

**BRIUM
FREE
BEAT**

THE MUSIC MAG OF THE MIDLANDS

NUMBER 27

MAY 1982

JEALOUS GIRL

**Mood
Elevators**

UBIK

Bandanna

**Michaelangelo's
David**

**Fashion
EXCLUSIVE**

News Reviews Gigs Guide

**British
MUSIC
FAIR**

**SPECIAL
ISSUE!
28 PAGES**



BRUM BEAT

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NOT SO TRENDY TO BE SCHIZOID

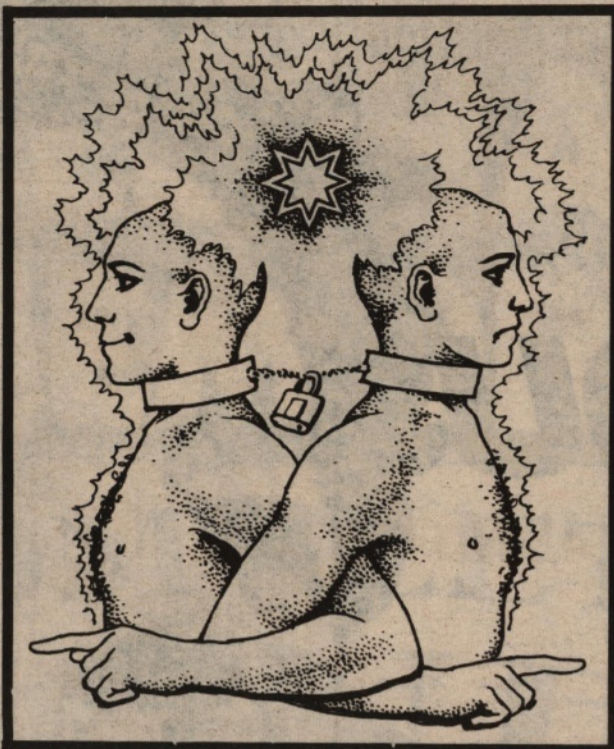
Dear Brum Beat,
 I have just read your article in Brum Beat no: 26 about Martin O'Cuthbert titled 'Trendy to be Schizoid', and feel that this may be the opportunity to voice to your readers what it is like to be a schizophrenic.

I have been diagnosed by the medical profession as being a schizophrenic for the last nine years, although I know I have been one for much longer, only having evaded capture and diagnosis until nine years ago.

Hallmarks of this not uncommon disease (tens of thousands are suffering in the U.K.) can be continual visual and auditory hallucinations. From seeing angels in the sky to my last severe attack when the words "You bastard, you f---ing bastard" were forever tormenting me. Only after a long battle was I able to get my voices to say "Love and peace", which is only marginally better.

You often live a world of your own, not eating or drinking for days on end. The resulting physical stress put on the body heightens the disease. Healthy body, healthy mind.

Once you are captured by society's mental guardian for your bizarre behaviour you will find yourself confined to one



of Her Majesty's psychiatric Birmingham. The one I was sent to hospitals, there being two in

LETTERS

spend a year in used to be an old workhouse. Some of the workhouse inmates are still in there to this day; one old lady of 80 permanently bent double from decades of floor scrubbing - her only crime: having been poor.

You yourself feel perfectly well and deeply resent any attempts at treatment, however minimal.

First your clothes are taken off you, and you are locked up. Vast amounts of a non-sleep inducing tranquiliser are often administered by injections in your backside.

After being forcibly stripped and injected into oblivion I was then led off for what I was told were shots of electric convulsive therapy (ECT).

This is repeated nine times over three or four weeks.

A process of gradual encouragement follows, ranging from cooking, art, and industrial (packing spoons all day) therapy. You are encouraged back into society, being discharged after many long months of treatment not without its humour and pathos.

The causes of the disease are unknown. The treatment is equally mysterious, ECT being the only known way of stabilising the disease to a tolerable

level. To remain stable you have to stay on the drugs for the rest of your life. These themselves have very bad side effects and I have to take drugs to counteract them every day.

Myself, I pass my time writing poems and practicing photography at the W.E.L.D. community project, Hands-worth.

Most people would not think I had any illness and seem quite surprised when I say I'm a schizophrenic. The only true understanding comes from fellow sufferers.

So, to call schizophrenia 'trendy' may be a trendy act in itself, but the disease is a very high price to pay for being trendy. Certainly higher than a pair of silver trousers. Anyway, I'm glad Brum Beat exists, especially as it's free, and hope it continues to be a forum for art in the area.

As the wall poem said: "This may be your year of the disabled, for me it's the rest of my life."

David Trippas,
 Erdington, Birmingham.

We will publish one of David's poems in next month's issue of Brum Beat. Lack of space wouldn't let us do it this issue.

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Where Was Judie?

Dear Brum Beat,

So where was Judy Tzuke who you advertised as appearing at the HMV Shop in Birmingham all over the back of your last issue.

I happened to be going to Brum that day anyway and, clutching my 'Shoot the Moon' album I thought I might as well get it signed there at the same time.

But, no Judy, just a notice in the window saying she wouldn't be there after all.

Can't you make sure things are going to happen before advertising them?

Graham Sand,
 Leicester.

Dear Graham; point one: the advertising carried in Brum Beat is paid for by the com-

panies who want themselves or their product pushed through our incomparable organ. That is why you don't pay 30p for BB. Secondly, when some event is advertised as taking place at a specific time on a specific day it very often occurs that Fate will come lolling along and descend with size 15 Dr. Martens on the whole plan. Unfortunately this was the case with poor Judy. Her guitarist inadvertently whopped her one in the face with end of his gittar. Consequently she wasn't really up to facing hordes of people and standing in a hot and difficult position for ages. However, she did announce at her Odeon gig that she would try to re-arrange the personal appearance to take place at the end of her tour. Next.....

Dying Cult

Dear Brum Beat,

After seeing an article in Brum Beat about local groups playing at a Scout Hall in Hall Green I went along. I thought all the groups were fairly good. One group stood out and that was a group called Dying Cult. They in my mind could be the best prospect I've seen. They play

Cockney Rejects style music, a punky style rhythm with lots of guitar leads. One of their songs (I think it was called Poland) I think will be a classic.

Pete of the Maypole.

Thank you for comments Pete, I'm sure Dying Cult will much appreciate them. Next.....

Naybers

Dear Brum Beat,

I am writing to inform you of a new band called the Naybers.

Brendan,
 Sellv Park, Birmingham.
 This letter was edited as most

of the information was contained in the first sentence (printed above). Brendan, it appears, is the guitarist and vocalist with the band who, hopefully, next time they write will be able to tell us about some gigs.

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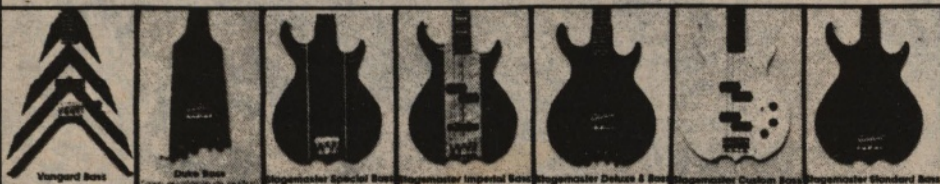
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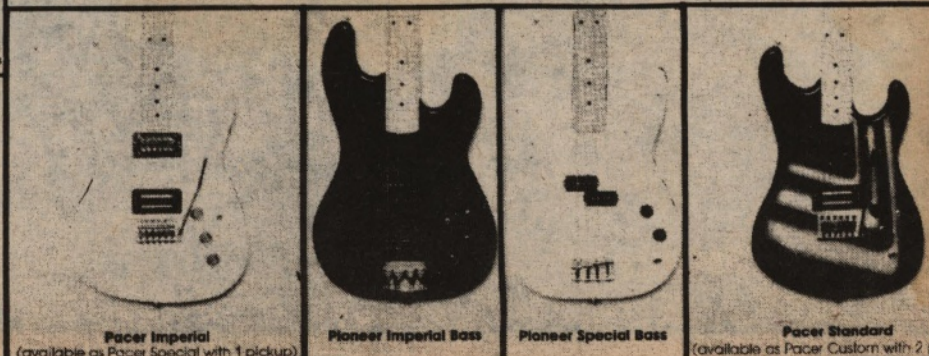
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DURAN DURAN, UB40 in New Release Flood



Duran Duran release their second album this month, on EMI. 'Rio' is available now and includes the Birmingham band's new single 'Hungry Like the Wolf'. Also included on the album is their last hit 'My Own Way'.



UB40 release their new single this month. 'Love is Allis Alright' on their own DEP International label is backed by 'One a Penny'. A 12" version is also available, featuring an extra track - a live recording of 'Tyler'.

FASHION

The Fashion album, simply titled 'Fashion', has been delayed.

Originally scheduled for release this month, the new release date is expected to be June 11th.

Their next single, 'You Only Left a Picture', however, will still be released this month.

An exclusive review of the album, by Mike Davies, is published in this month's Brum Beat.

Diamond Head

Stourbridge rockers Diamond Head have released their first single for MCA, their new record company.

The four-track E.P. features 'Call Me', 'Trick or Treat', 'Dead Reckoning', and 'Shoot Out the Lights'.

They have one Midland date to promote the release, the Mayfair, in Burslem, Stoke-on-Trent on May 7th.

ROCK CITY RE-OPENED

The re-opened Nottingham venue Rock City has already got a busy schedule.

The bands line up as: Rose Royce (May 6th), Junior Walker and the Allstars (7th), Wishbone Ash (18th), Todd Rundgren (19th), Kid Creole & the Coconuts (20th), Cab-

aret Voltaire/Eric Random (26th), BB King (27th), Gang of Four/King Trigger (June 16th).

In addition, the venue is the setting for three events in this year's Nottingham Festival. Blues Band (June 1st), Lindisfarne (3rd), and Bo Diddley (10th).



Fighters in studio

Top Birmingham rock band the Starfighters go back into the studios this month.

They will be recording their second album for Jive ('Tight Fit') Records, which follows their recent successes in America.

TRADER TOUR

Dawn Trader, the Nottingham rock band, continue their Whitsun tour at Nottingham Hearty Goodfellow (May 2nd, 9th, 16th, 23rd, 30th, June 13th, 20th) and Heanor Miners Welfare (May 13th), Chesterfield Brimington Tavern (28th), and Hanley The Star (June 27th).

NEW VENUE

The Photos are the featured band at the opening night of a new sub-urban Birmingham venue.

They play the Junction, Harborne on May 3rd.

Promoter Les Smith is hoping to make the Monday night gig a regular event and is currently looking for bands to play the 140-capacity venue.

He can be contacted on 021-459 3508.

GIRLS SINGLE

The Dangerous Girls plan to release a new single, 'Friends of Mine'/'Nerve Ends' this month.

The band have just returned from a two-month European tour during which time they lost both their manager and engineer/driver.

The manager "seems intent on staying in Italy" while engineer Fil Fooje "decided to travel South to sunnier climes (and for a bit more money)".

Fil has been replaced but the band, who are currently managing themselves, are still looking for a new manager.

Anyone interested can contact them on: 021 - 449 6651.



Dowie Back

Comedian John Dowie returns to his native Birmingham on May 19th and 20th when he performs at Aston Centre for the Arts.

He will, says John, "be presenting an evening of benevolent bad taste. According to Dowie, the subjects he will be discussing include fear of flesh, flat stomachs, underpants, embarrassing moments, budgies, canine excreta, warm air hand driers, the Monopolies Commission, Bob Dylan, death, God, beer, premature ejaculation, children, dogs, and psychogenic urinary retention.

His current act was described as "not so much an attack - more a form of therapy."

People with problems are advised to book early.

NETWORK BENEFIT

The Women's Music Network hold a benefit gig at Tindal Street Schoolrooms, Balsall Heath on Saturday 29th May.

The gig features: Strumpet, T.N.T., and another, undecided, Birmingham women's band.

MUSIC FAIR SPECIAL

The British Music Fair opens at the National Exhibition Centre this month. A special Brum Beat feature starts on page 13.

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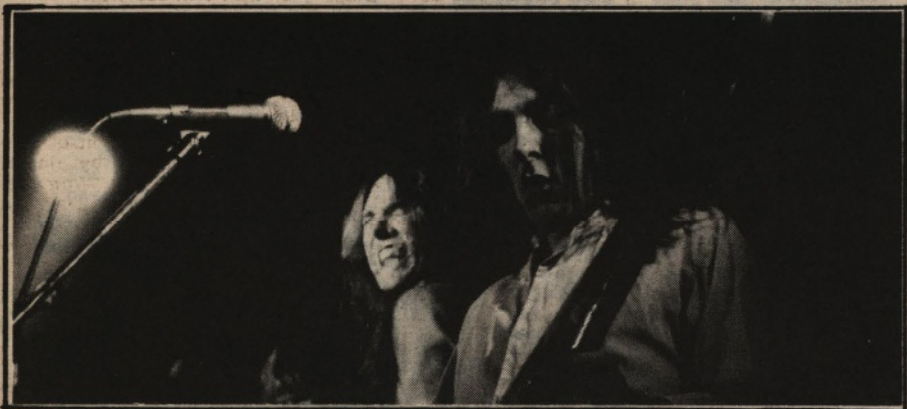
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BANDANNA TRAIL



Bandanna, a familiar name on the Brum rock circuit, and an ever-popular band – as Saturday nights at the Railway adequately demonstrate. With a single shortly to be released, DEBBIE FUSSELL talked to the band.

"We've decided we've got to cool the set down and make it more listenable. The latest trend now is commercial rock, but we're not aiming for America. There is a market for British commercial rock. For the single, we've got a poppy/rock sound."

Set for release early this month, the single 'It's Over' backed with 'Little Sixteen' is on the Limit label and is produced by John Brown, who also produced the first two Starfighters singles, distributed nationally by Pinnacle; vocalist Dave Kirby and drummer Paul Thurlow are definite about who's going to buy it:

"Everybody will buy it – but it will appeal particularly to the commercial end of the rock market. We've beefed up 'It's Over', put strings in it and made it pretty. The swing you need for a commercial hit is in there and it's about something that everybody knows about – a relationship breaking down. We are aiming for the charts. It's not a matter of 'let's make a single so all our fans can hear it'; we want a national hit."

The flip, 'Little Sixteen', veers towards AC/DC; the whole format of the single is reminiscent of the Sweet. "The rock was hidden in their B-sides".

A few promotional gigs have been set up, including one at the Marquee in London, and a mini-tour of clubs. Radio sessions are also a strong possibility, say the band.

Meanwhile, they continue their highly successful residency at the Railway.

"Any communication with people is good for us. It doesn't matter where it is, the Railway, the Drakes Drum, wherever."

The current line-up of, in addition to Dave and Paul; Pete Butler (guitar), Mark Whitehouse (guitar), and Mick

Hockett (bass/synth), have been together for about eight months.

"We've all got different influences," says Dave. "That's what makes the music what it is. The blend comes out as English/American/Bandanna rock." The band itself is older than the current team, and they have a chequered history.

"If it hadn't been for the emergence of punk, I seriously believe that Bandanna would now be touring worldwide. The old band got an awful lot of respect from professional musicians like Budgie when we toured with them and Motorhead. It was a nice, raunchy, fluent band. In my opinion we blew bands like Sassafras, Budgie and Motorhead off the stage. When we split up none of us was happy. Our mistake was not recording, but we were so busy touring that we didn't have time for it."

Having realised that their greatest mistake was splitting in the first place, Bandanna reformed. However, as reported in last month's 'Brum Beat', the road to stardom has not been smooth thus far. A run of bad luck culminated in all their gear being stolen.

"We're putting on a brave face when we say we'll carry on. We've argued a lot more since. We've been pushed now to the very limit and all we need now is the straw to break the camel's back. But, doing the single has lifted us. Bandanna will carry on."

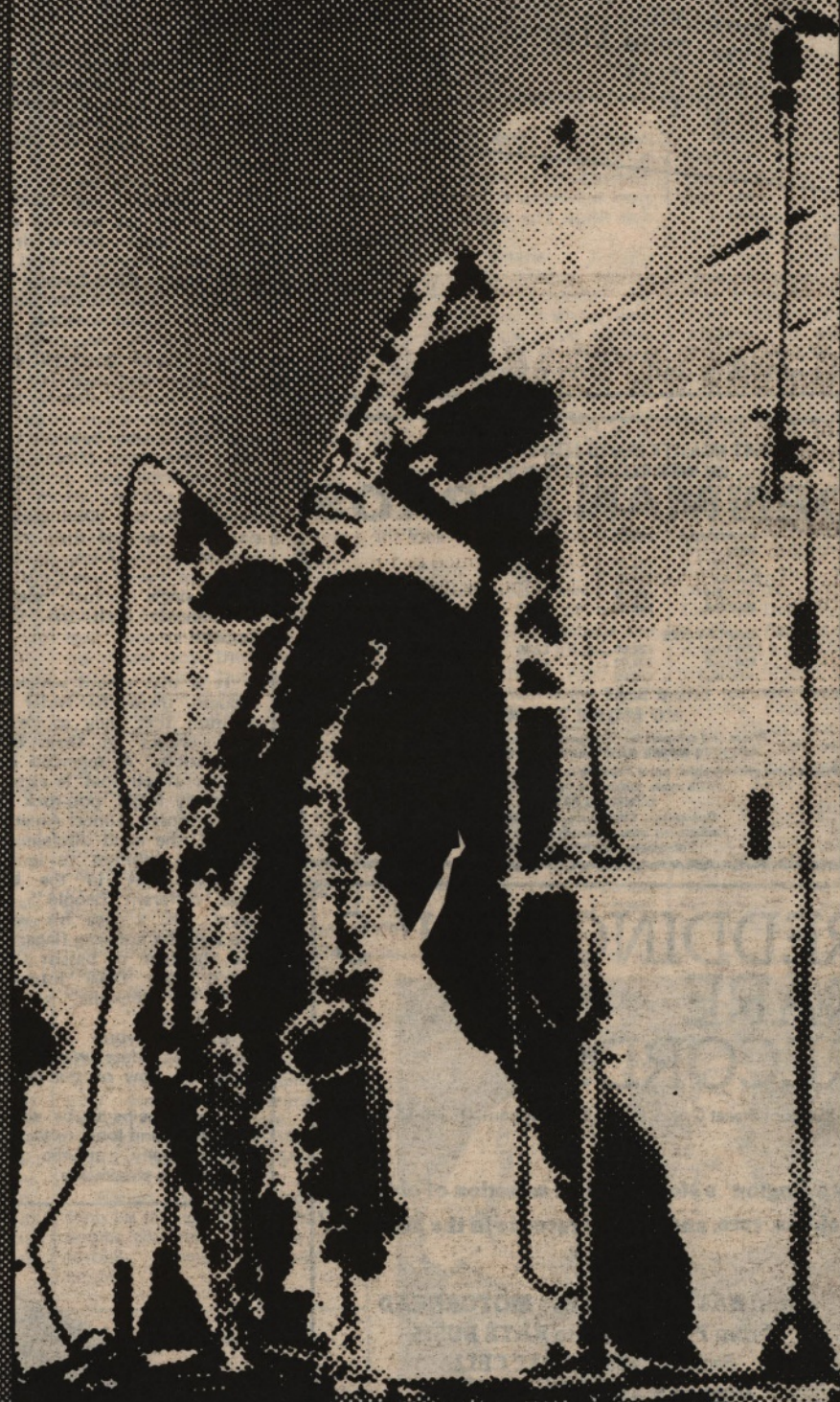
Their popularity is undoubted. How do they explain it?

