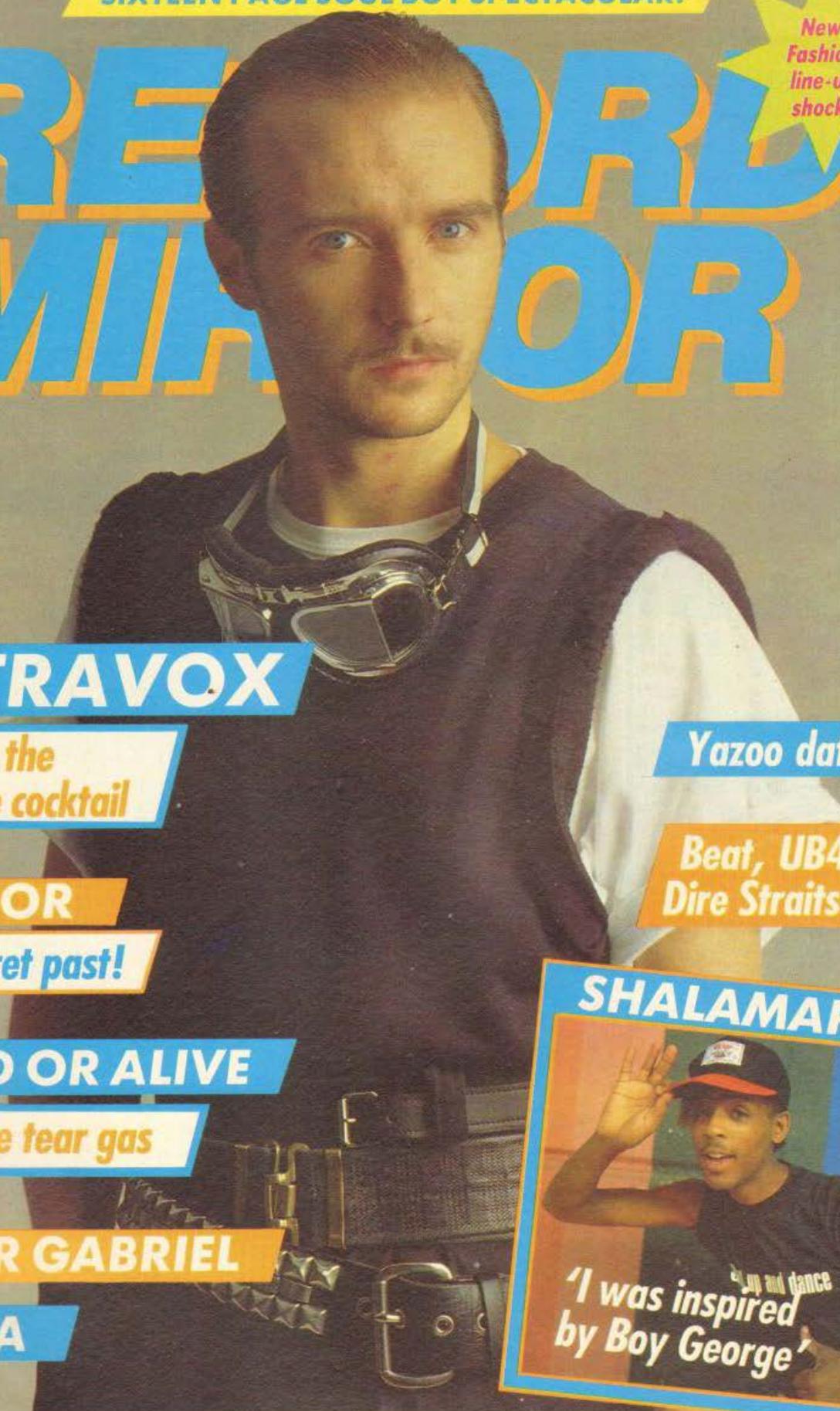


SIXTEEN PAGE SOUL BOY SPECTACULAR!

New Fashion line-up shock!

# RECORD MIRROR



## ULTRAVOX

We mix the ultimate cocktail

## JUNIOR

My secret past!

## DEAD OR ALIVE

Pass the tear gas

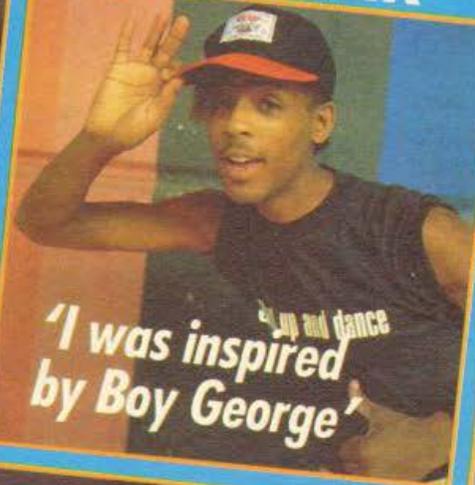
## PETER GABRIEL

## FRIDA

Yazoo dates!

Beat, UB40, Dire Straits LPs

## SHALAMAR



'I was inspired by Boy George' *let's up and dance*

MIDGE URE of ULTRAVOX: the mind goggles



# TOP SINGLES

AS USED ON TOP OF THE POPS

Week ending October 2, 1982

THIS WEEK  
LAST WEEK  
WEEKS IN CHART

1	26	2	PASS THE DUTCHIE, Musical Youth, MCA ○
2	2	3	THE BITTEREST PILL (I EVER HAD TO SWALLOW), The Jam, Polydor
3	17	3	ZOOM, Fat Larry's Band, WMOT/Virgin
4	1	10	EYE OF THE TIGER, Survivor, Scotti Brothers □
5	6	5	THERE IT IS, Shalamar, Soler
6	4	8	WALKING ON SUNSHINE, Rockers Revenge, London ○
7	15	6	LOVE COME DOWN, Evelyn King, RCA
8	3	5	PRIVATE INVESTIGATIONS, Dire Straits, Vertigo/Phonogram ○
9	10	3	FRIEND OF FOE, Adam Ant, CBS
10	12	7	WHY, Carly Simon, WEA
11	22	7	HARD TO SAY I'M SORRY, Chicago, Full Moon
12	5	5	ALL OF MY HEART, ABC, Neutron/Phonogram
13	9	8	SADDLE UP, David Christie, KR
14	19	4	JUST WHAT I ALWAYS WANTED, Mari Wilson, Compact/London
15	38	3	DO YOU REALLY WANT TO HURT ME, Culture Club, Virgin
16	8	6	THE MESSAGE, Grand Master Flash & The Furious Five, Sugarhill
17	25	6	GLITTERING PRIZE, Simple Minds, Virgin
18	7	7	SAVE A PRAYER, Duran Duran, EMI ○
19	18	6	LEAVE IN SILENCE, Depeche Mode, Mute
20	14	14	COME ON EILEEN, Dexys Midnight Runners & The Emerald Express, Mercury/Phonogram ☆
21	13	8	HI-FIDELITY, The Kids From 'Fame' featuring Valerie Landsburg, RCA ○
22	11	7	GIVE ME YOUR HEART TONIGHT, Shakin' Stevens, Epic
23	16	11	TODAY, Talk Talk, EMI
24	30	5	INVITATIONS, Shakatak, Polydor
25	31	6	SO HERE I AM, UB40, DEP International
26	-	-	JACKIE WILSON SAID (I'M IN HEAVEN WHEN YOU SMILE), Kevin Rowland & Dexys Midnight Runners, Mercury/Phonogram DEXYS 10
27	34	4	TAKE A CHANCE WITH ME, Roxy Music, EG (Polydor)
28	40	3	THE HOUSE OF THE RISING SUN, The Animals, RAK
29	50	2	REAP THE WILD WIND, Ultravox, Chrysalis
30	44	3	DANGER GAMES, The Pinkettes, Creole
31	52	2	IN THE HEAT OF THE NIGHT, Imagination, R&B
32	35	4	DO YA WANNA FUNK, Sylvester, London
33	62	2	STRAIGHT TO HELL/SHOULD I STAY OR SHOULD I GO, The Clash, CBS
34	36	3	GIVE ME SOME KINDA MAGIC, Dollar, WEA
35	21	9	I EAT CANNIBALS Part 1, Toto Coelo, Radialchoice/Virgin
36	32	5	AND I'M TELLING YOU I'M NOT GOING, Jennifer Holiday, Geffen
37	23	7	WHAT! Soft Cell, Some Bizzare/Phonogram ○
38	-	-	STARMAKER, The Kids From 'Fame', RCA 280
39	65	2	CHANCES, Hot Chocolate, RAK
40	37	14	FAME, Irene Cara □
41	20	10	CAN'T TAKE MY EYES OFF YOU, Boys Town Gang, ERC ○
42	83	2	TOTAL ERASURE, Philip Jap, A&M
43	68	2	FROM HEAD TO TOE, Elvis Costello & The Attractions, F Beat
44	33	7	RUFF MIX, Wonder Dogs, Flip
45	24	7	NOBODY'S FOOL, Haircut One Hundred, Arista
46	55	2	GYPSY, Fleetwood Mac, Warner Brothers
47	41	4	MAGIC TOUCH, Odyssey, RCA
48	61	2	RIBBON IN THE SKY, Stevie Wonder, Motown
49	51	3	WHERE'S ROMEO? CaVa CaVa, Regard
50	46	4	WHO'S CRYING NOW, Journey, CBS
51	42	5	JUMP TO IT, Aretha Franklin, Arista
52	45	3	JEANETTE, The Beat, Go-Feet
53	72	2	LET ME KNOW// CAN'T HELP IT, Junior, Mercury/Phonogram
54	-	-	ATHENA, The Who, Polydor WHO 6
55	27	9	UNDER THE BOARDWALK, Tom Tom Club, Ze/Island
56	39	8	WINDPOWER, Thomas Dolby, Venice In Peril
57	-	-	LIFELINE, Spandau Ballet, Reformation/Chrysalis CHS 2642
58	-	-	EVEN THE NIGHTS ARE BETTER, Air Supply, Arista ARIST 474
59	28	8	CHERRY PINK AND APPLE BLOSSOM WHITE, Modern Romance featuring John Du Prez, WEA
60	67	2	WHERE DO WE GO FROM HERE, Cliff Richard, EMI
61	-	-	PARADE, White And Torch, Chrysalis CHS 2641
62	-	-	BACK ON THE CHAIN GANG, The Pretenders, Real ARE 19
63	48	5	SO FINE, Howard Johnson, A&M
64	54	3	ONLY TIME WILL TELL, Asia, Geffen
65	-	-	MAD WORLD, Tears For Fears, Mercury/Phonogram IDEA 3
66	-	-	NEVER GIVE YOU UP, Sharon Redd, Prelude PRLA 2755
67	43	6	WHO PUT THE BOMP, Showaddywaddy, RCA
68	58	4	HOT IN THE CITY, Billy Idol, Chrysalis
69	29	8	SPREAD A LITTLE HAPPINESS, Sting, A&M
70	-	-	WEAVE YOUR SPELL, Level 42, Polydor POSP 500
71	60	5	LOVE OR MONEY, Billy Fury, Polydor
72	71	2	SHOCK THE MONKEY, Peter Gabriel, Charisma/Phonogram
73	-	-	TIME IS ON MY SIDE, The Rolling Stones, Rolling Stones Records RSR 111
74	47	6	THE BOOM BOOM ROOM, Natasa, Towerbell
75	55	7	I KNOW THERE'S SOMETHING GOING ON, Frida, Epic



CULTURAL GEORGE: unhurt at 15

## BUBBLING UNDER

- 101 DAMN-NATIONS, Scarlet Party, Parlophone R8058
- AMOR, Julio Iglesias, CBS A2801
- BIG GIRLS DON'T CRY, Cimarrons, Safari SAFE 49
- BURNING DOWN ONE SIDE, Robert Plant, Swan Song SSK 19429
- CITIZEN, Vice Squad, Riot City Z34
- CRAZY HORSES, Tank, Kamafispe KAM 7
- CRY BOY CRY, Blue Zoo, Magnet MAG 254
- FOOLS RUSH IN, Bow Wow Wow, EMI 5344
- HEAD OVER HEELS, Galaxy, Ensign ENY 229
- HI I'M A LITTLE SHY, Jeff Beck, Back Replay RR3
- LORRAINE, Explainer, Sunburst/Stiff EXP 1
- LOVE'S COMIN' AT YA, Melba Moore, EMI America EA 146
- MOCKINGBIRD, The Belle Stars, Stiff BUY 159
- NIGHT NURSE, Gregory Isaacs, Island VIP 8800
- PARTNERS IN FICTION, The Mobles, Rialto RIA 10
- PRINCESS, Elton John, Rocket/Phonogram XPRES 85
- SIGNED, SEALED, DELIVERED (I'M YOURS), Boys Town Gang, ERC ERC 102
- SILVER MACHINE, Hawkwind, RCA 267
- SOMEBODY TO LOVE, Jets, EMI 5342
- TUG OF WAR, Paul McCartney, Parlophone R8057
- ROCK 'N' ROLL FOREVER WILL LAST, Spider, RCA 268
- VALERIE, Steve Winwood, Island WIP 6818
- VOYEUR, Kim Carnes, EMI America EA 143
- WHAT'S HAPPENING, Second Image, Polydor POSP 512
- WHEN WE PARTY (UPTOWN, DOWNTOWN), Jay W McGee, Ensign ENY 231

### SYMBOL KEY

#### FAST MOVERS

- ◆ SINGLES
- ☆ Platinum (one million sales)
- Gold (500,000 sales)
- Silver (250,000 sales)

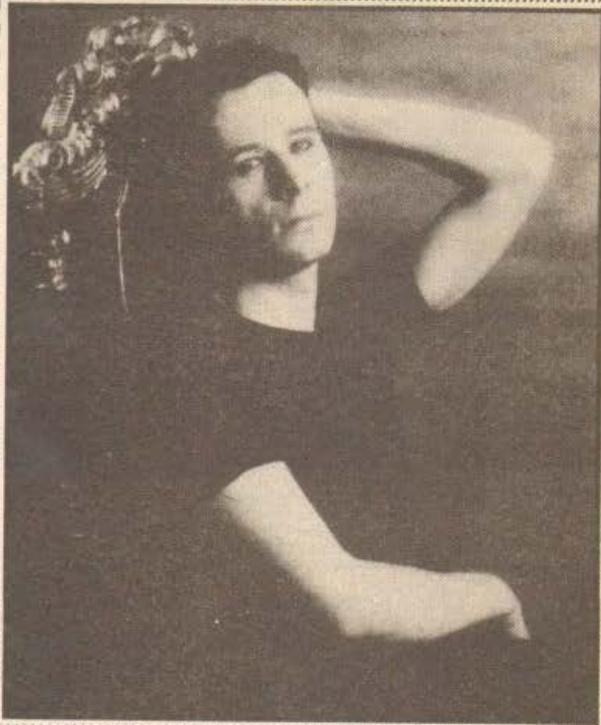
#### ALBUMS

- ☆ Platinum (300,000 sales)
- Gold (100,000 sales)
- Silver (60,000 sales)

# TOP ALBUMS

THIS WEEK  
LAST WEEK  
WEEKS IN CHART

Week ending October 2, 1982



SIMPLE MINDS: sitting pretty at 3

- 1 1 LOVE OVER GOLD, Dire Straits, Phonogram 6359 109 □
- 2 1 11 THE KIDS FROM FAME, Various, BBC ☆
- 3 6 2 NEW GOLD DREAM (81,82,83,84), Simple Minds, Virgin
- 4 2 4 CHART BEAT/CHART HEAT, Various, K-Tel ○
- 5 4 NEBRASKA, Bruce Springsteen, CBS 25100
- 6 4 5 UPSTAIRS AT ERIC'S, Yazoo, Mute □
- 7 5 14 THE LEXICON OF LOVE, ABC, Neutron/Phonogram □
- 8 3 2 THE DREAMING, Kate Bush, EMI
- 9 8 20 RIO, Duran Duran, EMI □
- 10 7 4 IN THE HEAT OF THE NIGHT, Imagination, R&B □
- 11 21 28 FRIENDS, Shalamar, Solar ○
- 12 13 2 THE COLLECTION 1977-1982, The Stranglers, Liberty
- 13 12 9 TOO-RYE-AY, Kevin Rowland And Dexys Midnight Runners, Mercury/Phonogram □
- 14 11 3 PETER GABRIEL, Peter Gabriel, Charisma/Phonogram ○
- 15 14 8 LOVE SONGS, Commodores, K-Tel □
- 16 9 4 BREAKOUT, Various, Ronco □
- 17 10 3 SIGNALS, Rush, Mercury/Phonogram
- 18 3 MAGIC, Gillan, Virgin, V 2238
- 19 20 3 SOMETHING'S GOING ON, Frida, Epic
- 20 18 12 LOVE AND DANCING, The League Unlimited Orchestra, Virgin □
- 21 17 3 THE PURSUIT OF ACCIDENTS, Level 42, Polydor
- 22 23 18 AVALON, Roxy Music, EG (Polydor) □
- 23 19 5 NOW YOU SEE ME, NOW YOU DON'T, Cliff Richard, EMI □
- 24 26 2 MYSTERY, Hot Chocolate, RAK
- 25 15 4 SONGS TO REMEMBER, Scritti Politti, Rough Trade
- 26 24 FOREVER NOW, Psychedelic Furs, CBS 85909
- 27 2 2 LIFE IN THE JUNGLE/LIVE AT ABBEY ROAD, The Shadows, Polydor
- 28 25 21 NIGHT BIRDS, Shakatak, Polydor □
- 29 34 13 MIRAGE, Fleetwood Mac, Warner Brothers
- 30 16 3 I, ASSASSIN, Gary Numan, Beggars Banquet
- 31 22 22 TROPICAL GANGSTERS, Kid Creole & The Coconuts, Zet/Island □
- 32 32 10 CAN'T STOP THE CLASSICS, Louis Clark/The Royal Philharmonic Orch, K-Tel □
- 33 33 NOW THEN . . . , Stiff Little Fingers, Chrysalis CHR 1400
- 34 70 6 SOUL DAZE/SOUL NITES, Various, Ronco
- 35 27 7 EYE OF THE TIGER, Survivor, Scotti Brothers
- 36 30 23 COMPLETE MADNESS, Madness, Stiff ☆
- 37 28 8 TALKING BACK TO THE NIGHT, Steve Winwood, Island
- 38 31 11 THE PARTY'S OVER, Talk Talk, EMI
- 39 62 2 SLEEPWALKING, Gerry Rafferty, Liberty
- 40 41 12 MAKIN' MOVIES, Dire Straits, Vertigo/Phonogram ☆
- 41 40 25 ASIA, Asia, Geffen ○
- 42 38 6 THE SINGLES ALBUM, UB40, Graduate
- 43 46 38 LOVE SONGS, Barbra Streisand, CBS
- 44 38 195 BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ☆
- 45 19 NYLON CURTAIN, Billy Joel, CBS 85959
- 46 54 59 RUMOURS, Fleetwood Mac, Warner Brothers ☆
- 47 47 MODERN HEROES, Various, TV Records TVA 1
- 48 45 4 GET LOOSE, Evelyn King, RCA
- 49 42 8 THE JIMI HENDRIX CONCERTS, Jimi Hendrix, CBS
- 50 43 6 ROCKY III, Original Motion Picture Soundtrack, Liberty
- 51 32 10 IT'S HARD, The Who, Polydor
- 52 29 8 THE CAGE, Tygers Of Pan Tang, MCA
- 53 66 22 TUG OF WAR, Paul McCartney, Parlophone □
- 54 47 7 ESCAPE, Journey, CBS
- 54 73 2 OH OH THAT'S YER LOTI Various, Secret
- 56 37 4 HIGHWAY SONG-BLACKFOOT LIVE, Blackfoot, Atco
- 57 48 49 DARE, Human League, Virgin ☆

- 58 35 3 ACTING VERY STRANGE, Mike Rutherford, WEA
- 59 44 2 MADNESS, MONEY AND MUSIC, Sheena Easton, EMI
- 60 65 14 FABRIQUE, Fashion, EMI
- 61 39 14 AS ONE, Kool & The Gang, Phonogram De-Lite DSR 3
- 61 39 14 FAME, Original Soundtrack, Various, Polydor □
- 63 51 14 NON-STOP ECSTATIC DANCING, Soft Cell, Some Bizzare ○
- 64 56 48 PEARLS, Ekie Brooks, A&M ☆
- 65 76 25 THE NUMBER OF THE BEAST, Iron Maiden, EMI
- 66 48 27 CHARIOTS OF FIRE, Vangelis, Polydor ☆
- 66 59 11 ASSEMBLAGE, Japan, Hansa ○
- 68 58 6 KEEP IN SHAPE SYSTEM, Arlene Philips, Supershapes
- 68 53 29 THE CONCERT IN CENTRAL PARK, Simon and Garfunkel, Geffen □
- 70 63 9 WAR OF THE WORLDS, Jeff Wayne's Musical Version, CBS ☆
- 71 68 6 THE GOLDEN AGE OF WIRELESS, Thomas Dolby, Venice In Peril
- 72 69 17 STILL LIFE (AMERICAN CONCERT 1981), The Rolling Stones, Rolling Stones Records □
- 73 87 4 BLACK TIGER, Y&T, A&M
- 74 82 2 UNDER THE BLADE, Twisted Sister, Secret
- 75 60 43 NON-STOP EROTIC CABARET Soft Cell, Some Bizzare/Phonogram □
- 76 71 4 GREATEST HITS, Shalamar, Solar
- 77 91 2 SECRET COMBINATION, Randy Crawford, Warner Brothers ☆
- 78 72 17 QUEEN GREATEST HITS, Queen, EMI ☆
- 79 76 19 DURAN DURAN, Duran Duran, EMI □
- 80 50 31 PELICAN WEST, Haircut One Hundred, Arista ☆
- 81 93 13 PICTURES AT ELEVEN, Robert Plant, Swan Song
- 82 79 7 THE EAGLE HAS LANDED, Saxon, Carrere ○
- 83 57 5 WELL KEPT SECRET, John Martyn, WEA
- 84 64 49 BODY TALK, Imagination, R&B □
- 85 51 5 NIGHT NURSE, Gregory Isaacs, Island
- 88 56 4 THE BEST OF BRITISH JAZZ FUNK VOLUME TWO, Various, Beggars Banquet
- 87 61 17 THREE SIDES LIVE, Genesis, Charisma/Phonogram □
- 88 76 6 ROUGH DIAMONDS, Bad Company, Swan Song
- 89 84 35 ALL FOR A SONG, Barbara Dickson, Epic ☆
- 90 74 44 TIN DRUM, Japan, Virgin □
- 91 97 5 DEEP PURPLE LIVE IN LONDON, Deep Purple, Harvest
- 92 204 ○ ABRACADABRA, The Steve Miller Band, Mercury 6302
- 93 88 20 A LITTLE PEACE, Nicole, CBS 85011
- 94 92 3 SULK, The Associates, Associates
- 95 92 3 HOOKED ON CLASSICS, Louis Clark conducting The RPO, K-Tel ☆
- 96 88 20 STAGESTRUCK, David Essex, Mercury MERS 4
- 97 88 20 4, Foreigner, Atlantic □
- 98 94 21 A CONCERT FOR THE PEOPLE (BERLIN), Barclay James Harvest, Polydor
- 99 16, Chicago, Full Moon K99235
- 100 16, Chicago, Full Moon K99235

# VIDEO

- 1 3 TRANSGLOBAL UNITY EXPRESS, The Jam, Spectrum
  - 2 18 GREATEST FLIX, Queen, EMI
  - 3 1 COMPLETE MADNESS, Madness, Stiff
  - 4 9 ROCK FLASHBACK, Deep Purple, BBC/3M
  - 5 14 LIVE AT THE THEATRE ROYAL DRURY LANE, Orchestral Manoeuvres In The Dark, Virgin
  - 6 10 HOT GOSSIP, EMI
  - 7 10 SLIPSTREAM, Jethro Tull, Chrysalis
  - 8 12 SWAN LAKE, The Royal Ballet, Thames/EMI
  - 9 6 KID CREOLE & THE COCONUTS, Island
  - 10 17 NEVER SAY DIE, Black Sabbath, VCL
- Compiled by HMV

# THE Swinging Laurels

## '82 BUSKING TOUR

See them live at your local record store



NEW SINGLE  
**'RODEO'**  
 SPECIAL LIMITED EDITION  
 3 TRACK 12" SAX 1T

Also available on 7".

