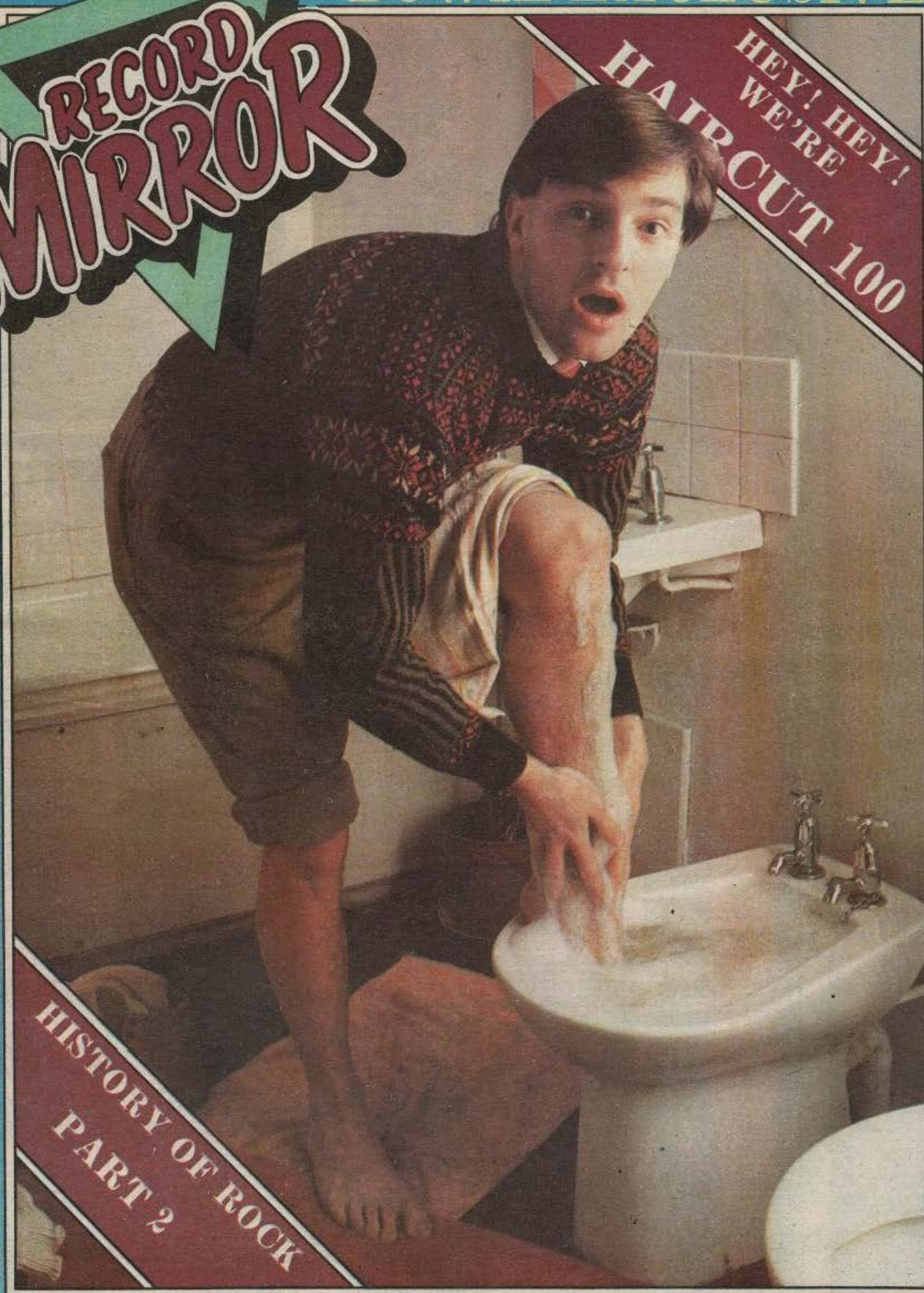


BOWIE EXCLUSIVE

RECORD MIRROR

HEY! HEY!
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HAIRCUT 100



HISTORY OF ROCK
PART 2

ALTERED IMAGES • XTC • SAMMY HAGAR

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ALEX HARVEY: heart attack

Alex Harvey dies

ROCK CLAIMED another victim last week, with the death of Alex Harvey.

He collapsed with a heart attack at the end of a five week European tour. Alex was about to sail for Britain from Belgium when the attack occurred. His manager Gordon Rowley rushed him to hospital, but he suffered a further heart attack, and died.

Harvey was the man who preceeded Adam Ant and Ozzy Osbourne with his bizarre stage antics and props. Frequently dressed in a pirate uniform and wielding a cane, he fronted the Sensational Alex Harvey Band for a number of years. His bizarre sense of humour meant that on several occasions he dressed up as Adolf Hitler while touring Germany. At one memorable show in London, he also employed a troupe of half naked dancing girls.

The band later split up and for a long time Alex tried to recapture his former glories but was always one step away from success. He was born in Glasgow and scraped together a living as the Tommy Steele of Scotland for years.

Tragedy always dogged his life with the death of his brother Les who was electrocuted on stage while playing with Stone The Crows and his manager Bill Behilly who was killed in a plane crash.

Alex, who leaves a wife and two children, died a day before his forty seventh birthday.

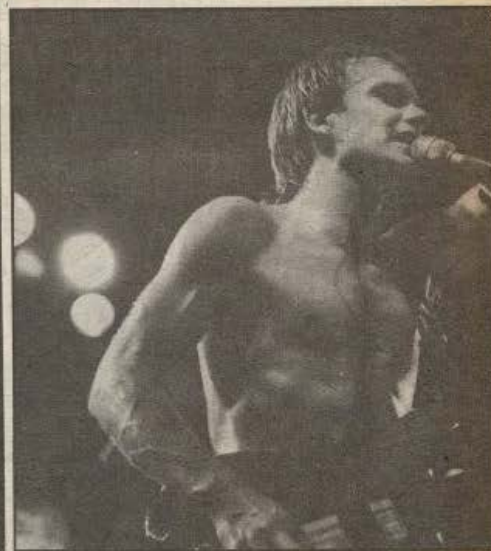
'snake split?

WHITESNAKE SEEM to be on the verge of splitting up.

Despite official denials, sources close to the outfit say that there's been a lot of argument in their ranks and not all the quarrels have been settled.

It's even been rumoured that David Coverdale has auditioned for the Michael Schenker Group and he'll soon be sacking members of his band.

A spokesman for the band said that Whitesnake are working on their new album and couldn't confirm any rumours of dissatisfaction between Coverdale and the othermembers of the band. "We don't know anything about this, as far as we're concerned everything is all right," he said.



POLICE: Laker benefit?

XTC go hop

XTC ARE lining up a short tour next month. The group also bring out their new album this week. Entitled 'English Settlement' it consists of 15 tracks spread across two albums.

The tour kicks off at Newcastle City Hall on March 21. Then: Edinburgh Playhouse 22, Manchester Apollo 23, London Hammersmith Odeon 25, Hanley Victoria Hall 26, Birmingham Odeon 27 and Southampton Gaumont 28.

All tickets are on sale now at £4, £3.50 and £3 except Hanley where they are all £3.50.

See XTC album review on page 15.

'tones alone

DERRY-BASED band The Undertones release their latest single 'Beautiful Friend' on February 19.

The B-side features a re-recorded version of the track 'Life's Too Easy' from their 'Positive Touch' album. Both sides were written by the O'Neill brothers and Mickey Bradley and the production is by Hugh Jones and Teardrop Explodes' David Balfe.

The band are currently preparing to go into the studio to record their fourth LP.



HELLO! I CAN'T SPEAK!

NEVILLE STAPLES is speechless... and it's his nodes that have done it!

Last week the singer had to have an operation on the things - which thicken the vocal chords - causing tonal changes.

As a result his doctor has ordered him to rest his voice completely for nine days... leaving him totally without speech!

Now the hapless singer has to rely on signs to make himself understood. Not only does he use the one shown in the picture, he's made up more practical ones like: 'What Are You Doing Tonight?' and 'It's Only My Throat I've Had An Operation On!'

The bad news is that the group have had to cancel plans for a massive tour in March as a result.

His voice has to be rested for at least two months, and he is having to take singing lessons* to make sure he doesn't damage his throat again.

But the Fun Boy Three's album is still coming out on March 5. As yet untitled, the LP contains 11 tracks, four of which include Bananarama, who feature on their 'It Ain't What You Do' single.

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Love from Alice

ALICE COOPER has a new single out this week... and it replaces the original number he chose.

The number, entitled 'Seven & Seven is' replaces his previously announced single 'No More Love At Your Convenience'. It is a live version of the song that is featured on his 'Special Forces' album.

Written by veteran West Coast artist Arthur Lee - who was in the group Love - the single features 'Generation Landslide '81 (Live)' on the B side. The track also comes from the 'Special Forces' LP. Alice Cooper's British tour begins this week.

Foot in the door

BLACKFOOT, the four man American heavy metal outfit, will be playing a major British tour in the Spring. It will be the band's first visit since they opened at Castle Donington last year. Their new single 'Dry County' will be released with a limited edition free live single included in the package, featuring 'On The Run' and 'Train Train', on February 19.

The dates run: Chippenham Goldiggers March 1, Birmingham Odeon April 5, Hull City Hall 6, Manchester Apollo 7, Newcastle Mayfair 8, Glasgow Apollo 9, Edinburgh Playhouse 10, Liverpool Empire 11, Derby Assembly

Rooms 12, Wolverhampton Civic Hall 14, Reading Hexagon 15, Leicester De Montfort Hall 16, Sheffield City Hall 17, Southampton Gaumont 18, Ipswich Gaumont 20, Dunstable Queensway Hall 21, Belfast White Hall 24, Dublin Francis Xavier Pavilion 25.

Tickets are already on sale at most box offices and tickets for the Derby concert are also available at Select - A - Disc in Nottingham.



POLICE FLY WITH FREDDIE

Benefit gig for Laker

THE POLICE are to play a benefit concert to raise funds for the poverty stricken Sir Freddie Laker.

They have promised to raise more than £100,000 to help clear his debts.

Negotiations are going on to secure as large a venue as possible. It is planned for the Police to be supported by two other top groups, as yet undisclosed.

Police's manager Miles Copeland said: "If we get 30,000 people we should have no trouble raising £100,000."

But the grand gesture could be thwarted as the band are still on tour in America, and might not be able to get back for a special

one-nighter.

Sir Freddie is popular with the Police because his cheap flights to the States meant that they were able to branch out in their early days.

"The Police used Laker almost continually going backwards and forwards from the USA," said a spokesman. "They grew up with the Airbus over the years and they're very sympathetic to Sir Freddie."

Meanwhile the group OK Jive rush release a single entitled 'Freddie's Got Jive' next week. But they insist it is not simply a cash-in, and have included the song in their stage set for six months. The song was written a year ago. They will donate a percentage of the profits to the 'Friends of Freddie' fund.

Buzz off!

TOP FUNK band Buzz take on their first tour in their own right this week.

The group, who have just brought out a single entitled 'Sorry My Dear' have received much critical acclaim and have just finished some dates as support to soul star Teddy Pendergrass.

Dates for the tour are: Edinburgh Valentino's February 13, Glasgow Maestro's 14, Derby Blue Note Club 18, Manchester Pips 19, Leeds Warehouse 20, Oxford Scamps 22, Hastings Downtown 24, Hickstead Cinderella's 25, Canvey Island Gold Mine 26, Cardiff's Nero's 27, Birmingham Holy City Zoo March 1, Harrow Middlesex And Herts Country Club 3, Bath Moles 4 and London Venue 6.

Jam add more

THE JAM have added another date to their tour, which starts next month.

They play at Blackpool Opera House on March 28, and tickets go on sale on February 19.

Meanwhile, tickets for the other concerts are virtually sold out. London fans should now try the Brixton Fair Deal if they want to see the group, and, in Somerset, Music Man of Frome and Trowbridge are now selling tickets for the Shepton Mallet gig.

Coaches to their Deeside concert are being run from Liverpool, Walton and Crosby. Tickets are available from any National Travel agent and cost £2.

The group have also stressed that postal orders and not cheques should be sent for tickets. Applications with cheque will not be accepted.

OMD split?

ORCHESTRAL MANOEUVRES could well be splitting soon . . . despite having their most successful year ever in 1981.

And even though their 'Maid Of Orleans' single is high in the charts, Andy McClusky said that the group could well split soon.

"This OMD incarnation is definitely at an end," he said this week. "It is definitely time for a change."

Queen for the final (almost!)

QUEEN ARE on the verge of finalising their forthcoming tour . . . and it will include just two venues.

They will play London's Arsenal Football Club as well as Manchester United's Old Trafford; announced in RECORD MIRROR last week.

Both venues are waiting for a music licence so they can go ahead with the concerts. If they are allowed, ticket details will be finalised by next week.

The supergroup — who last played at London's Wembley Arena in December 1980 — are now set to play Old Trafford on May 29 and Arsenal on June 5.

Each concert will be a massive festival-style show with three groups supporting. The football grounds are among the largest in the country, each with a crowd capacity of 60,000.

But if the licences are not granted, any Queen concerts will hang in the balance again.

"I haven't quite decided what will take place if that happens," said the promoter of the concerts, Paul Loasby. "I can make no further comment as nothing is definite."

With both clubs used to drawing massive crowds it is

HOW LONG ROD?

ROD STEWART releases a new single this week . . . and it's another track from his 'Tonight I'm Yours' album.

The single, a cover of the Ace hit, 'How Long', is backed by another track from the album entitled 'Jealous'.

The first batch of singles will also include a free full-colour sticker of Stewart. He is still on tour in America, where he will be playing until March.

British dates will not be considered by the superstar - who hasn't played his homeland for three years - until he has finished the tour in America, which will have lasted for a total of five months.

Orange and ten ones

ORANGE JUICE go on the road next week — following the success of their 'Felicity' single.

The highly-acclaimed Scottish band also have an album out next week entitled 'You Can't Hide Your Love Forever'.

Dates for the tour are: Bristol University February 17, Birmingham Imperial Cinema 19, Durham University 20, Newcastle Soul Kitchen 22, Liverpool University 24, London Venue 25, London North London Polytechnic 26, Brighton Sussex University 27, Oxford Scamps March 1, Sheffield University 2, Manchester Fagins 3, Leicester University 5, Retford Porterhouse 6 and Leeds Warehouse 8.

Hate dates

THEATRE OF Hate, whose chart debut 'Do You Believe In The West World' is still climbing the charts, take on a massive tour starting next week.

Dates are: Gravesend Woodville Halls February 20, Brighton Top Rank 22, Keele University 23, Newcastle Mayfair 24, Glasgow Nite Moves 25, Edinburgh Niteclub 26, Sheffield Polytechnic 27, Leeds Tiffanys 28, Preston Polytechnic March 1, Colwyn Bay Pier 2, Hull Tower 3, West Runton Pavilion 5, Cambridge Corn Exchange 6, Cardiff Top Rank 7, Bristol Locarno 8, Dublin McGonagles 10 and 11, Leicester De Montford 13, London Lyceum 14 and 15, Portsmouth Locarno 16 and Birmingham Locarno 17.

doubtful that the licences will be turned down, as they also have well-proven stewarding and crowd control.

Queen are nearly ready to bring out their long-awaited album, which they will want to bring to the public's attention. After their Number One single with David Bowie, 'Under Pressure', and their 'Greatest Hits' album soaring to the top of the album charts they are also keen to play live concerts.

The Arsenal concert will start at 4pm and tickets will cost about £9. The club has to allow local residents time to make their views known before a music licence will be issued.

"The earliest we will know is the end of this week, and the latest is next Friday," said a spokesman for the club.

Tudor blow

TENPOLE TUDOR has a new single out next week.

The zany singer - who first hit the charts with 'Swords Of A Thousand Men' - releases a new track entitled

'Let The Four Winds Blow' on February 12.

The number is the remixed title track of his album and is backed with 'Sea Of Thunder'.



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AFTER ALL, the world is a simple place. Especially this sunny celluloid afternoon in the early sixties. Boy meets girl and then they kiss. The camera sweeps away from Cliff and along the river Thames where all the world is a pleasure cruise.

Cliff warns his girl that they 'may not be the young ones very long' but you know it's not true. No sadness can enter this world because this is pop and pop has the secret of eternal youth. Look at Cliff, 15 years later and still untouched by time.

Pop's all smiles and perfect teeth and allows no frown to crease the skin and map the face. Rock's more frowns than smiles and when it ages, it either dies or puts on a brave face and lots of make-up and looks like Diana Dors.

Haircut 100 used to be three young lads from Beckenham playing in a bedroom; Nick Heyward, guitar and songs, Graham Jones, guitar, and Les Nemes, bass. Now we are six. None of them ever wanted to be in a band.

This is how it happened. Mark Fox, the conga player will explain everything. "We knew each other a lot before we became a six-piece, we just hadn't actually joined up. I mean I couldn't because I was still a schoolteacher. Before Haircut 100 were signed up by Arista, Phil (Phil Smith, the sax player) used to come on for three numbers and then walk off like a white Clarence Clemons. At the Embassy, he sat on the balcony and the spotlight fell on him and he just started playing."

"Phil and I were at university together and played in a jazz-Latin band. We never wanted to play in a band. We were just into playing in the bedroom like Nick. Les and Graham were doing 20 miles away, playing very different music."

"I'd always hated the idea of touring and all that," says Mark. "I'd always thought: 'Christ, No! Dirty, sleazy, filthy backstage scenes, crisp packets lying around and people trying to sell you drugs. With this band, it's not like that. The band get there, have a sleep, watch television, play the gig, go back to the hotel, have a chat and go to bed."

Nick takes up the theme: "On our rider we are required to have 12 pints of fresh orange juice and lots of brown bread sandwiches. It's not a wholefood cosmic vibe trip but it's just that there's no reason to treat yourself like a piece of shit."

"Who wants that four hour after gig scene with the lead singer going up to the bloke who's reviewing it and asking him if he enjoyed it for the fourth time?"

Mark Fox is a believer in cleanliness, personal and musical. "People think that just because you make fantastic music that you have to live it too. But you can be normal people and still make inventive music. Last time we toured, after we'd done about 10 gigs I could feel myself turning into one of those rock clichés."

"The whole band was eating burgers all the time and feeling grubby. This time we're going to treat it like a fitness holiday. You see we're really heterosexual Cliff Richards. Christian and moral."

Mark is joking. Mostly. Haircut 100 look clean and sound cleaner. Powered along by Nick's choppy guitar and Mark's busy congas, they resemble a fancy-free cruise on a Sunny Day, a soap bubble wandering in the sun. Mark explains this, Nick just does it.

While Mark has the vocabulary of a school teacher, Nick is more inarticulate, more dreamy. He's also a natural and thereby, a star. Listen to Mark. "Our music is clean, not shoddily put together. There's no undercurrents either, everything's just there. Six of us are playing it and we're playing it honestly and it appeals to young people and their parents. Every mother wants one for her daughter — I can imagine a Mum saying that about Nick."

Nick stands up for the normal, though his is a dreamy dreamboat version of being normal. What do you expect from a man whose formative influence was a 1966 playing card of Bobby Moore, a man who remembers "that blond curly hair on the front of the card" like his life depended on it?

Where did you get that look, Mark, what do you look like? "We look like the righteous Brothers."

Young is beautiful, say HAIRCUT 100. MARK COOPER gets nostalgic with the band every mother wants her daughter to love.

Nick takes up the threads: "It's leisure wear. We don't dress up to play gigs like Adam Ant or someone. Somebody asked me for my tie the other day but it's straight out of my cupboard. If I gave it away I'd only have two left. The stuff I wear is just walkaround gear. College trousers, small black plimsolls, woolen socks and a big chunky jumper, it's just walkaround on an autumn afternoon in the leaves. It's brilliant, I love it."

"I can't wait for autumn to come

normal, eccentric maybe, but not extreme."

I put it to Nick and Mark that their music contains only one emotion, a vague, bubbly contentment, and that, for me, that's not enough. They fight back: "Music needn't contain every experience from blowing your nose to dying I could get raped by six orange people while walking along or blown up by an Irish nail bomb, I know that, but do I have to put it into song?"

"I could write a whole album

about unemployment and it would go great in the alternative charts. I was unemployed for about six months and all through that time, I tried to keep my standards up and still look good and try to make money somehow. It wasn't so bad."

"I reckon young people could probably overthrow the whole of the world if they put their minds to it instead of being defeatist. Young is beautiful," says Nick laughing at himself. He's gone over the top again.

THE YOUNG ONES

Darling we're the young ones

around again." Nick's eyes are shining like late-afternoon footballs in the park.

Nick, like Adam, Spandau and the rest believes in getting smart. His fantasy just happens to be closer to the everyday than those of the others. Nick's is that of the boy-next-door with slightly aristocratic leanings, a suburban sort of vision of clean creases. "Before this sort of gear, I used to wear short-sleeve shirts, jodhpurs, a polo sweater with two yellow stripes across it, brown riding boots and a white helmet." With the sweaters, Nick's toned it down a bit, back to the pop world, the fashion brochures of department stores.

"I think blokes should dress up. I mean we look really rundown compared with blokes in other countries. You look at the average bloke over 35 in this country. He gets really fat because he eats badly and doesn't take any exercise; he doesn't care about his appearance, he just abuses himself. He just dislikes himself. Whereas a similar bloke in France, he takes a little pride in himself."

Haircut 100's music is buoyant and boyish and inherently nostalgic. Like much of the new pop, it champions the innocence of childhood, a specifically sixties' childhood, a sunny consumer paradise. When pop stars are old enough to be pop stars, they write about their childhoods. All the people who make glam music now were ten when Gary Glitter was great. Ten or younger. That's the age that stays with you. Along with Altered Images, Orange Juice and the rest, Haircut 100 contrive an innocence from which they can say 'I Could Be Happy'.

Haircut 100 are the new normals, the boys next door — so says Nick: "People seem to think that the kids of today are all going around in Mochicans, members of one tribe or another. But those tribes are only the minority. Most of us are just

'Nick's one of those guys that everybody was jealous of because he had a Johnny Seven rifle' (MARK FOX).



Nick finds his greatest sense of self in his childhood which perhaps explains why his own fans like him so much. Some of them are very young. Nick knows this because some of them have come to gigs and followed him around, calling him Uncle Nick. While the roadies are wearing their Motorhead T-shirts and trying to pick up so-called groupies, Nick's either eating sandwiches, signing autographs or playing with a group of seven-year-olds and their toys. This amuses him because it's so un-rock and roll.

"Kids start listening to bands much earlier nowadays. A pop band at the moment is about really small things, like socks and vests and nice hair and the way the singer's eyebrows are shaped. It's not rubbish, old Bay City Rollers anymore. A girl of mine now isn't going to take a crappy image. That's why Madness have done so well with the younger audience, they keep bright and they keep changing while coming on like six boys."

Nick and the rest of the band can understand this audience because they themselves are so rooted in their own childhoods, or rather, in their memories of the same. In these memories, Haircut 100 find their common inspiration.

While the eighties are complex, dour and depressed, in Nick's mind, the late fifties and much of the sixties were one long harmony. They stand out still for Nick and Mark in bright as button memories of anything from sideboards to Spangles. Haircut 100's music is one long party, a one-dimensional regression to simpler times. In it, they hear the bright and breezy TV themes of their childhoods.

Mark sums it up: "It's a very Triumph Vitesse sixties music, driving along with your Mum and Dad, sitting in the back of the car on the way back from Pontins with the sun setting on the motorway."

Nick agrees. "There's no worries in the music. The late fifties and early sixties were pretty rich. You always heard good news. There were always new buildings being built rather than crummy ones being knocked down. All those Coronation Street houses were newish then, not old and dumpy like they are now. The Morris Minors of today which are old and decrepit now were brand new then. It was a classic look."

Nick's positively glowing now and the words tumble out in a spray of nostalgia: "It's like when you used to stay off school and watch BBC 2 and you'd see a bright red sports car driving along and you'd have that supermarket music in the background and it's in America somewhere and there's a girl with a short dress on. You'd be sitting in front of the telly with your shorts on."

"The Monkees" was on then. I mean we've all got different musical influences but everyone is getting into the same tunnel, burrowing into this Triumph Herald vision. We've all got a common feat for supermarkets and the Monkees' series."

Mark tries to detach himself from this avalanche of memory but ends up tumbling into the spin-drier himself. "Quite honestly I hated that period but it's our formative influence. Remember rounded furniture and polished wood ('And when you just dreamt of Habitat...') says Nick, files, ceramic tiles."

"Yes," says Nick. "I was influenced so much by my sideboard. I used to play with cars all around it. My mum bought me a Battie Wagon for Christmas, they spent all evening building it and I just played with the box." "Yes," says Mark, pointing at Nick. "He's one of those kids that everybody was jealous of because he had a Johnny Seven rifle."

The two of them find so much happiness in this simplified TV vision of the sixties that it's become, for Nick at least, a form of happiness binding the world together in a nostalgic harmony. In comparison, the early eighties are fractured and treacherous shifting sands.

"Lying by the sideboard with a red car watching the Monkees' series with Peter Tork grinning is happiness."

"It must be really annoying for someone growing up today that there's so many different styles that

'We're all really heterosexual Cliff Richards, Christian and moral.'
(MARK FOX).

you can't remember a central thing about them. There'll be so many different possible memories for a kid growing up in the eighties.

"There'll be, say, four different kids, one remembering being brought up in a curry house, another'll remember being really rich, another'll remember being alright and going to the seaside and another could be totally depressed, sniffing glue and all. Now you've got so many different tribes that people just forget the normal."