"As soft as it sounds, we're a people's band, and a listenable band. We move around onstage. Singers sometimes become very stagnant. They hang onto the mic stands and do very little; but we give a show. We go out to enjoy ourselves, and the audience like that. We've got a lot of time for people – we're not superstars."

Not yet, that is.

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Jealous Girl are a band who have more advantages than most. First of all they have experience, drawn from the many years of graft that the members have individually undertaken in their various previous bands. Secondly they have already, in their short performing life, put two major support slots - 10CC and the Pointer Sisters - under their belts. Third, their first record (on the independent Zilch label) 'Three Days and Rikki', has been receiving Radio 1 airplay from almost its day of release. And last, they have talent.

The family family tree of Jealous Girl traces its roots back through the undergrowth that was Speed Limit, Video, and a tangled web of Birmingham bands which in former years earned the devotion of their own small armies of followers.

It was in those formative times that the current line-up learned the truth of bandlife. The sweat, the poverty, the sheer hard work and disappointment.

At the beginning of 1981, former Speed Limit guitarist Dave Morris got together with the same band's former drummer Tony Bayliss, joined up with bassist Chris Lomas and Video vocalist/frontperson Jayni to create Jealous Girl.

For months they practised, recorded, and practised again until they were ready to take on the Pointer Sisters tour - which came about from the good relationship between their agent Pete Bates (from Coleshill) and the tour promoters Kennedy Street. From that came both the 10CC support slot this year and their record contract with Zilch Records. Hence the 'Three Days and Rikki' single - rush released to coincide with the 10CC support.

It is that record which has brought them the wider recognition that they so desperately sought in their other incarnations. A splendid celebration of all that is right in a, faintly MOR, pop-rock raid on the senses. Almost American in feel, the band disclaim any deliberate attempt to imitate. "Everybody in the band likes different people," says Jayni. "If it was his way," she stabs an accusing finger into the shoulder of bassist Chris, "we'd have Dave Edmunds, we'd be Rockpile, no two ways about it."

But, everyone pitches in their own ideas which helps along the flow of the creative stream.

It also helps to be able to stand back and look, reflectively and critically, at the pools littering the streamside.



Dave Morris explains: "Say we're writing on a Monday. On the Tuesday we will record. On the Wednesday we're already starting to think: 'Well, why don't we do this?' You can play a song live sometimes for years, and you never actually listen to it. You're so involved in playing your instrument, or singing, that you can't get an overall picture. Whereas we, literally the next day, can shop it around until we're happy with what we're doing."

The availability of recording equipment is, of course, a handy little prerequisite to possess.

But, the most sophisticated digital system in the world can't turn a bad song into a good one, even though it can add the necessary drowning and amplifying effects to endow poor music with the accessories necessary for commercial success.

Jealous Girl score here. One of their songs, 'Strangers', has been picked to appear on a solo album by Freda, one of the singers with ABBA. Whatever your opinion of ABBA, you have to agree that they can come up with good, and

STEVE COXON talks to Jealous Girl.

occasionally great, songs from time to time - and know when they hear a good one by someone else.

The capability for instant retrospect through recording has a lot to do with the band's writing success. But there are, says Jayni, other reasons.

"Basically it's a mental thing sitting down and thinking that you can try and be like so and so, or try to have a band like Hazel O'Connor or Genesis. But if you think you've got something different, you've got to convince everyone else. It's a matter of confidence."

It all sounds so very easy. To any band starting off for the first time it would be a major and colossal event to have reached so far, so soon. This band, though, had already done the groundwork. That is why they can be choosy about which pitfalls they attempt to tackle along the way.

"They offered us the Greyhound in London, but we turned it down because we didn't really want to lose money to play in front of 40 people," says Dave.

Jayni joins in: "Not with the record deal. If you're looking for a deal, the only place to play and be seen is London - because most of them don't know their way 10 miles out of London."

The same can be said of their lack of press coverage to date, despite the radio interest. "They're waiting for something."

As for the immediate future, the band are still very much in a limbo between fame and non-entity. The single and the forthcoming album are both breating alot of interest abroad, with the signing of a major deal in America about to be finalised ("We can't tell you who yet, but it begins with a W"..... and ends with a B"), and releases planned for several European countries and Australis.

Their second single, simply titled 'Jealous Girl' is released at the end of this month, with an album to follow in August.

Apart from that there's not a lot more you can say.....yet.



NEW ALBUM

LETTER TO THE THE BROADWORD AND THE BEAST

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DURAN DURAN

MARBLE OUS STUFF

STEVE COXON encounters Michaelangelo's David
The statue wasn't very talkative, but the band of
the same name had a bit more to sav.



Michaelangelo's David is a statue — in case you didn't know, *mes braves* which is hailed as one of the finest works of art known in this history.

Personally I know as much about the merits of sculpture as any chisel. I can appreciate it, but talking about it gives me a headache.

The members of the Birmingham band who have borrowed the name, however, suffer from no such affliction. Not only have they borrowed the name, but they have also found themselves caught up in the gentle maelstrom of Art. (The capital 'A' is deliberate.)

They go on what they describe as "school outings" to the opera, the theatre, and art galleries. They profess themselves to be Artists. They see themselves as part of a tradition that encompasses more than the limited confines of mere music.

The cynic has a ready-made target for his double-edged sword here.

But, take them on face value.

Much of the lyrical prose that they throw up around themselves stems from the agile, creative brain of vocalist/guitarist/actor Nigel Dollman, who last surfaced in the musical life of the region as part of Pop Art.

About a year after the untimely demise of that outfit, he heard that Quasar were looking for an additional member. Having taken over the audition process, he then proceeded to attempt to stamp his very definite ideas upon the psyche of the group.

The result was that two of the original band left to live in Australia.

The two remaining members, however, Kevin Connolly and Chris Reeley, remained to take up his ideas with enthusiasm and respect.

What they have achieved is the embryo of originality.

Their demo tape, currently winging its way merrily round various 'influential' cassette decks, does them little justice.

To be truthful, the band have to be seen live to be fully appreciated — because the music is only one element in the whole event that they personify.

With a startling clarity and freshness they make an assault on the senses that would do justice to the S.A.S.

"The first gig we played as Michaelangelo's David, we decided, wouldn't be Birmingham it would be Amsterdam. It was really exciting, the adrena-

lin was really running. We hadn't really used the equipment before — the whole thing was just volatile liquid. We had one or two reservations, but basically we thought 'this is going to work, this sounds good' and that's how we want to keep it at the moment," says Kevin.

Amsterdam was not, however, merely picked at random from all the cities of Europe; nor was it chosen for any specific artistic merit; it just so happens that Nigel was living there at the time.

The band, and Nigel in particular, is very fond of analogy and parable in its search to communicate.

"We went to a club in Amsterdam called De Koer, it means something like The King, or something like that. They were on the balance of creating new fashions. It was like something that would have been called a futurist disco some time ago. There were white walls and space for a dance floor in the middle. Nobody would venture onto the dance floor, they just used to hang, like paintings, around the wall because they were afraid of tipping the balance. I'm not afraid to tip the balance, because I'm not afraid to be laughed at, I'm not afraid of embarrassment," Nigel says with that strident determination that runs through everything he says.

Kevin strengthens the point by saying: "There's a main theme which Chris and I provide a solid base — and Nigel bounces across the top of that, like a stone across water."

"As far as I'm concerned, the fold in a piece of cloth, or the way a piece of marble is carved, imprints something on the brain, to be used later on stage. Rather than go on with a plan, it's a collection of ideas that you pick up throughout your existence and then have the ability, or the adventure, to portray it onstage. As an actor, I work by spontaneity. I'm an emotive, not a technical, actor. It's a subconscious state that comes into play naturally. A technical actor comes onstage and knows exactly what he's going to do and how he's going to do it, what he's going to say, what gesture he's going to make whereas an emotive actor relates to the moment, and the moment dictates."

As the talk goes on the characters of the three members reveal themselves to be in a constant state of conflict with the other two. Even in agreement, they agree from separate viewpoints in a mysterious process of consensus.

Nigel is the tortured, not quite starving, but genuine artist Chris has a basically naive view

of "short cuts to the top" and fame. Kevin lies in a no-man's land, somewhere between the others, sometimes taking up the artistic lead from Nigel, sometimes agreeing with Chris and expressing his own, obvious, desire to 'make it'. A triangular conflict of opinion, belief, and supposition that powers the creative dynamo that is the band.

Despite the internal confusion, the outward face of Michaelangelo's David is as hard and impassive as the statue itself unbending, unmoving, no grey areas — simple black and white.

When they played a college in the North, a heckler took exception to Nigel's invitation to "only pretend to understand" Nigel challenged him to a fight to the death, he did not come forward. "After the gig he turned up, with weapons, because he 'wanted to smash the singer's teeth'. He wasn't let in, but the point is he would not fight to the death. It's like the riots last year. I thought they were vain attempts at riots. No revolution, it wasn't even a demi-revolution, it was throw a stone and run. I think we've lost the meaning of challenge, it should be a fight to the death."

They come on the stage dressed in vaguely Roman garb, to the backing of tapes that quote passages from plays and Nigel's own writings. Undoubtedly they will be categorised as pretentious.

"I like pretentiousness" says Nigel, "There's nothing wrong with it. It's just the same as hypocrisy, there's nothing wrong with it if you use it in small amounts. It's just another fact that has to be there, if it wasn't then I'd feel a certain emptiness because that void had been created. Like the difference between comfort and discomfort — you need both."

It keeps coming back to the statue from which they took the name. A work of beauty and sensitivity embodied in an unyielding, uncompromising medium with the added, and necessary, ingredient of Nigel Dollman's fluency. If you like, he is the light that gives the face of the statue its changing character.

I'll leave the last word to Nigel, "The only thing as far as I'm concerned, that's missing at the moment is humour. I'm discovering a new way of integrating with what we're already doing. I don't mean George Formby humour, or Charlie Chaplin. Happiness is OK, but — shit! — there's nothing worse than seeing a band that's happy all night!"

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in the mood



One of the freshest, brightest experiences to lodge itself into the consciousness of MIKE DAVIES over recent weeks, next to the discovery of Southern Comfort and fresh orange with crushed ice, has been a tape collection of material from The Mood Elevators, a Birmingham three-piece that had only vaguely impinged on my existence with their debut single "Annapurna" for Go Feet at the start of 81. Rather like mourning over lost youth I find myself regretting those wasted months of non Mood Elevatoriness but having caught the feetbeat it's boring old spread the gospel time so settle back for the ME spree.

The Elevators consist of Jenny, Dave and Malcolm and are one of the most exhilarating live acts I've seen in years, dominating their output with a strong pop-mentality encased in a tough credibility of dance rhythm and hard edges delivered via a stunning harmony attack by Dave and Jenny. Dave provides the chopping guitar melodies, Malcolm the underpinning bass rhythms and Jenny a masterful and driving drum lynchpin, travelling round the kit like James Hunt (that's speed AND skill) - a better comparison than that of an octopus someone once penned. The impetus of the Elevators came in '78 when Dave and Jenny were members of the New Wave outfit Red Alert, having fun but getting bored with the rather narrow pos-

sibilities of two chord evenings. They quit Red Alert to start their own operation and expand their horizons capitalising on Jenny's drumming experience with the band after seven years classical training on keyboards. They grabbed themselves a bassist and a name, Inside Out, thankfully local guru and honorary member of the chrome dome society, Mike Horseman suggested they change themselves to The Mood Elevators. "It doesn't mean anything at all but written down it does look as though it does". They designed themselves an eye-catching poster ("like Supercar") and started to play some gigs. Several of the eyes the poster caught belonged to The Beat who dropped by to see them at The Barrel Organ on one of their first half-dozen gigs. "For-

tunately they came in on the last number", says the effervescent Jenny who in a spontaneous fit of honest confessions that she'd never have gone out and bought anything that the original line-up played but feels much less embarrassed with their new bassist and sound. After a handful of gigs it was only to be expected that the badn weren't exactly startlingly remarkable as a live act, nevertheless after hearing a demo tape The Beat offered them the support slot on their tour and "playing in front of 2000 people really shaped us up quick. After 13 dates we were a different band". Some of those changes have meant that these days the vocal work is a 50/50 split between Dave and Jenny whereas in the earlier days it was predominantly Dave who handled the main attack, leaving Jenny to provide back-ups.

The Beat were much impressed by the band and offered to record them for their own Go Feet label which resulted in the appearance on vinyl of stage favourite "Annapurna" backed with "Driving By Night". Despite several reviews that wondered about the reasons behind apparently dedicating a song to a mountain, the single was actually inspired by an Indian restaurant in Selly Oak.

As in all cases Dave writes the melody first and adds the lyrics later "and this sounded Indian so we wrote about this restaurant we used to eat at". The single got good responses although sales weren't exactly stunning - due to a variety of reasons not totally connected with the quality or appeal of the record. The Beat, delighted at having found a reliable, popular support band who didn't play the customary two Tone ska material rampantly virulent at the time, invited them back for another tour in March and again the popularity of the band increased. However, contrary to expectations it didn't thrust fame into their laps, "we were rather naive in those days and we just sat back and waited to be famous in July after we finished the tour. When we weren't we realised that you had to work at it."

Work indeed they did throughout 81 with 40 of their own headlining dates, co-headlining with The Chefs on what the music press tagged as one of the most interesting Indie tours of the year, plus several support slots to a wide range of names including Gary Glitter, The Revillos, John Cooper-Clarke and The Belle Stars. In between times the band also scored a Radio One session with Richard Skinner on which they included their jovial version of the old Seekers hit "Georgie

Girl", to ecstatic response from Skinner and the public in general with the result that the session was repeated in Skinners last week of the daily show. Record Mirror too began to sit up and take notice with a glowing review that drew attention to their sound. However, being a pop band wasn't just fun and fizzle in a time when meaningful angst was becoming terribly fashionable and hundreds were queuing up to become part of the great misunderstood outsiders. "We had to fight against being seen as merely lightweight pop, we were very unhip. But I think that we progressed within that and the songs have stood out. Squeeze have come through on their songs and they have a really lousy image, so I hope we can too. We did harden up slightly and dropped some of the poppier songs but since we got Malcolm we've been able to become more of the dance band we want to be because Dave and I don't have to worry about holding things together, so perhaps we can bring that material back into the set in the new format and approach".

Malcolm joined the band in November last year after a stint in a factory (and Dave was a bingo caller and Jenny 'a failed actress' if you think that's essential to your understanding and appreciation) and as Dave explains - when Jenny lets him get a word in - "we've changed totally since Malcolm joined, he's brought a focus to what we're trying to do, to play dance music and the sound is now purer, more direct." Malcolm is the quiet one of the trio, although sitting in the pub with Jenny you wonder whether it's through inclination or lack of choice. The band are a delight to sit back and watch, generating a friendly sparring that belies their commitment to each other and the unit. As with their sound, they leave no gaps in the conversation, Jenny providing vocal percussion to offset silences and keep the snappy rhythms going. Nor is it all surface chatter as she launches into her deeply felt reasons for being vegetarian that lead on to a rather jaundiced view of humanity at large that seems somewhat at odds with the sprightliness and optimism of their music. Dave and Malcolm give up the struggle in mock resignation but the band remains obviously tight. Jenny, however, is the obvious, natural voice of the band providing the press impetus and solid copy for any article, but she's also equally obviously nobody's fool and has taken charge of the business of managing the Elevator's career "but I've stopped doing the ironing, I've made sure they've got drip dry, no crease clothes". There's a vague mumble about Mrs. Boorman that passes swiftly.

Staying with serious matters a while the band don't have any strong political commitments in their music, whatever their own private views although they did play some early Rock Against Racism gigs but that too Jenny pierces with a sadly acutely accurate view, "I think they were a bad thing because it made anti-racism into a fashion, a trend. In 78/79 the RAR scene would pack out gigs but to be brutally honest most of the people we knew only ever went to see the

bands. No-one was less racist because of it and besides what racist would go anyway. It's like love and peace, it's become backneyed and that shouldn't happen. We played a Rock Against Whaling gig which I felt happier with but these days I'm afraid whales have become unhip".

Shifting the focus to their sound, much of the material, and notably the wondrous "A Question Of Time", seems somewhat 60'sish in feel, but Dave doesn't feel that's deliberate or totally accurate. "A lot of people have compared us to Jefferson Airplane, particularly "Annapurna" but we hadn't heard them then. I think that the similarity is because we concentrate on melodies and vocals rather than because I have any influences from the 60's".

With Malcolm ensconced in the band The Elevators did another short tour with The Beat at Christmas last year. In typical fashion The Beat have been very good to The Mood Elevators in more than just giving them gigs. "They were great on the tours. They paid us and put us up in hotels and we always had a sound check and never had any duff mixes. And we got food every night - mind you we also had wind every night because of the organic food and really hot curries they ate."

The tie up with The Beat extends to the new single which was produced by Dave Wakeling, Shuffle and Ranking Roger who also provides a mean toast on the flip "You Never Try" - "Roger just stood up during a guitar break and began to toast along with us". Although originally intended for release on Go Feet the single is actually available on Red (via Fresh), a move which indicates no dissatisfaction with the Beat but rather a recognition from all parties at the time of planning that certain record company politics that aren't the scope of this article weren't in favour of intended plans.

