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MIRROR**

**JAM**  
Exclusive  
interview

**Associates/  
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in colour

**UB40**

**Iron Maiden**

**New QUO  
drummer  
named  
at last!**

SOFT CELL SOLO SINGLE • FASHION • SHAKATAK

Pic of PAUL WELLER by ROBERT BROWN

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**PETE KIRCHER:** new drummer.

### Quo drum in Pete Kircher

STATUS QUO have announced their new drummer at last.

He's 34-year-old Pete Kircher who played with the Original Mirrors until they split up last year. Kircher did some session work on Quo's new album '1982' after John Coghlan left the line up, before he was invited to join permanently by Francis Rossi.

Kircher joins Quo as they celebrate their twentieth anniversary in the business and he'll be making his live debut with the band when they kick off their massive British tour April 23.

"I've liked Quo for years. I'm proud to have joined up with them," says Kircher.

For a full interview with Status Quo's new man, see Newsbeat page 6.



**TOYAH:** 'Anthem' follow up.

# TOYAH'S JUNE TOUR

TOYAH IS back on the road again in June... having copped the top female singer awards in RECORD MIRROR and other pop papers.

The singer will play 17 venues around the country for the tour which starts in mid June and finishes in July.

She is also working on a new album to follow up her top selling 'Anthem' LP which established her as a star. A single will come out some time before the tour.

But fans will get a chance to see her on television this week. On Friday (February 26) Toyah appears in a new BBC2 comedy series for teenagers called 'Dear Heart'.

She plays a different part in each of the six episodes written by some of the 'Not The Nine O'Clock News' team. She will also appear on the new Kenny Everett video show shortly.

The tour kicks off at the Sheffield City Hall on June 19. She goes on to play: Bradford St George's Hall 2, Manchester Apollo 21, Birmingham Odeon 23, Leicester De Montfort Hall 24, London Hammersmith Odeon 25 and 26, Coventry Apollo 28, Brighton Centre 29, Portsmouth Guildhall 30, St Austell Cornwall Coliseum July 2, Poole Arts Centre 3, Bristol Colston Hall 4, Preston Guildhall 7, Glasgow Apollo 8, Edinburgh Playhouse 9, Newcastle City Hall 12 and 13 and Liverpool Empire 14.

### Recording hitch delays Clash tour

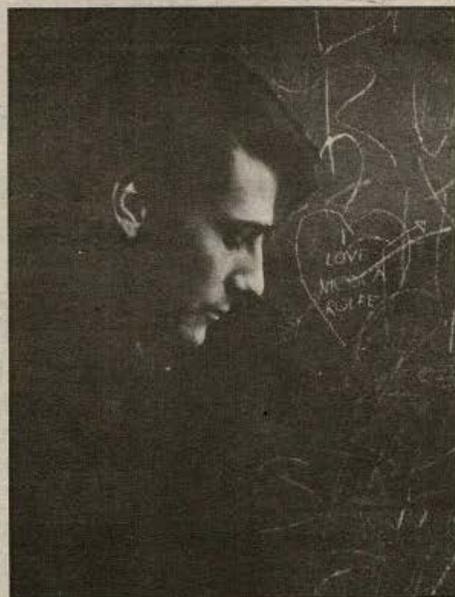
THE CLASH are due back with a tour and new album... but not yet.

They have been working on their new LP in America, and were to have played some live dates next month.

But, because of delays in finishing the record the tour will now be put off until later this year, although the album is still scheduled for release before the summer.

The band are presently in Australia, and a spokesman said that they cannot be contacted for further details.

They last played this country last autumn, when they played a pioneering seven nights at London's Lyceum.



**SPANDAU BALLET:** "unique" album.

### Tyger unwell

THE TYGERS of Pan Tang were forced to cancel most of the dates on their short tour last week due to the ill health of bassist Rocky.

He was suspected of having fluid on the brain and was sent to hospital for tests. Rocky was given a lumbar puncture but the hospital forgot to tell him not to use any pillows when he went to bed. The next day he was dangerously ill and was unable to play. This meant that the sell-out gigs had to be cancelled, with the exception of West Runton where the Tygers played without a bassist.

The Yugoslavian tour has been put off and the band are currently rehearsing a replacement for the Austrian and German tours.

### ANL single

The Anl - Nowhere League release a second single hot on the heels of the banned 'So What'. It is called 'I Hate People' and is backed with 'Let's Break The Law'.

## Spandau 12" LP plan

SPANDAU BALLET release their debut album next month... and there's a unique version coming out as well.

The group have decided to release a limited edition of the LP as a series of 12-inch singles.

Entitled 'Diamond' the album features eight tracks, including dance mixes of 'Chant No. 1', 'Paint Me Down' as well as new numbers 'Coffee Club' and 'Instinction'.

Those numbers are released now to DJs for playing in discos around the country and on the radio.

But the album in its entirety and the boxed set of singles are not released until March

12. The eight singles will cost more than the standard LP, and will probably cost £9.99.

They are still trying to set up their British tour, which RECORD MIRROR exclusively revealed would be taking place earlier this month.

Dates will be arranged for late March and early April, and will mark the first time the top disco group — who first exploded into the charts with 'Chant No. 1' last year — have ever taken on a proper tour.

"They are still finalising the venues, but the details should be announced next week," said a spokesman.

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## Depeche dates in Channel Isles

DEPECHE MODE are to play just two more UK dates between now and the autumn after their current tour ends at Hammersmith Odeon this week. They then travel to Europe and return for April 10 to Jersey Fort Regent and April 12 Guernsey Beausejour Leisure Centre.



RICO: Special's trombonist.

## Rico's jungle music

SPECIALS COHORT Rico has a new single out this week.

The trombone player has teamed up with Specials mentor Jerry Dammers who plays keyboards and has produced the song.

Entitled 'Jungle Music', the record is one of the few to feature Rico singing. Also included on the track are Sir Horace Gentlemen on bass and John Bradbury on guitar — who, with Dammers, have been touring in Europe with Rico.

The B side is an instrumental track entitled 'Rasta Call You', and is produced by Dick Cuthell.

Rico and The Special AKA — who featured on the controversial 'Boiler' single by Rhoda — are currently in a Coventry studio finishing off Rico's second album.

## Jam album named 'The Gift'

THE JAM's album comes out on March 12, with all the tracks finally chosen.

Entitled 'The Gift' the album is the sixth from the trio, who have been recording all through January.

It includes both sides of their hit single 'Precious' and 'Town Called Malice'. All the other nine numbers are Paul Weller

compositions except an instrumental track entitled 'Circus' which is penned by bassist Bruce Foxton.

The album is also the first to feature a brass section. Steve Nichol plays trumpet and Keith Thomas saxophones, following their successful appearances with the group on their recent London concerts.

And Weller said that it is

much nearer the hard sound that comes over live.

It also marks Paul Weller's first move into the art world. He designed and directed the cover, which is in a candy striped bag and has a new — coloured label.

● Find out all the facts about the group. An exclusive interview with Paul Weller begins on page four.



JAM: "harder" recorded sound.



NICK LOWE: 15 date tour.

# LOWE SPRING OUTING

VETERAN POPSTER Nick Lowe goes on tour this spring.

His first live dates since he split from Rockpile and Dave Edmunds. The tour will cover 15 dates around the country.

It will be the first time that his new band — who go under the name Nick And His Noise To Go — have appeared live here, although they played a tour in America with The Cars.

Lowe has just released his latest album 'Nick The Knife' — which is his first solo album for three years — while the single 'Burning' is putting him back in the limelight.

His band includes ex-Squeeze keyboard player Paul Carrack — who is also a member of Lowe's wife

Carlene Carter's band — and guitarist Martin Belmont who was with the Rumour.

Dates for the tour are: Sheffield Polytechnic April 30, Aberdeen Fusion Ballroom May 2, Edinburgh Coaster's 3, Glasgow Tiffany's 4, Nottingham Rock City 5, Coventry Warwick University 6, Manchester University 7, Loughborough University 8, Cardiff Top Rank 11, Birmingham Locarno 12, Guildford Civic Hall 13, Exbridge Brunel University 14, St Albans City Hall 15, Norwich East Anglia University 16 and London Hammersmith Palais 17.

## Steel Pulse single

TOP REGGAE band Steel Pulse are back with a new single out this week.

The group — who hit the charts with 'Ku Klux Klan' release a number called 'Ravers' on their own label.

Their aim for a comeback is pushed further with a new album entitled 'True Democracy' which is released on March 1. It was recorded in Denmark last November.

## Ex Buzzcock goes electric

BUZZCOCKS ex-leader Pete Shelley is going on the road next month . . . marking his first live dates since he left the group.

It will be dubbed 'Pete Shelley's Man Among Machines Tour', as the singer will be surrounded by electronic equipment.

He plays: Glasgow Maestro's March 7.

Edinburgh Valentino's 9, Kirklevington Country Club 10, Sheffield Limit Club 11, Leeds Warehouse 12, Derby Bluenote 13, Oxford Scamps 15, Birmingham Holy City Zoo 16, Coventry Guy's 17, Basildon Rachels 18, Torquay 400 Club 19, Cardiff Nero's 20, London Heaven 22, Manchester Fagin's 24 and Liverpool Cagney's 25. FAIR DEAL

## Solidarity Fair Deal

FAIR DEAL in Brixton have a weekend of good music planned in aid of solidarity on March 13 and 14. Tickets for both days are at £3.50. Bands to play are Saturday 13: Inspector Hound, The Modettes, Bureau, Wilko Johnson and the Members. The headliners for that day are yet to be announced.

On Sunday 14 the Blues Band lead the gig and will be followed by Pink Ski Zoo, The Cheaters, Alexis Korner, and Jools Holland And The Millionaires.



STEVE STRANGE is back in action again as . . . Steve Strange.

This week RECORD MIRROR can exclusively reveal the leather attired one in the picture above taken by top photographer Helmut Newton. They mark the return of the man who with Visage, broke into the charts last year with the single 'Fade To Grey'.

Strange has teamed up again with Midge Ure — who was rumoured to have left Visage — and they release a new album on

March 12 entitled 'The Anvil' . . . with Midge producing.

And yet again Strange is likely to cause controversy over his Nazi chic. Last year he was accused of glamorising the fascist cause with clothing reminiscent of German style in the 1930s.

The pictures by Newton show him yet again in the same sort of attire.

Steve Strange has just returned from a holiday in Egypt, where a spokesman said he was befriended by

a 60-year-old Indian princess and spent time in a hotel that was only accessible by boat. Under the make-up, a heavy surtitan now lurks.

## Summer festivals — planning starts

TWO OF Britain's leading festivals are already in the planning stage.

Reading Festival will be held over August 27, 28, 29, while Milton Keynes Festival has been provisionally booked in the bowl on July 24.

Jack Barrie who's promoting the festivals for the Marquee Organisation, is already negotiating with several big names, but as yet he can't confirm any of the bands booked.

Last year, Lizzy headlined at Milton Keynes while Gilan were Reading's bill toppers and it's likely that both festivals will have heavy metal bands as their main attractions to compete with Donington, which is being held once again in August with Rush hotly tipped to headline.

This year, Barrie and his organisation will have to face

direct competition from football grounds eager for extra cash.

Already, Queen plan to headline Manchester United's Old Trafford ground and Arsenal's Highbury Ground — and last year Motorhead triumphed at Port Vale near Stoke.

# Pope upstages Queen

QUEEN ARE still struggling to finalise their two live football ground dates, one at Old Trafford Manchester and the other at London's Arsenal football ground.

But there are still some minor organisational problems to be sorted out

first . . . with a visit by the Pope that could put the spanner in the works.

"We are near to finalising the concerts, but the Pope is visiting Manchester just days after Queen play," said a promoter. "And as he will

get an audience of over two million there could be a problem with all the crowds," said a promoter.

Details about the concerts should be available next week. If they can fix the concerts they will play Manchester's Old Trafford

on May 29 and London Arsenal on June 5.

If those plans have to be scrapped, then both concerts will have to be re-thought, and Queen will have to work out live dates from scratch again.

## ON VIDEO

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## ON VIDEO

# Rebel with

He might be just another Joe Bloggs but the JAM'S PAUL WELLER still cares. Interview by SIMON HILLS. Pictures Robert Brown.

**A**DAM ANT makes Paul Weller puke. And Depeche Mode. And most other bands that are featured on Top Of The Pops each week. Paul Weller has little to do with the new glamour of 1982, caring more about the values of passion, politics, anger and bitterness. He's still an idealist, still changing and still young, but not coping too well with the modern world.

While current trends march forward, The Jam screamed up to No 1 in a single foul swoop, and for Weller, sitting on buses and reading graffiti about slashed seat affairs is his entertainment.

"I'm sick of pop music, most of it is just crap," he sneers. "Everybody's just totally lost sight of it, people like Adam Ant and Depeche Mode and all of those."

"It's just like punk never happened. The argument on their side is that they're too young to remember it, but that's not the point. I think there should be music with some kind of sensibilities, some kind of consciousness. Instead of this f---king showbiz crap people like Adam Ant want to bring back, it just makes me puke."

"That is why I dislike the music. I'm not dismissing it out of hand, but the Top 10 and all that's got no soul. It's not enough for me, I want something solid, with substance, otherwise it doesn't mean anything — not just in music, but in life as well."

"It's not as if there's some kind of challenge from new bands real good bands using music as it should be used, then maybe they could change things, bands with brains. When you see some of this shit on Top Of The Pops, it makes me think it's even more important that we should keep going, that among all this crap and nonsense, there's some kind of intelligence there. It sounds a bit self-righteous, but I think it's true."

Paul Weller is sitting crunched up in a central London studio where he's been putting finishing touches to The Jam's new album 'The Gift' — a fine blockbusting affair — and putting down his own demos.

Among all the bustle of Rick Buckler and Bruce Foxton signing albums and packing up gear, various members of the road crew organising a day trip to Holland to do their equivalent to Top Of The Pops the next day, and engineers tripping over piles of old coffee cups, McDonalds cartons

and microphone leads, Weller has remained oblivious.

Quietly walking into the main studio, he knocks out a bit of Booker T's 'Green Onions' before laying down his own number on the keyboards.

Back into the control room, he leans on the console and listens. Then returns to put on the bass line, and the same process is repeated while he lays down the guitar and drums... hardly Rick Buckler, but just about in rhythm, before listening to the whole piece again.

As everyone filters out of the stuffy studio Weller waits patiently before putting on the album. The sound-controlled silence of a building that cuts out all noise suddenly comes alive with the heaving, crashing opening chords of 'Happy Together', the opening track of their new 'Gift' album.

He sits back, then hunches forward in the luxurious producer's chair listening to every beat, every chord and every vocal twist, with a fixed concentration.

Quiet and pensive, almost surly, Weller thinks about every influence around him and how to put power and spontaneity into his music. When he shows his disgust for showbiz, it is because he cares about the power of music as a motivator, rather than any sort of snobbishness.

Behind it is a quiet confidence, not in himself, or the quality of The Jam, but a confidence that at least what the group are aiming for is right.

The idea is to get a crossover between entertainment, and especially excitement, and music that actually means something.

"I take music very seriously, and to me, the facile pop stuff is a lie. Music is my whole life, and that's not just because I'm in a band. So you should use it with intelligence and treat it as a serious thing."

"When you see these bands who are just the same as the rest of the glitter groups and all the rest of the shit around I think it's very dangerous. Any time that music is used for pure escapism is very dangerous, it's all pre-packaged. Maybe it's harmless because it's only a fad, but I'd like to see some bands coming up who are serious about it without having to be drab, or with having to be macho and having to kick someone's head in."

"I think there's a question of acknowledging that people are actually listening to what you're saying, so there is a responsibility. It's not a question of being a youth leader, but I've stated clearly what I feel and what I feel is wrong, and there's a responsibility to be honest about it."

His honesty lies in remaining outside the rest of the showbiz scene, along with writing lyrics that hammer home the responsibility of people in power.

It is overtly political, but never loses sight of being entertaining. Somewhere there's a contradiction in the idea of being up on stage locked in the music business, but not for The Jam. Their objection is to people in power, to the bosses having the control over jobs and in the way they channel music.

Hence, America and its music is given little more than a cursor — near from Paul Weller, who has no desire to be part of a country or its reactionary music scene.

The Jam have got to be vital and they've got to be radical. And that doesn't mean standing up with a few slogans, nor feigning rebelliousness before cruising back to the country mansion. Weller's radicalism is in his head and in his lyrics, not in a lifestyle or an image.

So far, The Jam have stayed out of the main political arena, opting to make statements, dry cynical slices of British life in the music. But recently the group broke away from resting completely outside any mainstream politics and contributed to the anti-nuclear album 'Life In The European Theatre'.

"I realised that, yeah, I'm against nuclear missiles, but I've never done anything about it. I have just been sitting on the fence," he says. "It was a question of getting involved in it and using what I can do to better the cause, and my way is by music, you know. Some people say that you're pushing it down people's throats, but anything that's pro-peace, or a peace movement is so important, it really doesn't matter if you do that, I'd use that in any way I could."

"I am only offering it anyway, and people can take it if they want. I find a lot of the sloganeering from the so-called political groups forget about people, like the political parties do."

"The slogans override the fact that there are human beings out there, so I suppose I write from a more

*'Rock 'n' roll is a lousy lifestyle, it's not rebellious at all. In fact, it's very conservative.'*

*'You can talk about wild and reckless youth for so long, but after 20 years it gets a bit boring. James Dean's got a lot to answer for!'*

*'I'm sick of pop music, most of it is just crap. Everybody's totally lost sight of it, people like Adam Ant and Depeche Mode.'*

*'I don't notice the money, because I don't have an extravagant lifestyle. I haven't got any mansion, just a two-roomed flat. I haven't got a car or anything and I do my own shopping.'*

*'Rock can destroy you if you let it. But you can prevent it. I don't take drugs anymore, I've even given up drinking.'*

personal political view. That's what's missing in politics anyway, they just talk in masses and numbers, not the fact that Joe Bloggs has a life, I realise that you can't treat everyone individually, but if you just count people as numbers, you lose it."

"Music is the only vehicle open to ordinary people, it's the only area where you can say something and make your own statement, so it's really important."

"It's very hard to say how much it affects people. It probably can't change the world, but it depends to what extent it goes, I think The Beatles could have done it at one time. If they had more political motivation in their heyday, think what they could have done."

But every day Paul Weller takes sidelong glances at what goes on around him. A lot find their way into songs, a lot don't. It is important for his personal life to be intact, not to get into the rock 'n' roll world of satin four jackets and, which he sees as being something that will rob him of integrity or at least try and stay as clear away from it as possible.

He's been criticised for rooting the music so firmly into English culture, not to break out and play songs about universal issues of boyfriends or hitting the bottle.

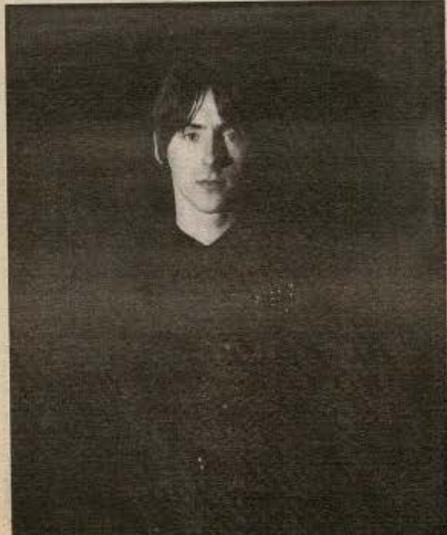
The point lies in the fact that Weller, gaunt and tense, almost always on the defensive simply for putting his beliefs on the line is truly devoted to music and to change. Everywhere he looks he sees hypocrisy, almost taking on the sort of weight on his shoulders that a human rights campaigner might find himself being burdened with.

Breaking America isn't important now, not to him, anyway. But it acts as the spur for him to tell of his own reasons for writing and working in a way that is not being emulated by anyone else.

It links into politics, and an argument as to why culture, integrity and music all link up.

"I would never, ever get into that LA scene. Just to look at the place or any of those people just puts me off. I'm not worried about trying to break it because I realise we never will, you only have to listen to the records over there to realise why we won't."

"England, for all its supposed conservatism is changing



# a cause



PAUL WELLER: an idealist

all the time, whether they are good or bad things. It's certainly changing a lot faster than America, which is the most staid, conservative country I've ever been to.

"Everyone's got this hysteria over Russia while the Americans are coming in through the back door, they're f-king here, they've landed. So while people are shitting themselves about the Kremlin the Americans have arrived with their commercial society everywhere you go. In Japan I expected Bruce Lee films everywhere, but all you see are McDonalds, and that's just as dangerous as the so-called Russian expansionists.

"There's becoming no culture at all, when it is very important to keep it. It's important to keep your own culture — not in a bloody-minded way like turning your nose up at a Chinese takeaway — but to keep an integrity.

"Like, if you speak to a geezer, around 65, ordinary working class geezers, they'll all say the same sort of thing, that a pre-war integrity existed with the working class, and it doesn't exist anymore.

"You didn't get people robbing their own kind or mugging some old girl down the road, it didn't exist. I think there is a breakdown in integrity, and that's part of what I call culture. It is being eroded and being broken down, but it's important, when the same result is the sort of cultural violence.

"In the end there's only one type of person who gets used, and it is the people who are fighting against each other who end up on the dole queue or the factory floor while all the real enemies are the people sitting above it and copping the f-king profits. There is that kind of loss of vision really, when people don't see that.

"You can talk about wild and reckless rebel youth for so long but after 20 years it gets a bit f-king boring. It's a great feeling to be 15, 16 and thinking, f-k it all, f-k the neighbours and have a good time. I don't want to take away that excitement of being young, but I do think you've got to have some responsibility with that, even at an early age. James Dean's got a lot to answer for.

"It's still important to care about youth, because it is the lifeblood of this nation, or any nation, if its got some

guts, some real soul to it. I'm just against all this flimsy stuff.

The argument runs, that with heavy American and commercial influences permeating the country, then culture, and ultimately integrity with all the values it holds break down.

So what about the musician like Paul Weller, is he not even more open to the corruption of the wealth of the music business?

Not so. It is for that reason that he steers clear of the traditional pastimes of smashing up hotel rooms, moving into an LA penthouse and avoiding a bit of tax on the way. The very notion is as far from Paul Weller as a council flat is from Liberace.

"I don't really notice the money because I don't have an extravagant lifestyle. I haven't got any f-king mansion, just a two-roomed flat, I haven't got a car or anything, and I do my own shopping, so I don't really notice that," he says. "I used to feel guilty about it, but if I can use it and do something good with it I don't mind, plus the fact that I've never ripped anyone off to get it.

"To me, rock 'n' roll is establishment anyway, you know, all these f-king bands that live up to a rock and roll lifestyle, they're not going to stand by a lot of kids anyway. It's a f-king lousy lifestyle, it's not rebellious at all, in fact, it's very, very conservative.

"I did a bit of clubbing last year and that's my lot. There's a duty not to, and I don't really want to do it anyway so it doesn't bother me much. I owe that because of what I believe in, and you can't do both. Rock can destroy you if you let it. But you can prevent it. Like, I don't take drugs any more, I've even given up drinking, that's a conscious thing to do that.

"I don't think the pressure of music gets to me, the f-king pressure of life gets to me before that. It's enough just to be alive in the modern world. I suppose people in the western world have it easy, but there's a different kind of pressure here.

"I've got that pressure, and I'd get it anyway if I wasn't famous. I think that's what keeps us angry and my writing angry, because that pressure is ultimately frustrating and

the only way I can really release that pressure is through my writing. That is why I think that after most of our peers have 'cooled out baby, and laid back, I'm pretty f-king angry about things.

"I've got pretty strong beliefs, and I believe what we're doing is right. I'm not trying to sound like Cliff Richard or something, but I believe we've got the right idea as long as we don't lose sight of where we've come from.

"It's a question of remembering what's still valuable in life. Money could really f-k you up, and although it sounds patronising, you mustn't lose sight of doing the shopping and knowing how much a loaf of bread costs, even though it doesn't matter to you, it is important to keep sight of that.

Yet again, the group appear to have found the mix on their new album. Angry and hard, the LP rocks and rolls its way through the outstanding 'Town Called Malice', 'Just Who Is The Five O'Clock Hero?' and 'The Planner's Dream Goes Wrong'.

Although there's no smugness, Paul Weller is happy with the LP — a rare smile almost breaks after listening to it. He's not satisfied totally with his past albums, but reckons the same will happen with 'The Gift' in six months.

"I think this album is different, it contains my views on it really, it's my commentary and I'm not affecting any character," he explains. "I don't like 'Setting Sons', as it really consists of me on the sidelines making social commentary, which is a bit of a bore.

"I've really, really tried to improve my vocals as I do want to become a good singer. Maybe now I'm starting to get more ability, and I've only now realised what you can do with your voice, however strange that may sound. I realise a lot of times lyrics can depend on how you put them over, how your voice effects them. This time, there has been a conscious effort to progress."

The proof is in the 'Gift' itself. Now without long-time producer Vic Coppersmith-Heaven, the band have gone for a sound more like their live style, hard, abrasive and more immediate.

But the Jam have moved with the times too. There's the disco number 'Precious' — which Weller describes as more seventies heavy soul-influenced — and a Salsa song 'The Planner's Dream Goes Wrong', a marvellous ironic affair about the tower blocks that punctuate every modern city.

Yet over this roaring style, full of trebly Weller chords, rock steady drumming and still as much light and shade as there is behind the railings of the local park, Paul Weller's lyrics are as strong as ever, this time boosted with a mighty brass sound, and even the odd touch of synthesiser. But not, strictly not, in the American Fleetwood Mac style.

The aforementioned 'Planner's Dream' boasts a line along the lines of "If God had wanted us to live in boxes he would have given them string to tie round themselves at bedtimes to stop their dreams falling through the ceiling," and more simply on another number "you touch my heart and feel winter" are both examples of the increasing strength of Paul Weller's ability as a writer.

"A lot of the lyrics I just store up," he says. "I might have two lines which I carry in my head for a year or so, and it's just a question of finding the right song or outlet to bring the ideas out, which is why it can take such a long time.

"People say I'm not a prolific writer, but although I may write fewer songs than other people, I do think the quality's better because I take that time over them. I could write one of them shitty Top 10 pop songs every day if I wanted to, anyone with a rudimentary knowledge of music probably could.

"Planner's Dream" was meant to be calypso, but we haven't quite got the hang of how to play it.

"That started off with the lyrics which I had for quite a long time, which is about all those nutcases in the late fifties and early sixties who talked about building cities in the sky. No one really had the f-king brains or foresight to think what they'd be like in 20 years time. The whole thing is basically ironic, which is why it's got the cinematic title 'The Planner's Dream That Went Wrong' which is really like the film title 'Creature From The Black Lagoon' or something."

There is still the heavy soul influence, too exemplified by the single 'Town Called Malice', and there are no regrets about using it.

"That probably came about because that was what we started off with. Even before we were signed we were playing all that Motown and Stax stuff in Woking, and it's still my favourite sort of music. I never rip off stuff just out of hand, I do it with the utmost respect, because I love that type of music. And I still think that we put something else into it.

Yet again, that respect, those influences and the Jam's power have sent them to the top.

But Paul Weller is not happy. As he leaves (by this time it's well into the evening) a member of the road crew tells him that he'll have to be up at six the next morning. He shudders at the thought, explaining that sleep hasn't come too easily anyway of late.

With all the No 1 singles in the world, it's doubtful that he would be satisfied, because the world is not changing. Paul Weller is not a haven for all the hate, bitterness and exploitation that goes on around him, but those are his sources for writing. He will still be striving to deal with those issues, and the more common ones of love, and he will still be striving for change. The result is the power and fury on 'The Gift', and the power and fury that keeps The Jam as Britain's top band.

# ONE LINERS ...

WE OPEN this week with 57 Men — no, not the head count emerging from Greta Snipe's boudoir, but the moniker of an obscure British combo who in 1979 gigged around the Marquee / Rock Garden / Sheffield Limit Club circuit. Failing diametrically to set the world (or even the Limit Club) alight, they spill, the nucleus going on to become minor league rockers Huang Chung, after dumping the "undesirables" in the band. These were Lee Gorman (now known as Leroy or 'Lee Of Saxon' and guitarist in Bow Wow Wow) and singer Glenn Gregory, now face and voice with Heaven 17! Poor old Huang Chung must be sick as parrots. Laugh? We nearly ... sailing on to another unsubstantiated bit of dirt we've unearthed this week, vile rumour hath it the next Spandau Ballet single will not be produced by Landscape bod Richard Burgess, responsible for all their output so far including the last two smashes (snicker). Instead, that old Buggler Trevor Horn, he of Dollar and ABC fame, is poised to knob-twiddle for 'em, if you see what we mean ... Stray Cats just back from France and now in studio with senior citizen Bill Wyman ... cutesyopie Nick 'Edwyn' Heyward of Haircut 100 claims to have been receiving sackloads of Matchbox tractors through the post since covily confessing in an interview that his second choice of career would be tractor driving ... Island Records' new rap alpine to bustle freebie 12-inch featuring backing tracks of 'Genius Of Love' and 'Pull Up To The Bumper', so's you can rap up in the comfort of your own penthouse. Julian Cope, excitable alter ego of cult hero Kevin Stapleton, spent his Hammersmith Palais appearance daubing himself with honey, tearing off bits of clothing and beating himself senseless with a microphone. Result: thousands exposed to the sight of the naked Cope torso, dripping blood and honey. How delightful ... keepers at Bristol Zoo have named a long-haired monkey after Toyah, and the pair are to meet before the cameras of Animal Magic ere long. Toyah is said to be sweet-natured and almost house-trained, but we don't know about the monkey ... latest hip haunt in NY is, we are told, a nightclub cum bowling alley in Greenwich Village; naturally this attracted the presence of the Fun Boy Three on their recent visit. All went well until some punter stuck his fingers up Neville Staples' nostrils and attempted to bowl him ... and finally, we return to that dear boy whose noble voice and golden-haired presence makes The Teardrop Explodes what they are (ahem). Working himself up into a frenzied lather at last week's Nottingham gig, the irrepressible Coo suddenly demanded of his confuted and blank-eyed audience, "God! Doesn't anyone feel like sex?"

**R**ADIO ONE and the HMV chain of record shops are going to try and establish a new world record — and help the music industry's adopted charity at the same time.

Together, they hope to organise a marathon music quiz which will take place from 10am on Good Friday right through until half past six on Easter Sunday ... making it the longest radio quiz ever. And through mass participation and sponsorship, they hope to raise money for the Nordoff-Rebbins Music Therapy Centre, which specialises in helping severely handicapped children communicate through the language of music.

The brains behind the idea, Dafydd Rees, told how the money is to be raised: "We haven't put a figure on

# QUIZ THE BIZ!

the amount we hope to get, because first and foremost we want this to be fun, and raising money is secondary, although we want to do well. Capital Radio is holding their Help-A-London-Child appeal the same weekend so obviously we don't want

to go into direct competition with them."

"This week there will be leaflets available through HMV's 35 branches up and down the country. On one side there will be 20 questions and people wanting to take place in the quiz have to answer them and send off the form with a cheque or postal order for £1. We'll put all the correct answers in a bag, and after the closing date the first 12 correct contestants out of the bag will be invited down to London, all expenses paid, to take part in the radio quiz as part of the team.

"On the other side of the form will be an opportunity for people not wanting to take part as a contestant to participate by entering their question for the quiz. They too will have to pay a £1 entry fee, and if their

question is chosen for the quiz, they will have the honour of a name check on national radio and the possibility of stumping one of Radio One's DJs."

The quiz will take place at the Collegiate Theatre in Euston. Question Master will be Mike Read, with fellow DJ Paul Gambaccini as Radio One team captain and David Kid Jensen and Steve Wright providing the broadcast commentary. Radio One will cover the quiz for one hour when it starts on Good Friday, and then return to the scene for at least five minutes on the hour every hour, as well as a five-hour stint from midnight on Good Friday. They will broadcast a total of nine hours of the 32-hour quiz, which should take them into the Guinness Book of Records.

DANIELA SOAVE



PETE KIRCHER (second left) takes his place in the boys in blue

# KIRCHER! QUO NAME THE LUCKY MAN

**Q**UO FANS might have seen the new drummer Pete Kircher in action before.

Five years ago, Pete's band Shanghai supported Quo on their 'Blue For You' tour.

"I don't know whether it was worse nearly being canned off stage as Quo's support band, or the thought that soon I'm going to have to perform well with them in front of thousands of fans," he says.

"Before the first gig I think I'll be pacing the dressing room floor until my soles wear out, but hopefully I'll settle down a bit after that."

Pete was selected from over 400 applicants for the job who were whittled down to a short list of five. It's been said that Cozy Powell was even in the running for a while, but Pete's known Francis Rossi for a number of years and they've always got on well together.

"Funny enough, Francis told me once that he should work together more permanently one day," says Pete. "I haven't had much reaction from the fans yet; there'll probably be a few cries for Coghlan when we tour, but he's sent us a message wishing us all the best and I hope I'm going to be accepted."