If nostalgia makes everything happy again, Nick's buying it. He dreams of the kind of harmony he imagines the sixties made. Haircut 100 dream of being the happiest possible ending to the very best Top Of The Pops, everyone dancing together onstage as they do at all the Haircuts' gigs. Nick remembers the film of the Beatles singing 'All You Need Is Love' with everyone singing together.

But Haircut 100 are inevitably closer to the canned brightness of those Coke or Pepsi ads, groups of handsome young people flashing their teeth and wanting to teach the world to sing 'in perfect harmony' while coming alive because they're in the right generation.

In the end, Nick's nostalgia makes him intolerant of the variety of the eighties. He looks away to the TV world of childhood as it has grown in his memory. That's pop for you, an intolerant fake harmony of bloodless beauty and shining, polished surfaces.

"Bands like The Pop Group or Pigbag don't sound like funk to me, they just sound like people who can't play their instruments," says Mark.

When I suggest Haircuts sound



HAIRCUT 100: young is beautiful

slick he claims this a necessary and purposeful slickness: "There's slick in Abba and slick in Kraftwerk, two different kinds. Abba are slick and bland, Kraftwerk are slick but admirable. That's the kind we admire."

Haircut 100's slickness has led them into the charts and into large venues. The consequences can be frightening. Nick finds himself becoming part of the 'rock show' style he's always hated. On occasion. "We played this huge place in St Albans and the crowd looked like ants. I was

dancing and suddenly I felt really foolish. I felt like this was one of those shows I used to see on telly and find really boring. I felt just like another rock band. It's like Altered Images on a huge stage must look lost and be wondering: 'Why?'"

Nick is the dreamy, human side of pop. He has the flair. He compensates for the slick musicianship of much of the Haircuts' style. No wonder he's rapidly becoming a heart throb.

Says Mark: "Barry Manilow is leading testimony that a bidet can be Number One." Says Nick: "People like ailments in artists, they

like Elton John because he's so blind." They like Nick because he's grinning and shy, tousled and dreamy, a boy next door. "But I can look really rancid sometimes," says Nick. "You should have seen me on 'Swaphop'. I had these huge bags under my eyes from working all night. I'm not always 'sweet little Nick'."

Nick gets carried away. This gives the Haircuts their human face and keeps them from being Bucks Fizz pap. "Onstage I sometimes get swept away. I'm short-sighted, I can usually only see about four people staring at me. It makes you self-

'A pop band at the moment is all about . . . socks and vests and nice hair' (NICK HEYWARD).

conscious. At the end of one gig I picked up this beer glass to tap along, I wasn't thinking, and it smashed and cut my hand. I couldn't believe it! I thought: 'What a prat!' And those four people were laughing at me and thinking the same.

"I had blood all over my hand and we had to do an encore; I felt like a punk!"

Haircut 100 are closer to the Monkees than to punk. A lot closer. That's why they're getting the girls, particularly Nick. This can cause problems. Ask Mark: "The other day we were onstage waiting to start the next number and I looked around and there's this girl onstage and Nick's talking to her and taking down her phone number and arranging to meet her later . . . we couldn't start!"

As for Nick, he enjoys it. "All the normal girls just want to get your autograph and chat to you to see that you're normal then they go off home. Still, there are advantages. Just before all this started I got dumped by my girlfriend. So now I'm single which is brilliant at the moment, I'd recommend it to anyone."

Haircut 100 are the new young ones, lost in a perfect nostalgia, a bright and breezy TV world where pop threatens to turn to pap and boy meets girl over and over again to a persistent conga beat. I suspect there's more to them than this. Let's wait and see.

They can either grow or wither into a permanent frozen smile like Cliff, Cliff who never ages because, like pop that's pap, he's too busy being perfect to breathe or to bleed. The drums are ready, the choice is theirs. Like the man says on 'Love Plus One': "Here we go! . . ."



THE ORIGINAL

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DEUTSCHER GIRLS

ONE LINERS...

RIGHT, WHO'S been out gadding about this week, then? A right boring load of old so-and-sos, came the stern reply. Highlight of the week was spotting star-without-portfolio (without magazine?) Howard Devoto, attracted to the Venue by the presence of newcomers China Crisis. US megastar Teddy Pendergrass pulled no-one so hip to his London appearances; his audience included Billy Connolly, the Members, some of Yes, Pauline Black, Spurspersons Garth Crooks and Chris Huyton and Simon Kirke, apparently a drummer with something called Bad Company. And what an obnoxious old person he was... Kraftwerk, electro pioneers come home to roost at number one after all these years, dropped in to see OMD (young sprogs, relatively speaking) when they played near Dusseldorf at the weekend... amazing! incredible! awesome! immense! Julian Cope was offered the lead role in the London production of Gilbert and Sullivan's Pirates Of Penzance! Wow! how totally fab! etc ad infinitum — he turned it down, anyway... PIL not to split sensation: according to guitarist Keith Levine, Public Image Limited are preparing to record an LP in America, and split stories are unfounded... how does Alice Cooper dare to appear on stage with a boa constrictor wrapped around his throat? Simple: the unhappy creature has had some of its vertebrae removed so that it can't coil up — the snake, that is, not Alice. Alice's health problems are more severe and a good deal more expensive, so we hear. All together now, "IT'S THE REAL THING —" Ultravox currently in New Zealand wowing (waoing?) the Maoris; their first gig there was an open-air event in Wellington (Ultravox in wellingtons? Surely some mistake here — stropky Deputy Ed) at which they played to 40,000 punters, presumably most of the island's population. Still, what else is there for people to do in these remote and backward colonies? Now poor Midge will be able to tell himself that he's big somewhere, we a pose... "Don't You Want Me", as performed by Phil "next stop, Parkinson" Oakey and the Human League, is the first single to achieve platinum sales in this country since 'Mull Of Kintyre'... Steve Strange holidaying in Cairo, but we don't expect a postcard. Wonder what Steve wears for sunbathing? Now there's a thought to conjure with... meanwhile, buddies Steve Norman and 'Handsome Marty' Kemp of Spandau Ballet last seen loitering furtively outside Covent Garden eaterie Tuttons; have these people nothing better to do with their afternoons? You'd think they'd be off somewhere looking for a hit, or at least dragging Big Tone off for a few much-needed singing lessons.

THE BOTTOM LINE

CHAS DE WHALLEY sweats it all out with THE CHEATERS

THE CRY goes up like a ritual chant with all the drunken fervour only a dedicated Cheaters' crowd can muster.

It is said that this proudly unhip Manchester band induce obesity in their fans and it must be true because fat fellows abound down the front tonight. On one side there's Big John from the Wrestling Churchgoers, his head bouncing up and down with the lurching beat. And now the legendary Barney himself has hauled his half-a-hundredweight of unsightly flesh onto the stage, so there can only be one outcome...

"Barney's Arsell Barney's Arsell!"

The cry is picked up down the hall and, sure enough, Barney turns his back, unbuckles his belt and drops his trousers. Pandemonium reigns as another bum scene is entered into the annals of Cheaters' mythology.

Mick Brophy, Neil Coss, Stewart Burnett and Malcolm Smart — the four characters for whom Cheating is a way of life — hammer on regardless. They have come to expect idiocy like this.

Their hit version of Norman Greenbaum's 'Spirit In The Sky' may make them newcomers to the chart scene, but at a time when rock is regularly read its last rites in the music press, the



THE CHEATERS: "bottoms up!"

Cheaters have long proved the critics wrong where it really counts. Out on the road with a speed-ball boogie unheard since Eddie and the Hot Rods went cold.

"You shouldn't stand back an 'appreciate' a band like us," says young Mick Brophy, all mouth harp, Ian Hunter shades and ready wit. "cos we're often as

rough as dogs! But its not enough these days just to play the music, is it? You have to give people a good night out. That way they'll bring their mates and come again. And we'll get booked back!"

Aha! The heart of the matter. The Cheaters live to work. Or should that read work to live? Whichever it means sleeping in the 'Permanently On Tour' van a couple of nights every week, lugging their own gear in and out of two hundred little venues every year all over Britain and avoiding London gigs like the plague because they never pay enough.

Their's is a hand-to-mouth operation that's powered by birds, beer, burgers, and Dartboard Technology, and it's been gearing itself for the big break ever since the band first formed in the summer of 1979.

Nevertheless, the success of 'Spirit In The Sky' has surprised them all.

"Initially we recorded an album 'Sweat It Out' purely to sell at gigs but suddenly the guys at Radio One picked up on 'Spirit'. We couldn't afford not to take advantage of the exposure so we put it out as a single. Personally I think it's a little on the safe side and they should have chosen 'Let Me Try It' or 'Drugs'. But I can't see a song with a title like that getting on the radio."



CHRISTOPHER CROSS: "plump"

FAT CHANCE

THEY DO things big in Texas. San Antonio born Christopher Cross has been the American success of 1980, 1981 and 1982!

The 30-year-old singer's debut album 'Christopher Cross' has been a best seller for the past two years and swept the board at last year's Grammy awards.

Ironically, though, the song from the Dudley Moore film, 'Arthur', is the US giant's first real British hit.

The six foot and pleasantly plump Texan was born Christopher Geppert, and now lives in Austin with his wife, Roseanna, and four year old son, Justin.

The singer, who wrote his latest hit with American megastars Burt Bacharach, Carole Bayer Sager and Peter Allen, says: "It's when the record sales start to slump, that's when I'll be worried about what I look like!" MIKE GARDNER

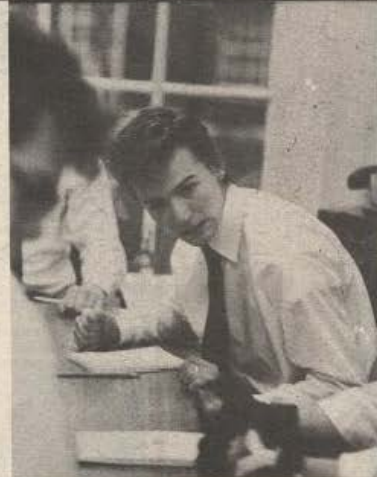
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MAGNEX High Technology Cassettes are available now from the following 'Spearhead' dealers at special low introductory prices:

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News Beat

MONDAY

NO-ONE CAN take elderly creep Shakin' Stevens seriously any more... and journalists sent to interview him just end up laughing in his face or playing with his toys. So some fool has actually been forced to produce a special mag just to get the toothless drone some publicity.

Naturally it's a pretty slim volume full of nasty pictures and with Shaky's diabolical manager Freya 'Two Chairs' Miller filling in the quotes for her aged prodigy.

Poor Freya. On a recent trip to Germany 'Two Stretchers' suffered a burst appendix and, refusing all Teutonic medical aid, obstinately insisted on being flown home to Blighty, nearly croaking on the way. It took doctors hours to find the infected area but the only problem now, with 'Two Beds' laid up for a while is just who's going to pull the strings when the withered wonder appears in public again.

TUESDAY

I FINISH my dirty weekend at a local hotel because those Woolworths glam rockers the Human League check in and depress me at breakfast with their baggy eyes and running mascara. You'd think Phil 'Cokey' Oakey would wash his horrible lank locks before attacking the fried eggs. But the worst thing is when a certain member of those cabaret creepsters Bucks Fizz sneaks past my window, seemingly on his way to a midnight tryst with the League's Susanne, is this true? What can it all mean? Unless I receive the customary fiver all will be revealed next week.

WEDNESDAY

A NOTHER EARLY morning call from that adenoicall roadrunner Barry Manilow who whines that he wants a baby so desperately he'd be willing to change his silly superstar lifestyle to achieve it. Of course he'd have to change a few more things than that. I suggest he give up wearing Eau de Locker Room afterwards and buy a rubber inflatable doll to practice on and see if he likes it whereupon the silly boy rings off in a huff.

• Driving down from Newcastle I'm confronted by a huge, grey wobbling monster hanging from the vehicle in front and queues of motorists vomiting in the roadside. It's Chipperfield's Travelling Circus transporting their elephants. But no, it's just silly old Soft



THOT! OZZY Osbourne practices throwing a wobbly before entering the annual Evil Brown Bloator Contest (see TUESDAY)



by Greta Snipe

Cell manager Steve who's taken all his clothes off and is frightening all passing motorists with a glimpse of his horrible thick skinned backside. Travel sickness has now reached epidemic proportions on this stretch of road.

THURSDAY

O FF TO another annual load of nonsense; this time the self interested British Photographic Institute dinner where Moss Bros — suited stuffed shirts all pat one another on the back and award silly pop stars prizes for making them so much money. Naturally only the real snivelling crawlers like Toyah, Sheena Easton and the Human League bother to turn up and bag their awards and the rest, like Cliff Richard, Police, Soft Cell and John Lennon (Shome mistake? Alf Martin, Ed) quite sensibly leave the dirty work up to their managers and the like. The only fun of the evening is trying to persuade incoherently drunk East End wide boy, Alf Martin to keep his rented trousers on and not inflict the sight of his horrible grey haired legs on the congregation.

FRIDAY

A POOR perverted photographer friend rushes in with his latest crop of disgusting prints for inclusion in a candid new book, 'Rock Stars Without Their Underpants.' Most are just silly little things naturally but even I have to resort to the smelling salts when shown a particularly horrendous picture of rockist self - brain surgeon Ozzy Osbourne standing completely nude and proudly presenting a fresh and wobbling evil smelling brown bloater to the camera. When will they lock this old blufon up?

SATURDAY

W HERE IS the justice in the world? Poor Freddie Laker is grounded just because he owes a little money but low flying aviatric nut case Gary Numan is allowed to endanger the lives of everyone in a 400-mile radius of his silly craft just because he is a millionaire. So if Police reckon they can raise £100,000 for their Keep Freddie Flying Fund, I reckon I can do at least as well with my Get Gary Grounded Appeal. Send your cheques to my personal account.

And talking of accounts, those conniving grasps and Beefburger fanatics Elvisly Yours (annual turnover £500,000 per annum) have been trying to con Lloyds Bank to print pictures of their vile and corpulent mentor on the front of cheques.

Some people will do anything for a fast buck.

Singles



HISTORY OF ROCK

COMPETITION WIN! A SIGNED SET OF CLIFF SINGLES

TOP THREE

HEAVEN 17: 'Height Of The Fighting (He-la-hu)' (Virgin 12in). A new recording of the song that, in its original form, graced the 'Penthouse' side of the LP, this version is enhanced by the presence of hired horns Beggar and Co. It doesn't quite match the magnificent 'Penthouse And Pavement' single (which failed to obtain hit status, says our dancefloor correspondent 'Funkateer' Gardner, because it was utterly devoid of danceable bass bits) but it's pretty fab nonetheless.

TESCO BOMBERS: 'Hernando's Hideaway' (Y. Mantovani), eat your heart out! Imagine Pigbag with a hangover, sort of drooping round the edges, fronted by Ari Upp, lurching through this MOR classic and you'll get the picture. Very stupid and fervently recommended.

JUDI NYLON: 'Carlotta' (Demon). An unkind wag mincing past my desk declares Ms Nylon to sound like a drunken Melanie, but I'm prepared to be a little more charitable. I'm not entirely sure why; 'Carlotta' is an unspectacular little song, but it's nicely arranged, with some rather attractive piano and... Oh, I dunno. Who can fathom the idiosyncracies of individual taste? And all that sort of thing. I like it, anyway.

THE OTHERS

MADNESS: 'Cardiac Arrest' (SHiff). Predictably bouncy affair with clever-clever lyrics advising tired businessmen not to get in a tizzy about the Telegraph crossword, or some such thing. Said bounce is as infectious as ever, but otherwise it's nothing very special, by Madness's high singles standards. Oompah, oompah... stick it.

BLUE RONDO A LA TURK: 'Klactovesesedstein' (Diable Noir/Virgin). Staggeringly average — these guys are more skilful con men than John de Lorean, and the hype was infinitely more interesting than the product. Blue Rondo don't even sound as if they're enjoying themselves, and I begin to wonder whether those stories about the unsuitably vast quantities of exotic cheroots clouding up the studio time have more than a little basis in fact. Try snuff next time, boys.

BUZZZ: 'Sorry My Dear' (RCA). Again, nothing very special, but perhaps we ought to give these boys the benefit of the doubt: they're said to be truly wonderful live, and this is their first record. Seems to be a common problem these days, unfortunately; a lively stage presence gets these people straight into an on-the-dotted-line situation, and from there it's into the studio and the gradual realisation that they aren't actually too hot on songs. Well, we'll see.

PETER GODWIN: 'Emotional Disguise' (Polydor). The lushly romantic 'Torch Songs For The Heroine', Mr Goodwin's last release, was



Heaven It's Glen Gregory



Reviewed by SUNIE

a rich and gorgeous confection, but this really isn't as distinguished as its predecessor. Immaculately produced, upbeat and wrapped in handclaps, but Godwin's dolefully seductive voice was better suited to 'Torch Songs'.

CHINA CRISIS: 'African And White' (inevitable). Saw this lot at the Venue the other night, supporting Huang Chung, which is about as spendable a task as having to end a weekend in Doncaster with John Shearlaw. They tackled it pretty well, mind you, and the single bears out their status as Promising Newcomers or whatever. Well paced and charmingly played, its synth bits are surprisingly subtle, with the excellent drumming and percussion well to the fore. An Australian tells us: 'I'm convinced that they wull by a m'jor baand within the next (hic) yee-er.'

ABBA: 'Head Over Heels' (Epic). Head over heels? A bit unlikely really; these lard-laden crocks probably haven't been able to touch their toes for the last few years. Be that as it may, their musical talents are clearly suffering from the onset of menopause, for this is a sadly unremarkable

effort. Bomp-bomp-bomp-bomp, a bit of the old quavering vocal... Very tedious, and I don't blame poor old Agnetha for taking that part-time job as a painter and decorator. God, she and her mate are looking rough these days. I haven't seen that many grooves feet since they last showed The Birds' on telly.

KRAFTWERK: 'Showroom Dummies' (EMI 12in). How amusing (I've been sitting next to Greta this afternoon; sorry, it rubs off) to see the old Bosch loonies at No. 1 after all these years. They'll doubtless win more artistic appreciation, public acceptance, critical plaudits and money with this second re-release, and who could begrudge it to them? They'll be able to buy a nice shiny new console (is that the word?) with it, and by the time EMI dig out 'Autobahn' for re-issue they'll be positively rolling in it. If they can decide to arm themselves, chaps, we're in trouble.

SEIKO MATSUDA: 'Akal Sweet Pea' (CBS Sony). Remember this delightful creature? You can't actually buy her records over here, but her last 45, the stupelyingly brilliant 'Kazetachinu', was so superb that I had to make it Single Of The Week. This is less catchy, but the mega-production is still there, making the likes of Dollar sound as if they record in a shed at the bottom of the garden. At least three words of this glutinous ballad are in English, so the delightful Matsuda is clearly working towards a crash into the English pop scene — at least, I hope so. The face of an angel! This girl could show Claire Grogan up for the scheming wee hussy she is. Quelle ingenuel I mean. 'Sweet Pea'!

JAKKO: 'The Night Has A Thousand Eyes' (Chiswick). Just as well it hasn't got ears, in the light of this hideous aural disaster.

WALTER MITTY'S LITTLE WHITE LIES: 'Brave New England' (RCA). An insult to James Thurber, be Christ! The name of Mitty should not be taken in vain (nor should the part: Danny Kaye, indeed), least of all by cruddy pop groups making mindnumbingly ordinary records.

SISTER SLEDGE: 'My Guy' (Atlantic). Dull, dull, dull. A desperate ploy and an irredeemably duff piece of product, as we say in the industry. (Just joshing, all you indie folk. Keep the home-made seven-inches-of-angst jobs rolling in.)

GIL SCOTT-HERON: 'Storm Music' (Arista). Starts off as cod-Brook-Benton-sings-reggy, but gathers force as it progresses and ends up quite acceptable. Next?

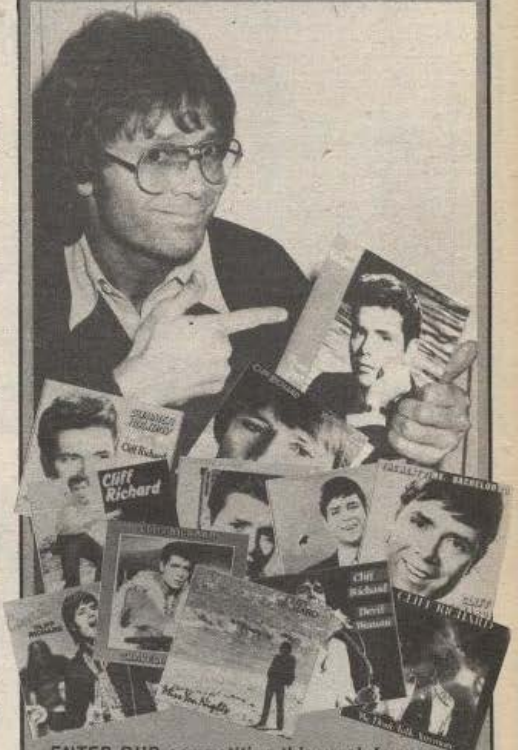
CHRIS REA: 'Loving You' (Magnet). In a touchingly undisguised attempt at currying favour with such hard cases as your humble scribe, Magnet sent around heart-shaped boxes of choos with this single. To prove that I am totally open to such thoughtful but cheap payola, I will now review the Chris Rea single, on the basis that if I can't say anything nice about it, I'd better not say anything at all.

THE WAITRESSES: 'I Know What Boys Like' (Polydor). Talking of indies, this was once a New York one, refreshingly angst-free and by no means unattractive. In the wake of the mild success of 'Christmas Wrapping', Polydor releases a new version of the song, and it's — well, it's naif, actually. Not a lot more to say.



IRON MAIDEN: 'Run To The Hills' (EMI). No better or worse than the bulk of the NWOBHM (is this silly expression now obsolete?), being a shrieky hard rocker with a silly guitar solo in the middle, but at least less bone-crunching than the truly heavy school of heavy metal.

VAN HALEN: 'Pretty Woman' (WEA). And there was wailing and gnashing of teeth in the Heaven 17 camp. To start the column with the supreme accolade of SOTW and end it with the awful realisation that Van Halen has beaten them to the Roy Orbidge cover! Never mind, chaps — who knows, you may even find what your 'It's Over' will prove more popular than this — er, meisterwerk... Oh shit, this hideously unfunny stab at sustained irony ends here. This record, to use an appropriately cheap and American expression, sucks.



ENTER OUR competition this week for your chance to win 12 of Cliff's best known singles, each with their original labels and in a special picture bag. The whole set comes in a presentation box and will be autographed by Cliff himself.

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2. Where was Cliff born?
3. Name Cliff's first No. 1

NAME

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Cut out the coupon and send to Record Mirror Cliff Competition, PO Box, 16 Harlow, Essex CM17 0HE.

NOW TURN TO PAGE 19 FOR PART 2 OF YOUR OWN HISTORY OF ROCK



OUTSIDE THE Liverpool Empire, blood has been shed. Heavy metal blood. A mod attack with surprise on its side has laid the hairies to waste: one victim has been hospitalised. Sammy Hagar, bemused American tourist, is greeted with this information as he steps onto the tour bus on his way back to the Holiday Inn.

He's met by a middle-aged lady, somewhat the worse for booze, a Cassandra in search of justice and retribution for the fall. Before being hustled off the bus, she threatens the band with dire warnings. "I hope you can sleep at night after what I've just seen," she wails.

Sammy is a trifle dumbfounded. Not by the warnings but by the score. How can the followers of macho music have been mutilated by the dandies of mere mod? Sammy shakes the long locks of his heavy-metal - goes - surfing hairstyle.

All's not well with the world. If only he'd been there to put it right.

Sammy Hagar prides himself on his fighting capacity. Maybe it's his background, maybe it's a lotta lip, but the boy has got a siege mentality. Back against the wall, Hagar comes out fighting, a regular raging bull solving the world's problems with his fists.

Hagar is a 'real fine' example of a certain species Americanus, a Californian redneck who's made good

without learning anything. He's dragged his belief in the law of the fist and his fear of the foreign along with him, into the open areas of the American rock stadium and the English concert hall. This man's clever. He gets paid to be likeably but dangerously ignorant for a living.

Maybe it is his background that's made him what he is, a tireless self-promoter with his energy as his best calling card. He came from a small town called Fontana, 50 miles east of Los Angeles. There's a big steel mill there and it's a real rough place. It's a built-up area like Birmingham or someplace with everyone in the same shoes. They all work at the steel mill and no one's rich.

"I come from a poor family and until I got into Motown, I'd never had anything that was worth standing up for and saying 'this is mine, I never had anything to be proud of save myself and maybe my girlfriends'."

"That's why, when I hit the stage, I bust out like I ain't ready to go because it's true. I'm saying 'Heh, I love being famous, I love being in my position, it feels great being somebody.' At the same time, because of where I've come from, I know I'm just a human being, I don't want to put myself above anyone because there's no way that I am above anybody."

Hagar onstage is a professional showman, a master manipulator of a heavy metal crowd. Like a stripper, Sammy works with the audience constantly in mind. Every gesture is calculated for effect, every word flatters the fans.

Despite referring to himself as an artist on a number of occasions, Hagar is basically a performer, an athlete more concerned with

MARK COOPER tries to find out

quantify, energy, and sheer display, than with subtlety. Hagar may claim that the audience make him but it's he who makes the money and he who manipulates them. Hagar puts his act together with caution. His concern is to be conscious so that he can exercise the necessary control, manipulate the audience, like a "woman".

"If I were a service station attendant pumping gas, washing windshields, putting air in tires, I'd still try to do a perfect job. If everyone did a perfect job and tried to do everything right, the world would be a better place. If you've got to do a job, why do it half-

WHAT MAKES SAMMY RUN?



these things and only that. Like in America there were some assholes who were picketing the White House and saying Iran's right. They should have taken them bastards and swapped them for hostages. They were showing all the bad side as if the country was falling apart.