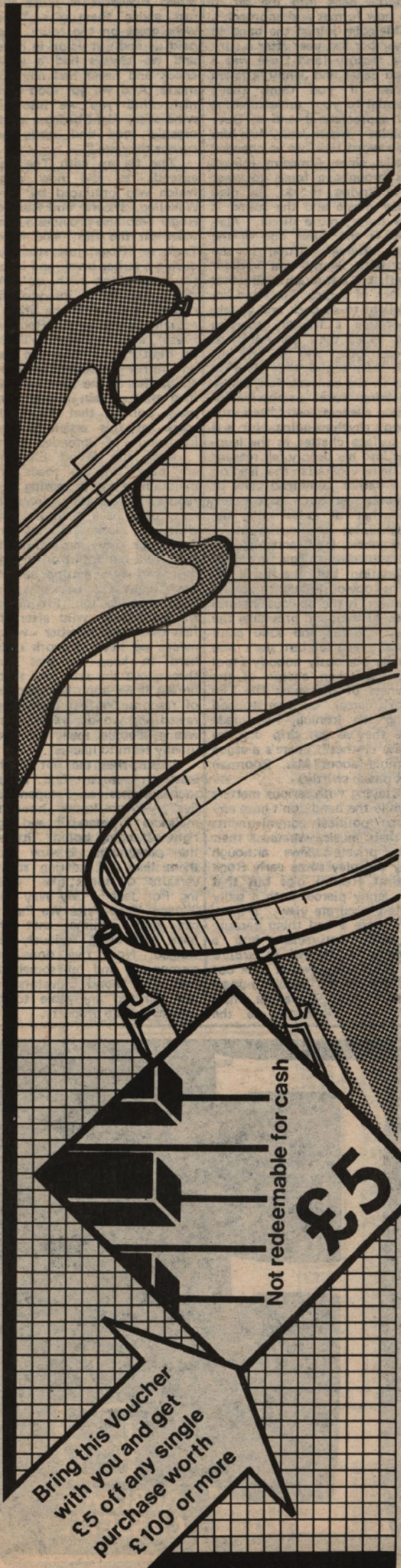
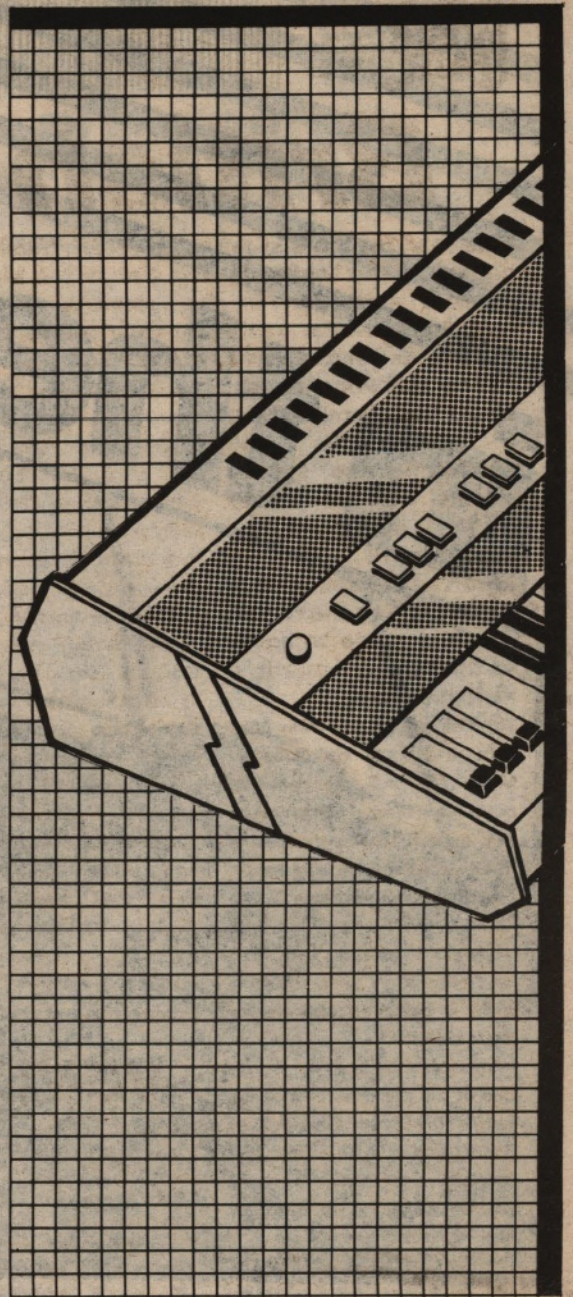
Now the Mood Elevators are back on the roads and maintaining and increasing their reputation. Reactions from the early days have been great for their live work. "On the first Beat tour everyone wanted to see a Ska band, but on the last tour we were getting encores every night. Our own gigs have been amazing too. Frequently the crowds go wild after the first or second number - which means we have to work really hard to keep up that level throughout the set - and to be honest if we don't get that sort of response we get really depressed and wonder what's gone wrong. People really do genuinely seem to like us".

It surprises me not in the least. In a recent N.E. article such phrases as "stupendous live", "they know how to massacre disinterest" and "go right off being bored" littered the paragraphs. Having seen them live and hearing studio versions of songs like "Waiting For Jane", "My Way Part 2" and "The Price We Pay" I can only assume that the hack was being seriously restrained. Now I've done my sermon, go and tell somebody else. The Mood Elevators are too damned enjoyable to be kept as private property.

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British Music Fair Special

This year, for the first time, the British Music Fair comes to the Midlands. The Fair is the biggest musical exhibition in the country. Over 60 exhibitors will be exhibiting their wares during the five-day extravaganza at the N.E.C.

In the following pages, Brum Beat is publishing a guide to the exhibitors, the special events that are taking place, the personal appearances by assorted stars, and - for those visiting the region - a brief guide to some of the places worth a visit in the area.

The Fair opens on Friday May 14th and ends on Tuesday May 18th. All the morning sessions (10am - 2pm every day except Sunday which is noon - 2pm) are for trade only. The afternoon sessions (2pm - 7pm) are open to both the trade and public. The final day, Tuesday 18th (10am - 3pm) is reserved entirely for trade visitors.

Admission is £2.00p.

One of the main features of the Fair is the Brum Beat/Peavey Bandsearch Final, to be held in a specially erected marquee adjacent to Hall 6 on Saturday May 15th starting at 3.30pm.

The marquee is the venue for all live music events during the exhibition.

Tickets for the Brum Beat/Peavey Bandsearch Final

are available by post in advance from Brum Beat, 86A Bristol Street, Birmingham B5 7AH. The cost of £2.00 covers admission to the Fair and free entry to the Final.

Free tickets for this and all other live events in the marquee will be available on the day from the Music World stand at the Exhibition (Stand No. 408).

Travel to the Fair is very simple. Birmingham International station, serving the N.E.C., is connected directly to the main 'Piazza' area of the venue. Trains to Birmingham International run at frequent intervals from Birmingham New Street and Coventry stations. Road access is also easy. And for anyone who wants to fly in (I), Birmingham airport is just next door.

VENUE

The N.E.C., of course, is not just used for exhibitions. The Arena (Hall 7) has become one of the biggest venues in the country for live music.

Staus Quo finish their two-night run on Friday 14th May. Jethro Tull play on Sunday May 17th. Holders of tickets or ticket stubs from either concert are entitled to half-price admission to the Fair.



● STATUS QUO, APPEARING AT THE N.E.C

PERSONAL APPEARANCES

Some of the exhibitors at the British Music Fair have arranged for personal appearances by those euphemistic Personalities that seem to crop up everywhere.

CYMBOLS & PERCUSSION (Stand 202) have invited several large names to visit their stand. Times of appearance were not available at press time; but, the people are: Tony Bourke (Bucks Fizz), Pete Gill (formerly of Saxon), Ronnie Verrell, and Bobby Orr. Appearing at the stand on Sunday 16th May is Kenny Jones of the Who.

ROSE, MORRIS & CO. (Stand 404) have invited Keith Emerson, E.L.O., Status Quo, Rick Wakeman, and the Jam to visit the stand during the exhibition.

PEARL MUSIC (Stand 401) will have Pete York on their stand on Sunday 16th May. He will also appear in the same marquee on Friday 14th May at 4.00pm.

HERB MILLER (brother of Glenn) will be visiting three STANDS, WITH HIS SON John, on Saturday 15th May. Lucky exhibitors are: Kemble Yamaha (Stand 603/607), Bill Lewington (308), and Keith Hand Musical Supplies (105).

FLETCHER, COPPOCK & NEWMAN (Stand 405) are hosts to Hawkwind on Saturday 15th May.

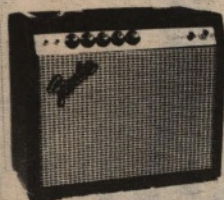
BOOSEY & HAWKES (Stand 407) is the venue for a personal appearances by Don Lusher on Sunday 16th May. Don Lusher on Sunday 16th May. Don is also appearing in the marquee on the same day at 4.00pm.

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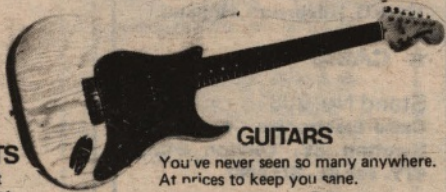
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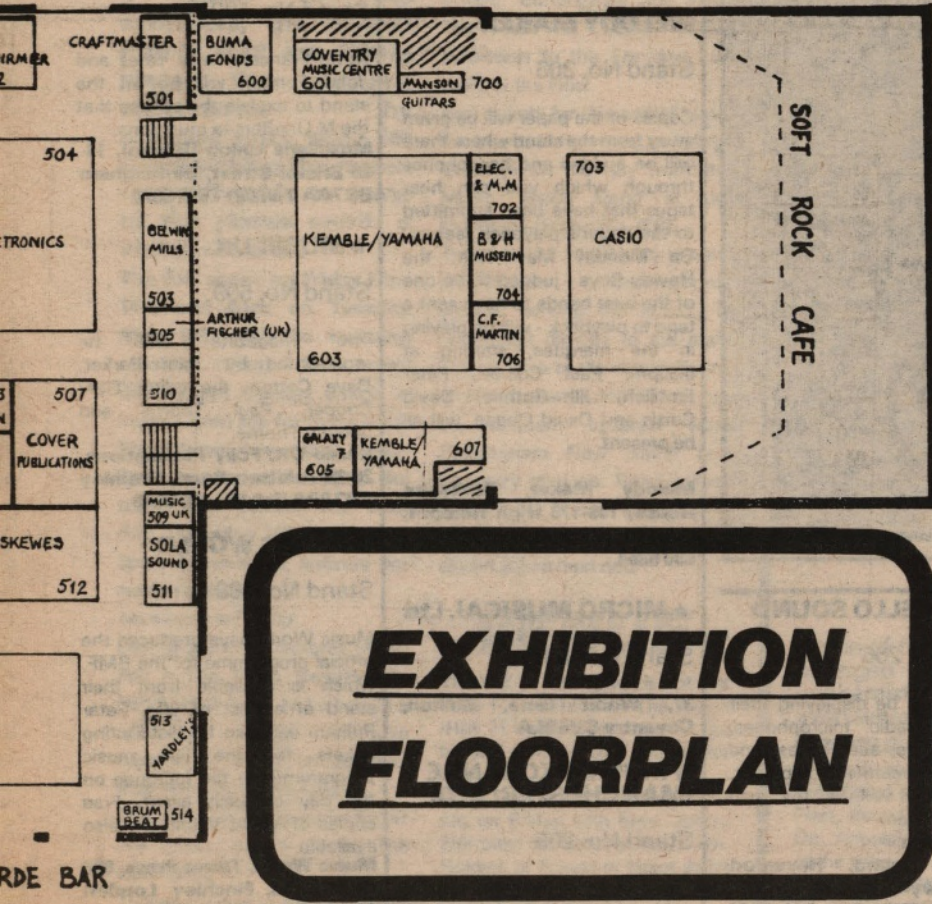
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● Continued Pg.16

★ CYMBALS & PERCUSSION (UK) Ltd.

Stand No. 202
The New Remo PTS kit is one of the featured items on stand 202. and on Sunday 16th May, between 12.30 & 2.30 Eddie Maynes will be demonstrating that, and a full range of the percussion accessories on display. Joining Eddie on the

0533 601001.

★ COVENTRY MUSIC CENTRE

Stand No. 601

Accessories, amplification, keyboards, guitars, strings, effects, and Hi-Fi are all on display on the stand where Ian and Barbara Cruickshank, aided and abetted by staff from the shop, will be on hand to help out.

★ DEG MUSIC

Stand No. 510

The whole range of DEG brass and woodwind instruments will be on display, including a new range of Japanese flutes and piccolos, plus accessories and musical instrument repair tools. See Ray Grand and Phil Shaw.
Deg Music Products Ltd., Gorrels House, Queensway, Rochdale, Lancs. Tel: 0706 354956

★ ECCLESHALL GUITARS

Stand No. 106

Chris Eccleshall's custom built guitars, mandolins and appellation dulcimers will be on show. Joining Chris are his wife Toni, Kevin Chilcott and Bernie Roscouet.
Eccleshall Guitars, 17c Station Parade, Ealing Common, London W5 Tel: 01 - 992 4741

★ ELECTRONICS & MUSIC MAKER

Stand No. 702

Not decided, at press time, who would be on the stand but whoever it is, they will be giving out back copies of the magazine as well as showing off the Spectrum synthesiser and other projects.

Electronics and Music Maker, 282 London Road, Westcliffe-on-Sea SSO 7JG. Tel: 0702 338878

★ EMI MUSIC PUBLISHING Ltd.,

Stand No. 203

A new Status Quo album, new publications on, among others, Jell Roll Morton, plus a chance

stand are: Robert Zildjian, Tony Vallis, Rex Webb, Dave Martin, Pete Thomas and Tommy Fevre.
Cymbals & Percussion (UK) Ltd., Percussion House, Unit 1, East Goscote Industrial Estate, Leicester LE7 8ZL. Tel:

Coventry Music Centre, 3-5 Whitefriars Street, Coventry, West Midlands. Tel: 0203 58571.

The absence of an entry next to the name of an exhibitor implies no editorial bias, just that the information arrived too late for inclusion in this guide. Keep this Brum Beat as your guide to the show, and come to see us on Stand 514.

MUSIC FAIR '82

British Music Fair
NATIONAL EXHIBITION CENTRE BIRMINGHAM MAY 14 TO 18 1982

To advertise Tel: 021 - 622 3362. May 1982 Page 15 BRUM BEAT

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The Midlands Leading Live Concert Venue

Wednesday 5 May at 7.30p.m.

T.B.A. presents
THE WHISPERS

Plus Support
£4.50 £3.50 £2.50

Thursday 6 May at 8.00p.m.

Derek Block presents
THIRD WORLD

Plus Support
£4.50 £4.00 £3.50

Sunday 9 May at 7.30p.m.

Adrian Hopkins presents
BUDGIE

Plus Support
All Seats £3.00

Saturday 15 May at 8.00p.m.

Kiltorch in Association with T.B.A.

International presents
ROSE ROYCE

In Concert
£5.50 £4.50

Monday 17 May at 7.30p.m.

M.C.P. presents

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Plus Special Guests RAVEN

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Tuesday 18 May at 7.30p.m.

Kennedy Street Enterprises Limited presents

CAMEL

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Thursday 20 May at 7.30p.m.

M.C.P. presents

ALTERED IMAGES

Special Guests

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M.C.P. in Association with M.A.M. Promotions presents

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MADHOUSE SHOW**

£4.50 £4.00 £3.50

Saturday 22 May at 7.30p.m.

DAVID SOUL

In Concert - with Special Guests

THE BROTHERHOOD OF MAN

£6.50 £5.50 £4.50

Monday 24 May at 7.30p.m.

Mel Bush presents

THE JETS

Plus Support
£3.50 £2.50 £1.50

Wednesday 26 May at 7.30p.m.

Derek Block presents

**RORY GALLAGHER
AND HIS BAND**

£4.00 £3.50

Friday 28 May at 7.30p.m.

Derek Block in Association with T.B.A. presents

TODD RUNDGREN

Plus Guests
£4.00 £3.50 £3.00

Monday & Tuesday 7/8 June at 7.30p.m.

M.C.P. presents

**HAIRCUT ONE
HUNDRED**

Plus Guests
All Seats £3.50

Friday 11 June at 7.30p.m.

Derek Block in Association with T.B.A. presents

**KID CREOLE
& THE COCONUTS**

£4.00 £3.50 £3.00

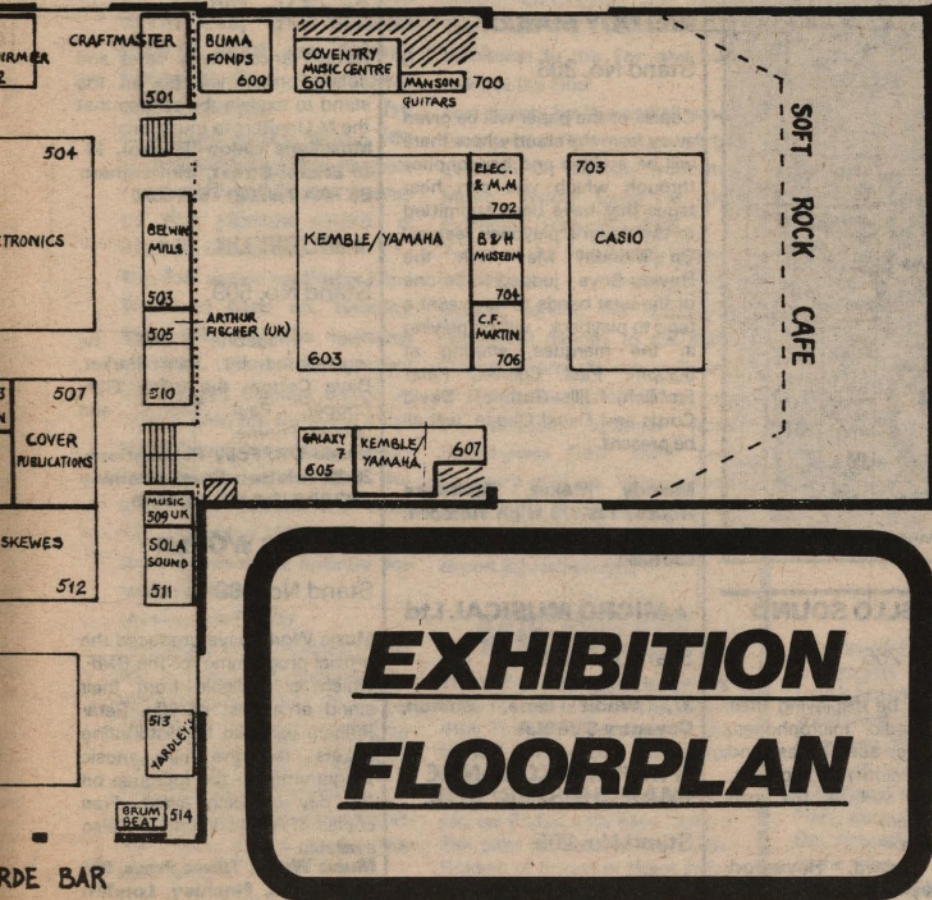
Wednesday 30 June at 8.00p.m.