"I know this might sound like just the right thing to say, but Quo really have been my favourite band for years and they're the only band that my wife has really been happy about me joining."

"I'm probably even a bit more basic than John was. He could sit up and do jazz and all that kind of thing, but

when it comes to that style I just don't know where to begin. I don't like drum solos either.

Born in Folkestone, Pete started playing guitar at school, before switching to drums because there were too many up and coming guitarists around. One of his first bands was the Lonely Ones who later changed their name to the Loving Kind before splitting up in 1967 when Noel Redding went to join Jimi Hendrix.

Pete's main claim to fame during his formative years was in Honeybus, who had a large hit with 'Can't Let Maggie Go', which later became the theme for the Nimble bread advertisement.

In 1979, Pete joined Liverpool band the Original Mirrors and since they split last year he's spent most of his time at home working on his house in Essex. Throughout his life, he's also supported himself with session work and he's done some recording with the Nolans.

Just before Christmas, Rossi phoned him up to ask him if he could sit in with Quo on the new album, following John Coghlan's shock decision to leave the band and concentrate on his band Diesel. At the end of the session Rossi asked him if he'd like to go full time.

"I was totally knocked out, all I could say was ... cheers!" says Pete.

"From what I gather, John had had enough after being with the band for so long. Francis told me that he could just have easily decided to leave Quo himself. If you've been together for so long, then

you must wake up some mornings and wonder what it's all about.

"It's been interesting watching Quo work because they're all such down to earth blokes. I think that might be one of their secrets — the business hasn't got on top of them. It's still fun for them to work together and they're natural."

"That's what's down to the ground, I'm under the spotlight a lot at the moment because of all these interviews and everything but I've been around long enough to know that it's stupid if you get carried away by it."

"This probably sounds a bit strange, but when I'm not working, all I really like to do is work on my house. It's good to get away and do something different."

Apart from drumming on the new Quo album, as yet untitled, Pete contributes some vocals. He says that he's not doing any special limbering up for Quo's long shows, because working on his house keeps him in trim. Like Coghlan he'll be using a Premier kit on stage, but he says that: "Coghlan's was bigger because he had more to bash."

The one thing Pete remains tight-lipped about is the million dollar question of how much Quo are paying him.

"All I'm going to say is that I'm comfortable. I don't want to talk about it down the pub or anywhere else, because it might sound like I'm bragging. I really don't want to discuss that side of things."

"I'm just happy to have joined Quo." ROBIN SMITH

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# GO MEN GO



STARGAZERS: not a hair out of place

**THE STARGAZERS** are five crazy guys who look as if they've just walked out of the set of 'The Young Ones' and right into 1982. They dress in tux's and bow-ties, use antique microphones and are bursting with an energy and a vitality usually reserved for Americans.

Danny Brittain, lead vocalist, is the unappointed spokesman. His shiny short back and sides bounces along with his ad-lib humour and wisecracks, but underneath, he's deadly serious about the Stargazers very down-to-earth aspirations.

"We're aiming for simple, danceable, exciting music which all of us enjoy playing. Particularly early fifties but the influences go back further: as far as the influences for rock 'n' roll. Each one of us has a

particular style we like most; blues, bebop, swing, British rock 'n' roll, American rock 'n' roll.

The Stargazers aren't the product of conceptualists or art school dreams, they've done their apprenticeship on the rock 'n' roll circuit. Names like The Barnshakers and Dynamite were mentioned, but it was "musical taste and pure fortune" that brought the Stargazers together. Their styles gelled, and that was one year and two months ago.

Peter Davenport looks like the college jerk who pulls the nicest dame at "the Hop", and grins like a loony.

"I know it's an old cliché: but we're so old we're new. We are totally different from anything that's been done since the fifties."

You can't disagree. Their short hair, restrained quiffs, drape shape suits, they are true to an era that's long since passed. But the Stargazers, who themselves are only in their early twenties, have been labelled as just being Haley revivalists, probably due to their debut EP 'Groove Baby Groove'.

"We've been called necrophiliacs — disrespect for the dead. We've been accused of making money

out of Bill Haley, although only three numbers out of the set of 22 could be connected with him," claims drummer Ricky Brown.

"So is Yehudi Menuhin then?" states Peter. "he makes money out of dead composers. Hank Williams, a lot of people play his stuff. Anyway, we were playing Haley when he was still around, and it just so happens that the only record you ever hear at a party or in a club that sounds like us is 'Rock Around The Clock'."

John Wallace, the sax man cuts in: "Our style of music though, goes across the board. The old Teds and the purists like it, but we hope other people are going to like it as well."

Danny chops the air with his arm. "The reason CBS signed us up at one o'clock in the morning at the Venue's 'Alternative Party' was because all but a handful of our rock 'n' rolling friends had gone home, and normal, everyday people were still jumping around asking for more. We're glad, because that's what rock 'n' roll is all about. You don't have to look a certain way or have a certain hairstyle to like a certain kind of music." **ROD POWELL**



BILLY BOYO: watch him go

## BOY O BOYO

**TWO MONTHS** ago a little lad from Jamaica released a single and now it's at No 1 in the reggae charts. Despite being too young to smoke and perhaps even to understand about drugs, 10-year-old Billy Boyo's single is called 'One Spill A Day'. His career is being master-minded by producer Henry "Jungle" Lawes back in Jamaica and Billy Boyo seems set for a career that could follow in the footsteps of the legendary Junior Tucker. Here's hoping that everything goes well for reggae's latest talent and that the whole affair is not just another example of JA record exploitation. It will be interesting to keep an ear out for this youngster in the future.

## BIG YOUTH

**RECOGNISE** this callow flower of youth at the front of Zoot Money's Big Roll Band from some 17 summers ago? Now this man has joined forces with two other kindred spirits from the material world: a loud mouth American drummer and a bassist who keeps baring his chest. Send your answers to: Ancient Andy Summers Competition...

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# GO·GO'S

## AUTOMATIC

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## BEPOPAFUNKADISCOLY PSO is bad enough. But Fungi Mama? Say Whaaaat?

Tom Brown puts it best himself. Your first lesson is that it's "foonji" as opposed to "fungee". And what else? "The title's based on the food fungi, it's a Caribbean dish consisting of cornmeal and ochre," reports the jazz trumpeter of his latest crossover hit.

"The title comes from a composition by Blue Mitchell, the jazz musician who recently passed away. 'Bebopafunkadiscolypso' was my title, because my version uses the theme from the original and then takes off at different directions. It fuses a couple of concepts. The album was almost complete before we did 'Fungi Mama', but I knew that I wanted to get involved in a reggae - calypso sort of thing, and it turned out to be just about the most popular track on the album."

The LP in question being 'Yours Truly', Browne's fourth, and sure now to reach a wider audience with the single's success. But a little further investigation reveals that 'Fungi' really hasn't had the success in America that it's having here. Once I'd got Tom to admit that, I asked why it should be. "I think the reggae and calypso market is a lot bigger in Britain.

## BEPOPAFUNGI, HE'S MY BABY



**TOM BROWN: Fungi and chips, please**

When I was over here I noticed a lot of people dancing to reggae, people seem to be receptive to a lot more types of music there."

So in America they're lining up another couple of tracks from 'Yours Truly', namely 'Bygones' and 'Charisma'. The obvious question is whether Tom prefers vocal or instrumental work and there he cannot tell a lie. "I prefer instrumentals, to be truthful, but there seems to be much greater commercial acceptance of vocal material. People can relate to it a lot quicker, they lock into the vocals."

He doesn't mind admitting that the partying style of

'Funkin' and 'Fungi' aren't always the highlight of his day — after all he is a trained jazzist and his albums reveal a far mellower, jazzier mood. "I've wondered if I'm losing my jazz audience, sometimes I still do wonder," he conceded. But the need for the crossover is certainly there; the ideal solution would be a catchy instrumental. "I'm hoping 'Charisma' might be the one," he said.

Tom's recording debut stretches back further than his own first LP 'Browne Sugar' in 1979. His trumpet had by then already soothed albums by such as the Fatback Band and Sonny Fortune and prompted none other than George Benson to prophesy: "Tom will be the next major jazz crossover star." His first instrument was the piano, at age 11, but the trumpet soon followed, and his seat of musical advancement was New York City's High School of Music and Art. Thence to

Kingsborough College and his love affair with jazz, and by the time he reached Queens College he'd come out of the closet, into the clubs, and told the world of that love.

After two years of playing with Weldon Irvine and Sonny Fortune, enough people had paid attention for Tom to join the session circuit, a merry-go-round he wasn't too keen to jump onto. "I didn't want to then and I don't now. In fact I wasn't looking for a deal at all." You discover, digging deeper, that Browne is deeply suspicious of music as a lifetime career: "To base yourself full-time in music is not a very sound thing. You can be here today and off the chart tomorrow."

But the music keeps calling — he's recently recorded a live album at the Bottom Line with George Benson, Earl Klugh and Tom Scott, and worked in the new Fuse One line-up with Benson again and Stanley Turrentine. Add the fact that, when you read this he may already be on the runway for a promotional visit to Britain and could be back to gig here soon, and you realise that Tom Browne hasn't fallen out with music just yet. **PAUL SEXTON**

## What has OMD's McCluskey got to be miserable about . . . ?



... for that's none other than his girlfriend, Miss Great Britain Tracy Dodds, displaying all her naked charms in *The Sun* newspaper. And if that sight can't put a smile on the face of OMD's doyen of doom, what else can? But it's not such good news for Tracy, who used the alias of Tracy Nilsson for the pictures. "They were taken well before I won the title," she said. "As Miss Great Britain I will never do topless modelling." So here's your last chance . . . from now on she's for Andy's (smiling?) eyes only!  
**THE SUN: February 17, 1982**

## GRETA SNIPE IS ON HOLIDAY THIS WEEK

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6th march **lancaster** university  
8th march **hull** tower ballroom  
9th march **sheffield** university  
10th march **bradford** university  
(recorded by radio 1 manchester)  
11th march **nottingham** rock city  
12th march **salford** university  
13th march **leeds** university

16th march **birmingham** locarno  
17th march **norwich** university of east anglia  
18th march **dunstable** queensway  
19th march **bracknell** sports centre  
21st march **poole** arts centre  
22nd march **plymouth** top rank  
23rd march **bristol** locarno  
24th march **swansea** top rank  
25th march **aberystwyth** university  
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David Bowie  
in Bertolt Brecht's BAAL

Invite  
to a Baal

**SINGLES OF THE WEEK**  
DAVID BOWIE in Bertolt Brecht's 'Baal' (RCA). "It's awful!" they assured me in the office. What rot! It's fantastic. I know little or nothing about Brecht, though the informative, well-presented sleeve helps, but prior knowledge is inessential for the appreciation of these five songs, taken from the Beeb's production of 'Baal'. They range from the heroic 'Baal's Hymn' — "Vices have their point, when you see it as such / Stick to two, for one will be too much" — to the affecting 'Remembering Marie A' and the mournful, tender 'The Drowned Girl'. Like the work of another Bowie favourite, the more rugged but equally cynical/romantic Jacques Brel, the songs are gentle, melodramatic and sentimental in turn, and Bowie is now quite capable of delivering them straight, with great assurance and not a trace of self-consciousness. (His earlier attempts at interpreting both composers smacked of hysterical over-emoting rather than manly passion). The only item which jars slightly is 'The Dirty Song', the notion of him rollicking in the hay with a lusty wench is hard to realise, and the delivery of the song unconvincing. A fascinating marriage of singer and songs, however, and an irresistible trailer for the TV production.

**PHILIP GLASS** 'Rubric' (CBS). Bowie, Brecht and Glass at the head of this column: who'd have believed it? This is more than mere affectation on the part of the reviewer, however (pretentious? Moi?), in simple terms, these are by far the most stimulating noises emerging this week. Glass, a highly-lauded avant garde composer much admired by Bowie, has little connection with the pop world, but 'Rubric' is direct and dramatic enough to be appreciated by all save the most benighted of UFO fans. No, Virginia, it is not (lest the dreaded term 'avant garde' scare you away) a series of squiggles and bleeps, but a splendid, vibrant piece of music that frankly, makes most of this week's pop sound distinctly lacklustre by comparison. Try it.

**BACK TO MORE MUNDANE MATTERS**  
**MARC AND THE MAMBAS:** 'Fun City' (Some Bizarre 12in). Outside his Cell, Marc Almond and friends continue the old sleaze pre-occupation. Boy, does that fatal fascination get fatally boring... Almond is an excellent singer, and in that department 'Fun City' doesn't disappoint, but it's lyrically weak and musically nondescript; indeed, the instrumental passage is as dull as anything I've ever



Reviewed  
by SUNIE

heard, and it goes on forever. Back inside, please, Marc.

**THE BONGOS:** 'Zebra Club' (Fetish). Well, so soon? Following their recent 'Bulrushes' goody, New York's eighties-T, Rex release a song that bears an unnerving resemblance to more than one Beatles tune, principally one called (I think) 'Bad To Me'. Not quite as winsome as their last, and someone really should have a word with them about those guitar solos.

**BAUHAUS:** 'Searching For Satori EP' (Beggars Banquet). Featuring the one excellent song Bauhaus have produced, 'Kick In The Eye', plus the considerably less distinguished 'Harry' and 'Earwax'. I'm not sorry to see the A side given another airing, for it's

by Love, I dug out my copy of 'Da Capo' to investigate the original, only to find it listed on the label as 'Steven And Steven Is'. This somehow seemed significant, which is considerably more than the Alice version did. But what does it all mean?

**GARY NUMAN:** 'Music For Chameleons' (Beggars Banquet). And for those in need of deep and restful slumber, of course. Sub-Japan drivelling, revealing the concealed turnip for the giftless charlatan he always was. Honestly, the vocal on this is so totally Sylvian that the blonde beauty should sue (and no smart remarks about Ferry, please; I'm thinking of 'Gentlemen Take Polaroids', which bore no relation to big Bry whatsoever). The B side

much as anyone's, should disband forthwith. Futility.

**RONNY:** 'To Have And Have Not' (Polydor). Sombre and stylish, but ultimately rather dull. The backing track, masterminded by Peter Godwin, is reminiscent of that gentleman's lushly romantic 'Torch Songs For The Heroine' and is consequently not unattractive, but Ronny's vocal does nothing to either enliven its darkness or enhance it with a bit of torch. The end result is rather like eating too much

**THE QUESTIONS:** 'Work n' Play' (Respond). Stingy - sing over yet another (stifled yawn) fastfunk backing. Oh, it's OK; I mean, it wouldn't lead you to jump screaming out of your bedroom window, but it's so ordinary. Anyway, it all seems a bit shoddy after listening to the superb funkpop of ABC's latest (and I have been, incessantly). I stand by everything I've ever said about that bloke's clothes, but what a song! All together now, "Who Broke My Heart? You Did, You Did

**GO GOS:** 'Automatic' (A&M). Presented on a garish and hopelessly warped picture disc, this gives plenty of visual back-up for our chief sub's infatuation with the toothsome girlies, but scant aural justification of same. Very pedestrian. Anyway,

comes out worst in the end; it really is ghastly. Upon consideration, I suppose it's the old seer himself; bet he never anticipated this.

**CLASSIX NOUVEAUX:** 'Is It A Dream' (Liberty). No, it's a bloody nightmare. Junior eague Earth Band of the week award.

**PAUL INDER:** 'E.D.I.T./My Heroes' (Electro Space). Thought at first that the title was 'Edit My Heroes', which is a pretty fab concept, but this was not the case. The A side is an instrumental composed, performed and recorded by Lemmy's wunderkind, now aged fourteen. It owes more to Hendrix than 'real' HM, and is at the very least a remarkable piece of work from one who should by rights be deciding what to do for his 'O' levels and wondering when his voice



he's leaving soon, so with luck we'll hear no more about them on the shop floor (which is, not to put too fine a point upon it, where he'd like to have them).

**THE FOUR TOPS:** 'Tonight I'm Gonna Love You All Over' (Casablanca). **KOOL AND THE GANG:** 'Take My Heart (You Can Have It If You Want It)' (De-Lite). The Four Tops' offering sounds quite dreadfully old-fashioned and sloppy, but remember that there's little more than a half-term between these guys and their pension. Kool And The Gang deal in more modern cliches; this is the third single from 'Something Special' and of course isn't really very special at all, but it's pleasant enough. It has been suggested that people who don't / can't dance have no business reviewing dance records. I can only

will break. Flip is fairly standard boogie, weirdly contrasted with the young chap singing about his guitar heroes. Remarkable, in a way. He beats his dad at Space Invaders, too.

**THE TIME:** 'Cool' (Warner Bros). Very Prince, and if the one who looks like the singer is, then they've nicked his look as well as his sound. Not a bad effort being lithe and quite bouncy... and well, like a Prince record, really. Bit cheeky, though.

**LEVI DEXTER AND THE RIPCHORDS:** 'I Get So Excited' (Fresh). His band sound like they do; indeed, this is rather a rousing little item, and certainly shows old Shaky up for the cabaret artist he is. Best bit's where Levi stops singing, though, since the words are hopelessly naïf. Pity.

**THE RIMSHOTS:** 'Sweet Talk' (Respond). Somehow between swing and skiffle; gimmicky and unattractive. The guitarist sounds as if he's got one eye on his 'Play In A Day Manual' throughout, which doesn't help.

At this point I was going to be cheap and nasty about the new offerings by **THIN LIZZY**, **THE LOOK** and **10CC**, but it just seemed too easy (funny, that doesn't usually stop you — Ed). Instead, here's:

**ELLERY BOP:** 'Ringing' (Base Ideas). **THE GAS:** 'Breathless' (Polydor). There are good and bad singles. There are also downright horrific ones, and a large number of entirely indifferent ones. And then there are the ones about which it is hard to find any thing, complimentary or otherwise, to say. Such are these two; the first is marginally less conventional, but both are rockpop of the most astoundingly average kind. Once heard, definitely forgotten.



genuinely exciting and uses Peter Murphy's iggy-style vocals to great effect, but the other two tracks have made contact with my stylus for the first and last time.

**ALEXEI SAYLE:** 'Uilo John! Gotta New Motor?' (Springtime). How disturbing. This sounds incredibly like 'Kick In The Eye'. Honest! Inspired nonsense, and a serious stab (go on, Sayle, deny it; I dare you) at making a good pop record. Eat your heart out Pamela Stephenson, you talentless trull.

**THE LEGENDARY ALICE COOPER:** 'Seven And Seven Is (live version)' (Warner Brothers). Oh, that billing. What an embarrassment. Much the same may be said of the record, a ragged stomp all over a song originally rendered long ago

features Dollar duo Thereza and David on vocals and 'Helpful Hints' respectively. How to mix the perfect Manhattan, probably. Can't think why they wasted their time.

**GRAHAM PARKER:** 'Temporary Beauty' (RCA). Another day, another label. Something's missing here; I think it's the fault of the song, which isn't as strong as it might be, or perhaps a curiously unflattering production. Parker is a very gifted singer, but quite how he'll fare now, since he didn't crack it even when his style was fashionable, is open to question and a fair degree of doubt.

**THE BOOMTOWN RATS:** 'House On Fire' (Mercury). Delt, professional and utterly uninspired. The Boomtown Rats have long since outlived their usefulness and, for their own sakes as

plain chocolate, if you can imagine that translated into sound. Still, she looks strikingly good on the cover, and that's what it's all about. Isn't it?

**TENPOLE TUDOR:** 'Let The Four Winds Blow' (Stiff). Below - par effort from Eddie and his lads. Wasn't he wonderful on 'Riverside', though, doing his 'A Room Of My Own' bit? This offering, unfortunately, is stomp ordinaire, no more or less.

say in my defence that I have a very healthy respect for Kool and his cohorts, and frequently listen to their LP while doing my housework. Next?

**MANFRED MANN'S EARTH BAND:** 'Eyes Of Nostradamus' (Bronze). Strewh. how cosmic can you get? Manfred and co get their choppers into the old Al Stewart chestnut, rewriting most of the lyrics in the process, and a right old mess they make of it. Hard to say who or what



# Iron Maiden's rawest recruit

**BRUCE DICKINSON explains to  
ROBIN SMITH why he's not surplus  
to requirements**

**A**T THE age of 12 he wanted to be a vet. A few years later he was expelled from school for urinating in the headmaster's dinner and later he joined the army for six months before getting involved in nasty rock and roll.

Now, at the age of 23, Bruce Dickinson might not have hit platinum with Iron Maiden, but at least he's struck gold plate. A mere few months ago, he was eeking out a pretty miserable existence with Samson, the band who had masked drummer Thunderstruck and very little else.

After seeing Samson's performance at Reading last year, Maiden's bassist Steve Harris decided that Bruce was the ideal replacement for their departing vocalist, Paul Di'anno.

"It was no really big deal," says Bruce. "Steve came over to me and asked if I was interested. I'd always felt pretty close to Maiden, the two bands weren't that dissimilar and I really felt I could make a contribution."

Something else that might also have decided Bruce on joining Maiden, was Samson's perilous financial state. Caught in a mass of legal action against their management, times were so hard that they couldn't afford to pay anybody. Starving roadcrew began to drop like flies until the band were only left with one faithful roadie, a tour manager and a beat-up old car, with the cops close on their tail for not keeping up the hire-purchase payments.

"For one and a half years we were solidly on the road," says Bruce. "For one and a half years I believed something was going to happen, but"

**'Being on the road seems to bring out the beast in people, both men and women.'**

Samson were one of those bands where success was always just around the corner.

"Since joining Maiden I've become more settled and determined, but they didn't pay me a massive advance, they just don't work like that. Neither did I walk in and say 'right I'm the new vocalist I make the decisions around here'."

"We all earn the same and we each get about the same weekly wage as a train driver."

Maiden are currently putting the finishing touches to their new album 'Number Of The Beast', at Betty Studios in Dollis Hill, London.

Incongruously set in suburbia, peopled by old ladies and rastas, it's an unlikely setting for heavy metal, but Motorhead have used it as well.

Most of the band stay in comfortable flats owned by the studio and spend a lot of their time watching dirty videos. One interesting little number shows a couple having sex under water. It's a startling and highly original performance, where nothing is faked.

At this point we may as well get the rest of the smut out of the way, particularly Bruce's penchant for taking snaps of people in candid situations.

"I do have some of blackmail quality," he says proudly. "Being on the road seems to bring out the beast in people, both men and women. Touring is one of the last strongholds of freedom."

"I remember that Thunderstick could seduce women without saying a word. I came into a bar once and there he was rolling on the floor with a girl, he looked a little frightening, but then sex and the bizarre are sometimes linked closely."

This is an interesting statement. You might recall that Samson were banned by many student unions because of Thunderstick's mask and antics. But Bruce says that the band never wanted it to be taken that seriously.

"Listen, we were not maniacs. I've always maintained that women take advantage of men as much as men take advantage of women. So there's always been a pretty good balance. That mask was a bit of Hammer Horror fun, that's all."

Not surprisingly, Bruce lists Alice Cooper amongst his early influences. Rating him as one of his few heroes when he first became interested in music at a boarding school in Oundle in Northamptonshire.

"One of the first albums I bought was 'Deep Purple in Rock' and I suppose that started me on the road to ruin," he jokes. "I was quite a sweet kid but I soon changed."

"During our summer holiday at school I worked for a vet, but I was no good at maths and you

needed maths qualifications to go into it. During my later years at a school I used to spend a lot of time getting drunk and the night I pissed in the headmaster's dinner is quite a famous story.

"The school was a traditional kind of place and one night the masters and the prefects were having a dinner party together downstairs."

"They'd run out of space on their cooker (get on with it for Christ's sake — Ed) and they asked if they could use ours. We agreed and while they were gone I was so drunk that I decided it would be a good idea to piddle all over the head's peas."

"He didn't notice at the time and he ate his meal very happily. But some bastard later grassed on me and I had to leave. I didn't mind though, I was feeling a bit constricted there."

Bruce did go on to take a history degree at London University and when the authorities there threatened to throw him out for not working, he threatened them with legal action and they backed off.

"I've always had this thing about resisting authority and not getting involved in a nine till five job," says Bruce. "That's why I joined the army. I thought it would be a bit different getting shot and marching up and down. For six months I learned how to dig holes in Scotland and I had a whale of a time."

"One of my first bands around that time we called the Shots. That name seemed very appropriate."

Bruce at this juncture decides to go into the studio and give us a few blasts of the new album. Already his distinctive vocals have become a part of Maiden and he's really got his foot in the door with them. On a first listening, he seems to have injected the band with new punch and a much greater sense of harmonies.

"I can't describe my voice," says Bruce. "I really just wouldn't know where to begin. It's just me opening my mouth and something comes out. I thrive on emotion."

A long time fan of Purple, Bruce says that he's particularly happy to be working with their old producer Martin Birch.

"Martin really makes you work," he says. "He puts you under pressure so that you're at your best."

"That's what I really like about Maiden as well. They've always had a certain scary atmosphere in their music that makes you sweat. Maiden are always on the edge; but they draw a fine line between going over the top. They're somewhere

**'We each get about the same weekly wage as a train driver.'**

between high excitement and wasteful mayhem.

Included on the album are the tracks 'Prisoner' and 'Murder In The Rue Morgue' an interesting and macabre song about some nasty goings on in Paris.

"I guess we're a bit obsessed with the macabre," says Bruce. "I used to live up in Whitechapel close to the hospital where the Elephant Man lived and maybe we could write a song about that."

"I think that many people only show themselves for what they truly are, when you put them under pressure. When you strip away people's niceties you really find out how they behave."

"I'm a great believer in standing up and shouting from time to time. 'The Prisoner' is all about conditioning; a person so trapped by what other people say and convention, that he can't break out."

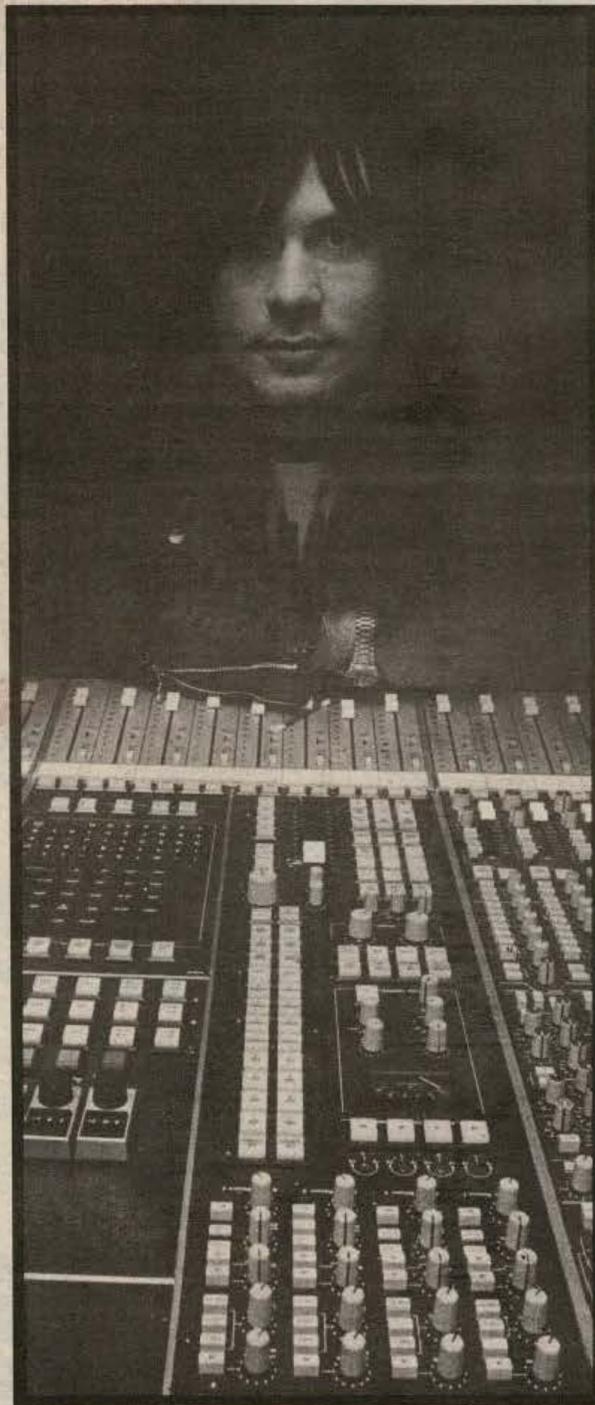
"I've been rebellious and I've shouted my mouth off but I had to go through that period. It's made me a lot more sane than a city gent in a bowler hat and pin stripes going into the office everyday."

So far, Bruce has played one British gig with Maiden, a one off show at the London Rainbow which he wasn't particularly happy about. He's not too keen on giving the game away on the effects Maiden will be using on the forthcoming tour, except to say that it will be a concept show with catwalks on stage and more bangs and bumps than last time.

Bruce says that reaction to him joining Maiden has been good and he hasn't received any hate mail or jibes from Di'anno fanatics.

"I think the real reason that Paul left was due to a change of direction, his new band has keyboards," says Bruce. "He also didn't like going on the road and I think I must have been born to it. Maiden are a band who live in a tour bus. Since I joined, the only three days I've had off were at Christmas."

But I'm devoting myself to something I truly love and the day I stop touring and learning about life, is the day I stop living."



BRUCE DICKINSON: continuous touring.

Pic by Andy Rosen

## PREGNANT

**B**OTH my girlfriend and I were shocked to find that she's pregnant. We both went to a Family Planning Clinic when she'd missed two periods and although it took a lot of courage I helped her break the news to her parents. Since then, although we got on well together before, they've refused to let her see me and won't let me in the house. They've also told my parents to keep me away.

Her parents have agreed that she can have an abortion, which she wants. As we still love each other, we've been seeing each other in secret, which makes us both feel uncomfortable and guilty. Everything seems such a mess, and I don't know where to turn. We're both 17, G. London.

● At least your girlfriend's parents have been far-sighted enough to go along with her decision to have an abortion. They're not trying to force you both into a marriage which neither of you may be mature enough to handle, as yet. But it will take some time for them to get over their shock and disappointment at what has happened and probably feel that ignoring your existence is one way of protecting their daughter from further harm.

This may not be the most realistic attitude to take, but while your girlfriend is under 18, the age of majority, and still living at home, and relying on them for financial and, to a large extent, emotional support, there's little you can do about it. Decisions already made may have been hasty ones. Try to open up the channels of communication again.



Problems? Need some ideas or information fast? Or would it help to talk things over? Write to Susanne Garrett, 'Help', Record Mirror, 40, Long Acre, London WC2. Please enclose a stamped addressed envelope to ensure a personal reply. Alternatively, ring our Helpline, office hours, Monday to Friday on 01 - 336 1147.

● **KONTACT KORNER:** Isolated? Want to meet other people who share your musical interests for gig-going? Write to Contact Korner, Help, Record Mirror, 40 Long Acre, London WC2.

## Drugs

**H**AVE a drugs problem, and I really need help. Please could you tell me if there are any clinics in Bristol that treat people with drug problems. I also have a couple of friends who're trying to give up too and they both feel it might be easier to go to a group run on similar lines to Alcoholics Anonymous. Is there a similar set-up for drug takers? Can you put us in touch? Sue, Avon

● With no information about the kind of drugs you're using it's impossible to put you in touch with any specific self-help group which might exist in your area. If you need medical help, be sensible and see your doctor.

To check - out local possibilities, and you already seem to have the basis of a self-help group, including yourself and your two friends, ring confidential Bristol advisory service Off The Record on 278128. (Off The Record, 8 Pips Lane, The Centre, Bristol BS1 5AG).

For more information it's important that you contact national drugs information and advisory organisation Release, 1 Elgin Avenue, London W9. (Tel: 01-298 1123; 24 hour emergency number 01-503 8654). Even if you only have access to a Call box, Release will ring you back if your money starts running out.

## Staring

**A** NEW boy has just started in my class at school, and I've noticed him staring at me in lessons lots of times. I quite like him and think he fancies me, but I just wish he'd say something. What can I do? It makes me feel really embarrassed. Gill, Hull

● Maybe he does have a crush on you. Perhaps he's bored with lessons and stares at all the girls. Or he could be just plain nosy. Better find out, the suspense is killing you.

Why not smile at him, or say hello next time you see him. If he seems friendly, you've broken the ice and could get to talk to him some more. If not, he'll be the embarrassed one and will probably take his stares elsewhere.

## Dubious

**L**AST October, I ordered a stereo from a Midlands-based firm, paying for the cost of postage, as well as the equipment. Now, after many letters, I've been told that my parcel which was sent by British Rail is now lost.

I've tried chasing it up with British Rail, but with no success. Is the firm responsible? Or is it up to me to claim compensation from British Rail? Paul, Scotland

● Don't let this dubious dealer get away with it. If goods are lost en route to you, the customer, whether they're sent by British Rail, ordinary post, or a carrier service, the onus to replace lies with the company who sent them. It's up to them, not you, to claim compensation from the carrier.

They're responsible for despatching another stereo.

There's no need to waste any more time and money trying to locate the missing package. Write to the Managing Director of the company concerned, stressing their obligation to supply you with a replacement stereo, if you have further problems, name the names, and we'll take up the matter on your behalf.