"Still everywhere I went I would ask the kids from the stage. 'Hey, whadda you say we get together, us rockers go over to Iran, kick ass on those f...', geeks and bring our hostages back. And the audience would yell, 'RIGHT ON!' I climaxed by blowing up the Ayatollah so that the media would say, 'Look! a like the youth of this country don't like this either, let's go over there and take care of business.' It wasn't worth going to war with a little piss-ass country like Iran but there wouldn't have been a war, we would have finished them in five minutes. That's why I voted for Reagan. Carter was such a wimp and I felt we had to get someone in the office who would put America back on her feet."

"I think Gt Britain would feel the same way as we're allies. We've gotta have someone strong enough to keep the Russians in order. Over here I keep seeing shows in which people are saying America's the cause of the Arms Race. That's not the way it is. America's just blowing the whistle and telling the Russians to cool it. Americans ain't the bad guys, we're not going to attack some country; the Russians are crazy."

"They don't believe in God; I'm not saying I do, but they don't believe in god as a race. So it's like, 'Hey, no karma, I'll blow your brains out and I don't feel nothing from it. At least America and Gt Britain, most Christian countries, think it's not good to blow someone's brains out. You're going to go to hell for it, so there's a little nice - guyness there ... but the Russians are maniacs."

"I'm an American and when you travel the rest of the world and you see what state it's in, you realise that whatever America did, it did something right."

"In America, the working class have two cars, they live in a nice house, they have a family, they dress nice, they go out to eat and they eat good food, they become fat slobs which is a drag, but at least they live a fairly good life and that's just the working class. Now who wants to starve to death, who wants to work their ass off and then be barely able to pay the rent?"

"Maybe America looks weird to the people on the outside, they see some crazy things but when you live there, it's really GREAT ... I love England and its traditions but in America, you can live a little better, no doubt about it."

There's more where that came from but none of it that different and this, after all, is not a party political broadcast. I knew Americans could be dangerous and I've always suspected heavy metal but Hagar takes the biscuit. He makes Ronnie the Reagan look like a liberal and Nugent a candidate for Brain's Trust. But that's hard rock for you, and tonight we're going to have a little more of that. I'm not a politician, at least Sammy's gesture is just that, just that. I'll be in the

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IT COULD have been Lady Di entering. A deathly hush went over London's basement Barracuda Club and all faces looked to the stairs.

They were all waiting for the entrance of Pamela Stephenson, the other lady of the press last year, who without prompting has become a superstar sex symbol.

The reception was to present the Not The Nine O'Clock News with gold album awards for the records of the series. But it was the girl of the team that had all eyes staring upwards; had the press babble reduced to an occasional whisper, as she coyly made her way downstairs among the throng of photographers.

Somewhere along the line there had been a misunderstanding which has caused Pamela to become rather tired of publicity, to say the least.

"I would slash my wrists if I thought that the coverage of my private life was going to go on forever," she says. "But I hope that people will realise that I have a sense of humour, rather than everything being so serious."

A lot of the things she has done, which have also pushed her right up there in stardom land, have been tongue-in-cheek and irreverent, all of which makes it very difficult to differentiate the real Pamela Stephenson from the entertainer.

She has just released her first solo record with Landscape mentor Richard Burgess, and it appears to meet the pair of them somewhere in the middle. At the same time, there is a picture of her in fishnet tights and black high-heeled shoes on the cover and in publicity photographs.

The larger than life Pamela Stephenson is quiet and expressive rather than rowdy and boorish as so much publicity has blown her up to be. Sitting in the corner of the Barracuda Club after the obligatory post presentation nosh, the real Pamela is rather exasperated by being misinterpreted.

But it remains a fact that the cover of her double single 'Unusual Treatment' is, to say the least, suggestive.

"I'm starting to wonder how many people are cottoning on to what the joke is," she says. "It is not just a sexy promotional thing. The point about the cover is that it is a theme about British fantasies which I have carried through. It's just another angle



on what's said on the title.

"'Unusual Treatment' is the legal term in court cases where there is a suggestion that something physical has gone on. It is not used in very serious cases . . . which is why it's a very tame looking bondage! It all really has been taken rather seriously."

The record is just the beginning of her proper career, she says, as far as music goes.

But there is a problem over the time she has available to record, and the cynical attitude of the music buying public. She is no sceptic, though, over the past few months, Pamela has been having singing exercises and even writing her own songs. Being in the public eye has not made it easy either, due to the constant interest in all of her activities.

"After the initial experience of the terrific interest in my private life, I'm afraid of writing anything too personal," she says. "I have written some lyrics, and I need to be optimistic about the amount of publicity I'll get in the future."

"I did the record really because I was asked. Because I like the area very much, I thought it would be great fun to do . . . and I was right."

"It was a huge problem deciding what direction to take, because the whole point is that I could have made any kind of record, like a comedy record, for example. What I wanted to do was find a direction to go for and start doing some tracks, although not serious ones. I didn't want to make a straight pop record, I could have done an Olivia Newton John type of record quite easily, but then I would be seen as just cashing in on the success I've had."

"'Unusual Treatment' is a huge joke, all the lyrics are very tongue in cheek, like 'Music Bitch Weekly' really takes the piss out of myself. My personal taste is for people who have rather satirical lyrics like that, Billy Joel for example. And on a more extreme level Randy Newman — he's my hero."

As she's uttering her last words, Pamela Stephenson is being dragged off by someone in a suit for a Not The Nine O'Clock News meeting.

She is destined to be a top performer for the rest of her days. On top of that she has to convince people of her worth in a music industry demanding new, original and emotional products every week.

And it has to be done in between the regular flashing of photographers' cameras, recording TV, and going on stage — and it has to be the real Pamela Stephenson, not just the entertainer.

A bit on the (serious) side

PAMELA STEPHENSON: what about the real me?



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'Phone fears

OVER THE past few weeks I've started to make obscene phone calls to women. I just dial numbers at random, and if a man answers I put the phone down. If a woman answers, I carry on.

While I get a thrill out of making some of the calls, I don't really like it when people are upset on the other end. I'd like to be able to stop doing it, but am too embarrassed to go to my doctor for help. Sometimes I masturbate when I make these calls.

I've been out with girls in the past but don't have a girlfriend at the moment, and live alone with my mother. How can I stop? I'd like to talk to someone about it without being caught by the police. Andy, UK

Sheer determination is the only answer. If you're caught, the consequences for you, and for your mother, will be far from

SEVERAL CALLS from transvestites seeking help, advice and information have come in this week. Here are some useful contact addresses: *The Beaumont Society*, BM Box 3084, London WC1N 3XX; *The Albany Trust*, 24 Chester Square; and for person-to-person counselling, *London Friend* offers a special telephone line on Friday, Saturday and Sunday evenings — ring 01 359 4868, between 7.30 and 10.30 pm.

pleasant. At the very least you'll be labelled as an anti-social crank. At worst, you'll find yourself well 'n truly nicked too.

Try to channel your energies into a more positive direction. Give yourself a chance and develop any existing social contacts you have. Meeting new people could be much more fun than a one-sided release of sexual tension.

Ring 'Help' on 01-836 1147 for more information and we'll put you in touch with a local therapist who'll help you get back on your feet, and off other people's backs, in complete confidence. Most important of all, the fact that you want to get unhooked means you've taken the first step on the road to breaking the heavy breathing habit.

Crowded out

HAVE a fear of crowds, which my GP has diagnosed as a phobia. I can cope at times, but often feel a cold panic coming over me when I'm in a busy street. Going to rock concerts is impossible for me. I was prescribed tablets a few months ago, but these don't seem to have worked.

If possible I'd like to contact others who feel the same way, as I've read that joining a self-help group can help people like me work through the fears. Can you put me in touch? Peter, Cheshire



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 - 835 1147.

Summoning the willpower to face your fears and put yourself through an experience which you'd normally find scary and unpleasant, preferably with a reliable friend in tow, is one way of handling your state of mind, and can work for some. Others who've allowed a small fear to build - up way beyond the point of coping find that traditional medical forms of treatment, including prescriptions and therapy are useful. But these routes to freedom don't work for everyone.

Discussing shared experiences on an informal and friendly basis is another useful alternative to try, and this is where self-help groups, run by phobics for phobics play their part. See your doctor again and

discuss the possibility of therapy if this interests you. And to link - up with others, contact The Phobics Trust, 25A, The Grove, Coulsden, Surrey, CR3 2BH, and The Open Door, Pemsby Road, Heswell, Wirral, Merseyside. Send a stamped addressed envelope for free information leaflets.

Acne ache

I'VE SUFFERED from acne ever since I was a teenager and although I've been given various kinds of ointment to clear it up, it just seems to be getting worse and worse. I was under the impression that it would clear - up, naturally, in time, but it hasn't. I'm 20 now.

I've lost all confidence in myself, and am too desolate to go out much. Is acne incurable? Geoffrey, Basingstoke

For those who find that acne persists, there are a range of treatments available. A course of ultraviolet light or small doses of the chemical tetracycline, taken orally, can help. American

researchers claim that a new drug, 13 cisretinoic acid, can completely clear stubborn spots in patients who don't respond to more conventional forms of treatment.

See your doctor again, explain that the ointment hasn't worked and point out just how much these spots are getting you down. Ask to be referred to a skin specialist for a more effective form of treatment.

Marked for life?

ABOUT A month ago, I was stupid enough to have a tattoo put on my arm. Now I don't like it and would like the design removed. Is there any kind of lotion I can get to make it fade? It stands out like a sore thumb. Paul, Notts

Sad to say, unless you have a few pounds stashed away in the bank, you might have to live with this unwanted body decoration for some time to come.

Ask the tattooist if he can manage a camouflage job as a start. If he's skilful and the decoration is small enough it might be possible to disguise it with skin-coloured pigment.

The most effective way of totally removing a tattoo is by plastic surgery, not available, for this purpose, on the National Health. If this seems the only solution, see your GP, who can put you in touch.

Heartbroken

I'M HEARTBROKEN, and have completely lost my faith in other people. My girlfriend Debbie, who I really trusted, has let me down badly by going out,

behind my back, with my best mate from school. Someone else saw them in town together and told me. When I asked her about it, she likes him better than me anyway, and I've finished with both of them now. I didn't know what else to do. My so-called friend just looks embarrassed and doesn't speak. I still love her though, and feel everyone is laughing at me. Paul Merseyside

It's tough when a relationship ends, especially that way, but you made the right move by breaking it off and leaving things to cool down for a while. In fact, you've just had a very lucky break. If she couldn't even be straight with you, all things considered, Debbie isn't such a loss, after all.

At least you know where you stand now, and that's far better than being left in the dark and messed around. Don't allow this selfish and thoughtless couple to hurt you any more.

Your ex-mate doesn't seem to be laughing, and other people probably sympathise with your recent dilemma more than you may realise. Getting out and about with other friends will certainly see you through. In time you'll meet someone else and will wonder what you ever saw in this girl.

KONTACT KORNER: Isolated? Want to link up with other people in your area for gig-going? Or just want to meet new friends who share your musical interests? Write to Kontakt Korner, Help, Record Mirror, 40 Long Acre, London WC2. If you haven't heard already, hang on in there. As more people make contact, your match will eventually come up. This service is free.

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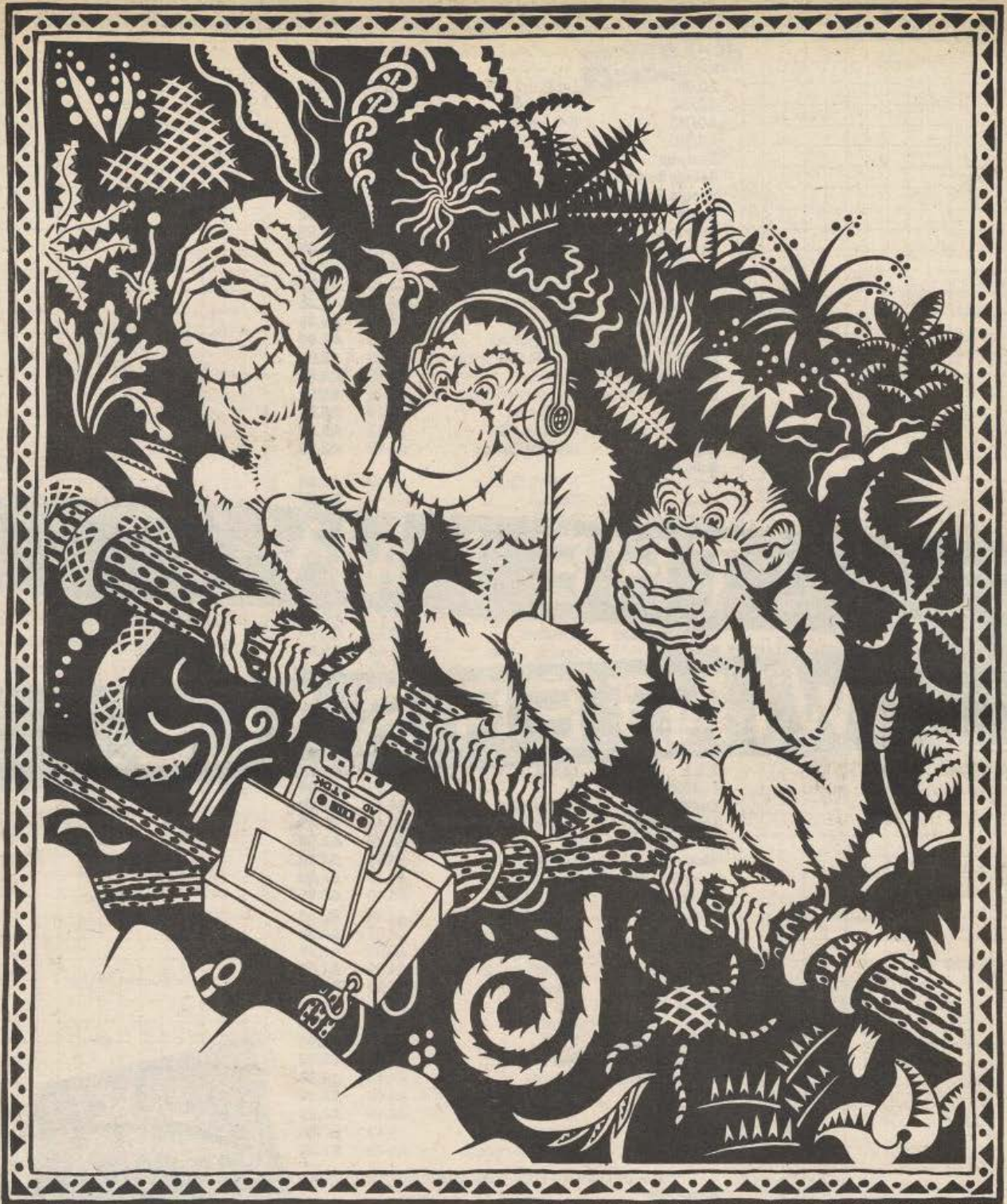
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JIMMY RILEY: 'Rydim Driven (Taxi ILPS 9671)
By Simon Hills

LOVERS ROCK, in Sly and Robbie's super-slick style... and, although the dynamic duo might not do complete justice to Jimmy Riley, his strong taut vocals carry through some fine songs.

Where 'Rydim Driven' really wins through is in the atmosphere the singer catches with the phrasing and power of his voice, in much the same way as the dynamics of greats like John Holt work.

Curtis Mayfield's 'My Woman's Love' and his own 'Give Me Your Love' are fine smouldering numbers without ever being sentimental. The former, especially, despite its sexist lyrics captures a warm satisfaction that has an edge to it through the power of Jimmy Riley's unpushy easy vocal style.

The only problem is, ironically, Sly and Robbie. Although he's recorded on their label and the production job does him credit, their drums and bass are just a little too slick for comfort at times. + + + +

THE B-52's: 'Mesopotamia' (Island ISSP 4006)
By Mike Nicholls

THE B-52's quickly became the epitome of those clever, clever, quirky, clever little pop bands with the rare addition — for an American band — of a couple of sixties-obsessed eccentric cutesy-pies.

They were also one of the first of the school of '78 to appreciate the importance of the modern dance: so much so that last year they put out a 'special dance mix' compilation of their most popular songs, a move which some of us saw as scraping the barrel.

'Mesopotamia' — complete with hieroglyphic sleeve concept — is a further self-indulgent move in that direction.

Sure, a lot of the playing is very slick and precise but each of the six tracks ramble on far too long. 'Loveland', for example, might boast a very effective chord change but once the band slip into a groove they ain't got the bottle to get out and all the special quest session players might as well not have bothered... + +



Pic: Joe Bangay

XTC: over indulgence overcome.

XTC: 'English Settlement' (Virgin V2223)

By Mike Gardner

THE SWINDON mop tops have done it again. Their fifth album 'English Settlement' sees them stepping on the accelerator again after the consolidation of their last set 'Black Sea'.

This two album set will delight those already enamoured by their fresh perspective on the pop formula, while those detractors who willingly coat them in a veil of over intellectual pretention will have to think again.

Despite a noticeable lack of frantic energy that has characterised earlier vinyl displays they have learnt a different kind of tension. The invention and whimsy of Andy Partridge, the dexterity of guitarist Dave Gregory, the big beat and splash of drummer Terry Chambers and the melody of Colin Moulding have combined into an altogether lighter mixture than before.

The accent is now on the songs rather than on percussion based inventions.

The hand of the 60's, with its intuitive feel for melody, pop and understated power of word and sound, all distorted by a streak of friendly insanity, is distinctly apparent.

In fact, XTC, along with Squeeze, are the natural heirs to that inspiring English pop that The Kinks, Small Faces and The Beatles at their peaks used to weave into golden three minute packages.

The 15 track set is split with four songs credited to Colin Moulding and the rest to Partridge. Moulding's compositions show him to have the defter touch with melody from the dreamily surreal lightness of the opener 'Runaways' to the excellent 'Fly On The Wall'.

Partridge's brand of songwriting has always veered towards percussive but the propulsion and energy is now deployed with greater skill. The power comes from an even greater reliance on the interweaving of sound textures.

Listen to the swirling homage to psychedelia 'Jason And The Argonauts' where notes rapidly drip onto the cushion of Chambers drums.

Lyrical Partridge has increased his attack on stagnant attitudes by piecing images together into a potent fist that

hits its target hard. Witness 'No Thugs In Our House', an aggressive look at out-of-touch parenthood.

His penchant for scattling has been welded into a useful tool on the softer touches of 'Yacht Dance' and to balance 'Melt The Guns', an overlong sermon, there are the pure pop aggregations of 'Down In The Cockpit', the single 'Senses Working Overtime' and the rolling 'Knuckle Down'.

The band have used a wider range of instrumentation and, far from allowing the increased resources to get in the way, they have achieved a perfect balance with 'English Settlement' that must finally put paid to the old jibes of overindulgence.

XTC have made the first indispensable record of 1982 and I'd advise you to settle down with a copy at the first opportunity. + + + +

KROKUS: 'One Vice At A Time' (Ariola SPART 1189)

By Robin Smith.

THERE'S NO excuse for this. Plundering AC/DC's back catalogue of smash hits, Krokus have begged, borrowed and stolen at their leisure.

Once Euro rock's most promising band since the Scorpions, Krokus have reached the autumn of their career and God only knows what they're going to come up with for an encore.

Shortly before Donington last year there was a rumour going around that AC/DC didn't want Krokus on the bill because of the plagiarism, and listening to this album it's very easy to see why.

It's brazen mimicry nearly all the way through, a cheap alternative for trying to hold together their up and down market. Mark Storace does his damndest to sound like Brian Johnson and 'Long Stick Goes Boom' features a galaxy of Angus Young clone chords, which are revisited time and time again throughout the album.

There's even more than the odd taste of AC/DC's lyricism with 'Bad Boys Rag Dolls'. But the one that really stops you in your tracks is 'Playin' The Outlaw' which is remarkably similar to AC/DC's much loved 'Givin' The Dog A Bone' chorus.

By 'American Woman' I was totally bored with this album and more disinterested than an ASLEF train driver. It's a badly written chapter in the annals of metaidom. +

Settlement relief

Low quality?

NICK LOWE: 'Nick The Knife' (F-Beat XXLP 14)
By Mike Nicholls

A LOVELY LP. In a nutshell the most consistent collection of finely-crafted songs since Squeeze's 'East Side Story'. A dozen pearls and every one a winner. 12 out of 12 ain't bad, is it?

Far from living up to its name, 'Nick The Knife' is a soft, affectionate album without a trace of Rockpile demise bitterness or cynicism. More the warmth and love of the guy who wrote a song called 'What So Funny 'Bout Peace Love And Understanding'.

Even the caring, sharing Basher's throwaway tunes show a man in love — with his music as well as Carlene Carter.

Most of the music he claims to have written himself but just a cursory

listen to 'Nick The Knife' shows the chap up to his old tricks. Always a snapper-upper of unconsidered guitar licks, influences pop up around every chorus.

Like 'Heart', if anyone can tell me which fifties hit the plagiarist of cool has filched it from, they'll receive a prize luncheon voucher forthwith (employees of Spotlight Publications need not apply).

'Stick It Where The Sun Don't Shine' contains an even more obvious slice of grand larceny, the guitar hook coming courtesy of Creedence's 'Green River'. But it's a fab cut all the same, drums cranked up high, same as they ever were, this tribal percussive thing being one of the Lowe profiler's top tricks for a good half decade.

The undulating gentleness of 'Raining Raining' approaches John Martyn at his best, whilst 'Queen Of

Sheba' marks another change of style, cute lyrics filling up the space between pregnant pauses and 'My Heart Hurts' contains all the ingredients to make it his first solo hit single including some steady rolling keyboards from Steve Nieve.

The first side finishes on a faintly country-tinged note, the deliberate use of cliché offset by the amount of sincerity injected into the tuneful delivery. And so it goes. Dissecting every track piece by piece does this record an ignoble disservice. Likewise saying at this stage that it's the best album so far this year is similarly fruitless.

But if the next ten - and - a-half months sees a better selection box of superior pop drops I'll be somewhat slightly startled — unless it comes from another denizen of F-Beat whose name I'll leave for you to guess. + + + +

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BOWIE HAS A BAAL



BOYS KEEP filming, boys will work it on out! Ladies and gentlemen, for your delight and delectation, *The Man Who Fell To Earth*, the most multi-talented chameleon of the Age, David Bowie. If you're thinking our Ziggy's looking a bit down - at - heel, rest assured that this startling state of degeneracy has been carefully cultivated for his latest film, *Baal*, the Bertolt Brecht play in which Bowie will be seen playing the lead role when the masterpiece is broadcast by the boob next month. These unusual photographs - exclusive to *Record Mirror* - show the 34-year-old actor/musician/singer/songwriter as Baal, an early twentieth century character

By MIKE NICHOLLS

with obvious rock-'n'-roll tendencies: He is a wild, anarchic singer and poet who rampages through the countryside drinking, fighting, screwing and singing in cheap cafes. Eventually Baal seduces the mistress of his friend and partner - in - crime, Eckhart, before killing the hapless Eckhart in a bar-room brawl, hunted by police and deserted by formerly friendly woodpatters, Baal dies in a forest but, remorseful and alone. Fans of Bowie (and there are one or two of us) won't be surprised to see the stubby-faced duke back in his acting hat since he's been appearing on the screen quite a lot in recent years. Apart from Nick Roeg's

mind-blowing *The Man Who Fell To Earth*, David also starred in the mediocre *Just A Gigolo* and then played a cameo role in *Christiane F.*, singing superbly in a Berlin nightclub. Meanwhile he's busy filming *Hunger* with Robert Altman whilst another movie - his last-ever concert appearance as Ziggy Stardust shot at the Hammeramith Odeon - should be out before the end of the year. All this reduces the likelihood of any live dates during 1973, although a new album is on the way. This will be preceded by a five-song EP featuring the songs of Baal and is scheduled for release before the end of the month. *Baal* the play will be televised on Tuesday, March 2 at 9.25 pm as BBC 1's *Play For Today*.

A LIFE IN THE DAY OF

Bob Geldof

66 I really don't know about this life in a day business. I mean, I get up in the morning. I do a number of inconsequential things all day and then I go to bed. What I do is important to me, but I don't want to stand up and say 'Hey... Look at me! I lead such a fantastic life'.

Sure, somebody's reading this who works in a shop or a bank or is on the dole or something and is probably thinking 'What's this prat on about? I'd love to do the things he does'. I'm well aware that I live a very cosy life. But when it comes down to it I'm only a rock singer and in the scheme of things rock 'n' roll isn't really that important, is it?

Anyway, my days are invariably taken up with something or other to do with the Rats. I usually get up at about 10.30 and I'll have two slices of toast, a cup of coffee, a boiled egg and some orange juice.

Then I'll quickly peruse the Daily Mail before winding my weary way to work.

If there's nothing else going on then I'll spend the mornings with the guitar, trying to write. I start with lines I might have read somewhere or something someone said in conversation which might stick in my head or that I jotted down on a piece of paper. But I'm not at all prolific. That's why we didn't have a song out for a long time before 'One In A Million'. Because I'm not about to foist something on the public just for the sake of releasing something, I'll only do it if I think I've got something worth saying or a song worth singing. Then if it's a hit or a miss isn't so important provided we don't let ourselves down. But I have to force myself into the mood for writing. Especially first thing in the morning. Even then it will take me a couple of days to get warmed up. But at the end of an album I'm really steaming. Some songs come really quickly, like 'I Don't Like Mondays'. But I had the words to 'Rat Trap' in my head for a good couple of years before we came up with the right tune.