Mervyn Conn presents

ROY ORBISON

In Concert
£6.50 £5.00 £3.50

BOOKING OFFICE OPEN 10.30 A.M. - 8.00 P.M.



EXHIBITION FLOORPLAN

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to see the new Casiotone bar code music packs. Feed the music in, and out comes the sound. Plus, a demonstration in the Marquee at 4pm on Monday 17th from the Digby Fairweather Quartet playing from some of EMI's jazz music books.

On the stand are: Pat Howgill, Tony Collier, Roy Strode (the new area rep for the northern region) and Eric Pratt (about to retire after 50 years with the company).

EMI Music Publishing, 138-140 Charing Cross Road, London WC2H 0LD. Tel: 01 - 836 6699

★ FCN MUSIC

Stand No. 405

Just launched, the Westone Prestige 250 guitar is a major feature of FCN's stand, although the other Westone series will also be on display including the Paduak, the Thunder series, and the Rainbows. On Saturday afternoon, 15th May, Hawkwind - who use four Westone instruments - will be making a personal appearance at the stand.

Fletcher, Coppock & Newman, Morley Road, Tonbridge TN9 1RA. Tel: 0732 366421

★ GALAXY 7 POLICIES

Stand No. 605

They insure the equipment for such bands as the Police, The Beat, The Dooleys, Lenny Henry and many others, and have had 15 years experience in insurance for the entertainment industry. Margaret Hubbard and Pat Barnes will be on the stand. Galaxy 7 Policies, Insurance House, Queens Road, Nuneaton, Warks. Tel: 0682 386022

KEITH HAND MUSICAL SUPPLIES

Stand No. 105

Several ranges of gear on show here - all British made for a change. Gordon Smith guitars, Blundell guitars, Dinsdale guitars, Fylde guitars, Pilgrim guitars, and amplification from Hartley-Thompson. Keith Hand Musical Supplies, 219 Walmerley Road, Bury, Manchester Enland.

★ HH ELECTRONIC/ACOUSTIC

Stand No. 504

Viking Way, Bar Hill Cambridge CB3 8EL. Tel: 0954 81140

★ HISCOX GUITARS

Stand No. 102

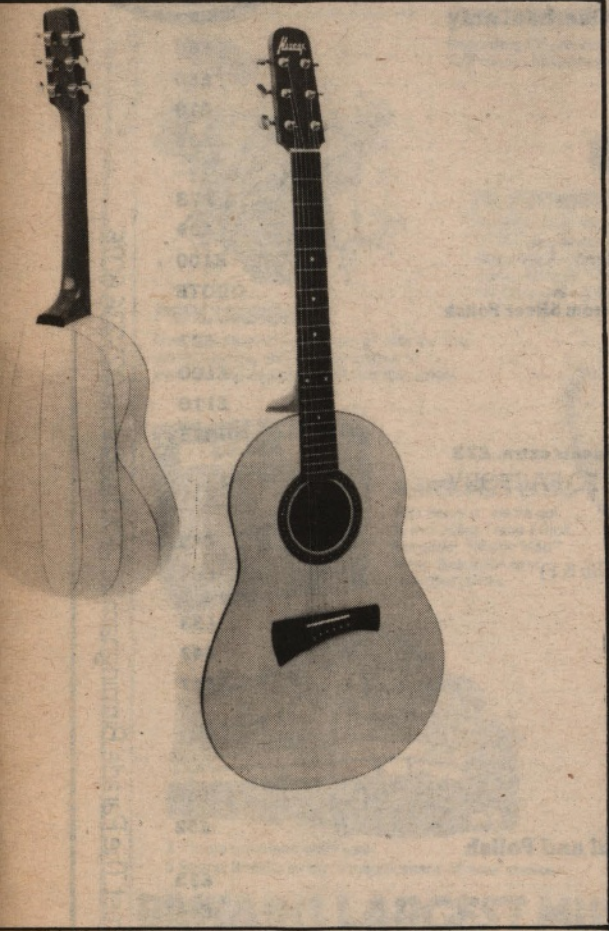
Custom guitar maker Brynn Hiscox will be on his stand to launch a new kind of acoustic guitar, it has a rounded back, like a lute.

Hiscox Guitars, 81, New Road, Armitage. WS15 4BH. Tel: 0543 491331

● Continued Pg16

Stand are: Robert Zildjian, Tony Vallis, Rex Webb, Dave Martin, Pete Thomas and Tommy Fevre. Cymbals & Percussion (UK) Ltd., Percussion House, Unit East Goscote Industrial estate, Leicester LE7 8ZL. Tel:

Coventry Music Centre, 3-5 Whitefriars Street, Coventry, West Midlands. Tel: 0203 58571.





● From Pg 15

★ **JAMES HOW INDUSTRIES**

(Superwound & Rotosound)
Stand No. 207

Rotosound will be introducing a new range of bond strings, while Superwound will launch the Steinberger Bass double ball-ended range. All their other ranges will of course, also be on show. On hand to help with queries are: James and Martin How, Eddie Tuite and Gary Charman.

James How Industries, 20 Upland Road, Bexleyheath. DA7 4NR. Tel: 01 - 304 4711

★ **KEMBLE/YAMAHA**

Stand No. 603
Stand No. (tba)

Altogether Kemble/Yamaha are unveiling the astounding number of 60 new instruments on their two stands. They include: the GS2, with FM digital tone generation; 3 new electric pianos; the SK15 symphonic ensemble; the CS70 programmable memory synth, 10 new electric guitars; 4 new electric basses; 13 effects pedals; the Producer series - which are mini-mixers & amps, powered by mains or battery; 2 new guitar pre-amps & a sample of the new Yamaha drums. Demonstrations will be provided in the marquee by the Dave Bristow Trio on Friday 14th at 2.30 and with Dave Roberts, demonstrating guitars and effects on Sunday 16th at 5.30, with a supplementary demonstration in the hall itself on Monday 17th at 7.00. Two demonstration booths will be in

permanent use on the stands themselves. Helping explain the new equipment will be Mike Ketley and Jeremy Uwins.

Kemble/Yamaha, Mount Avenue, Bletchley, Milton Keynes MK1 1JE. Tel: 0908 71771 or 0908 49280 (24 Hours).

BILL LEWINGTON Ltd.

Stand No. 308

All the famous lines will be exhibited including Yamaha, the Leblanc and Noblet French woodwind instruments and all accessories for band, orchestra, and brass and woodwind instruments. In addition Bill Lewington is presenting the Northern Saxophone Quartet at 7pm on Sunday 16th May in the marquee. And, Herb Miller (brother of Glenn) will be visiting the stand on Saturday 15th. On the stand will be: Bill Lewington, Ann Fairston, Chris Bennett, Ray Hatton, and sales representatives.

Bill Lewington Ltd., 144 Shaftesbury Avenue, London WC2H 8HN. Tel: 01 - 240 0584

★ **MANSON GUITARS**

Stand No. 700

Hugh Manson and Ian Sheffner will be displaying a range of acoustic, electric, and bass guitars, as well as some bazoukis and mandolins, and a new pro-amp.

Manson Guitars, Windsor Place, Jarvis Brook, Crowborough, Sussex. Tel: 08926 4266.



● **PEAVEY T 30**

★ **DEAN MARKLEY Ltd.**

Stand No. 110

The full range of Dean Markley strings and pickups will be on show. Electric, bronze, brass, mandolin, banjo, classical, and bass. See Terry Haselden or Tony Beale.

Dean Markley (UK) Ltd., 77 Withermoor Road, Bournemouth BH9 2NU. Tel: 0202 522613

★ **MARTELLO SOUND**

Stand No. 206

Martello will be displaying their range of radio microphones, amps, stands, accessories, and sound reinforcement equipment. Steve Stow will be the man within the scan.

Martello Sound, Haywood Way, Ivy House Lane, Hastings. TN35 4PL. Tel: 0424 713220.

MAYELL PIANOS

Stand No. 302

The only British manufacturer of pianos will be launching a new range of 4 models of upright piano here. Tony Mayell will be joined by an assistant.

Mayell Pianos, 87 Wolverton Road, Stony Stratford, Milton Keynes MK11 1EH. Tel: 0908 562580/563805

MELODY MAKER

Stand No. 306

Copies of the paper will be given away from the stand where there will be a video and headphones through which you can hear tapes that have been submitted to the paper's playback feature. On Monday May 17th, the Howdy Boys - judged to be one of the best bands to have sent a tape to playback - will be playing in the marquee, starting at 5.30pm. Paul Colbert, Peter Frohlich, Jill Guthrie, David Curtis and David Oberle, will all be present.

Melody Maker, Berkshire House, 168-173 High Holborn, London WC1V 7AU. Tel: 01 - 836 5364.

★ **MICRO MUSICAL Ltd**

Stand No. 100

37, Wood Lane, Shilton, Coventry CV6 9LA

★ **MUSIC EXCHANGE (MANCHESTER) LTD.**

Stand No. 205

Roy Neale organ books and an Adrian Ingram jazz guitar book are among the publications on

show here. Among those who have promised to pop in and visit the stand at some time over the show are Mike Raven, Adrian Ingram and Roy Neale. Gerald Burns and Tony Osborn will be on the stand.

Music Exchange, Unit 2, Ringway Trading Estate, Shadow Moss Road, Wythenshawe, Manchester M22 6LX. Tel: 061 - 436 5110

★ **MUSICIANS UNION**

Stand No. 109

Kevin Frances, Terry Yates and John Forman will be on the stand to explain the service that the M.U. offers to musicians.

Musicians Union (B'ham), 14-16 Bristol Street, Birmingham B5 7AA Tel: 021 - 622 3870

★ **MUSIC UK**

Stand No. 509

The magazine will be represented by John Parker, Dave Cotton, the editor Gary Cooper, Paul Thorne and Jeremy Thorne.

Music UK, Folly Publications, 26-28 Addison Road, Bromley BR2 9RR Tel: 01 - 460 9679

★ **MUSIC WORLD**

Stand No. 408

Music World have produced the official programme for the BMF, which is available from their stand at a cost of 50p. Peter Pulham will also be distributing tickets for the live music programmes in the marquee on the day of each event. Free copies of Music World are also available.

Music World, Turret Press, 886 High Road, Finchley, London N12 9SB Tel: 01 - 446 2411

COVENTRY MUSIC CENTRE

3-5 Whitefriars Street, Coventry

Tel: 0203-58571

**SEE US ON STAND 601
HALL 6a
AT THE BRITISH MUSIC FAIR
N.E.C.**

**14th - 17th May
2pm - 7pm**

**Lots of goodies on display at
SPECIAL SALE PRICES!**

**AMPLIFICATION
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Brass and Woodwind



CLARINETS

Complete Overhaul only . . . £32

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Soprano £78

Alto £89

Tenor £100

Baritone QUOTE

Complete Overhaul and Lacquer from Silver Polish

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Nickle Chrome Keys on all instruments extra. £23

ALL GOODS SENT DIRECT TO FACTORY

TRUMPETS

Complete Overhaul and Lacquer £48

Complete Overhaul and Lacquer (Bb & F) £57

FLUTES

Complete Overhaul only £33

Complete Overhaul and Polish £42

Wooden (Boehm System) £47

PICCOLOS

Complete Overhaul and Polish £42

BASSOONS

Complete Overhaul and Polish £68

Complete Overhaul only £52

OBOES: Complete Overhaul and Polish

Complete Overhaul only £35

Artist Model £44

FRENCH HORNS

Complete Overhaul and Laquer (Single) £84 (app. price)

Complete Overhaul and Lacquer (Double) £95 (app. price)

SILVER PLATING, CONVERSIONS, ALL OTHER BRASS AND WOODWIND INSTRUMENTS AND MINOR WORK, ETC, GIVEN ON REQUEST.

V.A.T. and carriage not included.

6/15 Edward Street, The Parade, Birmingham B1 2RX. Telephone 021-236 6076



MTR Ltd.

Stand No. 309

MTR Ltd., Ford House, 58 Cross Road, Bushey, Herts.

CF MARTIN ORGANISATION

Stand No. 706.

The full range of Martin and Sigma guitars will be on display. The Martin range retails at between £600 and £2,000. The Fair also marks the announcement of the Martin Anniversary model, to celebrate the 150th anniversary of the company next year. On hand will be Philip York and Chris Martin, who will be flying in from America.

CF Martin Organisation, Kinchyle, Church Lane, Great Holland, Frinton-on-Sea, Essex. Tel: 02556 2249.

OHM AMPLIFICATION

Stand No. 105

PA amps to be exhibited include the MX8008, the KP125, the B5005, the GS125, and the SA125. A new PA enclosure with folded horn bass section. A new 60-watt guitar amplifier will be unveiled - the Solo has switchable channels, master volume, reverb and LED indicators on both footswitch and control panel. Manning the stand are Brian Lewis and Joe Olenski.

OHM Amplification, Unit 1, Knutsford Industrial Estate,

Parkgate Lane, Knutsford, WA16 8DX. Tel: 0565 54641

PEARL MUSIC

Stand No. 401

Pearl Music Ltd., 29-35 North Acton Road, Park Royal, London NW10. Tel: 01 - 961 5055

PERCUSSION SERVICES

Stand No. 114

Percussion Services Ltd., 289-299 Borough High Street, London SE1. Tel: 01 - 407 4952/1056.

★ PREMIER DRUM CO

Stand No. 209

The new Royale outfit, plus the Crown and a whole range of percussion accessories will be on show, ably displayed and explained by Roger Horrobin, Roy Brendan, Clifford Della'Porta and Gerald Dell'Porta.

Premier Drum Co., Blaby Road, Wigston, Leicester LE8 2DF. Tel: 0533 773121

★ RECORDING STUDIO DESIGN

Stand No. 115

A full range of studio and live P.A. mixers, plus a range of power amps and, for the first time in the UK a 60 watt valve combo and a Studio 4 4-track cassette recorder from the basis of this display presented by Michael Wilson, Ray Haynes and Tony Holiday.



JHS AMPS

Recording Studio Design, Alcock Works, Chaul End Lane, Luton LU4 8EZ Tel: 0582 570621

ROLAND (UK) Ltd.,

Stand No. 402 & 508

Roland have two stands at the Fair. Roland products and Boss effects will be on stand 402 where Jay Stapley will be demonstrating guitar synthesizers and Guy Fletcher will be in a portable sound booth demonstrating Roland keyboards. On the stand will be Fred Mead and Alan Townsend. On stand 508 the whole range of Washburn guitars will be on display under the guidance of Dave Green (from Roland UK) and Greg Bennett from the Washburn company in America.

Roland (UK) Ltd., Great West Trading Estate, 983 Great West Road, Brentford TW8 9DN Middx. Tel: 01 - 568 4578.

ROSE, MORRIS & CO.

Stand No. 404

Rose, Morris & Co. Ltd., 32-34

Gordon House Road, London NW5 1NE. Tel: 01 - 267 6154.

★ G. SCHIRMER Ltd.

Stand No. 502

Julian Mitchell-Dawson and Kath Banks will be presenting their full range of publications in New Jazz and rock education.

G.Schirmer Ltd., 140 The Strand, London WC2R 1HG. Tel: 01 - 267 5151

★ JOHN HORNBY SKEWES

Stand No. 512

A massive contingent consisting of Dec McLaughlin, John H.Skewes, Tommy Dunlop, Johnny Bills, Jeff Parker, Peter Watkins, Barry Goodall, Paul Brown, Kevin Fleetwood and Denis Drumm will be showing off the full and extensive range of their equipment.

John Hornby Skewes Ltd., Salem House, Garforth, Leeds LS25 1PX. Tel: 0532 865381

SOLA SOUND/ EUROTEC

Stand No. 511.

Sound effects pedals, high quality leads, craftsman guitars (both acoustic and electric), electric pianos and a new line in percussion, plus mic stands form the basis of the display which is presented by Larry Macari, Stephen Macari and Donald Newton.

Sola Sound, 6 Leto Works, Mead Road, Edgware, Middx. Tel: 01 - 952 9661

SPOTLIGHT PUBLICATIONS

Stand No. 406

Publishers of 'Record Mirror' and 'Sounds'. **Spotlight Publications, 40 Long Acre, London WC2E 9JT. Tel: 01 - 836 1522**

STENTOR MUSIC CO.

Stand No. 307

47c Blackborough Road, Reigate, RH2 7EZ. Tel: 0273 420704

STRINGS & THINGS

Stand No. 303

A new 'step-up' version of the Soundmaster SR-88 programmable memory drum rhythm unit, the SR-99 will be on display along with the full catalogue of products supplied by the company. These include strings by Ernie Ball, Martin, Fender, Earthwood, D'Angelico and Concertist as well as the new D'Addario and La Bella ranges. Plus, of course, Music Man amps, Paiste cymbals, Remo drum heads, and Fibes sticks among other items. Answering questions and helping out will be the sales team of Nigel Bull, Rob Maskell, Ray Todd and Alan Grant, joined by Rod Bradley and Colin Pincott.