(Provided readers enclose a stamped addressed envelope and fullest possible details. 'Help' will investigate your consumer problems too.)

## Infected

**F**OR several weeks now I've had a yellowish discharge from my vagina. It feels very itchy there, and taking baths doesn't help. I also feel a bit sore when I pee. I'm frightened in case I've picked up something awful. I'm 16. Carol, Bolton

● **I**F YOU'VE been raped and need to talk to someone, or would like support if you decide to report to the police, your nearest Rape Crisis Centre can help. Here's where to make contact:

**BIRMINGHAM**, 24-hour number, 021-232 2432; **BRIGHTON**, Tuesday, 6.00 - 9.00pm, Friday 3.00 - 9.00pm and Saturday morning, 699756; **CANTERBURY**, Monday, Thursday, Friday, 9.00 - 9.00pm, Tuesday 37709, Wednesday, 2.00 - 9.00pm 39400; **COVENTRY**, Monday 7.00 - 10.00pm; **DUBLIN**, Saturday, Sunday 24-hour number, Monday to Friday, 8.00pm - 8.00am, 501470; **EDINBURGH**, Wednesday, Thursday, Friday, 6.00 - 10.00pm, 031-556 9437; **GLASGOW**, Monday, Wednesday, Friday, 7.00 - 10.00pm, 041-221 2811; **LEEDS**, All week, 10.00am to midnight, 44938; **LIVERPOOL**, Friday, 6.00 - 8.00pm, 051 709 1938; **MANCHESTER**, Tuesday and Friday, 2.00 - 5.00pm, Thursday 7.00 - 9.30pm, Sunday 8.00pm - 8.00pm, 061 223 3502; **NOTTINGHAM**, Monday to Friday, 11.00am - 5.00pm, 410440; **OXFORD**, Wednesday 2.00 - 10.00pm, 726295; **PORTSMOUTH**, Friday, Saturday, Sunday, 8.00pm - 8.00am 739366; **SHEFFIELD**, Wednesday 10.00am - 2.00pm, Saturday, 2.00 - 4.00pm, 65480; **NEWCASTLE UPON TYNE** and **TYNESIDE**, Monday to Friday, 10.00am - 8.00pm, Saturday and Sunday, 6.30 - 10.00pm 329958. And, in LONDON and area, ring the 24-hour service on 01 380 6145.

● From what you say, you clearly have some form of vaginal infection: possibly thrush, a yeast infection which erupts in discharge and pain. This kind of infection can be a sex-related problem but is also caused when your system is thrown out of balance for one reason or another.

Clearly the condition you describe needs treatment, so see your doctor for a general check - up this week. Don't leave it for the symptoms to get worse. The doc will supply you with a sure-fire prescription to clear it up.

## Got to give it up

**M**ASTURBATION gives me great pleasure and relief, but I'm worried as I seem to be doing it more and more. I'm 17 now and wonder if I'll ruin my future sex life if I keep on like this. I masturbate at least three times a day now. Kevin, Liverpool

● Forget the feeble jokes and old wives tales about masturbation causing a spectrum of physical and mental ills, including blindness, deafness, brain damage and insanity. They're just not true.

Current medical opinion accepts masturbation as a harmless, if solitary, activity offering a speedy way of relieving pent-up sexual tension. You feel more relaxed afterwards, so its doing you no harm.

There's only one potential area of risk. Some people who carry on with this habit to the exclusion of all other sexual activity, later in life, may simply use it as a substitute or a substitute for sexual contacts involving other people.

## Paying the way

**I**D LIKE to do a college course sometime in the future and would like to know where I can write for more information on grants. Terry, Basingstoke

● Once you have more idea of the kind of course you're likely to be taking, get in touch with your education authority for more information on your chances of qualifying for a grant. See telephone book.

Two free information booklets, 'Getting A Grant' and 'Grants For Students - A Brief Guide', covering how to apply, parental contributions, how much you're likely to get, and the rest, are available, free of charge, from the Information Division, Department Of Education And Science, Elizabeth House, York Road, London SE1. Send a postcard for your copies.

# GARY NUMAN



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BEG 70

# The nouveau rich of reggae UB40 explain the freedoms of self determination to MARK COOPER

## From dole queue to directorship

**N**EWCASTLE'S HOLIDAY Inn offers little. Every Holiday Inn is exactly the same, only the staff and their mood vary. UB 40 preserve their identity. They are a canny crew from Brum who are so determinedly ordinary that they've slipped right through the rock business and into a position of quite extraordinary prominence — all within two years.

They are also absolutely clear as to what they're doing, pragmatically refusing to hang themselves on the dilemmas on which so many have faltered by virtue of innocence, idealism or even ignorance.

Jim Brown, drummer, Astro, toaster and trumpeter, and Norman Hassan, percussionist, gather together on a sofa near the bar, trying to avoid the smell of chlorine and the brazen bunch of businessmen shouting at each other and the barmaid. Jim does most of the talking.

Why stay in a hotel like this, I ask? I expect them to blush (hypocritically, enough as I'm staying there too).

"We stay in places like this to be as comfortable as possible. We spend most of our money touring and staying in decent hotels because that makes our job so much easier. For us, being in a touring band isn't an end in itself. We're not particularly interested in going over the top and getting passed up every night. Generally we're well behaved. Jim's wicked grin is just perceptible above his woolly cardigan.

"Touring for us is just a means to an end. We enjoy it but the rock and roll lifestyle has no appeal for us."

UB 40 made themselves up from scratch in the tradition of all the best punk bands. They have avoided frontmen, for example, with a rare determination.

"If the press asks for Astro, say, we'll always give them somebody else. If they ask for one autograph, we'll send another. UB 40 are eight people all contributing equally so any one of us will do."

The band rely on the principle of co-operation, even when they write.

"Somebody will write a lyric and then everybody sticks their heads in. Everybody will chip in a line. And we have to work this way because there isn't one person who's got enough individual talent. We've got to rely on everybody's input."

Doesn't Ali Campbell's voice stand out, I ask? "Yes," says Jim. "He was the obvious choice for the singer but he wanted to be the drummer!" That's how UB 40 began, each individual choosing their instrument or fighting over what was left! "One day we decided to be a band, the next day we got a name, and the next day we got the instruments." (Nicked, Jim tells me later, explaining the only way out of working-class Birmingham is by sport, music or stealing).

UB 40's success was almost instant, a product of timing, sound business sense and their ability to seek out a huge and untouched audience, an audience that likes music with melodies and prefers their bands to have more conscience than glamour.

Astro has his explanations of their triumphs:

"I think at the time we came out, there was a definite low spot in music and we bridged the gap. Nobody else is stuck into the middle ground we're in. We're not considered a hard reggae band but we're not a pure pop band either. It's a kind of funny line we're treading. We don't really take influences from pop or rock because as far as I'm concerned, they just don't exist anymore, there's such crap in the charts right now, press-invented bands with more pose than music."

UB 40 have a good deal more music than pose, to a degree that I sometimes find stifling. All too often they reduce democracy to its lowest common denominator, while calmly ignoring the fact that half the pleasure of pop comes from the flash in the pan of image. Off on their own, on their own safe turf, they proceed in isolation in a manner that's more likely to lead to stagnation than anything else. Unless they really begin to evolve something original from the music which does influence them, reggae.

"When we began, we forked out a lot of money to hire people who were efficient but expensive, good pluggers, good distributors. We were offered advances of up to £150,000 at a time when we were living on £13 a week and we said 'No'. Instead we signed with Graduate on a fifty-fifty basis. We thought we knew better and we were right. Now we've left Graduate we own our company and distribute our records through Spartan who take 20 per cent. We have the best deal in Britain apart from Paul McCartney."

Yet for all their apparent calculation in business matters (and money crops up a good deal in UB 40's conversation

and rationale), the band claim to be a relatively 'innocent' company.

"Our success isn't down to pluggers because we don't even push the chart shops. We don't even have a list of them which is ridiculous for a record company. When we were selling 35,000 a week with 'Food For Thought', the Jam entered the chart at Number One with 25,000. So probably we'll never get to the top. Both our albums have been Number Twos."

Jim explains the commercial creed according to the band: "If you want to sell records and be very rich men and you've got ideas that you want to get across, you're not going to succeed by restricting yourself. We want as large an audience as possible, not just trendy young white people. You can't ignore the older generation for a start. They're the ones that are running the country."

"We use some music business ploys and we do feel them as restrictions but they're necessary. There's no point in only playing to people who're already sussed to what you're saying; that's a waste of time. Look at the Crass, they might as well be in the Masons."

We want to get across to people who only hear Buck Fizz. They're the main people, the ones who all the intellectual revolutionaries ignore and not the trendies who go to the local reggae club and sit around being didactic."

### 'We have the best deal in Britain apart from Paul McCartney'

UB 40 claim that they are making MOR by strategy:

"We're infiltrating the media. Some people get their records banned and we don't because the media don't realise we're political. We're flogging the MOR audience. It doesn't make us part of that, it just means we've extracted a bit from it. There's this strange lefty trendy attitude that just dismisses straight people as if they were benighted because they're not involved in drugs or the new fashions. But these people are the majority."

In conversation, I smell a whiff of paranoia here, a sense that UB 40's own ordinariness has become more than a sense of pride.

Meanwhile, UB 40's own picture of the majority they would reach is not a pretty sight. It's a sight that leads UB 40 to



UB 40: under own management

Pic by Paul Cox

believe in the inevitability of violent revolution while playing a music designed as much to soothe as to stimulate. This is a contradiction their music has yet failed to resolve, a contradiction inherent in reggae tradition.

"Over the years, we've seen that sitting around talking about it doesn't change the world. I'm not saying that violence is a good thing but it will happen," says Astro.

"After all," adds Jim, "we've got a violent state but a subtly violent one. It's not subtle to people who are already disillusioned with it, but it is to people who never think about it."

The English system is very clever because people actually believe that they've got freedom of choice. And you can't blame them, because they don't have time to think about anything else, they're struggling so much trying to keep their families together. They're victims of the system, they don't have time to breathe."

Yet does UB 40 music actually reach such people, do such people exist? By separating music and lyrics, making the one subversive and the other safe, UB 40 make a distinction that is untrue to the manner in which we listen to music. The music gives the majority listening pleasure, the lyrics give those with a conscience a sense of a cause shared. Is this enough, or are greater disruptions necessary? Time and action will tell.

As for UB 40 themselves, their main concern has always been to beat the system and in their eyes, there's two ways of doing that:

"Things were a lot easier on the dole, I almost had a good time, but that was some years ago. Now things are really bad. Then you could have a smoke every day and feel you were putting one over on the government, but now they're doing you. Then it was a scam, now people are defeated."

"As far as I'm concerned, everybody should be rich. We're not knocking money just because somebody's got it, it's the system we're knocking. There's only two ways you can drop out, by having no money and living off the state, or by having lots and living out of the restrictions of the system."

UB 40 have tried the first way, now they're pursuing the other path. Not that they're rich as yet — they're only just buying the houses that Jim says most people of his age (with jobs) are buying. Myself, I say 'Good luck' to them. I don't believe that either of Jim's ways of dropping out will change anything and UB 40 were probably easier to identify with when they were poor.

Still, either way, UB 40 have always been sensible and so they've succeeded, on their own terms, by making use of the world without closing their eyes. Not bad for beginners.

# EASIER DONE THAN SAID

**WANTED:** FIVE keen young musicians to jump on British jazz-funk bandwagon and become overnight stars. Ooh, but it's Easier Said Than Done.

Well, it's taken a while but somehow that makes it that bit more worthwhile. After 18 months and five singles' worth of knocking on the door, Shakatak have finally battered it down and entered the Top 20.

Those 18 months have been littered with "almosts" for Shakatak, until now the Bridesmaids Of The Year. Their first four singles were all appreciated more than they were bought, and when 'Easier Said Than Done' began flirting with the charts, as far back as last November, it looked like another nearly record. A case of Bridesmaid Revisited, it seemed.

Nigel Wright, the band's keyboards man and producer, was wondrous at the effect of a bit of television. "Top Of The Pops made a hell of a difference. The week it took effect we had a 14-place jump." The record's still climbing in its fourth month in the chart and is shaping as one of the longest-running hits of the year. Not quite up with the 'Birdie Song' yet, but who knows.

The consequence of this unexpected and belated success is that the band are so busy they're practically applying for Trojan citizenship. Not just promoting a smasheroonie, but playing a massive tour in Britain as we speak and putting the finishing touches to their new, second album. Three million unemployed already and here's five doing the work of fifty of 'em. How can it be done, Nigel?

"With great difficulty, many sleepless nights," he joked. "I started at 8.30 this morning and I didn't get in till five last night." This was a recent Saturday night when I managed to corner Nigel and Bill for a chat in Southgate (Jeez, the places we go to bring you the scoops) just before their gig — a sellout, needless to say — at the Royalty.

"We finish tonight and go straight out to Farnham, where we're living over the next few days. It's at the stage now where we're mixing the album, the brass is going on and then hopefully it'll be finished by Thursday night or else I'll get a rollicking," said Nigel looking anxiously at the man from Polydor (another pint please, Bill).

By now, then the die should have been cast. The LP's to be called 'Night Birds', follow-up to last year's 'Drivin' Hard' debut and with the title track scheduled for release as a single just as soon as 'Easier Said' gets the hell out, which may be some time yet by the look of it. It sounds on one hearing like a follow-up hit, too.

There was talk, too, of using a rather large American name on the horn section for 'Night Birds'. "We've got it planned to do," Nigel told me. "It's a question again of time. A friend of ours has been out there studying at college. I think two of the tutors are Earth, Wind and Fire's horn section. But Polydor are pushing for the album, it's like a two or three day round trip to do it." The alternative? "Well, I'm a



**PAUL SEXTON**  
shacks up with SHAKATAK

trombonist and Bill Sharpe plays flute as well as keyboards, and within our range we have a brass section anyway. The bass player plays the trombone as well."

The bass change was Shakatak's first personnel alteration since their entry into the big bad recording world in 1980. Originally they merged from two bands both playing the London pub and club circuit, one featuring Wright, Underwood and Odell, the other called Tracks and including piano man Sharpe and guitarist Keith Winter. The story of the band's name has been told before and as Bill Sharpe told me last time we met, there was no great logic about it.

"We had this demo tape of 'Steppin', our first single, and we took it down to the Record Shack (a jazz-funk import shop in London). Everybody thought it was really good and somebody, can't remember who it was no, came up with the name Shakatak. I don't know if it was because of the name of the shop or what. But people seem to enjoy saying it, they like to get their tongues around it."

Certainly the Shaks have never enjoyed as much airplay as they're getting now, and Nigel Wright has little time for producing other people at the moment. But that wasn't the case last year when the dread melody single held sway in the charts. Remember Enigma?

Nigel seemed strangely reluctant to talk about them — but not because he was embarrassed about it, just that it would have deflected the conversation away from the beloved band of the moment.

"You want to put that into a Shakatak interview? I don't know if the rest of the band will let me talk about that. Basically I'm a producer and my main production work is for Shakatak, but last year I happened to be fortunate enough to put together this band that went on to do the two singles ('Ain't No Stoppin' and 'I Love Music') in case you'd managed to shake them from your memory) with great success. But it was very much a secondary thing, I don't even know how it happened."

The lads haven't quite come to terms with all this fame yet, and certainly they weren't ready for the sort of audiences they're getting on the current tour.

But just occasionally you can get away with murder, eh boys? Bill admitted: "The amazing thing about Margate was the technical problems", and Nigel went on: "Shakatak is very piano-orientated and at the end of the third number it packed up. We did the whole of the rest of the set without a piano, which was a nightmare for us but it didn't seem to make any difference to the reaction."

A time of much activity all round... after fairly diluted quantities of the action for the past year and a half, suddenly it's concentrated supplies of everything all at once. Next stop Europe, after the British tour, and they're talking seriously about America as the next target.

Then Shakatak can try for a hit single, a hit album, a hit in America, a hit tour...

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# PLUM DUFF

**THE WAITRESSES: 'Wasn't Tomorrow Wonderful'**  
(Polydor import PD 1 6346)

By Nick Kemp

Following on from Blondie and Talking Heads, the Waitresses are the new in line for the tiresome 'next big thing' cliché. Their roots lie in the tacky American sub culture, flat singing, garage style sound quality — "If we can do it, anybody can" — seems to be the message screaming forth from the speakers. But the songs are certainly catchy.

Critics both here and in the States have raved and slobbered about the album but although there are a number of good time pop tunes, throwaway yet nevertheless commercial, at least half the album can only be described as duff.

The current single 'I Know What Boys Like' must be the worst song I've heard in years, although the flip 'It's My Car' (featured along with the 'A' side on the album) appeals to my cynical sense of humour — there are strong traces of Snatch around the 'Stanley' / 'I.R.T.' period, but Snatch only really caused a minor sensation due to the revolutionary cover of their 'All I Want' single. The Waitresses are going to be the victims of a similar hype.

Mr Nicholls up here expressed surprise at how Polydor managed to get the Waitresses, someone at the record company expressed surprise at WHY. My sentiments lie between the two. But you've got your own minds, make them up when the Waitresses hit these shores in April. + + ½

**THE BREAKFAST BAND: 'Dolphin Ride'**  
(Breakfast Music IOU 001)

By Carrie Elderfield

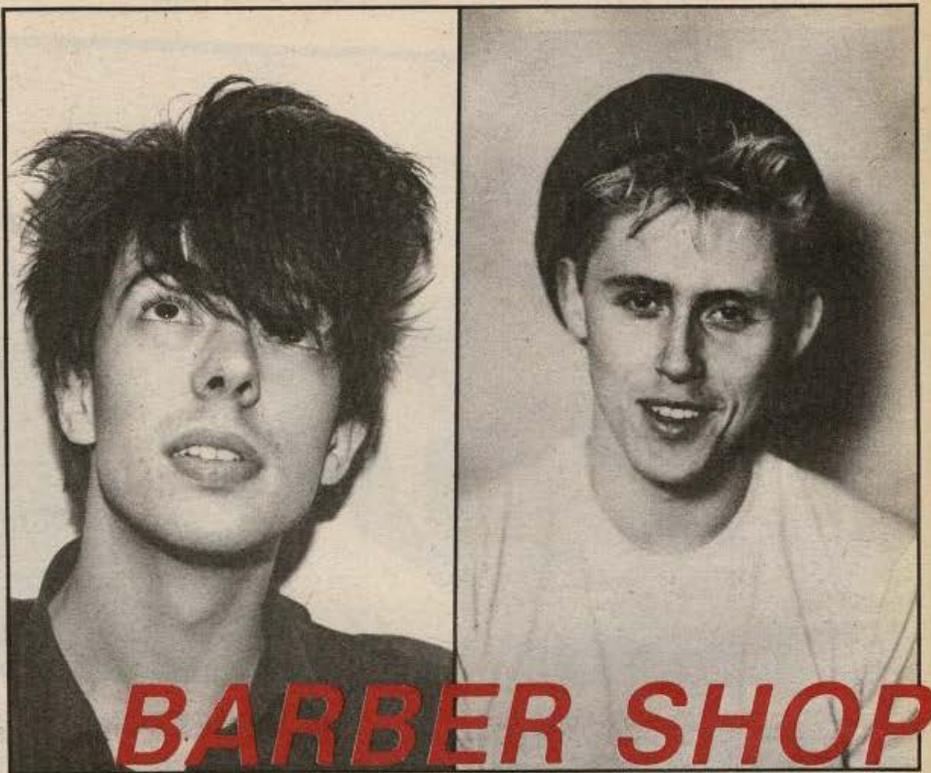
THE LATEST offering from the Breakfast Band is a nondescript mixture of reggae and loose mechanical jazz funk.

It's nothing special. The band seem to have very little direction at the moment.

'Dolphin Ride' is saved solely by the efforts of Kuma Harada in dazzling form on bass. The rest goes in one ear and out the other. Of all the tracks just two leap out and grab you by the lapels; 'Jazzabel' shows the Breakfast Band at their best and 'Broadside Rhumba' comes close second. Sadly the competition isn't great.

Still, it's good stuff to sling yourself about the room to.

+ + +



Left to right: Mac of Echo And The Bunnymen; Kirk Brandon of Theatre Of Hate; Nick Heyward of Haircut One

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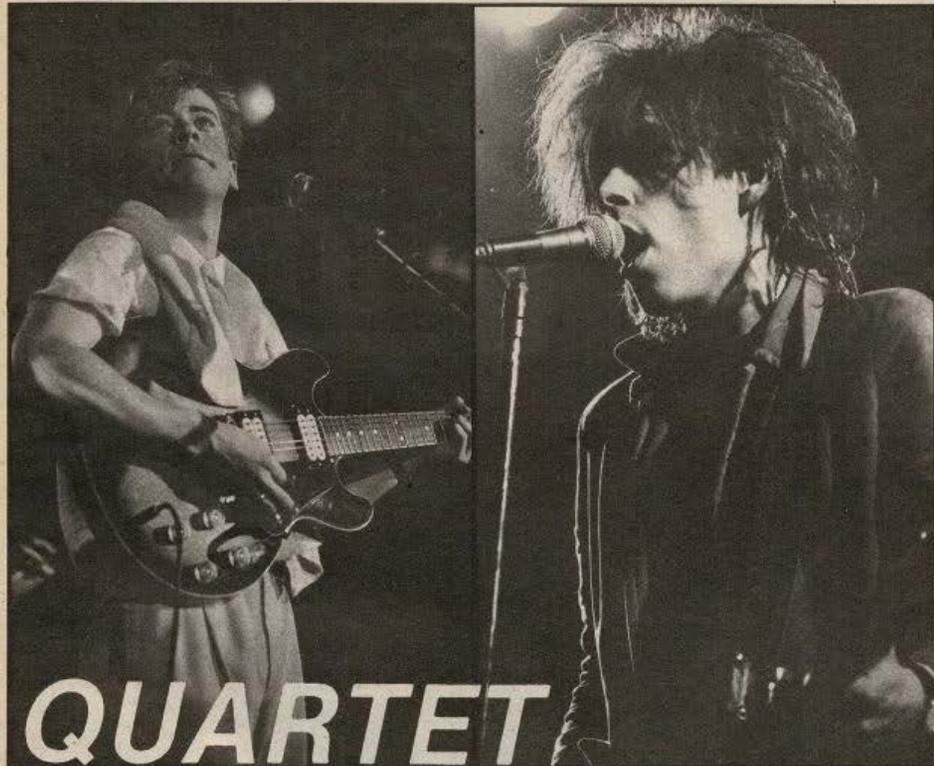
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# QUARTET

Hundred; Tom Bailey of the Thompson Twins

**JIMMY PURSEY: 'Alien Orphan' (EPC 85235).  
By Carrie Elderfield**

ONE TRACK says "Isn't it a weird, weird world" and that sums up Jimmy Pursey's second solo album 'Alien Orphan'. It is obviously Gabriel influenced and has that same appeal of the bizarre.

The album is mainly electronic and Pursey uses unusual sound effects so don't listen to 'Spies' if you've got a hangover. The telephone bells are an alcoholic's nightmare.

The vocals are like a cross between the Associates and Public Image Limited and the abstract ideas behind the songs are like Bowie at his most frantic. All of this combines to make an album that could be described as menacing.

After a while though, it all starts to get a bit much. The hypnotic bass goes pounding on and on and Mr Pursey keeps trotting out those clever, paranoid lyrics until you're forced to turn it off just because the old brain has gone numb. Surprisingly there is nothing there to keep you interested. If you've heard one track then you've heard them all.

Still, it's a definite improvement to the Pursey we knew with Sham 69. This man has talent. Tracks like 'On Invite Only' and 'Technical' prove it. +++

**VAN MORRISON: 'Beautiful Vision' (Mercury 6302 122).  
By Daniela Soave**

I TOO have a beautiful vision and it goes like this: Van Morrison will come to his senses and realise he shouldn't produce his own albums or bleat about God in an effort to show us the light.

Something odd happens to

people who sing about God — so eager are they to convert that the music becomes secondary and suffers.

'Beautiful Vision' holds the potential and mood to have been the true follow-up to 'Into The Music' where 'Common One' where whatever gems this latest effort possess — and you can catch glints of them shining through here and there — they have been lost through unimaginative arrangements and thoughtless production.

The actual production is so flat that Morrison's fine vocals are lost in the crowd of backing singers and instruments. Because of this only three songs succeed in uplifting you to the glorious heights that only Van knows: 'Cleaning Windows', 'Dwellers' and the misty instrumental 'Scandinavia'. 'Vanlose Stairway', 'Aryan Mist', 'Beautiful Vision', 'She Gives Me Religion' are all concerned with G-O-D yet don't have the guts of their gospel contemporaries.

I never thought I'd see the day where I could pick so many holes in a Van Morrison album. He still excels so much of the dross of today, but against his own standards, 'Beautiful Vision' falls short. +++

**LOU REED: 'The Blue Mask' (RCA LP 6028).  
By Mike Nicholls**

OLD HEROINES never die, they just keep spewing brutal imagery and exercising personal paranoid in public forever. Dreaming they are president of the United States then claiming they're just your 'Average Guy'. Spinning bizarre vignettes about atrocities at sea in the same vinyl gasp as professing a love for women (despite having been a celebrated gay of the age).

Yep, same old laconic

Louis. Musically he might have mellowed somewhat — another new band, this one starring ex-Voidoid Robert Quine — but there's still vitriol aplenty to kill complaints that he's washed up.

The tensely excellent 'The Gun' bears witness to this, a deadpan exploration into the mind of a killer whilst a couple of conversationals also show how he remains a sharp songwriter, mixing a tight turn of phrase with punch-drunk honesty.

As on the last LP, his bitter self-awareness / mockery can entail delving into his past where dreams and an over-taxed imagination blur the dividing line between fact and fiction. Hence the weird tribute to poet Delmore Schwartz and the unearthly account of 'The Jay John Kennedy Died'.

If the candour is startling then his thrill for redemption is exultating, the graphical torture of the title track simultaneously sick and invigorating. But he can just as easily pen a cute little love song, disguising any possible sting in the tail in the process.

Yep, same old Lou Reed album but still be aware of imitators. +++

**MAGNUM: 'Chase The Dragon' (Jet 235).  
By Robin Smith**

DEAR OLD Magnum, forever destined to be a support band and the outfit who write the most ridiculous lyrics this side of Jon Anderson.

The trouble with Magnum is they've got no pride or class and once again it's the same old stuff about dungeons, dragons and our place in the universe. Anybody who sat through this nonsense while waiting for the equally awful Krokus, must have been gluttons for punishment. +

**HAIRCUT ONE HUNDRED: 'Pelican West' (Arista HCC 100)  
By Mike Nicholls**

YOUNG HEARTS run free and right now the Heccuts are having a whale of a time, spilling out glittering pop prizes, encouraging endless yearning for the golden years and simply letting the music play. What was once a slight trio tentatively coming to terms with the groove has blossomed into a fully-fledged dance brigade whose abundance of ideas is matched only by their finesse.

Much has to do with the variety of inputs which has gone into their sound. From pin-up Nick Heyward's obsession with all things sixties to the jazzy lucidity of Phil Smith's sax and the Boney M brass section. From the sparkling melodies which bristle with innocence and nostalgia to the Stax soul pedigree of former Michael Jackson drummer Blair Cunningham.

It's all there and slips out of the speakers with bewildering ease, switching from Searchers - style axe-jangling to pulse-beating funk. Occasionally they get too entranced by the latter and their floating sound of sunbathing turns into a houseparty where the guests outstay their welcome. Nick is well aware of the appeal of perfectly-structured songs and should ensure his freshly-mined gems are cut accordingly.

Then again, if every track was a delicately-crafted classic it might be too much of a good thing, and when his songs are good, they are brilliant. Like 'Milk Film' whose sudden talking hook takes the cue from 'Love Plus One' with which it could cross paths on its way up the charts.

Another contender for single status is 'Surprise Me Again' where the disarming chord change can't possibly say anything other than "You suddenly smiled and took me by surprise!"

As Nick will be the first to admit, many of the titles — including that of the album itself — are private jokes inspired childhood memories, whether it's the wistful riffs of 'Lemon Firebrigade' or the bright powerpop of 'Fantastic Day' where the pomp and ceremony of the horns is redolent of 'Sergeant Pepper'.

Another cheeky steal is the 'Pinball Wizard' intro of 'Marine Boy', the B-side of one of their hits, both of which are included here. It's a pity they didn't choose the long version complete with exuberant stream of sixties TV stars, though the tune, to presumably paraphrase Nick, is still a beaut.

Elsewhere they become bogged down in the funk thang, glints of brilliance sometimes getting lost in the jazz section. Nevertheless, there's still more than enough here to keep them sober until next winter's party season by which time another flood of memories will assist 'Pelican West's' bid for immortality. +++ plus one.

**THEATRE OF HATE: 'Westworld' (Burning Rome BR 1)  
By Mike Nicholls**

YES, WELL I can understand why Kirk Brandon is being touted as this year's James Dean and why hordes of disaffected youths are banking on Theatre Of Hate being the troops of tomorrow.

But quite frankly I haven't a clue what they're on about. To be fair there are some ideas knocking about here, it's just that it's not entirely clear what they are. Brandon moans and wails away with sadistic abandon and although the concluding 'The Klan' is quite passable that's probably only because it conforms to the nice, sensible, old-fashioned, traditional tune/hook format.

Elsewhere there are incoherent radio voices, religious chants, resonant drums, a touch of jolly hockey sticks sax . . . by gum, are these the things dreams are really made of? Nice bit of instrumentation there but uh-oh, here comes Brandon bleating again. I'm not saying he can't sing in tune — it's just that he makes Marc Almond sound like a prime candidate for prima donna in the Milanese Opera.

'Do You Believe In The Westworld?' is a good riddling theme-for-an-imaginary-western single, notwithstanding any pretentious punky political platitudes of an inescapably improbable ideological ilk. Immature, in fact.

But they're only young lads and since the world's a stage they are entitled to join the great rock forum as we know it. Better than being on the dole, eh chaps? More beef and less unfocused bluster and they could happen. + + +

**THE ORIGINAL CAST: 'To The Shores Of Lake Placid' (Zoo 4)  
By Mike Nicholls**

THROUGH THE Cast darkly with a quaint collection of antiques and curios, '77 seems a long way away, the year of the great belch forward and the birth of Big In Japan.

BJJ fire the first of these flashes from the archives of a Liverpoolian with a cast that includes sideshows like Pink Military Stand Alone as well as such seminars as Ian Brodie (Original Mirrors, past and future Bunynmen producer) the Banshees Budgie and even Echo / Teardrops manager Bill Drummond, curiously pictured here in diapers.

Also present within this sumptuous gateload are re-appearing relics from both Drummond's bands eg an unreleased Teardrops track which might have been best left that way but is kinda cute all the same. Cope's crew have certainly come on a lot since '78 but I've still a soft spot for the early Bunynmen when Echo was just a drum machine deliriously living up to its name on the anthemic 'Pictures On My Wall'.

Not to be overlooked are two treats from — wait for it — The Turquoise Swimming Pools — a Teardrops off shoot featuring Troy Tate and the lad David Baile whose perambulations are as decidedly psychedellic as the apparent Liverpool lifestyle.

Ditto 'Dalek (I Love You)' whose best is yet to come. Whilst we're into unorthodox names please allow me to introduce 'Kwolo Klobinsky's Lullaby' from the forthcoming 'Whopper' album, a combo loosely built around Julian Cope's alter ego, Kevin Stapleton. + + +

**THE THOMPSON TWINS: 'Set' (Arista TELP2)  
By Gill Pringle**

THE THOMPSON TWINS are a band full of contradictions, but on their second album their frenzied anger has been compromised by the soothing steel drum. Under the influence of producer Steve Lillywhite the results are both fascinating and stimulating.

So serious, and yet quite frivolous, a few months ago it was difficult to guess what the TT's had in mind, and whether they were about to go under. 'The Set' sees the Sheffield boys emerging from a confusing period of gloom.

After a few spins of any new album, the record easily divides into two categories — the singles and the fillers. Refreshingly, there are few fillers in the set, just a bundle of great songs.

Each side opens with what are probably the strongest tracks, 'In The Name Of Love' — full of energy with a Calypso dance beat — 'Runaway', a sad but light-hearted look at the plight of a teenager leaving home.

During the summer, the TT's began to question this jolly - good live image, and fleeing to Wales for a weekend, wrote most of the Set. They need never have worried, but it's important to know a band cares. Many of the tracks feature their familiar percussion-heavy sound, particularly 'Tok Tok', while a number like the melodic 'Blind Lead The Blind', proves the TT's to be an excellent rock band too. With this album they can go anywhere. + + +



# THE ODD COUPLES

## Meet two dynamically different dreamboat duos, Hall and Oates, and The Associates

**D**ARYL HALL and John Oates can go for that. (Yes, can do). The "that" is no simple thing. It is the resuscitation of American music from the murky syrup of marketing and production values and what they can do to bring back the passion and the edge.

