and the Sunday Telegraph.

JAZZ/FUNK SPECIAL

The nation's biggest Jazz / Funk gathering of the clans is set for Birmingham this month.

A line-up of this popular scene's top name DJ's will be augmented by a special guest appearance by the exciting dance troupe INJECTION and laced with the added attraction of £200 in cash prizes.

"Four people are going home with £50 each in these contests. The theme is fashion plus dance—we're looking for good-looking dancers, not simply dancers," say the promoters. The four

competitions are for Best Guy and Best Girl in both the jazz and the funk categories, and judges will include representatives from the rag trade.

The all-day starts at 2.00 p.m. on Sunday, February 27th and takes place at one of the country's leading venues, the recently refurbished POWERHOUSE, a 2,500 capacity club in the heart of the city.

Apart from a large West Midlands following coaches are expected from across the country. The all-dayers have certainly become a massive draw over the past twelve months and mo-

reover on a nationwide scale. Birmingham is a natural contender for best location, travel-wise, and the new-look POWERHOUSE could not be bettered anywhere in the land.

Star DJ's are: COLIN CURTIS, TREVOR M (Stoke); PAUL ANDERSON (London); FUNKY JONATHAN (Nottingham); SHAUN WILLIAMS, FRENCHIE T and CHRIS REID (Birmingham). "The backbone of the movement" as the organisers state.

Advance tickets are available nationwide at £3.00 and in Birmingham from Summit Records. On the day you pay £3.50.



ZOO Q

RETURN OF ZOO Q

Zoo Q, the highly acclaimed three-piece comprising Mark Bristow, Jim Hickman and Mickey Barker play their first gig for several months at Dudley JB's on Saturday, February 19th.

Gig For Sale

Clive Ritchie is leaving the Bournbrook Hotel in Birmingham's Selly Oak district—less than 12 months after taking over the venue and supervising its major refurbishment.

Clive, who also used to manage the city centre Golden Eagle venue, is moving to the Old Mill, Northfield.

He has had to leave the Bournbrook because the brewery has put the lease up for sale.

Clive said: "There is no room for gigs at the Old Mill, although there are large gardens and I may do something there in the summer. In the meantime I'll carry on doing gigs at the Bournbrook until its future is settled."

New Quill 45

Birmingham rock band Quill released a single on their own Kite Label at the end of last month. Recorded and produced by themselves at Breaker Studios it features a re-make of the old Murray Head song "Say It Ain't So"

and the 'B' side is a self-penned number entitled "Don't Stop Me Now".

The band play a number of weekly residencies around Brum including the Mackadown on Tuesdays and the Hen & Chickens on Wednesdays.

Montreaux Mini Tour

Wolverhampton-based Montreaux undertake a short tour of the Midlands this month with gigs at Cannock Moonraker (Feb. 11), Wolverhampton Cleveland Arms (18), Birmingham Barrel Organ (19), Wednesfield Albion (25), and Wolverhampton Queens (26).

They also have a Tuesday residency at Wolverhampton Bushbury Arms, and a Wednesday residency at Wolverhampton Giffard Arms.



THE KIND

Two Kind

The Kind, currently being widely tipped for monster success this year, gig this month at Harborne The Junction (Feb. 3), and BIRMINGHAM Poly (18).

Brad's Assembly

A new occasional venue was opened by funk band Gonzalez at Tamworth Assembly Rooms last month. The venture is run by D.J. 'Brad' who hopes to attract some big names to the area, with Kokomo and a further Gonzalez date in the pipeline. The gigs are part subsidised by a monthly disco at the Assembly Rooms, the next of which takes place on February 5th.

LEVEL ONE

A new Friday night disco, Level One, starts in Birmingham this month. Based at the Star Social Club in Essex Street, the disco boasts a "general musical policy" and runs from 7.30 to 11.30 p.m.

Somewhat cryptic handbills have appeared to promote the new venture featuring the following challenge: "If you know what G.S.D.P. is, why not come and check it out"! Answers please on a postcard...

Starfighters

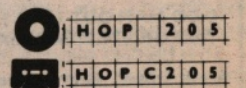
IN-FLIGHT MOVIE

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NIGHT CLUBBING

by Jim Simpson

Yet another accolade from Edgbaston's superb Faces French. This time it's Club Mirror's Numero Uno award — that of Club Of The Year. This is the major category and takes in all types of club throughout the country.

The club plan a 'Night Of A Lifetime' to celebrate and accept the award on March 24th. Diary it!

Entertainments manager and Superjock Steve — 'I was just on my way to the coffee machine' — Dennis notes that a distinct

response pattern is beginning to emerge between the clubs black and white dancers. While the coloured-dancers respond positively to Electro Funk — E.T. Boogie et al — the white punters noticeably fill the floor for more traditional soul-based funk — Michael Jackson, Jammers etc. Faces Supremo Geoff Weston - Edwards is one of the 10 city businessmen who having decided that they need an extra stimulus to shed the odd 3 or 4



Goodie Whitfield

stones of weight — have each weighed in with £1,000 wager with the winner set to pick up the entire ten grand.

Initial reports from the training camp indicate that the soon-to-be svelte Monsieur West - Edwards is taking the event very seriously under the strict guidance of coach Steve Dennis — who has himself made the supreme sacrifice of going on the wagon in order to encourage his protegee. Could it be that Geoff intends adding the ten grand to his piggy bank in order to maintain what is reportedly a very serious interest in acquiring the Cresta Club and totally revamping it into a Cabaret / Disco with the emphasis

on Disco — the venue providing much-needed work for local bands.

Disco hits currently poised to seriously dent the pop chart include Toney Lee ('Reach Up'), In Deep ('Last Night') and Chic ('Hangin'). Michael Jackson's 'Thriller' album is stuffed with sure fire hits. With every track set to be enormous, 'Thriller' contains as many hit singles as 'Off The Wall'. After 'Billie Jean' look out for 'Human Nature', 'Lady In My Life' and 'I Want To Be Startin' Somethin'.' Musical chairs at Liberty's with a change-over of feature nights for Jox. Mambo now to be seen on Tuesdays and

Thursdays, Shaun Williams on Wednesdays and Fridays and Tony Dee on Mondays and Saturdays.

Upcoming events at the Powerhouse reported by DJ Ian Richards include a Beach Party on February 12th where you are exhorted to bring your own palm tree. Rude bikinis are apparently welcome in the Miss Bikini Contest where there are £100 in prizes. Ladies who intend entering are advised to contact the Powerhouse in advance to acquire free tickets for themselves plus one guest. On February 15th the venue have another student party with tickets obtainable from Student Unions. The Powerhouse resident dance troop — subtly titled Orgasm — have shed 20 stones in weight — namely their catering manager who is no longer to be seen writhing in ecstasy amongst the naked nubile (their words — not ours!).

Out at Wolverhampton's Eves Niterie DJ Paul Anthony reports record January business — normally Tombstone Time for clubs. February 22nd sees a PA at the club of Professional Lewis 'Bodie' Collins who will be presenting his naughty 'Who Dares Wins' game. Apparently Les Belles de Costa Gornal are already getting themselves wound up for the big night.

It's changeover time at Faces French with Club Jardine DJ Alan Gibson moving to Kooler Klimes — to wit Oslo where he will be featured at the Leopard club situated in the centre of Norways capital. Any friends wishing to maintain contact with Gibbo can write to him at Leopard Club, Kriston 45 GT7, Oslo, Norway. His

replacement is Jon Alsop — not unknown at Faces where he has been seen on a part-time basis since December 1981. Jon promises Futurist-rooted music including some Electronic Funk and up-tempo Electronic Disco.

Who missed out on the amazing 'Requiem For A Heavyweight' TV prog? Clearly the best TV 90 minutes of the year so far with the totally underrated Jack Palance delivering a near best-ever performance in his totally convincing portrayal of the fading heavy in the award-winning Rod Serling play. What made it yet more amazing was that this was a recording of a live performance put out on American CBS TV in 1954 — no retakes — you saw it just as it happened. Brilliant support from Kim Hunter, Keenan Wynn, his comedian father Ed Wyn playing his first serious role at the age of 60! Got to get me a video.