Strings & Things, Unit 2, Chapel Road, Portslade, Brighton BN4 1PF Tel: 0273 420704

C. SUMMERFIELD Ltd.

Stand No. 403

C.Summerfield Ltd., Saltmeadows Road, Gateshead, NE8 3AJ. Tel: 0632 770431

YARDLEYS

Stand No. 513

The Yardleys team will be presenting their range of saxophones from the Birmingham shop, as well as Mayer and Otto Link woodwind mouthpieces. In addition, they will be presenting the Midlands Youth Jazz Orchestra in the marquee on Friday 14th May at 5.30pm. In attendance on the stand will be Alan Lloyd, Harry Collins, Greville Hodgson, Les Fortnam and Colin Smith. **Yardley (Birmingham) Ltd., 21 Colmore Row, Birmingham B3 2BL. Tel: 021 - 236 7441**

STAND 405



FCN Music want you to see . . . British début of the Westone PRESTIGE 250 plus the whole superb range of Westone guitars

PLUS

MEMBERS OF HAWKWIND APPEARING SATURDAY AFTERNOON 15th MAY



Hawkwind Band currently using Paduak I, Thunder III, Thunder II Bass and Rainbow I.

GUITARS TUNERS STRINGS PEDALS



LIVE IN THE MARQUEE

A 400-capacity marquee has been specially erected, adjacent to Hall 6 to house all the live music events associated with the British Music Fair. Admission to the marquee is by ticket only, available free from the 'Music World' stand (no. 408). They have tickets for all events.

Friday 14th May
2.30pm: THE DAVE BRISTOW TRIO demonstrates Yamaha keyboards, basses and drums. The presentation is organised by Kemble/Yamaha. (Stand No. 603 and 607).
4.00pm: PETE YORK with the Pearl Percussion Clinic. Presented by Pearl Music Ltd. (Stand No. 513).
5.30pm: THE MIDLANDS YOUTH JAZZ ORCHESTRA, presented by the Birmingham music store, Yardleys (Stand No. 513).
7.00pm: STEVE CAMERON, demonstrating Teisco Synthesizers, presented by John Horby Skewes & Co Ltd. (Stand No. 512).

Saturday 15th May
4.00pm: THE FINALS OF THE BRUM BEAT/PEAVEY BAND SEARCH, featuring the winners of the deciding heats: STICKY, MEZZOFORTE, KILLJOYS, THE MAN UPSTAIRS & XPERTZ. Sponsored by: Brum Beat (Stand No. 514) and Peavey Electronics UK (Stand No. 310).

Sunday 16th May
12.30pm: EDDIE HAYNES shows off New Advances in Percussion (trade only). Presented by Cymbals & Percussion (Stand No. 202).
2.30pm: THE LES DAVIDSON BAND demonstrating Vox and

Korg equipment. Presented by Rose, Morris & Co. (Stand No. 404).
4.00pm: DON LUSHER teams up with THE JONES & CROSSLAND BAND, from the Birmingham music store of the same name. Presented by the Boosey & Hawkes Group (Stand No. 407).
5.30pm: DAVE ROBERTS demonstrating Yamaha guitars and amplification. Presented by Kemble/Yamaha. (Stand Nos. 603 and 607).
7.00pm: X THE NORTHERN SAXOPHONE QUARTET in the Yamaha Master Concert, presented by Bill Lewington Ltd., (Stand No. 308).

Monday 17th May
2.30pm: RICK SANDERS AND BO FLETCHER QUARTET in a rock/folk/classical workshop, presented by the Musicians Union (Stand No. 109).
4.00pm: THE DIGBY FAIRWEATHER QUARTET playing selections from the publishing catalogue. EMI Music (Stand No. 203).
5.30pm: THE HOWDY BOYS, picked as the best of the bands who have submitted tapes to Melody Maker's 'Playback' feature. Melody Maker (Stand No. 306)

While you're in the area there are several clubs and pubs, restaurants and other places you might like to visit to pass a few moments in between times. This is not a comprehensive guide - if it was you'd have to spend a few years round here, not just a few hours or days - but, it might save you a bit of time deciding.

Holy City Zoo, Water Street, Birmingham. 021 - 233 1266 - A members club that is worth the effort of joining. The heart of all that is fashionable and new in the Midlands. Live music features on Sunday 16th May with China Crisis, and Monday 17th May with local band Lost Cause.

Rum Runner, Broad Street, Birmingham. 021 - 643 6642 - Home of Duran Duran, centre of futurism, an excellently decorated club with warm and friendly atmosphere.

Boogies, Lower Severn Street, Birmingham. 021 - 643 5835 - A tasteful and classy, club which constantly maintains a high standard. Well worth popping in.

Liberty's, Hagley Road, Birmingham. 021 - 454 1993.

Again, the decoration in this exclusive club is worth a visit in itself. Exquisite - and exclusive.
Faces, Five Ways Shopping Centre, Broad Street, Birmingham. 021 - 643 9433.

Winners of oodles of 'Best

Disco' awards, large and yet intimate without being claustrophobic. Good music provided by DJ Steve Dennis.

Opposite Lock, Gas Street (off Broad Street), Birmingham. 021 - 643 2573.

One of the more established Birmingham clubs, the Opposite Lock has a fine history and an equally fine, well-deserved, reputation.

PUB VENUES

General Wolfe Foleshill Road, Coventry. 0203 88402
Barrel Organ High Street, Digbeth, Birmingham 5. 021 622 1353
Bournbrook Hotel Bristo Road, Selly Oak, Birmingham. 021 - 472 0416
Fighting Cocks Alcester Road Moseley, Birmingham 13. 021 - 449 2554

Mercat Cross Bradford Street, Birmingham 5 021 - 622 3281.

Golden Eagle Hill Street, Birmingham. 021 643 5403

Railway Hotel Curzon Street, Birmingham 021 - 359 3491.



EATING OUT

Roma Pasta House, Smallbrook Queensway, Birmingham. 021 - 643 2746.

Los Canarios Albert Street, Birmingham. 021 - 236 3495

Franz's Austrian Restaurant 151 Milcote Road, Smethwick. 021 - 429 7920

Happy Gathering Pershore Street, Birmingham 4. 021 - 622 2324

House of Mr Chan 167, Bromsgrove Street, Birmingham 5. 021 - 622 1725

Lychee Gardens 189 Hagley Road, Edgbaston, Birmingham. 021 - 454 2734

New Happy Gathering 43-45 Station Street, Birmingham 5. 021 - 643 5247

Shirley Temple Stratford Road, Shirley, Solihull. 021 - 744 1855.

Jonathon's 16 Wolverhampton Road, off Hagley Road, Oldbury. 021 - 429 3757

King Arthur's Court Gas Street, Birmingham. 021 - 643 2324

Le Biarritz Hurst Street, Birmingham.

Michelle 182-184 High Street, Harborne, Birmingham. 021 - 426 4133

The Celebrity King Alfred Place, Birmingham. 021 - 632 4133

The Limmasol Bristol Street, Birmingham. 021 - 622 5658

Rajdoot Albert Street, Birmingham. 021 - 643 8749

Maharajah Hurst Street, Birmingham. 021 - 622 2641.

Aloka Bristol Street, Birmingham. 021 - 622 2011

Taj Tandoori Bristol Street, Birmingham. 021 - 622 2078

Valentino's 73, High Street, Harborne, Birmingham. 021 - 427 2560

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BUZZINGS

MIKE DAVIES

BRUM BEAT'S regular look at the musicians of the Midlands.

By way of a change I'll kick off with a selection of tapes this issue, largely because I waded through dozens of the buggers that had been sent in for the Band Search events and I'd now like to purge myself of the memory. Only eight really distinguished themselves to my ears and the standard of many was so abysmally low as to make even The Exploited seem like maestros.

Anyways items I did pull out for comment head up with **Myst** who show a definite promise with "No More Love" in an edgy psychedelic area without the excesses and tedium that the revival usually entails. A superior pop outfit with strong guitar work, harmony and melody standing out. A deal is upcoming I hear. **Sticky** offered one song, "When Will It Rain", which stood out like a beacon with its smooth vocals recalling America's halcyon days of "Horse". A superb summery number that drifts along with determined ease and which makes me want to see the band as soon as possible in the hopes of further delights in store. **Ideas** from Warwick had good harmonies to recommend them and of the reggae outfits **Black Symbol** seemed to stand out above the crowd. **Fundamental Furniture** provided some nicely dark vocals and provocative spurs to the ear in a less than accessible manner that suggests that further developments will be worth watching. **Prime Movers** offered a catchy Secret Affairish "John The Gene" but as far as complete tapes went two stood out for me in the shape of **Precious Little Idols** and **The Pick-Ups**. **PLI** turn in catchy, driving commercial material that immediately snap your

attention and with a vocal style that is appealingly urgent. Both "I Live In The Back" and "No Snow In August" are good quality poprock and I'd look forward to hearing more from the band. **The Pick-Ups** "Free To Fall" and "30.381" are equally racing numbers but given a slightly harder edge to their attack. They too are strong on melody and more material and details would be welcomed. **Steve Coxon** insists that **The Man Upstairs** are worthy of attention with "Into The Red" but I could only find the idea rather drawn out and repetitive after the first few puns had skimmed past. Mentions too for **The Invading Narrowbacks** who irritate me into some sort of compulsive fascination and **Where's Eddie** who are a stalwart r&b outfit that are probably great live.

Away from the event other tapes have also held a varying degree of interest. **Le Sussed** turn in a strong starter with "On My Own" which works from a reggae base and adds a memorable chorus line that vaguely reminds me of **The Boomtown Rats** via a touch of dance steps. "White Reggae" doesn't stand repeated plays at present although the framework is there to build upon the rhythms with a more satisfying melodic line of approach, at the moment the chopping is too uncomfortable to slide into the groove. "Can't You See" has a promising chorus but as a song it's not really consistent enough to warrant full consideration as yet. Definitely the most promising of **Oscar's** efforts and a degree of professionalism hitherto unconnected with the varied **Sussed's** is evident. Keep em up. **Ladykiller's** 'Awaken' tape is distinguished largely by the ineptitude of the guitarist and limited visions of the keyboards and the whole sound is so dated as to be historical.

The girls vocals have a vague appeal with the harmonies but by and large the whole product sounds rather worse than tomorrow, the grotesque 60's poppy crew that launched **Olivia Newton John**. I suspect **Ladykiller** would like to have played with **Jethro Tull** in their early days. **The Medium Wave Band** have a new demo on offer which makes **Shakatak** sound like **Motorhead**. A highly polished, super-slick laid back disco soul-jazz that manages to add the extra ingredient of feeling to the music. "So Tender" is simply beautiful and the playing and vocals throughout are exceptional. I'm no great devotee of the style but his is an exception. I expect a deal forthwith. **Harry Lang** bounces back with a two track demo that mixes in reggae rhythms with R&B and a string of soulful

brass on "Opposition Land" that is strong and attractive but slightly overlong. "Running Through The Heartland" is also included but it's a bit too rough at present to make the full impact that the song is capable of. Still love to see a proper version of "It Takes A Thief". **The Powerband** features **Allan Fisher** (who recorded the drum-beat disco gem "UFO's From Venus" that still has to secure a release) and **Mick Doyle** with "Over And Done" being a sterling, instant hard hitting chunk of commercial rock in the Rainbow mold with "You're Playing Hard To Get" also offering commercial promise. New demos from **Alan Hammond** under the new guise of **Howard Mews** (like that) show that the story is far from over yet. A new version of "I Want You" from **Kidda Band** days layers in a harder edge to the force and "I'm A Human Being" is simple, direct poprock that heads straight for the gut. Although I'm not sure his recent work is up to past standards he still writes some of the

best gutsy commercial poprock in the old style of the **Stones** and **Faces** that is available today and if justice prevails will eventually get the recognition he deserves. Excellent demos from **Michelangelo's David** merely serve to emphasise that **Nigel Dolmann** borders on the realms of genius. "Sweet Dreams Of Baby" is ridiculously commercial in a subtle, emotive manner, simple and effective musically it contains a selection of lyrics that encap-

which once again show the strength of his vocals and given a twist of the instrumental arrangements to take in more acoustic or 12 string guitar could easily serve as our answer to **Tom Petty**. The songs are all worthy of attention and I look forward to seeing them worked out on stage and record.

Boolean. **Operation** have been in the studios recently working out new material but I still find it strange that earlier demos failed to secure a deal for them via **MAP** management. Good modern electro-rhythms with stylish arrangements and vocals. Although I'd hoped to report back on I this issue the promised tapes have yet to materialise. Maybe next time. Expect **The Quads** back in

split from **Stiff** after the label refused to release their brilliant "Green Man And The March Of The Bungalows" conservation epic. **The Did** have signed to **Kamera**, the single comes out on May 1 and an album is being recorded.

On the live scene I saw the **New Photos**, with two girl back-up vocalists, at the **Cocks** and although the songs tended to be rather overlong and slightly at one level they did show a lot of potential for development and as they get more into the gig routine again with the new line-up then they should sharpen up into the commercially abrasive unit they promise to be. Good guitar work although slightly self-conscious at present. Hopefully, if **Dave** remembers, I'll



● DAN KING DID

sulate teen dream romance perfectly. Other samples don't have the same instant punch but "I've Never Cried", "The Guests" and "Isolated Mind" indicate that something of quality and distinction is unfolding here. Finally the arrival of untitled demos from **Jim Hickman** (ex **Little Acre/Rialto's**)

action shortly after a period of silence on the scene and with new material that promises fine things for the year. **Starfighters** are back in the studio at work on second album. Following a Stateside tour with **Ozzy** although it took him a while to realise it. Good news from **The Dancing Did** who have

be able to comment on the CBS scrapped second **Photos** album next issue. New single release open up with **The Nightingales** wonderfully energetically "Paraffin Brain" (**Cherry Red**) which is a sheer effusive delight even if some-

● Continued Pg.20

COUNTRYMAN AA

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SWEET REVENGE (AA) - May 16th & 17th at 8.30p.m.; May 18th at 2.30 & 8.30p.m.
LIGHT YEARS AWAY (AA) - May 20th - 22nd at 6.15 & 8.30p.m.;
TRUE CONFESSIONS (AA) - May 23rd & 24th at 6.15 & 8.30p.m., May 27th - 29th at 6.15 & 8.30p.m.
RETURN OF THE SECAUCUS SEVEN (AA) - May 30th - 31st at 6.15 & 8.30p.m.; June 1st at 2.30, 6.15, & 8.30p.m.

● MATINEES & LATE NIGHTS
ALTERED STATES (X) & BLUE SUNSHINE (X) - May 1st at 11pm
RAGING BULL (X) - May 5th at 3.00pm; May 7th at 3 & 11pm; May 8th at 11pm
OUTLAND (AA) - May 19th at 3pm; May 21st at 3 & 11pm; May 22nd at 11pm
SOUTHERN COMFORT (X) & STRAIGHT TIME (X) - May 26th at 2pm; May 28th at 2 & 11pm; May 29th at 11pm
10 (X) - June 2nd at 3pm; June 4th at 3 & 11pm; June 5th at 11pm

● BERTOLT BRECHT SEASON
HANGMEN ALSO DIE (A) - May 22nd at 3pm
THE THREEPENNY OPERA (A) - June 5th at 3pm

● INGMAR BERGMAN SEASON
CRIBS & WHISPERS (X) & FOTO: SVEN NYKVIST (U) - May 12th at 6.15 & 8.30p.m.
THE TOUCH (X) & INGMAR BERGMAN (U) - May 23rd at 2pm
INGMAR BERGMAN: A lecture / discussion led by Deborah Thomas - May 23rd at 5.15pm.
THE MAGIC FLUTE (U) - May 26th at 6 & 8.30p.m.
SCENES FROM A MARRIAGE (AA) - June 6th at 3pm

● ITALIAN CINEMA
LE AMICHE (A) - May 5th at 6.15pm
L' AVVENTURA (X) - May 5th at 8pm
LA NOTTE (X) - May 9th at 3pm
L' ECLISSE (X) - May 16th at 3pm
THE PASSENGER (A) - May 16th - 18th at 6.15pm
THE RED DESERT (X) - May 30th at 3pm
LA COMMARE SECCA (AA) - June 2nd at 6.15 & 8.30p.m.

● HOME FRONT SEASON
THE WAY TO THE STARS (U) & MILLIONS LIKE US (U) & THEY KEEP THE WHEELS TURNING (U) - May 19th at 6.30pm

RAGING BULL

10

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SINGLE FILE

Paul Bearer

Hi Fi: Demonstration Record (*Butt*): live 12" EP starring Ian Matthews and a resurfaced David Surkamp of Pavlov Dog fame. Features Snips' "9 o'clock. The single of the month. Queen: Body Language (*EMI*): suffers from lumbago. Talk Talk Talk Talk (*EMI*): potential still not quite cutting through on so so song for angry futurists Thomas Dolby: Radio Silence (*EMI*): impact too late arriving for pleasant syntho popster. Classix Nouveau: Because You're Young (*Liberty*): driving statuesque anthem. Inmates: She's Gone Rockin' (*WEA*): they've gone rusty. Shambekol Say Wahl: Remember (*Eternal*): Wylie gets commercial bug. Strident stuff. Alice Cooper: For Britain Only (*Warners*): as if the Nukes weren't bad

enough now we get dumped with this. Awful. Associates: Club Country (*Associates*): Party Fears Take Two. Okay but I don't want membership. Carrie Lucas: Show Me Where You're Coming From (*Solar*): smooth soul disco class. Techno Twins: Can't Help Fallin In Love (*PRT*): dismal laboured futuro clump of oldstandard. Everest The Hard Way: Tightrope (*Do It*): sterling contemporary brittle rock but flip "When You're Young" is wider appeal. The Passage: XOYO (*Cherry Red*): jaunty hymn to chromosomes. Ridiculously catchy. Victims Of Pleasure: Jack & Jill (*Realto*): niggling simple pop grower with synths. Endearing. Mari Wilson: Baby It's True (*Compact*): passable beatsoul attempt but still doesn't justify the hype. Sharpees: Back To Zero (*Moonlight*): Jagish. Family Fodder: The Big Dig (*Fresh*): Erik Satie meets reggae. Haunting oddball instr. De Blanc: Temptation (*Avatar*): hymnal harmony chorus nicked from '7' but rest of the song not quite

there. See Congregation for comparisons. The Flames: Your Love Is Slippin' Away (*Thrust*): gorgeous Hollyish twee teen ballad. 2nd single of the month. The Dance: Stay Down (*Statik*): undistinguished modern dance floor funkster. Culture Club: White Boy (*Virgin*): see previous Leon Everette: Over (*RCA*): stand-out country ballad above the norm. Chilliwack: I Believe (*RCA*): crafted slick AOR from Canada. The Tweets: Everybody Go (*RCA*): please. The Crack: Don't You Ever Let Me Down (*RCA*): dismal pop-punk that won Battle of the Bands. The Mood: Paris Is One Day Away (*RCA*): computerised snytho futurists. Deadly unoriginal. Charlene: I've Never Been To Me (*Mowtown*): syrupy sentimental ballad but beautifully handled. Hit. Blondie: Island Of Lost Souls (*Chrysalis*): band with lost directions. Messy calypso jangle. Bad Manners: Got No Brains (*Magnet*): ledaen to an extreme, their worst ever dirge. Oak Ridge Boys: Bobbie Sue (*MCA*): breezy country pop

and hopefully their first UK hit. Lambrettas: Somebody To Love (*Rocket*): dreadful Airplane massacre. Toto: Rosanna (*CBS*): classy AOR pop from top sessioners. Kid Creole & the Coconuts: I'm A Wonderful Thing, Baby (*Ze*): typical zinging tropical disco but still not quite the hit single. Philip Jap: Save Us (*A&M*): cult singer gets the Heads treatment. Good modern psychofunk. Go Go's: Our Lips Are Sealed (*A&M*): instant 60's pop for today from massive US team but no UK response yet. The Comsat Angels: It's History (*Polydor*): so I fear are they. Future Daze: In This Dream (*Polydor*): uninspired psychedelic attempts Jon Anderson: surrender (*Polydor*): if only he would. Disco now Jon? Awful. Desmond Dekker: Book Of Rules (*Stiff*): magical sunny Summer song. 3rd Single of the Month. Astronauts: I'm Your Astronaut (*Stiff*): contrived new Major Tom never takes off.