The Philadelphia "brod pak" keyboardist Daryl, six foot one and blond, guitarist John, the feet fire and dark, have produced 11 albums together learning how to tap their talent. Now their attentions are over and they've now had less than five consecutive number ones in America and their last major British success with current hit, "I Can't Go For That (No Can Do)".

But there is always a voice to success and at the moment Hall and Oates are suffering. Both are sporting aiffes and seem as they say long covered by journalists to assail them with questions in London's Carlton Tower Hotel.

But despite the tiredness, Hall and Oates have something to say. They and a handful of popular white American bands like Blondie, are the only people turning the lumpy benevolence of lurid comfortable American product into something more substantial.

Daryl puts his aims succinctly: "There's been something lacking in music for the last 15 years. There's not enough depth. There's too much surface whether it's a pop singer or an image. I think that's something we have to offer — it's what we can do. If we can influence trends now we have the spotlight, or get people to relate to it in a socially and musically integrated way, then I'll feel we've maybe accomplished something."

It may sound like rote catching crass but what is clear is that Hall and Oates' past years out their search for the "edge".

As a six-year-old Daryl, like Elvis Presley, used to prefer to cycle into the black ghettoes of Philadelphia and hang out. He threw up a formal music degree 12 weeks before graduation to get into the black session scene. "Papa had always had a pop thing with people like Bill Haley, Frankie Avalon, Link 112, Barry and Chubby Checker but in terms of musical integrity it wasn't that high on the list for most folks. But underneath that there was a lot of street cover music. The real ethnic sound of the city was never discovered apart from its most superficial and commercial side. It only got discovered when Gamble and

Interview by MIKE GARDNER

Hull hit the gold age with their combination of that "on the street sound" and a good band rather than topicals."

Daryl's tale of playing latest show with James Brown's backing band, appearing on a bill with Marvin Gaye, Temptations, Supremes, Smokey Robinson, Otis Redding, doing session work with them, and many more to a far cry from the usual hours — the Beatles — peaced-up — guitar — and — sang — "Yeah — Yeah — Yeah" — syndrome.

J OHN is equally more "street", playing in bands "as soon as I could play six strings" and singing solo — wigs under lamp posts before the pair teamed to musically in 1970. Their albums together have not only sported a variety of styles and images but have acted as an accurate barometer of Americana over the past decade.

From their 1972 debut "Whole Oates" with its "country folkness" and whimsy, through the classic rock "I Did collection, "Abandoned Luncheonette", a perfect evocation of Philadelphia, to the urban culture shock of the Todd Rundgren-produced "War Babies".

They left Atlantic records to join RCA and released the "Silver Album" which seemed to have learnt all the lessons of their previous experiments. But the cover gave the pair an ambiguous bisexual imagery at a time when "coming out" was the vagary, and people worse, the last pages held of "blue-eyed soulsters".

"We really fought against it. It seemed such a simplistic category usually used by people who were racially naive," says Oates. "I had a state of mind and it comes from experience. It's not a musical style."

But despite the pair racking up hits like "Rich Girl," "She's Gone" and "Sara Smile" they openly admit they weren't happy with getting hits unless it was on their terms.

"We went through the whole California MOR syndrome but the bottom line is that both the producers and session musicians haven't a grasp on East coast urban music and we weren't happy despite the hits," says Hall.

"I wouldn't be happy with a band, across the board sound different to anything else in the charts. We don't sound like anybody with whom we're in competition with. Our music is honest, hopefully, it's got directness and it avoids typical cliché which is almost impossible to do with a hit song."

**H**ALL points to the fact that American radio has broken precedents by playing each of their recent number ones.

"It's unusual for American radio to accept distinct sounds from the same band. Now we've done it, we have set a precedent for both them and ourselves."

But the radio won't allow. But when they released

their "X-Static" album at the height of the "Disco Sucks" campaign in 1979.

Hall again: "It was a victim of both the time and place in America and the last gasp of polarization of music. Rock versus disco is purely a racial thing coming from the Midwest. When people noted in Chicago saying that "Disco sucks" what they were saying was we hate black people because that is the underlying sentiment. We were trying to make a statement, like we always do, that it's all music. You are continually confronted with ethnic styles and people who do live together and listen to the same music."

"I can't even say it was a popular movement. It seemed to be radio people exploiting people's insecurities to get higher ratings and bolstering the opinion," he adds.

"New there's an opposite movement coming from New York and England where direct confrontation of urban ethnic groups has resulted in things like the 2-Tone, and Kid Creole and The Cocoon in America."

Now that Hall and Oates have the production reins firmly in their hands, something which coincides with their spectacular success, they plan to continue setting their brand of self-determination with a new album this summer and a world tour with British dates in September. But they aren't to hang up by success.

"It's too fleeting, too nebulous," says Daryl. "We could be just as cold next week. But now we've got the floor and we can do something. It's given us the freedom to expand. In the past we've tried to go in so many different directions, we couldn't keep the people along with us. Now we've got a grip on that."



**W**E SHOULD start with an introductory paragraph, detailing the origins and the early — ones, setting the scene for the triumphant moment (now) when Alan Rankine and Billy Mackenzie — the Associates for you — first appear in the UK charts. It will have to wait, however. Billy wants to tell you a story.

"I got this letter about four weeks ago from Sharon, a girl I used to go out with in Dundee. It was full of passion, which seemed out of character: 'we used to bitch at each other all the time, but it was written on her sort of graph paper. It seemed she was in London, and married, because she signed herself Sharon Sullivan, I wrote back, she wrote again, and I finally went to see her. In the taxi on the way there, I was thinking, 'What if her husband does? I like me coming round and give me a good boofing on the chin? Well, when she came down the taxi her blonde hair was just the same but she'd put on a bit of weight. When she got closer I said, 'What have you done to yourself, Sharon? Look!'"

He was and she said, "No, Sharon Sullivan, I'm a fan of yours."

Her mum was shouting "You want a cup of tea?" so I went to signed her records for her. . . . You see, the whole situation brought back the entertainment factor, which is what you go into music for in the first place. To me with a big bang. The whole famous music business was getting to be a chore for me, but that episode brought the simplicity of

Interview by SUNIE

it back; you make music to make people happy."

Before you exclaim at how quickly Mr Mackenzie has become disenchanted with the circus of what he is now a fully fledged part, it should be pointed out that he and Rankine, though both in their early twenties, are no untalented newcomers. They met as youthful runners on the Scottish treadmill in their native Scotland, joined forces to create a frustrating years on the books of Fiction, the Gate 6 label and management company, released a single their first LP, "The Attraction" in 1981.

Under-produced though it was, that record gave promise of great surprising strength, versatile but idiosyncratic musicianship (drums apart, Rankine played everything) and something startlingly good in the shape of Billy Mackenzie's voice. Reviews were glowing, audiences grew with astonishing rapidity, largely through word of mouth, but then things began to come unstuck. The world and its record companies thought the Associates were worth more than £3 a week, and they themselves were of the same opinion. Consequently a split from Fiction. But no new deal to take its place; the boys were now pricing themselves high. The major labels weren't sure they were worth it.

An interim deal with Situation 2, part of Beggar Banquet, kept body and soul together; the Associates put out five singles through them (one brought together as "Fourth Drawer Down" on LP for European release but available here on import) and another, under the name 20, (Lion Street) on RSD. They did our heroes survive another year before finally signing with the illustrious Warner and his brothers.

"Party Fears Two" the first "proper" single (in non-indie) since Fiction days, has now been unleashed upon the masses. A hit it may well be, though W. Mackenzie Esq doesn't seem overly concerned.

"It's not putting me up nor down, whether we get a hit record or not, we want more people to hear us, that's all. Maybe I'm being puny, I don't know. There are lots of things we care about, quality control and so on, that people shouldn't be fussed off with regard records, but as far as where it goes . . . number eleven, number one? What does it matter?"

On its image; some folk seem to regard the Associates as the same cloudy half-right as the Capt or Joy Division, those groups bearing the combustion tag of Serious, though it isn't so, but the Associate spirit is more samba than somber.

"You know, ABC could come all with some twisted-tone line and that would be seen as cool and funky, whereas if we used it it'd be 'oh, that's the Associates song' — and that's crap."

Interview by SUNIE

"The thing about cabaret," interjects Rankine from his hamburger around on the hotel bed, "was that no-one would ask you about the meaning of what you were singing. You did it and they liked it and they didn't. Look, there's two pictures on this wall. They're a lot of rubbish, but say one was Gaudin and one was a Vinci, right? Well, you'd expect people to come along and say 'Mmm and Yes — but pop music's not like that, it's like the Beano Annual!'"

He that as it may, no doubt the release of the duo's first LP, scheduled for the end of the month, will see them being once again dissected beneath the critical microscope. They'll emerge from this scrutiny hurt — laden once more, I don't doubt. For "Silt" is a masterpiece of inventive and atmospheric songs, finished off by the production they deserve. The arrangements cleverly avoid too much emphasis on the glorious Mackenzie pipes; however, are divided between singer and players, the latter comprising the talented Rankine plus regular cabaret Matthew Downey on bass, and irregular Australian John Murphy on drums. Expectations are high, not least from Warner, for the making of "Silt" was a costly business.

**D**espite, I don't have to frame the word in a question: Mackenzie knows what I mean.

"Well, it's like to have more of that." There speaks a man whose record company had his stay at the Holiday Inn terminated — because of an extra bill that stood at £1,000 after the days.

Don't you think you're being spiteful, knowing you can jump off because there's someone waiting there to catch you? That's because you're worth your salt in this eyes.

That's why we'll get away with it, and we know we will."

Mackenzie also expects a certain amount of Hall to come his way when DEP releases their LP of covers, on which he renders Ray Charles's "It's Over" quite magnificently, and Bowie's "Secret Life of Arabia" — dangerously. He's often been accused of sounding like Bowie (though for my money, his delivery is closer to Russell Mael), albeit more authoritative, so this is a bold move.

"Ray and Marilyn were saying to me 'do this, do that' — we did all takes of 'It's Over' and I was so drained. Now that we've discovered, but I enjoyed it. Then they asked me to do 'Secret Life of Arabia'. Well, I thought, if it gets out that I refused to do 'Secret Life of Arabia' that comparison, it'll look worse; at least I can do a bit of job of it and say, I had the courage to get up and do it."

Mr. Oh, the cat. And the subject of my next feature (coming soon, folks) has been thrown to point out, the who Daryl Oates.

Interview by SUNIE

# A LIFE IN THE DAY OF

## Melissa Caplan

**“**I aim for getting up at 7.00 every morning, but in actual fact it's usually between 8.00 and 8.30 before I crawl downstairs to make myself a cup of tea. I don't bother reading the paper; instead I leaf through the mail and try and get myself organised, shoving any work I've been doing at home into my bag so that I don't forget it later.

I take about an hour to get ready for work. My bedroom feels really unusual now I've moved all my junk into the workshop, suddenly it's empty and I don't have to share my bed with pins and bits of paper patterns and all that. Now I've got the freedom of a proper bedroom and I can start arranging my personal things again. It had got a bit like a workshop before and didn't feel particularly like a sleeping room.

I've had it since last October and I share it with another designer, Simon Withers. It's still in a bit of a muddle because it needed such a lot done to it, re-wiring, re-decorating, that sort of thing. We're not going to finish painting it till later this spring because it was so cold that the paint was taking too long to dry, but it feels a lot more human now we've had the phone put in.

I really had to get a workshop. I'd been taking over my mum's house bit by bit which wasn't very nice for her and also it didn't look that good when you had to bring people from the trade back for business meetings. Eventually this place will be great because that bit over there will be for cutting and sewing, this bit will be for printing designs on material, and that bit in there will eventually be my office.

I walk up to Brent Cross Station and take the tube in to the office.

Once I get into the office the first thing I do is get the place warmed up. I then attempt to study my desk diary to see what needs doing. Usually I try to do the things I'm not very fond of like phone calls, correspondence, blah, blah, blah. You get an awful lot of blurb from the fashion trade, because once you've

exhibited at Olympia they get to know where you are and send you letters asking if you want to advertise in this magazine or that.

Mondays and Tuesdays are taken up with paperwork. I sort out what I need for the rest of the week, material, clothes that have run out at the shop which need replacing, paperwork for the shop, too. Or I could be out looking for material — either shopping for it myself or ordering it from a manufacturer.

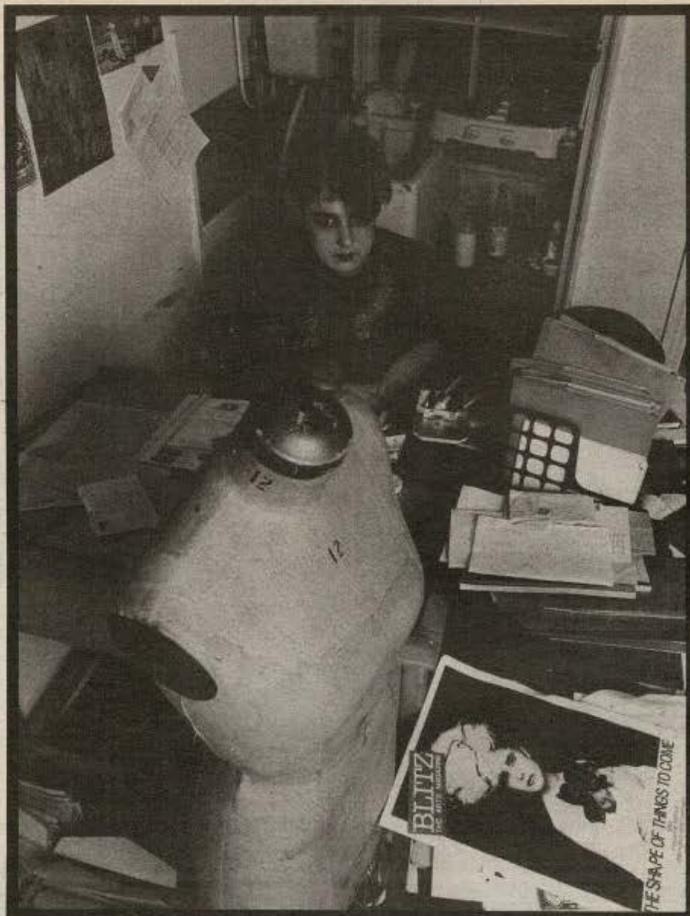
Where do I learn where to get my material? Well, most of it comes from up north. You learn quickly in this business who to go to. People are keen to sell pieces of fabric to you even though they're usually used to supplying it by thousands of metres.

Sometimes a piece of material inspires me, I'll think, oh, that'd make a nice dress or other occasions the design comes before I see the material. I spend a lot of time getting the right material for a piece of clothing. I spent two months searching for material for next winter's collection before I found something suitable. Still, until I can dye my own fabric or print more designs, I'll have to carry on looking.

I used to find it difficult working ahead of myself. It was strange doing the summer collection although as such, it isn't a proper summer collection, just clothes more geared to that sort of weather but still with my style. I tried to get a load of stock done at the beginning of the year so I could have some time to design. Now I just need to do a few items a week, which I try to get done as quickly as possible.

I want to get someone in to deal with all the paperwork so I have more time to design — I hardly have any time at the moment! My whole day is one blur — I can't tell you at what time I do which. For instance lunch is a sandwich in one hand while I carry on working. I like to spend about three or four hours designing but at the moment I only seem to get the peace and the time at the weekends. Once I get the office sorted out I'll be able to shut myself away in the afternoons and concentrate on designing.

I do usually know what my designs are going to be like before I start drawing. The ideas have been in my head for quite a while but you can sort ideas round when you



**YOU MIGHT** have seen some of 22 year old Melissa Caplan's designs on television without even knowing it: Toyah Willcox, Steve Strange and Spandau Ballet are among the people who buy her very individual outfits. Melissa studied Fashion and Design at Barnet College and then the Middlesex College, but she grew disillusioned with the course and left to set up on her own. She now has her own workshop in the West End, and, together with several other designers, sells her clothes under the Axiom banner in the Kings Road Great Gear Market. She lives with her mother in Hendon.

put it down on paper. I do a front and back view, and by then I know what sort of fabric I have in mind. Another important thing if you do have a fabric in mind is you must know how quickly that material is available. Otherwise you have to start searching for an alternative, though sometimes you score by finding something better than you originally had in mind.

Once I have the design I use the dummy and start by drawing the shape on paper, and then I start to mould the paper onto the dummy. You combine what practical knowledge you have with what you've found out by trial and error, and then of course there are pattern books which explain bits to you as well.

Unless I'm going to use a design often, I just leave it on paper and fold it away in an envelope, but if I'm going to use it a lot, I transfer the pattern onto card because paper would just disintegrate with constant use.

As for my one-off designs for specific people, I've usually got about one thing to concentrate on a week. They're usually in a richer fabric such as leather or suede, or it might involve handprinting a fabric for special people. With more exclusive designs you earn more money, but you're spending a lot more time on one particular dress or whatever and you're paying

for that and the fact it's a one off design.

Really, it's a happy coincidence that I design for people like Steve (Strange) and Toyah and Spandau Ballet. It just happened because I knew them and my designs fitted in with what they were about. I could easily have been a friend whose ideas didn't coincide with theirs.

How do I think up ideas for them? Well, they might have an idea of their own or they might have seen a sketch you've done which they like. I sometimes show them some drawings or a sample and say, well, you could change it by doing this or modify that, and I work along those lines. Sometimes Steve or Toyah will come for a fitting but once you've done a few outfits for people, you soon get to learn their measurements and can work quite happily with past information.

I do prefer to do fittings with people I haven't worked with before. For instance I did a 'Jim'll Fix It' for a little girl who wanted to be like Toyah and I asked if she could come along for a fitting, but the BBC just gave me her measurements. I was terrified they'd given me the wrong ones... don't look so surprised, it has happened! Once someone gave me the measurements for their outside leg over the phone and they actually bent down while they were measuring it! The result was

their trousers were far too short!

I suppose a working day for me finishes about 7.00 in the evening if it's an early lay-off, but I have been known to still be in here way after 10. It really depends on what has distracted you in the morning. Sometimes your day suddenly comes to a standstill because you can't push an idea any further.

For entertainment I don't go out to as many clubs as I used to. I hate being pushed around. Now I only go to ones if I've been invited or I know I'm going to get free drinks. Really! I'm quite happy to sit in and watch TV if there's anything good on, or I do enjoy a film, I prefer more relaxing things.

Eventually I'd like to sell my clothes to about five or six cities. I'd still like them to be quite exclusive. We're opening an Axiom shop on London's Drury Lane soon, and hopefully we intend to design a mail order catalogue so that people who like our clothes can buy them wherever they are. Just as long as I don't have to prostitute my designs by mass producing them.

It doesn't matter when I go to bed. It might be at midnight, it might be earlier or later. I never get to sleep before 3.00am because I've always got some idea or design rolling around in my head.

## HISTORY OF ROCK

# 4

**THIS WEEK RECORD MIRROR BRINGS YOU — ABSOLUTELY FREE — ANOTHER GREAT INSTALMENT OF 'THE HISTORY OF ROCK' — A CUT OUT AND KEEP SERIES THAT WILL BUILD UP TO BECOME YOUR VERY OWN 'HISTORY OF ROCK' BOOK. THE SERIES RUNS FOR 15 WEEKS, AND IT'S NEVER TOO LATE TO START! FOR FULL DETAILS OF HOW TO GET A FREE BINDER FOR YOUR BOOK, AND OBTAIN BACK ISSUES FOR ANY THAT YOU'VE MISSED SEE BELOW.**

**(1) HOW TO MAKE UP THE BOOK:** Simply cut along the dotted line of the page opposite, fold it in half and slot it in order to the other weeks' instalments. Each year should read on consecutively, with the full colour back and front covers keeping the whole book together! If you want a full colour glossy cover to keep your book in... see (2) below.

**(2) FOLDER OFFER:** Each week, along with your episode of the 'History Of Rock', we'll be printing a special coupon. Collect five of the 15 coupons that we'll be featuring in RECORD MIRROR and we'll send you a specially produced FULL COLOUR FOLDER for the 'History Of Rock' series. Full details of this special offer will be available with the last coupon.

**(3) SPECIAL PRIZE:** For all those readers who collect all of the 15 coupons there will be a chance to win a bonus prize — the hardback edition of '25 Years Of Rock' by John Tobler and Pete Frame, published by W H Smith / Hamlyn. The first 12 lucky readers with the full 15 coupons drawn out of the bag will win a free copy of the book. Agam there'll be full details of this offer with the last coupon.

**(4) BACK ISSUES:** If you miss any issue of RECORD MIRROR'S 'History Of Rock' series you can still obtain it — simply by writing to: 'History Of Rock', RECORD MIRROR, 40 Long Acre, London WC2, enclosing a 50 pence cheque or postal order made payable to 'Record Mirror' for every copy that you require.

\* 'History Of Rock' by John Tobler is condensed from: '25 Years Of Rock' by John Tobler and Pete Frame, which is exclusively available in Great Britain from W H Smith & Son.

RECORD MIRROR'S 'HISTORY OF ROCK' IS THE BIG ONE — START COLLECTING TODAY.

### COUPON

# 4

plane crash. The show had to go on, and Vee and his band were asked to help fill the gaps in the depleted bill, immediately impressing a talent scout from Liberty Records enough to be offered his own contract. Vocally, Vee was not dissimilar to Holly, even at times making records with the Crickets alongside solo hits like 'Rubber Ball' and 'Take Good Care Of My Baby'. Unlike most of his contemporaries, he was able to withstand the Merseybeat invasion and continued his career until the early '70s, when he briefly reappeared using his real name of Robert Veilaine, although without any great success.

Brenda Lee and the Shirelles spearheaded the female surge. Lee, a diminutive country singer who had first recorded in 1956 at the age of 11, included a few neo-rock songs like 'Sweet Nothin's' and 'Let's Jump The Broomstick' among her 30 odd hits during the '60s. Eventually she reverted to country music and family life. The Shirelles, a black quartet fronted by Shirley Alston, released a series of fine singles like 'Will You Love Me Tomorrow' and 'Dedicated To The One I Love', which were big hits. The Shirelles are probably better known today as having originally recorded 'Baby It's You' and 'Boys', which were covered by the Beatles on their debut LP.

Charlie Rich was also appreciated by British beat groups of the '60s especially early rock tracks like 'Break Up' and 'Lonely Weekends', but he moved into country music for much of the '60s later scoring two big hits in 1973/4 with 'Behind Closed Doors' and 'The Most Beautiful Girl In The World'. Rich had started at Sun Records, as had Bill Black, Presley's original bass player. After leaving Elvis, and forming an instrumental group, Bill Black's Combo, he cut six consecutive instrumentals which made the US Top Twenty, but finally succumbed to a brain tumour from which he died in 1985.

Instrumentals were big news in 1960 as American Shadows-styled group The Ventures, confirmed. Led by construction workers Bob Bogle and Don Wilson, the guitar-based group began by financing their own single 'Walk Don't Run', which became a top three item after being taken over by Dolton Records. However, the group were never to know fame on a grand scale although they eventually identified a territory which could apparently never hear enough of their distinctive sound

RIGHT: Ike and Tina Turner, one of the most influential black acts to emerge during 1960.

BELOW: Roy Orbison's mournful vocals had wide appeal.



ABOVE: Johnny Kidd and his Pirates. Kidd (with eye-patch) was perhaps the last definitive British rocker. His finest single 'Shakin' All Over' remains a timeless classic.

— Japan. They later recorded specifically for the Japanese audience and have released more than 100 LPs in the Orient, few of which have been issued anywhere else.

Instrumentals were also in vogue in Britain, particularly those recorded by Cliff Richard's backing quartet the Shadows.

The Shadows were originally known as the Drifters before realising that the longer established American group were using the same name.

After a few unsatisfactory vocal singles, the group discovered their true meter, topping the UK chart five times in four years with hits like 'Apache', 'Kon-Tiki' and 'Wonderful Land'. A more recent line up of the group, still led by original guitarist Hank B. Marvin and Bruce Welch, continues to thrive today largely due to the release in 1977 of a TV advertised 'his' compilation which became the second biggest seller of that year.

Cliff himself was still on the crest of a wave — having abandoned all out rock material in favour of ballads. His hits became bigger and had amounted, by the end of 1981, to 75, including 10 British number ones.

After a minor part in the film 'Serious Charge', Cliff starred in 'Expresso Bongo' and then went on to make a series of films with the Shadows in support. The best two 'The Young Ones' and 'Summer Holiday', were substantial box office successes. Today Cliff remains the eternal Peter Pan — still extraordinarily popular in Britain after nearly 25 years in pop music, he was awarded the OBE in 1980, and came close to achieving the final number one of 1981, narrowly failing to overhaul the Human League.

The only other notable British newcomer was Johnny Kidd (ne Fred Heath), whose group The Pirates emulated their leader's theatrical garb as nautical crooks. Kidd was perhaps the last definitive British rocker and his finest single, 'Shakin' All Over', remains a timeless classic today some 15 years after Kidd died in a car crash.

Unfortunately, little emanating from Britain in 1960 — save Cliff, the Shads and Kidd — would be remembered at all.



# '59

FEBRUARY 3rd, 1959, was the day the music died — a light plane carrying Buddy Holly, Richie Valens and the Big Bopper to the next gig of a winter tour crashed, killing everyone on board. This tragedy was especially ironic in the case of Holly, who had just married and had only undertaken the tour because he was hard up after breaking away from his manager and producer, Norman Petty.

The tour had been traumatic before the crash — cancellations, bad weather, lengthy bus trips — and the idea of chartering a plane only came up because Buddy wanted to sleep in a real bed for a change and to attend to his dirty laundry. At first, his two backing musicians, one of whom was Waylon Jennings, were going to take the plane with Holly, but were separately talked out of it by Valens and the Bopper. Soon after take off, the plane plummeted into a field in bad weather. Its inexperienced pilot was also killed.

Valens was only 17, and had just earned his first gold record with 'Donna', which meant that he would have been a major prospect. The Big Bopper (real name J. P. Richardson) was a discockey / songwriter, who died before 'Running Bear', the song he wrote for his protegee Johnny Preston, topped both the US and UK charts. He did however see his own hit 'Chantilly Lace' make the top ten, and it was this success which persuaded him into performing on stage.

Nevertheless, Buddy Holly was the major loss. After splitting with the Crickets (who stayed with Petty) he had started to record away from home without affecting his consistency in the chart. After hitting with Bobby Darin's 'Early In The Morning', one of the tracks from the session 'It Doesn't Matter Anymore' became particularly famous as Holly's biggest UK hit. It also started a remarkable run of posthumous success taking in a further 11 hits in Britain, although there was no parallel in the US chart.

Most of the American newcomers in the wake of the tragedy were fairly tame — several of the softer names from previous years scored well, and were joined by equally gentle singers like James Darren, Jerry Keller (of 'Here Comes Summer' fame) and Bob Rydell, although both Freddy Can-

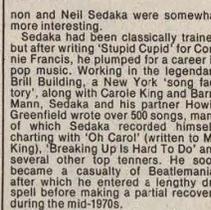


LEFT: Richie Valens died before his considerable talents could be realised — he travelled in the doomed aircraft with Buddy Holly.



ABOVE: Jan (left) and Dean, an initial inspiration for the Beach Boys.

RIGHT: Emilie Ford, perhaps the first black rock star to come to prominence in the UK.



non and Neil Sedaka were somewhat more interesting.

Sedaka had been classically trained but after writing 'Stupid Cupid' for Connie Francis, he plumped for a career in pop music. Working in the legendary Brill Building, a New York 'song factory', along with Carole King and Barry Mann, Sedaka and his partner Howie Greenfield wrote over 500 songs, many of which Sedaka recorded himself, charting with 'Oh Carol' (written to Ms King), 'Breaking Up Is Hard To Do' and several other top tenners. He soon became a casualty of Beatlemania, after which he entered a lengthy dry spell before making a partial recovery during the mid-1970s.

Cannon was a harder rocker and after 'Tallahassee Lassie' became his first hit in 1959, he produced 17 more in succession, including a 1963 million seller with 'Abigail Beacher'.

Most of the many one hit wonders of 1959 were less fortunate — Frankie Ford, Wilbert Harrison, Phil Phillips and several instrumental hitmakers like Dave Cortez and Sandy Nelson made one or two minor classics, but found it difficult to repeat their initial form. Much more durable as an instrumental group were Johnny & The Hurricanes, who broke through with 'Crossfire' and 'Red River Rock'. Their formula of 'rocking up' well known songs with

their distinctive sax/organ sound kept them in the charts for three years.

Another artist who curiously escaped the one hit stigma despite making solely novelty records was Ross Bagdasarian, an Armenian who changed his name to David Seville. Having experimented with speeding up tapes he scored with 'Witch Doctor', and later invented The Chipmunks. With a stroke of genius, Seville named the members of the 'group' after executives at his record company, which was no doubt helpful to him in racking up three and a half million sales of 'The Chipmunk Song' plus several inevitably lesser follow ups.

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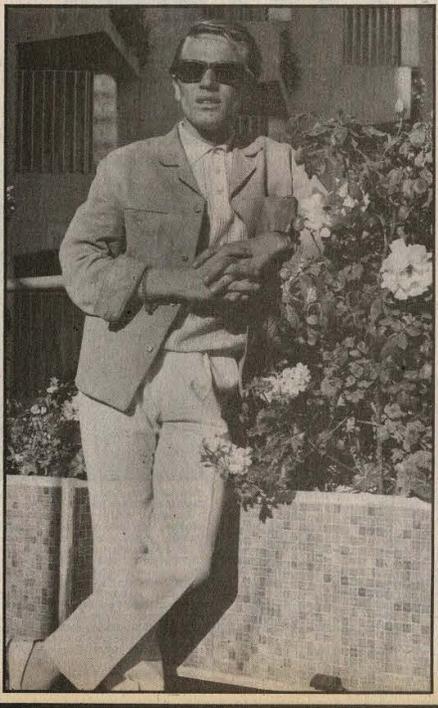


Among the year's new groups were the Isley Brothers, who hit with 'Shout', the Impalas, whose bit hit was 'Sorry (I Ran All The Way Home)' and the Crests. Rather more significant were the Fleetwoods, whose sound was closely based on that of the two boys and one girl harmonies of Phil Spector's Teddy Bears. 'Come Softly To Me' was the first big hit for the Fleetwoods, and a further half dozen hits kept the group in contention rather longer than their rivals.

The biggest new act Stateside was the Los Angeles duo Jan & Dean. After Jan (Berry) and another friend named Arnie had scored a very big hit with 'Jennie Lee', a song about a stripper, Dean (Torrance) returned from national service and joined Jan to begin a reign as the most significant Califor-

LEFT: Neil Sedaka (seen here with Kenny Ball, left) charted with 'Oh Carol'.

BELOW: Adam Faith, his whining voice made him one of Britain's biggest early teen idols. He later found success in films and TV. His management company now numbers Leo Sayer as one of its clients.



nian act. The state's climate and attributes (surfing, girls, hot rods etc) provided a string of hits like 'Surf City', 'Dead Man's Curve' and 'Ride The Wild Surf'. The arrival of an even more famous Californian group, the Beach Boys, allowed their popularity to last until 1966 when Jan was seriously injured in a car crash. Despite numerous comeback attempts, things were never to return to those halcyon days when there were 'Two girls for every boy'.

In black music, things were just as soft as elsewhere with ballads generally the order of the day as supplied by the smooth voices of Brook Benton and Tommy Edwards, although both Dee Clark and the Leiber and Stoller produced Sammy Turner were exceptions. Turner was particularly impressive providing interesting reworkings of standards like 'Always' and 'Lavender Blue'. His raunchiness was still far below that of Lloyd Price, who had first attracted attention as far back as 1952 with his original version of 'Lawdy Miss Clawdy', which later became a Presley classic. Price's next big single 'Staggerlee' came in 1959 but after two further (but inferior) hits, he reverted to R&B.

Britain was continuing to forge a different path even though most hits were still covers of American hits. Nevertheless the biggest acts like Adam Faith and Billy Fury were more original — Faith's early skiffing days were forgotten when he developed a whining nasal vocal technique and began to record in front of backings of singular originality provided by orchestra leader John Barry. The formula became a string of over 20 hits for Faith including 'What Do You Want', 'Poor Me' and 'Someone Else's Baby'. He then moved into TV and films as an actor, and later turned to management, his major client being Leo Sayer.

Billy Fury's appeal was initially sexual, his Larry Farnes' inspired name lending a mystique to a vocal quality which was menacing on songs like 'Maybe Tomorrow', 'That's Love' and 'Halfway To Paradise'. The inevitable softening process led to a move into more romantic material but the change did little to affect Fury's popularity until he had accumulated more than 20 hits. After that, ill-health prevented him from devoting much time and energy to his career, although cameo parts in films helped to keep his name alive. At the end of 1961 he came close to returning to the charts.

The other big name in Britain was Emile Ford & The Checkmates. Ford was a West Indian who specialised in catchy updates of old songs like 'What Do You Want To Make Those Eyes At Me For' and 'On A Slow Boat To China', but his appeal was relatively brief after the initial impact had faded. No British artist was able to make an impact in America to equal what they had achieved domestically, and Faith, Fury and Ford were no more fortunate than Cliff Richard, Marty Wilde or even Lonnie Donegan had been.