Listen carefully to the clever lyrics of 'Up On A Hill' by the Trammms. Double Entendre would be an understatement — nevertheless the words will guarantee much attention from club DJ's and guarantee banning from the airwaves. Read the lyrics subtitle '(Mt.U)' as 'mount you' and you get the general idea. The ill-fated 'E.T. Boogie' now looks set to drop out of sight despite the massive increase in plays. Since it's banning, there have mysteriously been a steady supply of import copies to the shops, and it is this supply that looks to have dried up. Expect the mantle to be taken up by Johnny Chingas with 'Phone Home' which clearly refers to THAT film.

Floor Fillers

- 1 Be Mine Tonight Jammers
- 2 Reach Out Toney Lee
- 3 Hold Me Tighter In The Rain Billy Griffin
- 4 Mind Up Tonight Melba Moore
- 5 1999 Prince
- 6 Last Night A D.J. Saved My Life In Deep
- 7 Billie Jean Michael Jackson
- 8 Nature Boy Central Line
- 9 The Smurf Tyrone Brunson
- 10 Girl I Like The Way You Move Stone
- 11 Give Me The Funk Charades
- 12 Heavy Vibes Montana Sexet
- 13 Haven't Been Funked Enough Extras
- 14 I've Waited Much Too Long Diane Marie
- 15 The Harder They Come Rockers Revenge
- 16 Volcan Dance Kabbla
- 17 Just Keep On Walkin' Rod
- 18 Buffalo Gals Malcolm McLaren
- 19 Scorpio Grandmaster Flash
- 20 Magic's Wand Whodini

The Floor Fillers Chart is based on dance-floor response in local niteries. This month the chart is compiled from returns by:

- Steve Dennis (Faces French, Edgbaston)
- Paul Anthony (Eve's, Wolverhampton)
- Mambo (Liberty's Edgbaston)
- Ian Richards (The Powerhouse, Birmingham)



Cinema at The Triangle

MAIN FILMS

- ANOTHER WAY (18) — Jan. 31 & Feb. 1 at 6.15 & 8.30 p.m. (Tues. Mat. Feb. 1 at 2.30 p.m.)
- THE DRAUGHTSMAN'S CONTRACT (15) Feb. 3-8 & 10-15 at 6.15 & 8.30 p.m. (Tues. Mats. Feb. 8 & 15 at 2.30 p.m.)
- THE LOVELESS (18) Feb. 17-22 at 6.15 & 8.30 p.m. (Tues. Mat. Feb. 22 at 2.30 p.m.)
- GEORGIA'S FRIENDS (15) Feb. 24-26 at 6.15 & 8.30 p.m.
- THE JANITOR (15) & BREAKING AWAY (15) Feb. 27 - Mar. 2 at 7 p.m. (Tues. Mat. Mar. 1 at 2.30 p.m.)
- AN INDIAN STORY (PG) & A TIME TO RISE (PG) Mar. 3-5 at 6.15 p.m.
- NOT A LOVE STORY (18) & WATCHING LOOKING Mar. 3-8 at 8.30 p.m.
- AN INDIAN STORY (PG) & PRISONERS OF CONSCIENCE (PG) Mar. 6-8 at 6.15 p.m. (Tues. Mat. Mar. 8 at 2.30 p.m.)

MATINEES & LATE NIGHTS

- SHOOT THE MOON (15) Feb. 2 at 3 p.m., Feb. 4 at 3 & 11 p.m., Feb. 5 at 11 p.m.
- PENNIES FROM HEAVEN (15) Feb. 9 at 3 p.m., Feb. 11 at 3 & 11 p.m., Feb. 12 at 11 p.m.
- MONTEREY POP (PG) & ECHOES (U) Feb. 16 at 3 p.m., Feb. 18 at 3 & 11 p.m., Feb. 19 at 11 p.m.
- LA CAGE AUX FOLLES (15) Feb. 23 at 3 p.m., Feb. 25 & 26 at 3 & 11 p.m., Feb. 27 at 3 p.m.
- CHRISTIANE F (18) Mar. 2 at 3 p.m., Mar. 4 & 5 at 3 & 11 p.m.

ARTHUR PENN & STEVE TESICH SEASON

- LITTLE BIG MAN (15) (unconfirmed)
- NIGHT MOVES (18) & ARTHUR PENN: THEMES & VARIANTS Feb. 6 at 3 p.m.
- THE MISSOURI BREAKS (15) Feb. 13 at 3 p.m.
- GEORGIA'S FRIENDS (15) — See under Main Films
- THE JANITOR (15) & BREAKING AWAY (15) — See under Main Films.

PETER GREENAWAY SEASON

- THE DRAUGHTSMAN'S CONTRACT (15) — See Main Films
- THE FALLS (Club) Feb. 16 at 7.15 p.m.

ROBERT VAN ACKEREN SEASON

- BELCANTO (Club) Feb. 5 at 3 p.m.
- DAS ANDERE LAECHELN (Club) Feb. 12 at 3 p.m.
- DIE REINHEIT DES HERZENS (Club) Feb. 19 at 3 p.m.

CINEMA & IRELAND Part II

- ODD MAN OUT (PG) & THE INFORMER (PG) Feb. 9 at 7 p.m.
- THE GENTLE GUNMAN (PG) Feb. 20 at 3 p.m.

Holt Street, Birmingham B7 4BA, Tel: 021-359 4192.



Draughtsman's Contract



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*Thanks a Million
Musical Youth*

Fifth Column is the name of a new West Midlands - based record label. As the name suggests, the label is devoted entirely to what label boss Dave Virr refers to as 'the underground'.

That term opens up wide vistas and distant horizons when applied to music. It can cover a wide variety of bands, an equally wide variety of musical styles, and an infinite range of musicians.

'Underground' in the purely commercial sense, however, refers to whatever will get into the independent charts. And they are dominated (in numbers, at least,) by punk.

It makes sound commercial sense to aim the new label, initially, at that well - tried and supportive market.

The first two signings are Nastifacts and Virus. Nastifacts originate from New York where they have already scored a certain amount of alternative chart success.

Virus, though, are home-grown talent.

All four members come from the Sedgeley and Tipton areas of the West Midlands.