BUZZINGS

● FROM PAGE 19

what cacophonous and unbridled at times. The Set have placed their self-released 12" with Dakota and the A side is now out as a single with "If I Had The Chance" on the flip although I recommend purchase of the Dakota 12" with the Floydian "Situation Desperation" backing up the sensual, smooth reggae of "Nothing To Lose". Congrats all round. New Hazel O'Connor is a recut of "That's Life" from "Cover Plus" and deserves to be another hit. Incidentally you've no doubt read that Mega Hype saxman Wes Magoogan has joined The Beat who are currently polishing up their third album. New Fashion single likely to be "Something Is Wrong With This Picture" and credit where it's due to Roger Day at BRMB for going with recent releases by Fashion, The Beat and Jealous girl.

Ex-Swell Map Nikki Sudden's "Channel Steamer" (*Abstract*) maintains that quirky charm with 60's Tornados guitar, catchy chorus and general breezy bounce. A pity about the vocals but it's still a touch of bounce. Bryan Farley from



The Cocks launches Dune records with releases by Natural Mystique ("Generals") and The Privates ("Ashamed To Be White") neither of which have massive instant appeal but should sell well through the indie circuit and at gigs and The Privates' lyrics have a certain perceptive relevance in the light of recent South Atlantic events. The Fun Boy Three (whose album incidentally and belatedly is quite excellent) team up with the

Swinging Laurels brass for "The Telephone Always Rings" (*Chrysalis*) which for some reason reminds me of Laurel and Hardy records and his a lolloping slice of pop excellence. Peter Singh from Brum (now resident in Swansea) has been making a name for himself with some tv appearances recently and now releases his second single, the mucho delightful "Rockin' With The Sikh"/"Elvis I'm On The Phone" (*Screamingoutforred Records*) which is wondrous illustrating his attempt to 'prove that Sikhs can rock'n'roll too'. Vocally authentic in the best tradition of any of the revivalists including Shakin' and with a joyful tongue in cheek quality of the original spirit. Listen to "Elvis" on the fade out of the B-side when the King asks what the weather's like in Swansea. Great stuff. Simon Woods gets his Exit International label off to a fine start with The Bloods burning chunk of modern funk "But-

ton Up" that hits the feet like a killer. Ruby Turner should be massive if talent was any measure because this lady has one of the most soulful, dynamic black voices to wring the passion out of a song since Doris Troy or Janis Joplin. A 12" EP on Sunflower takes a mixture of styles to prove the point, sliding over "Crazy Love", belting through "Keep On Running", sliding over "Checkin' It Out" and tearing the guts out of "I Heard It Through The Grapevine". I'd still like her to record "Take It To The Limit" but this will do to pass the next few months with.

On the album front Rough Trade release a compilation by their prodigal son Spizz entitled "Spizz History" that takes in his various incarnations from Spizzolito to Spizzenergi 2 and featuring such individual items as "6000 Crazy", "Soldier Soldier" and "Where's Captain Kirk". I still rate the A&M albums but return to Indie land suggests few others did.

KID CREOLE COMP.



Hands up all those who'd simply love to see Kid Creole at Birmingham Odeon on Friday 11th June. Yes, I thought so, thousands.

Well here's your chance to see Kid, coconuts and all, absolutely FREE!

That kind Mr Block, the man who's putting Kid Creole on at the Odeon, has said that if you can answer a simple question about the band, he'll give you a pair of tickets. Mind you, he's only got three pairs to give away, so if more than that write in we'll have to pick three from a coconut shell.

The question is:

What is the title of Kid Creole's new album?

Now, all you have to do is send the answer to **Brum Beat, 86A, Bristol Street, Birmingham B5 7AH.**

The lucky three will get tickets for the Birmingham Odeon show on June 11th. Get your answers to us by **Wednesday 30th May** at the latest!

Folkin' About

Stafford folk club started in September, last year, with the opening of the Borough Hall, and is now one of the most thriving folk scenes in the country. The surprising thing is - when so many other clubs have folded - that admission is free.

Guest artists are booked on a fortnightly basis, financed by weekly collections.

Acts who have already appeared included: Martin-Wyndham-Read, Cuckoo Oak, and Bill Caddick.

Organiser Martin Thompson says that the size of the venue and the benevolent interest of the Borough Hall management have been major factors of their comparative success.

"The fact that the admission is free encourages people to come and see people they wouldn't otherwise know - they have a good night and keep coming back."

Another unusual factor - much appreciated by visiting artists - is the fact that the club provides its own P.A., which belongs to the venue.

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REVIEWS

EXCLUSIVE

Promised Land

FASHION:FABRIQUE:
(ARISTA)

The album I've waited almost a year to review and not one second of it is anything less than a masterpiece. So track by track:

SIDE ONE:

Move On: The classic debut single that should have been a massive hit. A textbook lesson on how to make polished, vibrant modern dance-floor funk that positively burns with the spirit without resorting to standby routines. If they'd never recorded again this would have been a legacy worth most bands entire careers. **Love Shadows:** lazy warmth with steady percussion and sensual, drifting bass from Martin as Dave floats across a chorus that would make George Benson envious. A middle break call and response between Dave and Gina X adds an extra textural dimension. A gorgeous sound that glides along with almost obscene relaxed ease and finesse. A song to seduce by.

Streetplayer: a harder insistent funky drive with synthesised brass and irresistible dance rhythm. Relentlessly compulsive and the debut hit single that should have been much bigger. A fine edge of arrogance and menace to the vocals. **Dressed To Kill:** lengthy intro as each instrument sets its pattern and identity before Dave clips in with the vocals. One of their earlier songs sounding even better here with sharp chorus snapped out of the verses and percussive payout. Another obvious dance favourite.

You Only Left Your Picture: a switch of rhythms with tinkling synths recalling Japanese koto rippling underneath the gentle vocal sweep and Dik's steady soft percussion. Effective use of stereo crossovers and effects to add extra edges and the sort of song that illustrates the scope of Dave's voice as he turns in a whispering sense of pain without having to resort to anguished histrionics. An almost Latin fade with synth brass strings swelling into the distance.

SIDE TWO:

Something Is Wrong With This Picture: another persistent driving rhythm taken at a more restrained deliberate pace than "Move On". Bass, synths and drums set the mood over which Dave weaves the hypnotic vocal spell. A strong live song packed with vocal switches and undercurrents reinforcing the lyrical strengths. Vaguely disturbing in a tingle down the spine manner. **It's Alright:** bright, choppy rhythms slightly akin to Blockheads in their breezy lope. Lyrics occasionally have a harder tone than the bop would suggest. Chirrupy with title as the chorus hook and making good use of bubbling bass. A useful switch of approaches. **White Stuff:** opens on cymbal and synth with vocoder treatment of title. Dark narrative vocals harden the edge of menace through which weaves a hushed, breathed snake of back-up vocals. A complex track that reminds me of some of Landscapes best arrangements and material on the unreleased Hot Gossip album. **Do You Wanna Make Love:** an early live favourite, this is taken at a slower pace than the original emphasising the deliberate nature of the seduction and sexuality inherent in the rhythms and vocal allure. Hot, slow and intense passion



FASHION - 'masterpiece'

this track should be X rated. Magnificent. With a fine intermesh of the musicians. The opus of the album. **Slow Blue:** atmospheric slipping into the afterglow languid bluesy cruise with the emphasis on Dave's guitar punctuating the confident rich vocals that easily mark Harris out as soul/jazz/funk's answer to Scott Walker for range, conviction and expression. A fine conclusion that puts contemporaries in

the shade with almost indecent lack of effort.

Complaints: I'd have liked to have seen "Darling" from the very early sessions worked up for the album and I'm surprised there's no version of "T. Bird".

It's rare that the promised land actually comes in a record sleeve but after this all other albums are just vinyl. Until Fashion's next, that is.

Mike Davies.

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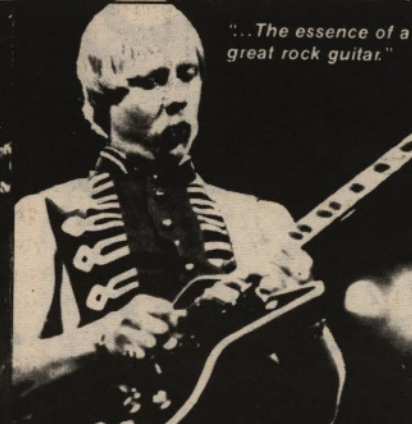
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NEEDED

Paul Bearer

The LP Review Column

The Waitresses: Wasn't Tomorrow Wonderful (Polydor): excellent Ohio/New York New Wave with precise arrogance and cool and a subtle political subversiveness under an overt exploration of the female psyche through universal themes. Clipped rhythms and off-hand dismissive charm in anti-sexist wrappings. Best bets "Pussy Strut", "It's My Car", "No Goin' Jimmy Tomorrow". Album of the Month.

Rainbow: Straight Between The Eyes (Polydor): a slight reversion back to a harder attack but still plenty of direct commercial rock as with "Bring On The Night". Not their most outstanding but a worthy addition.

Utopia: Swing To The Right (Bearsville): an indulgent way of yawning but "One World" has bite. Battle Of The Bands (RCA): a dismal prospect for tomorrow. Losers all the way.

Waylon Jennings: Black On Black (RCA): standard fare with Colter and Nelson guest spots as ever. Good country rock but not his best effort recently.

Leon Everette: (RCA): largely unknown country star over in UK these 20 tracks span 80/81 output and show that he's definitely deserving of exposure and attention. Gritty contemporary mainstream.

Lenny Bruce: The Very Best (Fantasy): album by one of the GREAT comic is essential stuff and includes the superb "Airplane Glue" and "How To Relax Your Coloured Friends At Parties". A textbook guide for many later echoes this is bitter, acid wit and observation at its honed down acute finest.

Bonnie Raitt: Green Light (Warners): uninspired collection of soulful boogie rock, below par notably on clumsy "Baby Come Back" and "Me And The Boys". "Keep This Heart In Mind" is recommended tho.

The Necessaries: Event Horizon (Sire): second (note WEA) album by US New Wavish crew heavy on melody and guitars. "Rage" plus De Ville styked "Detroit Tonight" excell. Check out.

Judy Collins: Times Of Our Lives (Elektra): inevitable crafted quality from legendary vocalist. Delicate and lush although "Memory" is a stumble". Beautiful album.

Carole King: One To One (Atlantic): impeccable but unspectacular outing. Always first rate performances but not much to spark over with exception of "Little Prince".

Laurie Anderson: Big Science (Warners): avant-garde arty album but superbly handled with keen experimentation in language and noise. "Oh Superman" included with other notables being title track and magnificent vocal duet with bagpipes on "Sweater". Also try "Born, Never Asked". A giant of an album.

Gail Davies: Givin Herself Away (Warners): a sheer delight of modern female country-rock with emphasis in the latter. Good songs, confident treatments and one of the most promising new talents in the field since Ronee Blakeley with whom she shares a certain feel. A definite album of the month.

Van Halen: Diver Down (Warners): strange offbeat directions include Swing "Big Bad Bill", folksy instrumental "Cathedral" and send-up "Happy Trails" alongside hard reworks of "Dancin In The Street" and "Where Have All The Good Times Gone". Odd to say the least. Includes abysmal version of "Oh Pretty Woman". Next issue Ted Nugent records "Mammy"?

Talking Heads: The Name Of This Band Is....(Sire): live twin-set recorded 77-79/80-81 and features early milestones "Psycho Killer", "Pulled Up" and "Building On Fire" plus recent masterpieces "The Great Curve", "Life During Wartime" and "Houses In Motion". A searing collection of material played with intense brilliance and tracing their development into areas of modern dance with devastating ease. Listen to those guitars and weep.

Classix Nouveaux: La Verite (Liberty): confident and mature second collection with Sal Solo in fine form. Songs tend to verge a little towards the complex but "Is It A Dream" proved that's no handicap. "Because You're Young" sounds top 10 and the title cut is an operatic stunner. Quality class and style to match.

Various: Tokyo Mobile Music (Mobile Suit Corp): collection of Japanese electronica includes superb "Hunting On Paris" by Salon Music, a Nip version of "The Model" plus some occasional oddities for quick curiosity.

Dwight Twilley: Scuba Divers (EMI America): excellent second album for new label in Petty pop vein. Most is stunning, rest is merely magnificent, esp title cut. English release may have different tracks.

The Knack: Round Trip (Capitol): downhill all the way. Goodbye no thanks.

Dirt Band: Jealousy (Liberty): long delayed back on form album that puts elements of country back into their sound. Fresh attack and good material, notably "Circular Man" but it's a lousy cover.

Prism: Small Change (Capitol): routine sub Styx AOR. Waiting for the bland-out. What went wrong they once had fire down below. Interesting to see "In The Jailhouse Now" was arranged by No Dice's Gary Strange.

Various: White Line Fever (Liberty): 20 trucking songs for the big rigs out there. Most are banal beyond belief and reflect a sorry picture of the US haulers.

Michael Murphy: (EMI America): unlikely to get UK release this is a superb comeback in the easy country-rock style by noted writer/vocalist. "Still Takin' Chances" and "The Two Step Is Easy" are knock-outs but the whole album merits promotion. Some co-writing credits here to Mike D.Abo.

Oak Ridge Boys: Best Of (Warwick): one of country's finest crews including "Elvira" and "Setting Fancy Free". 20 great tracks for a fine introduction.

Don Williams: Listen To The Radio (MCA): usual fare these days that makes one DW album much like any other. Routine easy soft magic but I'd like to hear the old spark of hunger.

Terri Gibbs: I'm A Lady (MCA): mixture of country and easy country-blues from soaring voiced lady. Into the Anne Murray category but too many styles to give a clear identity.

Wishbone Ash: Best Of (MCA): probably.

The Fixx: Shattered Room (MCA): great debut giving touches of Talking Heads rap with "Sinking Island" and subtle textures of sound throughout. Intense without being overbearing and good songs to back it up. Try "Red Skies". Much promise.

Quarterflash: (Geffan): Fleetwood mac without the divorces. Great surfaces but bugger all depth.

Laura Logic: Pedigree Charm (Rough Trade): mixes Pigbagian funk, ethereal vocals, chirruping pop and experimental fabrics in an intricate tapes try. An album to explore at length. Start with "Martian Man".

Robert Wyatt: Nothing Can Stop Us (Rough Trade): the RT singles collected into one disturbing, provocative, political corner.



MADNESS

Angelic Upstarts: Still From The Heart (Zonophone): surprising pop approach from erstwhile punks. A hesitant but appealingly commercial album that maintains the lyrical bite. Includes version of Harvey Andrews' "Soldier" and also catch "Action Man", "Never Say Due" and "Wasted". Most pleasant as well as provocative.

J. J. Cale: Grasshopper: (Shelter): excellent laid back fare from maestro though "City Girls" is almost beaty country. Ironic that "You Keep Me Hangin On" sounds like Dire Straits.

Yukihiro Takahashi: Murdered By The Music (Statik): chirrupy commercial quality pop from Yellow Magic drummer; title track is highly praised.

The Records: Music On Both Sides (Virgin): cataclysmically disappointing stuff from erstwhile poprock chums.

Cold Chisel: Circus Animals (WEA Import only): Australian rocking set that deserves release here. Direct gutsy rock with unusual AC/DC tints but above the average of Oz output. Hear "You Got Nothing I Want" and "Taipan" in particular.

The Unknowns: Dream Sequence (Sire): 6 track via Bomp of 60'sish biting Groovies styled pop. Plenty of harmony and guitar surges; listen to "Suzanne". Hunt down and enjoy.

Patty Weaver: (Warner): competent but undistinguished which rock and soul lady. Touches Raitt market but doesn't set up a stall.



BY **NIGEL**

"The N.M.E. hates it! Mike Davies slagged it! Nigel, we've got a hit!"

Fad Gadget: Incontinent (Mute): offbeat and quirk at times, designed to be absorbed. "Swallow It" is somewhat early Human League and quite outstanding.

Kevin Coyne: Politicz (Cherry Red): another incisive collection of comments and observations, memories and conjectures. Try the Pope treatise "Your Holiness" or "Flashing Jack" for openers.

The Act: Too Late At 20 (Hannibal): fresh and bright with comparisons of Costello and The Jags. A young pop album with melody and good songs, vix "The Art Of Deception" and "Sure Fire". Worthy of serious enjoyment.

Robyn Hitchcock: Groovy Decay (Albion): uncertain explorations by one of tomorrow's masters. This hiccupps too frequently to be totally satisfying and strands itself between Soft Boys and what's to come. However "The Cars She Used To Drive" and "Night Ride To Trinidad" show he's one of the few with a spiritual feel for the new psychedelia.