**THURSDAY 30th SEPTEMBER**

11am - Revolver, Unit 26, Idlewells Centre, Sutton in Ashfield.

2pm - Revolver, 37, Listergate, Nottingham.

**FRIDAY 1st OCTOBER**

12 noon - Revolver, 59 Market Place, Leicester.

2pm - Ainleys, 10/12 Haymarket, Leicester.

**TUESDAY 5th OCTOBER**

1pm - Virgin Megastore.

4pm - Virgin Marble Arch.

**THURSDAY 7th OCTOBER**

1pm - HMV Oxford Street.

**FRIDAY 8th OCTOBER**

12 noon - Discovery Records, 3 Market Square, Corby.

2pm - Revolver, 67/69 Gold Street, Kettering.

**FREE FLEXI-DISC  
 WITH EVERY SINGLE  
 BOUGHT AT THESE STORES**

ALSO AT

**THURSDAY 7th OCTOBER**

Hope and Anchor

**SATURDAY 9th OCTOBER**

3pm - Paradise Garage, St. Mary's Street, Cardiff.

**SUNDAY 10th OCTOBER**

Oxfam P.A. at Battersea.

**wea**

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# US 45s

- 1 2 JACK AND DIANE, John Cougar, Riva/Mercury
- 2 1 ABRACADABRA, The Steve Miller Band, Capitol
- 3 3 HARD TO SAY I'M SORRY, Chicago, Full Moon/Warner Bros
- 4 4 EYE OF THE TIGER, Survivor, Scotti Bros
- 5 5 YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU, Melissa Manchester, Arista
- 6 6 EYE IN THE SKY, The Alan Parsons Project, Arista
- 7 7 WHO CAN IT BE NOW? Men At Work, Columbia
- 8 8 SOMEBODY'S BABY, Jackson Browne, Asylum
- 9 15 I KEEP FORGETTIN', Michael McDonald, Warner Bros
- 10 9 HURTS SO GOOD, John Cougar, Riva
- 11 12 YOU CAN DO MAGIC, America, Capitol
- 12 14 BLUE EYES, Elton John, Geffen
- 13 39 HEART ATTACK, Olivia Newton-John, MCA
- 14 21 I RAN, A Flock Of Seagulls, Jive/Arista
- 15 27 BREAK IT TO ME GENTLY, Juice Newton, Capitol
- 16 16 THINK I'M IN LOVE, Eddie Money, Columbia
- 17 17 ONLY TIME WILL TELL, Asia, Geffen
- 18 18 LET ME TICKLE YOUR FANCY, Jermaine Jackson, Motown
- 19 19 HOLD ON, Santana, Columbia
- 20 20 DO YOU WANNA TOUCH ME, Joan Jett & The Blackhearts, Boardwalk
- 21 26 GLORIA, Laura Branigan, Atlantic
- 22 22 WHAT'S FOREVER FOR, Michael Murphey, Liberty
- 23 23 HOT IN THE CITY, Billy Idol, Chrysalis
- 24 24 BIG FUN, Kook & The Gang, De-Lite
- 25 25 JUMP TO IT, Aretha Franklin, Arista
- 26 34 DON'T FIGHT IT, Kenny Loggins With Steve Perry, Columbia
- 27 35 GYPSY, Fleetwood Mac, Warner Bros
- 28 28 NEVER BEEN IN LOVE, Randy Meisner, Epic
- 29 29 VOYEUR, Kim Carnes, America
- 30 30 MAKE BELIEVE, Toto, Columbia
- 31 31 YOU DROPPED A BOMB ON ME, The Gap Band, Experience
- 32 33 THE ONE YOU LOVE, Glenn Frey, Asylum
- 33 36 YOU DON'T WANT ME ANYMORE, Steel Breeze, RCA
- 34 52 HEARTLIGHT, Neil Diamond, Columbia
- 35 46 UP WHERE WE BELONG, Joe Cocker And Jennifer Warnes, Island
- 36 43 LOVE COME DOWN, Evelyn King, RCA
- 37 37 HOLDIN' ON, Tane Cain, RCA
- 38 44 YOU KEEP RUNNIN' AWAY, .38 Special, A&M
- 39 49 SWEET TIME, REO Speedwagon, Epic
- 40 40 LET IT BE ME, Willie Nelson, Columbia
- 41 50 ATHENA, The Who, Warner Bros
- 42 48 JOHNNY CAN'T READ, Don Henley, Asylum
- 43 51 NOBODY, Sylvia, RCA
- 44 54 I GET EXCITED, Rick Springfield, RCA
- 45 62 SOUTHERN CROSS, Crosby, Stills And Nash, Atlantic
- 46 55 STEPPIN' OUT, Joe Jackson, A&M
- 47 69 YOUNG LOVE, Air Supply, Arista
- 48 56 MICKEY, Toni Basil, Radialchoice/Virgin
- 49 60 THE LOOK OF LOVE, ABC, Mercury
- 50 61 I NEED YOU, Paul Carrack, Epic
- 51 72 PRESSURE, Billy Joel, Columbia
- 52 59 TAKE THE L, The Motels, Capitol
- 53 63 NEW WORLD MAN, Rush, Mercury
- 54 64 ROCK THIS TOWN, Stray Cats, EMI-America
- 55 71 I'M SO EXCITED, Pointer Sisters, Planet
- 56 70 A PENNY FOR YOUR THOUGHTS, Tavares, RCA
- 57 57 MACHINERY, Sheena Easton, EMI-America
- 58 68 WHAT ABOUT ME, Moving Pictures, Network
- 59 10 LOVE IS IN CONTROL, Donna Summer, Geffen
- 60 74 LOVE ME TOMORROW, Chicago, Full Moon/Warner Bros

# US LPs

- 1 1 AMERICAN FOOL, John Cougar, Riva/Mercury
- 2 2 MIRAGE, Fleetwood Mac, Warner Bros
- 3 3 ABRACADABRA, The Steve Miller Band, Capitol
- 4 4 ASIA, Asia, Geffen
- 5 5 EMOTIONS IN MOTION, Billy Squier, Capitol
- 6 12 IF THAT'S WHAT IT TAKES, Michael McDonald, Warner Bros
- 7 7 GOOD TROUBLE, Reo Speedwagon, Epic
- 8 8 VACATION, The Go-Go's, IRS
- 9 9 CHICAGO 16, Chicago, Full Moon/Warner Bros
- 10 11 EYE IN THE SKY, The Alan Parsons Project, Arista
- 11 10 EYE OF THE TIGER, Survivor, Scotti Bros
- 12 22 IT'S HARD, The Who, Warner Bros
- 13 13 GET LUCKY, Lover Boy, Columbia
- 14 14 GAP BAND IV, Gap Band, Total Experience
- 15 15 BUSINESS AS USUAL, Men At Work, Columbia
- 16 6 PICTURES AT ELEVEN, Robert Plant, Swan Song
- 17 17 A FLOCK OF SEAGULLS, A Flock of Seagulls, Jive/Arista
- 18 18 COMBAT ROCK, The Clash, Epic
- 19 19 HEY RICKY, Melissa Manchester, Arista
- 20 20 DONNA SUMMER, Donna Summer, Geffen
- 21 21 SCREAMING FOR VENGEANCE, Judas Priest, Columbia
- 22 31 HIGH ADVENTURE, Kenny Loggins, Columbia
- 23 23 NO CONTROL, Eddie Money, Columbia
- 24 24 JUMP TO IT, Aretha Franklin, Arista
- 25 25 ZAPP II, Zapp, Warner Bros
- 26 26 SHANGO, Santana, Columbia
- 27 27 ROUGH DIAMONDS, Bad Company, Swan Song
- 28 28 TALKING BACK TO THE NIGHT, Steve Winwood, Island
- 29 29 BUILT FOR SPEED, Stray Cats, EMI-America
- 30 30 IMPERIAL BEDROOM, Elvis Costello, Columbia
- 31 16 DAYLIGHT AGAIN, Crosby Stills and Nash, Atlantic
- 32 32 HOOKED ON SWING, Larry Elgart and His Manhattan Swing Orchestra, RCA
- 33 — SIGNALS, Rush, Mercury
- 34 36 HOOKED ON CLASSICS II, Royal Philharmonic Orchestra, RCA
- 35 35 ALWAYS ON MY MIND, Willie Nelson, Columbia
- 36 38 NIGHT AND DAY, Joe Jackson, A&M
- 37 39 I CAN'T STAND STILL, Don Henley, Elektra
- 38 72 WHAT TIME IS IT? The Time, Warner Bros
- 39 53 ROCK IN A HARD PLACE, Aerosmith, Columbia
- 40 40 ONE ON ONE, Cheap Trick, Epic
- 41 41 TUG OF WAR, Paul McCartney, Columbia
- 42 42 TOTO IV, Toto, Columbia
- 43 43 BAD TO THE BONE, George Thorogood & The Destroyers, EMI-America
- 44 47 SPECIAL FORCES, .38 Special, A&M
- 45 45 THREE SIDES LIVE, Genesis, Atlantic
- 46 46 MISSING PERSONS, Missing Persons, Capitol
- 47 49 NO FUN ALOUD, Glenn Frey, Elektra
- 48 48 TANTALIZING HOT, Stephanie Mills, Casablanca
- 49 34 LOVE WILL TURN YOU AROUND, Kenny Rogers, Liberty
- 50 50 ALL FOUR ONE, The Motels, Capitol
- 51 52 LET ME TICKLE YOUR FANCY, Jermaine Jackson, Motown
- 52 61 VOYEUR, Kim Carnes, EMI-America
- 53 59 BAD REPUTATION, Joan Jett And The Blackhearts, Boardwalk
- 54 54 FAST TIMES AT RIDGEMONT HIGH, Soundtrack, Full Moon/Asylum
- 55 58 EDDIE MURPHY, Eddie Murphy, Columbia
- 56 56 ABOMINO, Uriah Heep, Mercury
- 57 57 NON STOP ECSTATIC DANCING, Soft Cell, Sire
- 58 64 JUMP UP, Elton John, Geffen
- 59 33 ROCKY III, Soundtrack, Liberty
- 60 60 THIS ONE'S FOR YOU, Teddy Pendergrass

# INDIE LPs

- 1 1 UPSTAIRS AT ERIC'S, Yazoo, Mute STUMM 4
- 2 2 SONGS TO REMEMBER, Scritti Politti, Rough Trade ROUGH 20
- 3 4 SENSE AND SENSUALITY, Au Pairs, Kamera KAM 010
- 4 3 THE SINGLES ALBUM, UB40, Graduate GRADSLP 3
- 5 5 CHRIST THE ALBUM, Crass, Crass BOLLOX 202
- 6 7 PUNK AND DISORDERLY — FURTHER CHARGES, Various, Anagram GRAM 001
- 7 9 GARLANDS, Cocteau Twins, 4AD CAD 211
- 8 6 CITY BABY ATTACKED BY RATS, GBH, Clay CLAYLP 4
- 9 13 SPEAK AND SPELL, Depeche Mode, Mute STUMM 8
- 10 10 ELIGIBLE BACHELORS, Monochrome Set, Cherry Red B RED 34
- 11 8 JUNKYARD, Birthday Party, 4AD CAD 207
- 12 — CARMEL, Carmel, Red Flame RFM 9
- 13 11 THE LORDS OF THE NEW CHURCH, Lords Of The New Church, Illegal ILP 009
- 14 12 WE ARE... THE LEAGUE, Anti-Nowhere League, WXYZ LMNOP 1
- 15 21 A DISTANT SHORE, Tracey Thorn, Cherry Red M RED 35
- 16 14 FOURTH DRAWER DOWN, Associates, Situation 2 SITU 2
- 17 17 SOWETO, Various, Rough Trade ROUGH 37
- 18 16 IN THE FLAT FIELD, Bauhaus, 4AD CAD 13
- 19 20 HI-YO SILVER AWAY! Lone Ranger, Greensleeves GREL 41
- 20 24 BILLY SUPER DUPER, Marc Bolan, Marc ABOLAN 4



EASTWOOD & SAINT: in at 28

- 21 19 SKIDIPI! Eek-A-Mouse, Greensleeves GREL 14
- 22 26 THERMO-NUCLEAR SWEAT, Defunkt, Hannibal HNBL 1311
- 23 25 MOVEMENT, New Order, Factory FACT 50
- 24 30 GREATEST HIT, Blue Orchids, Rough Trade ROUGH 36
- 25 15 THE WILD ONES, Cockney Rejects, Arena AKA 1
- 26 18 2 x 25, Cabaret Voltaire, Rough Trade ROUGH 42
- 27 23 PUNK AND DISORDERLY, Various, Abstract
- 28 — TWO BAD DJ, Clint Eastwood & General Saint, Greensleeves GREL 24
- 29 28 RHYTHM COLLISION, Ruts DC, Bohemian BOLP 4
- 30 22 LIVE AT THE ROUNDHOUSE, Pink Fairies, Big Beat WIK 14

by ALAN JONES

# CHARTFILE



KEVIN: all platinum

**C**ONGRATULATIONS to Dexys Midnight Runners and the Emerald Express on their tremendous achievement with 'Come On Eileen'. The record last week passed the million sales mark and, in so doing, became the 35th platinum single of all time. Thirty of these records have topped a million sales since the BPI started certifying sales in 1960. The other five — 'Rock Around The Clock' (Bill Haley), 'Diana' (Paul Anka), 'Mary's Boy Child' (Harry Belafonte), 'What Do You Want To Make Those Eyes At Me For' (Emile Ford), and 'White Christmas' (Bing Crosby) — were hits prior to 1960 and, though the indications are that they each sold a million, there is no proof that they have.

Only two records amongst this elite failed to reach number one. The exceptions are 'Stranger On The Shore' by Acker Bilk with the Leon Young String Quartet and 'White Christmas' by Bing Crosby.

The former peaked at number two, but made up for that disappointment by spending more than a year on the chart. Its sustained popularity was due, at least in part, to its weekly airing as the theme to a similarly named children's TV series. 'White Christmas' failed to reach number one simply because it was released, and enjoyed its greatest popularity, a decade before charts were introduced in Britain. It finally charted in 1977,

following Crosby's death, reaching number five in a seven week chart residency.

The only data available on 'White Christmas' indicates that it has sold more than 600,000 since 1967. That's over 40,000 a year. It wouldn't be too optimistic to expect it to have sold 60,000 a year between its first release in 1942 and 1967. If it did, its total sales over the last forty years would be somewhere around 2.1 million — that's more than 'Mull Of Kintyre' and enough to make it Britain's best-selling single of all-time.

Abandoning theory for hard fact: 'Come On Eileen' is the second million-seller from the Phonogram stable, and more specifically its Mercury label. The first was 'Y.M.C.A.', a 1979 number one for the Village People of 'Whatever happened to . . . ' fame . . .

Hot Chocolate's ever-mounting hit tally reached 27 last week as 'Chances' debuted at number 65. At

the same time 'It Started With A Kiss' recorded an identical sales figure and dropped 17 places to join its successor at joint number 65. Not surprisingly it's the first time a chart act has ever shared a position with itself . . .

**E**QUAL Opportunities? It's been noticeable in the past few years that the percentage of chart acts made up either entirely or partly of women has increased steadily. But one area where women still rarely make their mark is as composers. Last week's singles chart featured the work of 159 songwriters — and only five were women.

Foremost amongst this small group is Sylvia Robinson, a 46 year-old New Yorker. As half of Mickey & Sylvia (guess which) she had several American hits in the late fifties and early sixties. She later started her own labels, Vibration and All Platinum, and took on the role of managing director, producer, songwriter and engineer.

She was rewarded with several hits from Donny Elbert, Shirley & Company and Moments and Whatnauts. But the biggest of all was her very own recording of 'Pillow Talk', a steamy little number which reached number 14 in Britain and number three in America in 1973. Shortly afterwards she sold out the company and set up Sugar Hill. Her total commitment paid off almost immediately when the Sugar Hill Gang put 'Rapper's Delight' high on almost every chart in the world. Since then things have been a little less hectic at Sugar Hill — until now.

The label has two current hits in 'The Message' (Grand Master Flash) and 'The Lover In You' (the Sugar Hill Gang). Both were co-written by Sylvia, the former with Grand Master Flash and the Furious Five and 'The Lover In You' with our very own Pete Wingfield. They reflect different but complimentary aspects of the character of a remarkable woman.

Sylvia aside, the only lady tunesmiths with current hits are Theresa Bazar (co-author of the all-gloss-and-no-tune 'Give Me Some Kindsa Magic' with fellow peroxide midget David Van Day), Judy Nylon who helped to write Natasha's 'The Boom Boom Room' and last but not least Pam Sawyer and Marilyn McLeod, British and American (respectively) co-writers of the Associates hit 'Love Hangover' — the only song on the entire chart written exclusively by women.

## INDIE 45s

- 1 1 LEAVE IN SILENCE, Depeche Mode, Mute BONG 1
- 2 2 SO HERE I AM, UB40, DEP International, 7DEP (12DEP) 5
- 3 3 DON'T GO, Yazoo, Mute (12) YAZ 001
- 4 6 MUTANT ROCK, Meteors, WXYZ ABCD 5
- 5 5 WARRIORS, Blitz, No Future 01 16
- 6 34 KNIFE SLITS WATER, A Certain Ratio, Factory FAC 62
- 7 4 BLEED FOR ME, Dead Kennedys, Statik/Alternative Tentacles STAT 22
- 8 14 THE STRANGER, Dead Or Alive, Black Eyes BE 2
- 9 — PILLAR TO POST, Aztec Camera, Rough Trade RT 112(P)
- 10 8 HAVE YOU GOT 10P? (EP), Ejected, Riot City RIOT 14
- 11 7 JACQUES DERRIDA/ASYLUMS IN JERUSALEM, Scritti Politti, Rough Trade RT 111(T) (P)
- 12 15 SUICIDE BAG (EP), Action Pact, Fallout FALL 003
- 13 13 ONLY YOU, Yazoo, Mute 7MUTE (12 MUTE) 020
- 14 9 RISING FROM THE DREAD (EP), UK Decay, Corpus Christi CHRIST ITS 1
- 15 17 PARANOID, Black Sabbath, NEMS NE(P)1
- 16 25 LIFE ON THE LINE, Fad Gadget, Mute 7MUTE024
- 17 10 BELA LUGOSI'S DEAD, Bauhaus, Small Wonder WEENY 2
- 18 12 RUN LIKE HELL/UP YER BUM, Peter & The Test Tube Babies, No Future 01 15
- 19 11 BEASTS (EP), Sex Gang Children, Illuminated ILL 1112
- 20 20 WHATEVER IS HE LIKE? Farmers Boys, Backs 7NCH 001
- 21 23 LOVE WILL TEAR US APART, Joy Division, Factory FAC 23
- 22 22 PAST MEETS PRESENT, Weekend, Rough Trade RT 107

- 23 — BULLSHIT CRASS, Special Duties, Rondelet ROUND 24
- 24 18 RELIGIOUS WARS (EP), Subhumans, Spiderleg SDL 7
- 25 16 FACE THE FACTS, Ikon AD, Radical Change RC 3
- 26 30 TEMPTATION, New Order, Factory FAC 63(12)
- 27 19 LOVE AT FIRST SIGHT, Gist, Rough Trade RT 085
- 28 36 SOMETHING ON MY MIND, Pale Fountains, Operation Twilight OPT 009
- 29 31 NIGHT AND DAY, Everything But The Girl, Cherry Red CHERRY 37
- 30 41 F\*\*\* THE TORIES, Riot Squad, Rondelet ROUND 23
- 31 21 GENTLE MURDER, (EP), Mayhem, Riot City RIOT 13
- 32 35 SUMMER IN THE CITY, Tik & Tok, Survival SUR (12)007
- 33 — TOTAL CHAOS (EP), Various, Volume VOL 2
- 34 40 THE PEEL SESSIONS (EP), Nightingales, Cherry Red 12CHERRY 44
- 35 33 VIVA LA REVOLUTION, Adicts, Fall Out FALL 002
- 36 — PROCESSION, Nico, 1/2 REC 1
- 37 29 SOCIETY'S REJECTS (EP), Maumaus, Pax PAX 6
- 38 24 OPEN YOUR EYES, Lords Of The New Church, Illegal ILS 0030
- 39 — MURDER IN THE SUBWAY, Attak, No Future 01 12
- 40 38 17 YEARS OF HELL (EP), Partisans, No Future 01 12
- 41 44 FAITHLESS, Scritti Politti, Rough Trade RT 101(T)
- 42 26 REASONS FOR EXISTENCE (EP), Subhumans, Spiderleg SDL 5
- 43 43 THE HOUSE THAT MAN BUILT (EP), Conflict, Crass 221984/1
- 44 46 WAIT FOR THE BLACKOUT/JET BOY, JET GIRL, Damned/Captain Sensible, Big Beat NS(P) 7
- 45 27 SHELTERS FOR THE RICH, Disruptors, Radical Change RC 2
- 46 32 MARCH VIOLETS (EP), March Violets, Merciful Release MR 013
- 47 45 SICK BOY, GBH, Clay CLAY 11
- 48 28 I MELT WITH YOU, Modern English, 4AD AD 212
- 49 42 TEENAGER IN LOVE, Eraserhead, Flickknife FLS 210
- 50 37 WOMAN, Anti-Nowhere League, WXYZ ABCD(P) 4

## 5 Flashback 10 15

September 24, 1977

- 1 WAY DOWN, Elvis Presley
- 2 MAGIC FLY, Space
- 3 SILVER LADY, David Soul
- 4 OXYGENE, Jean Michel Jarre
- 5 DEEP DOWN INSIDE, Donna Summer
- 6 TELEPHONE MAN, Meri Wilson
- 7 NOBODY DOES IT BETTER, Carly Simon
- 8 BEST OF MY LOVE, The Emotions
- 9 DO ANYTHING YOU WANNA DO, The Rods
- 10 THAT'S WHAT FRIENDS ARE FOR, Deniece Williams

September 23, 1972

- 1 MAMA WEER ALL CRAZEE NOW, Slade
- 2 CHILDREN OF THE REVOLUTION, T Rex
- 3 HOW CAN I BE SURE, David Cassidy
- 4 YOU WEAR IT WELL, Rod Stewart
- 5 SUGAR ME, Lynsey de Paul
- 6 IT'S FOUR IN THE MORNING, Faron Young
- 7 VIRGINIA PLAIN, Roxy Music
- 8 AIN'T NO SUNSHINE, Michael Jackson
- 9 TOO YOUNG, Donny Osmond
- 10 COME ON OVER TO MY PLACE, The Drifters

September 23, 1967

- 1 LAST WALTZ, Engelbert Humperdinck
- 2 EXCERPT FROM A TEENAGE OPERA, Keith West
- 3 ITCHYCOO PARK, The Small Faces
- 4 LET'S GO TO SAN FRANCISCO, The Flowerpot Men
- 5 I'LL NEVER FALL IN LOVE AGAIN, Tom Jones
- 6 SAN FRANCISCO, Scott McKenzie
- 7 REFLECTIONS, Diana Ross
- 8 FLOWERS IN THE RAIN, The Move
- 9 WE LOVE YOU, The Rolling Stones
- 10 HOLE IN MY SHOE, Traffic

# NEWS **Second Light**

## Short Heatwave

TOP DISCO group Heatwave play a short tour next month.