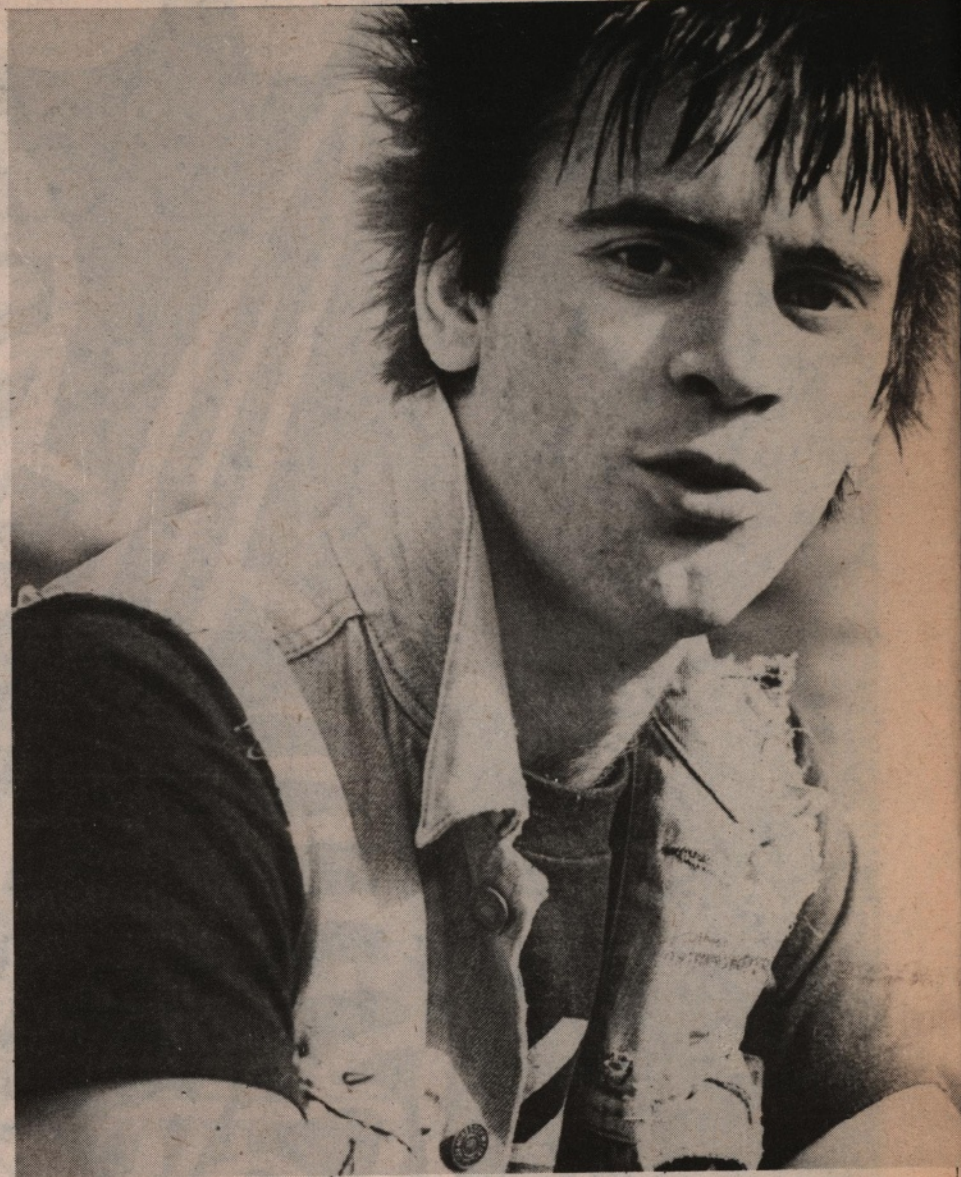
The current line - up settled itself in January 1980. Since then, they've averaged the grand total of just nine gigs a year. But, counted among them are support slots to such names as The Ruts and Tenpole Tudor. They've also headlined at Dudley's prestigious JB's Club, a place for which they hold a special affection, "It's just about the best club in the world", says lead vocalist and guitarist Psycho.

In November 1981 they joined Wolverhampton's Sticky label; but, as nothing concrete (or, more accurately, plastic) came of the association they changed their allegiance to Dudley when Fifth Column offered them a better deal.

They don't mind the 'underground' tag. "It's better than being called punk," says Psycho. "I don't like the new punk bands. We're more musical than that. You could say we're modelled on bands like The Clash, The Ruts, and the Cure."

And, besides, the deal has resulted in the release of their first single: 'Stepping Stone' on a double A-side with 'Afghan Rebels'.

"We've been trying for three years, it's about time we did make one," they say. It's the realisation of



The VIRUS

**STEVE COXON puts Virus
gets the Psycho**

an ambition. They started off with four ambitions, the single marks the achievement of the third.

"The first ambition was to get a gig. The second was to get a bigger gig. The third was to get a single. The fourth is to get a tour support or something."

Is that why they've chosen the old Monkees pop classic 'Stepping Stone' as one of the songs on the single?

"I'd like to get just one"

hit (Top 100), just for the break. All I want to do is to make £30 a week."

The single, though, is still seen as a means towards the end of getting more live work. "There's nothing better than doing a live gig. We just did it as a laugh at first, we just liked recording, and listening to, a cassette. Then we did our first three gigs at Youth Clubs, they all sold out. There ain't no jobs or nothing, so I might as well have a go at it."

That statement, I'd say, backs up Psycho's claim that Virus are "closer to the original spirit of punk."

Much of their music, as well, falls into that category while managing, at the same time, to touch upon the recurring themes running through the new punk. Sex, alcohol, and mindless rebellion are all over - ruled (in Psycho's mind) by the threat of nuclear annihilation. "War's a general theme. I can't

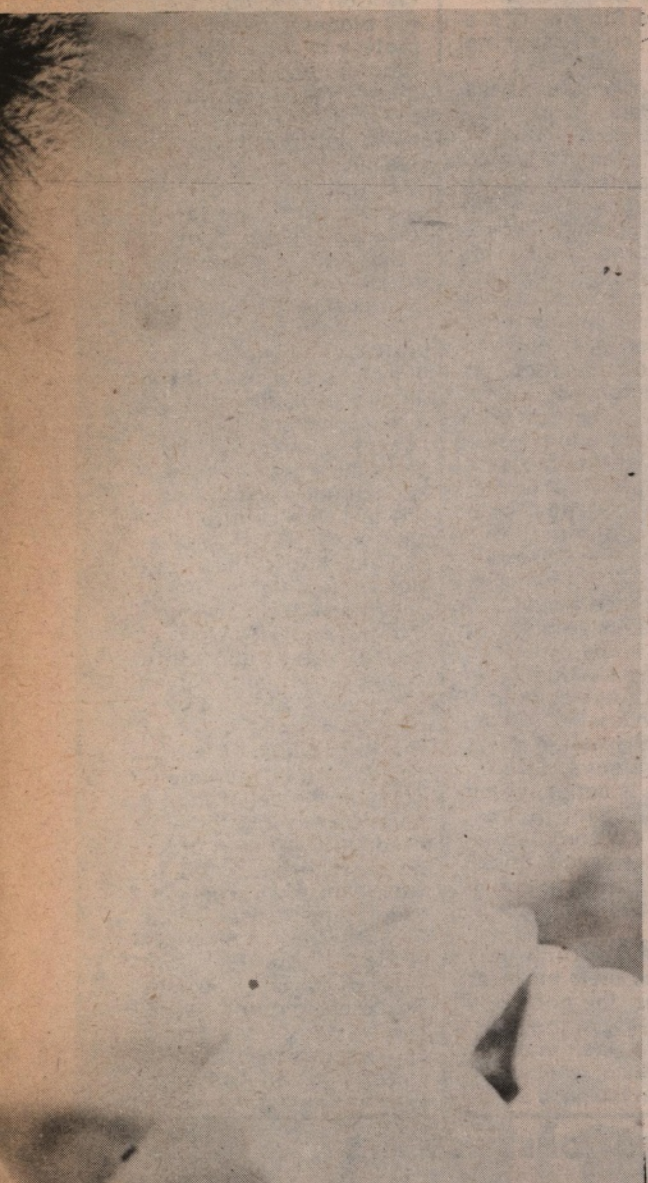


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FACTOR

under the microscope and
view of the world.



Pic: DAVE TRAVIS

think of nothing else to write about."

It's a theme which strikes a sympathetic chord in their audience. And, it's the audience they play for. "I just like people to have a good time. I'd like to go on as long as the Rolling Stones. The only time we'll stop doing it is when we don't enjoy it any more."

There lies the secret. A secret which they share with such diverse bands as The Flying Doctors, The

Kind, The Man Upstairs and too few others. Quite simply, they're in it strictly for laughs. Combine that with a dedication to music and the result is a good band. There is nothing calculating in the way they play, because there is nothing calculating in the way they are.

By the way, Psycho's real name is Steve. "I was called that by the school-teacher. I kept skiving, so he threatened to take me to the psychiatrist."

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"WE'RE ALREADY RUNNING....."

There is a Dr. Hook song in which the singer bemoans the fact that "Everyone's making it big but me". He details all the various attempts he has made to make himself stand out from the rest, and yet still he is condemned to obscurity. There is no way out.

It's a common complaint, one that echoes around countless empty pub venues with depressing regularity.

The vast majority of those who curse the fate that keeps them languishing in oblivion don't have the talent that they think they have. They would never make it even if they did have the right breaks. There is an unfortunate minority, though, who deserve to be brought in front of a wider audience.

How? Good management, that's how. The trouble is, of course, good managers are a rare breed. Few have the sheer determination, nerve and imagination necessary to ensure the success of their charges.

There are additional problems for bands operating outside the imposing boundaries of London. For a start, the best managers tend to gravitate towards the capital. The ones left behind tend not have the essential qualities needed.

Like any other generalisation, there are exceptions. Dave Corke, for instance, has an excellent pedigree in that he has managed Judas Priest, Dexy's Midnight Runners and is currently managing Fashion.