America was having its own problems at this point anyway — in a series of political attempts to clean up an industry in which disc jockeys were being bribed to play particular records on the radio, a number of the pioneers who had helped to launch the new music were accused of taking payola. Dick Clark was able to escape relatively unscathed after relinquishing his music publishing interests, but Alan Freed became the major casualty of the payola witch-hunt, thereafter suffering from failing health which led to his death in 1965.

It was not the happiest wansong for the first decade of rock 'n' roll...

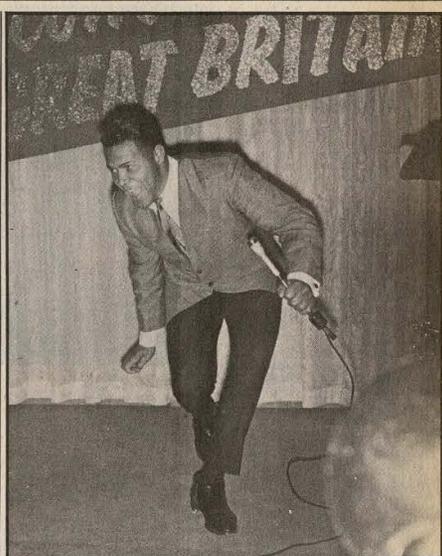
# '60

NOTHING immediately changed in the new decade after the disasters and tragedies which had afflicted the end of the '50s, although one bonus was Elvis Presley's return from his two year Army stint. With only two chart toppers during that time, Elvis quickly made up for lost time with three further number ones during the year, even if two of the three, 'It's Now Or Never' and 'Are You Lonesome Tonight', were hardly rockers to match his previous type of output.

Presley's manager made a fateful decision to present Elvis on the screen rather than in live concerts. And while this year's Elvis movies ('GI Blues' and 'Flaming Star') were acceptable, it became clear before long that even the lightest storyline was deemed right for Elvis. As a result his music deteriorated in parallel with his substantial screen output.

The year saw such unlikely figures as Roy Orbison and Chubby Checker gain huge followings. Orbison, a myopic Texan, had been a second string rocker at Sun but after a minor hit with 'Ooby Dooby', moved successfully into songwriting before returning to the front line in 1960 with a drastically altered style. His trademark became tragedy, his audience crossed lovers, of which there were obviously a substantial number as he released a dozen million-sellers within four years including 'Only The Lonely', 'Crying' and 'It's Over'. The occasional rocker like 'Oh Pretty Woman' also scored.

Checker's rise was more circumstantial — after Dick Clark sponsored his cover version of Hank Ballard's 'The Twist', the former Ernest Evans developed an accompanying dance which swept America in 1960, and Britain a year later. It became the most significant new dance for many years and Checker kept up the gyrations with a series of variations on the theme including 'Let's Twist Again', 'The Fly', 'Limbo Rock' and 'Pony Time' but his basically one dimensional approach was insufficient for him to remain hot for long. This was also true of another Twister Joey Dee and the Starliners, who played regularly at New York's trendy Peppermint Lounge. The song



'Peppermint Twist' about the venue, was a big hit as was Dee's reworking of 'Shout' by the Isley Brothers. His only later claim to fame was that both the Ronettes and the Young Rascals made their professional debuts with his band.

The Isley Brothers had a hit with a song which began life as part of the craze, 'Twist And Shout'. The song became even more famous when the Beatles covered it. Even Sam Cooke got into the act with his rather superior 'Twisting The Night Away', while Gary 'US' Bonds founded a career on the dance. Bonds' early discs like 'Quarter To Three' and 'New Orleans' sounded remarkably primitive, but were exciting enough to keep him in the charts for a while before the inevitable fade. Bonds was luckier than most of his peers — after many years in the cabaret wilderness he was recently championed by Bruce Springsteen and enjoyed a successful comeback in 1981.

Despite Presley's return one substantial talent came to the fore, a schoolmate of Elvis named Johnny Burnette. After a mid-'50s career as a wild rocker fronting his rock 'n' roll trio (on which the Stray Cats were based), he started a songwriting partnership with his brother Dorsey which resulted in three million-sellers for Ricky Nelson. Johnny later gained acceptance in the teen idol area populated by the Avalons and Fabians, scoring three big hits which owed little to his earlier work. He died in 1964 in a boating accident.

LEFT: Brenda Lee achieved more than 20 pop hits before leaving her teens, but marriage curtailed her recorded output.

ABOVE: Chubby Checker hit the top with the Twist. He claimed the dance lost him more weight than any medical diet...

The most influential black acts to surface during the year were Jerry Butler and Ike and Tina Turner. Butler is probably best remembered today as founder of the Impressions with Curtis Mayfield, who assumed Butler's position as lead singer when the latter moved on to a solo career in 1958. Butler subsequently charted more than 30 times during the '60s. Despite his low profile during the '70s, his few releases are still anxiously sought by his fans.

Ike & Tina were a husband and wife team who flourished sporadically for 15 years before divorce ended both their private and professional partnerships. Starting with 'A Fool In Love' in 1960, the Turners scored occasional hits to complement their remarkable onstage shows in which Tina's raunchy act left little to the imagination, and by the end of the decade would make several classic records.

Somewhat less significant musically were a trio of All American boys, Bobby Vee, Brian Hyland (best remembered for 'By Golly Goin' West') and Bobby Darin, and a series of 'teenage romance' hits like 'Sealed With A Kiss' and 'Ginny Come Lately' and Bobby Rydell, a Frankie Avalon clone whose enormous female fan following disappeared virtually overnight after the Beatles arrived in America in 1964.

Bobby Vee's career began when he was due to attend the ill-fated HollyBopper/Valens concert in Fargo, North Dakota on the night after the

continued overleaf

**SHALAMAR**  
The Venue, London  
By Paul Sexton

IT WASN'T that Shalamar don't have their own distinctive sound. It wasn't that they didn't make their presence felt on their first ever British live appearances. But still back came that troublesome feeling that it could have been any one of quite a few American soul slickers.

Slick is right, anyway; three upfront singers adding the shine to a well-polished backing band, and effecting an accurate shipping of the Shalamar sound to these shores. To not unenthusiastic response, either, viz two completely sold out nights at the Venue.

'I Owe You One' was an early ace and by the end of that it was all sewn up, with male leads Jeffrey Daniel and Howard Hewett doing the American thing and stepping out rather a lot, leaving voice of the women Jody Watley free to come on all classy and sultry. All of which worked, but there's no doubt that this is a "show" and however impressive, it still hints at falseness, at somewhat forced entertainment.

The sound is good — 'The Second Time Around' and 'Make That Move' in particular — but the look is just a shade too sparkling unless you favour the big production. And most of the audience did, which is the only justification they need.

More of the new 'Friends' album would have been interesting, since it's a well-made record and sounds deeper than they did here, especially on its ballads, which weren't risked while earlier "miss" records like 'Go For It' were.

I call it predictable if only because you knew at some point they'd be saying "Are you ready to get down with Shalamar?" They did.



JULIAN COPE: before he got all sticky

# DANGER UXB

**THE TEARDROP EXPLODES**  
Hammersmith Palais, London  
By Mike Nicholls

WILDER, SHARPER and more confident than ever, the Teardrops are playing some of the most satisfying pop of our time. With the latest line-up well and truly broken in by a swift Anglo-European stint, their first night at the

Palais was murderous, the whole group exploding with a zest their potential always hinted at. It's no longer Cope plus supporting cast. True, his magnetic poise and dramatic delivery ensure he remains the focus of attention but his crack side-kicks play no small part in holding the act together.

Apart from providing dynamite back-up vocals, Ron Francois is one hell of a bassist whilst Gary Dwyer's drumming is equally dependable, heavily solid without resorting to any of that done-to-death trill nonsense.

Then there's the admirable Mr Balfe. Back in black playing some stirring keys, he fires Julian to dizzy heights, his melodies provoking untold passion from the singer. And as a team of experimental yet almost purely commercial songwriters they are unmatched in England, producing captivating sounds that owe next-to-nothing to anybody.

So appealing are some of the tunes that Cope can get away with being way off key on slower stuff like 'Falling Down Around Me' and 'Tiny Children' which just the two of them onstage carry off with breathtaking sensitivity. In contrast the punchier 'Passionate Friend', 'Bouncing Babies' and 'Books' are classily brash, the horn section steaming in with maximum verve, soaring and thundering without ever threatening to take over.

Their unobtrusiveness is such that occasionally the set takes on a jazzy flavour almost by surprise, particularly on some of the fresher material. If first (or second including the Club Zoo dates) impressions are anything to go by, this shows the usual amount of Teardrops progression and flexibility.

The long-awaited 'Log Cabin' (refer Jan 4 RM issue) is eminently harpsichordal in construction whilst 'Clematis' is vaguely free-form, instruments breaking off all over the show before regrouping with typical Teardrops discipline.

'Screaming Secrets' comes across as a cheeky tribute to The Doors, Balfe whacking out great slabs of organ-ic noise as Julian strips to the waist and pours honey over himself. 'Culture Bunker' incorporates a useful improvised coda and illuminated flashes as suitably manic as the crazed rendition of 'Sleeping Gas', the monumental conclusion to an electric evening's sound.

And Kevin Stapleton's parting riddle to the enthralled throng? "This isn't Julian Cope—he doesn't do that kind of thing." Wanna bet?

# LIZZY PLAY A BLINDER

**THIN LIZZY**  
Royal Society Hall, Dublin  
By Carrie Elderfield

WHEN THIN Lizzy came back to Dublin it was the return of the prodigal son.

A crowd of more than eight thousand packed the vast RDS Hall so that the place was carpeted in human denim.

Before Lizzy came on the shouts for the band were deafening and proved worth the wait. When the band did appear in a haze of smoke charges the audience's delighted howls raised the roof.

Thin Lizzy were home for a very special gig and everyone was going to have a good time.

Darren Wharton started the floor trembling with some tremendous keyboard runs and it was clear from the start that the audience were going to get more than their money's worth.

But the crowd didn't need converting. Lizzy had this lot in the palm of their hand from the start.

Phil Lynott's familiar magical vocals flooded the hall accompanied by his

mean bass-playing and the gig was off with a bang.

From then on the evening never looked back. Thin Lizzy started with three tracks from the new album. They promised to play some of the oldies and they did them all. Every one was a killer.

With this well-established band there was never any doubt that all five members would fail to come up to scratch.

Snowy White and Scott Gorham were on top form and Brian Downey almost beat himself to death, all in a good cause. Lynott was his usual irrepressible self and the new face, Darren

Wharton has added a new dimension to the live sound.

For sheer volume of sound and quality, talent and stamina it is still hard to beat Thin Lizzy. On top of all this excitement were great lighting effects that were like Close Encounters all over again.

They sang 'We'll Bring The House Down' and they certainly did.

It is said that rock groups should try to share themselves with the audience. You have to see Lizzy to appreciate the true meaning of sharing. Lynott asked the crowd if they loved him they howled 'Yeah' and it was obvious.

HAMMERSMITH ODEON

OUTLAW PRESENTS

# JUDIE TZUKE

MONDAY 24th MAY

7.30pm

TICKETS £4.50 £4.00 £3.50

FROM BOX OFFICE KEVIN PHOENIX, FRODOUR BOX OFFICE

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**THE ANGELIC UPSTARTS**  
Marquee, London  
By Nick Kemp

THE UPSTARTS never really fulfilled the promise of their initial angry outbursts: 'Little Towers', 'I'm An Upstart', and 'Teenage Warning', but the fans are still there, and records continue to nudge their way into the lower regions of the charts.

The real problem is that the Angelic Upstarts are not prepared to play for fascists, unfortunately the bulk of their following.

The Upstarts aren't a competent band, with the exception of Decca whose drumming ranks alongside the greats, but there's a feel, a cause there, that today's NEW new wave bands are missing out on. The Exploited et al were probably still at school rebelling against teachers and parents while the Upstarts were getting banned from Newcastle. You can stuff your middle class punk, this is the real thing. Accept no substitute.

**THE BREAKFAST BAND**  
LCP, London  
By Carrie Elderfield

THEIR style and technique have improved since their early jazz funk beginnings, and the set was spoilt only by being a bit too short.

It was no holds barred from the normally strong rhythm section. They went overboard, taking the beat through the floor. Not to be outdone, the melodies were slick and fast, thanks to the efforts of Ken "Breakfast" Eley on sax and James Lascelles on keyboards. 'Constant Spring' was like a dream come true.

**THE LOOK**  
The Venue, London  
By Chas de Whalley

THEY HAD just cause for complaint, if you ask me. Playing support to the Climax Blues Band and hustled on unceremoniously half an hour before the advertised showtime. The Look had to contend with a PA that was continually breaking down and an audience who regarded them with as much relish as a pork sausage at a barmitzvah.

But the Look emerged as a tight and punchy pop group with a deft touch. (Although what guitarist Mick Bass was doing with his Heavy Metal posing escaped me.) And they deserved a more enthusiastic reception than the mean ripple of applause the Venue gave them. But that's showbiz, I suppose.

**The BRUNEL rooms**

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FRIDAY 5th March 10.00pm - 12.00am

**SHAKATAK**

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£3.50 on the door

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No persons under the age of 18 admitted

# Turn On

The information here is correct at the time of going to press, but may be subject to change. Please check with the venue concerned.

## THURSDAY 25

**BRISTOL**, Green Rooms, Undead/Court Martial  
**CAMERTON**, Trinity College, The Extras  
**CANTERBURY**, University of Kent (84724), Depeche Mode  
**COVENTRY**, Warwick University (27066), Thompson Twins  
**FELTHAM**, The Arman, Jeep  
**GALASHIELS**, College Of Textiles, Wreckless Eric  
**GLASGOW**, Apollo (41 332 9271), The  
**GLASGOW**, Night Moves, Sauchiehall Street (01 342 5883), Theatre Of Hate  
**HAVERFORDWEST**, Market Hall, Chron-Gem  
**HICKSTEAD**, Cinderella's, Buzz  
**HIGH WYCOMBE**, High Wycombe College (44630), Marillion  
**KINGSTON**, Polytechnic, UK Decay  
**LONDON**, The Angel, Lambeth Walk (01 735 4309), Wet Paint Theatre Co  
**LONDON**, Battersea Arts Centre, Old Town Hall, Lavender Hill (01 223 8413), Kristo Hughes  
**LONDON**, Bridge House, Ganning Town (01 476 2899), Southside Blues Band  
**LONDON**, Dingwells, Camden Lock (01 267 4967), Tempole Tudor / The Helicopters  
**LONDON**, Greyhound, Fulham Palace Road (01 385 0526), Amazon/Competition  
**LONDON**, Half Moon, Putney (01 786 2237), Breakfast Band  
**LONDON**, Heaven, under The Arches, Charing Cross Road (01 539 3952), Killer  
**LONDON**, Hog's Grant, Production Village, Cricklewood (01 450 9369), Salamander  
**LONDON**, Hope And Anchor, Islington (01 320 4930), True Life Confessions  
**LONDON**, King's Head, Fulham High Street (01 736 1433), Bass's Ballads Band  
**LONDON**, Le Beat Route, Greek Street (01 437 5762), The Chequers  
**LONDON**, Marquee, Wardour Street (01 437 8603), Experiments With Ice / Mezzo Forte  
**LONDON**, Moonlight, Railway Hotel, West Hampstead (01 624 7611), Sad Among Strangers  
**LONDON**, New Golden Lion, Fulham Road (01 385 3942), The 45's  
**LONDON**, Old Queen's Head, Stockwell Road (01 602 6351), Jump Squad  
**LONDON**, 103 Club, Oxford Street (01 636 0333), The Beatnuts  
**LONDON**, 101 Club, St John's Hill, Clapham (01 223 8309), The Educators  
**LONDON**, Red Bull, Islington (01 837 3218), A Popular History Of 25th Avenue  
**LONDON**, Rock Garden, Covent Garden (01 240 3961), The Force/25th Avenue  
**LONDON**, Royalty, Winchmore Hill, Southgate (01 886 4112), Dynamite  
**LONDON**, Skunk, Blue Coat Boy, City Road, The Toy Dolls  
**LONDON**, Stapleton, Crouch End (01 272 2198), Skarcore  
**LONDON**, Starlight, Railway Hotel, West Hampstead (01 624 7611), Boys Will Be Boys / The Escorts  
**LONDON**, The Venue, Victoria (01 828 9441), Orange Juice  
**LONDON**, White Hart, Acton (01 892 5677), TF Much  
**MANCHESTER**, Band On The Wall (061 534 5109), Alexis Korner / Colin Hodgkinson  
**MANCHESTER**, Golden Garter (061 437 7814), The Stylistics  
**MANCHESTER**, Greyhound, Farnlington (061 775 2941), Thirteenth Candle  
**MANCHESTER**, Jilly's Rock Club, Freetown  
**MANCHESTER**, Polytechnic (061 272 1162), The Belle Stars  
**NORWICH**, Gala Ballroom, Shalokatt  
**NORWICH**, Jaccard Club, Magdalen Street, Aztec Camera  
**NOTTINGHAM**, Sherwood Rooms, Clent Eastwood And General Saint  
**PLYMOUTH**, Ark Royal, Fore Street, Devonport, Mercedes  
**PORTSMOUTH**, South Parade Pier, Diamond Head  
**PRESTON**, Goshall (27121), Magnum  
**PRESTON**, Warehouse, Somers Street (482827), The Bureau  
**PURFLEET**, Circus Tavern (4001), Four Tops  
**SOUTHALL**, White Swan, King Street, The Mint  
**STOCKPORT**, Three Shires Wine Bar, Belgic  
**STORKE HANLEY**, Victoria Hall (24641), Anti-Nowhere League  
**TONYPRIAL**, Meadowside (570565), Warner  
**WATFORD**, Bailey's (39646), Grace Kennedy  
**WELLINGBOROUGH**, Callander, Energy  
**WOKINGHAM**, Angie's, Canfield House Hotel (78912), Inner City Unit

## FRIDAY 26

**ABERCRAF**, Welfare Hall, The Extras  
**ABERDEEN**, Capitol (22141), The  
**BATH**, University (53228), Thompson Twins  
**BRACKNELL**, Arts Centre (27272), Pookiesnackenburg  
**BRENTWATER**, RAF Base, Shastra  
**BRISTOL**, Trinity Hall (53154), New Order  
**BRISTOL**, University (35355), Au Pairs  
**CAMBRIDGE**, Corn Exchange (53395), 9 Below Zero  
**CARVEY ISLAND**, New College, Whammer James  
**CHESTERFIELD**, Brimington Tavern, Allen  
**DERBY**, Newelton Square Village Hall (51195), Mania / Protection Squad  
**GLASGOW**, Night Moves, Sauchiehall Street (01 332 9853), Pete Shelley And Friends  
**HENDON**, Middlesex Polytechnic (01 607 4892), OK Jive  
**LONDON**, Ad Lib Club, Russell Gardens (01 663 3245), Le Mat  
**LONDON**, Bridge House, Ganning Town (01 476 2899), Gerry McEvoy And Friends  
**LONDON**, City of London Polytechnic, Fairhill House, Whitechapel High Street (01 247 1441), The Flying Pedenians  
**LONDON**, Fair Deal, Brixton (01 274 5242), RT Roc / Creamies  
**LONDON**, The Fringe, Brixton (01 737 1477), Cover Versions  
**LONDON**, Greyhound, Fulham Palace Road (01 385 0526), The Gas / The Zoo  
**LONDON**, Half Moon, Putney (01 787 4500), Killer Whores / The Melros  
**LONDON**, Hope And Anchor, Islington (01 320 4930), Motor Boys Motor  
**LONDON**, Horsehoes, Tottenham Court Road (01 836 3047), Deputy Dawg  
**LONDON**, London College of Printing, Elephant and Castle, The Cheaters  
**LONDON**, Marquee, Wardour Street (01 437 8603), Jackie Lynton  
**LONDON**, 101 Club, St John's Hill, Clapham (01 223 8309), Sad Among Strangers / Kvasni  
**LONDON**, Prince Rupert, Plumstead, Studio Z  
**LONDON**, Rock Garden, Covent Garden (01 240 3961), Lee Kosmin  
**LONDON**, Saxon Tavern, Clifton, Diamond Head  
**LONDON**, School of Oriental and African Studies, Malet Street (01 590 0916), Clint Eastwood And General Saint  
**LONDON**, Skunk, Bluecoat Boy, City Road, Angel, The Straps / British Attack  
**LONDON**, Starlight, Railway Hotel, West Hampstead (01 624 7611), Xena Zerk / Not Exactly  
**LONDON**, The Venue, Victoria (01 828 9441), The Revillos  
**LONDON**, White Lion, Putney High Street (01 788 1242), Little Sister  
**LONDON**, White Swan, Blackheath Road, Greenwich (01 691 8331), Ore  
**MALVERN**, Liqueurish Boardwalk, Pendragon  
**MANCHESTER**, The Angel, Salford, Arsbuque  
**MANCHESTER**, Band On The Wall (061 534 5109), Harlem Spirit  
**MANCHESTER**, Golden Garter (061 437 7814), Stylistics  
**NOTTINGHAM**, Rock City (12544), Fashion / Gina X  
**NOTTINGHAM**, University (53311), The Belle Stars  
**OXFORD**, Polytechnic (88789), Depeche Mode  
**PAISLEY**, Technical College (01 587 1241), Wreckless Eric  
**PLYMOUTH**, Top Rank (82478), Magnum  
**PURFLEET**, Circus Tavern (4001), Four Tops  
**READING**, University (89222), Trimmer And Jenkins  
**SLOUGH**, Alexandra's, Morley-Mullen  
**STALYBROKE**, Commercial Hotel, Firsdown  
**STRIDE ON TRENT**, Talbot Hotel, Church Street, Kiljays  
**STROND**, Marshall Rooms (3974), Chron-Dien  
**TWICKENHAM**, Recreational Centre, Fullers Way North, Michael Chapman  
**TWICKENHAM**, Black Dog, London Road, Hank Wangford Band  
**WATFORD**, Bailey's (39646), Grace Kennedy  
**WELWYN GARDEN CITY**, Ludwick Youth Centre, Crax / Flux Of Pink Indians / Dirt / Annie Ashty

## SATURDAY 27

**ASHFORD**, Stour Centre (21177), Caroline Roadshow  
**ASHTON UNDER LYME**, Spread Eagle (061 330 3122), Thirteenth Candle  
**BARROW UPON HUMBER**, Haven Inn, Whammer James  
**BICESTER**, Nowhere Club (3641), LA Hooker

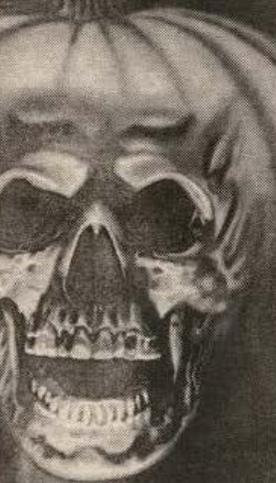
**BIRMINGHAM**, Aston University (021 359 5531), Morley-Mullen  
**BIRMINGHAM**, Fighting Cocks, Mostel (021 438 3243), True Life Confessions  
**BIRMINGHAM**, Railway, Curzon Street (021 359 3491), Bandana  
**BLACKPOOL**, JR's, Seaford, Allen  
**BOLTON**, Black Dog, Bolton, Night Train  
**BRADFORD**, University, The Belle Stars  
**BRIGHTON**, University of Sussex (899814), Orange Juice  
**CAMBRIDGE**, Sound Cedar (86933), The Cheaters  
**CARDIFF**, Neros, Buzz  
**COVENTRY**, General Wolfe (88402), Victorian Parents  
**COVENTRY**, University of Warwick (27408), Mart Wilson With The Imaginations  
**DERBY**, Blue Note, Sadler Gate (42568), Antena Nightlife  
**GUILDFORD**, The Royal, Worlestone Road, Shakatak  
**HEANOR**, Red Lion, Kings Of Oblivion  
**KINGSTON**, Polytechnic, Trimmer And Jenkins  
**LEICESTER**, Polytechnic (38322), Clint Eastwood And General Saint  
**LEICESTER**, University (505760), Thompson Twins  
**LIVERPOOL**, Adam's Club (051 706 1364), Bo Diddley  
**LONDON**, Basement, Cecil Sharp House, Regents Park Road, Camden Town, Peter Bellamy  
**LONDON**, Basement Bar, Clarendon Hotel, Hammermill Broadway (01 602 6351), The Adicts/Marty  
**LONDON**, Bridge House, Ganning Town (01 476 2899), Mopedecher/The Thin Men  
**LONDON**, Cineworld Town Hall (01 874 9586), Here And Now  
**LONDON**, Dingwells, Camden Lock (01 267 4967), Salt/Deiros  
**LONDON**, Dublin Castle, Parkway, Camden (01 485 1173), Diz And The Doormen  
**LONDON**, The Duke, Creek Road, Deptford, Studio Z  
**LONDON**, Fair Deal, Brixton (01 274 5242), Rock Goddies/Balley Bros  
**LONDON**, Grapes, The Mill, Camden Passage (01 359 4926), Tarantula  
**LONDON**, Hope And Anchor, Islington (01 320 4930), The Gas  
**LONDON**, Marquee, Wardour Street (01 437 8603), The 45's/The Holywell Killers  
**LONDON**, 101 Club, St John's Hill, Clapham, (01 223 8309), The Marliners/King Kurt  
**LONDON**, Rox, Royalty, Southgate (01 886 4112), Fashion/Gina X  
**LONDON**, Ruskin Arms, East Ham (01 472 0377), Desolation Angels  
**LONDON**, Starlight, Railway Hotel, West Hampstead (01 624 7611), Palace/Marillon  
**LONDON**, The Venue, Victoria (01 828 9441), The Innmates  
**LONDON**, White Lion, Putney High Street (01 788 1242), Juice On The Loose  
**LONDON**, White Swan, Blackheath Road, Greenwich (01 691 8331), Apocalypse  
**MAIDSTONE**, Oakwood Technical College, Diamond Head  
**MANCHESTER**, Band On The Wall (061 534 5109), Alexis Korner/Colin Hodgkinson  
**MANCHESTER**, Golden Garter (061 437 7814), Stylistics  
**MANCHESTER**, Polytechnic (061 273 1162), UK Decay  
**MANCHESTER**, University (061 273 5111), Au Fairs  
**MANSLIED**, Double Diamond Club, Flying Saucers  
**NEWTON**, Hairton Theatre, Powys, Richard Johnson/Richard Strange  
**NORTHAMPTON**, Roadmaster (51307), Crax/Flux Of Pink Indians/Dirt/Annie Ashty  
**PLYMOUTH**, Ark Royal, Fore Street, Devonport, Mr Zoot  
**PURFLEET**, Circus Tavern (4001), Four Tops  
**READING**, University (89222), Trimmer And Jenkins  
**SHEFFIELD**, Marples (25783), Asylum  
**SHEFFIELD**, Polytechnic (738924), Theatre Of Hate  
**SHEFFIELD**, University (24078), Banking Hotel, Fashion / Gina X  
**SHEPTON MALLET**, Football Club, Johnny And The Hurricanes  
**SOUTHAMPTON**, University (556291), John Otway And Wild Willy Barrett/Fear Of Falling  
**SUNDERLAND**, Polytechnic (78191), A New Opera  
**WARRINGTON**, Lion Hotel (30427), Tobruk  
**BIRMINGHAM**, Grandnor Suite, Grand Hotel, Fashion / Gina X  
**WATFORD**, Bailey's (39646), Grace Kennedy  
**WEST RUTON**, Pavilion (530), Crazy Crax/Oragon Rock  
**WOLVERHAMPTON**, Civic Hall (21358), Iron Maiden  
**WOLVERHAMPTON**, Polytechnic (20521), Dolly Mixture/The Questions

## SUNDAY 28

**ABERDEEN**, Copper Beech (35487), Saracen  
**ABERDEEN**, Fusion Ballroom (21130), Haircut One Hundred  
**ALTRICHAM**, The Unicorn, Chris Siever  
**BIRMINGHAM**, Grandnor Suite, Grand Hotel, Fashion / Gina X  
**CROYDON**, Fairfield Hall (01-888-9291), Four Tops  
**DUBLIN**, McDonaghe's (774667), 9 Below Zero  
**EDINBURGH**, Playhouse (201-683-2964), Thee  
**GLASGOW**, Apollo (041-332-9211), The Exploited / Vice Squad / Infa Riot  
**GLASGOW**, Joanna's, Shakatak

# HALLOWEEN II NEWS EXTRA

From The People Who Brought You "HALLOWEEN" X  
 More Of The Night He Came Home.



ALL NEW

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 DIRECTED BY RICK ROSENTHAL PRODUCED BY DEBRA HILL AND JOHN CARPENTER  
 EXECUTIVE PRODUCERS IRWIN YABLANS AND JOSEPH WOLF  
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 ALL OVER LONDON from SUNDAY 28 AND OTHER LEADING CINEMAS

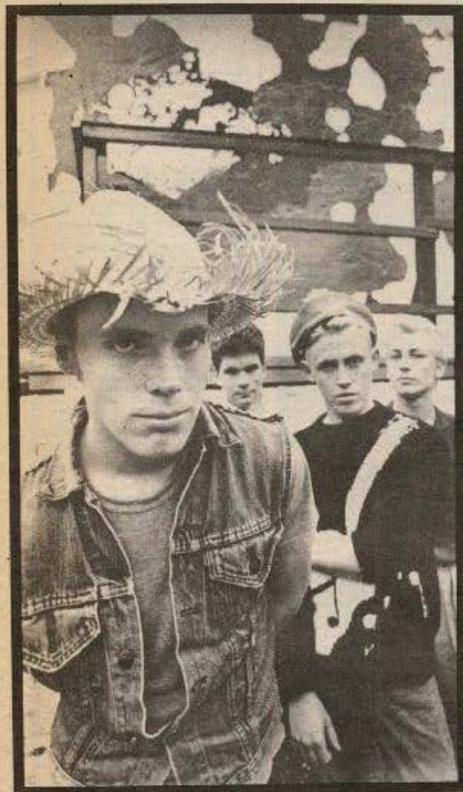
- SOFT CELL stabilizes at Some Bizzare, Mark And The Mamba's release a limited edition of the latest single 'Sleaze; Take It, Shake It'. Just 5,000 copies are being pressed and the single is only available by mail order from 17 St Anne's Court, Wardour St., W1. Tel: 01-734 9961. It is priced at £2 including p&p.
- MEANWHILE there is action at last from B-Movie. After contract problems they bring out a single on March 12 which is overdue by four months. Then the band begin a short tour. Dates are: North Staffs Poly March 5, Trent Poly 9, Bath University 10, Slough Alexander's 11, London LSE 12, Brighton, Jennings 14, Manchester Poly 18, Retford 19, Durham University 22, Leeds Poly 25 and Colwyn Bay Pier 26.
- THE INTERNATIONAL Mobile Suit label releases 'Tokyo Mobile Music', a Japanese compilation album. Only one UK band is signed to the new label, they are Vicious Pink Phenomena with a single 'My Private Tokyo'. Other signings are sixteen year old Indian singer Monsoon who releases a mainly electronic single 'Ever So Lonely' this week. Russian and Arabic music has also been signed.
- DOLL BY Doll have a new line-up comprising Helen Turner on keyboards and sharing vocals with Jackie Leven who remains on guitar. Tom Nordon is on bass and vocals, Graham Broad plays drums and John Field plays flute and clay drums. The band are completing their fourth album, 'Hole Grand Passion'. The new look Doll By Doll will tour the UK in the Spring.
- THE MO-DETTES have split with their lead singer Ramona for good after performing a number of gigs without her. The reason for the split is a mixture of personality clashes and lack of support, which has brought the band close to bankruptcy. The Mo-Dettes are auditioning for vocalists. The lucky applicant will be premiered at the Mo-Dettes third birthday party on March 20.
- The fifth Annual Black Echoes Reggae Awards Show takes place at Britain's newest venue the Brixton Fair deal on March 7 from 4 pm to midnight. Guest personalities will be on hand for the presentations and the event will also feature a live concert. Topping the bill are Papa Michigan and General Smiley supported by Ranking Dread, Carroll Thompson, Lion Youth, The Cool Notes and the Investigators.



Mick Box: Heep's sole remaining survivor.

## ON THE HEEP

AFTER ALMOST two years out of the public eye, Irish Heep are back with a new line-up and a new album. Only former member and lead guitarist Mick Box remains and is joined by ex-Blizzard of Oz drummer Lee Kerslake and bassist Bob Daisley. Hee's new vocalist is Pete Galbraith from the US band Trapeze. The line-up is completed by John Sinclair on keyboards. The debut album from the new line-up is due for release on March 19 and is titled 'Abominog'. It features ten tracks, one of which 'On The Rebound' is featured on a three track EP being rush-released on February 26 called 'Abominog Junior'. Irish Heep are planning to tour by ex-Blizzard of Oz drummer Lee Kerslake and bassist Bob Daisley, Hee's new vocalist is Pete Galbraith from the US band Trapeze. The line-up is completed by John Sinclair on keyboards. The debut album from the new line-up is due for release on March 19 and is titled 'Abominog'. 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Theatre of Hate: Glasgow / Night Moves (Thursday).