At other times you get halfway through a song and it's going great and suddenly you can't think what to do next. You can't repeat the same verse and chorus forever. And a lead break? Do me a favour! So you have to shop around for ideas. I never use tape

machines when I write. Maybe I should, but I can't get the hang of all the knobs and wires. Besides, I remember reading something Paul McCartney said once. 'If you can't remember something yourself, who else will?' So I walk around all day with the tunes in my head. It sometimes takes months for them to come out and be finished off.

Today, though, I've been doing interviews all day so I had to get up at 9.45 to be ready for the first one at 11.00. The train strike was on but that didn't make any difference because I ride a bike. I've got a Suzuki 250cc and Paula has a Suzuki 100. Mine's been impounded by the police for having false number plates so I got her going instead, dropped her off at the News Of The Screws and then went to the office. My first interview was with an Italian who writes a column that will probably be syndicated all round the Mediterranean. Basically he wanted to know about my role in the movie.

Interviews are very like live performances. You have to make a real effort to involve yourself in each one and question what you're saying the whole time or else you simply get bored out of your head and trot out clichés. The concentration is more exhausting than the actual talking, but the strain is worse with foreigners because you have to speak very surely and you can't be too idiomatic. Sometimes though you can actually learn things about yourself through being interviewed. Like one of the guys today asked me whether I was uneasy with society and I said 'No. With myself'. And I suddenly realised how true that was, although I'd never really thought about it much before. But I sometimes go to ridiculous lengths questioning what I do. It must be a sign of insecurity.

The second interview was with the Sunday Express and I had to do a photo session to go with it, which broke up the routine a little. Then it was lunchtime. I had the time to grab a quick sandwich and go out to buy a new camera. I don't take photographs so much as snaps and I wanted an Olympus Trip to replace the one I lost in a taxi recently. I got back to the office to find our manager Fachtina (O'Kelly) up to his eyes in problems. We're supposed to be touring in the Far East next week and he got a call from Malaya saying the Government had banned us out there because they'd heard we were a punk band! Which is really sweet and anachronistic. So all that was being sorted out when we got another call from the



BOB GELDOF, 28, worked as a rock journalist and a meat packer before forming the Boomtown Rats in Dublin, six years ago. After chart topping hits like 'Rat Trap' and 'I Don't Like Mondays' he gained a reputation as "the mouth" of the New Wave generation. He shortly makes his film debut in Alan Parker's production of Pink Floyd's 'The Wall' and lives with his girlfriend, society journalist and celebrity Paula Yates, in a house near Clapham Common, South London.

promoter in India who said he couldn't get any guitar amps for us out there. So Fachtina had a lot to do.

But it was back to the grindstone for me. I did another interview with 19 magazine, which won't come out until the Autumn, and then one with a gentleman from Germany and Switzerland. And now there's the Record Mirror. I haven't done an interview with a music paper for over two years. And I think it has cost us dear. But I always used to say that when I got bored with something I'd stop. And I got really bored with the constant attacks we'd come under. It didn't do my self-confidence any good, you know. People like Gary Numan seem to handle it a lot better. Criticism washes off him like water off a duck, but it really used to get to me.

But then I think I'm guilty of over exposing myself. There was that time when you couldn't turn on the TV without seeing my face. I did that for a reason I would do any interview anywhere because I hated all that 'Hey Bob. You must retain a sense of mystery' thing. I thought if I answered all the obvious questions enough times people wouldn't ask them any more and they'd believe that what I said was the truth. You know, all those standard boring questions like 'How did the band get their name?' You mother died when you were really young, how did that affect you? You were brought up in Ireland and you went to a Catholic school, what do you think of religion?' and so on. But after I'd given the same answers to the same questions so many times people began to complain that I never said anything new and that it was all a spief. I think I generated a lot of ill feeling by being too available and too open. Whereas if I'd kept myself aloof they'd have been going ape about my pearls of wisdom. But they wouldn't have been pearls, they'd have just been opinions.

And some of them were probably wrong anyway.

People seem to require stars. I used to think that was a load of nonsense but I'm not so sure now. When I was doing the movie the people on the set wanted me to act the star. I got on with some of them very well eventually but to begin with it was really embarrassing. It was just like Hollywood. Mr Geldof this and Mr Geldof that. Some guy actually said 'You are the sun and we are just the moons going round you'. I couldn't believe it.

Filming was hard work. I had to be up at 6.00 in the morning when the car arrived to take me to Pinewood. We'd work until about 6.00 in the evening and then I'd go straight to rehearsals with the band. That went on just about every day for three months because I had the major acting role in the film. The character's name isn't actually mentioned in the movie, although it's there in the script, so I won't tell you what it is because it's really naïf. The film itself is very weird although I'm glad to say I don't walk around with a hammer on my head in it! Alan Parker produced it. He did 'Midnight Express' and MGM are behind him so it's all being taken pretty seriously.

I don't want a full-time acting career because essentially I'm a singer and a writer, not an all-round-entertainer. But if you were to stop people in the street 99 per cent of them would jump at the chance of being in a movie. Because we're all good Twentieth Century boys and girls at heart, aren't we? We've all been brought up believing we should be John Wayne or Clint Eastwood. Personally I always thought it was a gross miscarriage of justice that I wasn't born Clint Eastwood. But I did 'The Wall' not only because it was the first film I was offered that was actually any good but it also gave me the opportunity to work with the guy who is generally considered the best British

film maker around. So there was less chance of me making a prat of myself with him because he has his reputation to think of too. I also had some sympathy with the character I played, which obviously helped a lot. How auspicious a debut it will prove remains to be seen. I did it as best as I could. But then I like to think I do everything I do to the best of my ability.

One of the journalists today asked me a very perceptive question about that. He said 'It seems to me a lot of your songs are basically ironic. Is that true?' And I had to agree with him. I always take whatever I do really seriously but then I laugh at myself for doing it because ultimately nothing is worth taking that seriously to begin with. It's one of those strange things about yourself you'd never recognise if some outsider didn't point it out first. I learned something there.

Which is something you don't usually do with interviews. It's worst when you get answered the standard questions like 'When's the next tour?' or 'What's the new album like?' Or the really stupid one. 'How's it feel to be back after a year's break?'

Just because you haven't been in the news people assume you haven't been doing anything. But we toured Britain in January and then did the rest of the world finishing in Bangkok in March where we played to a helluva lot of people (which I took as a real compliment). We came home to rehearse the new album but got a little stale so we all decided to take a holiday. Paula and I did a train journey across Russia and stopped off in Siberia and Mongolia. I like travelling. I rarely do nothing and when I do I like to pick the time and place to do it in. This year we're hoping to take a boat trip up the Mississippi river. Anyway, after those few weeks off we got back together, finished rehearsing the album and then went to Ibiza to record it. That took about six weeks and then it was straight into doing the movie which took me up to Christmas. Now we're back touring again so although it may not have looked like much it was all go.

The other stupid question I tend to get asked is by the journalist who has heard the new album, but hasn't really listened to it very hard, and he says something like 'Doesn't this represent a big change for the Boomtown Rats?' That's such a boring one to answer because as far as I'm concerned if you don't like changing with each LP then you might as well pack it in. But I can talk for hours to anybody who has made the effort to appreciate what we've been trying to do, even if he doesn't particularly like the end-product.

But those are interviews for you. I've got two more to do before I'm finished today. I won't be through until about 7.00pm but then I have to go to a meeting with our lawyer to sort out a few legal problems. Only then can I think of relaxing a little. I'm going out to dinner with a couple of friends I made making the movie. We were hoping to go to the pictures to see 'Body Heat' but it's all booked up so I'll have to wait until I get back off tour.

I don't know what time I'll be in bed tonight. I usually make it by about 11.30 unless there's a late night movie on the TV. I'll read for a couple of hours and then put the light out about half past one.

And that's it. It sounds like a full day. But if you examine it it's pretty mundane really.

HISTORY OF ROCK

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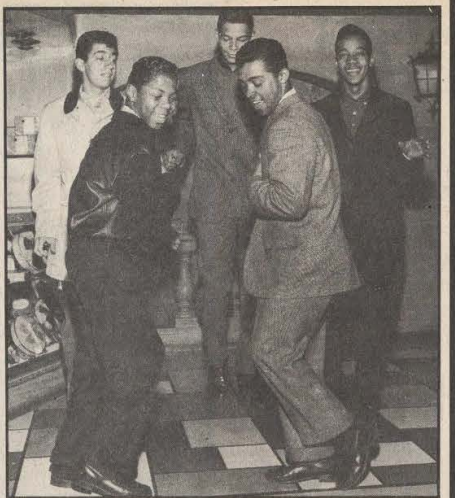
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to the main chart. Although his music, particularly in recent years, has tended to repetition, Brown's celebrated live act, which sees him apparently collapsing on stage as though afflicted by a cardiac arrest, has enabled him to remain as strong following despite advancing age. His best recordings, like 'Papa's Got A Brand New Bag', 'It's A Man's Man's Man's World' and 'Out Of Sight' are justly famous, while other Brown originals like 'Night Train' and 'I'll Go Crazy' were played alongside the Berry / Diddley menu which characterised the British R&B scene of the 1960s.

The doo wop movement produced two of its best loved exponents in 1956 in Frankie Lyman and the Teenagers, and the Five Satins. Lyman, a 13-year-old when he sang lead on 'Why Do Fools Fall In Love', became an early drug casualty when he died a heroin addict in 1968, having never managed to approach, let alone equal, the majesty of his first smash. The Five Satins were an unremarkable group save for their atmospheric hit, 'In The Still Of The Night', apparently written by lead singer Fred Parris during a night on guard duty for the US Army. But once again, the group were never able to recapture the feeling which resulted in that record being frequently cited as the finest doo wop record of all.

There were several other 'one hit wonders' during the year, often promising much more than their subsequent work would deliver. Among them actor Tab Hunter, whose 'Young Love' was a huge hit in both Britain and America at the end of the year, Jim Lowe, with the original version of 'The Green Door', and the weird and wonderful Screamin' Jay Hawkins, who hit with 'I Put A Spell On You', and whose stage act featured a skull named Henry and began with the artist's entrance from a coffin.

All this was considerably more exciting than what was happening in Britain. After finally recognising that rock 'n' roll stood a fair chance of survival, and therefore might make them rich, British entrepreneurs tried to make their own rock 'n' roll records, although the results at this early stage were predictably dismal. An example being the debut single by Britain's first so-called rock star, ex-Merchant seaman Tommy Steele, which was ingeniously titled 'Rock With The Caveman'. The disc created great ex-



itement when it was released, but is barely listenable today, although its lack of durability is doubtless of little concern to Steele who soon moved into the field of 'family entertainment', starring in Walt Disney films.

Before this deterioration, however, Steele was tremendously popular in Britain, where his chart battles with Guy Mitchell — both recorded 'Singing The Blues' and its follow up, 'Knee Deep In The Blues', with great success — allowed the Union Jack to flutter hesitantly in a British chart which, at least in rock 'n' roll terms, tended to be dominated by Americans.

1956 also saw the first British made record from the new movement suc-

ceeded in the American charts, when 'Rock Island Line', a revamped blues performed by Lonnie Donegan's Skiffle Group, sold a million two years after it had been released, and ignored, in Britain. Donegan was actually the banjo player in Chris Barber's traditional jazz band, but an interval attraction in the band's shows for some time had been a brief skiffle session.

Although it wasn't exactly rock 'n' roll, skiffle became a national passion in Britain, with many thousands of aspiring hopefuls investing in cheap guitars and learning three simple chords in the hope of emulating Donegan's remarkable popularity, which resulted in more than 30 British hits between 1956 and 1962, although only the Old Tyme Music Hall song, 'Does Your Chewing Gum Lose Its Flavour On The Bedpost Overnight' ever equalled the American success of 'Rock Island Line'.

Several other skiffle groups recorded, although none came close to Donegan's huge success, the nearest being The Vipers, among whose members at one point was a young guitarist from Newcastle named Hank B. Marvin...

Donegan was the first British artist to seriously hint that rock 'n' roll might one day be produced in Britain. A laughable suggestion in 1955, but something taken for granted in 1962.

But how much more laughable was it that one of America's hottest new stars, who scored with hits like 'Baby Doll' and 'Butterfly', which were adjudged by many to be good rock 'n' roll, was a young fellow named Andy Williams? Progress was certainly made during 1956, but much more was to come in the remaining years of the decade.

ABOVE: Frankie Lyman and the Teenagers.
LEFT: Guy Mitchell, a major hit-maker in the early 50s.



'55

ROCK 'n' roll music was born out of the desire of a new generation, scarred by the Second World War, to have a music of its own, something which its parents would be unable to understand and of which they would strongly disapprove. 1955 was the year in which rock 'n' roll first made an impact, although foundations had been laid a few years before by anti-establishment films like 'The Wild Ones', in which Marlon Brando starred as perhaps the first black leather rebel, a tradition continued by the brooding but magnetic James Dean in classic movies like 'Rebel Without A Cause' and 'East Of Eden' — the eternal 'Live Fast, Die Young' philosophy of rock 'n' roll was established by Dean, who piled his Porsche after only completing three films, and has never been forgotten...

Musically, America had seen a gradual merging of types of black and white music which had previously been mutually exclusive — where most records which are now obviously recognisable as early examples of rock 'n' roll were only of interest in 1955 to a black audience, the arrival of white singers like Georgia Gibbs making hits with cover versions of songs originally recorded by black R&B artists like LaVern Baker widened the market considerably, although all too often the homogenised white versions were substantially inferior to the black originals.

Even Bill Haley, the man who scored the first huge rock 'n' roll hit record with 'Rock Around The Clock', was not completely innocent of this charge — his first real hit, 'Shake Rattle & Roll', was a cover version of Joe Turner's black original, and the Haley version lacked all the subtlety which characterised Turner's record. Which was precisely what the young audience required — emphasising the backbeat was something new for young white kids brought up on the much more civilised music allowed them by their parents, and they found it overwhelmingly exciting, particularly when 'Rock Around The Clock' was selected to accompany the opening credits of an early 'teenage rebellion' film, 'Blackboard Jungle'.

By the end of 1955, the song had topped the charts on both sides of the Atlantic, and rock 'n' roll was underway, despite the protests of blues purists who claimed that Haley's records were simply poor versions of genuine rhythm and blues music.

Haley was the first rock star, although he didn't last long, being supplanted by the greatest of them all, Elvis Presley. A 20-year-old truck driver living in Memphis, Tennessee, Presley was discovered almost by chance after making a private record for his mother's birthday. The studio he used was affiliated to Sam Phillips' Sun Records, and after Phillips introduced Elvis to a pair of young musicians, guitarist Scotty Moore and bass player Bill Black, things began to happen.

After attempting a straightforward country song, Elvis, Scotty and Bill

BILL HALEY: mixed black and country music... and found rock and roll

began to rock as they improvised during a break in recording, and Phillips, mindful of the changing tastes in popular music, recognised a potential goldmine.

By the middle of 1955, five Presley singles had been released, and although they were not national hits, enough interest was generated among larger record companies for Phillips to sell Presley rock, stock and barrel to RCA for the then astronomical sum of \$35,000, in which he was assisted by 'advice from the self-styled Colonel' Tom Parker, who directed Presley's career until the singer's death.

Aside from the musical angle, Presley's appeal lay in his uninhibited sexuality, which disgusted many white Americans — America was still conscious of a colour bar, and whites insultingly likened Elvis' hip-swaying movements to tribal dancers in the jungle. This narrow-mindedness did not prevent Presley's early great RCA records (and before long, the original Sun tracks) from making a huge impact, although the arrival of the far less threatening Pat Boone was of much greater interest to the old generation — while they wouldn't have allowed the earthy Elvis within miles of their offspring, the clean cut Boone would have been invited to tea.

What they didn't know was that most of Boone's early hits were once again diluted cover versions of black originals — using songs previously recorded by Fats Domino and Little Richard, Boone established himself well enough to score over 30 big hits between 1955 and 1962, before becoming a leading light in the field of religious entertainment where he continues to flourish today.

Pat Boone may not have been the real thing, but it cannot be denied that his was the voice which introduced rock 'n' roll to a great many teenagers, both in Britain and America, during the second half of the 1950s.

Had we but known better, we would have heard the word from the black originators whose hits Boone was copying, but the name of Fats Domino, for instance, would not become familiar until two or three years later. Antoine 'Fats' Domino (his nickname was well deserved) first broke through in America as early as 1949 with his million selling 'The Fat Man', and his smokey voice and percussive piano playing kept him near the top throughout the first rock 'n' roll era, and gained him 20 million sellers along the way.

Equally innovative, although less fortunate, was ex-boxer Bo Diddley, whose distinctive guitar rhythms to semi-autobiographical songs have been frequently copied ever since — the Rolling Stones, to name but one act, achieved their first top tenner with 'Not Fade Away' which they adapted to the Diddley beat — with the result that many imitators have achieved far greater fame than Bo himself.

His stablemate at Chess Records, Chuck Berry, has lasted the pace far better, and is recognised as perhaps the greatest rock 'n' roll influence of all, under whose spell many later rock stars, from the Beatles downwards, would fall. However Berry's prime recognition did not occur until some years after the making of timeless classics like 'Johnny B. Goode', 'Rock & Roll Music' and 'Sweet Little Sixteen', when the British R&B movement of the early '60s based itself almost ex-





LEFT: Sam Phillips, Boss of Sun Records.

Ballard's later chance of major stardom evaporated a few years later, when he refused to co-operate with American TV starmaker Dick Clark, who thereupon put all his considerable weight behind Chubby Checker's remake of Ballard's 'The Twist'.

Among the black lady singers, the name of Ruth Brown should be added to those of LaVern Baker and Etta James — all three were highly successful and influential during the early rock years.

Another facet of rock 'n' roll was 'Doo Wop', a musical form taking its name from the wordless backing vocals used by groups like the Orioles, the Crows, the Penguins and many others, who in many cases also became known as the 'bird' groups due to their choice of name, although others in the same field, like the Moonglows, the Cadillacs and the Spaniels, found inspiration for their names elsewhere.

All these groups were black, as were the two most famous in the field, the Platters and the Drifters. The Platters, a quintet fronted by the magnificent voice of Tony Williams, were somewhat more polished than many of their rivals, which may account for their great success with songs like 'Only You' and 'Smoke Gets in Your Eyes', and even today there are still groups performing as the Platters, although without any original members of the group involved.

The same goes for the Drifters — by now, almost 30 vocalists must have

passed through the group, and following the departure of original lead singer Clyde McPhatter, after he had sung on their first hit, 'Money Honey', the name of the group became more important than those of its members. One possible exception to that rule is Ben E. King, who sang on classics like 'There Goes My Baby', 'Save The Last Dance For Me' and numerous others produced by the white duo of Jerry Leiber and Mike Stoller, the first people ever to receive credit as producers on a record label. The Drifters continue today, one recent member being McPhatter's original replacement, Johnny Moore, who has returned to the group more than once.

In Britain, a far less interesting musical menu was being provided — stars of the time included Jimmy Young (now a well known disc jockey), West Indian pianist Winifred Atwell, trumpeter Eddie Calvert and Irish songstress Ruby Murray, who at one time in 1955 had five singles in the top 20.

As a result, British radio waves were almost totally free of rock 'n' roll. But this was not so in America, where a disc jockey named Alan Freed hosted a highly influential show, 'Moondog's Rock 'n' Roll Party', which was beamed out from Cleveland, Ohio, the city which many consider as a result to be the birthplace of the new music. Freed himself is often credited with coining the term 'rock 'n' roll', and it was sad and unjust that he was to die 10 years later, in disgrace, after being accused of the 'crime' of 'payola' — playing records on the radio for money. That would be in the future, but at the end of the first year of rock 'n' roll, things looked and sounded pretty healthy.

clusively on the work of Berry and Diddley, and on the older blues players like B.B. King and Muddy Waters, who in their turn had influenced Chuck and Bo.

Two other major black rock stars emerged, the more durable of the two being blind pianist Ray Charles, whose tragic early life doubtless contributed to his soulful singing voice, as heard on his first hit, 'I Got A Woman', in 1955, and extended to later hits like 'What I Say' and 'Georgia On My Mind'. Hank Ballard concentrated on an infinitely raunchier sound — his first hit with his group, the Midnighters, 'Work With Me Annie', was a thinly disguised sexual plea, and provoked an 'answer' record in the shape of 'Roll With Me Henry' by Etta James, to which Ballard responded with 'Annie Had A Baby'. Even Buddy Holly got into the act with an early song titled 'Midnight Shift', another episode in the continuing saga of the busy Annie.

LEFT: Bo Diddley, famous for his distinctive guitar rhythms. BELOW RIGHT: Fats Domino, they call me the Fat Man.



'56

'Rock Around The Clock' had been the song of 1955, its appearance as the title song of a film starring Bill Haley in 1956 was the point where the world in general was forced to acknowledge rock 'n' roll's existence, as audiences of living teenagers ripped up seats and danced in the aisles of cinemas across Britain and America. In Britain especially, rock 'n' roll reared its own fashions too, worn by Teddy Boys (so called because their clothes supposedly harked back 50 years to the Edwardian era), who the media instantly damned as totally undesirable.

Much more to the tastes of those past their teenage years were a bevy of American pop stars, most of whom had encountered some success before rock 'n' roll rudely upset their applecarts. Among them were Perry Como, Frankie Laine, Guy Mitchell and Johnny Ray, of whom the latter two did make some attempts to roll with the flow. Mitchell recorded several neo-rock singles like 'Singing The Blues' and 'Rock - A - Billy', neither of which had more than a tenuous connection with the types of music suggested by their titles.

Meanwhile Ray, whose main claims to fame were his dead aid and his histrionic vocal technique on songs like 'Cry' and 'The Little White Cloud That Cried', at least had a leaning towards R&B, and scored his last big hit in 1957 with 'Just Walking In The Rain', a cover version of an original Sun record by the Prisonaires (so called, because they were serving time).

In 1956, however, everything else paled beside the success of Elvis Presley. While his early Sun work had included gems like 'Mystery Train', 'That's All Right (Mama)' and 'Good Rockin' Tonight', the move to RCA brought hits, and lots of them, including 'Heartbreak Hotel', 'Hound Dog', 'Don't Be Cruel', and the little song from his first film, 'Love Me Tender'. Presley showed that he could handle ballads and rockers with equal dexterity, and easily outpaced the new stars discovered by Sam Phillips to replace him on the Sun roster.

Carl Perkins was the obvious new Presley, but after a big hit with his first single 'Blue Suede Shoes' — the Perkins original even outsold a Presley cover version — he was badly injured in a car accident, and the resulting hiatus proved an insurmountable stumbling block to his hopes of rivaling Elvis, although at least Perkins is still around, and highly respected today. As is another early Sun star, whose latterday image in Britain as Nick Lowe's stepfather — in-law could hardly have been imagined by those who heard his early Sun hits like 'Walk The Line' and 'Big River'. Nowadays, Johnny Cash is best known in musical terms as the most celebrated superstar of the country and western area, famous for his espousal of minority causes and his series of prison concerts, but his early work contained significant and well appreciated leanings towards rock 'n' roll.

The most convincing early rival to Presley was Gene Vincent, who recorded his celebrated 'Be - Bop - A - Lula' while on sick leave from the US Navy after a motorcycle accident which left him with a permanent limp. This disability, if anything, added to his ap-



ABOVE: Elvis — the undisputed King of rock 'n' roll.

BELOW: Johnny Ray demonstrates his famous emotion-charged delivery.



peal. Clad in black leather from head to toe, Vincent struggled round the stage using his microphone as a crutch, whining over the backing of the Blue Caps, a quartet led at various times by seminal rock guitarists like Cliff Gallup and Johnny Meeks. After appearing in the superlative rock 'n' roll movie, 'The Girl Can't Help It', Vincent's career began to slide, and although a move to England in the 1960s somewhat restored his popularity, the constant pain from his injury eventually led to alcoholism, as a result of which he died virtually penniless in 1971.

Little Richard was more fortunate. A black piano - playing screamer, Richard Penniman's first recording attempts as a gospel singer were adjudged to be a failure, and it was only after turning to secular music in 1956, when he signed with the Hollywood based Specialty label, that the hits began to happen. Seven million - sellers resulted during the '50s, among them such epic tracks as 'Tutti Frutti', 'Long Tall Sally', 'Rip It Up' and 'Good Golly Miss Molly', before Richard decided to return to the church as a source of inspiration. Subsequently, his career has been punctuated by uncertainties which have seen constant moves into and out of rock 'n' roll, although his early classics will ensure that he is not easily forgotten.

The remarkable career of James Brown also started in 1956 with a huge hit, 'Please Please Please', since when Brown has accumulated nearly 100 R&B hits, many of which have crossed over

SAMMY HAGAR Empire Theatre, Liverpool

By Gary Davey
IN MY limited experience of the purveyors of all-American heavy metal, I thought this concert was going to be performed at a Concord-like sound level reducing each instrument to either an ear drum splintering scream, or at the other extreme, a bowel moving, terribly poor, bass thud.

I thought that the musicians would display the sincerity of Ronald Reagan i.e. quotes of 'Did the Beatles really come from round here?' and 'My God! You two thousand people sound like ten thousand Americans! Yes, well I just love your Beeeautiful country.'

I also thought that the band would delegate numerous solos, each one accompanied with pruned faces and/or open gesticulating food hatches, I thought there might be endless guitar duels, either 'warrior' seemingly playing the same thing.

I thought each song might be vaguely similar. I didn't think that the band would have the arrogance to come to England and play a Led Zeppelin classic. But I did think there would be hours of encores, each one pre-empted by 'Really, this has to be the last one!'

I hope you've got the general gist. American heavy metal seems to lack any sort of character, what they need is a few Lynotts, Osbournes, Lemmys and Coverdales — tonight Hagar could have been one of several trans-Atlantic six string egomaniacs that come to mind.