Although he's always on the look-out for new talent, his workload doesn't allow him as much time as he'd like to taking on and developing new bands. He is, without doubt, the most successful manager based in the Midlands.

He has, with his partner John Hinch, formed a new company — Talent Co-ordination Services — with Light and Sound Design, the Birmingham-based company which is now the biggest lighting company in the world.

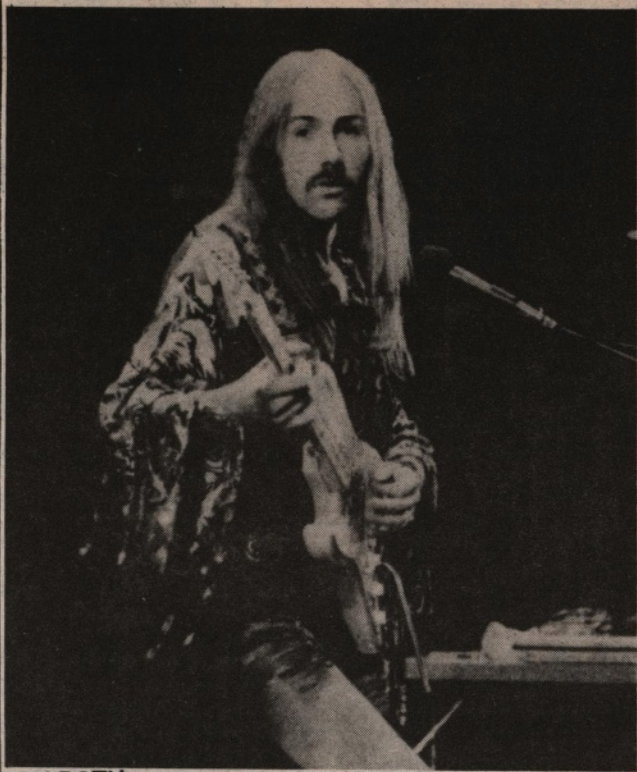
Together, they are pooling the wealth of their experience and skills to create what, they are certain, will be "the biggest management company in the UK within two years."

Their initial roster of acts consists of Fashion, Tobruk and Uli Roth's Electric Sun.

Tobruk are a band from Bedford in whom the team have great confidence. "They've got everything it will take to make it big in the UK, Europe and especially America. They'll show that the British can do what the Americans do, but ten times better," says Simon Austin of LSD. High praise indeed for a band who's oldest member is just 18 from a man who sees anything between 40 and 50 support bands on major tours each year.

The new company have also signed Uli Roth's Electric Sun. Uli Roth is the legendary German guitarist who used to be with the Scorpions in the

Light and Sound Design and Dave Corke, two major figures in the music industry of both the region and the country have joined forces to form a new, Birmingham-based management company. STEVE COXON looks at what is the most important development in the local music industry in recent years.



ULI ROTH - virtuoso

early years of that band.

He remembers, with affection, playing places like JB's, Bogarts, and Barbellas on the Scorpions tour of 1976. He's never played in this country with his new band, even though he has an immense cult following.

Dave Corke firmly believes that he will be "huge" by the end of the

year not simply because of his technical and creative expertise with the guitar but also because of his chosen song topics.

His songs have a message and are stronger because of it. He can be mellow, he can be hard, but whatever the subject he has something to say.

He can be compared with Hendrix for his vir-

tuosity, with Dylan for his poetic clarity of sight. He can be compared with both as an equal talent, of equal importance, of equal appeal.

Uli Roth is a prime example of a great artist stifled by poor management. That obstacle has been removed by TCS.

"We've the only other major management company outside London apart from Kennedy Street (based in Manchester), they're only interested in ready-made situations. We're prepared to start from scratch with some bands," says Simon. "Anyone can send us tapes, call us, or visit us. It's very street level, yet it has the front to deal with people on a national and international level. There is a sound financial footing behind TCS with backing from a major financial institution. That stops a lot of the confusion and paranoia on the part of the band."

Corke backs up that statement from his own experience. "Through all my history, the problem has always been financial with the groups thinking they were better off than they were. With Fashion, though, in 2½ years of management I've never had a management argument with them".

All bands signed to the

company will be fully aware of their own financial situation within the company. "All the bands will be getting a monthly statement of account so that they can see exactly where and why the money is being spent," promises Simon. It's a healthy and assuring move.

Dave Corke sums up the advantages and the promise of the new firm by saying: "I think it should have happened years ago. Light and Sound have got access to lighting, PA, rehearsal time and so on. That all helps to cut the heavy initial costs of management." Simon joins in, "LSD always wanted to get into management. It was an automatic move. Especially when you consider the experience gained and the contacts with people like Tasco, one of the largest production companies and Transam, Europe's largest trucking company which we have forged."

LSD also have a strong presence in the American tour market, based on their Los Angeles offices and warehouse.

"It's important to stress though," says Simon, "that this is definitely not any form of musicians' co-op. It's a commercial venture designed to make money for the artists and, obviously, the management."

Despite the (unusual) honesty of their business intentions, the company do profess some philanthropy in their motives. "If you look at what we've all done in the past, we've

all taken something out of the Midlands, it's now time for us to put something back in. No-one's wanted to do that before. There is so much talent, so much management experience — just look at MCP (Walsall based and one of the biggest concert promoters in the UK), FSR Studios, and LSD — but there's been no central co-ordinating force which could put Birmingham on the map."

Until now. "It's really quite exciting," says Corke. "Before, I could never find a link-up with someone compatible who had my speed to move forward quickly. Now, we can handle rock 'n' roll, we can handle contemporary, we can do anything."

Simon agrees: "The good thing is we can snowplough ahead and there's always that solid back-up."

They know their business, and people know they know their business. Their reputation is assured. "Our reputation does not consist of silver briefcases with stickers on," says Simon, "mocking the item which so many third-grade managers carry in the belief that it gives them some form of credibility. 'I'm a great believer in learning to walk before you can run. With the expertise behind TCS, we're running already.'"

Bands can catch up with TCS c/o Light and Sound Design, 021-632 5663. Tapes can be sent to them at 38/43 Oxford Street, Digbeth, Birmingham B55LT.

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REVIEWS

OSZY OSBOURNE/ BUDGIE NEC Birmingham

Budgie may be under-rated but they still looked every bit the support band in contrast to Ozzy & Co. 'I Turn to Stone' was probably their best offering together with the predictable encore, 'Breadfan'.

The first snowfall of winter could not prevent the pilgrimage of hordes of Ozzy worshippers to this lonely spot. Many of them suffered the indignity of having their studded belts confiscated for the duration of the gig, but nothing could spoil their pleasure.

The castle stage set was apt — Ozzy is truly one of the Kings of Rock. As he made his appearance he smashed a large cross to the ground — why respect the power of God when you are an idol yourself?

The audience was treated to newer favourites like 'Crazy Train' and 'Mr. Crowley' together with, in the latter part of the set, some old Sabbath numbers like 'Iron Man' and 'Paranoid'. The musicians in the band gave fine accompaniments with new recruit Pete Way looking pleased with himself.

The authenticity of the show as completed with the recurring appearance of a midget dressed in a monk's robe who served his master with tankards of liquid refreshment and cleared the stage of landed missiles from the crowd.

Some may say that Ozzy's true greatness lies in the past but he has matured and performances like this prove him greater than ever.

Debbie Fussell

ANOTHER DREAM Wheaton Aston CC Stafford

With their single being played by John Peel the previous week, and before a hometown audience two nights before Christmas you could have forgiven Another Dream for being a little complacent. They chose this night, of all nights, however, to show the darker side of their character.

Their first few numbers were received well enough, but already the audience had polarised into the committed and the apathetic (the majority) and the band seemed to become increasingly tense and frustrated.

To the left of stage the guitarist continued to work off his Cure/U2 fixation but now with more attack, complimenting the brittle and edgy sound of the new material.

At one point the singer joked, "We've discovered depression", but it does seem that the bright, melodic feel of their earlier music seems to have gone underground, surfacing only occasionally in their more unsettling new material, such as the percussive 'Stimulation'. The group do cast through the single 'Forever in Darkness', but most of the material is edgy and when their time has run out they leave the stage abruptly.