**HULL**, Humber-side Theatre (20925), The Uncool Dance Band / Allie Art  
**LEEDS**, Tiffany's (31448), Theatre Of Hate  
**LONDON**, Castle, Tooting, Long Tall Sherry  
**LONDON**, Dublin Castle, Parkway, Camden (01-465 1773), The Road Apples  
**LONDON**, Fair Deal, Brixton (01-274 5242), Morrissey - Mullen / Yeow Band  
**LONDON**, Greyhound, Fulham Palace Road (01-885 0526), Guy Jackson / Boy Meets Girl  
**LONDON**, Hope And Anchor, Islington (01-359 4516), Deka Leonard  
**LONDON**, Marquee, Marlow Street (01-437 8653), Chron - Gao  
**LONDON**, Moonlight, Railway Hotel, West Hampstead (01-624 7611), Adicts / Marlyr  
**LONDON**, 101 Club, St John's Hill, Clapham (01-223 8305), Soma Coma / Plain Characters  
**LONDON**, Fambury Tavern, Amhurst Road, Hackney, Flying Saucers  
**LONDON**, Pied Bull, Islington (01-837 3218), Odd Eand  
**MIDDLESBROUGH**, The Sunnyside, Accompanied By Rhythm  
**NORTH HAMPTON**, Morris Man, The World Service  
**PLYMOUTH**, Ark Royal, Fore Street, Devonport, Porri  
**POINTEFRAC**, Blackmore Road, Ailen  
**SLOUGH**, Alexandra's, The Cheaters  
**STOKE HANLEY**, Victoria Hall (24641), Iron Maiden  
**SUNDERLAND**, Polytechnic (76191), Total Chaos  
**TILLCOUNTRY**, Ochi Hills (50124), Laser  
**WOKINGHAM**, Angie's, Cantley House Hotel (78912), Juvenessance

## MONDAY 1

**BIRMINGHAM**, Holy City Zoo (021 233 1266), Animal Night Live  
**BIRMINGHAM**, Night Out (021 622 2233), Stylistics  
**BRADFORD**, St George's Hall (32513), Iron Maiden  
**CHESTER**, Galsby's Club, The World Service  
**DARLINGTON**, Lucrine's, Drifting Robots  
**DUBLIN**, McGonagle's (77497), 9 Below Zero  
**EDINBURGH**, Coasters, Harcourt Town (01 476 2889), T34  
**LONDON**, Bridge House, Canning Town (01 246 2889), T34  
**LONDON**, Broadway, Clarendon Hotel, Hammersmith Broadway (01 602 6351), Dance Society / A Dark Design  
**LONDON**, Dingwells, Camden Lock (01 267 4967), Scarlet And The O'Hara's / Marillion  
**LONDON**, Diversen, Barracuda, Baker Street, Way Of The West  
**LONDON**, Greyhound, Fulham Palace Road, Hammersmith (01 385 0526), The Cardinals / Idle Flowers  
**LONDON**, Horseshoe, Tottenham Court Road (01636 3047), Xena Zerox  
**LONDON**, Pegasus, Stoke Newington (01 226 5937), The Cannibals  
**LONDON**, Rock Garden, Covent Garden (01 246 3861), Daughters / Who Said Charge / Happy Believers  
**LONDON**, Upstairs at Ronnie's, Frith Street (01 429 0747), Sneak Preview  
**LONDON**, The Venus, Victoria (01 526 9471), The Passions  
**LUTON**, Madhatters, Allie The Stockbroker / Newtown Neurotics  
**NEWCASTLE UPON TYNE**, Balmora's (20015), The Footprints  
**NEWCASTLE UPON TYNE**, City Hall (20007), The  
**NORWICH**, The Matri, Domesday Corps  
**NOTTINGHAM**, Hearty Goodfellow (4257), It All Else Falls / Party Poopers  
**OXFORD**, Blades, Diamond Head  
**OXFORD**, Scamps (45156), Orange Juice  
**PRESTON**, Polytechnic (58382), Theatre Of Hate  
**ST AUGUSTINE**, Cornwall Coliseum, Four Tops  
**STOCKPORT**, Cobden's Place, Belgique  
**SUNDERLAND**, Old 29 (58626), The Toy Dolls  
**WATFORD**, Bailey's (39848), Dollar  
**WIGAN**, The Pier, Magnum

## TUESDAY 2

**BIRMINGHAM**, Night Out (021 622 2233), Stylistics  
**BRENTFORD**, Red Lion, High Street (01 565 011), Bo Diddley / The BMT's  
**BRIGHTON**, New Regent (27300), Sussex Battle Of The Bands

## Gig guide compiled by Susanne Garrett, News Extra by Carrie Elderfield and Simon Hills. TV and Radio by Mike Gardner.

**CHIPPENHAM**, Goldings, Four Tops  
**COLWYN BAY**, Pier Pavilion, Theatre Of Hate  
**DUNDEE**, Barracuda, Haircut One Hundred  
**GALWAY**, Leisureland (7867), 9 Below Zero  
**HULL**, Tower (228133), Magnum / Raider / Salem / Generator  
**ILFORD**, Room At The Top, Shakatak  
**LONDON**, Dinwells, Camden Lock (01 267 4967), Jools Holland And His Millionaires / Wealthy Tarts  
**LONDON**, Fair Deal, Brixton (01 274 5242), Method Music / Party Band  
**LONDON**, Gossips, Dean Street (01 437 1484), Chelsea / ABH  
**LONDON**, Half Moon, Putney (01 786 2387), Morrissey-Mullen  
**LONDON**, Legends, Old Burlington Street (01 437 9653), Panic  
**LONDON**, Moonlight, Railway Hotel, West Hampstead (01 624 7611), Paint  
**LONDON**, North London Polytechnic, Prince Of Wales Road, The Faraway Stars  
**LONDON**, Pegasus, Green Lanes, Stoke Newington (01 226 5930), The 45s  
**LONDON**, Queen Mary College, Bancroft Road (01 580 5555), John Cooper Clarke / Linton Kress Johnson  
**LONDON**, Rock Garden, Covent Garden (01 246 3861), Midnight Movies / London Secret / Hectic Spectacle  
**LONDON**, White Hart, Acton (01 992 5677), Excalibur  
**MANCHESTER**, Apollo (061 273 1112), 10cc  
**NORWICH**, University of East Anglia (50161), Marl Wilson With The Imaginations  
**PETERBOROUGH**, Gladstone Arms (44380), Admiral  
**SHEFFIELD**, University (24076), Orange Juice  
**WATFORD**, Bailey's (39848), Dollar

## WEDNESDAY 3

**ABERDEEN**, Vaihalla's, The Grip  
**BELFAST**, Queen's University (45133), 9 Below Zero  
**BIRMINGHAM**, Night Out (021 622 2233), Stylistics  
**BRIGHTON**, To Rank (25895), Clint Eastwood And General Saint / Carve To A Noise  
**DUNSTABLE**, Queensway Hall (903366), Magnum  
**EDINBURGH**, Heriot-Watt University (031 225 2547), The Cheaters  
**GREAT YARMOUTH**, Big Apple, Vital Disorders  
**HANLEY**, The Queenchers, The Accusation  
**HARROW**, Middlesex And Herts Country Club (01 954 7577), Buzzz  
**HULL**, Tower (226113), Theatre Of Hate  
**KIRKINGTON**, Country Club (Eaglescliffe 760093), Morrissey - Mullen  
**LIVERPOOL**, Empire (051 709 1555), Iron Maiden  
**LIVERPOOL**, Mayflower, French Lessons  
**LONDON**, Bridge House, Canning Town (01 476 2889), Miles Over Matter  
**LONDON**, Fair Deal, Brixton (01 274 5242), Method Music / Party Band  
**LONDON**, Greyhound, Fulham Palace Road, Hammersmith (01 385 0526), John Watts / Linton Kress Johnson  
**Trade Secrets**  
**LONDON**, Hog's Grunt, Production Village, Cricklewood (01 459 8969), Free Hand  
**LONDON**, Peterborough Arms, New King's Road, Fulham, Martin Jenkins / Duck Baker  
**LONDON**, The Venue, Victoria (01 526 9441), Maximum Joy  
**MANCHESTER**, Fagins (061 226 0265), Orange Juice / Dislocation Dance  
**NORWICH**, University of East Anglia (56161), John Cooper Clarke / Linton Kress Johnson  
**PLYMOUTH**, Ark Royal, Fore Street, Devonport, Albaston Interceptors  
**STOCKTON**, Fiesta Club, Diamond Head  
**WARRINGTON**, Little Manor, Thelwall, Troyen  
**WATFORD**, Bailey's (39848), Dollar

## TOURS

**SLADE HAVE** cancelled the March 28 gig at Bradford and will now play Dundee Caird Hall on the 27th.  
**THOMPSON TWINS** add the following dates to their current tour: York University March 3, UMIST University of Manchester 4, Nottingham Rock City 5, Durham University 6, Teesside Poly 10 and Bristol University 12.  
**THE EXPLOITED** cancel their tour following the departure of their drummer. The band will be headlining 'The Gathering of the Clans', Glasgow Apollo, February 26, and will also play a one-off at Brixton Faire Deal, March 20.  
**UK DECAJ** continue their 'For Madmen Only' tour before going into the studio. Dates are: Kingston Poly, February 25, Refford Porterhouse 27, Manchester Poly 28, London City Poly, March 26 and London Marquee 31.  
**AVID ESSEX** tours to promote a new single 'Sweethearts'. Dates are:

Manchester Golden Garter, March 6, Batley New Frontier 7, Birmingham Night Out 8-13, Wimbledon Theatre 14, Malvern Winter Gardens 15, Southend Pavilion 16, Windsor Blazers 17-20, Portsmouth Guildhall 21, Southampton Gaumont 22, Torquay Festival Theatre 23, Gloucester Leisure Centre 24, Nottingham Commodore 25, Swindon Oasis 27, Bristol Colston Hall 28 and Purfleet Circus Tavern 29-April 2.  
**MARI WILSON** adds five dates to her current tour: University of East Anglia March 3, Derby Blue Note Club 4, Glasgow Night Moves 5, Edinburgh Night Moves 6, London Queen Mary College 10.  
**DAWN TRADER** begin their tour this month. Dates are: Stamford Danish Invader February 21, Nottingham Boat Club 22, Blackburn Bay Horse 24, Rainworth Sports Centre 26, Liverpool Warehouse 27, Chadwell Heath Greyhound March 1, London The Horseshoes 3, Manchester Gillies 4, Chesterfield Brimington Tavern 5, West Bridgford Test Match 6, Nottingham Hearty Goodfellow 7, London Brighton Astoria and London Starlight Rooms 16.

**MORRISSEY MULLEN** tour as their single 'Come and Get Me' climbs the charts. Dates are: London Dingwells February 24, Chippenham Gold Diggers 25, Slough Alexandras 26, Birmingham Aston University 27, London Brixton Fair Deal 28, London Putney, Half Moon March 2, London Venue 17, Hitchin Regal 18, London Twickenham Black Dog 19, Bath Tiffanys 21, Hounslow Borough College 25, Chelmsford Chelmer Institute 26, Gateshead Wheelers 29, Middlesbrough Kirkleavington Country Club 31 and Middlesex and Herts Country Club April 6.

**PIGBAG** start their first UK tour next month. Dates are: Sheffield Poly March 5, Bradford University 6, Manchester Rotters 7, Liverpool Warehouse 8, Newcastle Tiffany's 10, Retford Porterhouse 11, Reading University 12, Bristol Locarno 14, Brighton To Rank 15, London Hammersmith Palais 15, Birmingham Locarno 17, Glasgow Nightmoves 19, Stirling University 20, Edinburgh Valentino's 21, Coventry Poly 23, Hitchin Regal 25, Cheltenham Town Hall 25.

## TV AND RADIO

**E**'S BACK with BBC styled naughty bits, music and much more comedy on 'The Kenny Everett Television Show' on THURSDAY. He follows 'Top Of The Pops' with DLT holding the microphone. BBC 2's 'Old Grey Whistle Test' features Huang Chung and the intriguingly titled Victorian Parents with vintage footage of Tim Buckley from 1974. Earlier 'Russell Harty' has the infamous North Sea Oil Rig show with Bucks Fizz stranded in the treacherous waters. Tyne Tees' 'Check It Out' features a look at White Heat, a band who came to London to seek their fortune and have come back to their home of Newcastle to split. Radio One's 'Record Producers' repeats the first part of 'The Glyn Johns Story'. Toyah is the star of a new

teenage magazine with BA Robertson called 'Dear Heart' on BBC 2. On Radio One Four Top Levi Stubbs plus Human League and Altered Images producer Martin Rushent, preside and pontificate over the new releases on 'Roundtable'. The FRIDAY 'Rockshow' features a session from the Yes - influenced Marillion and southern boogie-boys 36 Special. Tyne Tees' 'Razzamalazz' has Modern Romance, Godley And Creme, and a rapping feature with Adam Ant and Chas 'n' Dave. SATURDAY morning has Leo Sayer and Duran Duran on BBC 1's 'Swap Shop' with 'Tiswas' on ITV. 'OTT' has the stomping rockers Slade. Radio One's 'My Top Twelve' has Phil Oakey of Human League while 'In Concert' features Shakatak and Huang Chung. 'Oh Superman' singer Laurie Anderson is on LWT's

SUNDAY 'South Bank Show' which is followed by 'Video Sound' featuring Mike Oldfield in concert. BBC 1's 'Omnibus' has 12-year-old pianist Mike Westbrook. Radio One has 'The Top 40' with Tommy Vance and the second part of 'The Record Producers' with Glyn Johns. MONDAY'S 'Riverside' has 'Shoot The Pump' rapper J. Walter Negro against a British rap contender, Epsilon and the new video from Visage and Steve Strange. TUESDAY'S Bowie day with the showing of the long-awaited play 'Baal' by Bertolt Brecht on BBC 1. Emmylou Harris is on 'Russell Harty' while Central's Jazz And Blues' series features Coco Taylor. Only the jazz tones of Ella Fitzgerald on 'Oscar Peterson' brightens up WEDNESDAY.



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26 Record Mirror

# UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	ARTIST	TITLE	RECORD LABEL
1	3	(3)	TOWN CALLED MALICE/PRECIOUS	The Jam, Polydor	♫
2	6	(6)	THE LION SLEEPS TONIGHT	Tight Fit, Jive	♫
3	17	(3)	CENTERFOLD	J. Galtie Band, EMI America	♫
4	11	(3)	LOVE PLUS ONE	Haircut One Hundred, Arista	♫
5	3	(4)	SAY HELLO, WAVE GOODBYE	Soft Cell, Some Bizzare/Phonogram	♫
6	2	(8)	GOLDEN BROWN	The Stranglers, Liberty	♫
7	4	(6)	MAID OF ORLEANS (THE WALTZ OF JOAN OF ARC)	Orch. Manoeuvres In The Dark, Dindisc	♫
8	12	(8)	I CAN'T GO FOR THAT (NO CAN DO)	Daryl Hall & John Oates, RCA	♫
9	36	(3)	T'AIN'T WHAT YOU DO (IT'S THE WAY THAT YOU DO IT)	Fun Boy Three/Bananas, Chrysalis	♫
10	31	(3)	SEE YOU	Depeche Mode, Mute	♫
11	24	(4)	MICKY	Toni Basil, Radialchoice	♫
12	8	(8)	ARTHUR'S THEME (BEST THAT YOU CAN DO)	Christopher Cross, Warner Bros	♫
13	5	(8)	THE MODEL/COMPUTER LOVE	Kraftwerk, EMI	♫
14	9	(13)	OH JULIE	Shakin' Stevens, Epic	♫
15	7	(10)	DEAD RINGER FOR LOVE	Meat Loaf, Epic	♫
16	10	(6)	SENSES WORKING OVERTIME	XTC, Virgin	♫
17	21	(7)	FOOL IF YOU THINK IT'S OVER	Elkie Brooks, A&M	♫
18	14	(5)	NEVER GIVE UP ON A GOOD THING	George Benson, Warner Bros	♫
19	33	(2)	RUN TO THE HILLS	Iron Maiden, EMI	♫
20	—	(4)	DEUTSCHE GIRLS	Adam & The Ants (E.G. EGO)	♫
21	13	(4)	LET'S GET IT UP	AC/DC, Atlantic	♫
22	50	(5)	CLASSIC	Adrian Burtilz, R&B	♫
23	48	(3)	GO WILD IN THE COUNTRY	Bow Wow Wow, RCA	♫
24	16	(8)	DROWNING IN BERLIN	Mobiles, Rialto	♫
25	32	(7)	THEME FROM HILL STREET BLUES	Mike Post, Elektra	♫
26	15	(14)	EASIER SAID THAN DONE	Shakatak, Polydor	♫
27	18	(7)	LANDSLIDE	Olivia Newton-John, EMI	♫
28	28	(2)	CARDIAC ARREST	Madness, Siff	♫
29	—	(4)	STARS ON STEVIE	Star Sound (CBS A 2041)	♫
30	47	(3)	SOME GUYS HAVE ALL THE LUCK	Robert Palmer, Island	♫
31	19	(13)	THE LAND OF MAKE BELIEVE	Bucks Fizz, RCA	♫
32	26	(10)	GET DOWN ON IT	Kool & The Gang, Deltix/Phonogram	♫
33	42	(3)	I WON'T CLOSE MY EYES	UB40, Dep International	♫
34	41	(2)	HEAD OVER HEELS	Abba, Epic	♫
35	35	(7)	SHOWROOM DUMMIES	Kraftwerk, EMI	♫
36	30	(4)	YOU'RE THE ONE FOR ME	D. Train, Epic	♫
37	54	(5)	QUEEN OF THE RAPPING SCENE	Modern Romance, WEA	♫
38	22	(8)	BEING BOILED	Human League, East Product	♫
39	43	(3)	TURN UP THE NIGHT	Black Sabbath, Vertigo	♫
40	44	(6)	RESTLESS	Gillan, Virgin	♫
41	39	(4)	I'VE HAD ENOUGH	Earth Wind & Fire, CBS	♫
42	52	(2)	POISON ARROW	A.B.C., Neutron	♫
43	36	(11)	WAITING FOR A GIRL LIKE YOU	Foreigner, Atlantic	♫
44	22	(8)	I JUST WANNA (SPEND SOME TIME WITH YOU)	Alton Edwards, Steeltown	♫
45	28	(4)	LOVE MAKES THE WORLD GO ROUND	Jets, EMI	♫
46	61	(2)	PARTY FEARS TWO	The Associates, Associates	♫
47	25	(11)	I'LL FIND MY WAY HOME	Jon & Vangelis, Polydor	♫
48	62	(2)	DON'T LOVE ME TOO HARD	The Nolans, Epic	♫
49	58	(3)	LET'S START TO DANCE AGAIN	Hamilton Bohannon, London	♫
50	45	(7)	TROUBLE	Lindsay Buckingham, Mercury	♫
51	34	(11)	I WANNA BE A WINNER	Brown Sauce, BBC	♫
52	40	(5)	DO YOU BELIEVE IN THE WESTWORLD	Theatre Of Hate, Burning Rome	♫
53	—	(8)	SEVEN TEARS	Goombay Dance Band (Epic EPCA 1242)	♫
54	43	(8)	TICKET TO THE MOON/HERE IS THE NEWS	Electric Light Orchestra, J&R	♫
55	65	(2)	WORLD WITHOUT HEROES	Kiss, Casablanca	♫
56	37	(11)	A BUNCH OF TIME	Foster & Allen (Ritz RITZ 005)	♫
57	27	(10)	I COULD BE HAPPY	Altered Images, Epic	♫
58	27	(10)	DON'T WALK AWAY	Four Tops, Casablanca	♫
59	51	(5)	MIRROR MIRROR	Diana Ross, Capitol	♫
60	68	(2)	I'VE GOT TO LEARN TO SAY NO	Richard 'Dimples' Fields, Epic	♫
61	46	(4)	HOLIDAY '88 (EP)	Human League, Virgin	♫
62	—	(4)	HOW LONG	Rod Stewart, Riva (RIVA 35)	♫
63	38	(15)	MIRROR MIRROR (MON AMOUR)	Dollar, WEA	♫
64	60	(4)	WE'VE GOT TONIGHT	Bob Seger & The Silver Bullet Band, Capitol	♫
65	53	(8)	EUROPEAN SON	Japan, Hansa/Artoia	♫
66	54	(12)	DON'T YOU WANT ME	Human League, Virgin	♫
67	55	(9)	LISTEN (EP)	Sihi Little Fingers, Chrysalis	♫
68	63	(9)	TAINTED LOVE	Soft Cell, Some Bizzare	♫
69	66	(2)	IF I SHOULD LOVE AGAIN	Barry Manilow, Arista	♫
70	59	(4)	DON'T STOP	The Mood, RCA	♫
71	—	(4)	GETTIN' UP	Pig Bag (Y 15)	♫
72	—	(4)	DON'T STOP BELIEVIN'	Journey (CBS A 1728)	♫
73	—	(4)	HARDEN MY HEART	Quarter Flash (Geffen GEFA 1838)	♫
74	57	(5)	THAT GIRL	Stevie Wonder, Motown	♫
75	—	(5)	KEEP ON BELIEVIN'	Grand Prix (RCA 182)	♫

**BUBBLING UNDER**

AFRICA MINE, The Passions, Polydor POSP 302

BEAT THE BEAT, Mari Wilson & The Imaginations, Compact/Decca PINK 2

CONGRATULATIONS, Cliff Richard, Columbia DB 8378

DON'T TALK, Hank Marvin, Polydor POSP 439

EMPIRE STATE HUMAN, Human League, Virgin VS 351

HEIGHT OF THE FIGHTING (HE-LA-NO), Heaven 17, Virgin VS 483

IN THE RAW, The Whispers, Solar K 12597

I TRAVEL, Simple Minds, Arista ARIST 478

KLACTO VEE SEDSTEIN, Blue Rondo A La Turk, Virgin VS 478

LOST IN THE NIGHT, Secret Affair, I-Spy SEE 11

LOVE ACTION, Human League, Virgin VS 425

LOVE SONG, The Damned, Ace NS 75

MELLOW LOVE, Marc Bolan, Marc SBOLAN 13

MIRROR MAN, Talk Talk, EMI 5285

MISS YOU NIGHTS, Cliff Richard, EMI 2376

MOTORHEAD, Motorhead, Big Beat NSP 13

MOVE IT, Cliff Richard, Columbia DB 4178

MOVE ON, Fashion, Arista ARIST 448

G.D.M./I.C. CODE, Glna X, EMI 5274

RADIO 1 ROCK SHOW THEMES, Dixie Dregs/Whitesnake/Grindswitch, Polydor POSP 168

SEVEN PLUS SEVEN IS, Alice Cooper, Warner Brothers K 17324

SHAKE IT UP, The Cars, Elektra K 12583

SUMMER HOLIDAY, Cliff Richard, Columbia DB 4977

# RECORD MIRROR



B52's: exotic new entry at No 18.



ADAM ANT: five-year-old single straight in at No 20!

**25 FAST MOVERS**

**SINGLES**

- ♫ Platinum (one million sales)
- ♫ Gold (500,000 sales)
- ♫ Silver (250,000 sales)

**ALBUMS**

- ♫ Platinum (£1-million sales)
- ♫ Gold (£100,000 sales)
- ♫ Silver (£50,000 sales)

Charts as supplied by BMRB/Music and Video Week and used by BBC.

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## Star Choice



Mike Barson of Madness

PETER GUNN, Duane Eddy, Favourite instrumental and can play it LIVERPOOL DRIVE - Chuck Berry. Another instrumental. Too fast to play.

SHED DOES IT RIGHT: Dr Feelgood. I like their first album and this is one of their best.

YOU WON'T SEE ME - Beatles. Love the melody.

AL CAPONE - Prince Buster. They used to play this down my local dance hall.

43 DEGREES - The Yayas. My brother-in-law's band. They could do with a plug and it's good as well.

I'M THE LEADER OF THE GANG (I AM) - Gary Glitter. One of my heroes. I'd be in his gang any day.

JIMMY JIMMY - Undertones. One of my favourite groups at the moment. This is the first I heard by them.

COOL FOR CATS - Squeeze. Wish I'd written it myself.

BILLY BENTLEY - Kilburn And The Highroads. Same applies... and it mentions loads of parts of London.

# UK ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	ARTIST	TITLE	RECORD LABEL
1	(7)	(7)	LOVE SONGS	Barbra Streisand, CBS	♫
2	35	(4)	DREAMING	Various, K Tel	♫
3	2	(15)	PEARLS	Elkie Brooks, A&M	♫
4	3	(15)	ARCHITECTURE & MORALITY	Orchestral Manoeuvres In The Dark, Dindisc/Virgin	♫
5	23	(2)	ENGLISH SETTLEMENT	XTC, Virgin	♫
6	5	(12)	NON-STOP EROTIC CABARET	Soft Cell, Some Bizzare	♫
7	4	(18)	DARE	Human League, Virgin	♫
8	12	(4)	PRIVATE EYES	Daryl Hall/John Oates, RCA	♫
9	7	(23)	DEAD RINGER	Meat Loaf, Epic/Cleveland	♫
10	6	(6)	FRIENDS OF MR CAIRO	Jon & Vangelis, Polydor	♫
11	13	(4)	ALL FOR A SONG	Barbara Dickson, Epic	♫
12	16	(7)	BAT OUT OF HELL	Meat Loaf, Epic/Cleveland	♫
13	14	(16)	QUEEN GREATEST HITS	Queen, EMI	♫
14	10	(13)	4	Foreigner, Atlantic	♫
15	11	(5)	PHYSICAL	Olivia Newton-John, EMI	♫
16	8	(6)	THE MAN MACHINE	Kraftwerk, Capitol	♫
17	15	(7)	LA FOLIE	The Stranglers, Liberty	♫
18	—	(1)	MESOPOTAMIA	B52's (EMI ISSP 4006)	♫
19	21	(1)	THE VISITORS	Abba, Epic	♫
20	8	(2)	MECHANIX	UFO, Chrysalis	♫
21	26	(8)	CHRISTOPHER CROSS	Christopher Cross, Warner Bros	♫
22	27	(13)	PERHAPS LOVE	Placido Domingo/John Denver, CBS	♫
23	19	(15)	GEORGE BENSON COLLECTION	George Benson, Warner Bros	♫
24	25	(8)	TRAVELOQUE	Human League, Virgin	♫
25	18	(8)	SOMETHING SPECIAL	Kool & The Gang, Deltix	♫
26	24	(12)	FOR THOSE ABOUT TO ROCK	AC/DC, Atlantic	♫
27	17	(5)	MODERN DANCE	Various, K Tel	♫
28	76	(2)	ONE VICE AT A TIME	Krokus, Arista	♫
29	26	(23)	SHAKY	Shakin' Stevens, Epic	♫
30	25	(21)	IF I SHOULD LOVE AGAIN	Barry Manilow, Arista	♫
31	32	(3)	SOUND OF YOUR CRY	Eivie Presley, RCA	♫
32	34	(14)	THE SIMON & GARFUNKEL COLLECTION	Simon & Garfunkel, CBS	♫
33	22	(8)	COMPUTER WORLD	Kraftwerk, EMI	♫
34	38	(8)	PENTHOUSE & PAVEMENT	Heaven 17, Virgin	♫
35	37	(24)	LOVE SONGS	Cliff Richard, EMI	♫
36	33	(20)	GHOST IN THE MACHINE	Folies, A&M	♫
37	41	(15)	SPEAK & SPELL	Depeche Mode, Mute	♫
38	28	(15)	PRINCE CHARMING	Adam & The Ants, CBS	♫
39	31	(3)	THE BEST OF THE FOUR TOPS	The Four Tops, K Tel	♫
40	38	(21)	SECRET COMBINATION	Randy Crawford, Warner Bros	♫
41	36	(12)	DRIVIN' HARD	Shakin' Stevens-Atlantic	♫
42	64	(11)	ONCE UPON A TIME	Siouxsie & The Banshees, Polydor	♫
43	79	(2)	DIANA'S DUETS	Diana Ross, Motown	♫
44	—	(1)	FREEZE FRAME	J. Galtie Band (EMI AML 3020)	♫
45	47	(10)	TIME	Electric Light Orchestra, Jet	♫
46	40	(13)	CELEBRATION	Simple Minds (Arista SPART 1183)	♫
47	40	(13)	TIN DRUM	Japan, Virgin	♫
48	45	(12)	TONIGHT I'M YOURS	Rod Stewart, RCA	♫
49	60	(24)	WALK UNDER LADDERS	Jean Armstrong, A&M	♫
50	56	(8)	SEE JUNGLE	Bow Wow Wow, RCA	♫
51	74	(18)	DURAN DURAN	Duran Duran, EMI	♫
52	43	(18)	MANILOW MAGIC	Barry Manilow, Arista	♫
53	82	(8)	MAKIN' MOVIES	Dire Straits, Vertigo	♫
54	68	(5)	JAZZ SINGER	Nell Diamond, Capitol	♫
55	53	(14)	ALL THE GREAT HITS	Diana Ross, Motown	♫
56	42	(18)	HOOKED ON CLASSICS	Louis Clark/RPO, K Tel	♫
57	82	(19)	HEDGEHOG SANDWICH	Not The Nine O'Clock News, BBC	♫
58	82	(8)	REPRODUCTION	Human League, Virgin	♫
59	—	(1)	BEAUTIFUL VISION	Van Morrison (Mercury 5302 122)	♫
60	—	(17)	THE BEST OF BLONDE	Blondie, Chrysalis	♫
61	70	(15)	RAISE	Earth Wind & Fire, CBS	♫
62	58	(7)	GUILTY	Barbra Streisand, CBS	♫
63	49	(4)	TRANS-EUROPE EXPRESS	Kraftwerk, Capitol	♫
64	65	(3)	BREAKING POINT	Central Line, Mercury	♫
65	75	(14)	BEST OF RAINBOW	Rainbow, Polydor	♫
66	51	(4)	WORD OF MOUTH	Toni Basil, Radialchoice	♫
67	85	(2)	RUMOURS	Fleetwood Mac, Warner Bros	♫
68	83	(13)	CHANGESTWOBOWIE	David Bowie, RCA	♫
69	30	(2)	THE BEST OF LOUIS ARMSTRONG	Louis Armstrong, Warwick	♫
70	55	(14)	CHART HITS '81	Various, K Tel	♫
71	61	(21)	MADNESS 7	Madness, Siff	♫
72	84	(2)	WIRED FOR SOUND	Cliff Richard, EMI	♫
73	49	(8)	FACE VALUE	Phil Collins, Virgin	♫
74	54	(8)	HITS HITS HITS	Various, Rencore	♫
75	58	(7)	CHARIOTS OF FIRE	Vangelis, Factory	♫
76	63	(16)	WHY DO FOOLS FALL IN LOVE	Diana Ross, Capitol	♫
77	77	(3)	ANTHEM	Toyah, Safari	♫
78	—	(1)	NORTH WINDS	David Coverdale (Purple TTS 3513)	♫
79	96	(13)	BEGIN THE BEGUINE	Julio Iglesias, CBS	♫
80	60	(2)	ASSEMBLAGE	Japan, Hansa/Artoia	♫
81	48	(24)	TATTOO YOU	Rolling Stones, Rolling Stones	♫
82	98	(8)	BUCKS FIZZ	Bucks Fizz, RCA	♫
83	71	(6)	HAPPY BIRTHDAY	Altered Images, Epic	♫
84	82	(12)	THE WAY TO THE SKY	Nell Diamond, CBS	♫
85	82	(8)	CATS	Various, Polydor	♫
86	72	(25)	PRESENT ARMS	UB40, Dep International	♫
87	97	(2)	LEVEL 42	Level 42, Capitol	♫
88	—	(1)	WEATHER REPORT	Weather Report (CBS 8532E)	♫
89	67	(7)	SIGNING OFF	UB40, Graduate	♫
90	78	(13)	VIENNA	Ultravox, Chrysalis	♫
91	—	(1)	HUNKY DORY	David Bowie (RCA INTS 5064)	♫
92	80	(5)	QUIET LIFE	Japan, Hansa/Artoia	♫
93	57	(17)	ALMOST BLUE	Ennis Cosellio, F. Beat	♫
94	87	(8)	WAR OF THE WORLDS	Jeff Wayne's Musical Version, CBS	♫
95	—	(1)	DEATH WISH II	Jimmy Page (EwanSong SSK 30415)	♫
96	—	(1)	STANDING HAMPTON	Sammy Hagar (Geffen GEF 85456)	♫
97	—	(1)	THE BEST OF DEANNA DURBIN	Deanna Durbin (MCA MCL 1634)	♫
98	—	(1)	MINI POPS	Various (K-Tel ONE 1182)	♫
99	89	(7)	BODY TALK	Imagination, R&B	♫
100	97	(2)	IF YOU WANT BLOOD YOU'VE GOT IT	AC/DC, Atlantic	♫