The group — who hit fame with 'Boogie Nights' — play six dates running Southport Theatre on October 10, Chippenham Gold Diggers 12, Lakenheath USAF 13 and 14 and London Venue 15 and 16.

They have just released an album called 'Current'.

## Talkie walkies

TALK TALK are to play a massive tour . . . and support Genesis at Milton Keynes this weekend.

The 21 gig tour follows the success of their 'Today' single.

They play Loughborough University on October 29, Birmingham Odeon 30, Manchester Apollo 31, Bangor University November 1, Edinburgh Playhouse 3, Liverpool Royal Court 4, Sheffield Lyceum 5, Bradford University 6, London Dominion 8, Warwick Arts Theatre 9,

DISCO GROUP Light Of The World set off on their second tour of the year.

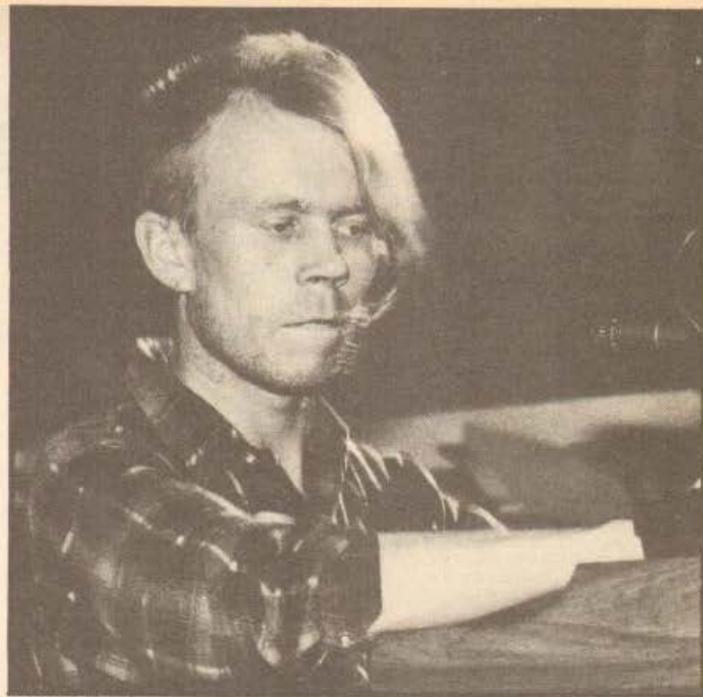
The Brit funksters — who have just released a single 'Famous Faces' — play 15 dates around the country.

Concerts start at Basildon Raquel's on October 14. Then Uxbridge Brunel University 15, Loughborough University 16, Norwich East Anglia University 17, Reading University 19, Canterbury Kent University 20, London Queen Mary College 22, Guildford Surrey University 23, Dunstable Queensway Hall 24, Chippenham Gold Diggers 25, London Eltham Harrogate Rooms 26, Durham University 28, Newcastle Polytechnic 29, Manchester University 30 and London Lyceum November 1.

All the college dates are open to the public except for the London Queen Mary College concert.

Nottingham Rock City 10, Lowestoft Leisure Complex 11, Norwich UEA 12, Poole Arts Centre 14, Cardiff University 15, Bristol Locarno 16, Southampton Gaumont 18, Hitchin Regal 19 and Aylesbury Friars 20.

Tickets are on sale now from box offices costing between £3 and £3.50.



VINCE CLARKE

Pic by Alison Turner

# YAZOO WILL GO

YAZOO STRIKE out on the road for their first-ever tour next month.

The chart-topping duo of Alif and Vince Clarke whose debut album 'Upstairs At Eric's' shot to number two in the charts are to play 12 dates in November.

Their live dates follow the success of their debut single 'Only

You', and their latest hit 'Don't Go'.

Tour dates start at Hanley Victoria Hall on November 5 and continue Leeds University 6, Manchester Palace Theatre 7, Coventry Apollo 9, Brighton Dome 10, Poole Wessex Hall 11, Bristol Locarno 14, Birmingham Odeon 15, Liverpool Mountford Hall 17, Edinburgh Playhouse 18, Newcastle City Hall 19 and London Dominion Theatre 22. Tickets are available now from venues at £3.50, except the London concert where they cost £4, £3.75 and £3.50.

## Carry On Fame

FAME'S KIDS have another album released next week.

Called 'The Kids From Fame Again' it features actors from the television series.



Pic by Laura Levine

HAYSI FANTAYZEE are to spring into action later in the month.

The duo who shocked Top Of The Pops viewers with their debut hit 'John Wayne Is Big Leggy' are to release their second single during late October.

It is called 'Shiny Shiny' and will be included with 'Big Leggy' on an album which is due out in November.

But there is little chance that they will be doing their outrageous routines on stage for some time.

"A tour isn't on the cards at the moment, although they might play some dates just before Christmas," said a spokesman.



SKETCH AND GRANT: Splitting

## Linx split definite

LINK HAVE split . . . as RECORD MIRROR exclusively revealed last week.

And Sketch and David Grant have revealed their reasons for the break up.

"Linx to us was always less a band and more a communion of ideas," Sketch said this week. "The ideas were not just our own and we've been impressed by things we've learnt by associating with other musicians."

"This has led to the situation where I'm spending more time pursuing my own avenues than I do sharing things I have in common with Dave."

David Grant also explained his reasons for splitting . . . although he hinted that the pair may work together again.

"Although Linx has always been fun, we promised ourselves that when we began having more fun doing personal things we'd stop. We've now reached that point," he said.

"But friendship and mutual respect will no doubt lead us to work together as and when we wish," he added.

The group's last single together is 'Don't Hit Me With Love' which comes out on October 8.

## Budgie hops

VETERAN HEAVY metal band Budgie follow their Reading Festival appearance with a tour which starts at the end of the month.

Their set will be based on the fight of good against evil, including numbers from their new album 'Deliver Us From Evil' which comes out on October 8.

Dates start at Dublin's Francis Xavier Hall on October 29. They go on to play Belfast Ulster Hall 30, Oxford Apollo November 2, Lowestoft South Pier 3, Gravesend Woodville Hall 4, Farnborough Recreation Centre 6, Ipswich Gaumont 7, Sheffield Lead Mill 11, Middlesbrough Town Hall 12, Manchester Apollo 14, Hanley Victoria Hall 18, Colwyn Bay Pier Pavilion 19, St Albans Civic Hall 27, Cardiff University 29, Birmingham Odeon 30, Bradford University December 4 and London Hammersmith Odeon 7.

# BLANCMANGE.



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**TOYAH HAS** her new single released this week ... and a live album comes out later this year. The single is called 'Be Proud, Be Loud (Be Heard)' and is backed with 'Laughing With The Fools'. Toyah's live album is called 'Warrior Rock (Toyah On Tour)' and was recorded during her last tour in this country. The album will be a double, but a release date has to be decided.

**Fitted up**

TIGHT FIT have a new single out this week ... the first by the new line-up. The new record is called 'I'm Undecided' and features new girls Vicki Pemberton and Carol Stevens.

# SNAKES IN THE GRASS

**THE NEW** look Whitesnake go on the road in December... but the line up is top secret!

David Coverdale won't say who has replaced Bernie Marsden and Micky Moody, or whether there are other line-up changes. One rumour says that ex Michael Schenker Group drummer Cozy Powell, will replace Ian Paice. "They're keeping the line up under wraps at the moment," said a spokesman. "But they are going into the studios next week to record an album."

**Flash album**

LATEST DISCO sensation Grand Master Flash and the Furious Five release their first-ever album this week. It's called 'The Message' after their hit single of the same name and features eight tracks. And fans will be able to hear the group's acclaimed 'Adventures Of Grand Master Flash On The Wheels Of Steel' — one of the most famous disco tracks ever.

The band will be playing Southampton Gaumont December 10, St Austell Cornwall Coliseum 11, Newcastle City Hall 14, 15, Deeside Leisure Centre 17, Leeds Queens Hall 18, Glasgow Apollo 20, 21, Birmingham Odeon 27, 28, 29, Manchester Apollo December 31, January 1 and London Hammersmith Odeon 3, 4 and 5. Tickets for all venues are available now, except Hammersmith Odeon where they will be available from October 8.

## Rainbow cloud

THE FUTURE of Rainbow looks in doubt yet again. Joe Lynn Turner and Roger Glover are said to have left the line up, forcing the band to postpone their American tour. Although there's been no official confirmation of the split, sources close to the band say that there have been several arguments lately. No further details were available as RECORD MIRROR went to press.



Pic by Paul Cox

COVERDALE: on the tip of my tongue

## CURTAIN FALLS ON THEATRE

THEATRE OF HATE have split after three years together. The group, who had their biggest hit with 'Do You Believe In The West World', decided to throw the towel in this week. But lead singer Kirk Brandon will be forming a new group which will have a "powerhouse sound, rather than a trashy one," according to their manager. Brandon will still be working with Theatre Of Hate bass player Stan Stemmers.

## Adam's pirate album

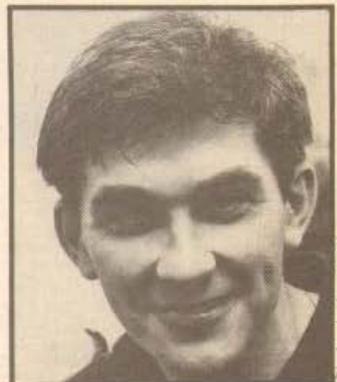
ADAM ANT'S new album is out next week. It's called 'Friend Or Foe' and includes the hit of the same name, Adam's last number one 'Goody Two Shoes,' and a

cover version of the Doors' 'Hello I Love You'. All the other numbers were written by Adam and Marco Pirroni.

## Fashion followers

FASHION ARE all set to be joined by Teardrop Explodes guitarist Troy Tate. Tate was auditioning with the band last week, and sources close to the Teardrops and Fashion say he will be taking the job. The official line is "a name guitarist will be joining shortly." It will mean that Fashion is to be a larger unit than before. Former Kokomo guitarist Al Derby has already been recruited. He will join them when they start their planned tour later this month. The group are rehearsing material to take in two guitarists and have prepared new numbers for an album and single. "Although we realise that Dee leaving the group might be a disappointment to our fans, the sound and image that Fashion have developed will continue as strongly as ever," the group said in a joint statement this week. Rumours flying round the industry were that Julian Cope has been recording with Fashion as well

as Troy Tate. But Cope is to take the Teardrops on the road for a series of low-key college dates later this month. And he has been recording a new album in Rockfield studios in Wales ... without Troy Tate.



Pic by Lesley Smith

TROY TATE: Fashionable

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shoo-rah shoo-rah

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 SILENCE • DEPECHE MODE • LOVE SHADOW  
 GARDEN • THE CURE • MODERN BOY • JAPAN  
 FASHION • CANTONESE • THOMAS  
 I MELT • WITH YOU • HERE STRANGE  
 DON'T RUN AWAY FROM ME • SONG FLOCK  
 ARRANGEMENT • WINDPOWER • NANCY  
 DOLBY • SPACE AGE • MADE IN JAPAN • BIG  
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 BEAN PIGBAG • CANDY • BOW WOW WOW  
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## TOURS

**SQUEEZE** HAVE added extra dates to their tour, at the Crawley Leisure Centre on November 6, and the London Lyceum 9.

**ABC** WILL be playing another two dates on their tour, at Deeside Leisure Centre November 27 and Leeds Queens Hall 28.

**DURAN DURAN** have also added two additional dates to their November tour. They'll be playing a matinee at London's Hammersmith Odeon November 14 and an ordinary gig at Birmingham Odeon November 30.

**CLASSIX NOUVEAUX** and **Scarlet Party** will be two of the attractions at a charity event in Battersea Park on October 10. Organised by Oxfam in conjunction with Sunday magazine, the purpose of the event called 'World Village Campaign' is to raise money for starving countries. Battersea Park will be turned into the 'world's largest fete' with stalls and sideshows.

**ROY WOOD**, who had hits in the 70s like 'See My Baby Jive', plays a tour this month with dates at Gravesend Woodville Halls October 1, Harrow Middlesex and Herts CC 6, Dunstable Queensway Hall 7, London Westfield College 9, Hayes Alfred Beck Centre 10, Fareham Fereham Hall 11, Shrewsbury Music Hall 12, Stoke On Trent Alsager College 15, Romford Dolphin Centre 17.

**THE AU PAIRS**, who have just released their album 'Sense And Sensuality', play a tour this month with dates at Coventry Warwick University October 5, Sheffield Polytechnic 8, Birmingham University 9, Brighton Sussex University 10, London Hammersmith Palais 11, Manchester



ALL GIRL American group the Go Go's play two British dates next month at Aylesbury Friars on November 13 and the London Lyceum 14. A single will be out to coincide with the visit.

Polytechnic 13, Glasgow Nightmoves 14 and Edinburgh Heriott Watt University 15.

**ASWAD** WILL be playing a lengthy series of dates this month with gigs at Birmingham Cariton October 1, Plymouth Polytechnic 2, Brighton Jenkinsons 3, Cardiff University 4, Sheffield Leadmill 5, Bardfor University 6, Loughborough University 8, Dunstable Queensway Hall 9, Norwich UEA 10, Galway Leisureland 12, Dublin TV Club 13, Belfast Queens University 14, Huddersfield Cleopatras 16.

**BLUE ZOO**, who have a new single 'Cry

Boy Cry' out now, play Reading Bulmershe College October 1, London Queen Mary's College 5, Chippenham Technical College 6, Birmingham Polytechnic 8, Leicester Horse Fair 11, Manchester Hacienda 12, Portsmouth Polytechnic 14, Weymouth Dorsat Institute of Higher Education 15, Braintree College 16, Leeds Polytechnic 21, Liverpool Polytechnic 22, Sunderland Polytechnic 23, Dartford Yorks Theatre 25, Aberystwyth University 27, Bristol Polytechnic 28, Bangor University 29, London Chelsea College 30. More dates will be announced later.

## RELEASES

**POLICE** GUITARIST Andy Summers has teamed up with King Crimson's Robert Fripp, and they release an album 'I Advance Masked' this week. The 13 tracks have all been co-written and produced by Andy and Robert and a single should be out in mid October.

**BRILLIANT**, THE band formed by ex Killing Joke member Youth, release their first single 'Push' on October 7. The single will be available in seven inch and 12 inch formats.

**THE UK Subs** release an album of their greatest hits this month. 'UK Subs (Recorded 1979-1981)' features twenty tracks including 'Emotional Blackmail', 'Too Tired' and 'Scum Of The Earth'. The album was compiled by Subs guitarist Nicky Garrett.

**DR FEELGOOD** release their new single 'Trying To Live My Life Without You' this week. The band hope to go out on the road soon.

**SAMMY HAGAR** releases an album of his greatest hits this week. 'Sammy Hagar - The Very Best' features both live and studio tracks including 'Space Station Number Five' and 'Young Girl Blues'.

**HOLLY BETH** Vincent releases a new single 'For What It's Worth (What's That Sound)' on October 8. It's the second single to be taken from her album 'Holly And The Italians'.

**THE BEATLES** first single 'Love Me Do' is re-released next week, exactly twenty years after it was first available. The



TRUE LIFE Confessions, fronted by the outrageous Helen April, release a new single 'Witchdoctor' this week. The band will also be doing a series of 'surprise' live dates shortly, including the Marquee on October 7.

single will be pressed with its original red Parlophone label and a special limited edition picture disc will also be available. On October 18 'The Beatles Greatest Hits' will be out, a 20 track compilation which features all the group's number one singles.

**DOLL BY DOLL** release a new album 'Grand Passion' on September 24. The

album features twelve Jackie Leven compositions and Doll By Doll's cover of the old Jagger/Richards number 'Under My Thumb'.

ALL GIRL punk band The Gymslips release their debut single '48 Crash' on October 8. It's a version of Suzi Quatro's old hit of the same name.

## TV AND RADIO

**FRIDAY'S** 'Old Grey Whistle Test' teams The Psychedelic Furs with The Bluebells on BBC 2. Radio One's 'Roundtable' features John Ilesley of Dire Straits giving his view on the new releases, while Geordie are the special guests of 'The Friday Rockshow'.

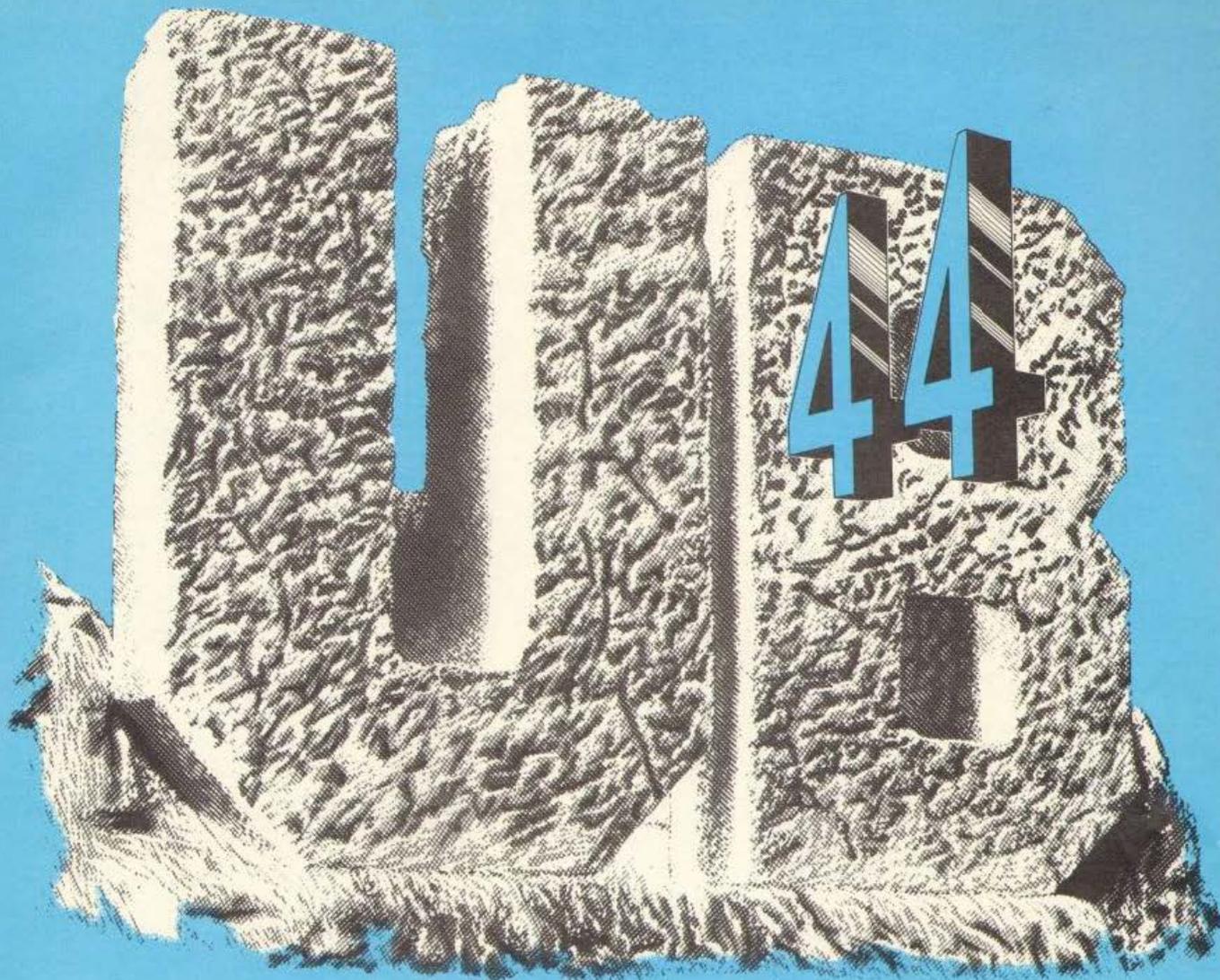
**SATURDAY** only has a repeat of 'The

Old Grey Whistle Test' on BBC 2 and an 'In Concert' featuring Joe Jackson on Radio One to keep out the autumn chill.