A memorable and brave gig by a young band discovering frustration and depression for the first time and showing they are not prepared to take the easy way out.

Paul Brindley

XPERTZ Duma Express Birmingham

On the last day of Christmas my true love said to me, three bands are playing three different sounds.

The first band, I only heard the last tune; the guitarist caught my ear, but their name didn't. They were followed by Matt, Dick and Richard who are Anti-Pop. Their music is stark and simple. Drums, bass, vocal. Their message is clear — strip away the seven layers of skin and if you try really hard you should find you're a human being, warts and all. Amen. They will develop into a force — no question — see them, they'll do you good.

If you're an expert — and I am — you'd know that Xpertz have been trying hard for a couple of years to break through with their reggae-based sound. They have recently secured a publishing deal whereby they will be recording and releasing material. They took the night out from the studio where they've been working on 'Frequency No. 1' and



Pic: DAVE TRAVIS

PINK UMBRELLAS

'Science Fiction'.

First, they jammed, then tuned into 'Frequency No. 1'. I noticed the trombone was absent, replaced by sax (Luke). 'Sweet Life' followed, the girl on the keyboards is Cara Tivey from Dahlia's Car, or is she? The sound was harmonious, though it wavered and cracked with the vocalist Andy Wickett's voice. Through the next few numbers...

Find another frequency further along the dial. Yeah, right in the middle of the medium wave band they found the classic 'Stevie's Radio Station'.

Then things started to happen. The bass (Acem Panwar) connected with drums (Randolph Jordan), the percussion (Ron Cooke) moved, the guitarist (Paul Horton) grooved and Andy sang true — where were the vocal harmonies? The audience came to life.

The band gave us a good time taking us through to the middle of another jam, but this time they were loose. I heard soul. I heard jazz. And then I saw within the band an unrealised greatness — if they were willing to give all their energy without reservation. And for that you need a 'Love Bomb'. A

little birdy told me, Andy's got one in his pocket. Don't forget, you heard this from an expert.

John Brocklesby

KABUKI Revue Bar Birmingham

Bare stage. Hard air. Finger points — at you. People theatre. The Theatre of life. Yours. Theirs. And intense. Exaggeration of actuality. Intensity of truth. Kabuki. Savage and sharp. A brutal sexuality that twists to tender on a knife edge that cuts away the heart, art, artifice. The words locked muscle to muscle and fist to fist. A contrast of physical and emotional. Tender touch draws blood. Wipe away the kiss and spit. Kabuki, A poster. An entertainment. A Sound.

Formed January 11, 1982. Fragments of disaffected wholes. Max and Jowan: Mouth music. Fingers and fists. Palms and knuckles. Cub: Angular, a pointed spear of image. Mad, ax Crazee. Contrast — whispers and glares. Claws for eyes. Hair razor edge. Torn visual. Focal thorn.

Matthew: Fire fluid guitar. Classical blood, Hawkwind legend venom. These chords chill / kill. Siren sound, anger, lust, fear, hate, joy. I have heard a soul burn in the music and it cried in ecstasy. Piano - clarinet - violin in your favourite colour.

IBO: drumbeat and pulse. Punch inside the glove. Astride the fist. Clenched or open.

From the ether or the airwaves. Linear progression. Stooges - Bauhaus - Birthday Party. Beyond. To themselves. Kabuki throw no shadows. Single "I Am A Horse". Jean Arp poetry possessed with demon life. Their label their style — Kabaret Noir. Pulsing. Relentless. Stylish. Sexual. The year justified. Other moments: "Kills Love Kills" — caress the hand that snaps your spine. "I Fear The Fear" — the terror of being afraid not to fear. "Inside" — it gets. KABUKI. A reality. Slap my face and tell me you want my sex inside your hate, licking love. React. Confront. Embrace. KABUKI. A sound. A single. Another. A deal. Please. Or damn you. Choose.

Leighton Mee

PINK UMBRELLAS JBs Dudley

It's interesting to play spot the association at the PU gig, those of you who are lucky enough to be able to run the memory cells over the works of people such as Tomorrow, Idle Race, early Who, Move and even perhaps The Yardbirds.

Yet The Umbrellas still manage to project a sound and style that is very much their own, even if it does anchor itself in those progressive underground psychedelic days of the late 60's.

Steve Edgson and Paul Sampson formed part of The Reluctant Stereotypes and although the overtones of that former group rarely surface here it is more than possible to see their current project as a fairly logical extension of that work. In much the same way their early work as The Ens was later made commercially manifest by the likes of Pigbag and in the wondrous 'Room With A View' they could easily be showing the Piggies what could be made possible with the use of vocals and a touch more discipline.

Both that and 'In Your World Of Fantasies' evoke an almost sensual soft jazz shuffle feel that puts me in mind of vintage Dankworth and yet is irresistibly contemporary in its approach without the apparently obligatory necessity to cater to the trendy gloss of discofunk. 'Jingle Bells And Fairy Tales' has a musical base that could have been lifted from an American 60's cop series such as Dragnet or The Naked City, while 'Raspberry Rainbow' (their most pop-conscious number), seems to be a blend of psychedelic Move via Anthony Newley's 'Strange World Of Gurney Slade'.

Sampson's vocals are stronger than ever and Edgson's clarinet seems to have found its place again after a few months of uncertainty and the version of 'Lucy's Room' simply pulsated with potent aggression. That and 'Last Year's Diary' are their strongest 'rock' items (if you discount the revamped Stereotypes tracks 'Utopia' and 'Nightmares') and along with the instrumental 'Wasp Woman' and the commercial 'I Need Your Love' offer plenty of reasons why Pink should be the colour for 1983.

Mike Davies

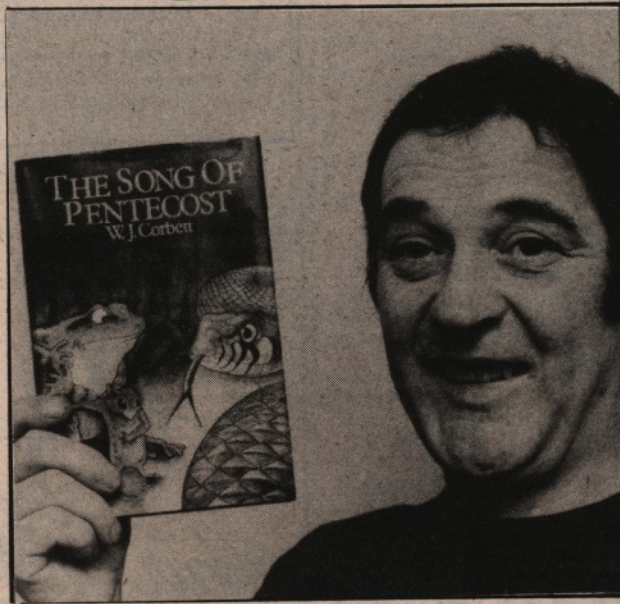
SINGING THE SONG OF PENTECOST

Although Birmingham is known more for Leyland than literature, surprisingly it is a city with a strong literary heritage. Karl Marx wrote *Das Kapital* in the warm, cosy interior of the Springhill library. J.R.R. Tolkien created the hobbits' world from the stream that ran through his back garden in Edgbaston. More recently, W. J. Corbett from Yardley has impressed the world of letters by winning the coveted Whitbread Prize for children's books for his unusual and prophetic tale, *The Song of Pentecost* (Methuen, £5.95).

Pentecost is about a family of harvest mice who because of industrial pollution and a ginger-

haired punk with arson proclivities are forced to leave their home near a city rubbish dump and travel to the Lickey Hills. It is a sad, philosophical story about betrayal and homelessness. Other members of the exodus include a "green" snake, a poetry-rhyming fox and a number of other creatures who seem familiar. "I've always seen my characters as people," admits Bill Corbett from the desk of his Birmingham council house. "It is an allegorical novel."