Bad heavy metal can be unimaginative at the best of times but dear Sammy gave an example of 'rock 'n' roll' at its most tedious — the only apparent importance is the speed at which one can run one's fingers up and down across the fretboard. Melody, tune and rhythm get thrown out of the window.

Quantity does not make up for quality, it only makes you more deaf.

COCKNEY REJECTS The Bridgehouse, Canning Town, London

By Karen Harvey
UFO'S PETE Way is producing their next album, in fact the intrepid bass man thinks the world of them! "What's this?" I hear you cry — "The Rejects hanging up their 'Ready To Rock' tee shirts for a new HM denim jacket?" Well, not exactly, but they have changed, or should I say progressed, needless to say, for the better.

Under the pseudonym of the 'Badmen', the band are fronted by the delectable Stinky Turner. They bombed through a 'hit list' of old numbers; 'On The Street', 'I'm Not A Fool' and the ironic 'Headbanger'.

Guitarist Micky Geggus has gotten into the habit of producing some screwed up face work during some of his heart rendering solos, whilst Vince Riordan pulls the bass strings at the same time as taking the piss out of his stage companion's concentration.

Anyway most of the lads still love their Cockney 'erberts — spittle, sweat an' all, as they were greeted with a rowdy reception of gangly, sweaty arm pitted yobs who hooted along with 'Join The Rejects (and get yer self killed)' and demanded an encore.

Could I believe mine ear lobes, when lo and behold a Cockney rendition of UFO's 'Shoot Shoot' was aired. "Ere, what's that John?" was the facial expression on most of the crowd. Will they be playing the Ruskin Arms next?

THE DARTS The Venue, London

By Gill Pringle
THE CHARTS may not have looked too kindly on recent Darts releases, yet the band's live appeal still takes a great deal of beating. The energy packed into their shows always pays off, and this audience were soon assured of the exuberant nine-piece's reliability. Not yet a spent force, there's just too much rhythm left in The Darts before they get sent down to the pop groups' graveyard.

The band open with an instrumental before the four vocalists come exploding on to the stage with the latest single, 'Jump Children Jump'. Not exactly their strongest number, yet most of their songs are redeemed with a little harmony and finger-clicking. It's become a familiar hallmark and they have been doing it long enough to deter any rivals.

Darts have been joined by two new members since they last played, and these were Liverpoolian singer Stan Alexander and on keyboards, James Compton. Much rehearsing meant the transition was as painless as possible.

Sporting matching suits (a dress in the case of the sinuous Rita Ray) they leap and spin through a set packed with great dance songs. In their five-year career this band has certainly come up with some memorable hits, like 'The Boy From New York City' and 'Daddy Cool'.

The tempo quickened as the sweat flowed and limbs loosened. As the show drew to a close, all was thrown to delightful abandon with customary frivolity. But it was a rather damp crowd that applauded.

SHOWADDYWADDY Birmingham Odeon

By Kevin Wilson
THE ADAGE "imitation is the greatest form of flattery" applies just as much to the Exploited as it does to Showaddywaddy, the only difference being that at least Wattle and his band of necrophilic funsters at least play at "feeling".

Showaddywaddy are the Bucks Fizz of rock 'n' roll. All puff and no blow. The whole shebang lend itself perfectly to the adjective

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ALTERED IMAGES
Hammersmith Palaces, London

By Winston Smith
EVERYWHERE I look there're Clares. Clares in trousers, Clares in skirts, Clares with ribbons

Altered Images haven't changed, I had no need to worry. The sizzling 'Love And Kisses' starts the show, and from then on they can do no wrong. So this is what a pop concert is like. "Sentimental" soon follows with even more joyous impact than ever, a swirling, shimmering blur of blissful guitars, thunderous drums, trembling, deafening bass and smooth, sweet singing. If only the album had sounded like this. What a fine selection of new songs too, including one I think is called 'Change Your Mind' on which Tich's drumming is quite breath-taking. If anything their sound is getting harder! Marvellous.

Clare, of course, is Clare. What can I say? Her voice seems stronger than before, and is put to full use during the set's best moments, namely the new number 'Pinkie Blue' (awful title), and the smouldering, vengeful vocals of 'Faithless'. The singer even had a bash at the keyboards on 'I Could Be Happy' and almost got it right. Sheer enjoyment, and do I detect a subtle move away from that "little girl" image?

After 'Dead Pop Stars' (taken a bit too fast for my liking) and a delightful struggle through 'Insects', the group encored with 'Happy Birthday' and finally, 'Song Sung Blue'. Clare said thanks, waved farewell, and a thousand mirror images waved back, and smiling, turned to leave. Mum's waiting outside. It sure wasn't like this at the I.C.A.

Altered Images are only just beginning, and I do believe, judging by tonight's evidence, the best is yet to come.

"nice". Nice boys (especially that Roy North) nice routines, nice costumes and nice safe covers of anthemal rockers like "Three Steps to Heaven", "Under the Moon of Love" and their new oldie, "Footsteps".

Everybody seemed to enjoy it, even the invisible adhesive on the seats failed to stop one or two rebels from leaping up to bob along. Everyone knocks Showshoddyshoddy when in actual fact it does what they do well and it goes down as well as any other birthday party in a convent.

Lots of fun but no mischief and definitely no surprises. Even the security guards were smiling.

THE 45'S Hope and Anchor, London

By Chas de Whalley

THE name gave it all away. The 45's could be nothing but a band with singles on their minds. And Sixties pop singles at that. Happily, though, they managed to avoid most of the stylistic pitfalls made by many of the Powerpop groups of a couple of years back. With the accent firmly on fun and enthusiasm, the 45's treated their musical roots with the sort of love and affection you might expect of a blues band like Nine Below Zero or a soul combo like the Q Tips.

From frontman (and Peter Noone lookalike) Paul Metcalfe all the way back to drummer Nicko Hellawell, all five 45's sang. And sang well. So they invited an immediate comparison with the great vocal groups of the Beat Boom — the Hollies, the Beachboys and the Turtles — rather than simply the more recent Records, Pleasers, Rubinoos or Starjets. And they stood up to the comparison very well indeed.

Kitted out with some

marvellous harmonies and kicked along by Phil Johnstone's superbly scratchy Rickenbacker rhythm guitar; the group's own songs like 'Secrets And Whispers' and 'Driving' melted effortlessly into the crowd of not-so-obvious Sixties standards which made up the rest of their set.

Just like sorting through an old box of singles to find half-remembered A sides and best forgotten B's, the 45's presented an evening that was as wacky and entertaining as it was nostalgic.

EYELESS IN GAZA / NIGHTINGALES Polytechnic Arena, Leicester

By Steve Gerrard
EYELESS in Gaza are freaks in a rock circus.

Bleating out eccentric folk hymns on keyboards and guitars over a rhythm tapped out, synthesised or implied, their songs are poignant melancholy sketches — postcards from bleak winter resorts — yesterday's love letters, delivered as grandiose / fallible, human / electric duets.

Although haunting (as I can testify) in the intimacy of a small venue, in the imposing hangar of the Polytechnic Arena any atmosphere the idiosyncratic eyeless pair generate quickly evaporates, leaving a titillating rhythm too emaciated to provoke serious dancing.

The crowd, gaping like extras from Close Encounters, do however manage the occasional twitch or sway.

The Nightingales, last minute replacements for the Lemon Kittens, are plodding rhythm and rockers. If they were a tennis match the ball would never leave the court, and no one would chase a thing.



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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

BRIGHTON, Dome (582127), Alice Cooper
BRIGHTON, Xtreams, New Regent (2760), Revillos
BRIGHTON, Sherry's Disco (21628), Shakatak
CARDIFF, Great Western, The Beatnuts
CARDIFF, University (2862) x 26, Sea Cafe
COVENTRY, General Wolfe (88402), OK Jive / Pop With M'Cow
EDINBURGH, Playhouse (021 557 2590), Krokus
FELTHAM, Football Club, The Meteors
GLASGOW, Night Movers, Sauchiehall Street (041 332 5863), Rip Rig And Panic
LEICESTER, De Montfort Hall (27632), UB40 / Nightdoctor
LONDON, Dingwells, Camden Lock (01 267 4967), Bo Diddley / The BMT's / The Cannibals
LONDON, Marquee, Wardour Street (01 437 8603), The Mechanics
LONDON, Moonlight, Railway Hotel, West Hampstead (01 624 7511), Decoy Ave / Jump Squad
LONDON, New Golden Lion, Fulham Road (01 385 3842), The 45's
LONDON, Old White Horse, Brixton Road, Brixton, The Outskirts / Stan Daniels / The Pete No Trio
LONDON, 100 Club, Oxford Street (01 638 0933), Unity
LONDON, 101 Club, St Johns Hill, Clapham (01 222 8308), Dirty Strangers
LONDON, Old Queens Head, Stockwell Road (01 737 4904), Extras / Tactics
LONDON, Orange Tree, Friern Barnet (01 369 3000), No Comment
LONDON, Pied Bull, Islington (01 837 3218), Utopia
LONDON, Prince Alfred, Queensway (01 226 1474), Harfoot Brothers
LONDON, Railway, Tottenham Lane (01 340 1620), Studio 2
LONDON, Rock Garden, Covent Garden (01 249 3961), The Alarm
LONDON, Royalty, Winchmore Hill, Southgate (01 588 4172), Rockhouse
LONDON, Two Brewers, Clapham (01 622 3221), English Rogues
LONDON, The Venue, Victoria (01 328 9441), Johnny Mars Band
LONDON, Whiskey A Gogo, Wardour Street, Soho (01 437 8334), Vic Goddard And Subway Sect
MANCHESTER, Polytechnic, Cavendish Street (061 273 1162), Mari Wilson With The Imaginations
MANCHESTER, White Lion, Withington, Victor Matara
NEWCASTLE UPON TYNE, The Lonsdale, Jesmond (810439), The Savages
NORTHFLEET, Red Lion, Creke Hill Road (86127), The Heads
OXFORD, Polytechnic (86789), The Breakfast Band
STAFFORD, Borough Hall (3181), Climax Blues Band
STOKE HANLEY, Victoria Hall (2461), Showaddywaddy

FRIDAY

ABERYSTWYTH, Pengalls Great Hall, Shakatak
BEARE GREEN, White Hart, English Rogues
BESTON, YMCA, The Resistance
BIRMINGHAM, Aston University, 021 359 0311, Modern Romance
BIRMINGHAM, Fighting Cocks, Mossy (021 488 2554), Pinkies
BIRMINGHAM, Odeon, (021 643 6111), Alice Cooper
BIRMINGHAM, University, (021 472 1941) Darts
BRISTOL, Trinity Hall, (051 544), Wilko Johnson And His Solid Senders
CARDIFF, Top Rank, (26538), Depeche Mode
CARDIFF, University, (386421x28), Climax Blues Band / The Look
CHADWELL HEATH, Electric Stadium, High Road (01 589 1533), Rock Goddess/Killer
COLCHESTER, Colchester Institute, Main Hall, (72482), Cuddly Toys
DERBY, Rainbow Club, Rex Cinema, (73131), Anti-Passif/Canker Opera
EDINBURGH, Aberdeen Inn, Spide
EDINBURGH, Playhouse Nite Club, (031 557 2590), Rip Rig And Panic

ELLSMERE PORT, Bulls Head, (051 339 938), BeeHut Alley
FELTHAM, Football Club, The Meteors
GLASGOW, Dial Inn, (041 332 1842), Lazar(Lunchtime and evening)
GLASGOW, Night Movers, Sauchiehall Street, (041 332 5853), Maximum Joy/Earplay
HITCHIN, The Regal, Secret Affair
LONDON, Bridge House, Canning Town, (01 478 2899), Lionheart
LONDON, Dingwells, Camden Lock, (01 267 4967), Ukraine/The 45's
LONDON, Dublin Castle, Parkway, (01 486 1773), Electric Bluebirds
LONDON, The Greyhound, Fulham Palace Road, Hammersmith, (01 385 0526), UK Sub/Acrid
LONDON, Hope And Anchor, Islington, (01 359 4510), The Soft Boys
LONDON, Horsehoe, Tottenham Court Road, (01 638 3047), True Life Confessions
LONDON, Kings Head, Fulham High Street, (01 738 1413), Sam Mitchell Band
LONDON, London College Of Printing, Social Club, The Breakfast Band/Big Apple Swing Band
LONDON, London School Of Economics, Houghton Street, (01 465 8594), The Stargazers/Laif Slave/National Rebus Cole
LONDON, Marquee, Wardour Street, (01 437 8603), Grand Prix
LONDON, Moonlight, Railway Hotel, West Hampstead, (01 624 7611), Johnny Mars Band/Celebration
LONDON, New Golden Lion, Fulham Road, (01 385 3842), Ricky Cool
LONDON, Rock Garden, Covent Garden, (01 249 3961), A Bigger Splash
LONDON, Queen Elizabeth College, Campden Hill Road, Kensington, (01 837 9714), Second Image
LONDON, School Of Oriental And African Studies, Malet Street, (01 580 0910), Bo Diddley
LONDON, South Bank Polytechnic, Rotary Street, (01 261 1525), The Distractions
LONDON, Starlight Room, Railway Hotel, West Hampstead, (01 624 7611), Fear Of Fly-in
LONDON, The Venue, Victoria, (01 828 9441), Hot Gossip
LONDON, White Lion, Putney, (01 788 1540), Chicken Shack/Red Beans And Rice
LONDON, Zigzag Club, Great Western Road, (01 289 7001), Clint Eastwood And General Saint/The Inky Rockers/Black Market
NORWICH, Gals, (28708), UK Decoy
SALISBURY, Cathedral Hotel, (20144), Showdaddy
SCARBOROUGH, Taboo Club, Chevron
SOUTHPORT, New Theatre, (40444), Showaddywaddy
STOKE, Talbot Hotel, Church Street, Raw Material
STOKE HANLEY, Victoria Hall (2461), UB40/Nightdoctor
TWICKENHAM, St Mary's, Gullery, The Cheaters

SATURDAY

AYLESBURY, Friars (28846), Clint Eastwood And General Saint/Talman/Hondo.
BARROW ON HUMBER, Haven Inn, Riddor.
BEDFORD, Horse And Groom (81056), Rizal.
BICESTER, Nowhere Club (3841), Allen.
BIRMINGHAM, Fighting Cocks, Mossy (021 488 2554), Black Symbol/King Kurt.
BIRMINGHAM, Mermaid, Stratford Road, Fast Relief/Babyton Rebels.
BIRMINGHAM, Odeon (021 643 6101), Krokus.
BIRMINGHAM, Railway, Curzon Street (01 359 3491), Sandanna.
BRISTOL, University (26255), The Mo-Dettes.
CAMBRIDGE, Sound Cellar (69933), Mood Elevators/Agents.
CARLELE, Market Hall (23411), Showaddywaddy.
CHADWELL HEATH, Electric Stadium, Greyhound, High Road (01 589 1533), Cuddly Toys/Academic Hamiltons.
COVENTRY, Apollo (23141), UB40/Nightdoctor.
EDINBURGH, Playhouse Nite Club (031 557 2590), Maximum Joy/Ear Play.
ELLSMERE PORT, Bulls Head (051 339 938), Victor Mature.
LONDON, Battersea Arts Centre, Lavender Hill (01 223 8413), Graham Collier.
LONDON, Bridge House, Canning Town (01 478 2899), Jackie Lynton Band.
LONDON, Dingwells, Camden Lock (01 267 4967), Cousin Joe/Way And The Poor Boys.
LONDON, Dublin Castle, Parkway (01 465 1773), Ricky Cool.
LONDON, Goldsmiths College, New Cross (01 992 1406), The Bureau/Screen 3.
LONDON, Greyhound, Fulham Palace Road, Hammersmith (01 385 0526), Jo Anne Kelly/Chicago Sunsets.
LONDON, Half Moon, Herne Hill (01 737 580) OK Jive/Reflex.

LONDON, Hammersmith Odeon (01 748 4681), Depeche Mode.
LONDON, Kings Head, Fulham High Street (01 738 1413), The 45's/St Vitus Dance.
LONDON, Latchmere, Battersea Park Road (01 228 2861), The Extradinaires.
LONDON, London School Of Economics, Houghton Street, Pookiesmckenburger/The Passage.
LONDON, Marquee, Wardour Street (01 437 8603), Spider/Streetfighter.
LONDON, Moonlight, Railway Hotel, West Hampstead (01 624 7611), The Wall/London Secret.
LONDON, New Golden Lion, Fulham Road (01 385 3842), The Dance Band.
LONDON, 101 Club, St John's Hill, Clapham, (11 223 8309), Discovoid/FX.
LONDON, Rock Garden, Covent Garden (01 249 3961), Ivory Casters.
LONDON, Old Queens Head, Stockwell Road (01 737 4904), Red Beans And Rice.
LONDON, School Of Economics, Houghton Street, The Beatnuts.
LONDON, Thames Polytechnic, Woolwich (01 855 0618), Eyeless In Gaza/Lemon Kittens.
LONDON, Two Brewers, Clapham (01 622 3221), Brunel.
LONDON, The Venue, Victoria (01 828 9441), Secret Affair - Torso (late night).
LONDON, White Lion, Putney High Street (01 388 1540), The Soul Band/Johnny G.
LONDON, Zigzag Club, Great Western Road (01 289 7001), Blitz/The Partisans/Peter And The Tuba Babies/Red Alert.
MANCHESTER, Mayflower Club, Chron-Gen.
MANCHESTER, Owens Park Conference Centre, Darts.
MANCHESTER, Polytechnic (061 273 1162), Shakatak.
MANCHESTER, Stalybridge Club, Rockin' Horse.
NORWICH, University Of East Anglia (56161), Bo Diddley.
PORTSMOUTH, Polytechnic (819141), Dolly Mixture/The Rimshots.
REDDITCH, The Fox, Edward Street, Close Rivals.
RHYL, C.J.'s, Shakatak.
ST ALBANS, City Hall (4511), Dway And Barrett.
SHEFFIELD, University (27704), Modern Romance.
SOUTHAMPTON, Park Hotel, Crossline.
STOCKPORT, North Redditch Youth Club, Balique.
TORRYPANDY, Naval Club (43208), Marlton.
WARRINGTON, Lion Hotel (30047), Trapeze.
WELLS, Bishops Barn, Silver Street, Talisman/Mind Tunnel.

SUNDAY

A BERDEEN, Copper Beech (38487), Freebird
BIRMINGHAM, Odeon (021-643 6101), UB40/Nightdoctor
BRISTOL, Colston Hall (291788), Krokus
CHESTER, North Gate Arena, Showaddywaddy
DUBLIN, McDermogles (714897), Echo And The Sunnymen
GLASGOW, Night Movers, Sauchiehall Street (041-332 5853), The Purple Hearts
HARROW WEALED, Middlesex And Heris Courty Club (01-954 3647), Bo Diddley
HARTLEPOOL, Birds Nest, Rhythm
HULL, Humberdale Theatre (2678), Raider
LEEDS, Grand Theatre (450681), Mike Harding
LONDON, Hammersmith Odeon (01-748 4681), Alice Cooper
LONDON, Hogs Grown, Production Village, Crixleywood (01-450 8959), Fast Games
LONDON, Hope And Anchor, Islington (01-359 4510), True Life Confessions
LONDON, Horsehoe, Tottenham Court Road (01-638 3047), Killer
LONDON, Imperial College, Exhibition Road, Kensington Gore (01-589 8238), The Breakfast Band
LONDON, Moonlight, Railway Hotel, West Hampstead (01-624 7611), Lone Sharks (Lunchtime)
LONDON, The Venue, Victoria (01-828 9441), Skalamar
LONDON, White Lion, Putney (01-788 1540) Foreign Legion/Quick Gill And The Chaser
MANCHESTER, Portland Barrs (061-238 6414), Special 28
NEWBRIDGE, Memorial Hall (243019), Marlton.
PORTSMOUTH, Guildhall (24355), Depeche Mode
SALTBURN, Zealand Ballroom, Partners In Crime
STAMFORD, Danish Invader, Energy
SUTTON BONNINGTON, School Of Agriculture, OK Jive
WALLASEY, Dale Inn (051-839 9847), Victor Mature
WOKINGHAM, Angles, Cantley House Hotel (139312), Quaysay

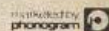
DRAMATIS

FACE OF THE WALL



XPRES 69

NEW SINGLE OUT NOW



MONDAY

BATH, Pavilion (25628), Depeche Mode
BIRMINGHAM, Drakes Drum, Aldridge Road, Great Barr, Bandanna
BIRMINGHAM, Holy City Zoo (01 233 1296), Mar Wilson With The Imaginations
BIRMINGHAM, Odeon (01 643 6101), UB40 / Nightdoctor
BIRMINGHAM, Red Lion, High Street (01 526 8161), The 45's
BRIGHTON, Top Rank (25985), Killing Joke / Potential Threat
CHICHESTER, Essex University, Wivenhoe Park (863211), Faraway Stars
DUBLIN, McGonagles (774897), Echo And The Bunnymen
HATFIELD, Forum (7217), The Jets
LEEDS, Grand Theatre (459891), Mike Harding
LEICESTER, De Montfort Hall (27633), Krokus
LONDON, Diversen, Barracuda, Baker Street, Portman Square (01 903 2062), Stargazers
LONDON, Half Moon, Putney (01 788 2367), Bo Diddley
LONDON, Hammersmith Odeon (01 748 4081), Alice Cooper
LONDON, Marquee, Wardour Street (01 437 6063), Long Tall Shorty / Reactions
LONDON, New Albany Empire, Douglas Way, Deptford (01 691 3353), Marj Wilson
LONDON, New Albany Empire, Douglas Way, Deptford (01 691 3353), Marj Wilson
NEWCASTLE, Utrany's, Thompson Twins
OXFORD, Scamps (45138), Eyeless In Gaza / The Nightingales
SHEFFIELD, Marples (25783), Dance Society

TUESDAY

BIRMINGHAM, Odeon (021 643 6101), UB40 / Nightdoctor
BRADFORD, St George's Hall (32313), Krokus
BRIGHTON, New Regent (27300), Sussex Battle Of The Bands Contest
BRIGHTON, Sherris, Shalamar
CARDIFF, Chapter Arts Centre (0194), The Beatroots
CARDIFF, University (38621 x28), Wishbone Ash
DUBLIN, McGonagles (774897), Echo And The Bunnymen
EXETER, University (7791), Depeche Mode
LONDON, Dingwells, Camden Lock (01 267 4967), Jools Holland And His Millionaires / The Weastly Tarts
LONDON, Diversen, Barracuda, Baker Street, Portman Square (01 903 2062), Fashion / Ginx X
LONDON, Embassy Club, Old Bond Street (01 499 5974), Haze
LONDON, Gossips, Dean Street (437 4484), Infa-Riot
LONDON, Greyhound, Fulham Palace Road, Hammersmith (01 365 0526), The Helicopters / Zoo Radio
LONDON, Hammersmith Odeon (01 748 4081), Alice Cooper
LONDON, Marquee, Wardour Street (01 437 6063), Lightning Raiders
LONDON, 100 Club, Oxford Street (01 636 9533), Bo Diddley
LONDON, Pegasus, Green Lanes, Stoke Newington (01 226 5830), The 45s
MAIDSTONE, Davies, ABA / Tony Allen / Captain J J Waller (No Nukes)
MANCHESTER, Band On The Wall (061 834 5159), State Rhapsody Orchestra
MANCHESTER, Marlborough Club, Fallowfield, Rockin Horse
NEWCASTLE UPON TYNE, Soul Kitchen, Gasabella Club, Haymarket, Aztec Camera
NORTHAMPTON, The Slipper, Energy
SHEFFIELD, City Hall (23855), Krokus
SHEFFIELD, Polytechnic (738934), OK Jive
STOCKPORT, The Brookfields, The Cheaters
WOLVERHAMPTON, Civic Hall (21358), Mike Harding

WEDNESDAY

BELFAST, McOrdie Hall, Queens University (45133), Echo and the Bunnymen.
BLACKBURN, Bayshore New Inns, Rishton (48443), Body.
CHADWELL HEATH, Electric Stadium, Greyhound, High Road (01 598-1533), Chemical Alice/Coming Blood.
COVENTRY, Guys Club, A Certain Ratio.
DERBY, Blue Note, Sadler Gate (42588), Bo Diddley.
DERBY, Rainbow, Club, Rex Cinema (7113), Chron-Gen.
HARROW WEALD, Middlesex and Herts County Club (01 954 2647), Johnny and the Hurricanes.
HUDERSFIELD, Polytechnic (38156), The Cheaters.
KEELE, University, Newcastle (82541), John Cooper-Clarke.
LONDON, The Angel, Lambeth Walk (01 730 4309), UK Subs.
LONDON, The Clinic, Gossips, Dean Street (01 437 4484), The Earlwigs.
LONDON, Dingwells, Camden Lock (01 267 4967), Tallman.
LONDON, Dublin Castle, Parkway (01 485 1773), The London Apaches.
LONDON, Gossips, Dean Street (01 437 4484), The Earlwigs.
LONDON, Greyhound, Fulham Palace Road, Hammersmith (01 365 0526), The Decorators/DI Jaz.
LONDON, Marquee, Wardour Street (01 437 6063), Angelic Upstarts.
LONDON, Rock Garden, Covent Garden (01 240 381), Breakfast Band.
LONDON, Old Queens, Head, Stockwell Road (01 737 4904), Kleen Heels.
LONDON, 101 Club, St John's Hill, Clapham (01 233 6339), Freehand/Survivors.
LONDON, Pavilion, Battersea, Jazz Howards.
LUTON, Caesars (51357), Showaddywaddy.
MANCHESTER, Apollo, Arwick (081 273 1172), Alice Cooper.
MANCHESTER, Band On The Wall (061 834 5159), Victor Bockus.
MANCHESTER, Birch Hotel, Ashton, Special 28.
MANCHESTER, John Bull Hotel, Belgium.
MANCHESTER, Pips (061 834 7155), Arizona.
MANCHESTER, Utrany (081 238 9114), The Skat.
NEWCASTLE UPON TYNE, City Hall (320007), Krokus.