**SUNDAY** on Radio One features Elton John under the microscope of Paul Gambaccini and a new series which documents 'The Story Of Pop Radio'.

**TUESDAY** is the 20th anniversary of The Beatles 'Love Me Do' entering the charts, and Radio One will be playing all 26 Beatle hits during the day.

'The Kenny Everett TV Show' is repeated on BBC 2 with Madness - all in the best possible taste, of course.



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# The sole

# sonic

# force

**T**HERE'S NO business like shoe business if you want to make money, says Junior — but music is what matters to him.

The 25-year-old singer of 'I Can't Help It' used to make more money putting soles on shoes than soul into the charts.

"All that's changed for me since 'Mama Used To Say' is the workload. I still drive my old Capri. The only thing that I've bought is a wardrobe — it's the only thing I can afford at the moment," he says.

But it won't be for long, as Junior has reaped considerable gains for his excellent trio of singles and a solid debut album.

"I used to dream about people interviewing me and doing good write-ups about me. It was a lifelong ambition to get to the stage I was at last year. I don't regret it. It was great. Now the only thing that matters to me is the music."

When the hard British mix of 'Mama Used To Say' first hit last year critics were quick to lavish praise on the young singer. But Junior doesn't seem to have changed one iota from the time when the single came out.

"I don't live in a fantasy world, so I didn't feel any different being called things like the great black British hope," he says.

"I know myself that I have a hell of a long way to go, but I'm learning as fast as I can."

He's even learning to play keyboards, which will help his songwriting — currently he has to hum his arrangements to his producer and partner Bob Carter.

"I just see myself as a writer who one day will write on the same par as the great writers in America. I would like a Junior/Bob Carter production to be seen as being as good as a Quincy Jones job. There's no way we are there yet. Anyone who could take a bad song like Donna Summer's 'Love Is In Control (Finger On The Trigger)' and make it sound good is little short of a genius. In about 20 years time I'd like to be at that stage."

**A**LREADY, THOUGH, his emphasis is on the music in the grooves rather than stardom.

"In my first interviews last year I said that British bands would actually be taking over in the years to come. It's beginning to happen. The music here is fresher and the approach is different. We're not all stars. We don't need the Cadillacs and the furs. In Britain we are just glad that what we do is what people want and feel pleased they enjoy it," he says.

He says that some British bands have lost their impetus — selling more image than sounds.

"The record business is declining. Why? Because the bands out there aren't original enough anymore or pushing themselves to make it good. So many bands live and push the image of glamour that when they come back to write they have nothing say — they just can't relate to the people who buy their records. All they're trying to do is live like somebody else... like David Bowie. If you push the image alone you leave what you're in there for behind.

"Last year everybody seemed to be kicking hard and taking on the world but now they aren't looking to do something positive — they all seem to be on a downer."

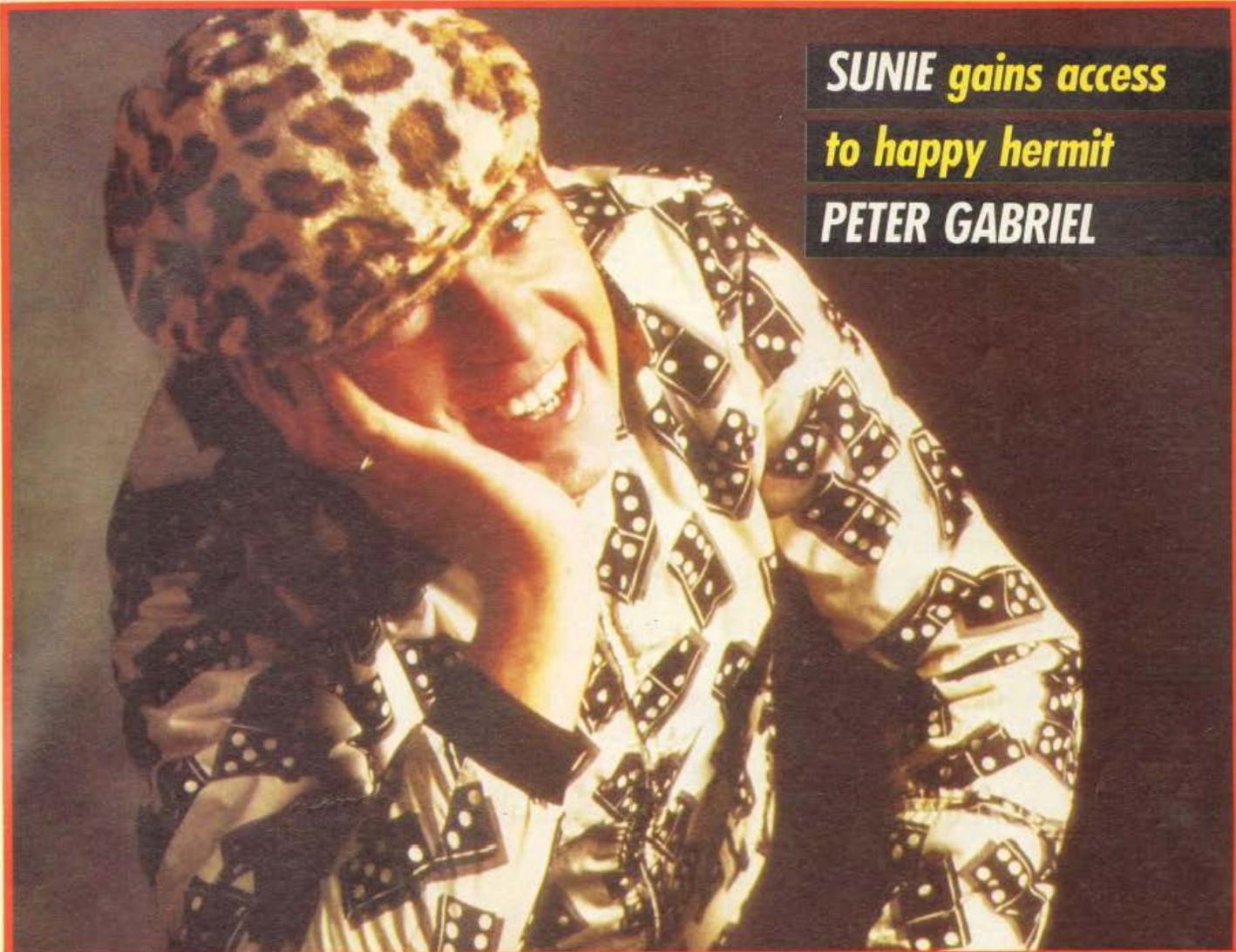
Junior is a man in control of his destiny. His needs are small but his ambition great.

"I've done the trip with the big car when I was raking in the money as a shoe repairer. All I really need is a good place for my girl, Nadia, and my son, Dita. A place to write songs that matter to me and, hopefully, to other people."

*by Mike Gardner*



**JUNIOR: 'Glamour? Cobblers to that!'**



**SUNIE gains access**

**to happy hermit**

**PETER GABRIEL**

# YOUR FLEXIBLE FRIEND

**H**E IS viewed by many as a gloomy recluse, remembered by others as a flamboyant, shaven-headed showman, derided by some as a mild, middle-class irrelevance.

"I've never seen myself as prime teen material," he tells me.

And who would? Peter Gabriel, former Genesis frontman and solo artiste of four albums' standing, may have started with his roots in pop, but he's now well out on a limb.

**H**E MAKES a day trip back to the mainstream, however, this weekend, resuming his former status as Genesis singer for a one-off re-union concert at Milton Keynes.

Proceeds from the event will help pay off the debts incurred by the staging of the World Of Music And Dance festival held earlier this year at Shepton Mallet, Gabriel having been one of the instigators of that well-intentioned but badly organised event.

He admits that the re-union is inspired purely by financial rather than artistic motives, and is "very grateful" for his former colleagues' co-operation. In what mood does he anticipate the event? (Imagine it: denuded hordes baying for 'Supper's Ready'.)

"Oh, I'm going to go along there and enjoy myself. F\*\*\* credibility," he says matter-of-factly.

Does it still rankle, that ex-Genesis stigma?

"I think sometimes I get dismissed because of my past," he admits. "Because I'm white

and middle-class — as are a lot of other musicians who aren't very open about their backgrounds."

**N**OW HE risks being branded as yet another dilettante Western rock musician mucking about with "ethnic" collaborators.

"Music," he says, "is a ruthless creature which steals mercilessly from anything that interests it."

What, then is his working relationship with Ekome, guest musicians on the latest LP?

An ironic smile. "Oh, I give 'em a bowl of rice . . . play them a song and they work out a suitable rhythm pattern. But we've discussed working together again, on their album."

**D**OES HE follow the pop scene, the charts?

"I still find Top Of The

Pops addictive. I do think of myself as a pop musician . . . I have a lot of admiration for the pop craftsmen who can produce hits with regularity."

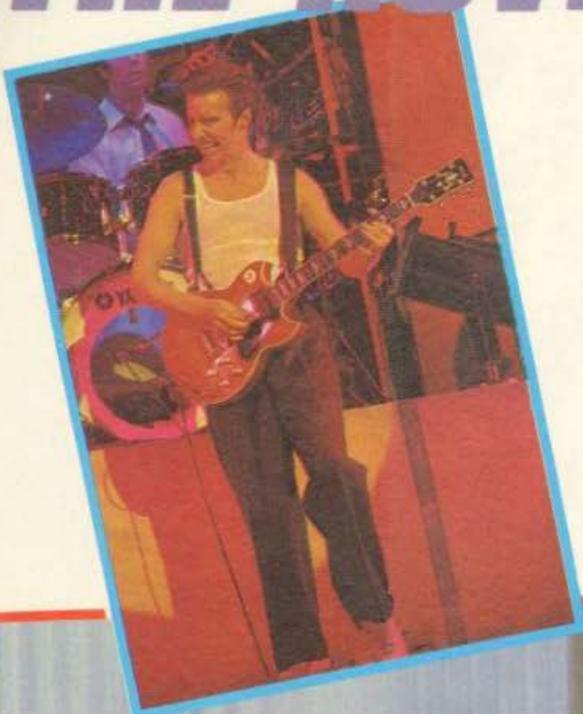
Couldn't you?

"Maybe more than I do. But I want to make records that are about things that interest me most, rather than simply what sells. Even 'Games Without Frontiers' wasn't *written* to be a hit.

"The closest I came to that was when I was drumming up support for WOMAD — one of the sponsor companies said would I like to try writing a World Cup theme. I tried, and it wasn't right, but then a French singer asked me for some music.

I slowed down this melody, dressed it up a bit, and she wrote the lyrics and recorded it as a sort of French torch ballad! Music's more flexible than people think."

# THE ROVERS RETURN



**M**IDGE URE is as peely-wally as ever. Despite having spent several weeks in Montserrat, where Ultravox recorded their new LP 'Quartet', he is still as white as a sheet . . . or, roughly translated into Scottish, peely-wally.

"Aye, ah wiz just about to say the same thing," Midge says, looking enviously at Billy Currie's golden hue. "But ah don't want to talk about Montserrat, it'll just sound pathetic going on about it. Ah'm sayin' nothing."

Suffice to say that the new album comes out on October 15 and the boys are getting ready to start another of their mammoth world tours, kicking off in Britain in November.

"We're frantically trying to learn how to play the new songs together which is time consuming," Billy says. "We've got to work out the things we will leave out when we're playing live, because we don't like using tapes. For instance it was particularly difficult trying to pull off the middle part of 'Vienna' although we've not yet come across anything which we can't play on stage."

"It hasn't got to the point where we are cursing anything we've done in the studio because we don't worry about playing everything exactly," Midge adds. "When it comes to playing live other elements take over. Your senses take off in other directions because you've got lights and visuals to contend with."

"We like our stage sets to be adaptable, pleasing to the eye, to provoke an atmosphere and enhance the music . . . Christ, I



# ULTRAVOX plan another circumnavigation. DANIELA SOAVE plots the course

sound as though I swallowed a dictionary for breakfast!"

**A**T THE moment Ultravox are rehearsing in a dungeon type place, as Midge puts it. The group is well pleased with the way things are going.

"A lot of the new songs are more up, more energetic," Billy says. "'Rage' was more of a downer, and 'Quartet' is a deliberate move to make ourselves harder."

"Away from the plinkety plonk of electro pop," Midge interrupts.

"We're not all about being moody and mysterious," Billy continues. "We get a lot of good energy going by doing the LP in Montserrat. We'd done most of the tracks here in London and when we got there it gave us time to reflect on what we'd done."

"I think it went really well. To do the whole thing in London would have been dreadful. It was good to get away from everything, a change is as good as a rest, as they say."

It doesn't seem like two minutes since Ultravox completed their last world jaunt and here they are about to set off on yet another. Can they honestly say they enjoy it, or is it sheer necessity?

"We do look forward to touring,"

Midge insists, "because it's so boring being at home. We're desperate to get away. Touring is like playtime for the boys! Even Scunthorpe sounds appealing at the moment . . ."

" . . . Not to mention it gets you away from the wife," Billy grins.

"I think we're one of the few bands, if not the only, that will actually go out there and tour," Midge affirms. "Other bands seem to be doing half a dozen secret concerts, which is just not fair for people in Glasgow or Newcastle. You tour with the intention of being seen so what's the point of keeping it secret?"

"I would say that touring is one of our strong points," Billy says. "Plus it's a superb cure for insomniacs in Britain — they can fall asleep in the middle bit of 'Vienna'. Snooze-along-Warren!"

**T**HIS TOUR, like their last, will take them from Britain to Europe and Scandinavia, then Canada and America, and finally Japan and Australia. They're particularly pleased that 'Quartet' is being released a good month ahead of the tour because last year the fans hadn't had enough time to

acquaint themselves with the new material before the tour, thus spoiling it somewhat.

"It was dreadful seeing blank faces unless we played something familiar," Billy discloses. "'Rage In Eden' had only been out about a week and you could see it wasn't yet familiar to the audience. It's good to have got it right this time."

By the time Ultravox finish the tour in Australia, it will be late March or early April. Save for a Christmas break, that's over five months on the road. How many tours like that can they hope to do before they clap out?

"I don't know, but I can see us doing it for a while to come," Midge replies. "I wouldn't like to see us just stop touring like the Beatles did. We've all got itchy feet and we like travelling, so just now it's an enjoyable affair. I'm sure if you did it enough however you'd just get tired of it."

But what would the group do when that point arose? Give up? "I'd take the plunge!" Midge grins. "No, I'm not sure about the answer to that. There's loads of things each one of us could do as individuals, but as a band I really don't know if we could do anything else."

Still, for the moment the group is content with consolidating their position. As Midge points out, it might just seem like last week since their last tour, but in actual fact it's over a year since they played in Germany, for instance. And fans forget.

"Right now we want to get our music round the world. We're still building it up," Billy says.

**T**HE WORLD tour also gives Ultravox the chance to make the video documentaries they intended doing last time round if they had had the time. You might remember that Midge and Warren were to make three programmes for the BBC; one about their impressions of touring on foreign soil; the next involved the taking of artists, designers and hairdressers to Japan and watching them work in an alien environment, and the third was to be an account of the journey overland back to Britain.

"We'll probably do them this time," Midge says, "although I'm not so sure it'll be for the BBC. They could turn up on Channel Four! But we have plenty of time to plan everything this time round so we'll be organised enough to make them."

Over to you Billy for the last word . . .

"I've just bought a 1930's blender and I'm having a great time making cocktails," he says. "So here's a recipe for you to try out which I've named Loony Toons Ltd."

"You need half a cup of brown sugar which you top up to the brim with hot water to dissolve all the sugar. Then you tip this into the blender with some crushed ice, a small glass full of Polish vodka, maybe half a glass of dry martini — you've got to use your own discretion here — a glass of tequila, preferably the yellow kind, and half a glass of Cointreau. To this you add half a glass of freshly squeezed lemon juice. Now shake it all up, and swig it down."  
Cheers!

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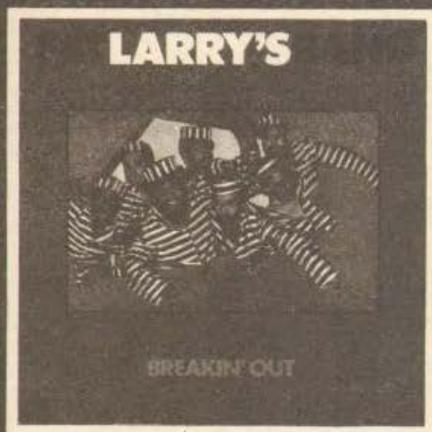
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FRIDA: 'Vert is Riot Squad?'

## Swede nothings

**F** RIDA ISN'T going to say if there's something going on between Abba.

Despite her new solo album and a single on the horizon from her sidekick Agnetha, she says everything is still hunky dory in the Swedish supergroup.

"Oh no, we're definitely not splitting," she says. "We're all going to be back together soon and doing an album. Our various projects are just a break that's all. Agnetha's also doing a Swedish film and that's very nice for her."

"Something's Going On" is Frida's second solo album. In 1975 she recorded "Frida Alone", but because it was done entirely in Swedish it didn't exactly set Britain alight.

"When I came to do this album I spent most of the summer sifting through 500 songs," she says. "It was difficult finding songs which were suitable and the songs I eventually did were the ones that I felt would be closest to my heart — the songs on which I could portray a lot of emotional character and depth."

"Yes, we've had some emotional splits in Abba, but that kind of thing happens in any family. That kind of closeness leads to a kind of pressure. But everything's been sorted out now. As a matter of fact I think we work better now than we did before."

"The album has been good for me, because I had to rely on myself more. I wasn't just a member of Abba and that helped to stretch my voice."

**A** MONG THE artists on the album is Phil Collins of Genesis, who also produced the masterpiece. Frida and Phil have become great friends.

"I guess Phil and I could identify with each other, because we'd both been through a broken relationship," she says.

"I remember my daughter played me 'In The Air Tonight' and it was one of the best things I'd heard for ages."

"I wasn't really familiar with Phil up until then, but I thought he simply must produce my album. I really couldn't have done it without him, you know — no Phil no album."

"Anyway I got in contact with him and spent some time down at his house in Surrey. He is the kindest most sincere human being I've ever met — and he works very hard as well."

Surprisingly perhaps, Frida didn't write any of the songs on the album herself. She feels satisfied with doing cover versions of other people's songs at the moment.

"We've talked about me writing my own songs. I just didn't feel that the time was right on this album. I preferred to reflect other people's ideas. I believe that's quite a craft in itself."

"It's very demanding to be in a band like Abba and do a solo record as well. I hope Abba fans like it and I hope I've made lots of new friends as well."

"I don't think there's a careless moment on the album, but that's what comes from working with professional people."

by Robin Smith

# NEWS BEAT

## Rushing about

**RUSH PRODUCE** heavy metal for thinking people.

None of your 'out on the highway c'mon rock me baby yeah' phrases — Rush write fantasy songs you can get your teeth into.

Take '2112', where nasty priests try to stamp out music until someone finds a guitar, or the current single, 'New World Man', taken from the album 'Signals'. This album has a picture of a dog sniffing a red fire hydrant on the front cover



RUSH: 'Is this how Quo do it?'

and a blueprint of a development plan on the back — significant, what?

In 1974 Rush were just another bunch of Led Zeppelin imitators — until the arrival of drummer Neil Peart. He took charge of lyric writing and the music took on a more mystical side. Their album 'Caress Of Steel' featured a whole side devoted to the quest for the Fountain Of Lamneth.

From grinding their way around clubs in Canada, Peart, bass playing vocalist Geddy Lee and guitarist Alex Lifeson have built up a worldwide following, touring for much of the year.

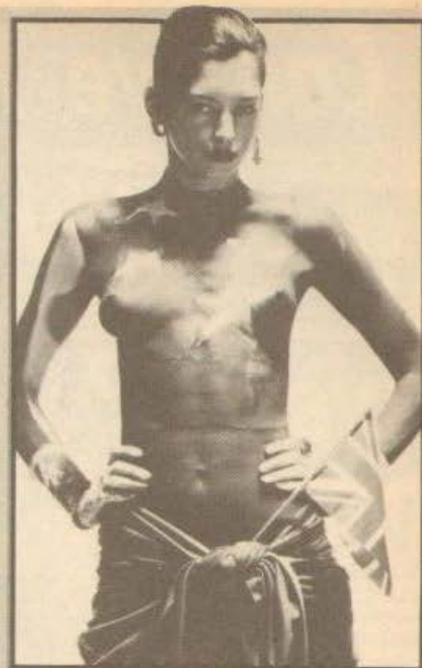
It costs them around 20,000 dollars to air freight their equipment into Britain, even before they put a foot on stage.

**O**NE OF Rush's favourite British hits was 'Spirit Of Radio', inspired by a Toronto radio station which is one of the few independent radio stations left in Canada. 'New World Man' is even more meaningful, with lines like, 'learning to match the beat of the old world man. Learning to catch the heat of the third world man.'

A Rush tour is like a military exercise and runs with the precision of a digital watch. After a late night, they get up at three in the afternoon, do a sound check and then relax before playing the gig. Each concert is always the same length.

"Rush work all the time because that's our tradition," says Alex. "For us it's always great playing Britain because we've been influenced by British bands. I suppose we're something of a crossover band. It's music people can dance to, but we tend to go for cultural phrases."

by Robin Smith



## CHEST the JOB

BACK BY PUBLIC DEMAND!