Corbett, 44, began writing when he was on the dole. For a man who has spent much of his working life as a sailor or a manual labourer *Pentecost* is a remarkable first effort which took eighteen



BILL CORBETT

months to write. While packaged as a children's book, his understanding of the encroachment and degradation of the modern world on all life forms including the blundering humans is a subject too complex for many children's books.

Some critics have already compared *Pentecost* to Richard Adams' *Watership Down*, but in terms of the book's underlining themes regarding ownership, leadership, social interaction and the extended (unemployed) family, it is perhaps the other side of *Animal Farm* by George Orwell.

In March, *Pentecost* will be published in the U.S. and since the Whitbread

Prize last year, its author has had a few headaches. "I like to keep quiet but there hasn't been any rest for me since October," he sighs. Apart from the filming of a Central T.V. documentary about his life with scenes from the book, Corbett is currently writing *Pentecost in the City*, the working title for the second part of what is to be a *Pentecost* trilogy.

"I'm afraid I'm panning Birmingham," Corbett explains. "As far as writing goes, I've never known the meaning of the word 'syntax.' I read and write instinctively. If someone like me who has no qualifications can write, anyone can." A sentiment, Marx and Orwell surely would have agreed with.

Mala Halasa

BUZZINGS
MIKE DAVIES

First up is the self-indulgent retrospective on 82 kicking off with: **EVENTS OF 82**: The emergence of **Swan's Way**, **Fashion's** breakthrough, **Albert Hall's** debut cassette, **The Junction** as a new venue (congrats Les and Tony), Bryan Farley's work to turn **The Bournbrook** into a vital venue, **Dexy's** comeback and live shows, **Fashion's** ability to survive the loss of Dave Harriss. Any gig by **The Set** (but especially the Junction Xmas show). Demo cassette by **The I**.

ESSENTIAL ACQUISITIONS "Fabrique". **Swan's Way's** debut. **The Beat's** "Save It For Later". **Demon's** second album. **Kabuki's** debut. **Pictures In A Darkroom's** "Animals In Music, Spiders In Pianos". **Magnum's** "Chase The Dragon". **Diamondhead's** debut album. **Dexy's** second album. **The Dancing Did's** album and their "Green Man" single. "UB44". **Tin Tin's** debut. **Ubik's** 12". **Toyah's** live double. **Active Restraint's** debut single.

DOWNER OF THE YEAR: **The Bureau's** split.

DEATH TOLL: Money, Dangerous Girls, Mood Elevators, Siam, Holy City Zoo, Medium Medium, Cuddly Toys, Jealous Girl, The People, Romantic Records, Swing Music, Fundamental Furniture, Dawn Trader, Lazars. Free Times.

HICCUPS: Pyramid, Au Pairs, Felt, Sticky.

BOZOS OF THE YEAR: **Ladykiller**, Wendy Wu, Katu,

Swinging Laurels, Letters, BRMB.

UNFULLFILLED / VANISHED: Paul King's Raw Screens, Trouble, Spizz, Myst, Quads, Zoo Q, Blurt, Weapon Of Peace, Ego Magazine, Xpertz, Jameson Raid, Cryer, Starfighters, Orphan, Bright Eyes, Roy Wood, Fatal Charm, Harry Lang, Pink Umbrellas, Nervous Kind, Echo Base, The Photos, Unity, Victorian Parents, Ubik.

83 TIPS: Robert Pitcher, Cairo, Atmosphere, Michaelgelo's David, Active Restraint, The Man Upstairs, The Set, The Visit, From Eden, Jenny Jay, Paparazzi, Identity Crisis, Tin Tin, Kabuki, Talking America, Adverse Wares, Ruby Turner, Pictures In A Darkroom, Demon, Cloven Hoof, Robin George, The I, The Flamingoes, (Dave and Jenny - ex - Elevators), Swan's Way.

PREDICTION: The Beat split. **Dave Wakeling** goes solo.

Right on to new stuff and the demos from **The Flamingoes** show them in a distinctly different 'mood' yet still retaining their infectious pop commercialism. The new sound features piano - accordion and has a definite European lilt to the atmospheres, notably on the Mediterranean sway of "Marica".

Watch out for that and "La Club d'Amour". New demos too from **Swan's Way** and a progression from their early sound into a more delineated soul texture most notable on the stunning "Soul Train" which demands to be placed on vinyl forthwith. "The Anchor" and "It's Not Enough (When We Dance)" are equally outstanding and with the new musical explorations evident I can't wait to see their first gigs of the year.

Pink Umbrellas finally come up with new demos which show they've progressed from the fizzy pop psychedelia into a more forceful distillation of the mid-60's 'underground' sound. "Oh No! The Insect Man" swirls potently in an Arthur Brownish nightmare manner, "In The Mirror" is more spidery (with recollections of Kaleidoscope or Tomorrow) while "I Need Your

Love" is the more commercially single oriented of the three with a mid period Move pop shuffle overtone. **Fatal Charm** return from the shadows and the debacle of Double D records but although **Sarah's** voice retains its persuasive magic none of the songs show the same compulsive sense of melody or energy of their previous recordings and the drift towards a soundalike Pretenders / Photos / Blondie can only be regretted.

Not unsurprisingly little about yet on record but hanging over from 82 comes mention of **Another Dream's** "Forever In Darkness" (Sticky) which harks back to the mid-60's psychedelia as well as touches of The Skids tribal vocal skirls and is well worth struggling to find somewhere Pinnacle have actually bothered to distribute it to. **A Final Discipline** is Gary Unsworth from Wolverhampton and "Empty Pictures" (Clock House) is a worthy and interesting combination of electronics and Jethro Tull sounding vocals. Much featured on Beacon and definitely worth keeping an ear open for future developments.

Dave Verr's **5th Column** punk label debuts with **Virus's** quite awful mutilation of "I'm Not Your Stepping Stone" backed with "Salute To The Afghan Rebels" suggesting the band were trained by the Russians. However the same label's US outfit **Nasty Facts** turn up trumps with "Drive My Car". **The Applicators** recorded "You Are The One" (DTA) as a Beacon session and it's pleasant if undemanding reggae... produced by A Sherman (sic)!

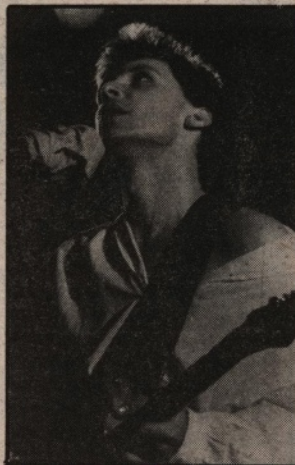
New **Fashion** material due shortly (if not already when this hits print) although sadly with their move to London we fall behind the London press in getting samples.

Calro's debut for Charisma due late January. Watch out for the action at last. Still haven't heard the final results of the **Sticky** recordings at FSR but the rough mixes sounded great. Mind you with their loss of vocalist things seem to have

taken a major step backwards.

Expect a new single from **China Doll** shortly. **Robin George** has joined **The Climax Blues Band** on bass and the outfit is now signed to Virgin. Robin's own demos continue to make the release of a solo album a service to mankind. **Magnum** feature on the Radio One Anniversary album "Heroes and Villains" (Dakota) backing Carl Wayne on "Flowers In The Rain" - and they make a better job of playing than Charlie does of singing it.

Mark Stanway of selfsame outfit provided keyboards for **Chris Fashion's** turntable hit "Ee Tee We Love You" (State). **Jackie Ormsby** (of **Ruby Turner** band and former vocalist with Medium Wave Band) now working with David (Linx) Grant on recording projects. Meanwhile Ruby has been involved in recording ideas with Landscape's Burgess and Walters. **Roy Wood's** recorded a version of "Message In A Bottle" for a forthcoming RPO album.