OLIVIA'S VIDEO

OLIVIA NEWTON-JOHN is to release a video of her sensational promotional films — including the 'Landscape' video which was featured on *Top Of The Pops* recently.
 The hour - long video also includes the title track of her latest album 'Physical' among its 13 tracks, plus the additional numbers 'Hopelessly Devoted To You', 'Magic' and 'A Little More Love'.
 The award - winning video was shot on location and in studios in London and Los Angeles.
 It is entitled 'Physical' and costs £34.50, while rental is available from some shops.
 Meanwhile Bruce Woolley has made his own 20-minute video which is out this week.
 It is a solo project done in conjunction with The Elements and costs only £9.95. The video is available by post only from Box 23, Teddington, Middlesex. Cheques should be made payable to Camera Club Video and TSP should be added for postage and packing. It is available in VHS or Beta.

NEWS EXTRA

THE ANTI-Nowhere League, Vice Squad and The Exploited headline and other punk acts this month. The festival is at Lancaster University on February 27. All tickets are £2.50.
 BAUMHAUF BRING out a four-track 12-inch EP next week. It is entitled 'The Kick In The Eye EP' which features a remix of the track of the same name, re-titled 'Searching For Saton', and three previously unreleased tracks, 'Earwax' and 'In Fear Of Dub' from their 'Mass' album sessions and an early number called 'Harry'. The group also play a one-off gig at the London Old Vic on February 24. The gig is being filmed for a video which will be released at a later date.
 SAD CAFE lead guitarist Ashley Mulford has left the band. Mike Hehir has been drafted in as his replacement.
 ANGELIC UPSTARTS bassist Glyn Warren has left the band following orders from his doctor. The bassist has been getting progressively more deaf and has finally been forced to leave the group. His replacement is 21-year-old Londoner Tony Frechuck, and the new line-up plays a one-off date at the London Marquee on February 17.
 SQUEEZE HAVE settled their legal dispute over WOT's film of their concert at Nottingham Theatre Royal last year, which Squeeze said should not be released. Fresh filming will now take place in the future.
 DRAMATIS RELEASE a new single this week, following the success of their 'Love Needs No Disguise' hit which includes Gary Numan. The new song is entitled 'Face On The Wall', and is not included on their 'For Future Reference' album. Dramatis are Gary Numan's old band, but he is not now singing with the group. The last single was a one-off.
 TOP BUSKERS Pookiesnackeburger (sic) are doing a tour of shopping precincts this month. And in the evenings they play proper venues in the same towns. Tour dates are: London School of Economics February 13, Norwich East Angles University 14, Nottingham North Staffs Polytechnic 15, Glasgow Third Eye Theatre 16, Edinburgh Matherbow Theatre 17, Leeds Warehouse 18, Southampton (bussing) 20, London Speakers Corner (bussing) 21, Reading University 22 and Bracknell Arts Centre 26. The band will be bussing at all the towns during the day.
 THE CLUB Ca De Co in Luton opens this week. Meanwhile a group from the club called The Teevens release the Cole Porter song 'Night And Day' at the same time.
 THE AU PAIRS take on a small tour next week. They play Hull The Tower February 19, Coventry Lancaster Polytechnic 20, London North London Polytechnic 22, Bristol University 25, Manchester University 27 and Birmingham Carlton Cinema March 6. A new single is due out in April and an album in May.

RELEASES

MIKE OLDFIELD re-surfaces at last, with a new single 'Five Miles Out', on February 19. It's the title track from his forthcoming album, which will be released on March 19. 'Five Miles Out' is a song about flying and Oldfield says that his next British dates should be around September.
 KROKUS release a single 'Bad Boys Rag Dolls' this week. It's taken from their album 'One Vice A Time'.

LOU REED finally brings out his long awaited album 'The Blue Mask' on March 5. It was originally scheduled for release back in January, but for reasons best known to himself he's decided to wait. The album was produced by Reed and Sean Fulan, and was recorded in New York. Tracks include 'My House' and 'Woman'.
 SHALAMAR RELEASE their new single 'I Can Make You Feel Good' this week, the second single to be taken from their album 'Friends'. Shalamar have also added a date to their British tour and they'll be playing the London Venue February 15.
 ROBYN HITCHCOCK releases his new album 'Groovy Decay' on March 26. The album was produced by Steve Hillage.
 SECOND IMAGE, who have added keyboard player Carol Isaacs, and sax player Lloyd Dwyer to their line up, release a new single 'Fall In Love' this week.
 THE BLOOMSBURY Set release their debut single 'This Year Next Year' this week. The band have also lined up a date at the Fulham Greyhound, February 15.
 THE WILD SWANS who have signed to the Zoo label, release a 12 inch single, 'The Revolutionary Spirit' on February 19. The B side is 'God Forbid' and both tracks are written by Paul Simpson, Gerard Quinn and Jerry Kelly.

TOURS

DEPECHE MODE, have decided to move their gig from Bath University to Bath Pavilion on February 15, so that they can accommodate more fans. Tickets are £2.80 in advance or £3 on the door and they are available from the university or local record shops.
 TOP AMERICAN soul band, Maze, will be playing an additional show at the Hammersmith Odeon March 25, following their sell out show the night before. Coinciding with the visit they'll be releasing their new album 'Joy And Pain'.
 SLADE, WHO release their new single 'Roly Pol' on March 4 and have finalised their tour dates and they'll be playing Oxford Apollo March 19, Ipswich Gaumont 21, Portsmouth Guildhall 25, Brighton Conference Centre 25, Leicester De Montfort Hall 25, Glasgow Apollo 26, Bradford St Georges Hall 26, Derby Assembly Rooms 29, Manchester Apollo 30, Hanley Victoria Hall April 1, Bristol Colston Hall 3.
 JOOLS HOLLAND plays residency at London Dingwells starting this week. Jools, who releases his new single 'Pineapple Churn' this week, will be appearing on February 18, 25, March 5, 9.
 JUDE TZURU has added an extra date to her tour at Swindon Oasis May 8.
 IOCC HAVE added the following dates to their tour: Wembley Conference Centre March 18, Birmingham Odeon 17.
 SKY PLAY a major British tour in April coinciding with the release of their fourth album 'Sky 4'. Dates are: Birmingham Odeon April 3, Birmingham Odeon 4, Glasgow Apollo 5, Edinburgh Usher Hall 6, Preston Guildhall 8, Southampton Theatre, Liverpool Empire 10, Leeds Grand Hall 11, Manchester Apollo 12, 15, Sheffield City Hall 14, 18, St Austell Cornwall Coliseum 17, Bristol Hippodrome 19, Bournemouth Winter Garden 19, Southampton Gaumont 28, London Royal Albert Hall 31, 32, 29.
 THE MOOD Elevators who recently released their new single 'Georgie Girl' will be playing the following dates: Brighton X Treas Club February 11, Manchester University 17, Worcester College 19.
 CLINT EASTWOOD and General Saitel will be playing a short tour starting this month: London Zig Zag February 15, Aylesbury Friars 15, Colchester Essex University 19, Hitchin Regal 19, Nottingham Sherwood Rooms 25, Leicester Polytechnic 27, Manchester Unity Club March 5.

TV/RADIO

XTC and reggae rockers Aswad are the guests on THURSDAY'S 'Old Grey Whistle Test' with Annie and David Hopworth on BBC 2. Tommy Vance introduces 'Top Of The Pops' on BBC 1 with its usual look down the charts. Radio One repeats the 'Record Producers' show on pop Midas Mickie Most.
 FRIDAY'S 'Razzamatazz' on 'Tune Tunes has Shaky, The Techno Twins and Toni Basil while the 'Oxford Road Show' mch mash of pop 'n' issues has Blue Rondo à La Turk on BBC 2. Later on country fans can tune into 'Family Brown Entertains' for Canada's top country act on BBC 2. On the airwaves of Radio One, first Eddie Tenpole, Graham Parker and gravel voiced Alexis Korner sit in judgement of the new single with Richard Skinner on 'Roundtable' and later on Judas Priest are presented live in concert from their recent Hammersmith Odeon Show on 'The Friday Rockshow' with Tommy Vance.
 SATURDAY morning has the dreaded Lulu on 'Swap Shop' and the usual mayhem on ITV's 'Tiswas' and TVS's 'Number 73' with music, cartoons and interviews. Radio One has snooker genius Steve Davis choosing his 'Top Twelve' tracks for a mythical album while the BBC tones of Joan Armatrading are on 'In Concert'.
 SUNDAY has my favourite loopy looney Phil Spector as the subject of 'The Record Producers' and is the highlight of an evening that has 'Star Parade' with Sonny M on LWI and 'Barbara Mandrell' on BBC 1 with Larry Galt and the Galtin Brothers.
 THE DIAGRAM BROTHERS and Bruce Woolley are the guests of 'Riverside' on BBC 2 on MONDAY while 'Grace Kennedy' has the horrible 'Lulu with the ciss of Al Jarreau'.
 TUESDAY only has a repeat of 'Billy G Spears' show while WEDNESDAY only has the jazz of 'Oscar Peterson with guests Stephan Grappelli and Toots Thielmans.

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UK SINGLES

W/E 12/2/82

THIS WEEK	LAST WEEK	WEEKS IN CHART	ARTIST	TITLE	RECORD LABEL
1			TOWN CALLED MALICE/PRECIOUS	Jam, Polydor	
2	3	(6)	GOLDEN BROWN	Stranglers, Liberty	
3	2	(5)	OH JULIE	Shakin' Stevens, Epic	
4	4	(7)	THE MODEL/COMPUTER LOVE	Kraftwerk, EMI	
5		(11)	DEAD RINGER FOR LOVE	Meat Loaf, Epic	
6		(4)	MAID OF ORLEANS (THE WALTZ OF JOAN OF ARC)	OMD, Dindisc/Virgin	
7	7	(6)	ARTHURS THEME (BEST THAT YOU CAN DO)	Christopher Cross, Warner Bros	
8		(23)	THE LION SLEEPS TONIGHT	Tight Fit, Jive	
9	4	(11)	THE LAND OF MAKE BELIEVE	Bucks Fizz, RCA	
10	9	(6)	DROWNING IN BERLIN	Mobles, Rialto	
11	27	(4)	I CAN'T GO FOR THAT (NO CAN DO)	Daryl Hall & Joan Oates, RCA	
12	35	(3)	LOVE PLUS ONE	Haircut 100, Arista	
13	12	(12)	EASIER SAID THAN DONE	Shakatak, Polydor	
14	8	(8)	GET DOWN ON IT	Kool & The Gang, De-Lite/Phonogram	
15	13	(5)	WAITING FOR A GIRL LIKE YOU	Foreigner, Atlantic	
16	17	(5)	BEING BOILED	Human League, Fast Product	
17	15	(2)	SENSES WORKING OVERTIME	XTC, Virgin	
18	20	(2)	SAY HELLO, WAVE GOODBYE	Soft Cell, Some Bizzare/Phonogram	
19	11	(9)	I'LL FIND MY WAY HOME	Jon & Vangelis, Polydor	
20	23	(6)	I JUST WANNA (SPEND SOME TIME WITH YOU)	Alton Edwards, Streetwise	
21	13	(8)	DON'T WALK AWAY	Four Tops, Casablanca	
22	14	(2)	LET'S GET IT UP	AC/DC, Atlantic	
23	21	(4)	NEVER GIVE UP A GOOD THING	George Benson, Warner Bros	
24	16	(13)	MIRROR MIRROR (MON AMOUR)	Dollar, Wea	
25	19	(9)	I WANNA BE A WINNER	Brown Sauce, BBC	
26			CENTREFOLD	J. Gellis Band, EMI America	
27	17	(9)	I COULD BE HAPPY	Altered Images, Epic	
28	22	(10)	DON'T YOU WANT ME	Human League, Virgin	
29	41	(3)	FOOL IF YOU THINK I'S OVER	Elkie Brooks, A&M	
30	34	(5)	THEME FROM HILLSTREET BLUES	Mike Post/Larry Carlton, Elektra	
31	26	(6)	HERE IS THE NEWS/TICKET TO THE MOON	Electric Light Orchestra, Jet	
32	44	(5)	LANDSLIDE	Olivia Newton-John, EMI	
33	33	(4)	LISTEN (EP)	Stiff Little Fingers, Chrysalis	
34	24	(7)	YELLOW PEARL	Philip Lynott, Vertigo/Phonogram	
35	37	(5)	TROUBLE	Lindsey Buckingham, Mercury	
36	42	(3)	MIRROR MIRROR	Diana Ross, Capitol	
37			TURN UP THE NIGHT	Black Sabbath, Vertigo	
38	31	(4)	EUROPEAN SON	Japan, Hansa/Ariola	
39	64	(2)	MICKEY	Tony Bass, Radialchoice	
40			SEE YOU	Depeche Mode, Mute	
41	25	(4)	RESTLESS	Ian Gillan, Virgin	
42	45	(2)	I'VE HAD ENOUGH	Earth Wind & Fire, CBS	
43			TAINT WHAT YOU DO (IT'S THE WAY THAT YOU DO IT)	Funboy Three with Bananarama, Chrysalis	
44	40	(4)	DO YOU BELIEVE IN THE WESTWORLD	Theatre of Hate, Burning Rome	
45			I WON'T CLOSE MY EYES	UB40, Dep International	
46	50	(3)	GO WILD IN THE COUNTRY	Bow Wow Wow, RCA	
47	35	(4)	THE BOILER	Rhoda With The Specials, Two Tone	
48	28	(10)	IT MUST BE LOVE	Madness, Stiff	
49	39	(4)	THAT GIRL	Stevie Wonder, Motown	
50	73		CLASSIC		

RECORD MIRROR



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UK ALBUMS

W/E 12/2/82

THIS WEEK	LAST WEEK	WEEKS IN CHART	ARTIST	TITLE	RECORD LABEL
1		(5)	LOVE SONGS	Barbra Streisand, CBS	
2	3	(13)	PEARLS	Elkie Brooks, A&M	
3	2	(16)	DARE!	Human League, Virgin	
4	4	(13)	ARCHITECTURE & MORALITY	OMD, Dindisc/Virgin	
5	5	(11)	4	Foreigner, Atlantic	
6	8	(4)	FRIENDS OF MR CAIRO	Jon and Vangelis, Polydor	
7	6	(21)	DEAD RINGER	Meat Loaf, Epic/Cleveland	
8	13	(10)	NON-STOP EROTIC CABARET	Soft Cell, Some Bizzare	
9	12	(2)	ALL FOR A SONG	U2, Island, Epic	
10	15	(4)	THE MAN MACHINE	Kraftwerk, Capitol	
11	7	(6)	MODERN DANCE	Various, K Tel	
12	16	(5)	LA FOLIE	The Stranglers, Liberty	
13	14	(15)	BAT OUT OF HELL	Meat Loaf, Epic/Cleveland	
14	9	(14)	QUEEN GREATEST HITS	Queen, EMI	
15	11	(8)	THE VISITORS	Abba, Epic	
16	86	(2)	PRIVATE EYES	Daryl Hall & John Oates, RCA	
17	10	(6)	SOMETHING SPECIAL	Kool & The Gang, De-Lite	
18	17	(9)	CHRISTOPHER CROSS	Christopher Cross, Warner Bros	
19	23	(19)	IF I SHOULD LOVE AGAIN	Barry Manilow, Arista	
20	18	(18)	GHOST IN THE MACHINE	Police, A&M	
21	22	(11)	PERHAPS LOVE	Pasico Domingo & John Denver, CBS	
22	24	(13)	GEORGE BENSON COLLECTION	George Benson, Warner Bros	
23	48	(4)	ONCE UPON A TIME	Siouxie And The Banshees, Polydor	
24	25	(7)	TRAVELOGUE	Human League, Virgin	
25	26	(13)	PRINCE CHARMING	Adam And The Ants, CBS	
26	26	(11)	THE DRUM	Japan, Virgin	
27	28	(12)	TONIGHT I'M YOURS	Rod Stewart, Riva	
28	33	(8)	PENTHOUSE & PAVEMENT	Heaven 17, Virgin	
29	19	(5)	HITS HITS HITS	Various, Ronco	
30	27	(4)	COMPUTER WORLD	Kraftwerk, EMI	
31	32	(21)	SHAKY	Shakin' Stevens, Epic	
32	21	(12)	SIMON AND GARFUNKEL COLLECTION	Simon and Garfunkel, CBS	
33	30	(22)	WALK UNDER LADDERS	Joan Armatrading, A&M	
34	29	(32)	LOVE SONGS	Cliff Richard, EMI	
35	36	(19)	FOR THOSE ABOUT TO ROCK	AC/DC, Atlantic	
36			DRIVIN' HARD	Shakatak, Polydor	
37			PHYSICAL	Olivia Newton-John, EMI	
38	44	(13)	SPEAK & SPELL	Depeche Mode, Mute	
39	35	(15)	SECRET COMBINATION	Randy Crawford, Warner Bros	
40	59	(2)	DREAMING	Various, K Tel	
41	42	(28)	TIME	Electric Light Orchestra, Jet	
42	73	(22)	TATOO YOU	Rolling Stones, Rolling Stones	
43	31	(12)	CHART HITS '81	Various, K Tel	
44			BEST OF THE FOUR TOPS	Four Tops, K Tel	
45			SOUND OF YOUR CRY	Elvis Presley, RCA	
46	41	(20)	WIRED FOR SOUND	Cliff Richard, EMI	
47	38	(63)	JAZZ SINGER	Neil Diamond, Capitol	
48	46	(12)	ALL THE GREAT HITS	Diana Ross, Motown	
49	28	(6)	HAPPY BIRTHDAY	Altered Images, Epic	
50	39	(15)	THE BEST OF BLONDIE	Blondie, Chrysalis	
51			DURAN DURAN	Duran Duran, EMI	
52			GUILTY	Barbra Streisand, CBS	
53	84	(3)	QUIET LIFE	Japan, Hansa/Ariola	
54	51	(11)	CHANGESTWOBOWIE	David Bowie, RCA	
55	54	(6)	FACE VALUE	Phil Collins, Virgin	
56	43	(8)	REPRODUCTION	Human League, Virgin	
57	87	(5)	ASSEMBLAGE	Japan, Hansa/Ariola	
58	57	(16)	MANILOW MAGIC	Barry Manilow, Arista	
59	46	(14)	HOOKED ON CLASSICS	Louis Clark/RPO, K Tel	
60	70	(11)	VIENNA	Ultravox, Chrysalis	
61	55	(15)	ALMOST BLUE	Elvis Costello, F Beat	
62	68	(7)	MAKIN' MOVIES	Dire Straits, Vertigo	
63	50	(37)	ANTHEM	Toyah, Sire	
64	78	(86)	WAR OF THE WORLDS	Jeff Wayne's Musical Version, CBS	
65			BREAKIN' POINT	Central Line, Mercury	
66	75	(17)	HEDGEHOG SANDWICH	Not The Nines O'Clock News, BBC	
67	61	(10)	MADNESS 7	Madness, Stiff	
68	79	(14)	WHY DO FOOLS FALL IN LOVE	Diana Ross, Capitol	
69	85	(4)	SEE JUNGLE	Bow Wow Wow, RCA	
70	34	(6)	BUCKS FIZZ	Bucks Fizz, RCA	
71	65	(13)	RAISE	Earth Wind & Fire, CBS	
72	99	(3)	SEXTET	A Certain Ratio, Factory	
73	69	(27)	RUMOURS	Fleetwood Mac, Warner Bros	
74	69	(8)	CATS	Various, Polydor	
75	47	(12)	BEST OF RAINBOW	Rainbow, Polydor	
76	77	(2)	TRANS-EUROPE EXPRESS	Kraftwerk, Capitol	
77	78	(11)	BEGIN THE BEGUINE	Jailo Iglesias, CBS	
78			DIANA'S DUETS	Diana Ross, Motown	
79	67	(26)	PRESENT ARMS	UB40, Dep International	
80	92	(8)	WE ARE MOST AMUSED	Various, Ronco/Charisma	
81	91	(3)	DOUBLE TROUBLE	Gillan, Virgin	
82			HUNKY DORY	David Bowie, RCA	
83	71	(19)	ABACAB	Genesis, Charisma	
84			STANDING HAMPTON	Semmy Hagar, Geffen	
85	62	(2)	WORD OF MOUTH	Toni Basil, Radialchoice	
86	83	(11)	BEST OF THE DAMNED	The Damned, Ace	
87	88	(11)	RAGE IN EDEN	Ultravox, Chrysalis	
88	85	(26)	PRETENDERS II	Pretenders, Real	
89	76	(52)	KINGS OF THE WILD FRONTIER	Adam & The Ants, CBS	
90	82	(5)	SIGNING OFF	UB40, Graduate	
91	88	(18)	THE WAY TO THE SKY	Neil Diamond, CBS	
92	80	(6)	CHARIOTS OF FIRE	Vangelis, Polydor	
93	34	(5)	MOVEMENT	New Order, Factory	
94			BEST OF DEANNA DURBIN	Deanna Durbin, MCA	
95			LEVEL 42	Level 42, Polydor	
96	74	(7)	MOB RULES	Black Sabbath, Mercury	
97	32	(16)	BODY TALK	Imagination, R&B	
98			STILL	Joy Division, Factory	
99	96	(2)	THE RISE & FALL OF ZIGGY STARDUST	David Bowie, RCA	
100			ORGANISATION	Orchestral Manoeuvres In The Dark, Virgin	