\*HERE'S A girl who likes to fly the flag.

\*American born Holly Beth Vincent loves England and she'd like to live here.

\*Pert 32-24-32 Holly has just released a single, 'Honalu', and an album 'Holly And The Italians'.



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# Can we have the 'billy please?



**W**HEN YOU ask a band what their ambition is and they say to be in **RECORD MIRROR**, you've got to proceed with a bit of caution, if only because of a concern for their sanity.

Such was the case with mutant rockabillys, the Meteors. 'Mutant' is their word, not mine, as you might guess from the title of their single, 'Mutant Rock'.

Singer Paul explains: "Mutant rockabilly is what we call it because we've taken rockabilly and changed it. We've put a bit of punk in it and made it more lively."

Don't the Meteors worry that they're harking back too heavily?

"Everybody's style comes from way back", says Paul. "There's nothing totally original. There's nothing you can name that hasn't come from something else."

Bassist Mick offers an example: "The Tweets."

"Yeah, the Tweets are pretty original," says Paul, but then again they're only copying the Smurfs."

One thing the Meteors do enjoy is playing live, which is their medium way and above records, even though the single had a chew at the

**THE METEORS: heading for the stars**

charts.

Paul: "We've carried on for 18 months without a record. We're a live band — the records are just there so people who can't get to see the band can still hear the Meteors."

Chart success doesn't figure in their scheme of things at all then?

Paul: "It isn't all that important to me."

Mick: "It's just a bonus, really."

Many bands have mixed feelings about playing live, do the Meteors enjoy it absolutely every time?

Mick: "Yeah, every time is different."

Paul: "It's brilliant, better than sex and drugs..."

Mick: "No, it's about the same.....Every gig we do, someone will come up to me and say 'that was really good'."

Paul: "Yeah, it's usually me that

says that..."

Mick: "Or me to you..."

"As long as you keep playing, people will come round to your point of view in the end," says Paul. "As long as people want to see us, we'll keep on playing. When they stop liking us, we'll just play louder and they'll have to hear us wherever they are."

**by Christine Buckley**

# Lightning strikes

**T**HAT MASKED marauder Thunderstick is riding out again.

Recruiting vocalist Vinni Munro and three other new faces into his band, the former Samson drummer is poised to shock the world once more.

He's even bought himself a brand new diamante mask.

"We want to put on a psychological horror show," says Thunderstick. "We want to leave the audience a bit uneasy when they go home. We don't want to do the obvious things like Sabbath and Demon."

"We're out to shock and thrill people in a way that hasn't really been done before, although Alice Cooper tried it a couple of years ago. His album 'From The Inside' was great, it really got inside peoples' heads and discovered why they were going mad."

Thunderstick's a bit of a horror fanatic. He likes the works of Edgar Allan Poe and studies early vampire

legends. Dracula was based on a real life character Vald the Impaler, who had people he didn't like impaled on stakes, while he ate his lunch.

Beast though he is on stage, Thunderstick is pretty down to earth when he gets out from behind the drum kit. So is his sidekick Vinni.

"I would never appear in a band that I thought was sexist," she says. "I'd hate to be in a line up like Cheetah because all the girls do is sing suggestively. It's all stupid titillation with them."

Vinni's past credits include doing a bit of fringe theatre and being a television reporter in Scotland. The band's other members are Colin Heart and Neil Hay, guitars, and Ben Reeve, bass.

"The interplay between Vinni and me is very important," continues Thunderstick. "It's a beauty and the beast type of thing. I'm King Kong and she's my Fay Ray."

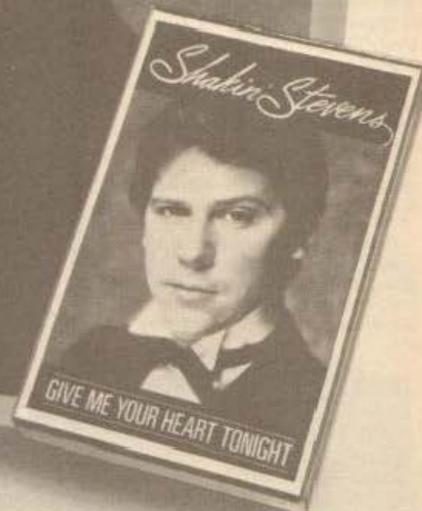
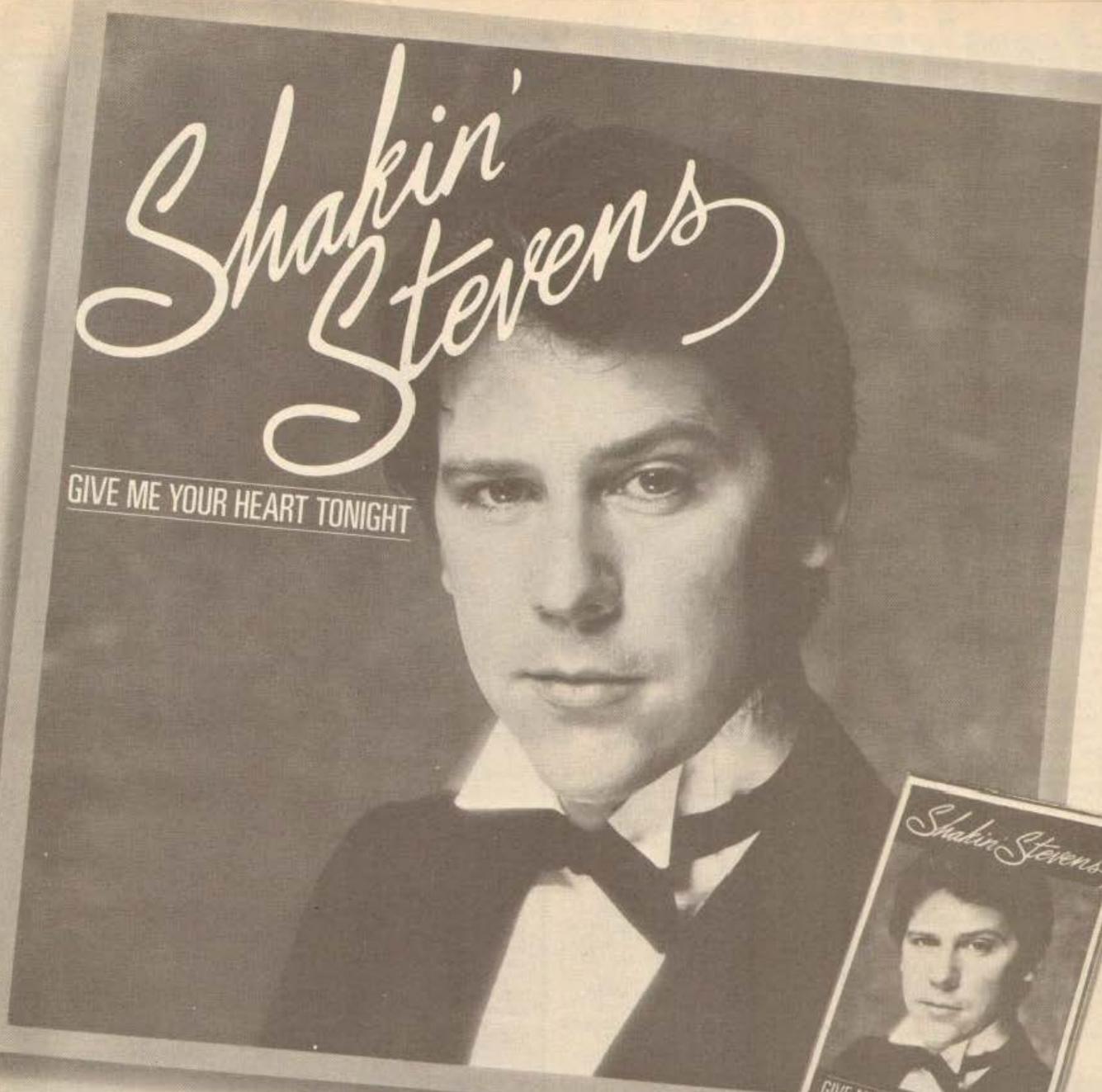


**by Robin Smith**

**THUNDERSTICK: storming the reality asylum**

# Shakin' Stevens

GIVE ME YOUR HEART TONIGHT



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# Rankine full stop



by SUNIE

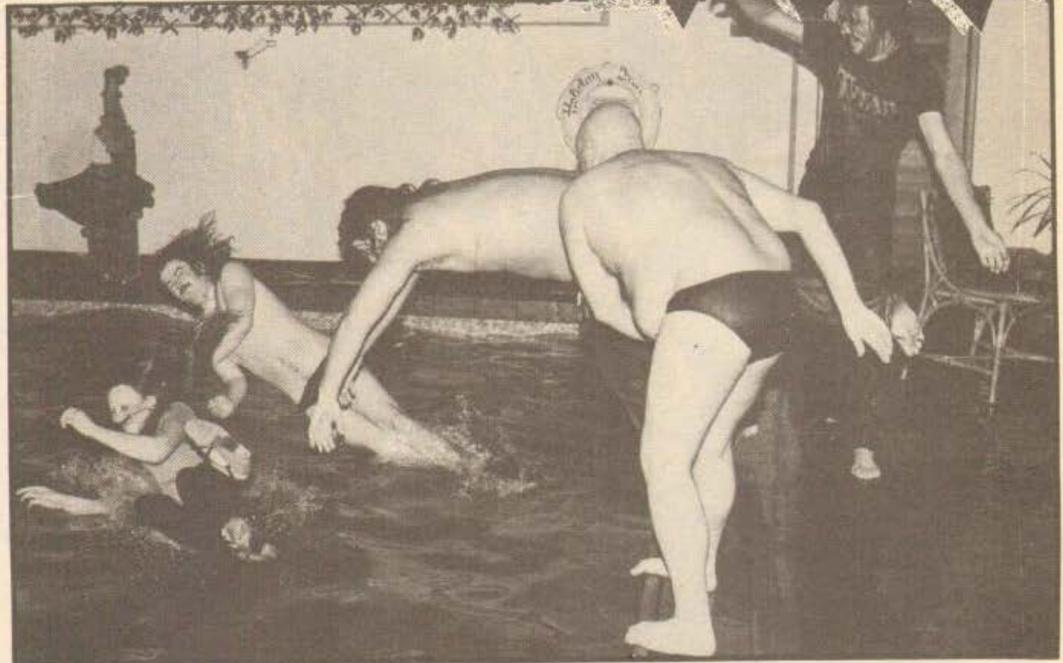
**D**ISSOCIATED ACTIVITIES: while those around them understandably play down their split, the Associates nucleus of Mackenzie and Rankine are busy with new (and totally separate) projects. While Billy disports himself in Dundee and awaits release of his *Orbidoig* single, Alan is producing and playing bass for the *Delmontes*, formerly bright young Pict hopes and due for a re-launch...

Re-match of the day: *Spandau Ballet*, though reduced to a 10-man side, thrashed a *RAK Records XI* 7-4 the other day, in sweet revenge for their earlier defeat by *Mickie Most's* men. Guest player for the Spands was *Christos of Blue Rondo A La Turk*, who turned out in up-to-the-armpit zoot shorts and alligator co-responder football boots...

Lurgy Corner: *Fun Boy Neville Staples* brought back a less than agreeable souvenir of his recent hols in Jamaica — a dose of malaria, which went undiagnosed until his return to Blighty. Not a very healthy chap, our Nev — remember he had to have an operation earlier this year for things getting up his nodes? And it seems that malaria is apt to lie dormant for long periods, then return at any time ("When it's his round, probably" — *Terry Hall*)...

● **Ahead by a nose: my tip-off about Kevin Rowland's hooter job has proved correct. Even his record company are admitting that 'Tiny's schnozz is in for a re-model...**

*Steve Strange* watched but a scant few minutes of buddy boy *Billy Idol's* set at gay niterie *Heaven* last week. Perhaps former *Generation X* roadie *Steve* was too



## Ire feline

**FAT CATS:** acres of HM flab on display at a party thrown for the *Tygers Of Pan Tang*. Bassist *Rocky* and guitarist *Robb Weir* dive in, encouraged by — could it be *Buster*? Can't see his tongue from here, but the paunch is a dead giveaway.

busy spotting auld acquaintances in the crowd — they included early punkers *Glen Matlock (Pistols)*, *Gene October (Chelsea)*, *Matthew Ashman (Ants)*, *Tony James (Gen X)* and Johnny-come-lately *Animal of the Anti-Nowhere League*...

*Compact Records*, home of Neasden superstar *Mari Wilson*, wish it known that they owe not a penny to lensman *Peter Ashworth*, contrary to what I suggested last week...

Presentations galore for *UB40* after their *Hammersmith Odeon* shows last week; platinum discs for 'Present Arms', a silver one for 'UB40' before it had even hit the

shops and a cheque from *Virgin Records*, who are now distributors for the group's *Dep International* label. The cheque was grabbed instantly by *Robin "me strap's slipping!" Campbell*, the band's cash-conscious guitarist...

*Sex Gang Children*, arty punks of this parish, have withdrawn the cover of their 'Beasts' single, after belatedly twigging that you don't use photos by famous US photographers without permish. A grovelling apology to the estate of *Diane Arbus* and a new package has, they hope, saved them a gig in the courts.

The combo's name, incidentally, pinched from *Bow Wow Wow's* 'Mile High Club', was one of those rejected by the group that became *Culture Club*. An obscure outfit called *Panic Button* thought the moniker too good to waste, and so the *Children* were born...

● **Scene-people** *Chris Sullivan* and *Ollie* are to open a new club night called *Wags*, somewhere in *Wardour Street*. The talked-about *Circus*, however, has closed after just one night due to misbehaviour on the part of certain patrons...

Good old *Auntie*: some things never change at the *Beeb*, including their daft dual standards about what they will and won't play. Thus, the *Stranglers'* second heroin song ('*Golden Brown*'), the first having been 'Don't Bring Harry') was played to death, but young *Scots Hey!* *Elastica*, when recording a *Kid Jensen* session, were asked to substitute another number for the "unsuitable" 'Sex

With Your Dancing Partner'...

Out and about together these days are eternal starlet *Billy Idol* (him again) and *Perry Lister*, former *Hot Gossip* and one of the girls who sing for *Vissage*...

Occupational hazards: an unwitting friend introduced me the other night to a greying and well soused Irishman, who revealed himself to be the *Boomtown Rats'* saxophone player. (The *Rats*, you will recall, transferred me from Christmas card list to their death list long ago.)

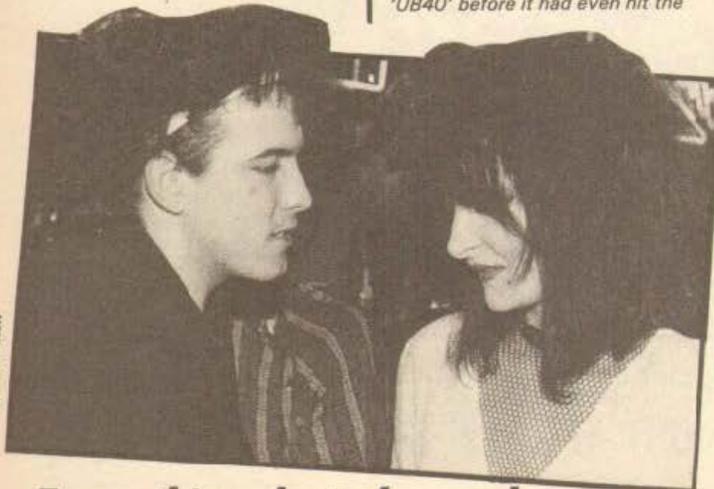
"S'all right," the inebriate assured me, however, "you've never written anything about me personally, so I don't give a f\*\*\* about you either way." Same here, you old charmer...

*Stevie*, newly returned from the States, has been regaling all and sundry with tales of his journey home on *Concorde*. With lightning speed, *ITV* have scheduled 'Aiport 80', a movie about an earlier *Concorde* disaster, for viewing this week...

*Tom Robinson*, sympathising with *Elton John* in the latest *Gay News*: "His record sales in America just went down whoosh after he said he was bisexual. Suddenly the chat shows and things stopped coming"...

How the other half live: *Hot Chocolate's* keyboard player *Alaric Ferguson* recently fined 80 quid for doing 100mph along the *M6* in his *Ferrari*. Such things as *Martin Fry* can only dream of...

The *Teardrop Explodes'* forthcoming college dates will be something of a dry run for a later big tour, utilising backing tapes, since they're currently a three-piece.



Pic by Gaber Scott

## Everything but the curls

**THE CRIMPERS' revenge:** *Siouxsie* and the *Cure's* *Robert Smith* discuss suing *Pifco* after a nasty accident with their curling tongs. Looks as if *Rob's* shaver has packed up on him, too. You just can't get the parts these days.

**PROFILE**

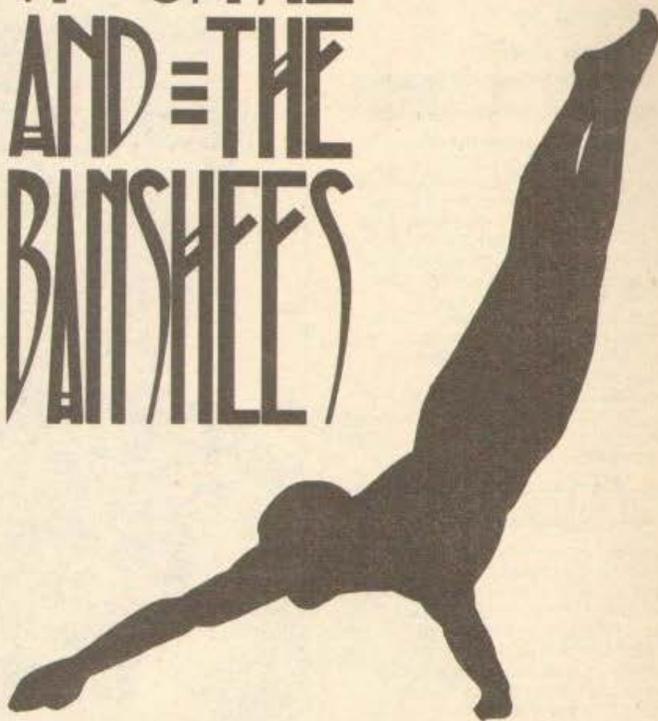
**LEE JOHN of Imagination**

FULL NAME: Lee McGregor John  
 NICKNAME: Lee  
 DATE OF BIRTH: June 23, 1957  
 PLACE OF BIRTH: London  
 EDUCATED: New York and London  
 HEIGHT: Five foot, 11 inches  
 WEIGHT: 10½ stone  
 COLOUR OF EYES: Oak brown  
 FIRST LOVE: Music  
 FIRST DISAPPOINTMENT: Missing a show  
 FIRST PERFORMANCE: Turnpike Lane ABC singing the Foundations' 'Baby Now That I've Found You' on a talent spot  
 FIRST LIVE SHOW SEEN: Stevie Wonder  
 FIRST RECORD BOUGHT: 'My People Hold On' — Eddie Kendricks  
 MUSICAL INFLUENCES: Ashley Ingram and Errol Kennedy of Imagination  
 INSTRUMENTS PLAYED: Piano, violin and voice  
 HERO: Dr Martin Luther King  
 HEROINE: Harriet Tubman  
 FAVOURITE BOOK: Ingrid Bergman's life story  
 FAVOURITE MAGAZINES: 'Time Out', RECORD MIRROR, 'GO'  
 FAVOURITE FILMS: 'Lady Sings The Blues', 'Midnight Express', 'One Flew Over The Cuckoo's Nest', 'That's Entertainment', 'The Wiz', 'Raytime' and Judy Garland's 'A Star Is Born'  
 FAVOURITE TV SHOWS: 'Dallas', 'Taxi' and 'Fame'  
 BEST LIVE SHOWS SEEN: Stevie Wonder, Mother's Finest, Patti Labelle, Millie Jackson  
 FAVOURITE CLUBS: Maunkberry's and private parties  
 FAVOURITE FOOD: West Indian  
 FAVOURITE CLOTHES: My own  
 HAIRCUT: Loose



FAVOURITE DRINK: Orange juice with a touch of bubbly  
 IDEAL HOME: St Lucia  
 IDEAL CAR: Anything vintage  
 MOST FRIGHTENING EXPERIENCE: Seeing my uncle dead in a casket  
 WORST EXPERIENCE: The dentist — my old one  
 FUNNIEST EXPERIENCE: The dentist — the new one, who makes me laugh by telling lousy jokes  
 SUPERSTITIONS: None  
 FANTASY: So many to choose from I could write a book  
 MOST HATED CHORE: Washing the dishes  
 AMBITIONS: For the whole world to sing an Imagination song the way they used to sing the Beatles' work

**SIOUXIE AND THE BANSHEES**

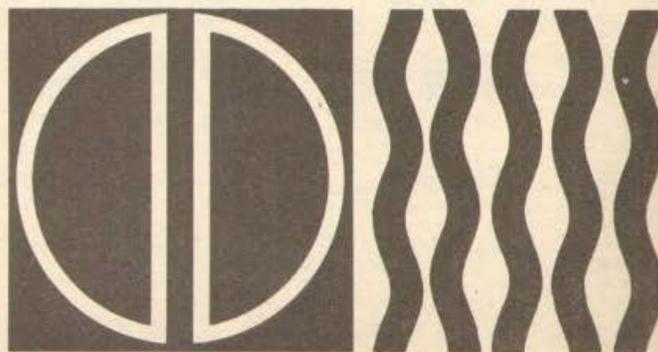


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12 INCH

**SLOWDIVE**  
 OBSESSION II  
 CANNIBAL ROSES



**STAR CHOICE**

**PHILIP JAP**

I JUST DON'T KNOW WHAT TO DO WITH MYSELF — Dusty Springfield. Nostalgic and brilliantly performed  
 ARE WE NOT MEN — Devo. Silly  
 MUSIC FOR FILMS — Eno. Emotional  
 THE PLANETS — Holst. Emotional  
 HEROES — David Bowie. Emotional  
 HELLO HURRAY — Alice Cooper. Emotional  
 MARIA — from 'West Side Story'. Emotional  
 ON BROADWAY — The Drifters. Emotional  
 LA VIE EN ROSE — Edith Piaf. Emotional  
 TWIST AND SHOUT — The Beatles. Nostalgic



# SINGLES

reviewed by  
Christine Buckley

## SINGLE OF THE WEEK

**Siouxsie And The Banshees:** 'Slowdive' (Polydor)  
Siouxsie and the Banshees ought to be the eighth wonder of the world. Whatever they do is excellent. This starts off with an intro that sounds as though it's going to lead into the theme of 'Psycho' and progresses into a steadily descending, careering Banshee journey. This is not quite as immediate as some of their other stuff, or as varied, but it's as gripping as ever. The Banshees have patented their own sound, but they never reproduce it in the same mould without imaginative twists.