MICHAELANGELO'S

Robin Valk to take over as Head of Music at BRMB - so let's hope we see a more sympathetic attitude towards both local talent and contemporary sounds. Congrats to **Michaelangelo's David** for their stunning debut on The Tube. **Dr. Max**, who provided a good demo many moons ago are now back together and I look forward to more details of live gigs and new tapes.

jazz notes

The Waterworks Jazz Club in Edgbaston is rapidly becoming the most popular weekly traditional jazz venue in the area. Their biggest event to date is set for March 26th when they will feature the **Dutch Swing College Band**. Formed during the Nazi occupation of the Netherlands when it was illegal to play jazz, the band are still fronted by their original leader - clarinetist **Peter Schilperoord**. Currently the band employs a couple of Brits - the excellent cornet man **Rod Mason** and pianist **Fred Murray**. Other Waterworks dates include **Ken Colyer's All Stars** (February 5), **Dan Dawson's Artesian Hall Stompers** (12th), **Avon Cities Jazz Band** (19th), **Frog Island** (26th) and **Steve Pacitto Jazz Band** (March 5th).

Birmingham Jazz presentations at the Strathallan during the month include **The Johnny Rondo Group** who are Lol Coxhill, Mike Cooper and Dave Holland. **Our Band** who comprise **Morrisey** and **Mullen** plus the **Scott** rhythm section - **John Critchinson** (piano), **Ron Matthewson** (bass) and drummer **Kenny Drew** (13th); and **Sun Wind** - **Dave Defries** (trumpet), **Mark Wood** (guitar), **Chucho Mercan** (bass) and drummer **Ric France** (March 6th).

Aston Centre for the Arts present the **Humphrey Lyttleton Band** on February 14th, nice one, while the University of Warwick Arts Centre in Coventry sees the world premiere of **Jacques Loussier's 'Pagan Moon'** on February 7th.

Some residences for your diary. **SUNDAY**

lunchtimes at the New Rose and Crown, Rubery: **The Tempus Jazzmen**. **SUNDAYS** once a month at the Strathallan: **Sam Rimington Quintet** (February 20). **MONDAYS** - first in the month - at The Bell, Alcester: **Excelsior Jazz Band**. **TUESDAYS** at the Bagnall Arms, Yardley Wood: alternate weeks, **The Zenith Hot Stompers** and the **Eagle Jazz Band**. **WEDNESDAYS** at The Anchor, Walsall: **Dixie Hot Stompers**; at the Moor Hall Hotel, Sutton Coldfield fortnightly (February 9 onwards): **The Four Oaks Big Band**. **THURSDAYS** at the Barton Arms, Aston: **The Northside Jazzmen**; at the Junction, Harborne: **Excelsior Jazz Band**; at the Parson and Clerk, Streetly: **Jim Shelley Jazz Band**; at the Coach, Colleshill: **Easy Street Syncopators**; at the Crest Hotel, Walsall: **Eagle Jazz Band**. **FRIDAYS** at the Mother Huff Cap, Great Aulne, near Alcester: **Arthur Brown Jazz Band**.

Walsall's Wheat sheaf Blues Club's February programme is **The Mighty House Rockers** (3), **Flying Doctors** (10), **The DTS** (17) and the **Travelling Riverside Blues Band** (24). The Bull and Bladder presents through a mist of Bathams **The Muskrat Ramblers** (7), **Tony Richards Quartet** (14), **Royal Garden Hot Six** (21), **Andy Peate Quintet** (28) and **Scintilla Jazz** (March 7).

Despite programmes you see printed elsewhere there is now no live jazz in Kidderminster, and the only jazz now in Bromsgrove is at the Dog and Pheasant on Mondays and Tuesdays where **Boss of the Boogie Ray Foxley** holds court having returned from yet another successful bash in Switzerland.

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screen REVIEW OF 82

Although a cruel combination of coincidence and circumstance prevented me from seeing as many films as I should have, I cannot imagine 1982 being remembered as a year of any great distinction for film.

In a year which we were consistently bombarded with extravagant and hopeless 'epics' - everything from 'Reds' to 'Rocky', 'Tron' to 'Treacle', 'Fitzcarraldo' to 'Ghandi', and even 'Diva' - all piled with lazy London hype, ultimately nearly all disappointed.

To my mind only 'Diva' rose above this, and instead of these epically DULL, overblown films, it was films like 'Diva', 'Angel', even the quaint 'Dinner with Andre' - films with a special subtlety, an unassuming dignity about them - that impressed.

Otherwise the equally stylish 'Blade Runner', which with its effects and controlled tension survived its mis-casting (something 'Tron' failed to do), 'Cat People', a surprisingly complacent film, 'Fitzcarraldo' and 'Reds', both flawed and rather weighty but worthwhile, proved to be the only films of any lasting value.

The entire genre of sci-fi - horror - shock schmalz, including 'Poltergeist', 'The Thing', 'Brimstone' etc, bored me to tears, while comedy had a disastrous year with only 'Dead Men Don't Wear Plaid' and Woody Allen's disappointingly typical 'Midsummer Night Sex Comedy' winning me over.

Among the films worth catching if / when they appear this year though I'd include 'Missing', 'Cutters Way', 'Diner', 'Mad Max II', 'Body Heat', 'The German Sisters' and 'Prince of the City', my Best Film Award would go to 'Diva' and 'Angel' and my worst to 'The Wall'.

Lets hope 1983 will have more to offer.

JIM SHELLEY

BG's

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MONKEY ON A BIKE

The BRUM BEAT Gig Guide

TUESDAY 1st
BIRMINGHAM:
Barrel Organ:
Harvey's Moon / Rage
of Angels
Mackadown: Quill
Railway: Briar
Grapes: Flying
Doctors
DUDLEY: J.B.'s: The
Applicators

WEDNESDAY 2nd
BIRMINGHAM:
Barrel Organ: Tabaco
Leyland Social Club
Alum Rock: Mike
Sheridan
Railway: Born Loser
Tyburn House: Hero
Grapes: Rage of
Angels
Odeon: Strangers
Yew Tree: Mei - Mafia
WARLEY: Hen &
Chickens: Quill

THURSDAY 3rd
BIRMINGHAM:
Barrel Organ: Total
Control
Greef Inn: Karissma
Opposite Lock: Duma
Express / Kabuki /
Slant
Railway: Crazy Angel
Tyburn House: Hero
Irish Centre: Joe
Dolan
Odeon: Strangers
COVENTRY: General
Wolfe: Joe Boxers
SUTTON
COLDFIELD: The
Boldmere: Quill
WARLEY: Hen &
Chickens: Ceramic
Transfer

FRIDAY 4th
BIRMINGHAM:
Birmingham Univ:
Battle of The Bands
Barrel Organ: Flying
Doctors
Golden Eagle: Tony
McPhee
Greef Inn: Karissma
Railway: Trouble
Tyburn House: Calico
Blue
Grapes: Manifov
Crown: Atlantis
Carlton: Steve Gibbons
/ Bloomsbury Set
Irish Centre: Frankie
McBride
COVENTRY: General
Wolfe: Chevy
DUDLEY: J.B.'s:
Walter Mitty's Little
White Lies
SMETHWICK: The
Gaiety: White River
Band
WARLEY: Hen &
Chickens: Masquerade
WEST BROMWICH:
Coach & Horses:
Rattler

SATURDAY 5th
BIRMINGHAM:
Barrel Organ: Swing 39
Railway: Bandanna
Tyburn House: Larry
Burton Trio
Odeon: Moving Hearts
/ Ruby Turner
BROMSGROVE:
Lickey End W.M.C.:
Good Company
COVENTRY: General
Wolfe: Sex Gang
Children
DUDLEY: J.B.'s:
Steve Gibbons
LEICESTER: Earl
Shilton / Mike Sheridan
and The Niteriders
WARLEY: Hen &
Chickens: Clear Round

SUNDAY 6th
ALDRIDGE: Three
Crowns: Quill
BIRMINGHAM:
Barrel Organ: The
Numbers / Disco
The Grapes: Mods
Disco
Railway: Steelhouse
Rock
Tyburn House: Larry
Burton Trio
BILSTON: Pipe Hall:
Rattler
DUDLEY: J.B.'s: The
D.T.'s
WARLEY: Hen &
Chickens: September