UK DISCO

- 1 YOU'RE THE ONE FOR ME (INSTRUMENTAL), "D" Train, Epic 12in
- 2 GET DOWN ON IT, Kool & The Gang, De-Lite 12in
- 3 NEVER GIVE UP ON A GOOD THING, George Benson, Warner Bros 12in
- 4 I JUST WANNA, Alton Edwards, Streetwave 12in
- 5 WATCH OUT, Brandi Wells, WMOT 12in
- 6 LET'S START II DANCE AGAIN, Bohannon, London 12in
- 7 FUNGI MAMA/FUNKIN' FOR JAMAICA, Tom Browne, Arista GRP 12in
- 8 IN THE RAW/SMALL TALKIN', Whispers, Solar 12in
- 9 LET'S CELEBRATE/CALL ME, New York Sky, Epic/Streetwave 12in
- 10 I'VE HAD ENOUGH/LET'S GROOVE (REMIX), Earth Wind & Fire, CBS 12in
- 11 I CAN'T GO FOR THAT, Daryl Hall & John Gates, RCA 12in
- 12 DON'T TELL ME, Central Line, Mercury 12in
- 13 SHOW YOU MY LOVE, Gaidle Alexander, US Chaz Ro 12in
- 14 GARDEN OF EVE, Yvonne Gage, Atlantic 12in
- 15 THIS BEAT IS MINE, Vicki "D", US SAM 12in
- 16 EASIER SAID THAN DONE, Shakatak, Polydor 12in
- 17 HELP IS ON THE WAY, Whatnauts, US Harlem Int 12in
- 18 EVERY WAY BUT LOOSE, Oneness Of Juju, US Sutra 12in
- 19 NIGHTS OVER EGYPT, Jonas Giris, Philadelphia Int 12in
- 20 I TURN ME ON, Tomorrow's Edition, US Atlantic RFC 12in
- 21 PALCO, Gilberto Gil, German WEA LP
- 22 YOU OUGHTA BE IN PICTURES/HELP IS ON THE WAY/THE PRESSURE IS ON, Lamoni Dozier, US M&M LP
- 23 TASTE THE MUSIC/WALL TO WALL/ I SHALL GET OVER/DE TING CONTINUUS/SWANN, Kleser, US Atlantic LP
- 24 NIGHTCRUISING, Bar-Kays, Mercury 12in
- 25 SHOUT ABOUT IT, Lamoni Dozier, US M&M 12in
- 26 WHAT GOES AROUND COMES AROUND, Brandi Wells, WMOT LP
- 27 BREAKING POINT, Central Line, Mercury LP
- 28 EMERGENCY/CRUISIN IN/TURN ME OUT/LOVE IS WHERE YOU FIND IT, Whispers, Solar LP
- 29 THIS MUST BE HEAVEN, Jerry Carr, US Charlie 12in
- 30 TIME, Stone, US West End 12in
- 31 HAD TO WAIT FOR ME/JUST A TOUCH OF LOVE, Slave, Atlantic 12in
- 32 KEEP ON, Touch, Elio 12in
- 33 GRACE, The Band A.K.A., US PPL LP
- 34 LITTLE BLACK SAMBA/JAMMING/BE MINE (TONIGHT), Grover Washington Jr, Elektra LP
- 35 TIME MACHINE/DON'T DEPEND ON ME, Direct Drive, Oval 12in
- 36 LOVE FEVER, Gayle Adams, Epic 12in
- 37 FALL IN LOVE/TAKE A TRIP, Second Image, Polydor 12in
- 38 QUEEN OF THE RAPPING SCENE/CAN YOU MOVE, Modern Romance, WEA 12in
- 39 GHETTO LIFE, Rick James, Motown 12in
- 40 CHARIOTS OF FIRE/VALDEZ IN THE COUNTRY/GIGOLO/LADY/HOLD ON, Ernie Watts, US Qwest LP
- 41 BODYSHAKE (INSTRUMENTAL), T.C. Curtis, Groove Production 13in
- 42 SHE'S GOT PAPERS ON ME/I'VE GOT TO LEARN TO SAY NO, Richard 'Dimples' Fields, Epic
- 43 SUNWALK/SILK/HOT FIRE, Fuse One, US CTI LP
- 44 FEEL ALRIGHT, Komiko, US SAM 12in
- 45 MIRROR MIRROR, Diana Ross, Capitol 12in
- 46 STAY WITH ME TONIGHT, Richard Jon Smith, Jive 12in
- 47 FLASHBACK/BURNIN' UP, Imagination, R&B 12in
- 48 DON'T WALK AWAY, Four Tops, Casablanca 12in
- 49 KASSO, Kasao, US Delirium/Dutch Rams Horn 12in
- 50 CAN'T HOLD BACK (YOUR LOVING)/ROUND AND ROUND/PARTY/BABY NOT TONIGHT/DON'T TRY TO STOP ME/SHE'S A STAR, Keno, US Mirages LP
- 51 GET UP AN' DANCE (DANCE WITH ME), Mynk, US Posse 12in
- 52 SHINE ON/RIDE ON LOVE/POSITIVE ENERGY/SON OF REACH FOR IT, George Duke, Dutch Epic LP/12in promo
- 53 SPIRIT OF THE DANCER, Evelyn King, RCA 12in
- 54 TOO MUCH TOO SOON, T.S. Monk, Mirages 12in
- 55 P.S. I LOVE YOU, Dolly Dots, WEA 12in
- 56 BEGINNING SONG/JENNIFER-ANNE'S SAMBA, Don Lataksi, US Inner City LP
- 57 THE OLD CASTLE/PASTIME PARADISE/LA CUNA, Ray Barratto, US CTI LP
- 58 FLASHBACK, C.M. Lord, RCA 12in
- 59 AS FROM NOW, Miraga, Copasetic/12in promo
- 60 CAVEMAN BOOGIE/SATURDAY NITE GROOVIN', Lesette Wilson, US Headfirst LP
- 61 YOU ARE THE ONE/TROW DOWN/KEEP ON COMIN' BACK, Jerry Carr, US Charlie LP
- 62 JUST A FEELING, Five Special, Elektra 12in
- 63 QUICK SLICK, Syrreeta, Motown 12in
- 64 SINCE I'M TALKING APPLICATIONS/IF IT AIN'T ONE THING... IT'S ANOTHER/MR. LOOK SO GOOD, Richard 'Dimples' Fields, US Beardwalk LP
- 65 LOVE CONNECTION/KNACK FOR ME/CAN'T SHAKE THIS FEELIN'/DIDN'T I BLOW YOUR MIND, Detroit Spinners, Atlantic LP
- 66 WE'LL MAKE IT, Mike & Brenda Sutton, SAM 12in
- 67 FREAKMAN, Empire, Canadian Quality RFC 12in
- 68 YOUR WISH IS MY COMMAND/I WANT TO HOLD YOUR HAND/SOMETHING ABOUT THAT WOMAN, Lake-side, Solar LP
- 69 SHOOT THE PUMP, J. Walter Negro/Loose Jointz, Zoo York 12in
- 70 IF YOU WANT ME (REMIX), Barbara Roy, Canadian Heat Sun 12in
- 71 E-MAN BOOGIE '82/ANYWAY ANYWHERE ANYTIME, Jimmy Castor, US Saboteur 12in
- 72 TAKE MY HEART, Kool & The Gang, De-Lite 12in promo/LP
- 73 SIXTY-NINE/CHANGE POSITION (88), Brooklyn Express, US One Way 12in
- 74 WANT SOME GET SOME, O.T., US M&M 12in
- 75 TELL ME TOMORROW, Smoke Robinson, US Tania LP
- 76 LET'S SHAKE/SIMON'S MELODY, Anikka, Ice 12in
- 77 PORTUGUESE LOVE, Teena Marie, Motown 12in
- 78 FUNKY SENSATION/PYSOM, Gwen McCree, US Atlantic LP
- 79 PAPA'S GOT A BRAND NEW PIGBAG, Pigbag, Y 12in
- 80 DANCIN' TO THE BEAT, Henderson & Whitfield, US Park Place 12in
- 81 DON'T STOP THE TRAIN, Phyllis Nelson, US Tropique 12in
- 82 TENDERNESS, Diana Ross, Motown 12in
- 83 IT'S FRIDAY NIGHT/I DON'T WANT TO LOSE YOU/EVERYTIME I SEE A PRETTY LADY/CAN'T THROW AWAY A GOOD LOVE, Gemini, US M&M LP
- 84 COME AND GET ME/LIFE ON THE WIRE, Carol Kenyon/Morrissy Mullen, Beggars Banquet 12in
- 85 CREME SOUFLEE, Purple Fish, Canadian Unlweave 12in
- 86 YOU GOT THE POWER, War, US RCA 12in
- 87 JAZZY SENSATION, Kryptic Krew, US Tommy Boy 12in
- 88 MEGATRON MAN, Patrick Cowley, US Magatone LP
- 89 MAGIC BULLET/THIS FEELING'S KILLING ME, Atmosfer/Norma Lewis, Jive/Challenge 12in
- 90 BUSH BEAT (MIXERS DE-LITE)/LOVE IT OR (BEAT THE BUSH), Slyck, US Solid Platinum 12in

INDEPENDENT

- SINGLES**
- 1 SEE YOU, Depeche Mode, Mute Mute 918
 - 2 STREETS OF LONDON, Anti-Newhere League, WXYZ ABCD 1
 - 3 EVERYTHING'S GONE GREEN, New Order, Factory-Banlux FACBNB
 - 4 NO SURVIVORS, G.S.H., Clay Clay 8
 - 5 DRAWING IN BERLIN, Mobles, Riello RIA 3
 - 6 I WON'T CLOSE MY EYES, UB40, Dep International DEP 3
 - 7 YESTERDAY'S HEROES, 4-Skins, Secret SHH 123
 - 8 PAPA'S GOT A BRAND NEW PIG BAG, Pig Bag, Y Y10
 - 9 IN GOOD WE TRUST (EP), Dead Kennedy's Statik STAT EP 2
 - 10 DON'T LET 'EM GRIND YOU DOWN, Exploited & Anti - Pastil, Super-villa EXP 1983
 - 11 THIS IS YOUR CAPTAIN SPEAKING (EP), Captain Sensible, Crass 321984/5
 - 12 BANNED FROM THE PUBS, Peat & The Test Tube Babies, No Future B14
 - 13 BALL OF CONFUSION, Zeitgeist, Jamming! CREATE 2
 - 14 THE "SWEETEST GIRL", Scritti Politti, Rough Trade RT 291
 - 15 THE VICIOUS CIRCLE (EP), Abrasive Wheels, Riot City RIOT 4
 - 16 LOVE WILL TEAR US APART, Joy Division, Factory FAC 23
 - 17 COUNTRY FIT FOR HEROES (EP), Various, No Future 913
 - 18 LIE, DREAM OF A CASINO SOUL, Fall, Kamera ERA 901
 - 19 WATERLINE, A Certain Ratio, Factory FAC 32
 - 20 DISTORTION TO DEAFNESS, Disorder ORDER 2
 - 21 1378'S EP, Epileptic, Spiderleg SOL 1
 - 22 SATURDAY NIGHT SPECIAL, Fad Gadget, Mute Mute 017
 - 23 THE BIG GOLD DREAM, Fire Engines, Fast Products POP 013
 - 24 SIX PACK (EP), Black Flag, Alternative Tentacles VIRUS 9
 - 25 HARRY MAY, Business, SecretSSH 123
 - 26 JAZZ THE GLASS, Cabaret Voltaire, Rough Trade RT 095
 - 27 BEAT THE BEAT, Mark Wilson, Compact Organisation ACT 4 (PINK 2)
 - 28 FRIDAY THE THIRTEENTH (EP), Damned, NEMS NES 305
 - 29 MERRY CRASSMAS (EP), Crass, Crass Cold Turkey 1
 - 30 DEMOLITION OF WAR (EP), Subhumans, Spiderleg SDL 3
 - 31 46 ATMOSPHERE, Joy Division, Factory, FACUS JUK
 - 32 PROCESSION/EVERYTHING'S GONE GREEN, New Order, Factory FAC 33
 - 33 SIX GUNS, Anti-Pastil, Rondelet ROUND 18
 - 34 PUPPETS OF WAR (EP), Chron-Gen, Fresh Fresh 38
 - 35 HEADBUTTS, John Otway & Wild Willy Barrett, Stiff-Indie STIN 1
 - 36 TABOOS, Passage, Cherry Red 12 CHERRY 38
 - 37 LAST ROCKERS/RESURRECTION, Vice Squad, Riot City RIOT 1/2
 - 38 EVACUATE, Chelsea, Faulty Products SF 20
 - 39 TOO DRUNK, Dead Kennedy's Cherry Red CHERRY 24
 - 40 NEU SMELL (EP), Flux Of Pink Indians, Crass Crass 321984/2
 - 41 REALITY, Chron-Gen, Step Forward SF 19

- 42 FOUR MORE FROM TOYAH (EP), Toyah, Safari TOY 2
 - 43 POSITIVELY D.O.A. (EP), D.O.A., Alternative Tentacles VIRUS 7
 - 44 NO ROOM FOR YOU, Demob, Round Ear EAR 3
 - 45 CEREMONY, New Order, Factory FAC 33(12)
 - 46 HOLIDAY IN CAMBODIA, Dead Kennedy's, Cherry Red (12) CHERRY 13
 - 47 WAR DANCE/PSYCHE, Killing Joke, Malicious Damage, ME 548
 - 48 FOUR SORE POINTS (EP), Anti-Pastil, Rondelet ROUND 2
 - 49 FAIRY TALES, Stockholm Monsters, Factory FAC 41
 - 50 HEATHROW TOUCHDOWN, Dead Man's Shadow, Subversive ANARC 01
- ALBUMS**
- 1 2 SEKTET, A Certain Ratio, Factory FACT 35
 - 2 1 MOVEMENT, New Order, Factory FACT 30
 - 3 3 SPEAK AND SPELL, Depeche Mode, Mute STUMM 5
 - 4 4 STILL, Joy Division, Factory FACT 40
 - 5 6 TWO BAD DJ, Clint Eastwood, Greenleafs GREL 24
 - 6 7 EXPLOITED LIVE, Exploited, Superville EXPLP 2801
 - 7 10 CLOSER, Joy Division, Factory FACT 25
 - 8 13 UNKNOWN PLEASURES, Joy Division, Factory FACT 10
 - 9 5 THE BEST OF THE DAMNED, Damned, Ace DAM 1
 - 10 12 PUNKS NOT DEAD, Exploited, Secret SEC 1
 - 11 9 PRESENT ARMS, UB40, DEP International LPS DEP 1
 - 12 21 WA DO DEM, Eek - A - Mouse, Greenleafs GREL 31
 - 13 8 ANTHEM, Toyah, Safari VOOR 2
 - 14 11 THE LAST CALL, Anti - Pastil, Rondelet ABOUT 5
 - 15 20 FOURTH DRAWER DOWN, Associates, Situation 2 SITU 2
 - 16 16 SIGNING OFF, UB40, Graduate GRADLP 2
 - 17 14 L.O., Durrill Column, Factory FACT 44
 - 18 22 WILD AND WANDERING, Wasted Youth, Bridgehouse BHLP 005
 - 19 17 CARRY ON OIL, Various, Secret SEC 2
 - 20 24 FOR MADMEN ONLY, UK Decay, Fresh FreshLP 5
 - 21 29 INFLAMMABLE MATERIAL, SHIT Little Fingers, Rough Trade ROUGH 1
 - 22 25 ROCK AND GROOVE, Sunny Walker, Solomonic Productions
 - 23 15 PRESENT ARMS IN DUB, UB40, International LPS DEP 2
 - 24 28 LIVE AT THE FACTORY, Slaughter & The Dogs, Thrush THRUSH 1
 - 25 18 FRESH FRUIT FOR ROTTING VEGETABLES, Dead Kennedys, Cherry Red BRD 10
 - 26 IN THE FLAT FIELD, Bauhaus, 4AD CAD 13
 - 27 19 LET THEM EAT JELLYBEANS, Various, Alternative Tentacles VIRUS 4
 - 28 THREAT TO CREATION, Creation Rebel/New Age Steppers, Cherry Red BRD 21
 - 29 ROSE MARIE, Lone Ranger, Black Joy OH LP 2002
 - 30 INCANTATION, Fad Gadget, Mute STUMM 5
- Compiled by RECORD BUSINESS Research

Spin backwards

Lee John of Imagination

Pr

FULL NAME: Lee John of Imagination
DATE OF BIRTH: 2/1/52
EDUCATED: New York University
FIRST LOVE: Mimi
FIRST DISAPPOINTMENT: Not a good job done
FIRST PERFORMANCE: Lane ABC singing "You by the Four"

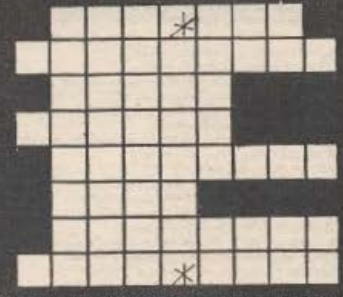
MUSICAL INFLUENCES: funk, rock, classic
HERO/HEROINE: James Brown
FOOD: for good causes
VIDEOS: So many to list
HOBBIES: Freaking a good strong guy
MOST FRIGHTENING EXPERIENCE: not an Andy of the
FUNNIEST EXPERIENCE: being romantic
WORST EXPERIENCE: a snow in a broken down van doing the "In And Out Of Water"

IDEAL HOME: St Lucia
IDEAL CAR: Vintage Rolls
IDEAL HOLIDAY: St Lucia
FAVOURITE FOOD: Yam, sweetpotato, pasta, pepperpot, stew, chicken, beef, rice
FAVOURITE CLOTHES: Brian Clark and Lee John
FAVOURITE DRINK: Champagne
MOST HATED CHORE: Getting to bed and washing dishes
AMBITION: To create something that can all appreciate and love, to bring his powers together in peace and joy



POPOGRAM... and your chance to win an album.

POP-A-GRAM



Solve the eight cryptic clues and write the answers across the puzzle so that the starred down column reveals what a hip comedy team enjoy on their sandwiches. Remember, the clues aren't in the correct order. You have to decide what the right order is.

Re-link a chain to see what jazz have visions of (5)
 Read around to learn about Phil and Co (4)
 ... But another Phil has gear need (5)
 That crazy Chile pool has spotted us on the machine again (1,5)
 Brothers who have eyes that see (1,4)
 In war, if you dash necks you would have to use your imagination (5)
 A drunken gun slave helped Jon into the charts (8)
 Paters will tell you what Eddie likes (3)



ACROSS
 1 Open hearted singer (4,5)
 2 You'll find him in the Garden (4,4)
 3 A Police record (4,5)
 4 Former members of The Grasses who had hits with Pick Up The Pieces and Burn Baby Burn (4,4)
 5 They had 1975 hit with Stazz of Champagne (8)
 6 Former 1974 hit with Galt MacDermot (4,4)
 7 Depeche Mode label (4)
 8 Classic Beach Boys LP (3,5)
 9 She's for your eyes only (6)
 10 Pistols drummer (4)
 11 Bell ringing Miss Ward (5)
 12 Captain Senechal's group (6)
 13 1976 hit which was (4,2)
 14 Paul's like a flower (4,7)
 15 Steve (.....) Town (7)
 16 Times two for Debbie's solo LP (3)
 17 Burning reggae artist (5)
 18 Games played by Janet Ray (5)
 19 Simon or Kay (1)
 20 A problem for Peter Gabriel (2,4,7)
 21 Secret Affair label (1,3)

DOWN
 1 He helps Andy in the dark (4,3)
 2 Dead Kennedy's independent hit (2,3,3,5)
 3 Self Confessed madman (4,6)
 4 Group that wanted to hold the line (4)
 5 Pretenders guitarist (5,4,5)
 6 Talking Heads LP (4,2,5)
 7 American teeny bop group from 1974 who had a hit with A Touch Too Much (8)
 8 The Jazz Singer (4,7)
 9 1972 Down. Of Schools Out fame (5,4)
 10 He had 1978 hit with Darin (7,6)
 11 Jam debut (7,3,4)
 12 Wonderbar singer (7,5)
 13 America's favourite railroad (5,4)
 14 Roy's Music LP (9)
 15 Partner to Jan Anderson (8)
 16 Third World label (5)
 17 1974 Rolling Stone's hit (7,3)
 18 Earth, Wind and Fire LP (5)
 19 See 19 Down.

Solution to last week's crossword
ACROSS
 1 David Grant, 2 Cured, 3 Nice 'n' Sleazy, 4 Amigo, 11 Emotional Rescue, 13 Ghost Town, 14 Mean, 15 Don't Stop Me Now, 17 Elephant's Graveyard, 18 Fashion, 19 Rawhide, 23 Sgt. Rock, 24 London Town, 25 Surrender, 27 Gene, 30 Message Of Love, 31 Surf!

DOWN
 1 Daniel Miller, 2 Vic Godard, 3 Dancing On the Floor, 4 Ape, 5 Ramour, 7 Lane, 8 Ranger, 9 4th Blind Mile, 12 Exp. 14 My Way, 16 Never Forever, 18 EMI, 21 Raw Power, 22 Jimmi, 25 Troops, 27 Rush, 28 Hell!

SOLUTION to last week's popagram:
 Meat Loaf, Kate Bush, Kim Carnes, Ant, Rap, Blondie, Darts, Motown, Chip Shop

DOWN: Teardrop

LAST WEEK'S WINNER: Graham Stone, 7 Peel St, Nottingham.

US SINGLES

- 1 CENTERFOLD, The J. Geils Band, EMI-America
- 2 I CAN'T GO FOR THAT, Daryl Hall & John Oates, RCA
- 4 HARDEN MY HEART, Quarterflash, Geffen
- 15 OPEN ARMS, Journey, Columbia
- 5 TURN YOUR LOVE AROUND, George Benson, Warner Bros
- 6 SHAKE IT UP, The Cars, Elektra
- 7 THE SWEETEST THING, Juice Newton, Capitol
- 8 PHYSICAL, Olivia Newton-John, MCA
- 3 WAITING FOR A GIRL LIKE YOU, Foreigner, Atlantic
- 10 SWEET DREAMS, Air Supply, Arista
- 11 COOL NIGHT, Paul Davis, Arista
- 12 LEADER OF THE BAND, Can Fogelberg, Epic
- 13 WAITING ON A FRIEND, The Rolling Stones, Rolling Stones Records
- 14 TAKE IT EASY ON ME, Little River Band, Capitol
- 16 HOOKED ON CLASSICS, The Royal Philharmonic Orchestra, RCA
- 6 LEATHER AND LACE, Stevie Nicks with Don Henley, Modern
- 19 YOU COULD HAVE BEEN WITH ME, Sheena Easton, EMI-America
- 16 THROUGH THE YEARS, Kenny Rogers, Liberty
- 23 MIRROR, MIRROR, Diana Ross, RCA
- 20 LOVE IS ALRIGHT TONITE, Rick Springfield, RCA
- 21 LOVE IN THE FIRST DEGREE, Alabama, RCA
- 22 THAT GIRL, Stevie Wonder, Tamla
- 27 SOMEBODY DOWN THE ROAD, Barry Manilow, Arista
- 25 PAC-MAN FEVER, Buckner And Garcia, Columbia
- 29 SPIRITS IN THE MATERIAL WORLD, The Police, A&M
- 26 KEY LARGO, Bartie Higgins, Kat Family
- 17 LET'S GROOVE, Earth, Wind & Fire, ARC/Columbia
- 70 ARACAB, Genesis, Atlantic
- 21 WORKING FOR THE WEEKEND, Loverboy, Columbia
- 30 ALL OUR TOMORROW'S, Eddie Schwartz, Atco
- 54 WE GOT THE BEAT, Go-Go's, A&M
- 32 DADDY'S HOME, Cliff Richard, EMI-America
- 33 SEA OF LOVE, Del Shannon, Network
- 24 TONIGHT I'M YOURS, Rod Stewart, Warner Bros
- 35 WHEN ALL IS SAID AND DONE, Abba, Atlantic
- 36 BOBBIE SUE, Oak Ridge Boys, MCA
- 37 SHOULD I DO IT, The Pointer Sisters, Planet
- 42 LOVE IS LIKE A ROCK, Donnie Iris, MCA
- 53 I LOVE ROCK 'N' ROLL, Joan Jett & The Blackhearts, Boardwalk
- 45 ONE HUNDRED WAYS, Cocteau Jones featuring James Ingram, A&M
- 41 COMIN' IN AND OUT OF YOUR LIFE, Barbra Streisand, Columbia
- 48 CALL ME, Skyy, Salouol
- 47 CRAZY, The John Hall Band, EMI-America
- 44 CHARLOTS OF FIRE, Vangelis, Polydor
- 49 YOU'RE MY LATEST, MY GREATEST INSPIRATION, Teddy Pendergrass, PIR
- 46 LET'S GET IT UP, AC/DC, Atlantic
- 31 LET THE FEELING FLOW, Peabo Bryson, Capitol
- 54 I BELIEVE, Cliffhuck, Villentium
- 48 77 DO YOU BELIEVE IN LOVE, Huey Lewis And The News
- 50 TELL ME TOMORROW, Smokey Robinson, Tamla
- 51 WANNA BE WITH YOU, Earth, Wind & Fire, ARC/Columbia
- 24 TROUBLE, Lindsay Buckingham, Asylum
- 53 IF LOOKS COULD KILL, Player, RCA
- 56 TAKE OFF, Bob & Doug McKenzie, Mercury
- 55 CIRCLE OF LOVE, The Steve Miller Band, Capitol
- 18 COME GO WITH ME, The Beach Boys, Caribou
- 57 GENIUS OF LOVE, Tom Tom Club, Sire
- 58 487-5389/JENNY, Tommy Tutone, Columbia
- 59 PERHAPS LOVE, Placido Domingo & John Denver, Columbia
- 68 JUST CAN'T WIN 'EM ALL, Stevie Woods, Cotillion
- 51 MY GUY, Sister Sledge, Cotillion
- 62 - DON'T LET HIM KNOW, Prism, Capitol
- 63 73 I'LL FALL IN LOVE AGAIN, Sammy Hagar, Geffen
- 64 ANYONE CAN SEE, Irene Cara, Network
- 75 VOICE ON THE RADIO, Conductor, Montage
- 66 - THEME FROM MAGNUM PI, Mike Post, Elektra
- 70 TAINTED LOVE, Soft Cell, Sire
- 68 - ANOTHER SLEEPLESS NIGHT, Anne Murray, Capitol
- 69 - MAKE A MOVE ON ME, Olivia Newton-John, MCA
- 70 - ON THE WAY TO THE SKY, Neil Diamond, Columbia
- HERE TO LOVE, The Doobie Brothers, Warner Bros
- 72 - WHY YOU WANNA TRY ME, Commodores, Motown
- 72 - JUKE BOX HERO, Foreigner, Atlantic
- 74 - PRETTY WOMAN, Van Halen, Warner Bros
- 75 - WHY DO FOOLS FALL IN LOVE, Diana Ross, RCA