## UK DISCO

- 1 YOU'RE THE ONE FOR ME (INSTRUMENTAL), "D" Train, Epic 12in
- 2 NEVER GIVE UP ON A GOOD THING, George Benson, Warner 12in
- 3 WATCH OUT, Brandi Wells, WMOT 12in
- 4 LET'S START IT DANCE AGAIN, Bohannon, London 12in
- 5 GET DOWN ON IT, Kool & The Gang, De-Lite 12in
- 6 EVERY WAY BUT LOOSE, Oneness Of Juju, US Sutra 12in
- 7 I CAN'T GO FOR THAT, Daryl Hall & John Oates, RCA 12in
- 8 I JUST WANNA, Alton Edwards, Streetwave 12in
- 9 SHINE ON/POSITIVE ENERGY, George Duke, Epic 12in
- 10 TASTE THE MUSIC/I SHALL GET OVER/WALL TO WALL/DE TING CONTINUES, Kleser, Atlantic LP
- 11 10 I'VE HAD ENOUGH/LET'S GROOVE (REMIX)/KALIMBA TREE, Earth Wind & Fire, CBS 12in
- 12 11 IN THE RAW/SMALL TALKIN', Whispers, Solar 12in
- 13 9 GARDEN OF EVE, Yvonne Gage, Atlantic 12in
- 14 22 KEEP ON, Touch, Elite 12in
- 15 24 TIME/INSTRUMENTAL, Stone, US West End 12in
- 16 19 U TURN ME ON, Tomorrow's Edition, CBS 12in
- 17 16 LET'S CELEBRATE/CALL ME, New York Sky, Epic/Streetwave 12in
- 18 3 FUNGI MAMA, Tom Browne, Arista GRP 12in
- 19 25 GRACE, The Band A.K.A., US PPL LP
- 20 17 SHOW YOU MY LOVE/GO BACK, Goldie Alexander, US Chaz Ro 12in
- 21 15 EASIER SAID THAN DONE, Shakatak, Polydor 12in
- 22 18 THIS BEAT IS MINE, Vicky "D", US SAM 12in
- 23 14 DON'T TELL ME/SHAKE IT UP, Central Line, Mercury 12in
- 24 21 WAIT FOR ME/JUST A TOUCH OF LOVE, Slave, Atlantic 12in
- 25 20 NIGHTS OVER EGYPT, Jones Girls, Philadelphia Int 12in
- 26 23 EMERGENCY/TURN ME OUT/LOVE IS WHERE YOU FIND IT/CRUISIN IN/SAY YES, Whispers, Solar LP
- 27 31 YOU OUGHTA BE IN PICTURES/HELP IS ON THE WAY/THE PRESSURE IS ON, Lamont Dozier, US M&M LP
- 28 27 PALCO, Gilberto Gil, German WEA LP
- 29 27 TURN ME LOOSE/OUR TIME IS COMING, Roy Ayers, US Polydor LP
- 30 30 NIGHTCRUISING, Bar-Kays, Mercury 12in
- 31 39 BREAKING POINT, Central Line, Mercury LP
- 32 32 SHOUT ABOUT IT, Lamont Dozier, US M&M 12in
- 33 53 KASSO, Kasso, US Delirium/Dutch Rams Horn 12in
- 34 38 I'VE GOT TO LEARN TO SAY NO/SHE'S GOT PAPERS ON ME, Richard 'Dimplex' Fields, Epic 12in
- 35 26 HELP IS ON THE WAY, Whatnauts, US Harlem Int 12in
- 36 29 FALL IN LOVE/TAKE A TRIP, Second image, Polydor 12in
- 37 35 FEEL ALRIGHT, Komiko, US SAM 12in
- 38 73 TAKE MY HEART (REMIX), Kool & The Gang, De-Lite 12in
- 39 55 TELL ME TOMORROW/BEING WITH YOU, Smokey Robinson, Motown 12in
- 40 43 COME AND GET ME/LIFE ON THE WIRE, Carol Kenyon/Morrissey Muller, Groove Production LP
- 41 44 YOU GOT THE POWER, War, US RCA 12in
- 42 47 CHARIOTS OF FIRE/VALDEZ IN THE COUNTRY/HOLD ON, Ernie Watts, US Qwest LP
- 43 34 THIS MUST BE HEAVEN, Jerry Carr, US Cherie 12in
- 44 30 STAY WITH ME TONIGHT, Richard Jon Smith, Jive 12in
- 45 36 LITTLE BLACK SAMBA/JAMMING, Grover Washington JR., Elektra LP
- 46 41 WE'LL MAKE IT, Mike & Brenda Sutton, SAM 12in
- 47 77 HYDRAULIC PUMP PART III, P-Funk ALL Stars, US Hump 12in
- 48 68 LOVE IS ON THE ONE/WORK THAT SUCKER TO DEATH, Xavier, US Liberty 12in
- 49 38 STILL GOT THE MAGIC, Michael Wyatt, US RCA 12in
- 50 45 CAN'T HOLD BACK/ROUND AND ROUND/PARTY, Kano, US Mirage LP
- 51 56 SINCERELY/TAKING APPLICATIONS/IF IT AIN'T ONE THING... IT'S ANOTHER/MR. LOOK SO GOOD, Richard 'Dimplex' Fields, US Boardwalk LP
- 52 76 DANCIN' TO THE BEAT, Henderson & Whitfield, US Park Place 12in
- 53 48 QUEEN OF THE RAPPING SCENE/CAN YOU MOVE, Modern Romance, WEA 12in
- 54 72 BOGGIE'S GONNA GET YA/ALL THAT'S GOOD TO ME, Rafael Cameron, US Salsoul 12in
- 55 99 MEGATRON MAN/GET A LITTLE, Patrick Cowley, US Megatone LP
- 56 90 DON'T STOP THE TRAIN, Phyllis Nelson, US Tropic 12in
- 57 52 THIS MACHINE/DON'T DEPEND ON ME, Direct Drive, Oval 12in
- 58 48 SPIRIT OF THE DANCER, Evelyn King, RCA 12in
- 59 71 TOKYO SHUFFLE/TUNKA/BROADSIDE RHUMBA, Breakfast Band, Breakfast Music LP
- 60 60 BEGINNING SONG/JENNIFER-ANNE'S SAMBA, Don Latalaski, US Inner City LP
- 61 37 MIRROR MIRROR, Diana Ross, Capitol 12in
- 62 66 E-MAN BOOGIE '82/ANYWAY ANYWHERE ANYTIME, Jimmy Castor, US Salsoul 12in
- 63 40 GHETTO LIFE, Rick James, Motown 12in
- 64 63 P.S. I LOVE YOU, Dolly Dots, WEA 12in
- 65 42 BODYMAKE (INSTRUMENTAL), T. C. Curtis, Groove Production 12in
- 66 48 DON'T WANT TO LOSE THIS FEELING, Alphonse Mouzon, London 12in
- 67 13 WHAT GOES AROUND COMES AROUND, Brandi Wells, WMOT 12in
- 68 54 RIDE ON LOVE/SON OF REACH FOR IT/DREAM ON, George Duke, Epic LP
- 69 51 DON'T WALK AWAY, Four Tops, Casablanca 12in
- 70 67 CAVEMAN BOOGIE/CORRIDA, Lesette Wilson, US Headfirst LP
- 71 80 THE OLD CASTLE/PASTIME PARADISE, Ray Barretto, US CTI LP
- 72 75 IF I DO IT TO YOU, Claudja Barry, Ensign 12in
- 73 49 AS FROM NOW, Mirage, Copasetic/12in promo
- 74 81 LOVE CONNECTION/DIDN'T I BLOW YOUR MIND, Detroit Spinners Atlantic LP
- 75 48 DON'T TELL ME (REMIX), Central Line, Mercury 12in
- 76 46 KNAACK FOR ME/CAN'T SHAKE THIS FEELIN', Detroit Spinners, Atlantic 12in
- 77 98 QUICK SLICK, Syreeta, Motown 12in
- 78 48 PLAYING TO WIN/FRIENDS/I CAN MAKE YOU FEEL GOOD/A NIGHT TO REMEMBER, Shalamar, Solar LP
- 79 86 IF YOU WANT ME (REMIX), Barbara Roy, Canadian Black Sun 12in
- 80 84 WINTER LOVE/FUNK ME DOWN TO RIO/PERFUMED GARDEN, Rah Band, TNT 12in
- 81 74 GET UP AN' DANCE, Mynk, US Posse 12in
- 82 48 TELL ME THAT I'M DREAMING, Was (Not Was), US Ze/Island 12in
- 83 62 FLASHBACK, C. M. Lord, RCA 12in
- 84 79 WHERE DO THE BOYS GO?, L. A. Rippers, US MCA LP
- 85 64 TOO MUCH TOO SOON, T. S. Monk, Mirage 12in
- 86 65 SUNWALK/SILK/HOT FIRE, Fuse One, US CTI LP
- 87 78 IMAGINE/TENDER FALLS THE RAIN, Randy Crawford, Warner Bros.
- 88 48 FUNKY SENSATION/POYSON, Gwen McCrae, US Atlantic LP
- 89 48 AFTER ALL THIS TIME, Double Exposure, US Gold Coast 12in
- 90 48 SIXTY-NINE/CHANGE POSITION (88), Brooklyn Express, US One Way 12in

## INDEPENDENT

- INDIE SINGLES
- 1 1 SEE YOU, Depeche Mode, Mute (12), MUTE 818
  - 2 17 GETTING UP, Pig Bag, Y Y16 (12)
  - 3 3 I WON'T CLOSE MY EYES, UB40, DEP International DEP 3
  - 4 2 STREETS OF LONDON, Anti-Nowhere League, WXYZ ABCD 1
  - 5 5 DROWNING IN BERLIN, Mobles, Rialto RIA 3
  - 6 4 MOTORHEAD, Motorhead, Big Beat NSP 13
  - 7 4 NO SURVIVORS, G.B.N., Xlay CLAY 8
  - 8 7 EVERYTHING'S GONE GREEN, New Order, Factory/Banellux FACBN 88
  - 9 5 PAPA'S GOT A BRAND NEW PIG BAG, Pig Bag, Y Y19
  - 10 12 BANNED FROM THE PUBS, Peter & The Test Tube Babies, No Future OI 4
  - 11 9 IN GOD WE TRUST (EP), Dead Kennedy's, Stalk STATEP 2 (STATC 302)
  - 12 14 THE VICIOUS CIRCLE (EP), Abrasive Wheels, Riot City RIOT 4
  - 13 10 YESTERDAY'S HEROES, 4-Skins, Secret SHH 125
  - 14 13 COUNTRY FIT FOR HEROES, Various, No Future OI 3
  - 15 28 ATMOSPHERE, Joy Division, Factory FACUS 2UK
  - 16 28 SIX PACK (EP), Black Flag, Alternative Tactiles VIRUS 9
  - 17 20 THE "SWEETEST THING", Scritti Politti, Rough Trade RT 891
  - 18 4 BUNCH OF TIME, Foster & Allen, Ritz RITZ 005
  - 19 11 THIS IS YOUR CAPTAIN SPEAKING (EP), Captain Sensible, Cross 3219M/5
  - 20 8 DON'T LET 'EM GRIND YOU DOWN, Exploited & Anti-Pasti, Supervile EXP 1093
  - 21 11 MELLOW LOVE, Marc Bolan, Marc (5) BOLAN 13 (EP)
  - 22 18 LOVE WILL TEAR US APART, Joy Division, Factory FAC 23
  - 23 23 IN BRITAIN, Red Alert, No Future OI 5
  - 24 24 DISTORTION TO DEAFNESS, Disorder, Disorder ORDER 2
  - 25 22 SATURDAY NIGHT SPECIAL, Fad Gadget, Mute MUTE 017
  - 26 16 LIE, DREAM OF A CASINO SOUL, Fall, Kamera ERA 001
  - 27 25 1970'S EP, Epileptics, Spiderleg SDL 1
  - 28 28 ALL-OUT ATTACK, Blitz, No Future OI 1
  - 29 10 LOVE SONG, Damned, Big Beat NS 75
  - 30 32 CEREMONY, New Order, Factory FAC 33 (12)
  - 31 21 WATERLINE, A Certain Ratio, Factory FAC 52
  - 32 11 JET BOY, JET GIRL (EP), Chron-Gen, Secret SHH 123
  - 33 32 LAST ROCKERS/RESURRECTION, Vice Squad, Riot City RIOT 1/2
  - 34 26 SPIRIT IN THE SKY, Cheaters, Rev/Ambion ION 19281
  - 35 30 PROCESSION, New Order, Factory FAC 3
  - 36 31 SIX GUNS, Anti-Pasti, Rondel ROUND 10
  - 37 39 WHITE CAR IN GERMANY, Associates, Situation 2 SITU 11
  - 38 42 SUNNY DAY, Pig Bag, Y Y12
  - 39 49 HEADBUTTS, John Otway, Still Indie STIN 1
  - 40 40 PUPPETS OF WAR (EP), Chron-Gen, Fresh FRESH 36

- 41 19 BALL OF CONFUSION, Zeitgeist, Jammin! CREATE 2
- 42 44 HOLIDAY IN CAMBODIA, Dead Kennedy's, Cherry Red (12) CHERRY 12
- 43 37 POSITIVELY D.O.A., D.O.A., Alternative Tactiles VIRUS 7
- 44 46 REALITY, Chron-Gen, Stag Forward SF 18
- 45 35 REBEL WITHOUT A BRAIN, Theatre Of Hate, Burning Rome BR 1
- 46 34 TABOOS, Passage, Cherry Red 12 CHERRY 30
- 47 41 TALK ABOUT RUN, Clint Eastwood & General Saint, Greenleaves (12) OINK 2
- 48 48 I DON'T WANT TO LIVE WITH MONKEYS, Higoons, Romans In Britain HIG 2
- 49 48 FOUR SORE POINTS (EP), Anti-Pasti, Rondel ROUND 2
- 50 49 TAINTED LOVE, Gloria Jones, Interno HEAT 6

### INDIE ALBUMS

- 1 1 SEXTET, A Certain Ratio, Factory FACT 35
- 2 2 MOVEMENT, New Order, Factory FACT 50
- 3 4 STILL, Joy Division, Factory FACT 40
- 4 3 SPEAK AND SPELL, Depeche Mode, Mute STUMM 5
- 5 7 FOURTH DRAWER DOWN, Associates, Situation 2 SITU 2
- 6 5 TWO BAD DJ, Clint Eastwood & General Saint, Greenleaves GREL 24
- 7 27 HOT TO, Colin Newman, 4AD 201
- 8 6 THE BEST OF THE DAMNED, Damned, Ace DAM 1
- 9 9 CLOSER, Joy Division, Factory FACT 25
- 10 10 PUNKS NOT DEAD, Exploited, Secret SEC 1
- 11 11 PRESENT ARMS, UB40, DEP International LPS DEP 1
- 12 11 CONTRADICTIONS, Thomas Leer, Cherry Red BRED 28
- 13 11 LIVE IN LONDON, Fall, Chaos Tapes LIVE 006
- 14 24 LIVE AT THE FACTORY, Slaughter & The Dogs, Thrush THRUSH 1
- 15 13 CARRY ON OIL, Various, Secret SEC 2
- 16 15 L.C., Durutti Column, Factory FACT 44
- 17 23 INCONTINENT, Fad Gadget, Mute STUMM 6
- 18 8 EXPLOITED LIVE, Exploited, Supervile EXPLP 2001
- 19 12 UNKNOWN PLEASURES, Joy Division, Factory FACT 10
- 20 14 SIGNING OFF, UB40, Graduate GRADLP 2
- 21 11 IN THE FLAT FIELD, Bauhaus, IAD CAD 13
- 22 17 WA DO DEM, Eek-A-Mouse, Greenleaves GREL 31
- 23 19 ANTHEM, Toyah, Safari VOOR 2
- 24 11 MACHINE GUN ETOUQUETE, Damned, Ace DAM 2
- 25 16 ROCK AND GROOVE, Bunny Wailer, Solomonic Productions
- 26 18 PRESENT ARMS IN DUB, UB40, DEP International LPS DEP 2
- 27 11 CRUMBLING THE ANTISEPTIC BEAUTY, Fall, Cherry Red MRED 25
- 28 28 FOR MADMEN ONLY, UK Decay, Fresh FRESHLP 5

# Songwords MADNESS

## Profile



**YOUTH OF MILLING JOKE**  
**FULL NAME:** YOUTH (for the next few years)  
**DATE OF BIRTH:** 27.12.61.  
**EDUCATED:** So they say  
**FIRST LOVE:** Suzie Quatro  
**FIRST DISAPPOINTMENT:** Sherbet not coming up the straw in a sherbet Fountain  
**FIRST PERFORMANCE:** Behind the school shed at age 8  
**HEROIN:** Never touched the stuff!  
**HEROES:** Steptoe and Mickey Mouse  
**HOBBIES:** Washing!!!!  
**MOST FRIGHTENING EXPERIENCE:** Night out with Mickey Mouse  
**FUNNIEST EXPERIENCE:** Throwing up in Rotor at Fun Fair  
**WORST EXPERIENCE:** Battersea Fun Fair being closed  
**IDEAL HOME:** Somewhere on the South Circular  
**IDEAL CAR:** A Customised Jaguar with chauffeur  
**IDEAL HOLIDAY:** Shack on the beach in Jamaica  
**FAVOURITE FOOD:** Rice pudding with the skin on  
**FAVOURITE DRINK:** Dark Rum and Banana milk shakes  
**FAVOURITE CLOTHES:** Dirty ones  
**MOST HATED CHORE:** Getting up in the afternoon  
**AMBITION:** To meet God (again?)!!!!



Papers in the morning  
 Bowler hat on head  
 Walking to the bus stop  
 He's longing for his bed  
 Waiting with his neighbours  
 in the rush hour queues  
 Got to get the first bus  
 So much for him to do  
 He's got to hurry  
 Got to get his seat  
 Can't miss his plane  
 Got to rest his feet

Ten more minutes 'til he gets there  
 The crossword's nearly done -  
 It's getting so hard these days  
 Not nearly so much fun  
 His mind wanders to the office  
 His telephone desk and chair  
 He's been happy with the Company  
 They've treated him real fair  
 Think of seven letters begin and end in C  
 Like a big American car but misspelt with a D

I wish this bus'd get a move on  
 Drivers: taking his time  
 I just know I'll be late  
 Oh dear what will the Boss say  
 Pull yourself together now  
 Don't get in a state

Don't you worry there's no hurry  
 It's a lovely day could all be going your way  
 Take the Doc's advice let up enjoy your life  
 Listen to what they say it's not a game they play

## Cardiac Arrest On Stiff Records

Never get there at this rate  
 He's caught in a jam  
 There's a meeting this morning  
 It's just his luck Oh damn  
 His hand dives in his pocket  
 For his handkerchief  
 Pearls of sweat on his collar  
 His pulse beat seems so brief  
 Eyes fall on his wristwatch  
 The seconds pass real slow  
 Gasping for the hot air  
 But the chest pain won't go

Tried to ask for help  
 But can't seem to speak a word  
 Words are whispered frantically  
 But don't seem to be heard  
 What about the wife and kids  
 They all depend on me  
 We're so sorry we told you not to hurry  
 No it's just too late  
 You've got a certain date

We thought we made it clear  
 We all voiced our inner fears  
 We left it up to you  
 There's nothing we can do

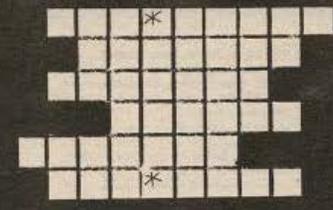
Don't you worry there's no hurry  
 It's a lovely day could all be going your way  
 Take the Doc's advice let up enjoy your life  
 Listen to what they say it's not a game they play

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# PUZZLES

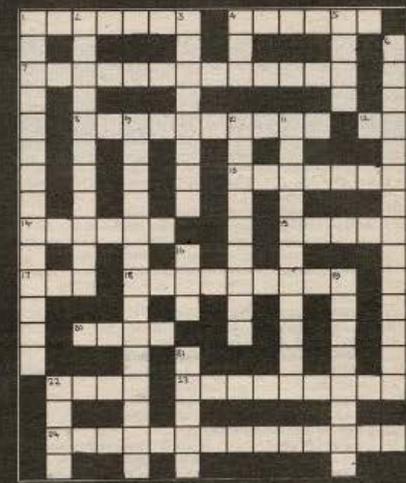
POPAGRAM ... and your chance to win an album!

## POP-A-GRAM



Solve the six cryptic clues and write the answers across the puzzle so that the starred down column spells out the name of the Jim's town. Remember the clues aren't in the correct order. You have to decide what the right order is.

Believe it or not a ripped bin liner is where Mobiles drowned (2,6)  
My hairy lobe revealed a reggae star (3,5)  
Foreign Curt Hui gets mixed up 100 time in the charts (7)  
On board the SS Arctic you might spot Gurev's hit (1)  
A hit EP is lent by SLF (8)  
This Leo is literally keeping a tight fit in bed (3,4)



### ACROSS

- 1 Sounds like it was inspired by Jean Jacques. (2,5)
- 4 Harcourt One Hundred label. (5)
- 7 Where Squeeze found themselves. (2,3,8)
- 8 Group who asked 'They Shoot Horses Don't They?' (6,4)
- 12 Stewart or Green. (2)
- 13 Loud Optimiser himself. (3,4)
- 14 Brothers who wanted us to Listen To The Music. (6)
- 15 Lennon Not I. (5)
- 17 Kim Wilde label. (3)
- 18 What the Stones want to do. (6,2)
- 20 Stevie Wonder had one that talked. (4)
- 27 War Of The Worlds composer. (1)
- 23 What a pity it was 'The Motown Spinners' only hit. (3,1,5)
- 24 Is it the story of Spandau's success. (1,2,5)

### DOWN

- 1 A fan of Superman. (8,4)
- 2 1981 Gillan LP. (6,5)
- 3 Jean Michel's follow up to Oxygene. (4)
- 4 Described by a diver. (2)
- 5 Charles or Turner. (4)
- 6 They used to be hit of 1966. (6,3,5)
- 8 Vancliff's film music (8,2,4)
- 10 Thin Lizzy LP. (3)
- 11 How the Stray Cats see themselves. (1,4)
- 12 Friends of Nigel. (1,1,1)
- 13 Hi Hi Ho and Systems of Romance were among their early LPs. (8)
- 21 They left Roxy Music on the rocks. (5)
- 22 Scourse and the Bananers LP. (2,2)

### ANSWERS

Solution to last week's Xword.

### ACROSS

- 1 Judy Division, 5 Cat, 7 Drums And Wires, 9 The Same Old Scene, 12 The Visitors, 14 Angel, 15 Use, 16 Stormbringer, 19 Hot Legs, 20 Them, 21 Fame, 23 Nancy, 24 Love Action, 26 Deyo.

### DOWN

- 1 Judy Tzuke, 2 You Better You Bet, 3 Instant Karma, 4 SYD, 5 CBS, 6 Three, 8 Walking On The Moon, 10 Slim, 11 Exodus, 13 Stevens, 14 Arrival, 16 Soft Cell, 17 Elton, 18 Bernie, 22 Real.

Solution to Popagram (in order of puzzle):  
Snowmen, Golden Brown, Shakata, Four Tops, Mobiles, The Model, La Folie, 5, 2, 1, 1, 1  
DOWN: Meal Deal.

LAST WEEK'S WINNER: Brian Utterson, 19 Lordingley Rd, West Rustling, Middlesbrough.

NAME .....

ADDRESS .....

Remember, you have to complete both the Popagram and Xword to qualify to win an album. Send your complete entry to Popagram, Record Mirror, 40 Long Acree, London, WC29JY.

## US SINGLES

- 1 CENTERFOLD, The J. Geils Band, EMI-America
- 2 OPEN ARMS, Journey, Columbia
- 3 I CAN'T GO FOR THAT, Daryl Hall & John Oates, RCA
- 4 SHAKE IT UP, The Cars, Elektra
- 5 THAT GIRL, Stevie Wonder, Tamla
- 6 SWEET DREAMS, Air Supply, Arista
- 7 HARDEN MY HEART, Quarterflash, Geffen
- 8 THE SWEETEST THING, Juice Newton, Capitol
- 9 I LOVE ROCK 'N' ROLL, Joan Jett & The Blackhearts, Boardwalk
- 10 LEADER OF THE BAND, Dan Fogelberg, Full Moon/Epic
- 11 TAKE IT EASY ON ME, Little River Band, Capitol
- 12 MIRROR, MIRROR, Diana Ross, RCA
- 13 SPIRITS IN THE MATERIAL WORLD, The Police, A&M
- 14 THROUGH THE YEARS, Kenny Rogers, Liberty
- 15 YOU COULD HAVE BEEN WITH ME, Sheena Easton, EMI-America
- 16 LOVE IN THE FIRST DEGREE, Alabama, RCA
- 17 PHYSICAL, Olivia Newton-John, MCA
- 18 PAC-MAN FEVER, Buckner And Garcia, Columbia
- 19 WE GOT THE BEAT, Go-Go's, I.R.S.
- 20 KEY LARGO, Bertie Higgins, K&T Family
- 21 SOMEWHERE DOWN THE ROAD, Barry Manilow, Arista
- 22 BOBBIE SUE, Oak Ridge Boys, MCA
- 23 TURN YOUR LOVE AROUND, George Benson, Warner Bros
- 24 TONIGHT I'M YOURS, Rod Stewart, Warner Bros
- 25 SHOULD I DO IT, The Pointer Sisters, Planet
- 26 ABACAB, Genesis, Atlantic
- 27 DADDY'S HOME, Cliff Richard, EMI-America
- 28 ALL OUR TOMORROWS, Eddie Schwartz, Atco
- 29 CALL ME, Skyy, Salsoul
- 30 CHARIOTS OF FIRE, Vangelis, Polydor
- 31 WHEN ALL IS SAID AND DONE, Abba, Atlantic
- 32 ONE HUNDRED WAYS, Quincy Jones featuring James Ingram, A&M
- 33 DO YOU BELIEVE IN LOVE, Huey Lewis And The News, Chrysalis
- 34 TAKE OFF, Bob & Doug McKenzie, Mercury
- 35 13 WAITING ON A FRIEND, The Rolling Stones, Rolling Stones Records
- 36 LOVE IS ALRIGHT TONITE, Rick Springfield, RCA
- 37 I BELIEVE, Chilliwack, Millennium
- 38 WORKING FOR THE WEEKEND, Loverboy, Columbia
- 39 MAKE A MOVE ON ME, Olivia Newton-John, MCA
- 40 TELL ME TOMORROW, Smokey Robinson, Tamla
- 41 MY GUY, Sister Sledge, Cotillion
- 42 LET THE FEELING FLOW, Peabo Bryson, Capitol
- 43 YOU'RE MY LATEST, MY GREATEST INSPIRATION, Teddy Pendergrass, P.I.R.
- 44 LET'S GET IT UP, AC/DC, Atlantic
- 45 ON THE WAY TO THE SKY, Neil Diamond, Columbia
- 46 867-5309/JENNY, Tommy Tutone, Columbia
- 47 DON'T LET HIM KNOW, Prism, Capitol
- 48 IF LOOKS COULD KILL, Player, RCA
- 49 JUST CAN'T WIN 'EM ALL, Stevie Woods, Cotillion
- 50 JUKE BOX HERO, Foreigner, Atlantic
- 51 I'LL FALL IN LOVE AGAIN, Sammy Hagar, Geffen
- 52 ANYONE CAN SEE, Irene Cara, Network
- 53 ANOTHER SLEEPLESS NIGHT, Anne Murray, Capitol
- 54 (OH) PRETTY WOMAN, Van Halen, Warner Bros
- 55 GENIUS OF LOVE, Tom Tom Club, Sire
- 56 FREEZE-FRAME, The J. Geils Band, EMI-America
- 57 THEME FROM MAGNUM P.I., Mike Post, Elektra
- 58 WAITING FOR A GIRL LIKE YOU, Foreigner, Atlantic
- 59 LOVE IS LIKE A ROCK, Donnie Iris, MCA
- 60 EDGE OF SEVENTEEN, Stevie Nicks, Modern
- 61 NOBODY SAID IT WAS EASY, Le Roux, RCA
- 62 POP GOES THE MOVIES PART I, Meco, Arista
- 63 COOL NIGHT, Paul Davis, Arista
- 64 FIND ANOTHER FOOL, Quarterflash, Geffen
- 65 HERE TO LOVE, The Doobie Brothers, Warner Bros
- 66 WHY YOU WANNA TRY ME, Commodores, Motown
- 67 CRAZY, The John Hall Band, EMI-America
- 68 NATURAL LOVE, Petula Clark, Scotti Brothers
- 69 BABY MAKES HER BLUE JEANS TALK, Dr Hook, Casablanca
- 70 ONLY ONE YOU, T. G. Sheppard, Warner/Curb
- 71 APACHE, Sugar Hill Gang, Sugar Hill
- 72 MAMA USED TO SAY, Junior, Mercury
- 73 GOIN' DOWN, Greg Girdley, Columbia
- 74 HOOKED ON CLASSICS, The Royal Philharmonic Orchestra, RCA
- 75 SHINE ON, George Duke, Epic

## US ALBUMS

- 1 FREEZE-FRAME, The J. Geils Band, EMI-America
- 2 ESCAPE, Journey, Columbia
- 3 BEAUTY AND THE BEAT, The Go Go's, I.R.S.
- 4 4, Foreigner, Atlantic
- 5 PRIVATE EYES, Daryl Hall and John Oates, RCA
- 6 GHOST IN THE MACHINE, Police, A&M
- 7 HOOKED ON CLASSICS, The Royal Philharmonic Orchestra, conducted by Louis Clark, RCA
- 8 QUARTERFLASH, Quarterflash, Geffen
- 9 I LOVE ROCK 'N' ROLL, Joan Jett and The Blackhearts, Boardwalk
- 10 FOR THOSE ABOUT TO ROCK, AC/DC, Atlantic
- 11 BELLA DONNA, Stevie Nicks, Modern Records
- 12 SHAKE IT UP, The Cars, Elektra
- 13 ABACAB, Genesis, Atlantic
- 14 PHYSICAL, Olivia Newton-John, MCA
- 15 GET LUCKY, Loverboy, Columbia
- 16 THE INNOCENT AGE, Dan Fogelberg, Full Moon/Epic
- 17 GREAT WHITE NORTH, Bob and Doug McKenzie, Mercury
- 18 TATTOO YOU, The Rolling Stones, Rolling Stones Records
- 19 RAISE, Earth, Wind & Fire, ARC/Columbia
- 20 DIARY OF A MADMAN, Ozzy Osbourne, Jet
- 21 FEELS SO RIGHT, Alabama, A&M
- 22 JUICE, Juice Newton, Capitol
- 23 THE GEORGE BENSON COLLECTION, George Benson, Warner Bros
- 24 WHY DO FOOLS FALL IN LOVE, Diana Ross, RCA
- 25 SOMETHING SPECIAL, Kool & The Gang, De-Lite
- 26 TONIGHT I'M YOURS, Rod Stewart, Warner Bros
- 27 CHARIOTS OF FIRE, Vangelis, Polydor
- 28 THE ONE THAT YOU LOVE, Air Supply, Arista
- 29 SKYYLINE, Skyy, Salsoul
- 30 TOM TOM CLUB, Tom Tom Club, Sire
- 31 SOMEWHERE OVER CHINA, Jimmy Buffett, MCA
- 32 DON'T SAY NO, Billy Squier, Capitol
- 33 WORKING CLASS DOG, Rick Springfield, RCA
- 34 THE POET, Bobby Womack, Beverly Glen
- 35 STANDING HAMPTON, Sammy Hagar, Geffen
- 36 THE VISITORS, Abba, Atlantic
- 37 THE FIRST FAMILY RIDES AGAIN, Rich Little, Boardwalk
- 38 MEMORIES, Barbra Streisand, Columbia
- 39 THE DUDE, Quincy Jones, A&M
- 40 I AM LOVE, Peabo Bryson, Capitol
- 41 26 COME MORNING, Grover Washington Jr., Elektra
- 42 NEVER TOO MUCH, Luther Vandross, Epic
- 43 NINE TONIGHT, Bob Seger and the Silver Bullet Band, Capitol
- 44 STREET SONGS, Rick James, Gordy
- 45 OBJECTS OF DESIRE, Michael Franks, Warner Bros
- 46 PRECIOUS TIME, Pat Benatar, Chrysalis
- 47 FANCY FREE, Oak Ridge Boys, MCA
- 48 MESOPOTAMIA, The B-52's, Warner Bros
- 49 EXIT STAGE LEFT, Rush, Mercury
- 50 CONTROVERSY, Prince, Warner Bros
- 51 8th WONDER, The Sugar Hill Gang, Sugarhill
- 52 YES IT'S YOU LADY, Smokey Robinson, Tamla
- 53 BOBBIE SUE, Oak Ridge Boys, MCA
- 54 ON THE WAY TO THE SKY, Neil Diamond, Columbia
- 55 ALLIED FORCES, Triumph, RCA
- 56 NON-STOP EROTIC CABARET, Soft Cell, Sire
- 57 SHARE YOUR LOVE, Kenny Rogers, Liberty
- 58 LOVE IS WHERE YOU FIND IT, The Whispers, Solar
- 59 YOU COULD HAVE BEEN WITH ME, Sheena Easton, EMI-America
- 60 YOUR WISH IS MY COMMAND, Lakeside, MCA
- 61 PERHAPS LOVE, Placido Domingo, Columbia
- 62 THE TIME, The Time, Warner Bros
- 63 LAW AND ORDER, Lindsey Buckingham, Asylum
- 64 GREATEST HITS, Kenny Rogers, Liberty
- 65 CIRRORIN, Emmylou Harris, Warner Bros
- 66 BREAKIN' AWAY, Al Jarreau, Warner Bros
- 67 IF I SHOULD LOVE AGAIN, Barry Manilow, Arista
- 68 HI INFIDELITY, Leo Sayer, Epic
- 69 BACK IN BLACK, AC/DC, Atlantic
- 70 NIGHT CRUISING, Bar-Kays, Mercury
- 71 ELECTRIC RENDEZVOUS, Al Dimeola, Columbia
- 72 CAROL HENSEL'S EXERCISE AND DANCE PROGRAMME-VOLUME 2, Carol Hensel, Vantage
- 73 SONGS IN THE ATTIC, Billy Joel, Columbia
- 74 GREATEST HITS, Queen, Elektra
- 75 GREATEST HITS, The Doors, Elektra