## NEARLY SOTW

**Serious Drinking:** 'Love On The Terraces' (Upright)  
Deserved stars of Norwich and the John Peel show, the excellently named Serious Drinking lament their love for Sharon, a girl from the terraces. Celebrating the spirit of the football crowd, this could so easily be mindless — but it isn't as grey as most FC anthems. Serious Drinking's charm is their pure unadulterated pursuit of fun and the simple pleasures in life. No pretensions, no poses and with a name like that they can't help but be a good band.

## SHORT LISTED

**Red Lorry, Yellow Lorry:** 'Beating My Head' (Red Rhino)  
Listenable enough. In the ilk of what you'd loosely term 'nice' new wave. Pulsating drums, tinny guitar sound, deep Ian Curtis-esque vocals. It's not brilliant, but it's not bad.

**Chris De Burgh:** 'Don't Pay The Ferryman' (A&M)  
Sounds like it's come off the soundtrack of 'War Of The Worlds', but that's not a put down — they come further down the listings! 'Spanish Train' was excellent in its way and this is not many steps down the ladder.

## WIMPY BAR

**Orange Juice:** 'I Can't Help Myself' (Xntrix)  
I've never quite understood the attraction or popularity of Orange Juice. Boppy, poppy, light and fluffy, with about as much presence as a potted plant. But if you're a wimp you're where it's at currently. With this number the boys go half way to the disco with a rip-off of George McCrae's 'Rock Your Baby' beat. I think you're beyond help boys. . .



SIOUXSIE: eighth wonder of the world

the bill. Shadows riffs, rockabilly straight out of the Fifties. There's a nice slow refrain which comes along but the rest of the swingalong bits are dull.

**Dr Feelgood:** 'Trying To Live My Life Without You' (Chiswick)  
Standard gutsy R'n'B. If you like it, you like it. Doctor Feelgood don't change much, they don't get any worse, or better. Next please. . .

**The Sinatras:** 'Sweat' (Empire)  
Despite the name, crooners these boys aren't. A raunchy little number, but one of many which obscures its own message and leaves you wondering what it was ranting on about anyway.

**Pauline Black:** 'Shoo Rah Shoo Rah' (Chrysalis)  
Marks Pauline Black's last ditch attempt to launch herself into the limelight again. A wet cover of Betty Wright's original Seventies soul number, murdered in the transformation. Tina Turner vocal styling, this number really does see Ms Black hedging her bets like mad. It's even got a picture of her scantily clad on the front. Where has the attack of the Selector gone? Right out the window it seems, where this record should go.

**Dexys Midnight Runners:** 'Jackie Wilson Said' (Mercury)  
Much as I've tried to resist it, my long-standing hatred for Dexys is now virtually disappearing. I didn't expect it to happen and it certainly didn't occur by choice. Having been trapped in a room with someone continuously sounding out 'Too-Rye-Ay', I found myself admitting it was good, even enjoyable. Kevin Rowland may be an egocentric, beyond all hope of salvation, but what he does isn't half bad. Dexys, I've misjudged you. . .

**Devo:** 'Peek A Boo' (Virgin)  
Typical stab at zainness from the De-Evolution band. Good beat, tripping along at a merry pace. Mark Mothersbaugh has deeper vocals on this one — are Devo entering their mature period?

**Agnetha Faltskog and Tomas Ledin:** 'Never Again' (Epic)  
And what an epic it is. The other one from Abba has a go at cashing in on Frida's little enterprise, with a drivelling lament. There's very little you can say about this one, except avoid it at all costs.

**Hey! Elastica:** 'Eat Your Heart Out' (Virgin)  
Pop sensibility seems to be the order of the day and what a terrible state of affairs it is. Light and danceable, superficial and throwaway. There are so many bands like this and so many people willing to fall for it — what's wrong with the world?

**The The:** 'Uncertain Smile' (Some Bizzare)  
The latest protégé from Stevo and Some Bizzare. Long and drawn out, deliberate and laboured sound delving off into percussion interludes. Really not worth the reputation it has accidentally acquired.

**Japan:** 'Life In Tokyo' (Hansa)  
Remixed version of the well known track. Still as good as it was, but I can't really see the point of its appearance.

**Tight Fit:** 'I'm Undecided' (Jive)  
The new Tight Fit, this is what we've been waiting for. Do they sound the same? Will they ever be as successful? Does it matter? What is the meaning of life? Don't fret that they've radically changed, they're still in the Eurobore groove, wailing vocals, disco thud thud thud. . . thump.

## REALLY US-LESS

**Bruce Springsteen:** 'Atlantic City' (CBS)  
For Bruce the world isn't a nice place and he won't let you forget it. This latest album bemoaning of the rat trap of life and East Coast domesticity lacks the spirit of 'Born To Run' and is just a plaintive wailing, Bob Dylan harmonica sound and all. Still, you can make a lot of money feeling sorry for yourself.

**Gary US Bonds:** 'Rendezvous' (EMI)  
Yet more Springsteen spiel, only this is done with a little more enthusiasm by his aged protégé Gary US (where I come from US means useless incidentally) Bonds. Misplaced commitment, I think. The New Jersey revolution spirit is alive and kicking on so many college campuses. Radical, radical. . .

**The Kids From Fame:** 'Starmaker' (RCA)  
Americans have such a talent for being nauseating and these 'Kids' do it even better than most of their brethren. What have we done to deserve this though? O, Lord forgive us, this is punishment beyond the level of human tolerance.

## COMEDIANS' CORNER

**True Life Confessions:** 'Witchdoctor (OO EE OO AH AH)' (Speed)  
Cover version novelty records are the order of the day at the moment. They're supposed to be funny, but rarely are. This is one of the many that aren't in the remotest bit humorous.

**The Piranhas:** 'Zambezi' (Dakota)  
Tee hee, tee hee, tee tee, tedium. This is nearly as infuriatingly unfunny as the awful 'Tom Hark'. At least they think they're having a good time. I despair. . .

## ONE WAY TICKETS

**Roddy Radiation and the Tearjerkers:** 'Desire' (Chiswick)  
I'm sure this lot have got shares in the Hope And Anchor. Every time I go there they're splashed all over

Pic by Michael Puffland

# Don't Hit Me With Love NEW SINGLE



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# ALBUMS

## THE BEAT: 'Special Beat Service' (Go Feet Beat 5)

THOSE OF you who wrote off The Beat after 'Wh'appen' prepare to eat your words. More concise, more structured, more melodic, more punchy, more romantic, more cynical, more or less the most brilliant album of 1982, 'Special Beat Service' re-affirms that The Beat are one of Britain's best bands.

This, their third LP, marries the punk elements of their debut album with the reggae/calypso mood of the second and the result is stunning.

David Wakeling's voice has improved dramatically and he uses it to maximum effect. The brass too is punchier as a result of new boy Wesley Magoogan, proving that he is a worthy successor to Saxa. On 'Rotating Heads' the brass is so proud and strong that the mood is almost reminiscent of the original Dexys section.

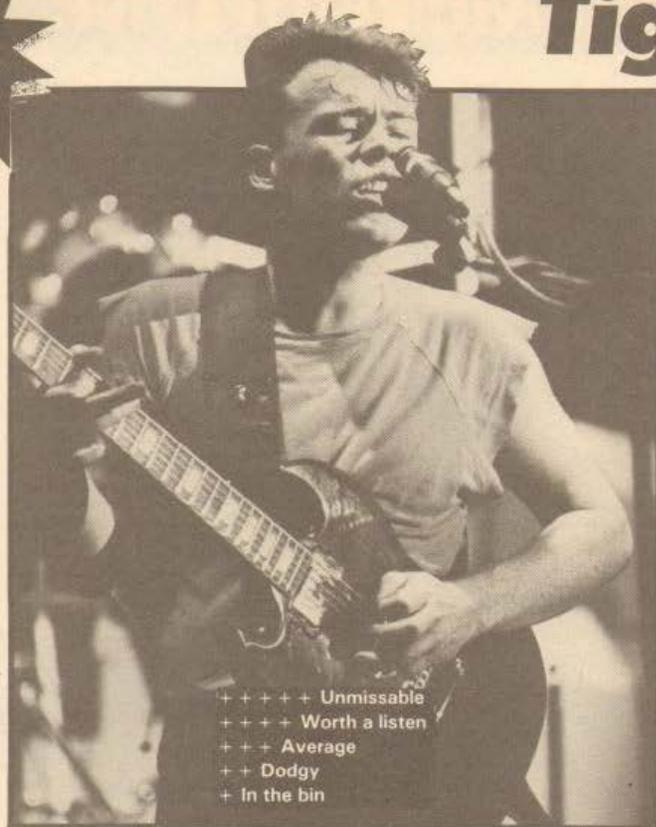
With a diversity of compositions, such as 'Sole Salvation' which could easily be attributed to Motown, 'End Of The Party' which features Blockhead's beautifully soulful piano, the brassy 'Sorry' and Ranking Roger's bubbling buoyant 'Ago Talk', 'Special Beat Service' is full of secrets and surprises which will unfold themselves for months to come, making this an album you will never tire of. + + + + + Daniela Soave

## BLACK SLATE: 'Six Plus One' (Top Ranking TRY IT 1)

THE LATEST album from the Brit reggae band who hit the charts with 'Amigo'.

They've included their first-ever record 'Sticks Man' and another excellent oldie 'They Can't Make Us', but they don't stand out as being any different to other tracks on the album — showing little progression from 1976. 'Six Plus One' is pleasant reggae with a roots feel, but just a little too cliched to make a big impression. + + +

Simon Hills



Pic by Jason Pevovar

+ + + + + Unmissable  
 + + + + Worth a listen  
 + + + Average  
 + + Dodgy  
 + In the bin

ALI CAMPBELL: the mourning after

## THE COCKNEY REJECTS: 'The Wild Ones' (AKA Records AKA1)

THE COCKNEY Rejects go head on into heavy metal with this.

Produced by Pete Way, formerly of UFO, it's a sign of things to come.

Time will tell whether this is the

new Cockney Rejects direction or just a temporary diversion. It sounds very much like a passing phase simply because it's just like every other mediocre band playing that sort of music. The Rejects may adopt HM but they certainly don't give anything to it. +

Christine Buckley

# Losing Direction

## DIRE STRAITS: 'Love Over Gold' (Vertigo 7150 109)

CONCEPT ALBUMS are usually an excuse to package tired ideas in an expensive way — this is no exception.

Words can hardly express my horror at the dull monster Dire Straits have become. The fresh faced kiddies who blasted off with 'Sultans Of Swing' are now just

playing to a guaranteed market.

'Love Over Gold' has five tracks, where Knopfler mutters away behind the Straits store of already overused cliches. Time and time again the opening of 'Private Investigations' reminds me of the theme for a soap advertisement.

The film and book of the album can only be just around the corner. God help us. +

Robin Smith

# Tighten up

## UB 40: 'UB 44' (DEP International LP 3)

A UB 40 album has rapidly become a predictable affair. Charming, but predictable. '44' boasts the usual reggae struts and springy ballads, the doom-laden observations on the follies of politicians and other public enemies. The strengths and flaws remain, this is another UB 40 album.

There are, of course, changes. Others have noticed a harder funk tinge to recent singles. I'd point out their increasing reliance on drum technology and their homemade brass section. But these are embellishments on an established approach in which Ali Campbell's ever-mournful vocals and the lazy looseness of the arrangements continue to set you back in your armchair like a Hamlet cigar.

UB 40's song remains the same, the sugar coat, the bitterest pill. Only UB 40 would entitle a song 'Love Is All Is Alright' which, on closer scrutiny, has the inadequacies of 'love' as a solution to oppression as its subject.

Easily admired, I find UB 40's stance hard to like. I'm waiting for them to step out, to pull the music tighter and make the message harder, to give a few cries of rage instead of one long lament.

Otherwise Babylon will remain unmoved and so will I. UB 40 will continue to make admirable records that are as beautifully fatalistic as Pink Floyd's and just as effective.

Is that enough? I won't close my eyes if you won't. + + +

Mark Cooper

## BLANCMANGE: 'Happy Families' (London SH 8552)

SOME PEOPLE can stomach lots of that sticky pink stodge called Blancmange but others can barely manage it. The synth duo, Neil Arthur and Stephen Luscombe, who bear the same name, invoke the latter reaction in me.

Approximations of Talking Heads and Joy Division all percolate through a sound not dissimilar to a solemn Ultravox but without the grandeur.

Their diet of torch songs lack the intensity to overcome the bland, insubstantial taste of their servings. Maybe they should get into trifle, as an element of danger would present a far more appetising dessert. + + +

Mike Gardner

## COMPETITION.... THE GUINNESS BOOK OF

# 500 NUMBER ONE HITS



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To enter just answer the 3 general music questions and send off your entry to reach us by 25th October. The first 25 correct entries drawn out of the bag on the 25th will be sent a copy of 'The Guinness Book of 500 Number One Hits'.

Cut out and send to Record Mirror/Guinness Book Competition, P.O. Box 16, Harlow, Essex CM17 0HE to reach us by 25th October.

Name \_\_\_\_\_

Address \_\_\_\_\_

- Who's had the most Number One hits to date? Is it  
 a) Elvis Presley b) Abba c) The Beatles
- How many Number One hits have Blondie had?  
 a) 9 b) 5 c) 6
- How long was Adam Ant's single 'Prince Charming' in the charts?  
 a) 8 weeks b) 5 weeks c) 3 weeks

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PLEASE INDICATE YOUR CHOICE

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 TOKEN  TOKEN

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RM1



# LET THE TRAIN TA

**MIKE GARDNER conducts**

**Soul Train dancers turned**

**soul stars SHALAMAR**

**S**IX MONTHS ago Jeffrey Daniel was your common or garden soul singer. He wore the traditional glittery jump suits, high collars and afro of the trade. That is, until he came to London.

Now, as one-third of the Los Angeles based dance machine called Shalamar, currently back in the top 10 with 'There It Is', he is one of the hippest blades around town. He has a new haircut, new clothes style and a stronger attitude ... thanks to England's capital.

"In the US we've been blinded to a lot of things," he explains. "Black entertainers have to tear down some barriers to achieve any status. It's not easy since the competition is vast and the barriers large. Coming to London was an education. I learned a lot of things that I didn't know were possible. It really gave me the inspiration and motivation to go out and do things."

The man who captivated our TV screens with his awesome displays of dancing prowess on 'Top Of The Pops' continues: "Last night we went to the Palace and saw Steve Strange and Boy George of Culture Club. Here they seem to get into things and not care what others think. They seem able to make a statement. It becomes more than just a record — it gives it all a meaning."

"A lot of US acts tend to imitate the traditions of entertainment. Now we've seen another style which we wanted before but we weren't sure whether it was safe enough," says the 27-year-old native of Los Angeles.

"When I got my haircut I was so afraid. I looked in the mirror and thought 'what have I done?' But take bands like Haysi Fantayzee and Boy George, they wear dreadlocks and braids, black hairstyles. I thought if they can incorporate the black look even though blacks have been wearing it for thousands of years I can incorporate one of the white styles. It's like a mutual collaboration."

**I**T'S A brave attitude to have in the American music industry where safety first is the watchword and success has more to do with racial prejudice and regurgitating the comforting stodge of stale formulas, than with real talent or innovation.

It's a tribute to Shalamar, Jody Watley, Howard Hewett and Jeffrey Daniel, that they started life within the safe confines of a boardroom and then nourished it with individual spark to become one of the most successful soul bands of the year.

Shalamar started life as an idea of the producer of America's 'Soul Train' TV show. The idea was simply a 'Stars On 45' type medley of Motown hits called 'Uptown Festival' in 1977. Watley and

Daniel were going to be the image part of the package.

"At the time we were struggling as a dance group. When the opportunity came we jumped at it. Even though the record company never took it seriously we knew it was our big break and we should give our best," recalls Daniel.

It's a break that's given them hits like 'Take That To The Bank', 'A Night To Remember' and 'I Can Make You Feel Good'. But luck had nothing to do with them being offered the jobs.

Watley and Daniel had already gathered a big reputation as the hottest pair of dancers on America's 'Soul Train'. They caught the eye by doing outrageous stunts and bringing props, oriental fans and mannequins, onto the show.

Daniel even rollerskated and rode a uni-cycle down the famous 'Soul Train' line where each couple is given the opportunity to impress to the sound of the day.

In one magic moment Watley and Daniel actually staged a fight during their spot and were offered the Shalamar stint.

According to 23-year-old Jody Watley, the glamour department of the trio, it wasn't even easy getting into the studio let alone making an impression amongst the other attention hungry dancers.

"Once they had a special taping and would only allow proper dancers to perform. Jeffrey and I went along but I was thrown out and Jeffrey was made to sit down. I left and went home feeling horrible. It was so crushing."



# MAKE THE STRAIN



recalls the Chicago born singer. "The first time we performed as Shalamar on 'Soul Train' in 1977 I felt so overwhelmed I had tears in my eyes. I just flashed back on all the times I wasn't invited or they wouldn't let me into the studio because I didn't have the look. It made me appreciate all the things that were about to happen."

**I**T WAS only when Howard Hewett, a gospel singer from Akron, Ohio, joined the duo in 1979 that they became the band with the Midas touch — virtually everything they've released in America has gone gold. The 26-year-old Hewett was given only three days to learn the intricate choreography of Watley and Daniel.

"That was a challenge. I used to see Jody and Jeffrey on 'Soul Train' — everybody in Ohio watched it religiously — I knew they were accomplished dancers," he recalls.

"I was at Dick Griffey's house, he owns Solar Records, he asked 'can you handle that?' I came on professional and lied, 'no problem!'"

So how does it feel to have the Midas touch with hits?

"I just say praise the Lord! I've always had that feeling that we could do something."

Under the tutelage of Dick Griffey, the production of Leon Sylvers, and the backing of musicians from Solar, like Dynasty, Shalamar are slowly learning to become self-sufficient. Already

Jeffrey is producing and playing instruments and Howard is writing songs like 'I Could Make You Feel Good'.

"When you first meet Dick Griffey the impression is that of a gangster. He's hard but he's fair. It was just a matter of proving ourselves — that we could cut the mustard with the writing and playing," says Howard.

Jeffrey agrees: "At the moment we are seasoning ourselves. We won't declare independence before we're ready. We just want to do it naturally."

**A**T THE moment Jeffrey is nurturing the talents of a band called Eclipse — the band who originated his eye catching style of dancing which he

terms as 'Body Popping'. He is also working on a solo project called 'Colonel Pop' — a mythical character who will lead an invasion of body poppers to England when Shalamar return to tour here in November.

While Howard has been working on Donna Summer's last album, Jody has been involved in a far greater production — a baby called Lauren. So how's it feel to be a mother?

"She's been a mother all her life," laughs Jeffrey.

"My life has always been pretty good but a baby has really given it a new meaning," she admits. "Now I have a reason to do things, a girl who I have to work for to make her proud of me," she beams.

# FANCY MAN **DISCOS**

**J**ERMAINE JACKSON is going to be the focal point to a real life version of the prodigal son when he rejoins his brothers, The Jacksons, on the British stage late next year.

But the tale could have a unique twist since it is on the cards that it will be his brothers that will return home . . . back to Motown Records, where it all began 13 years ago. The 27-year-old singer, whose single 'Let Me Tickle Your Fancy' is the title track of his 21st album in 13 years (his ninth solo project), will be teaming up with his brothers for the first time in eight years.

Jermaine, along with Marlon, Michael, Jackie and Tito, led the teeny bopper boom in the early seventies as The Jackson Five. But the family group split when the brothers left Motown in 1976 and Jermaine remained. He was far more interested in producing, arranging and managing other artists. But the break up had a lasting effect on Jermaine.

"It made me grow up fast," he says. "Even before our record contract we were always sheltered, Mommy and Daddy's babes. We used to have to be in before the street lights were lit. Even when we came into the music business we were hidden from the public — it was Motown's plan — have three massive hit records before anyone could see us.