Little Ginny: My Dixie Darling (Pastafont): dull UK country totally lacking in sparkle or feel ("Dixie Chicken"/"Elvira"). Wes McGhee where are you when I need you.

Motor Boys Motor: (Albion) Feelgood meets Dr. John and The Doors. Psycho R&B sweating music.

Madness: Complete Madness (Stiff): 16 hit tracks to showcase their unique magic that saves its impact for later rather than going for the eyes first. Good library material for a reference to what the late 70's pop was about.

Elton John: Jump Up (Rocket): heading back to early form but still over arranged and too lush for real bite. A surfeit of old titles to new songs and listen to "All Quiet On The Western Front" whatever happens.

Nils Lofgren: A rhythm Romance (A&M): 15 definitive tracks it says, I could only count "No Mercy" and "I Came To Dance".

Gram Parsons and the Fall: Angels: Live 1973 (Sierra/Repertoire): import or UK release this is the most essential country rock album released since debut Guy Clarke. The legendary GP with Emmylou recorded on radion in Hempstead N.Y. and featuring "Streets Of Baltimore", "New Soft Shoe", "Love Hurts", "Drug Store Truck Driving Man" and "We'll Sweep Out The Ashes". Thanks to Mike Gibb for bringing it in. THE album of the month.




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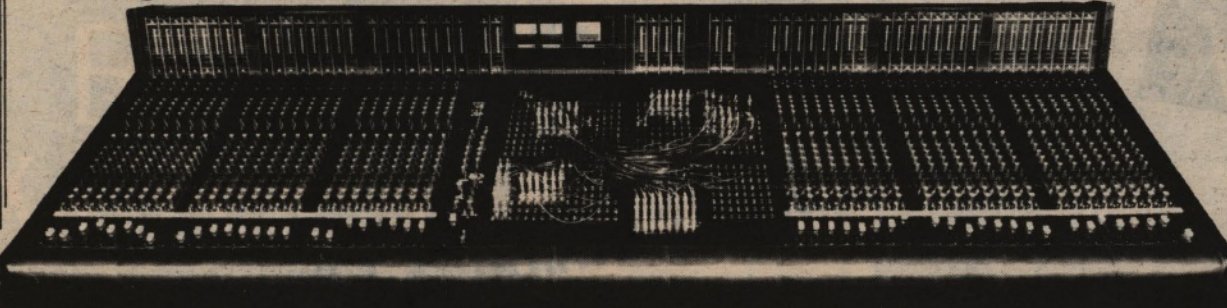
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THE BLOOMSBURY SET Moonraker Cannock.

Did the Bloomsbury Set ever imagine that places like this existed when they chose their name?

The club is situated in an area which would make a good location for a D. H. Lawrence novel. A decaying mining village in the wilds of Staffordshire. Inside, though, reality is temporarily suspended.

The audience, a motley collection of new romantics, mods, and ordinaries, are definitely cool and colourful in this dour environment.

The band look good too. Lead vocalist Andy Lloyd looks like a young rogue from an early episode of 'The Saint'.

Many of his dance movements are borrowed from Elvis, but he also throws in some 'Eighties angst, falling to his knees and getting worked up about nothing in particular.

The band are admirably tight and cop ideas from a wide range of people: Cole Porter, Percy Sledge, even Supertramp.

All the influences are put through the mill to produce a sound that is extremely commercial, reasonably modern and ultimately unsatisfying. The problem is the Bloomsburies never go beyond light entertainment - there is little danger, soul, or excitement in their act. You could imagine them doing well at Butlins.

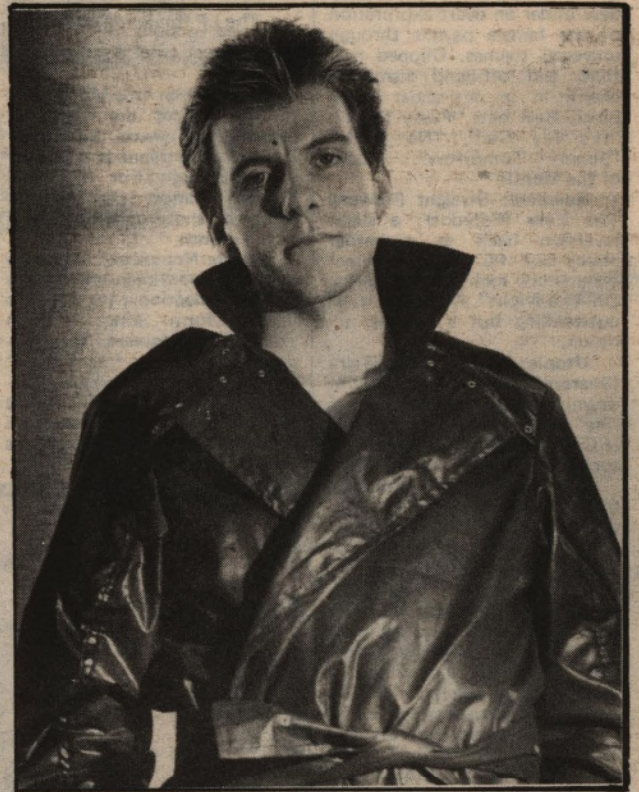
Still, they go down well enough and manage to get a few people on their feet, although many of the dancers look as if they'd rather be at Wigan Casino.

When the band leave the stage there is no great call for an encore and they simply get changed out of their uniforms and head out towards the concrete and barbed wire of the car park.

All the same, the illusion they helped to create was an event of sorts.

Paul Brindley

REVIEWS



●BLOOMSBURIES

OTTO'S BAZAAR Barrel Organ Birmingham

They take the stage not so much with a flourish as with a buoyant enthusiasm that communicates itself well to the modest crowd.

Otto's Bazaar have the kind of name that suggests fun and frolics (a mistake made by at least one scribe before). But, behind the white Pierrot face of the image lies a hard foundation of sculpted music that suggests influences as diverse as Dire Straits and the Police.

'See the Sights', 'Situation', and a highly original cover of

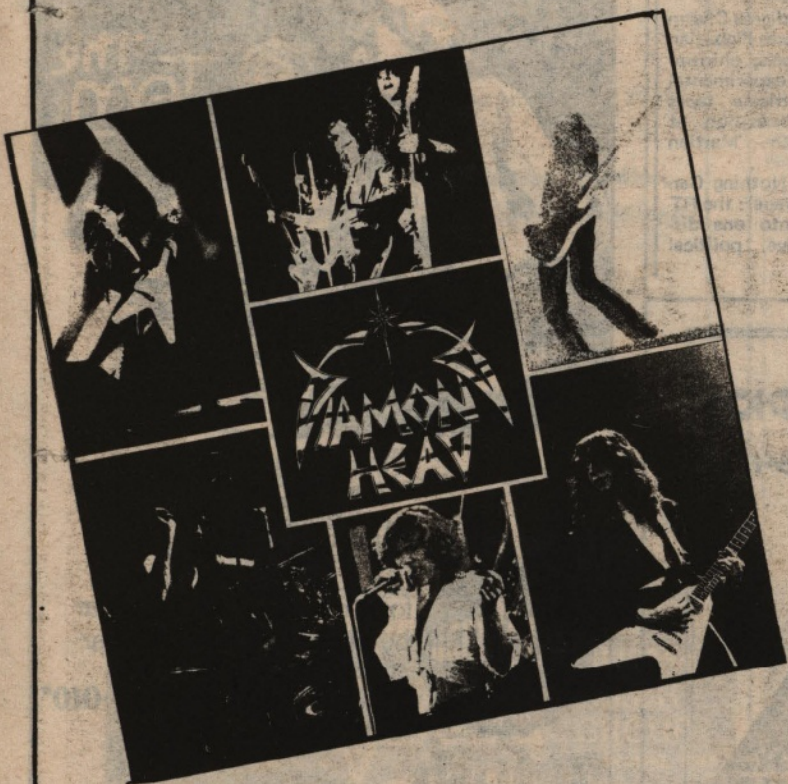
the Beatles' 'Ticket to Ride' underline the degree of musical competence and expertise within the group.

They only thing which lets them down seriously is the linking of the songs. It doesn't come over as a whole set - more a collection of individual numbers strung together by a weak chain of weak introductions that serve only to diminish the potentially awesome power of Otto's music.

With a touch more attention paid to presentation, the band would be a complete. The music is there already.

Steve Coxon

DIAMOND HEAD



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REVIEWS

THE MIX Whitley Abbey Coventry.

Into the Whitley. Regulation pint of beer. Then, the scrape of guitars through the smoke-screen of conversations. And the Mix were in action.

Smiles all round. Both on stage and in the audience. Could be a good one.

Dave Gedney's vocals spat out from the P.A., loud, slick and clear. Ex-Specials bass-master Horace laid down the solid group beat, alongside the metronomic drumming of Rick Medlock.

Revamped versions of 'Dead Boy' and 'Insect Life' were improved by their new feel while 'Orange Blossom Special' highlighted the superb violin of Martin Bell.

Another outstanding number was 'Actors' which allowed guitarist Phil McWalter to demonstrate his strong vocals.

There's a short break from the gutsy power of the set with a cover of 'Take Me to the River' which ably demonstrated the slower side of the band.

You can't drink and drive, but you can drink and jive — and this Mix is potent.

Pete Chambers

OCEAN ETHICS

Holy City Zoo
Birmingham.

As the lights dimmed, a tap of African drum rhythms crawled out of the speakers. And, as the band created a soulful atmosphere with 'Detached But Serious', their opening number, I thought: 'This is it....'. But it wasn't.

Ocean Ethics achieve an original crossover of funk, synth and pop; with influences ranging from Eno, to Heaven 17, to the Seekers on their vocal harmony work.

Eight songs were enough to convince a sizeable turnout that they have real potential, enough in fact to create a new sound and direction that Birmingham desperately needs. I say "potential" because that was what the band offered most of. Songs like 'Detached' — a Grace Jones type classic — and 'Take It Down', a superior funk number, show that they could be Great; but then the semi-reggae concoction 'Moving', and the weaker 'Runaway' (with vocalist Jane Wright giving an exact impression of Lene Lovich) marred what could have been an exceptional set.

'Person to Person' was another mystery, when an outstanding funk intro was suddenly met with stumbling vocal harmonies....Heaven 17 meets Peter, Paul and Mary.

Two obstacles stand in the way. One is the name - it sounds as if it should belong to a group of long-haired session men from L.A. getting a band together, maaan. Second, the image of Jane worries me a little. Lately, it seems all a girl has to do is ruffle up her hair and look faintly windswept to be hailed as original when in fact the pose is commonplace.

Some definite style is required, to match the music and to make her stand out even more from one of the best looking bands I've seen for many moons.

They're still an exciting band unafraid to cross musical boundaries, to take chances. Any band that does that deserves something.

Richard N. Bradley



GBH Exile Wolverhampton.

Flying bodies with spiky hair and leather studded jackets were the order of the day as Brum's GBH played to the newly established Exile Club. (For this gig based at the Connaught Hotel — but not any more).

The damage report included one stolen guitar, one smashed guitar, a couple of damaged amps, and four or five people with cuts and bruises. Someone

annoyed at losing also did dreadul things to the Space Invaders machine and consigned the remains to the toilets.

I advised someone with a cut on his knuckle that he'd better have an anti-tetanus jab. "No point, I've had plenty already" was the reply.

Support band Stench hogged the stage for a long while, crowding out other would-be support under such names as Paulex Irritants (Latin for fleas) and SPG (Which has "Nothing to do with the police, it stands for Skinhead Punk

Group") When GBH came on they played for about half an hour, during which time the crowd became a violently pulsating mass — a testament to the band's obvious power which emanates from their fast, driving bass dominated sound.

I clung to the back wall for support.

As the crowd stumbled away into the night, satisfied, someone from Stench said: "Give us a mention. Tell 'em we've got nowhere to play."

Dave Take

EVER READIES



NIGHTINGALES/ EVER — READIES Bournbrook Birmingham.

The Ever-Readies have been peddling their own brand of enthusiastic abandon around town for several years.

So have the Nightingales. Perhaps the Ever-Readies should consider Pterydactyl.

Because, while the Ever-Readies just keep going good and strong, the Nightingales appear simply tired and jaded. Their music has not progressed and has, sadly, lost much of its original power in the quagmire of passed time. They do not impress.

Every-Ready music, however has retained the easy power which always made the band stand out from the crowd. I doubt if they'll ever be famous but they're good enough to retain a healthy respect from their audiences; which is the kind of success that cannot be counted by bank managers.

The cutting edge of Conrad's vocals give an incisive edge to the blade of their attack, slicing through the atmosphere and sharpening the crowd's appreciation of the music.

May they never run out of juice.

Steve Coxon

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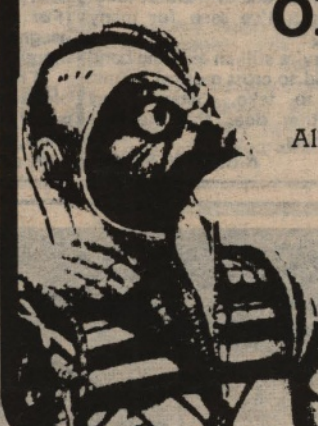
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Mercat Cross: Ramparts **Olton Ex-Servicemens Club:** Norman Haines Band
Railway: Bandanna
Tyburn House: Larry Burton Trio
BROMSGROVE: **Lickey End W.M.C.:** Good Company
CANNOCK: Price St
Variety Club: Key West
COVENTRY: General Wolfe: Pink Umbrella
DUDLEY: J.B's: Supercharge
REDDITCH: The Fox: Johnny Casewell Band with Bob Lamb
RUBERY: New Rose & **Crown:** Sweetwater County
TIPTON: The Shubbery: Rattler
WARLEY: Hen & **Chickens:** Barry Smith Band

DUDLEY The Crown: Bizarre Unit/100 Days
STOURBRIDGE: Broadway: Cry of the Innocent
STRETTON ON DUNSMORE: Dun Cow Inn: Mike Sheridan & The NiteRiders

THURSDAY 6th BIRMINGHAM: **Golden Eagle:** Saracen
Greet Inn: Karisma
Bournbrook: Twist & Tears **Hare & Hounds:** Blues Power
Hobmoor: Ken Harris
Mackadown: Raymond Froggatt Band
Mercat Cross: Satans Gate **Odeon:** Third World **Queen Head Erdington:** Key West
Railway: Sticky Raven, **Shard End:** Bandanna
Tyburn House: Tyburn All Stars Jazz Band
COVENTRY: General Wolfe: Dramatis **Clima Club:** Rubber Vultures
LEAMINGTON SPA: **Crown Hotel:** Ice/Arc
SUTTON COLDFIELD: The Boldmere: Quill
WARLEY: Hen & **Chickens:** John Bryan Fire

FRIDAY 7th BIRMINGHAM: Barrel Organ: Flying Doctors
Bournbrook: Reality **Crown, Corporation St:** Atlantis **Fighting Cocks:** Roddy Radiation & The Tearjerkers **Greet Inn:** One for the Sky
Hobmoor: Carton Show Band **Mercat Cross:** Dirty Works
National Exhibition Centre: Foreigner/Gamma **Birmingham Polytechnic:** Passage
Railway: Mark Bristow, Special Clinic/Buckshee **Tyburn House:** Threshold
BURSLER: Mayfair Suite: 'Diamond Head
COVENTRY: General Wolfe: Stargazers
DUDLEY: J.B's: Another Dream
KENILWORTH: Chesford 'Grange: St. Christopher Steel Band
MATLOCK: Northwood Club: Dawn Taylor
REDDITCH: The Fox: Willy & The Poorboys
TAMWORTH: Drayton Manor Park: Mike Sheridan & The Nite Riders **Dosthill W.M.C.:** Quill

SUNDAY 2nd
ALDRIDGE: Three Crowns: Raymond Froggatt Band
BIRMINGHAM: **Barrel Organ:** Mods Disco **Crown, Corporation St:** Smiffy **Fighting Cocks:** Where's Eddie/Blues Power **Kingshurst Labour Club:** Mike Sheridan & The NiteRiders **Railway:** Cryer **Trafalgar, Moseley:** Larry Burton Trio **Trafalgar, Moseley:** Moseley Blues Band **Tyburn House:** Larry Burton Trio **Strathallan Hotel:** Bruce Turner Quartet
LEAMINGTON SPA: **Crown Hotel (Lunch):** Eugene Vandaheve
NOTTINGHAM: Henry Goodfellow: Dawn Trader
STRATFORD: Race Course: Cotton Gin
RUBERY: New Rose & **Crown:** Sweetwater County

MONDAY 3rd
BIRMINGHAM: Cannon Hill Park: Mike Sheridan & The NiteRiders **Drakes Drum:** Bandanna **Holy City Zoo:** China Crises **Mercat Cross:** Renegade/Satans Gate **New Talbot:** One for the Sky **Tyburn House:** Larry Burton Trio **Sherwood:** Paradox

WALSALL: Hardy's **Club:** Cotton Gin
WARLEY: Hen & **Chickens:** West Virginia/Dallas

TUESDAY 4th
BIRMINGHAM: **Barrel Organ:** Mods Disco **Hobmoor:** Disco **Holy City Zoo:** The Chameleons **Mackadown:** Quill **Mercat Cross:** Sixties Disco **Railway:** Jameson Raid **Tyburn House:** J.C. Owens & Mountain Dew
LEAMINGTON SPA: **Crown Hotel:** Microdots
LONG EATON: **Donovans:** Dawn Trader

WEDNESDAY 5th
ALDRIDGE: The Elms: Quill
BIRMINGHAM: Dingle: Sweetwater County
Greet Inn: Atlantis
Hobmoor: Country Night **Holy City Zoo:** China Doll **Mercat Cross:** Born Loser
Fighting Cocks: Seething Wells/Akimo/Tymon
Dogg Odeon: Whispers
Railway: Paradox
Tyburn House: Dragonfly