Steve Gibbons: Carlton: 4th

MONDAY 7th
BIRMINGHAM:
Barrel Organ: Dorian
Gray
The Grapes: The
Xpertz
Railway: Briar
Tyburn House: Larry
Burton Trio
Odeon: Gap Band
WALSALL: Hardy's:
Hurricane Ridge
TUESDAY 8th
BIRMINGHAM:
Barrel Organ:
Prehistoric Pets
Mackadown: Quill
Railway: Dark Alley's
Irish Centre:
Barleycorn
Grapes: Flying
Doctors
WEDNESDAY 9th
BIRMINGHAM:
Barrel Organ:
Damascus
Railway: Born Loser
Tyburn House: Atlantis
Grapes: Intimacy
WARLEY: Hen &
Chickens: Quill

THURSDAY 10th
BIRMINGHAM:
Barrel Organ: Total
Control
Greef Inn: Karissma
Opposite Lock: Duma
Express
Railway: Sticky
Tyburn House: Hero
Birmingham
University:
Waddington Smith
SUTTON
COLDFIELD: The
Boldmere: Quill
WARLEY: Hen &
Chickens: Ginger

FRIDAY 11th
BIRMINGHAM:
Barrel Organ: Flying
Doctors

Greef Inn: Karissma
Railway: Trouble
Tyburn House: High
Spirits
Odeon: Sky
COVENTRY: General
Wolfe: Dave Kelly
DUDLEY: J.B.'s:
Emphasis
SMETHWICK: The
Gaiety: White River
Band
WARLEY: Hen &
Chickens: Signs of The
Time
WORDSLEY: The
Ashwood: Coffin Gin

SATURDAY 12th
BIRMINGHAM:
Barrel Organ: Chain
Reaction
Railway: Bandanna
Tyburn House: Larry
Burton Trio
BROMSGROVE:
Lickey End W.M.C.:
Taylor Made
COVENTRY: General
Wolfe: John Cooper
Clarke
DUDLEY: J.B.'s:
Ruby Turner
RUBERY: Rose &
Crown: White River
Band
WARLEY: Hen &
Chickens:
Delharmonics

SUNDAY 13th
ALDRIDGE: Three
Crowns: Quill
BIRMINGHAM:
Barrel Organ: The
Numbers / Disco
The Grapes: Mods
Disco
Railway: Steelhouse
Rock
Tyburn House: Larry
Burton Trio
DUDLEY: J.B.'s:
Tangler
WARLEY: Hen &
Chickens: September

MONDAY 14th
BIRMINGHAM:
Barrel Organ: Drama
Struts
The Grapes: The
Xpertz
Railway: Briar
Tyburn House: Larry
Burton Trio
B.B.C., Pebble Mill
Club: Mike Sheridan
and The Niteriders
Golden Eagle: Paul
Young & Family
WALSALL: Hardy's:
Desperados

TUESDAY 15th
BIRMINGHAM:
Barrel Organ:
Mysterons
Mackadown: Quill
Railway: Dark Alley's
Grapes: Flying
Doctors
LEICESTER: Boot &
Shoot Club: White
River Band

WEDNESDAY 16th
BIRMINGHAM:
Golden Eagle: Sex
Gang Children
Barrel Organ:
Europeans
Railway: Paradox
Tyburn House: Hero
Grapes: Steelhouse
Rock
Odeon: Fun Boy Three
WARLEY: Hen &
Chickens: Quill



Ricky Cool: General Wolfe: 18th

THURSDAY 17th
BIRMINGHAM:
Barrel Organ: Total
Control
Greef Inn: Karissma
Opposite Lock: Duma
Express
Railway: Sticky
Tyburn House: Hero
Golden Eagle: Chain
Reaction
B'ham University:
Grand Zero
SUTTON
COLDFIELD: The
Boldmere: Quill
WARLEY: Hen &
Chickens: Boxer

FRIDAY 18th
BIRMINGHAM:
Barrel Organ: Flying
Doctors
Green Inn: Karissma
Railway: Trouble
Tyburn House: Mike
Sheridan and The
Niteriders
Crown: Atlantis
COVENTRY: General
Wolfe: Ricky Cool
DUDLEY: J.B.'s:
Active Restraint
SMETHWICK: The
Gaiety: White River
Band
WARLEY: Hen &
Chickens: The Charts

SATURDAY 19th
BIRMINGHAM:
Barrel Organ:
Montreux
Railway: Bandanna
Tyburn House: Larry
Burton Trio
St. Bartholomews,
Northfield: White
River Band
BROMSGROVE:
Lickey End W.M.C.:
Tender Foot
BURTON: Stretton
Social Club: Mike
Sheridan and The
Niteriders
COVENTRY: General
Wolfe: One The
Juggler
DUDLEY: J.B.'s: Zoo
Q
WARLEY: Hen &
Chickens: Penwood
Suite

SUNDAY 20th
ALDRIDGE: Three
Crowns: Quill
BIRMINGHAM:
Barrel Organ: The
Numbers / Disco
The Grapes: Mods
Disco
Railway: Steelhouse
Rock
Tyburn House: Larry
Burton Trio
DUDLEY: J.B.'s:
Willy and The
Poorboys
MEASHAM: Measham
Social Club: Mike
Sheridan and The
Niteriders
WARLEY: Hen &
Chickens: September

MONDAY 21st
BIRMINGHAM: The
Grapes: The Xpertz
Railway: Briar
Tyburn House: Larry
Burton Trio
Odeon: Thin Lizzy
NUNEATON: Town
Hall: Warren Reeves /
Cotton Gin
WALSALL: Hardy's:
Country Night

TUESDAY 22nd
BIRMINGHAM:
Mackadown: Quill
Railway: Dark Alley's
Irish Centre: De
Danann
Grapes: Flying
Doctors
Odeon: Thin Lizzy
DERBY: Assembly
Rooms: Warren
Reeves / Cotton Gin

WEDNESDAY 23rd
BIRMINGHAM:
Barrel Organ:
Desperate Dan
Railway: Paradox
Tyburn House:
Dragonfly
Grapes: Prehistoric
Pets
WARLEY: Hen &
Chickens: Quill

THURSDAY 24th
BIRMINGHAM:
Birmingham

University: Shady
Deals
Barrel Organ: Total
Control
Green Inn: Karissma
Opposite Lock: Duma
Express
Railway: Sticky
Tyburn House: Hero
Golden Eagle:
Alternative Route
Irish Centre: Big Tom
COVENTRY:
Westwood Heath Club:
Mike Sheridan and The
Niteriders
SUTTON
COLDFIELD: The
Boldmere: Quill
TAMWORTH:
Kingsbury W.M.C.:
Cotton Gin
WARLEY: Hen &
Chickens: Seventh
Heaven

FRIDAY 25th
BIRMINGHAM:
Barrel Organ: Flying
Doctors
Greef Inn: Karissma
Railway: Trouble
Tyburn House: Visitor
COVENTRY: General
Wolfe: The D.T.'s
DUDLEY: J.B.'s:
Bahlam and The Angel
LEICESTER: Sout
Wigston Social Club:
Mike Sheridan and The
Niteriders
SMETHWICK: The
Gaiety: White River
Band
WARLEY: Hen &
Chickens: White Line

SATURDAY 26th
BIRMINGHAM:
Railway: Bandanna
Tyburn House: Larry
Burton Trio
Birmingham Univ:
Ruby Turner / Swing 39
Grapes: Ferrari
BROMSGROVE:
Lickey End W.M.C.:
Town and Country
BURTON: Labour
Club: Mike Sheridan
and The Niteriders
COVENTRY: General
Wolfe: I
DUDLEY: J.B.'s:
Serious Drink
LEICESTER: Wigston
Rotary Club: Cotton
Gin
WARLEY: Hen &
Chickens: John Bryan
Five

SUNDAY 27th
ALDRIDGE: Three
Crowns: Quill
BIRMINGHAM:
Barrel Organ: The
Numbers / Disco
The Grapes: Mods
Disco
Railway: Steelhouse
Rock
Tyburn House: Larry
Burton Trio
Odeon: Madness
MEASHAM: Country
Club: White River
Band
WARLEY: Hen &
Chickens: September

MONDAY 28th
BIRMINGHAM: The
Grapes: The Xpertz
Railway: Briar
Tyburn House: Larry
Burton Trio
WALSALL: Hardy's:
Buss Brown

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