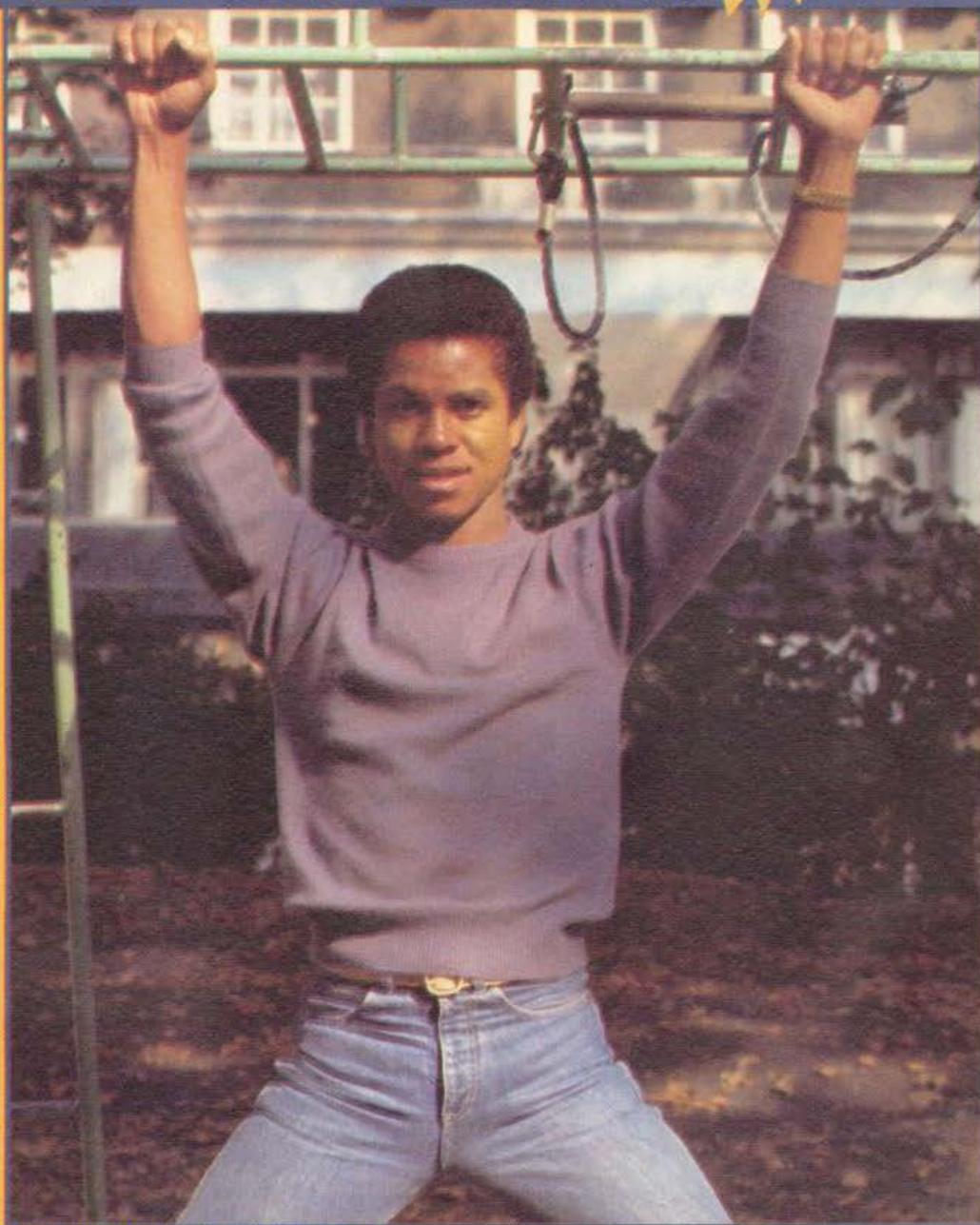
"We missed out on our childhood. We were always having to rehearse when the other kids would come around and ask us to come out and play."

The Jackson family must be rarities as children since they actually liked going to school. "It was the only time we could play and let off steam doing things like PE," explains Jermaine. It seems like a long time ago that this polite, softly spoken individual was considered the first black teen sex symbol and got more letters than the rest of his prodigious family put together.

"I was at the right age — 16. Michael was too young and the others too old. I got all the sweet sixteens and all the songs that would make their hearts throb. They'd all start crying. I could never work out if I made them excited or depressed."

**J**ERMAINE MARRIED Hazel Gordy — daughter of Motown president Berry Gordy — in 1974. It's obvious that she had some say in his decision to stay with the company when the brothers left to seek their fortunes elsewhere.

"The split was difficult. Suddenly I found myself not doing something I'd been doing since I was 11 and Michael was six. I know it sounds crazy," he admits, "but it's only



**JERMAINE JACKSON: the right to work out**

now that we're getting out and mingling with the people."

It was five years before he actually faced seeing his brothers in concert without him. "We see each other at least twice a day since we all live within running distance of each other but I never saw them play until I surprised them all by turning up to a show. Randy, my youngest brother, was singing 'Daddy's Home', one of my old stage numbers. I just walked on stage and grabbed the microphone and said: 'What you doing singing my song?' The crowd went nuts so I finished it."

**W**HILE THE hope is that the brothers will return to the Motown fold Jermaine still has major solo plans. Apart from producing artists like Syreeta he's started to study film directing and has already had many offers of lead roles in films.

"I'm still searching in life," he admits. "Right now I'm trying to decide where's the best place to live. I live with my two children, Jermaine, 5, and Autumn, 6, in Bel-Air but it's not good for music. I get inspired a lot in London. There's a different kind of music here. By the time it gets to New York it's

called New Wave, even though it's far more advanced here. When it gets to California what's left is totally different and only good for people who like to laze by a swimming pool and drink Margueritas all day.

"It would be great to work with bands like Kraftwerk or Yazoo. I've done some work with some Australian New Wave bands like Split Enz and Cold Chisel. It's far more energetic and exciting. I have to be around people who are constantly moving."

**by Mike Gardner**

Toyah



THE NEW SINGLE FROM TOYAH  
**BE PROUD BE LOUD (BE HEARD)**  
SAFE 52

Watch out for the October invasion of  
**WARRIOR ROCK** TNT 1  
TOYAH'S NEW LIVE DOUBLE ALBUM

**SAFARI**

## After the break

**M**Y MOTHER and father split up four years ago but I still haven't got over it. Recently, my mother stopped me from seeing my dad as he owed her several months maintenance money, but I have been seeing him again on some weekends and was quite happy for a while.

Now my mother is being taken to court and often walks around the house crying, which upsets me too. While I know all this is my dad's fault I still love him. I'd like to do something to help them both, but I just can't tell them my feelings about it all. My mum doesn't even think I know what's going on. What can I do?  
K, Essex

● *When a marriage breaks up, the resulting mess for everyone concerned can take a long time to sort out. Often, coping with the aftermath is especially difficult for the children involved, torn because they love both parents equally, able to see faults and good points on both sides, but powerless to change what's happened.*

*You've accepted that your parents won't be getting back together again. All you can do now is to try to be as supportive as possible to both of them, especially to your mother perhaps, as she seems to be having a particularly rough time. Broaching the subject may be difficult, but she'll welcome someone to talk to about everything that's been going on, if the opportunity arises. It would make her feel better just to know you care.*



## Jealous guy

**I**'M VERY serious about my girlfriend who I've been going out with for just over two months now. We both love each other.

But, if she talks to other guys or tells me about the boys she knew before, I get really jealous and sulk. Since she's known me, she's been asked out six times by other guys, and when she says she's going to the disco with her pal, for example, I'm obviously jealous and worried. She says we'll have to finish if I don't change. What can I do?  
Mark, UK

● *Why not stay cool and trust her. OK, six guys may have asked out your girlfriend, even in the short space of time you've known her, but she didn't accept, did she?*

*If you can't lay off the jealousy and suspicion all in one go, at least try not to brood quite so much. Most people can tolerate or even enjoy an emotional argument from time to time, but few can stand the brooding silence of the Incredible Sulk.*

*If your girlfriend didn't want to stay with you, she'd have been up and away long ago.*

## Sexual advice

**I**HAVE a very worrying sexual problem which I certainly wouldn't want to discuss with my doctor. As I'm working in central London, I wondered if you could suggest any place or clinic where I could talk with someone personally, and preferably without paying, as I earn very little.

John, London

● *To talk things over, in confidence, with a counsellor used to working with the range of young people's sexual problems and enquiries, contact the Brook Advisory Centre, 233, Tottenham Court Road, London W1. (Tel: 01-580 2991, and ask to speak to a counsellor, or arrange an appointment). Brook, which also runs a birth control clinic service, also has centres in North, East and South London, and in Birmingham, Bristol, Coventry, Edinburgh and Liverpool.*

## Vocal harmony

**I**'M VERY depressed about my voice, because, although it sounds OK to me, some people, especially boys, think I'm much younger. I've been told it sounds childish. If I do go out with someone it's never for very long, and I'm sure this is because of my voice.

Sarah, Salisbury

● *When you really click with someone you'll forget all about this temporary worry. Voices, like people, come in shapes and sizes; fat ones, thin ones, deep and hearty, small and cuddly. Like the rest of you, your voice is part of your own individual personality: the combination of ingredients which makes you different from everyone else, unique and special.*

*Some will love the way you speak and some will loathe it. Sames goes for Prince Charles, Ronald Reagan, David Essex, Margaret Thatcher, Donald Duck and Mickey Mouse. There's no such commodity as a perfect person or a perfect voice, and for that we should all be grateful.*

## Songs for sale

**I**WRITE lyrics as well as music and have a fair idea of how to sell my songs, but do need a list of music publishers. Where can I find this kind of list?

Pete, Wallasey

● *For a current list of music publishers, plus a free factsheet on how to submit your songs, contact the Music Publishers Association, 103, Kingsway, London WC2. (Tel: 01-831 7591). Price £1.00, payable to Music Publishers Association.*



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 01-836 1147.

## MU for you?

**O**UR GROUP has started to do a few gigs at youth clubs and wondered if we'd be eligible to join the Musicians Union? Where can we get in touch?

Terry, Staines

● *Musicians Union membership covers part-time bands as well as full-time professionals. The basic rate you'll pay is £15 per person per year, and this gives you access to any amount of free legal advice, information on contracts, negotiating standard rates for gigs, plus access to a special instrument insurance scheme and all the benefits of belonging to a national organisation fighting for the rights of musicians everywhere.*

*For more fax and a membership application form, write to Musicians Union, 60 Clapham Road, London SW9. Or ring 01-582 5566.*

## Wilde in the city

**F**OR AGES now, I've been trying to track down a Kim Wilde fan club. Can you help?  
Carol, Dorking

● *Drop a line, for details, to PO Box 202, Welwyn Garden City, Herts, RG6 0LT.*

## Aussie geezer

**A**T 16, I'm now of the age where I'm eligible for a passport. But how do I get one as I was born in Australia of British parents who emigrated in 1958, but returned to the UK in the late Sixties, shortly before my first birthday. Am I eligible for a British or Australian passport or both?

● James, Stourbridge

● *Ask for a passport application form at your nearest Post Office or Passport Office, (see phone book). As you're under 18, your parents will need to fill in certain details.*

*As far as Aussie's official mouthpiece is concerned, you are eligible for an Australian passport, but to check out where you stand with the Land Of Hope And Glory, write for guidance to the Under-Secretary Of State, Immigration And Naturalisation Office, Apollo House, Wellesley Road, Croydon, Surrey, CRO 9YB.*

# J A P A N

## T H E S I N G L E

# L I F E I N T O K Y O

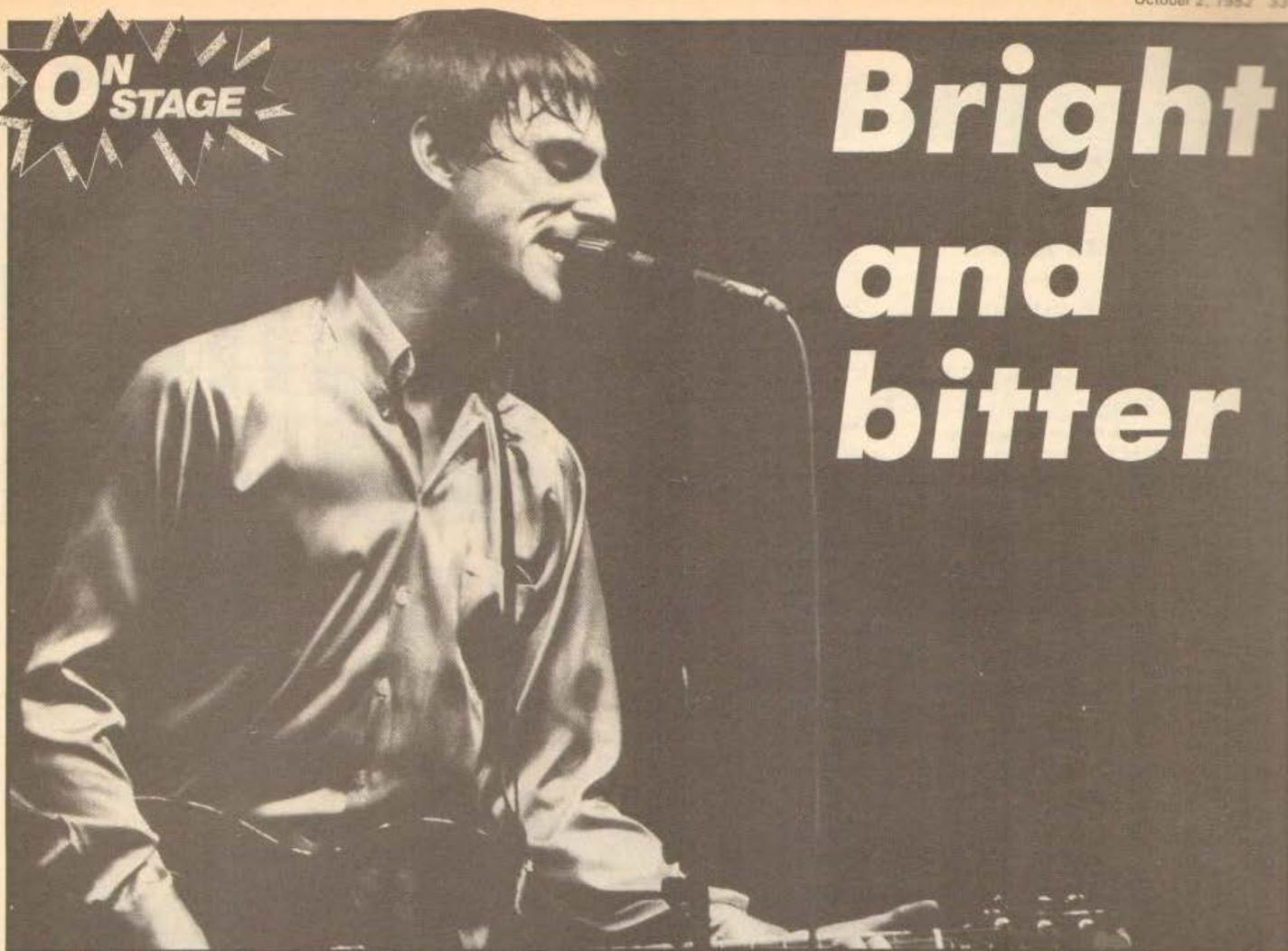
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ON STAGE



PAUL WELLER: hell hath no fury...

## THE JAM Brighton Centre

*THE BITTEREST* pills are being swallowed, and the bitterest band is still serving them by the dozen.

They might be hard to force down, but once you've taken a few, you'll be thrilled, exhilarated and unable to keep still. A rush will go up your spine after only a few seconds and at the end of the evening you'll be left wondering what the hell happened for the past hour and a half.

The Jam are back with a vengeance. They've had the courtesy to fling a few old numbers back into the set, but they sound as fresh as the day when they were born. Perhaps it's because

things have got from bad to worse that 'Modern World' — still one of the finest live numbers ever — 'Little Boy Soldiers' and 'Smithers Jones' stand up as steel-coated, blistering waves of frustration; or perhaps it's just that The Jam play with a fury that reaches the parts no other group seem to reach.

The difference between tonight's set and the past thousands of gigs they must have played is that Weller is trying to sing. Sometimes he's left floundering trying to reach the intensity that's required for numbers like 'Town Called Malice', but on 'Dreams Of Children', the stunning ballad 'Carnation' and 'Precious' his voice soared above the cavernous echoes of Brighton's hangar-like Centre.

And even during the rare moments when the snarling, frustrated Weller was left in the cold by lack of vocal attack, the faithful Bruce Foxton was there, always giving 100 per cent and always jumping on a beat before it's allowed to go cold and never letting the group get lost on the enormous stage.

The latest Jam tour is a move back to the days of yore, the maturity is in the song writing and the kick's in the performance. 'Pretty Green', 'When You're Young' and the pulsating 'Down In The Tube Station At Midnight' have never been fresher. Maybe Paul Weller has given bitter-sweet a whole new meaning.

Simon Hills

## Bridge that gap

### KEVIN ROWLAND AND DEXY'S MIDNIGHT RUNNERS

#### Pavilion Theatre, Glasgow

IN GLASGOW 'The Bridge' is billed, simply, as a live performance. Not so much a rock gig, more of an attempt by Kevin Rowland and the ten strong ensemble to put across the aims and feelings of 'Too-Rye-Ay'. The idea is theatrical but never melodramatic; communication without contempt. And, given the odd lapse, (this being the first night of the tour) it works perfectly.

Rowland, powerful but never harsh, seems to have found his perfect "band" at last. The three fiddles are a vibrant and attractive acquisition, giving new force and

colour to the songs, and gelling happily with the two saxes, trombone and guitar, bass and keyboards backbone.

While 'Geno', gone but not forgotten, may be a worthy introduction, the playing really begins in earnest with 'The Celtic Soulbrothers'. The stage is tiny, the lighting minimal, but the effect is not far short of staggering.

Throughout there're flashes of hats, dungarees and bows, all furiously engaged in swelling the great surges of feeling that Rowland delivers and masters. He's involved, committed and ever present; physically and mentally in charge. Ducking and dancing through 'Jackie Wilson Said', steam rolling through 'Respect',

calling all the shots for 'Plan B', and finally achieving an eerie adulation for 'Let's Make This Precious' — his performance is both a feat and a sight worth seeing.

'The Bridge' undoubtedly is the all out attack that Kevin has been working towards for the best part of the year. The audience verges from the very young to the indecently old and all seemed convinced. Success! He allows the band one curtain call in the best of encores and retires from the floodlight a happy man.

Last week the Pavilion had Val Doonican, next week it's 'Babes In The Wood'. In between, much to Kevin Rowland's unshamed delight, we witnessed the latest and so far the best piece of Dexy's history. Buy your programme in the foyer now.

John Shearlaw

# RECORD MIRROR

# N°1

## For

# ADVERTISERS



**Win a £5 album token!**

**ACROSS**

- 1 Received from Grand Master Flash (3,7)
- 5 Group who were Drowning In Berlin (7)
- 8 Haircut 100 hit (4,4,3)
- 9 What Stevie was doing for the city (6)
- 10 Fun Boy Three's favourite time of year (10)
- 12 The Stones head soup (5)
- 14 Transport for Steve Strange (5,5)
- 16 It was a hit for Christopher Cross (7,5,)
- 19 Flock Of Seagulls hit that has nothing to do with the middle east (1,3)
- 21 Muffins leader (6)
- 23 & 30 across. 1980 Donna Summer hit (2,3,5)
- 24 Debbie's solo effort (3,3)
- 25 Order or Seekers (3)
- 27 What Genesis were doing by the pound (7,7)
- 28 A poison league (3)

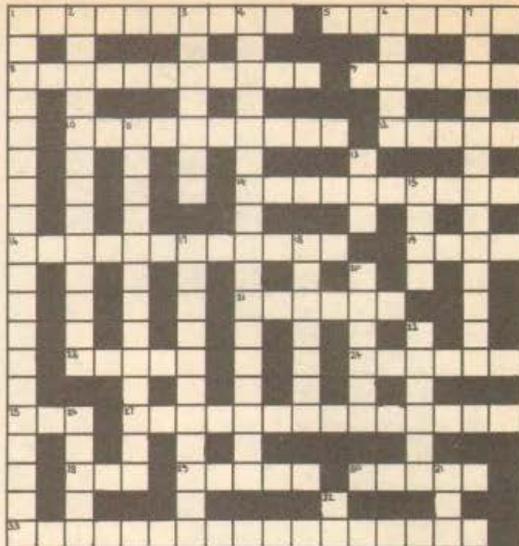
- 29 See 32 down
- 30 See 23 across
- 33 Latest Saxon LP (3,5,3,6)

**DOWN**

- 1 Steve's follow up to Arc Of A Diver (7,4,3,5)
- 2 He sleeps in an Imperial Bedroom (5,8)
- 3 Group who found themselves Up The Junction (7)
- 4 What Sting, Andy and Stewart found (5,2,3,7)
- 6 & 22 down. It made Phil Oakey quite hot (5,6)
- 7 1981 Landscape hit (8,1,2,2)
- 11 Recent Junior hit (4,4,2,3,)
- 13 Friends of Nigel (1,1,1)
- 15 Wat Status Quo hit (4)
- 17 1978 Dylan LP (6,5,)
- 18 Spyro Gyra's dance (7)
- 20 Rattlin' Mr Stevens (6)
- 22 See 6 down
- 26 Music produced by 13 across (5)
- 31 Quo left it in the sun (3)
- 32 & 29 across. Tired Of Being Alone has been his biggest UK hit so far (2,5)

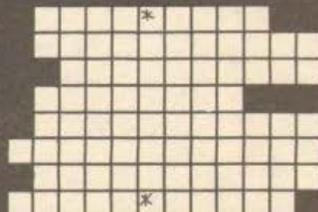
NAME.....  
 ADDRESS.....  
 .....

Remember you have to complete both puzzles to win. Entries to: Puzzles, Record Mirror, 40 Long Acre, London WC2 9JT.



**POP-A-GRAM**

Solve the eight cryptic clues and write the answers across the puzzle so that the starred down column spells out a band who know that there it is. Remember the clues aren't in the correct order. You have to decide what the right order is. As puddle ripples it gives a hit to D. Christie (6,2) If you pay Vera Reas in change you'd see a hit for Simon and Co. (4,1,6) And if you hear Fat Molly go through the changes you'd spot a hit for Martin and Co. (3,2,2,5) The weather that John and Helen hope for (4,5) New Ricky had changes but was nobody's fool (4,7) The Laird's germ totally re-formed the U.S. soul musical (5,5) That mob shot lady. Just because of windpower (6,5) Every 'ol moon is about the re-set for Billy Fury (4,2,5)



**LAST WEEK'S ANSWERS**

**X-WORD**  
**ACROSS:** 1 Pictures At Eleven, 5 Upstairs At Eric's, 9 House Of Fun, 10 Noddy, 11 Prince Buster, 14 Lynryd Skynyrd, 15 Cars, 16 Clair, 17 Clout, 20 Eddie, 21 Wheels, 23 Mirage, 24 Ono, 25 Ruts, 28 Helen, 29 Concrete.  
**DOWN:** 1 Pauline Black, 2 Cassidy, 3 Earth Dies Screaming, 4 Vic, 6 Andy Partridge, 7 Taste, 8 Souvenir, 12 Boys Town Gang, 13 Sad Cafe, 18 One Trick 19 Planet, 20 Earth, 22 Darts, 26 See, 27 Fry.