SATURDAY 8th
ALDRIDGE: Three Crowns: Kestrel
BIRMINGHAM: **Crown, Corporation St:** Scruffy Gents **Crown, Corporation St:** Scruffy Gents
Fighting Cocks: Miles Over Matter/Treatment
Hobmoor: Bromford County **Lyndon:** Key West **Railway:** Bandanna **Tyburn House:** Larry Burton Sounds
BROMSGROVE: Lickey End W.M.C.
BROMSGROVE: Lickey End W.M.C.: Kontrast
CONVENTRY: Dog & **Trunpet:** Sub Zero
General Wolfe: Raw Screens **Limetree Park 'W.M.C.:** Norman Haines Band
DUDLEY: J.B's: Modern English
KIDDERMINSTER: Boars Head: Lady Killer
LEICESTER: G.E.C. Sports Club: Tropical Harmony Steel Band
REDDITCH: The Fox: Lost Cause
RUBERY: New Rose & **Crown:** Indigo Lady
WARLEY: Hen & **Chickens:** Delharmonics

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MONDAY 3rd
BIRMINGHAM: Cannon Hill Park: Mike Sheridan & The NiteRiders **Drakes Drum:** Bandanna **Holy City Zoo:** China Crises **Mercat Cross:** Renegade/Satans Gate **New Talbot:** One for the Sky **Tyburn House:** Larry Burton Trio **Sherwood:** Paradox

WALSALL: Hardy's **Club:** Cotton Gin
WARLEY: Hen & **Chickens:** West Virginia/Dallas

TUESDAY 4th
BIRMINGHAM: **Barrel Organ:** Mods Disco **Hobmoor:** Disco **Holy City Zoo:** The Chameleons **Mackadown:** Quill **Mercat Cross:** Sixties Disco **Railway:** Jameson Raid **Tyburn House:** J.C. Owens & Mountain Dew
LEAMINGTON SPA: **Crown Hotel:** Microdots
LONG EATON: **Donovans:** Dawn Trader

WEDNESDAY 5th
ALDRIDGE: The Elms: Quill
BIRMINGHAM: Dingle: Sweetwater County
Greet Inn: Atlantis
Hobmoor: Country Night **Holy City Zoo:** China Doll **Mercat Cross:** Born Loser
Fighting Cocks: Seething Wells/Akimo/Tymon
Dogg Odeon: Whispers
Railway: Paradox
Tyburn House: Dragonfly

SATURDAY 8th
ALDRIDGE: Three Crowns: Kestrel
BIRMINGHAM: **Crown, Corporation St:** Scruffy Gents **Crown, Corporation St:** Scruffy Gents
Fighting Cocks: Miles Over Matter/Treatment
Hobmoor: Bromford County **Lyndon:** Key West **Railway:** Bandanna **Tyburn House:** Larry Burton Sounds
BROMSGROVE: Lickey End W.M.C.
BROMSGROVE: Lickey End W.M.C.: Kontrast
CONVENTRY: Dog & **Trunpet:** Sub Zero
General Wolfe: Raw Screens **Limetree Park 'W.M.C.:** Norman Haines Band
DUDLEY: J.B's: Modern English
KIDDERMINSTER: Boars Head: Lady Killer
LEICESTER: G.E.C. Sports Club: Tropical Harmony Steel Band
REDDITCH: The Fox: Lost Cause
RUBERY: New Rose & **Crown:** Indigo Lady
WARLEY: Hen & **Chickens:** Delharmonics

SUNDAY 9th
ALDRIDGE: Three Crowns: Raymond Froggatt Band
BIRMINGHAM: **Barrel Organ:** Mods Disco **Crown, Corporation St:** Alan James Band
Fighting Cocks: Ricky Cool/Blues Power **Holy City Zoo:** Free Times Poll Winners Party
Railway: Cryer **Odeon:** Budgie **Trafalgar, Moseley:** Moseley Blues Band

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MONKEY ON A BIKE

The BRUM BEAT Gig Guide

Monday 10th
BRIMINGHAM:
Monday 10th
BIRMINGHAM: Golden Eagle: Black Knights
 Drakes Drum: Ice Holy City
 Zoo: Mercat
 Cross: Westgate New Talbot: One For The Sky
 Tyburn House: Larry Burton Trio
 Red Lion, Kings Heath: Baretta
WALSALL: Hardy's Club: Palladin
WARLEY: Hen & Chickens: Key West/Dallas

Monday 10th
BRIMINGHAM:
Monday 10th
BIRMINGHAM: Golden Eagle: Black Knights
 Drakes Drum: Ice Holy City
 Zoo: Mercat
 Cross: Westgate New Talbot: One For The Sky
 Tyburn House: Larry Burton Trio
 Red Lion, Kings Heath: Baretta
WALSALL: Hardy's Club: Palladin
WARLEY: Hen & Chickens: Key West/Dallas

Tuesday 11th
BIRMINGHAM:
Barrel Organ: Mods Disco
Hobmoor: Disco Holy City
Zoo: Mercat
Macadown: Quill
Mercat Cross: Sixties Disco
Railway: Jameson Raid
Tyburn House: Johnny Carter & Hurricane Ridge
LEAMINGTON SPA:
Crown Hotel: April 1st Movement
REDDITCH: Woodrush High School: Fred Mercer "ig Band

Wednesday 12th
ALDRIDGE: The Elms: Quill
BIRMINGHAM: Dingle: Key West
Greet Inn: Atlantis
Hobmoor: Country Night
Locarno: Nick Lowe
Mercat Cross: Born Loser
Railway: Paradox
Tyburn House: Hero
DUDLEY: The Crown: Ubik/Spontaneous Human Combustion
STOURBRIDGE: The Broadway: Mirodots

Thursday 13th
BIRMINGHAM: Bournbrook: Alternative Route
Greet Inn: Karisma Hare & Hounds: Blues Power
Hobmoor: Cotton Gin
Mercat Cross: Ramparts
Queens Head: Erdington: Key West
Railway: Sticky
Raven, Shard End: Bandanna
Tyburn House: Tyburn All Stars Jazz Band
COVENTRY: General Wolfe: Way Of The West
LEAMINGTON SPA: Crown Hotel: The Cat
LEICESTER: Phoenix Arts Centre: Artery
SUTTON COLDFIELD: The Boldmere: Quill
WARLEY: Hen and Chickens: Shades of Music

Friday 14th
BIRMINGHAM: Barrel Organ: Flying Doctors
Bournbrook: Crown, Corporation
St. Atlantis: Fighting Cocks: Moltwo/True Harmony
Greet Inn: One For The Sky
Hobmoor: Cartoon Show Band
Golden Eagle: Sticky
Mercat Cross: Dirty Works
Railway: Trouble
Tyburn House: Thats Life
Digbeth Civic Hall: Exploited
COVENTRY: General Wolfe: D.T.'s/Comerboys
DUDLEY: J.B.'s: Easy Money
WALSALL: College of Technology: The Narrow Way
WOLVERHAMPTON: Brisford Lodge: Quads

Saturday 15th
ALDRIDGE: Three Crowns: Kestrel
BIRMINGHAM: Crown Corporation
St. Lady Killer: Fighting Cocks: The Dancing Did
Hobmoor: White River Band
Odeon: Rose Royce
Railway: Bandanna
Tyburn House: Larry Burton Trio
BROMSGROVE: Lickey End W.M.C. Tailor Made
BURTON ON TRENT: Libra Club: Day of

Judgement
COVENTRY: Dog & Trumpet: Nation
Three General Wolfe: Rudi
DUDLEY: J.B.'s Ruby Turner Band
ROWLEY REGIS: The Fourways: Baretta
RUBERY: New Rose & Crown: Sydewynder
STOURBRIDGE: The Broadway: Stone
WARLEY: Hen & Chickens: Al Selmo

Sunday 16th
ALDRIDGE: Three Crowns: Raymond Froggatt Band
BIRMINGHAM: Barrel Organ: Mods Disco
Cadbury's Club: Bournville: Cotton Gin
Crown, Corporation St. Krala toa: Fighting Cocks: Little Rain/Blues Power
National Exhibition Centre: Jethro Tull
Railway: Cryer
Trafalgar, Moseley: Moseley Blues Band
Tyburn House: Larry Burton Trio
Strathallan Hotel: Joe Newman & Kathy Stobart Quartet
LEAMINGTON SPA: Crown Hotel (Lunch): Fireworks
NOTTINGHAM: Heary Goodfellow: Dawn Trader
TIPTON: Wagon & Horses: Microdots
RUBERY: Rose & Crown: Sydewynder

Monday 17th
BIRMINGHAM: Drakes Drum: Paradox
Mercat Cross: Renegade
New Talbot: One For The Sky
Tyburn House: Larry Burton Trio
Odeon: Girlschool
NOTTINGHAM: Heary Goodfellow: Rubber Vultures
WALSALL: ZHardy's Club: Ramrods
WARLEY: Hen & Chickens: Tom Gribbin & The Salt Water Cowboys

Monday 17th
BIRMINGHAM: Drakes Drum: Paradox
Mercat Cross: Renegade
New Talbot: One For The Sky
Tyburn House: Larry Burton Trio
Odeon: Girlschool
NOTTINGHAM: Heary Goodfellow: Rubber Vultures
WALSALL: ZHardy's Club: Ramrods
WARLEY: Hen & Chickens: Tom Gribbin & The Salt Water Cowboys

Tuesday 18th
BIRMINGHAM: Barrel Organ: Mods Disco
Hobmoor: Disco Holy City

Zoo: Macadown: Quill
Mercat Cross: Sixties Disco
Odeon: Camel
Railway: Jameson Raid
Tyburn House: The Bryans
LEAMINGTON SPA: Crown Hotel: Story So Far
STOURPORT: Mount Olympus Hotel: Cry O The Innocent

Wednesday 19th
ALDRIDGE: The Elms: Quill
BIRMINGHAM: Dingle: Hamiltons Powers
Greet Inn: Atlantis
Hobmoor: Country Night
Mercat Cross: Born Loser
Railway: Paradox
Tyburn House: Quinsey
DUDLEY: The Crown: Ballam & The Angel

Thursday 20th
BIRMINGHAM: Golden Eagle: Shell Shock
Greet Inn: Karisma
Bournbrook: Ricky Cool
Hare & Hounds: Blues Power
Hobmoor: Country Night
Mercat Cross: Ramports
Odeon: Altered Images
Queen Head, Erdington: Key West
Railway: Sticky
Raven, Shard End: Bandanna
Tyburn House: Tyburn All Stars Jazz Band
COVENTRY: General Wolfe: King Trigger
KINVER: Community Centre: Mike Sheridan + The Night Riders
LEAMINGTON SPA: Crown Hotel: Desolation Angels
REDDITCH: Rgdditch F.C. Cotton Gin
SUTTON COLDFIELD: The Boldmere: Quill
TAMWORTH: Polesworth W.M.C. Banetta
WARLEY: Hen & Chickens: John Bryan Fire
WEST BROMICH: P.W.D. Club: Microdots

Friday 21st
BIRMINGHAM: Barrel Organ: Flying Doctors
Bournbrook: Comerboys
Crown, Corporation St. Atlantis: Golden Eagle: Ski

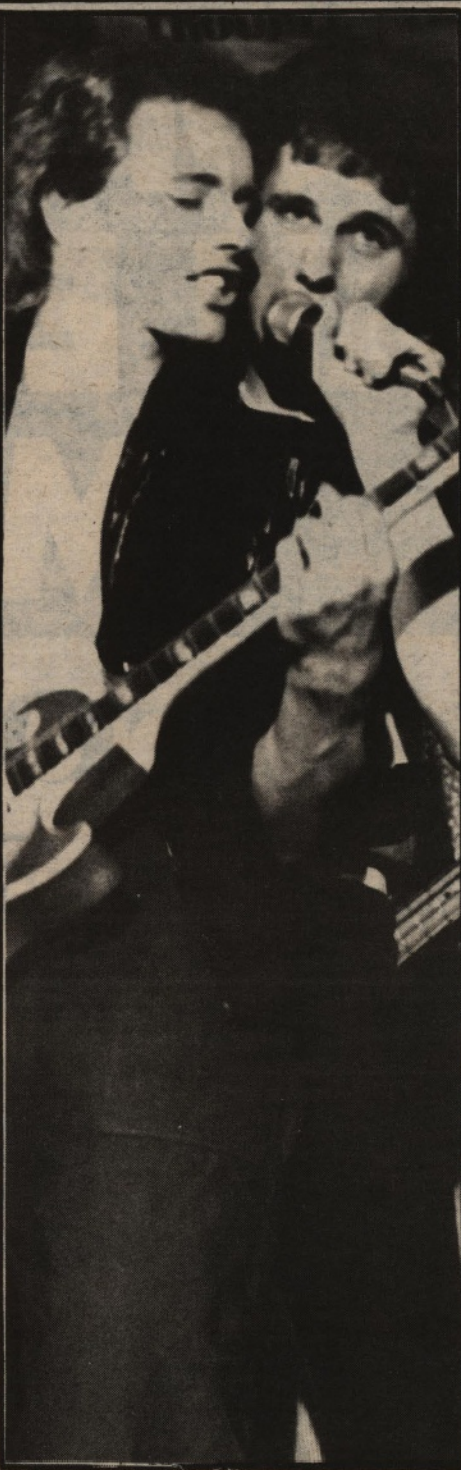
Saturday 22nd
ALDRIDGE: Three Crowns: Kestrel
BIRMINGHAM: Crown, Corporation
St. Where's Eddie: Hardy's Spicers Club: Mike Sheridan & The Nite Riders
Hobmoor: Country Night
Mercat Cross: Surface
Odeon: David Soul
Railway: Bandanna
Tyburn House: Larry Burton Trio
BROMSGROVE: Lickey End W.M.C. Sunset Boulevard
COVENTRY: Coach Makers: Chameleons
Dog & Trumpet: Night Hawks
General Wolfe: Doll & Doll
Westwood Heath Social Club: Easy Prey
DUDLEY: J.B.'s: Motorboys
RUBERY: New Rose & Crown: Desperado
SMETHWICK: The Blue Gate
Z. Barretta WARLEY: Hen & Chickens: Shades of Music

Sunday 23rd
ALDRIDGE: Three Crowns: Raymond Froggatt Band
BIRMINGHAM: Barrel Organ: Mods Disco
Crown, Corporation St. Destiny: Locarno: Shrafalgar, Moseley: Moseley Blues Band
Tyburn House: Larry Burton Trio
Strathallan Hotel: Dale Murray Trio
LEAMINGTON SPA: Crown (Lunch): Fireworks
NOTTINGHAM: Heary Goodfellow: Dawn Trader
RUBERY: Rose & Crown: Desperado

Monday 24th
BIRMINGHAM: Drakes Drum: After Hours
Mercat Cross: Westgate
Odeon: Jets
New Talbot: One For The Sky
Tyburn House: Larry Burton Trio
WALSALL: Hardy's z-z-lub: White River Band
WARLEY: Hen & Chickens: Cotton Mill Boys/Dallas

Tuesday 25th
BIRMINGHAM: Barrel Organ: Mods Disco
Hobmoor: Disco Holy City
Zoo: Macadown: Quill
Mercat Cross: Sixties Disco
Railway: Jameson Raid
Tyburn House: Bromford County
LEAMINGTON SPA: Crown Hotel: Refugee

Wednesday 26th
ALDRIDGE: The Elms: Quill
BIRMINGHAM: Dingle: Desperado
Greet Inn: Atlantis
Hobmoor: Country Night
Mercat Cross: Born Loser
Odeon: Rery Gallagher
Railway: Paradox
Tyburn House: Bryn Ward
WOLVERHAMPTON: Polytechnic: The Narrow Way



TROUBLE

Thursday 27th
BIRMINGHAM: Golden Eagle: Cryer
Greet Inn: Karisma
Hare & Hounds: Blues Power
Hobmoor: Country Night
Queen Head, Erdington: Key West
Railway: Sticky
Raven, Shard End: Bandanna
Romeo & Juliets: Cry of The Innocent
Tyburn House: Tyburn All Stars Jazz Band
Strathallan: Art Farmer + C.D.M.
COVENTRY: General Wolfe: True Life Confessions
LEAMINGTON SPA: Crown Hotel: Riot Squad
LEICESTER: Enderby Social Club: Cotton Gin
SUTTON COLDFIELD: The Boldmere: Quill
WARLEY: Hen &

Friday 28th
BIRMINGHAM: Barrel Organ: Flying Doctors
Crown, Corporation St. Dizzy Heights: Golden Eagle: Fast
Hobmoor: Cartoon Show Band
Layland Social Club: Alum Rock: Key West
Mercat Cross: Dirty Works
Odeon: Todd Rundgren
Railway: Trouble
St. Theresas Pery Barr: Easy Prey
Tyburn House: Modernaires
COVENTRY: Doog coventry: Dog & Trumpet
Guv'nor General Wolfe: Chevy
DUDLEY: J.B.'s: Virus
HEREFORD: Equestrian Centre: Frank Jennings Syndicate/Cotton Gin

Chickens: Delharmonics

Saturday 29th
ALDRIDGE: Three Crowns: Kestrel
BIRMINGHAM: Crown, Corporation
St. Trappa: Hobmoor: Cotton Gin
Mercat Cross: Ramparts
Railway: Bandanna
Tyburn House: Larry Burton Trio
BEDWORTH: Saunders Hall W.M.C. Cincinnati
BROMSGROVE: Lickey End W.M.C.: Town & Country
COVENTRY: Dog & Trumpet: Psikix
General Wolfe: I
DUDLEY: J.B.'s: Dancin Did
HOPWOOD: W.C. Caravan Park: Lady Killer
KIDDERMINSTER: Boars Head: Day of Judgement
RUBERY: New Rose & Crown: Key West
STOURBRIDGE: The Broadway: Cry of the Innocent
WARLEY: Hen & Chickens: Clive Miller Band

Sunday 30th
BIRMINGHAM: Barrel Organ: Mods Disco
Crown, Corporation St. Destiny: Railway: Cryer
Trafalgar, Moseley: Moseley Blues Band
Tyburn House: Larry Burton Trio
Strathallan Hotel: Brierley Hill: Cookley Social Club: Mike Sheridan & The Nite Riders
LEAMINGTON SPA: Crown Hotel (Lunch): Day of Judgement
LEAMINGTON SPA: NOTTINGHAM: Henry Goodfellow: Dawn Trader
WEST BROMWICH: The Sandwell: Rattler

Monday 31
BIRMINGHAM: Drakes Drum: Bandanna
Mercat Cross: Renegade
New Talbot: One for the Sky
Tyburn House: Larry Burton Trio
Millonaires: New Sound Crusaders Steel Band
WALSALL: Hardy's Club: Key West

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