## US DISCO

- 1 GLAD TO KNOW YOU/3000 SYNTHS/QUESTIONAIRE, Chas Jankel, A&M
- 2 YOU'RE THE ONE FOR ME, D. Train, Prelude
- 3 SURE SHOT, Tracy Weber, RFC/Quality
- 4 MEGATRON MAN/GET A LITTLE, Patrick Cowley, Megatone
- 5 TELL ME THAT I'M DREAMING, Was (Not Was), Island/ZE
- 6 MAMA USED TO SAY, Junior, Mercury
- 7 FAINTED LOVE/WHERE DID OUR LOVE GO, Soft Cell, Sire/Warner Bros
- 8 IN THE RAW, Whispers, Solar
- 9 CALL ME/LET'S CELEBRATE, Skyy, Salsoul
- 10 BURNIN' UP/SO GOOD SO RIGHT, Imagination, MCA
- 11 THIS BEAT IS MINE, Vicky "D", Sam
- 12 GET ON UP/WITH YOUR LOVE/TONIGHT, Suzi Q, RFC/Atlantic
- 13 I CAN'T GO FOR THAT (No Can Do), Daryl Hall & John Oates, RCA
- 14 YOU CAN/FIRE IN MY HEART, Madisen Kane, Chaset
- 15 THE VISITOR/WHEN ALL IS SAID AND DONE, ABBA, Atlantic
- 16 U TURN ME ON, Tomorrow's Edition, RFC/Atlantic
- 17 DON'T YOU WANT ME/OPEN YOUR HEART, Human League, A&M
- 18 SHAKE IT UP/OUBSER, The Cars, Elektra
- 19 THIS IS RADIO CLASH, The Clash, Epic
- 20 HELP IS ON THE WAY, Whatnauts, Harlem, International

## US SOUL

- 1 THAT GIRL, Stevie Wonder, Tamla
- 2 CALL ME, Skyy, Salsoul
- 3 IF YOU THINK YOU'RE LONELY, Bobby Womack, Beverly Glen
- 4 MIRROR, MIRROR, Diana Ross, RCA
- 5 TELL ME TOMORROW, Smokey Robinson, Tamla
- 6 LET THE FEELING FLOW, Peabo Bryson, Capitol
- 7 COOL PART ONE, The Time, Warner Bros
- 8 MAKE UP YOUR MIND, Aura, Salsoul
- 9 I CAN'T GO FOR THAT, Daryl Hall & John Oates, RCA
- 10 DON'T YOU KNOW THAT?, Luther Vandross, Epic
- 11 YOU'RE MY LATEST, MY GREATEST INSPIRATION, Teddy Pendergrass, P.I.R.
- 12 I WANT TO HOLD YOUR HAND, Lakeside, Solar
- 13 APACHE, Sugar Hill Gang, Sugar Hill
- 14 MAMA USED TO SAY, Junior, Mercury
- 15 YOU'RE THE ONE FOR ME, "D", Train, Prelude
- 16 GENIUS OF LOVE, Tom Tom Club, Sire
- 17 IN THE RAW, The Whispers, Solar
- 18 I WANNA BE WITH YOU, Earth, Wind & Fire, ARC/Columbia
- 19 ONE HUNDRED WAYS, Quincy Jones featuring James Ingrm, A&M
- 20 STEPPIN' OUT, Kool & The Gang, De-Lite

## HEAVY METAL

- 1 THE STROKE, Billy Squier, 12in-45, Demo, Capitol
- 2 ELECTED, Alice Cooper, 45, Warner Bros.
- 3 TURN UP THE NIGHT, Black Sabbath, 12in-45, Phonogram
- 4 NO MORE LONELY NIGHTS, Saracen, Nucleus
- 5 IRON HORSE, Motorhead, Bronze
- 6 THE BANDS PLAYED ON, Saxon, 45, Carrere
- 7 LET IT RAIN, UFO, 45, CBS
- 8 LIVING UNDERGROUND, Atomic Rooster, 12in-45, Polydor
- 9 FRAMID, Alex Harvey Band, Vertigo
- 10 ST ANTHONY, Alex Harvey Band, Vertigo
- 11 BREAK OUT, Wolf Bane, Demo Tape
- 12 FOOL TO PLAY THE HARD WAY, Demon, Carrere
- 13 HEAVY METAL THUNDER (REMIX), Saxon, Carrere
- 14 HEAR/BREAKER, Prisoner, 45, Demo Tape
- 15 TREASON, AIIZ, 45, Atlantic
- 16 SIN CITY, AC/DC, 45, Atlantic
- 17 BORN TO BE WILD, Slide (Live), Polydor
- 18 IT'S ELECTRIC, Diamond Head, 45, DHM Records
- 19 COME AN GET IT, Whitesnake, Liberty
- 20 NIGHT GAMES, Graham Bonnet, Phonogram

Compiled by: Mick & Geoff, Tues Rock Club, The Tynesider, Saltwell Road, Gateshead.

## NIGHTCLUBBING

- 1 ALL THAT GLITTERS, Gary Glitter, 12", Bell
- 2 ROCK 'N' ROLL PARTS 1 & 2, Gary Glitter, 7", Bell
- 3 DOING ALL RIGHT WITH THE BOYS, Gary Glitter, 7", Bell
- 4 JUST FOR YOU, The Glitter Band, 7", Bell
- 5 I DIDN'T KNOW HOW MUCH LOVE YOU TILL I SAW YOU ROCK 'N' ROLL, Gary Glitter, 7", Bell
- 6 I'M THE LEADER OF THE GANG (I AM), Gary Glitter, 7", Bell
- 7 LIVE AT THE MUSIC MACHINE 1980, Gary Glitter, 7", Rare
- 8 ANGEL FACE, The Glitter Band, 7", Bell
- 9 OH YES YOU'RE BEAUTIFUL, Gary Glitter, 7", Bell
- 10 WHEN I'M ON I'M ON, Gary Glitter, 7", Eagle
- 11 HELLO HELLO I'M BACK AGAIN, Gary Glitter, 7", Bell
- 12 THE TEARS I CRIED, The Glitter Band, 7", Bell
- 13 REMEMBER ME THIS WAY (taken from the film sound track), Gary Glitter, 7", Bell
- 14 LIVE AT THE FUTURAMA (LEEDS), Gary Glitter, 7", Rare
- 15 DO YOU WANNA TOUCH ME?, Gary Glitter, 7", Bell

Compiled by: David Archer and Paul (Gary's son), Kareba, 83 Conduit Street, London W1 (Thurs/Sat) and Americas, The Streets, Southall (Wed).

## CHART FILE

FROM America comes the startling news that Frankie Smith's addictive 'Double Dutch Bus' has sold more than two million copies, half on seven inch, the rest on twelve inch. Only 'Endless Love', 'Bette Davis Eyes' and 'Physical' have sold more copies in the last two years. The first two each spent nine weeks at number one on the pop chart, the latter ten. And 'Double Dutch Bus'... One week at number thirty, and it didn't even register in Billboard's year-end top one hundred!

It's simply the most extreme case yet of a disco / R&B / soul smash which just refuses to cross over, picking up all of its airplay from track radio stations, and its sales from specialist outlets. Before 'Bus', the last record to sell a million on 12-inch was the Sugarhill Gang's 'Rappers Delight' which hit the standard in 1980.

One of Frankie Smith's labelmates at WMOJ is Brandi Wells. Last week Brandi joined fellow Yanks Toni Basil and D. Train in making her UK chart debut before making any sort of mark in her own country. It's a common phenomenon, but the reverse — a Brit placing a disc on the US singles chart before making it in blighty — is very rare. Last year, for example, it happened just once, when Arlan Day, a Brit resident in America, scored a modest hit there.

The title for most 'sway' hits without at least one 'home' success belongs to Led Zepellin. Zep have notched nine hits in America, but none in Britain. This disparity may, of course, be due to the fact that they've never released a single in Britain. Some maintain they missed a golden opportunity by not recording 'Stairway To Heaven' following John Bonham's demise.

Incidentally, 'Stairway To Heaven' was placed 64th in 'New York's Top 500' as voted by listeners to WCBS-FM in a recent poll. In 1981 the cut took first place in a similar poll conducted by US radio syndicators Drake - Chennault, and voted by the two Capital Radios — in London and South Africa — placed 'Heaven' at No. 10 and No. 2 respectively.

Its poor showing on the WCBS poll can be attributed to the fact that the station plays a very wide range of cuts from the last thirty years regardless of whether they were hits, consequently its poll results reflect this policy. Many records on the chart are not only unfamiliar to British ears, most Americans haven't heard them either. Anyway, here's the leading thirty: 1 In The Still Of The Night — Free Salinas (1956), 2 Earth Angel — Penguins (1955), 3 Tonight — Hello — Elvis Presley (1957), 4 My Way — Frank Sinatra (1969), 5 Can't Help Falling In Love — Elvis Presley (1962), 6 Since I Don't Have You — Skylar (1959), 7 Mac The Knife — Bobby Darin (1959), 8 Love Me Tender — Elvis Presley (1956), 9 Rock Around The Clock — Bill Haley & His Comets (1955), 10 Sixteen Candles — Cresta (1959), 11 Hey Jude — Beatles (1968), 12 Rag Doll — Four Seasons (1964), 13 The Things I Love — Fidellity (1958), 14 Cara Mia — Jay & The Americans (1965), 15 The Wonder Of You — Elvis Presley (1957), 16 Imagine — John Lennon (1971), 17 Sherry — Four Seasons (1962), 18 The Great Pretender — Platters (1956), 19 You Belong To Me — Dorena (1962), 20 Jailhouse Rock — Elvis Presley (1957), 21 My Way — Frank Sinatra (1969), 22 Little Star — Elegance (1958), 23 Yesterday — Beatles (1965), 24 Runaround Sue — Dion (1961), 25 Are You Lonesome Tonight — Elvis Presley (1960), 26 A Teenager In Love — Dion & The Belmonts (1959), 27 New York, New York — Frank Sinatra (1950), 28 Satisfaction — Rolling Stones (1965), 29 Don't Be Cruel — Elvis Presley (1956), 30 Worst That Could Happen — Brooklyn Bridge (1969).

## IMPORTS

- 1 GET AS MUCH LOVE AS YOU CAN, The Jones Girls, Philadelphia International (Holland)
- 2 LAMONT, Lamont Dozier, M&M Records (America)
- 3 SHUT UP AND PLAY YOUR GUITAR, Frank Zappa, CBS (France)
- 4 MR LOOK SO GOOD, Richard Dimples Fields, Boardwalk (America)
- 5 EIGHTH WONDER, Sugar Hill Gang, Sugar Hill (America)
- 6 RISTER C, Norman Connors, Arista (America)
- 7 SHOCK TREATMENT SOUND TRACK, Various, Warner Bros (America)
- 8 SHOWTIME, Slave, Collision (America)
- 9 THE POET, Bobby Womack, Beverley Glen (America)
- 10 A LITTLE LOVE, Aura, Salsoul (America)
- 11 PURE AND NATURAL, T Connection, Capitol (America)
- 12 ROCK AND ROLL DANCE PARTY, Roy Loney, War Bride (America)
- 13 MISTIC MERLIN, Full Moon, Capitol (America)
- 14 SECOND CUP, Coffee, De-Lite (America)
- 15 SCUBA DIVERS, Dwight Twilley, Capitol (America)
- 16 COWBOYS AND ENGLISHMEN, MCA
- 17 THE BORDER SOUND TRACK, Ry Cooder, Warner Bros (America)
- 18 MAKE MORE BOP, LA Boppers, MCA (America)
- 19 ANOTHER DAY ANOTHER DOLLAR, Gang of Four, Warner Bros (America)
- 20 IF I HAVE THE CHANGE, Chuck Cissel, Arista (America)

Compiled by: HMV, Oxford Street, London W1.

## ROCK 'N' ROLL

### SINGLES

- 1 DON'T LET GO, Jerry Foster, Sonel
- 2 WALKING WITH MR LEE, Lee Allan, Dlt and the Doormen, Nones
- 3 BUENO SARA, Louis Prima, Capitol
- 4 CRAZY OVER YOU, Celineas, Declone
- 5 HEE-HAW BREAKDOWN, Nolan Cormier, Swallow
- 6 I'M GONE, Lovi Dexter and the Rip Chords, Minstrel
- 7 GOD BLESS ROCK 'N' ROLL, Bill Haley, Sonel
- 8 ROCK ISLAND LINE, Lonnie Donegan, Decca
- 9 SWEETER THAN YOU, Rick Nelson, UA
- 10 GROOVE BABY GROOVE, Stargazers, Epic

PICK TO CLICK: HAVE A NICE DAY, Ritchie and the Lowdowners.

### Flip Tone

### ALBUMS

- 1 COOL AND CRAZY, Crazy Cavern, Polavox
- 2 BEST OF LOUIS JORDAN, Louis Jordan, MCA
- 3 COUNTRY AND WESTERN DANCE-O-RAMA, Milton Brown and his Brownies, Western
- 4 ROCK 'N' ROLL HEROES, Gene Vincent and Eddie Cochran, Rockstar
- 5 NASHVILLE SESSIONS, Buddy and Bob, Choral
- 6 KING OF THE STROLL, Chuck Willis, Atlantic
- 7 ROCK 'N' ROLL ALL FLAVOURS, Freddie Bell and The Bell Boys, Wing
- 8 TREASURE OF LOVE, Glode McPhatter, Atlantic
- 9 JULIE IS HER NAME, Julie London, UA
- 10 CAT WAX, The DeLites, Wild Cat/Nervous

PICK TO CLICK: CARL PERKINS BOX SET, Sun

Compiled by: ROLLERCOASTER RECORDS, PO Box 116, Chessington, Surrey.

## REGGAE

- 1 COME ON OVER, Derek Laura, Hawkeye
- 2 STORMY NIGHT, Roland, Plantation
- 3 DECISION, Family Love, Inner City
- 4 OPEN UP THE DOOR, Charisma, King & City
- 5 YOU BRING THE SUN OUT, Janet Kaye, Black Roots
- 6 IN LOVE, Aremis, City Boy
- 7 RUB A DUB PARTNER, Jimmy Cliff, One-ness
- 8 LET GO OF THIS ONE, Anthony Johnson, Greensleeves
- 9 I'M YOUR PUPPET, Derek Harriot, Hawkeye
- 10 REGGAE PARTY, Fenton Smith, Love Bird
- 11 FIVE MAN ARMY, Wayne Wade, Oakwood
- 12 JAILHOUSE, Earl Cunningham, Art & Craft
- 13 I'M YOUR FOOL, One Blood, NK Records
- 14 RAVING, Trislan Palmer, Midnight Rock
- 15 ME AND JANE, Bingy Bunny, Cha Cha
- 16 PLAY IT COOL, Alton Ellis, Fashion
- 17 DADDY'S HOME, Junior English, Exclusive
- 18 RUDE BOY, Johnny Clark, Art & Craft
- 19 JUST A LITTLE BIT, Carol Thompson, S&G Records
- 20 TURN OUT THE LIGHT, Jimmy Lindsey, Music Hiv

Compiled by: INNER CITY RECORDS, Battersea, London SW11

## VIDEO

- 2 Adam & The Anb, Home Video Productions
- 3 Rock Flashback, Deep Purple, BBC/3M
- 4 Olivia Newton John, Physical, EMI
- 5 The Best Of Blondie, Chrysalis
- 6 Pink Floyd Live At Pompeii, Spectrum
- 7 Queen, Greatest Hits, EMI
- 8 Thin Lizzy, Live & Dangerous, VCL
- 9 Videostars, EMI
- 10 Elvis In Hawaii, Mountain Video
- 11 The Jacksons In Concert, VCL
- 12 (11) Elvis, King Of Rock 'N' Roll, World of Video 2000
- 13 (12) Iron Maiden, EMI
- 14 (16) Black Sabbath, VCL
- 15 (13) Paul McCartney & Wings Rockshow, EMI
- 16 (18) ELO Live In Concert, VCL
- 17 (14) Silstream, Jetfro Tull, Chrysalis
- 18 (15) James Last Live In London, Spectrum
- 19 — Swan Lake (Royal Opera House Covent Gdn), EMI
- 20 (17) Rude Boy, Video Space

Compiled by: HMV, Oxford Street, London W1

## Duran Duran: number one in Portugal.

THE US singles chart is positively creaking at the moment as ageing stars make unexpected chart comebacks. Del Shannon started the ball rolling some ten weeks ago when his remake of the 1958 Phil Phillips (US) / Marty Wilde (UK) hit 'Sea Of Love' charted. With Tom Petty handling production, it climbed to No. 33, Del's biggest hit since 'Sister In Town' briefly glimpsed the top thirty in 1965. It's Del's first hit of any description since 1966.

Four weeks ago, Del was joined on the chart by Petula Clark, now 48, Pet, who saves money by shopping at Underwood's, amassed 21 American hits between 1965 and 1973. Her 22nd is 'Natural Love', a ballad which also secures Pet a place on the country chart for the first time in her career. Finally, Mr Twist himself, Chubby Checker, hit the comeback trail with 'Running', 46-year-old Chubby was a considerable chart force for a whole decade. The American public didn't cry 'Enough!' until Chubby put out a tame remake of 'Back In The USSR', in 1969. 'Running' is his first hit.

When the Pinnacle label was relaunched last year, former Heavy Metal Kid Gary Holtan was amongst its first signings. Gary was joined by Casino Steel for a gut-wrenching version of 'Ruby (Don't Take Your Love To Town)'. A hit it was not. In recent weeks however, the Norwegians of all people have taken Gazza's desperation to heart and hoisted it to number one on their singles chart. Holtan's album has proved equally popular, and at the time of writing is holding off the challenge of Abba's 'The Visitors'. Elsewhere, Duran Duran's 'On Film' (No. 1 in Portugal, Kim Wilde's 'Cambodia' leads the way in Sweden, Lindsey Buckingham's 'Trouble' reigns in Australia and J. Geils' 'Centrolino' is top in Canada. Spare a thought for Soft Cell, 'Tainted Love' is in runners-up position both in Canada and Australia. In Japan, Seiko Matsuda is No. 1 for the third week with 'Aki Sweet Pea'. ... ALAN JONES

## YESTERYEAR

### ONE YEAR AGO (February 28, 1981)

- 1 SHADUP YOU FACE, Joe Dolce
- 2 VIENNA, Ultravox
- 3 SURRENDER, Rainbow
- 4 WOMAN, John Lennon
- 5 ST. VALENTINE'S DAY MASSACRE, Girlschool/Motorhead
- 6 JEALOUS GUY, Roy Music
- 7 RETURN OF THE LOS PALMAS, Madness
- 8 DO THE HUCKLEBUCK, Coast to Coast
- 9 SOUTHERN FREEZE, Freeze
- 10 OLDEST SWINGER IN TOWN, Fred Wedlock

### FIVE YEARS AGO (February 26, 1977)

- 1 WHEN I NEED YOU, Leo Sayer
- 2 DON'T CRY FOR ME ARGENTINA, Julia Covington
- 3 DON'T GIVE UP ON US, David Soul
- 4 BOOGIE NIGHTS, Heatwave
- 5 DON'T LEAVE ME THIS WAY, Harold Melvin and the Bluebelles
- 6 CHANSON D'AMOUR, Manhattan Transfer
- 7 JACK IN THE BOX, The Moments
- 8 SING ME, The Brothers
- 9 SIDE SHOW, Barry Biggs
- 10 THIS IS TOMORROW, Bryan Ferry

### TEN YEARS AGO (February 28, 1972)

- 1 SON OF MY FATHER, Chicory Tip
- 2 TELEGRAM SAM, T. Rex
- 3 AMERICAN PIE, Don MacLean
- 4 LOOK WOT YOU DUN, Slade
- 5 WITHOUT YOU, Nilsson
- 6 HAVE YOU SEEN HER? The Chi-Lies
- 7 STORM IN A TEA CUP, The Fortunes
- 8 GOT TO BE THERE, Michael Jackson
- 9 MOTHER OF MINE, Neil Reid
- 10 DAY AFTER DAY, Badfinger

### FIFTEEN YEARS AGO (February 25, 1967)

- 1 THIS IS MY SONG, Petula Clark
- 2 RELEASE ME, Engelbert Humperdinck
- 3 I'M A BELIEVER, The Monkees
- 4 HERE COMES MY BABY, The Tremolos
- 5 PENNY LANE/STRAWBERRY FIELDS FOREVER, The Beatles
- 6 LET'S SPEND THE NIGHT TOGETHER/RUBY TUESDAY, The Rolling Stones
- 7 PEAK-A-BOO, New Vaudeville Band
- 8 SNOOPY vs THE RED BARON, The Royal Guardsmen
- 9 MATTHEW AND SON, Cat Stevens
- 10 MELLOW YELLOW, Donovan

### TWENTY YEARS AGO (February 25, 1961)

- 1 WALK RIGHT BACK, The Everly Brothers
- 2 ARE YOU LONESOME TONIGHT, Elvis Presley
- 3 SAILOR, Petula Clark
- 4 E. L. I. The Shells
- 5 WILL YOU LOVE ME TOMORROW, The Shirelles
- 6 THIS IS HIS IS IT, Adam Faith
- 7 RUBBER BALL, Bobby Vee
- 8 RIDERS IN THE SKY, The Ramrods
- 9 ARE YOU SURE YOU'RE THE MAN, Gary Lewis
- 10 CALENDER GIRL, Neil Sedaka

### TWENTY FIVE YEARS AGO (February 23, 1957)

- 1 YOUNG LOVE, Pat Hunter
- 2 GARDEN OF EDEN, Frankie Vaughan
- 3 SING THE BLUES, Guy Mitchell
- 4 DON'T FORBID ME, Pat Boone
- 5 DON'T YOU ROCK ME DADDY-O, Lonnie Donegan
- 6 DEEP BLUE, The Blues, Guy Mitchell
- 7 TRUE LOVE, Bing Crosby and Grace Kelly
- 8 FRIENDLY PERSUASION, Pat Boone
- 9 YOUNG LOVE, Sonny James
- 10 DON'T KNOCK THE ROCK, Bill Haley

# Tripe merchants

THIS IS the first time I have read your magazine and I was quite enjoying it when I came across Kevin Wilson's review of New Order. What a load of crap! I couldn't understand a word of it. Reading through it again I don't even believe he was there. He sounds as though he had just listened to their LP at home. It doesn't say one thing about the gig, just what happened to him.

I am a trainee journalist and wouldn't dream of handing in tripe like that. Karen Boardman, Manchester.

● **INSTEAD YOU choose to hand your tripe in to us.**

## Queen poser

I THINK it is downright disgusting that after 1½ years of not having played live in this country Queen only intend to do two concerts in England as part of their forthcoming European tour. I have been a follower of Queen for seven years and have always felt that they were one of the few bands who actually cared about their fans. Now I'm not so sure...

Raving Queen, Littlehampton, Sussex.  
● **POOR MISGUIDED soul.** Has it taken you seven years to realise that bands don't give a sod about the groovy little plebs who follow them?

## Voucher groucher

I MUST write to you asking if it would be possible for you to reprint voucher No. 2 in the next issue of Record Mirror. I am a regular reader and am trying to collect all the fifteen vouchers. But I'm also a great fan of David Bowie and as well as having all his recorded work I collect cuttings. Your feature last week on Bowie playing Saal had voucher No. 2 on the back. Please print it again.

Steven Rice, Coxbench, Derby.  
● **THERE IS an even easier answer than that. You'll just have to shell out another 35p.**

## Hagar the horrible

IN PROTEST to the article on Sammy Hagar I should like to point out that there are still some Americans left who are concerned for world peace, Hagar's revoltingly militaristic attitudes in no way represent the views of the American public as a whole.

Bob Dahlgren, The Bunker.  
● **DON'T PANIC.** With a bit of luck Sammy Hagar will be blown up by some humanitarian before he does much more damage.

## Abba revival

I'M JUST so fed up with people stating that Bucks Fizz will take over where Abba left off. Abba have not disappeared by a long way.

Comparing the two is so ludicrous I can't believe that people mean it seriously. Joe Troll, London.

● **ABBA MAY not be dead but they're in a deep coma.**

## Exploited disquieted

I TRUST you will allow me a few lines to reply to statements made by one of your readers, Craig from Telford, who criticised my son Wattie of 'The Exploited'.

If Craig - the dog-faced - Mod had followed the Exploited's progress since they formed and listened to what they had to say he would have still remained biased. As to saying Wattie is a moron, Wattie himself has the maturity to brush such remarks aside. I suggest, Craig, that the next time you feel the urge to use your pen you do us all a favour and sign on the dotted line that says "Three

done to deserve these criticisms. Just because you don't like the way he dresses and wears make-up, I bet you wouldn't have the nerve to dress the way no-one else does. He stands up for what he believes in. Tracey Hunt, Halesowen.  
● **THE ONLY thing Adam believes in is money and more money.**

## ELO ELO

WHAT IS it that attracts so many young people to ELO. I say it's good music. They are better than some of the bands that are about today and I must say that I don't agree with some of the things that you have said about them.

Andrew Wilson, Tywyn.  
● **I SAY it's the pretty album covers that drag the little morons in to buy the records.**

## Lulu dreads

I AM boiling over and fuming after reading the TV / Radio highlights for the week (Feb 13). Who the bloody hell writes this garbage? The lovely Lulu is on twice in three days and on both occasions the creep who writes the bit describes her as "Dreaded" on Swapshop and "Horrible" on Grace Kennedy.

QUERY SENDER?????????  
● **LULU? LULU? I can suggest a very good, cheap psychiatrist...**

that records in this country aren't produced by fat tobacco chewing moguls? In fact they're probably the same ones.

## Old history

HA, HA, shrewd move that, starting a 'History Of Rock' series because your sales are dropping. Trouble is, your series is a cheapskate adaptation of the Tobler / Frame thing, the one that had too much news, not enough records and didn't even link the two.  
A. Smartarse, Pratts Bottom, London.  
● **THE SERIES was started to give some facts to boring letter - writers like you. We hoped it would stop people rattling on about things they know nothing about.**

## Cliff hanger

I SUGGEST that next time Mark Cooper decides to compare an up and coming band with an established performer as he did with Haircut 100 under the title of 'The Young Ones', he makes sure that both he and his interviewee Mark Fox get their facts right before blatantly implying that the star is not quite right -

"We're all really heterosexual Cliff Richards."  
Cliff Richards is not homosexual. It is against Christian ethics to be homosexual so as Cliff is Christian and moral how can he be anything but heterosexual?  
Maggie Frump, Ruislip, Middx.

● **SO LONG as he's happy I suggest that you don't worry your pretty little head about it. Unless you know something we don't...**

## Fangs a lot

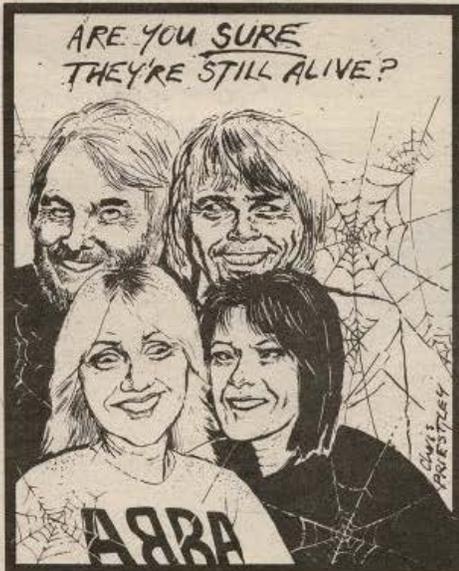
POOR OLD Ozzy. Everyone slugs him off for biting a bat's head off when they should really be thanking him. I mean, Dracula will have to think twice before he sinks his teeth in next time.  
Chris Hoare, Plymouth.  
● **SURELY IT'S assuming a lot to think that even Dracula would touch Ozzy with a barge - pole.**

## Masochist

FOR SOME time I've been asking myself why am I still buying Record Mirror week after week. Maybe I just live in hope or perhaps it's because after working my way through the pages it comes as a great relief to read the letters page, the only place where I find myself agreeing with opinions. In particular the letters telling you your gig reporters in many cases could make themselves more useful working in their local hamburger joint are great.

How I long to read a review of a gig that simply tells me what it was like to be there, what the band played, how it compared to their recorded sound, something about the lighting effects and how the audience generally responded. But it will never happen will it? No, instead you'll keep sending your reporters with free tickets to see the band they hate most. And it shows. In return we have to read how they had the worst night of their life, put in such a way that we're almost expected to feel sorry for them. The end result is about as informative as a dead rat.  
Chris Keegan, Chiswick, London.

● **REST ASSURED.** The last person we are going to ask to do it is you, by way of a favour to the human race.



See 'Abba revival' years Army life". Then at least we'll know where you are.  
Wattie's Dad, Edinburgh.  
● **TUT, TUT, Craig. Now look what you've done. You've upset Wattie's dad.**

## Tearful

THE CHARTS are full of posers, prats, old codgers, near old codgers, bandwagon - jumpers and a host of untalented, uncouth, unimpressive gigs. So don't knock something creative and individual. Teardrops, when it comes along.  
Kit Blaggon, Southend.  
● **INCLUDE TEARDROPS in that first list and I would have to agree with you.**

## Adam rant

I THINK it is downright disgusting the things you say about Adam (who?). If I were Adam and saw the things you say I would go mad and I hope he does. I don't know what he has

## Yanks out

SO OLD rusty balls, Shakin' Stevens, the two Abba Clones, the Human League, Bucks Fizz and the machine dummies Kraftwerk have held the number one spot in our super British charts so far in '82. And now I have just heard that the mixed - up, mid - sixties, Motown mod Paul Weller is currently up there at the top with his original rip - off single.

The USA hasn't had a UK number one now for 32 weeks, when Smokey Robinson last held the American flag there with his squeaking weepie 'Being With You'.

American music is so boring and over - produced by fat, tobacco chewing record producers that they haven't a chance of breaking out with anything happy, cheerful or original.  
Lee Harvey Oswald, Stonebridge NW10.  
● **WHAT MAKES you think**

# HISTORY OF ROCK COMPETITION

# WIN

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This week's competition brings you a brand new release from the See For Miles/Charly label - A set of 10 historic LPs, reissued from the 60's as first prize and featuring, among others, Shane Fenton, The Pretty Things and Manfred Mann. All 10 LPs are just bursting with hits and original material from the 60's, see below for a full listing. Be one of the first to get your hands on these gems by entering our competition now. Just in case you're not lucky enough to win the first prize we're giving 10 runners-up the chance of picking ONE out of the ten LPs as a consolation prize!

Cut out and send to Record Mirror/60's Competition, PO Box 16, Harlow, Essex CM17 0HE to reach us by March 15

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

1. What name does Shane Fenton go under now?
2. What band is Paul Jones with now?
3. Which famous spy movie theme did John Barry record - was it James Bond, Shaft or the Pink Panther?

Tick your choice, just in case you're one of the runners-up

The George Martin Orchestra - Off the Beating Track

Shane Fenton & The Fontones - I'm a Moody Guy

Cliff Bennett & The Rebel Rousers - Got To Get You Into My Life

Simon Dupree And The Big Sound - Amen

John Barry Seven And Orchestra - Hi And Mi

Peter and Gordon - World Without Love

Billy J. Kramer With The Dakotas - Listen

The Pretty Things - 1967-1971

The Fourmost - First and Fourmost

Manfred Mann - The R&B Years

NOW TURN TO PAGE 19 FOR PART 4 OF YOUR OWN HISTORY OF ROCK



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