US ALBUMS

- 1 FREEZE-FRAME, The J. Geils Band, EMI
- 2 ESCAPE, Journey, Columbia
- 3 4, Foreigner, Atlantic
- 4 HOOKED ON CLASSICS, The Royal Philharmonic Orchestra, RCA
- 8 PRIVATE EYES, Daryl Hall & John Oates, RCA
- 6 BELLA DONNA, Stevie Nicks, Modern Records
- 7 FOR THOSE ABOUT TO ROCK, AC/DC, Atlantic
- 9 GHOST IN THE MACHINE, Police, A&M
- 11 BEAUTY AND THE BEAT, The Go-Go's, IRS
- 10 SHAKES IT UP, The Cars, Elektra
- 11 QUARTERFLASH, Quarterflash, Geffen
- 12 TATTOO YOU, The Rolling Stones, Rolling Stones Records
- 12 RAISE, Earth, Wind & Fire, ARC/Columbia
- 14 ABACAB, Genesis, Atlantic
- 15 THE GEORGE BENSON COLLECTION, George Benson, Warner Bros
- 16 PHYSICAL, Olivia Newton-John, MCA
- 17 I LOVE ROCK 'N' ROLL, Joan Jett and the Blackhearts, Boardwalk
- 18 18 MEMORIES, Barbra Streisand, Columbia
- 20 THE INNOCENT AGE, Dan Fogelberg, Full Moon/Epic
- 21 GET LUCKY, Loverboy, Columbia
- 21 21 DIARY OF A MADMAN, Ozzy Osbourne, Jet
- 22 DON'T SAY NO, Billy Squier, Capitol
- 24 FEELS SO RIGHT, Al Jarreau, RCA
- 24 24 JUICE, Juice Newton, Capitol
- 25 25 SOMETHING SPECIAL, Kool & The Gang, De-Lite
- 27 WHY DO FOOLS FALL IN LOVE, Diana Ross, RCA
- 27 40 GREAT WHITE NORTH, Bob and Doug McKenzie, Mercury
- 29 COME MORNIN', Grover Washington Jr, Elektra
- 29 31 THE VISITORS, Abba, Atlantic
- 30 19 TONIGHT I'M YOURS, Rod Stewart, Warner Bros
- 31 33 SOMEWHERE OVER CHINA, Jimmy Buffett, MCA
- 32 32 NINE TONIGHT, Bob Seger and the Silver Bullet Band, Capitol
- 33 37 THE ONE THAT YOU LOVE, Air Supply, Arista
- 34 34 EXIT STAGE LEFT, Rush, Mercury
- 35 35 WORKING CLASS DOG, Rick Springfield, RCA
- 36 35 PRECIOUS TIME, Pat Benatar, Chrysalis
- 37 39 Skyline, Skyy, Salouol
- 38 39 ON THE WAY TO THE SKY, Neil Diamond, Columbia
- 39 41 NEVER TOO MUCH, Luther Vandross, Epic
- 40 18 PERHAPS LOVE, Placido Domingo, Columbia
- 41 55 STANDING HAMPTON, Sammy Hagar, Geffen
- 42 37 TOM TOM CLUB, Tom Tom Club, Sire
- 43 50 CHARLOTS OF FIRE, Vangelis, Polydor
- 44 47 THE DUDE, Quincy Jones, A&M
- 45 46 LAW AND ORDER, Lindsay Buckingham, Asylum
- 46 48 THE POET, Bobby Womack, Beverly
- 47 45 I AM LOVE, Peabo Bryson, Capitol
- 48 54 STREET SONGS, Rick James, Gordy
- 49 53 FANCY FREE, Oak Ridge Boys, MCA
- 50 51 SONGS IN THE ATTIC, Billy Joel, Columbia
- 51 29 GREATEST HITS, Queen, Elektra
- 52 39 OBJECTS OF DESIRE, Michael Fanks, Warner Bros
- 53 42 A COLLECTION OF GREAT DANCE SONGS, Pink Floyd, Columbia
- 54 43 IF I SHOULD LOVE AGAIN, Barry Manilow, Arista
- 55 44 GIVE THE PEOPLE WHAT THEY WANT, The Knux, Arista
- 56 56 CIMARRON, Emorylou Harris, Warner Bros
- 57 45 THE JACKSONS LIVE, The Jacksons, Epic
- 58 54 ALLIED FORCES, Triumph, RCA
- 59 51 BREAKIN' AWAY, Al Jarreau, Warner Bros
- 60 60 HI INDEFINITE, REO Speedwagon, Epic
- 61 63 YOU COULD HAVE BEEN WITH ME, Sheena Easton, EMI America
- 62 - NON-STOP EROTIC CASABET, Soft Cell, Sire
- 63 65 GREATEST HITS, Kenny Rogers, Liberty
- 64 32 CONTROVERSY, Prince, Warner Bros
- 65 57 SHARE YOUR LOVE, Kenny Rogers, Liberty
- 66 56 BACK IN BLACK, AC/DC, Atlantic
- 67 50 THE BEST OF BLONDE, Blondie, Chrysalis
- 68 70 GREATEST HITS, The Doors, Elektra
- 69 - YOUR WISH IS MY COMMAND, Lakeside, Solar
- 70 82 IN THE POCKET, The Commodores, Motown
- 71 71 NIGHT CRUISING, Bar-Kays, Mercury
- 72 72 TIME EXPOSURE, Little River Band, Capitol
- 73 73 THE TIME, The Time, Warner Bros
- 74 74 ALL THE GREATEST HITS, Diana Ross, Motown
- 75 75 IT'S TIME FOR LOVE, Teddy Pendergrass, PIR

US DISCO

- 1 YOU'RE THE ONE FOR ME, D Train, Prelude
- 2 GLAD TO KNOW YOU/2000 SYNTHS, Chas Janket, A&M
- 3 SURE SHOT, Tracy Weber, RFC/Quality
- 4 TAINTED LOVE/WHERE DID OUR LOVE GO, Soft Cell, Sire/Warner Bros
- 6 MEGATRON MAN/GET A LITTLE, Patrick Cowley, Megatone
- 2 I CAN'T GO FOR THAT (No Can Do), Daryl Hall & John Oates, RCA
- 3 CALL ME LET'S CELEBRATE, Skyy, Salouol
- 11 MAMA USED TO SAY, Junior, Mercury
- 14 TELL ME THAT I'M DREAMING, Was (Not Was), Island/ZE
- 7 YOU CAN/FIRE IN MY HEART, Mallean Kane, Chalel
- 9 GENIUS OF LOVE/WORDY RAPPINHOOD, Tom Tom Club, Sire/Warner Bros
- 12 - THIS BEAT IS MINE, Vioxy "D", Sam
- 13 GIGOLO, Mary Wells, Epic
- 16 GET ON UP/WITH YOUR LOVE/TONIGHT, Suzi Q
- 17 JAPANESE BOY, Aneka, Handshake
- 18 - WATCH OUT, Brandi Wells, WMOT
- 19 MIRROR MIRROR/WORK THAT BODY, Diana Ross, RCA
- 20 QUICK SLICK/OUT THE BOX/CAN'T SHAKE YOUR LOVE, Syreeta, Tamla
- 10 SIXTY-NINE, Brooklyn Express, One Way Records
- 15 ARE YOU LOVIN' SOMEBODY/YOU REALLY GOT A HOLD ON ME, Debra DeJean, Handshake

US SOUL

- 1 CALL ME, Skyy, Salouol
- 2 I CAN'T GO FOR THAT, Daryl Hall & John Oates, RCA
- 3 IF YOU THINK YOU'RE LONELY, Bobby Womack, Beverly Glen
- 4 THAT GIRL, Stevie Wonder, Tamla
- 10 MIRROR MIRROR, Diana Ross, RCA
- 4 YOU'RE MY LATEST, MY GREATEST INSPIRATION, Teddy Pendergrass, PIR
- 7 LET THE FEELING FLOW, Peabo Bryson, Capitol
- 8 COOL PART ONE, The Time, Warner Bros
- 13 TELL ME TOMORROW, Smokey Robinson, Tamla
- 8 HIT AND RUN, Bar-Kays, Mercury
- 11 8 TURN YOUR LOVE AROUND, George Benson, Warner Bros
- 12 MAKE UP YOUR MIND, Auna, Salouol
- 14 BE MINE, Grover Washington Jr, Elektra
- 14 DON'T YOU KNOW THAT? Luther Vandross, Epic
- 15 APACHE, Sugar Hill Gang, Sugar Hill
- 16 - MAMA USED TO SAY, Junior, Mercury
- 17 - I WANT TO HOLD YOUR HAND, Lakeside, Solar
- 18 - DO IT TO ME, Vernon Burch, Spector
- 19 - YOU'RE THE ONE FOR ME, "D" Train, Prelude
- 20 28 WAIT FOR ME, Slave, Cotillion

NAME

ADDRESS

Remember, you have to complete both the Popagram and X-word to qualify to win an album. Send your complete entry to Popagram, Record Mirror, 48 Long Acra, London, WC2S 2JT.

HEAVY METAL

- 1 PURPLE, HAZE, Jimi Hendrix, 12in-EP, Polydor
- 2 DON'T STOP BELIEVING, Journey, 45, CBS
- 3 DON'T WALK AWAY, Tank, 12in, Kamelage, German Import
- 4 WORKING FOR THE WEEKEND, Loverboy, 45, CBS
- 5 COLD TURKEY, Elephants Memory, from 'Sometime in NY', Apple
- 6 STROKE, Billy Squier, 12in, Demo, Capitol
- 7 THE WOODSTOCK BOOGIE, Canned Heat, from 'Woodstock II', WEA
- 8 SUZI SMILED, The Tigers of Pan Tang, 45, MCA
- 9 TNT, AC/DC, 45, 8-side, Atlantic
- 10 SHELL SHOCK/HAMMER ON, Tank, 8-side, Kamelage
- 11 20,000 FT, Saxon, from 'Strong Arm Of The Law', Carrere
- 12 PLAY IT LOUD, Saxon, from 'Denim & Leather', Carrere
- 13 TAKE IT OFF THE TOP, Dixie Dregs, 45, Polydor
- 14 BELGIAN TOM'S HATTRICK, Whitesnake, 45, 8-side, Polydor
- 15 THE BIG BEST, Billy Squier, 12in, Capitol Demo
- 16 BACK IN BLACK, AC/DC, from 'Back In Black', Atlantic
- 17 BREAKING THE RULES, AC/DC, from 'For Those About To Rock' Atlantic
- 18 DON'T YOU EVER LEAVE, Diamond Head, from 'Friday Rock Show', BBC
- 19 EDGE OF THE WORLD, Black Axe, from 'The Friday Rock Show', BBC
- 20 COCAINE, JJ Cale, 45, EMI

Compiled by: Mick & Geoff, The Tynesider, Tuesday Rock Club, Saltwell Road, Gateshead, Tyne & Wear.

IMPORTS

- 1 GET AS MUCH LOVE AS YOU CAN, The Jones Girls, Philadelphia Int. (America)
- 2 WATCH OUT, Brandy Wells, WMOT (America)
- 3 SHUT UP AND PLAY YOUR GUITAR, Frank Zappa, CBS (France)
- 4 LAMONT, Lamont Dozier, M & M Records (America)
- 5 LIVE AT BUDOKAN, Michael Shenker Group, Chrysalis (Japan)
- 6 ANOTHER DAY ANOTHER DOLLAR, Gang of Four, Warner Bros (America)
- 7 MISTER C, Norman Connors, Ariola (America)
- 8 SOMETHING ABOUT YOU, Angela Bouffill, Ariola (America)
- 9 SHOWTIME, Cottillon (America)
- 10 DANCE MACABRE, Excelsior, Ariola (Germany)
- 11 I'LL KEEP ON LOSING YOU, Linda Clifford, Capitol (America)
- 12 DISASTER, Hammou, Ariola (Germany)
- 13 HOT ASH, Wishbone Ash, MCA
- 14 HEART ON A WALL, Jimmy Destrie, Chrysalis (America)
- 15 THE POST, Bobby Womack, Big Tree (America)
- 16 ALAN PARSON'S PROJECT BOX SET, Ariola (Germany)
- 17 ELVIS PRESLEY THE LEGEND VOL 1, 1961-64 (Australia)
- 18 EMPRESS, Prelude
- 19 YES IT'S YOU LADY, Smokey Robinson, Motown (America)
- 20 A LITTLE LOVE, Azra, Salsoul

Compiled by: HMV, Oxford Street, London W1.

REGGAE

- 1 YOU BRING THE SUN OUT, Janet Kaye, Black Roots
- 2 COME ON OVER, Derek Laura, Hawkeye
- 3 STORMY NIGHT, Roland, Plantation
- 4 DECISION, Family Love, Inner City
- 5 IN LOVE, Aema, City Boy
- 6 I'M YOU PUPPET, Derek Harriot, Hawkeye
- 7 PLAY IT COOL, Alton Ellis, Fashion
- 8 JUST A LITTLE BIT, Carol Thompson, S & G Records
- 9 RAYING, Tristram Palmer, Midnight Rock
- 10 I'M YOUR FOOL, One Blood, NK Records
- 11 TOP TEN, Gregory Isaacs, African Museum
- 12 ME AND JANE, Biny Bunny, Cha Cha
- 13 SIMPLE AS THAT, Sugar Minotini, Black Roots
- 14 LATE AT NIGHT, Pam Hall, Music Works
- 15 LET GO OF THIS ONE, Anthony Johnson, Greensleeves
- 16 OPEN UP THE DOOR, Charisma, King & City
- 17 BONE CONNECTION, Nicodemus, Greensleeves
- 18 DON'T PLAY WITH FIRE, Teddy Lincoln, Selena
- 19 THE WAY WE WERE, Prediction, Student
- 20 SHE IS MY WOMAN, Delton Scherrie, Moaness

Compiled by: INNER CITY RECORDS, Battersea, London SW11.

NIGHTCLUBBING

- 1 DRAC'S BACK, Red Lipstick, 12", Test Pressing
- 2 LILLY MARLEEN, Hanna Fchygulla, Music By Peet Raben, 12", Metropolis
- 3 IT'S NOT MY REAL NAME/THE CASE OF MISTAKEN IDENTITY, Landscape, 12", RCA
- 4 TANGO TIME WITH SYLVESTER, Victor Sylvester and his Silver Strings, 7", EP Columbia
- 5 PARTY FEARS II/IT'S BETTER THIS WAY, Associates, 12", Beggars Banquet
- 6 MOVE ON, Fashion, 12", Phonogram
- 7 EMOTIONAL DISGUISE/FRENCH EMOTIONS, Peter Godwin, 12", Polydor
- 8 LITTLE GIRL, Syndicate of Sounds, 7", Stateside
- 9 FACE ON THE WALL, Dramatic, 7", Rocket
- 10 POISON ARROW, ABC 12", Phonogram
- 11 AS TIME GOES BY/LYRICS FOR LOVERS, Dirk Bogart, Decca
- 12 FAIRY TALES, Stockholm Monsters, 7", Factory
- 13 IN THE NAME OF LOVE, Thompson Twins, 12", Arista
- 14 INSUFFICIENT DATA, Two Two, 12", Chiswick
- 15 MONEY DON'T SING, Red Lipstick, Private Tape

Compiled by: DAVE ARCHER, AMERICAS, The High Street, Southall, (Wednesday nights).

ROCK 'N' ROLL

SINGLES

- 1 GROOVE BABY GROOVE, Stargazers, Epic
- 2 GONNA ROCK MY BABY, Laura Lee Perkins, Debut
- 3 CRAZY OVER YOU, Calvanes, Debut
- 4 BUENO SARA, Louis Kramer, Capitol
- 5 WALKING WITH MR LEE, Lee Alan, Diz and the Doormen, Nola
- 6 LOVE ME, The Phantom, Dot
- 7 DON'T LET GO, Jerry Foster, Soveit
- 8 I'M GONE, Levi Dexter and the Rip Chords, Minstrel
- 9 ROCK ISLAND LINE, Lonnie Donegan, Decca
- 10 LATER FOR YOU BABY, Guitar Slim's Specialty

PICK TO CLICK: BRIGHTON BOP, Mick and Chummy, Raxon

ALBUMS

- 1 ROCK 'N' ROLL HEROES, Gene Vincent and Eddie Cochran, Rockstar
- 2 BEST OF LOUIS JORDAN, Louis Jordan, MCA
- 3 HERE'S LARRY WILLIAMS, Larry Williams, Specialty
- 4 ROCK AROUND THE CLOCK, Bill Haley, Decca
- 5 NASHVILLE SESSIONS, Buddy and Bob, Choral
- 6 KING OF THE STROLL, Chuck Willis, Atlantic
- 7 GUITAR SLIM'S 16, Specialty
- 8 COOL AND CRAZY, Crazy Cavers, Polvox
- 9 IN THE STILL OF THE NIGHT, Various, Capitol
- 10 JULIE IS HER NAME, Julie London, UA

PICK TO CLICK: TEEN DREAMS, Various Laurie

Compiled by: ROLLERCOASTER RECORDS, PO Box 18F, Chessington, Surrey.

VIDEO

- 1 SIOUXSIE & THE BANANAS, Spectrum
- 2 THE DIRTY DOZENS, CBS/MGM
- 3 ADAM & THE ANTS, Home Video Productions
- 4 OKLAHOMA, CBS/MGM
- 5 ROCK FLASHBACK - DEEP PURPLE, BBC/3M
- 6 MY FAIR LADY, CBS/MGM
- 7 THE LIFE OF BRIAN, EMI
- 8 THE BEST OF BLONDE, Chrysalis
- 9 ELECTRIC BLUE 007, Electric Video
- 10 QUEEN - GREATEST FLIX, EMI
- 11 FORBIDDEN PLANET, CBS/MGM
- 12 EROTICA, Brent Walker
- 13 BOTHAM'S ASHES, BBC/3M
- 14 PINK FLOYD LIVE AT POMPEII, Spectrum
- 15 THE TEXAS CHAINSAW MASSACRE, Icar
- 16 THIN LIZZY - LIVE & DANGEROUS, Vcr
- 17 ELECTRIC BLUE 006, Electric Video
- 18 ZULU DAWN, Intervision
- 19 ELECTRIC BLUE 002, Electric Video
- 20 BBC ROYAL WEDDING, BBC/3M

Compiled by: HMV, Oxford Street, London W1.

CHART FILE

SEVERAL readers have taken me to task over Cliff Richard's few flops as listed in Chartfile recently. This letter from Mary Turner of Glossop is typical: "In your column on January 9, you said that Cliff first failed to make the charts with the 1965 release 'This Was My Special Day'. I have in my collection a single Cliff made in 1964 called 'Angel'. This never made the charts, so surely it qualifies as his first flop?"

This is a trap several of you fell into, and quite understandably. But the catalogue number of 'Angel' is the key to solving the mystery. Cliff's UK releases on the Columbia label bore a prefix of 'DB'. The 'DC' series was reserved for singles pressed in Britain but intended for sale on the continent. The catalogue number of 'Angel' was DC 762. It was never officially released here, though many of Cliff's more fervent fans ordered the disc and to their surprise found that EMI fulfilled orders from Britain. As a result, the next time EMI released a Cliff single on the continent but not in Britain they were deluged with orders and the record, 'Gee Whiz It's You', soared to number four in the UK singles chart without the benefit of a British release.

That clears up about half the letters about Cliff. The rest point out that 'This Was My Special Day' features not only Cliff, but also Faye Fisher, Joan Palethorpe, Audrey Bayley, Norrie Paramor and his orchestra and the Mike Sammes Singers. Fair comment, but it was still the first occasion on which any record featuring Cliff Richard had failed to make the chart and thus qualifies for inclusion in any list of Cliff's non-chart records.

Incidentally, Cliff's recording of 'Daddy's Home' is the fifth most successful 'live' single in the history of the British charts. Only Chuck Berry's 'My Ding-A-Ling', Lonnie Donegan's 'My Old Man's A Dustman', Presley's 'The Wonder Of You' and the 'Specials' 'Special AKA Live' EP sold better. Nevertheless, Cliff's personal best-seller remains 'We Don't Talk Anymore'.

Congratulations to pioneering German band Kraftwerk on their first, albeit short-lived, Number One with 'The Model'. A cursory glance at the near 800 number ones since the UK singles chart came into being reveals that 'The Model' is the first performed by a German act. Closer inspection reveals that a couple of Krauts have managed to reach the summit by infiltrating British bands.

In 1962, the Tornados 'Telstar' notched up five weeks at Number One. The group's focal point was German-born bassist Heinz Bart. Heinz, from the small industrial town of Hargin, was a handsome blue-eyed blond who came in for more than his fair share of attention from the group's many female followers and went on to have five solo hits before fading from view.



Cliff from the good old days, complete with Sunbeam Alpine.

Six years later Manfred Mann and the Manfreds notched their third Number One with Dylan's 'Mighty Quinn', included in their line-up was another German bassist, Hamburg-born Klaus Voorman who replaced original group member Mike Vickers in 1967. Voorman is probably best-known for his friendship with The Beatles when they were in Hamburg, his artwork for 'Revolver', and his later involvement on John Lennon's Plastic Ono Band recordings.

Neither Heinz nor Klaus Voorman contributed vocals to their groups' Number Ones, thus Kraftwerk's Ralf Hutter wields the crown for top German-born vocalist from Berliner Mike Vogel whose vocals traced the number two hit 'Black is Black' by the otherwise all-Spanish line-up of Los Bravos in 1968.

Germany's recording studios have fared rather better than its artists in UK chart terms. Dee Dee Jackson, Ultravox, Mick Jackson, Silver Convention, Luisa Fernandez and David Bowie are just a few of the acts who've had hits with material recorded in Krauterville. But the most successful acts recording regularly in Germany are Donna Summer and Boney M. Donna's 'Feel Love' soared to No 1 in Britain in 1977, the first German recording to do so. Since then, Boney M have twice topped the chart with 'Rivers Of Babylon' and 'Mary's Boy Child' - 'Oh My Lord', both 1978. Kraftwerk's 'The Model', recorded in their own Kling Klang studio in Düsseldorf, is thus the fourth Number One recorded in the Federal Republic.

Virgin's mischievous claim that Human League's 'Don't You Want Me' is the first million - selling single in Britain since 'Mull O' Kintyre' is pure fantasy. Platinum platters since Macca's folly are 'Rivers Of Babylon' - Boney M, 'You're The One That I Want' and 'Summer Nights' - Livvy & John Travolta, 'Mary's Boy Child' - 'Oh My Lord' - Boney M, 'YMCA' - Village People, 'Heart Of Glass' - Blondie, 'Bright Eyes' - Art Garfunkel and 'Another Brick In The Wall Part II' by Pink Floyd. Additionally, John Lennon's 'Imagine' and Slade's 'Merry Xmas Everybody' finally passed the million mark last year after being available for six and eight years, respectively.

More sales figures Queen's 'Greatest Hits' package has sold over a million copies, the first EMI album to do so since The Shadows' '20 Golden Greats' in 1978. ... ALAN JONES

YESTERYEAR

ONE YEAR AGO (February 14, 1981)

- 1 WOMAN, John Lennon
- 2 VIENNA, Ultravox
- 3 SHADDUP YOU FACE, Joe Dolce
- 4 IN THE AIR TONIGHT, Phil Collins
- 5 I SURRENDER, Rainbow
- 6 IMAGINE, John Lennon
- 7 OLDEST SWINGER IN TOWN, Fred Warlock
- 8 RAPTURE, Blondie
- 9 ANT MUSIC, Adam & The Ants
- 10 RETURN OF THE LOS FALASAS 7, Madness

FIVE YEARS AGO (February 12, 1976)

- 1 DON'T CRY FOR ME ARGENTINA, Julie Covington
- 2 DON'T GIVE UP ON US, David Soul
- 3 WHEN I NEED YOU, Leo Sayer
- 4 SIDE SHOW, Barry Biggs
- 5 ISN'T SHE LOVELY, David Parton
- 6 DON'T LEAVE ME THIS WAY, Harold Melvin and the Blue Notes
- 7 DADDY COOL, Boney M
- 8 JACK IN THE BOX, The Moments
- 9 CAR WASH, Rose Royce
- 10 SUSPICION, Elvis Presley

TEN YEARS AGO (February 12, 1971)

- 1 TELEGRAM SAM T, Rex
- 2 SON OF MY FATHER, Chicory Tip
- 3 MOTHER OF MINE, Neil Reid
- 4 I'D LIKE TO TEACH THE WORLD TO SING, The New Seekers
- 5 HAVE YOU SEEN HER? The Chi-Lites
- 6 HORSE WITH NO NAME, America
- 7 LET'S STAY TOGETHER, AI Great
- 8 BRAND NEW KEY, Malanie
- 9 LOCK WOT YOU DUN, Slade
- 10 ALL I EVER NEED IS YOU, Sonny and Cher

FIFTEEN YEARS AGO (February 11, 1967)

- 1 I'M A BELIEVER, The Monkees
- 2 MATTHEW AND SON, Cat Stevens
- 3 LET'S SPEND THE NIGHT TOGETHER/RUBY TUESDAY, The Rolling Stones
- 4 NIGHT OF THE PEAR, The Move
- 5 I'VE BEEN A BAD, BAD BOY, Paul Jones
- 6 HEY JOE, Jimi Hendrix
- 7 GREEN, GREEN GRASS OF HOME, Tom Jones
- 8 THIS IS MY SONG, Petula Clark
- 9 I'M A MAN, The Spencer Davis Group
- 10 SUGAR TOWN, Nancy Sinatra

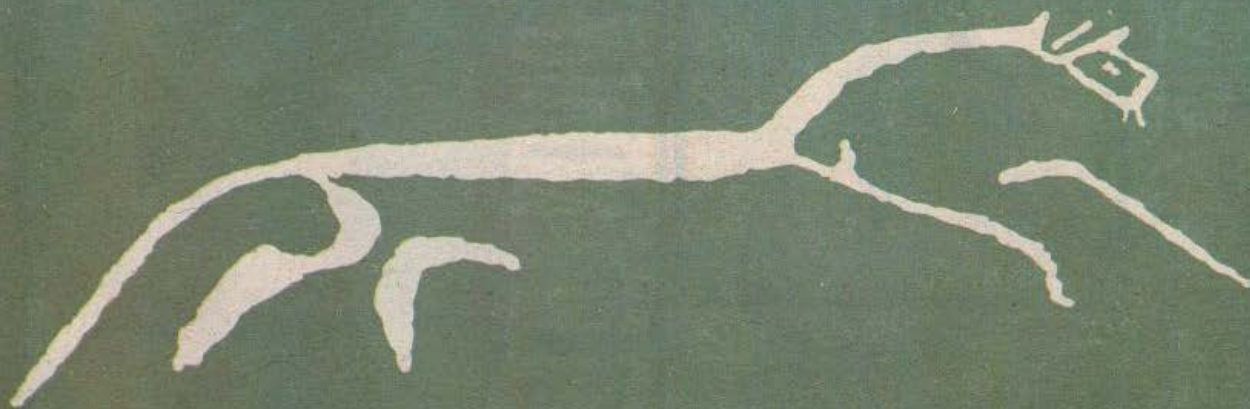
TWENTY YEARS AGO (February 11, 1961)

- 1 ARE YOU LONESOME TONIGHT, Elvis Presley
- 2 SAILOR, Petula Clark
- 3 RUBBER BALL, Bobby Vee
- 4 PEPE, Duane Eddy
- 5 BONE SIXTEEN, Johnny Burnette
- 6 POETRY IN MOTION, Johnny Tillotson
- 7 SAILOR, Anne Shelton
- 8 F.B.I., The Shadows
- 9 PORTRAIT OF MY LOVE, Matt Monroe
- 10 RUBBER BALL, Marty Wilde

TWENTY FIVE YEARS AGO (February 9, 1957)

- 1 GARDEN OF EDEN, Frankie Vaughan
- 2 SINGING THE BLUES, Guy Mitchell
- 3 FRIENDLY PERSUASION, Pat Boone
- 4 TRUE LOVE, Bing Crosby
- 5 DON'T YOU ROCK ME DADDY-O, Lonnie Donegan
- 6 SINGING THE BLUES, Tommy Steele
- 7 SLATTERY HILL, Fats Domino
- 8 DON'T YOU ROCK ME DADDY-O, The Vipers
- 9 ST THERESA OF THE ROSES, Malcolm Vaughan
- 10 YOUNG LOVE, Tab Hunter

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