**POPAGRAM:** Japan, Torch, Genesis, Replays, Blue Zoo, Madness, The Mood.  
**DOWN COLUMN:** Prelude.

**LAST WEEK'S WINNER:** Nick Briski, 9, Nylands Avenue, Kew Gardens, Surrey.

**Noise!**

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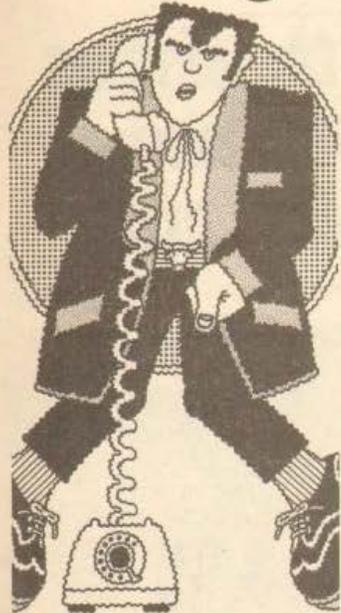
Produced by Bob Sargeant

September 27th BELFAST Ulster Hall · 28th DUBLIN T.V. Club ·  
 October 1st BRIGHTON Top Rank · 2nd POOLE Arts Centre ·  
 3rd LONDON Hammersmith Palais · 6th SHEFFIELD Lyceum ·  
 8th SALFORD University · 9th BRADFORD University · 10th GLASGOW  
 Tiffanys · 12th EDINBURGH Coasters · 13th KEELE University ·  
 14th WARWICK University · 15th LANCASTER University · 17th CARDIFF  
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**PRIVATE INVESTIGATIONS**  
Dire Straits

**SAVE A PRAYER** Duran Duran

**WALKING ON SUNSHINE**  
Rockers Revenge

**THE BITTEREST PILL** The Jam

**ALL OF MY HEART** ABC

**DISCLINE**

**DIAL 160**

British  
**TELECOM**  
Guidelines

# A LIFE IN THE DAY OF

## Richard Jobson

**“**WHEN I'M at home I get up at half past eight and have breakfast with Mariella. That consists of yoghurt and orange juice, very healthy. Next I take Wattie for a walk — he's named after Wattie of the Exploited.

I come home and start work on a piece of prose I'm writing, but then again when I was rehearsing for the play I had to work from nine-thirty in the morning until 10 at night, so I didn't have time for my writing.

At lunchtimes I have meetings with people about my music. Although I'm involved with the play until Christmas, I'm still trying to work on my music and not lose track of it, so I'm always trying to fit in rehearsals and the like.

It's probably easier if I tell you how my days have gone since I've been on tour with the theatre company. I start the day by walking to the top of a hill and starting to sing. It's very invigorating and when I come back to my digs I feel totally refreshed.

This play is going all over the country and Ireland as well. After my walk I sit down and write to people telling them I'm the greatest actor in the world and to come and see the play.

I really want to improve my acting and eventually get into films. The company which published my book of poetry is considering making a film and I'm writing the script for that. It will be about two fishermen on a remote island in the Outer Hebrides.

We have until lunchtime to ourselves, so I try to put in some writing until then, but I don't really eat much for lunch because I'm playing the part of a hunger striker in one play and it wouldn't do for me to look fat!

After lunch comes rehearsals and we go over bits that we think need attention then. I'm working hard learning the craft of acting. I've been in three productions so far — first with Honey Bane in

**RICHARD JOBSON** was born on October 6, 1960, in Kirkcaldy, Scotland. He left school and formed the Skids at the end of 1976, and remained with them until their demise last year. Now he combines his musical career with his acting and writing. He lives in a flat in Kensington with his wife Mariella, his dog Wattie and his cat Lady Samantha. At the moment Richard is touring Britain with a series of plays called 'Breach Of The Peace' about the summer of '81.

'Demonstration Of Affection', then I played 14 different parts in 'Dog Beneath The Skin' — the director helped me out with that. I haven't taken acting lessons but I pay attention to what the director is telling me.

It was a bit difficult to do 14 different roles. Of course at the same time that I was appearing in that the Skids were recording 'Joy' and I was doing my poetry readings, so perhaps I was spreading myself a bit thin. Same as now, really. I'm still doing that.

I work very hard at acting. Sometimes it's difficult. I don't ever like to look bad and I am gathering all the experience I get so I can improve.

With a group it's easier to be onstage. People know the material and they come to hear the songs. And since you wrote the songs yourself, it's easy to perform them. With acting people don't know what to expect because they don't know what part you're doing or how you're going to handle it. It's very difficult to be consistent.

The experience I'm gaining will be good for films. Too many people

in groups who get offered parts are plain ordinary — they either get the parts because they look pretty or they've got a big mouth. I want to be considered for parts because I'm good.

I want to work in films, but I don't want to stray away from the theatre although I can't see myself doing Shakespeare.

Being in a group has helped me confidence wise. Mind you, at the end of the Skids it was a bit of a disaster area. I think the trouble was we couldn't keep our unity. We tried to be too clever, instead of sticking to what we were doing. I don't mean we shouldn't have progressed, but we should have allowed it to happen naturally instead of forcing it.

The new music I'll play will be big and muscular but with an acoustic sound. Not Scottish folk but contemporary.

We're off stage by 10 and I'm in bed an hour later. At home it's much the same, because I've started going to a gym three times a week and I like to do that early.

# DISCOS

## ODDS 'N' BODS

**MUSICAL YOUTH**, as my review would have revealed, have a great promotional video available to clubs for a quid from MCA, the young Brummies coming across like a juvenile **Jacksons** . . . **Grace Jones**'s new 'Nipple To The Bottle' US single will be the B-side here to 'Apple Stretching', due imminently . . . **Island's Lloyd Burrell** is hoping to build an exclusive DJ mailing list — only people who can realistically break new product, no time wasters, "big names" welcome — so write to convince him at Island Records, 22 St Peters Square, London W6 . . . Liberal leader **David Steele**'s rapping 'I Feel Liberal — Alright!' really is out on record — but what label, who's doing disc promotion, and will there be an **Arthur Baker** "ferce" remix? . . . **Peech Boys** rather belatedly will be out here in a fortnight on IDS, via RCA . . . **Morgan Khan** has replaced the NY **Sky** track with the **Salsoul Orchestra/Loleatta Holloway** 'Seconds' remix on **Melba Moore**'s UK 12in as well as the instrumental version has on 2-track flip for some reason the rather short and dated 113½bpm 'Let's Go Back To Lovin'' from last year . . . **Luther Vandross**'s new US Epic 7in, an oddly disjointed old fashioned nice medley of 'Bad Boy/Having A Party' (**Sam Cooke**'s song), may not be so danceable by today's standards but sounds very much as if it was recorded at the 'Jump To It' session . . . **Martin Collins** has me as his guest playing some choice soul oldies this Sunday (3) during the second hour of his 3-6pm 'Soul Seekin'' show on Chiltern Radio (792m MW), which can be picked up certainly in North London . . . **Dick Sheppard**, expatriate Brit now playing "new wave dance" records as the prime time "morning drive" jock on Los Angeles's number one rated radio station KROQ, has had the sad task of returning to Torquay for the funeral of his dad, **Reg** — my oldest reader, according to **Dick**, he used to send out these disco pages complete with his own comments to LA every week . . . **Dick** also reports that LA has finally gone "new wave dance" crazy, the Whisky on Sunset Strip for instance scrapping its famed live music sessions to become a records-only new wave disco, while its new wave dance policy is what put KROQ at number one — let's hope the Yanks don't go into over-kill like they did with "disco" . . . London's Capital Radio has made getting up (or going to bed if you're like me!) a pleasure all through the week again, **Graham Dene** returning to the weekday breakfast show and **Peter Young** taking over at weekends — see, the good guys do sometimes win! . . . **The Limit** 'She's So Divine' won Capital's People's Choice vote last week . . . Sunday night's 'Roseland' movie on TV featured **Cheryl Lynn**'s 'Super Cool'

## DISCO DATES

**THURSDAY** (30) Pzazz play Eastcoote Clay Pigeon Hotel's Bottom Line, Russ B & Andy John jazz-soul Westcliffe Leisure Centre Pimperell's weekly; **FRIDAY** (1) Robbie Vincent, Martin Collins, George Power, Brother Louie, Pepe & Pat Browne jazz-soul Hitchin Regal Ballroom's allnighter (10pm), Bob Masters jazz-funks Staines Jacksons, Dan Pucciarelli mixes for two nights at Leeds Warehouse, Greg Wilson mixes weekly at Manchester's Exit in Wood Street; **SATURDAY** (2) Hot Ouisine play Windsor Safari Park Safari Club, Steve Walsh funks Leysdown Stage 3 with Index & Hudsons PA's; **SUNDAY** (3) ICQ, Anthony Antoniou play, Atmosfear



## Cloak and dagger

**THE HUDSONS** — young brothers Vince and Jude Hudson from Ealing in West London look more as if they come from somewhere in the States to judge from the outfits they wear. Presumably their Streetwave label boss Morgan Khan had a hand in selecting this incredibly "different" look? Robin Hood rools — OK!

during a hustle sequence — penned by **Elton John/Bernie Taupin**, it was produced by none other than **Greg Edwards** (OUR **Greg Edwards**?)! . . . **Ian Levine** (Charing Cross Heaven), currently raving about the **Weather Girls** 'It's Raining Men' (US Columbia 12in) — they're the **Two Tons Of Fun** by another name — and **Melissa Manchester** 'You Should Hear How She Talks About You' (US Arista 12in), has done a two-part history of gay disco music in this and the next issue of **Him** magazine . . . **Carl Josias**, recently seen on TV, turns out to be one of **Rusty Egan**'s proteges, her 'Taking It Straight' presumably being destined for release soon . . . **Evelyn King** rapidly replaced **Rockers Revenge** at the top of the US Dance/Disco chart . . . Thames Valley Disc Jockeys Association

will be celebrating its fifth anniversary next January with "the biggest promotion night ever attempted by a DJ Asan" . . . **Theo Loyla**'s lady **Joy Barling** once again painted **Level 42**'s LP sleeve . . . **Erskine G**, gigging at Southall's White Hart with an electrophonic punk bias, is seeking further work (01-571 4528 evenings) and invites club managers to give him a club full of receptive young people and he'll prove he's good — trouble is, if it's already full, why would it need him? . . . **Steve Goddard**, the Curly Wurlly chewing 'Soul Messiah', could do with more gigs no matter how modest around the London area on 01-500 2749 . . . **Watford's New Penny** is now looking for DJs who play a wide range of music and can work big screen video equipment — call Mr Harris on Watford 22003 Thure-Sunday evenings . . . **Phil Richards** now does **Luton Sands** . . . **Eddy Grant**'s original 'Walking On Sunshine'/'Sunshine Jam' (Ice 12in) is still at the usual £1.99 from **Adrian**'s in Wickford High Street . . . **Nigel Halkes** (Portishead) reports from a Greek holiday that Athens is flooded with cheap bootlegs (incidentally **Nigel**, your unidentified track is **Pino D'Angio** 'Ma Quale Idea'), and has sent me a tape from New York's **WBLs of Grover Washington Jr** endorsing Kentucky Fried Chicken! . . . the **Isley Brothers** look shagged out and wrecked on their current LP sleeve, but then none of us are getting any younger . . . **Chris Hill** reckons the **Beverly Glen** Music label should now add **Tyrone Davis** or someone of similarly soulful stature to their artist roster, which so far comprises **Bobby Womack** and **Johnnie Taylor** . . . who the hell is **Tiny K?** . . .



**JAMES HAMILTON**  
at the controls

**Greg Wilson**, Wigan-based mixing star, says the funk scene up North is healthier than for ages with packed allayers and booming import sales in Manchester/Liverpool specialist shops, even futuristic gigs featuring a fair amount of funk in return for the electrophonic phunk that's been adding colour to soul playlists . . . **Nicky Holloway** (Bermundsey Bensons) is pleased that the Phase One Roadshow adapted their mixer's cueing controls (which gave me such difficulty in Margate) at his suggestion so that now he can do running mixes with no problems . . . **Mark Summers** (Hackney Marshes Flappers), who'll pay for copies of our old disco charts up to 1978, raves that **Shalamar** 'There It Is' synchs sensationally at the break with "D" Train 'Trying To Get Over' instrumental remix . . . **Neil Fincham** (Edinburgh Mad Hatters Speakeasy) makes the valid point that women especially like dancing to the obvious hits and oldies so that if you kick off with these you can get the evening going early, and then when asked for something in that category once you've swung into "up front" gear you can also make the excuse that you played it earlier . . . LET'S DANCE!

## BREAKERS

**BUBBLING UNDER** the Disco 85 (page 45) are **Mandrill** 'Put Your Money Where The Funk Is' (US Montage 12in), **Stacy Lattisaw** 'Attack Of The Name Game'/'Don't Throw It All Away' (US Cotillion LP), **Freddie James** 'Don't Turn Your Back On Love' (Arista 12in), **Kadenza** 'Let's Stay Together' (IPRT 12in), **Gwen Guthrie** 'It Should Have Been You (Remix)' (US Island 12in), **Magic Lady** 'Sexy Body' (Funk A&M/America 12in), **Exodus** 'Together Forever' (US Charlotte Amalie 12in), **Curtis Mayfield** 'Hey Baby (Give It All To Me)' (US Boardwalk LP), **Greg Henderson** 'Dreamin'' (US Rain 12in), **Pieces Of A Dream** 'Mt. Airy Groove (Remix)'/'Warm Weather' (Elektra 12in), **Loose End** 'We've Arrived' (Virgin 12in), **Yazoo** 'Situation (Remix)/(Dub)' (US Sire 12in), **Alfie Silas** 'A Puppet To You' (US RCA 12in), **Carl Carlton** 'Baby I Need Your Loving' (US RCA 12in), **Kenny G** 'The Shuffle'/'Stop And Go' (US Arista LP), **Extra T's** 'E.T. Boogie' (US Sunnysville 12in), **Kurtis Blow** 'Tough/Instrumental' (US Mercury 12in), **Gap Band** 'You Dropped A Bomb On Me' (Mercury 12in), **Gang's Back** 'Love' (US Handshake LP), **Joel Peakin** 'Love-gram' (US Destiny 12in), **Carol Williams** 'Can't Get Away (From Your Love)' (US Vanguard 12in), **Paquito D'Riviera** 'Marie' (US Columbia LP), **Pea Wee** 'Be My Girl' (US Streetwise 12in), **Bobby Nunn** 'She's Just A Groupie' (US Motown LP), **Stan Getz** 'Little Lady' (CBS LP).

**HIT NUMBERS:** Beats Per Minute for last week's pop chart entries on 7in (endings

Continued page 38

# DISCOS

## From page 37

denoted by f/c/r for fade/cold/resonant) — Musical Youth 0-75f, Roxy Music (0-)123r, Ultravox 132f, Imagination 85½f, Fleetwood Mac 132-131f, Stevie Wonder 0-34-Of, The Clash 'Go' 0-112½-222-112½-222c, Philip Jap 132-128c, Hot Chocolate 0-59/29½-59/118f, Cliff Richard 138-Of, Elvis Costello 183-184-Or, Peter Gabriel 148-c, Junior 102f.

## UK NEWIES

**KOOL & THE GANG:** 'Ooh, La, La, La (Let's Go Dancin')' (De-Lite DEX 9) Switching around the brackets in its title here, this subdued in tempo though jolly in atmosphere reggae-inspired 96½bpm 12in jitterer is already getting rave reaction from fun loving black dancers and will obviously be yet another pop smash — and again it's worth mentioning how good it is with Freddie McGregor's 'Reggae On It' (Intense 12in), a reggae version of their 'Get Down On It' at a similar speed.

**KID CREOLE & THE COCONUTS:** 'Annie, I'm Not Your Daddy' (Ze 12WIP 6801) Another ultra jiggly goodtime sleazy (and now remixed) 110bpm 12in mixture of Latin-ish exotic textures trucks and sashays along with fruity trombone poking through the polyrhythms.

**RUDDY THOMAS & SUSAN CADOGAN:** 'Make Me Feel Good' (Hawkeye HD 44, via 01-961 0866) Sizzling hot superbly beautiful gently reggaeified 85-86bpm 12in lovers rock duet by the two stars of the familiar *Gambles & Huffpeined* "touch me" slowie — who did it, was it Teddy & Stephanie? — screaming out for regular radio play and pop hit status.

**SECOND IMAGE:** 'What's Happening' (Polydor POSPX 512) This Pete Wingfield produced pent-up scatting and harmonising 101bpm jiggly roller has an excellent vocal sound and was rather rushed over on original review, the 3-track 12in flip featuring a pleasantly swaying instrumental version plus the percussively rattling and eventually lightly scatting 119½-119-120-119bpm 'Fly Away' semi-instrumental.

**DEODATO:** 'Keep On Movin'' (Warner Bros K 17996T) Insistently jittering mid-tempo 108bpm 12in jogging smooth pusher with soulful chix amidst the 'Whistle Bump'-ish brassy dense texture — and as great value flip there is the long sought previously promo-only original classic 115 (start)-118-119bpm remix of the frantically jittering jazzy instrumental 'Whistle Bump' itself!

**PIECES OF A DREAM:** 'Mt. Airy Groove' (Elektra K 13201T) An extremely useful and subtle little mixer, this Grover Washington Jr-produced lovely simple 107bpm instrumental tapper smacks along through catchy chimes, stylus squiggling noises and other clearly defined sequences, now remixed on 3-track 12in with last year's atmospheric Randy Crawford-like 100bpm 'Warm Weather' (now similar to 'Why I Came To California'), and the quietly jaunty old style slow starting 'Don't Be Sad' acoustic jazz piano swinger.

**LEVEL 42:** 'The Chinese Way' (LP 'The Pursuit Of Accidents' Polydor POLD 5067) Mike Vernon-produced very listenable if not vitally danceable though accomplished set contains their current and last singles, this almost ABC-ish 120-119-120-119bpm, burbling strutter having good words, the title track being a marathon instrumental 113-114-117-118-119-121-0bpm busy bass pattering with synth and piano colouring, 'Shapeshifter' an attractive

but slow starting and finishing quiet 135-134-135bpm instrumental doodle, 'Last Chance' a staccato 118-121-120-119-123-122-121-119bpm jitterer, 'You Can't Blame Louis' a plodding 106-105-104-105bpm pattering, while the slow then fast 'Eyes Waterfalling (The Prodigy)' goes all over the place and frankly I can't be bothered trying to keep up with much vaunted Mark King's inconsistent bass tempos any longer.

**MARC SADANE:** 'One Minute From Love' (Warner Bros K 17961T) Classy if somewhat specialist 121bpm "modern soul" canterer with little to hook the general public, on 3-track 12in with the more direct (and thus far, hotter) chix-backed jolting jittery pent-up wailing 111bpm 'Exciting' funk lurcher, and the muzzily jogging inconclusive 114bpm 'Never Had A Love Like You'.

**ORCHESTRE JAZIRA:** 'Love' (Earth Works DIG 1, via 01-969 5145) Vocally preambled but then largely instrumental 0-130-132-0bpm 12in happy Afro leaper recorded in London by a racially mixed group, the white brass work being slightly 2-Tone although the whole thing's good and jolly.

**STACY LATTISAW:** 'Sneakin' Out' (Atlantic K 11770T) Screen door slamming SFX-introed noisy monotonous boring 121½-121-121½bpm fast snacker on Narada Michael Walden-produced 3-track 12in flipped by the pleasantly jogging 99bpm 'Guys Like You (Give Love A Bad Name)' and, for some reason, her old hit 120(intro)-118-119bpm 'Jump To The Beat'.

## IMPORTS

**ROCKERS REVENGE** featuring Donnie Calvin 'Dubbing In Sunshine' (US Streetwise SWRL 2204) And the beat goes on . . . Arthur Baker has now taken the man rattling and bumbling 115bpm background beat from 'Walking On Sunshine' to produce a less distinctive, gimmicky synth lacking, but very useful instrumental dub, in actual fact 12in flip to a slightly disappointing but more immediately recognisable 'Sunshine, Partytime (Rap)' version. Both sides will help prolong the hit's existence.

**GWEN GUTHRIE:** 'It Should Have Been You' (US Island DM 4833) Re-remixed with many alterations by New York's brilliant Larry Levan, this disco hit from the early summer is now in its definitive version on 161½ (start)-117-118-119-120-119bpm 12in as it smacks and jitters its very different way up to a stunning new synth climax — however, it could be argued that Gwen's own vocal contribution has been sacrificed in the process.

**GREG HENDERSON:** 'Dreamin'' (US Rain Records A250) Jazz-funkily jiggling all on one level, this flowing 116bpm 12in shuffler has chix cooing through the busy percussion tapped brassy synth chords, and building back out of an 'Expansions'-ish break, the instrumental flip possibly having "purer" appeal.

**THE S.O.S. BAND:** 'High Hopes' (US Tabu 429 03249) Rather nice unusual weaving slow 107bpm 12in swayer with dominant rhythm twacking away over soulfully harmonising fellas in somewhat Leon Ware/Jeffrey Osborne/Fatback-ish style, the chunkily lurching 111bpm 'Good & Plenty' flip being more pedestrian.

**CAROL WILLIAMS:** 'Can't Get Away (From Your Love)' (US Vanguard SPV 518) Darryl Payne dips deep into the Evelyn King/Sharon Redd grab-bag of tricks to produce this chunkily jolting 116½-115½-115-115½bpm 12in roller, which quite effectively comes to a complete full stop before building back with synth — but it would be even better with more imaginative and less repetitive lyrics (there's a starker instrumental flip).

**BILLY PRESTON:** 'Don't Try To Fight It' (LP 'Pressin' On' US Motown 6020ML) Although the rest ain't so hot to trot, try



**ANTONY ANTONIOU:** 'Lifeline' (Elite DAZZ 15) The sometime Atmosfear vocalist smokily croons a pleasant if unexceptional slow 80bpm 12in jazz-funk swayer, but the more instrumental B-side 'Vibeline' version is perked up a lot by the addition of Frank Ricotti's tinkling vibes. Antoniou appears this Sunday at an all-day in Blagdon (north of Cheddar in the Mendip Hills) — see Disco Dates for more details.

this good brassily rolling slightly Benson-esque 108-107-109 (break)-107bpm jittery jolter, which I have a funny feeling could go well.

**THE SALSOU ORCHESTRA** featuring LOLEATTA HOLLOWAY: 'Seconds' (US Salsoul SG 376) Loleatta wails and hollers on this Shop Pettibone mixed 110bpm 12in treatment of the Sam Dees co-penned song but can't compete with the far better biffer but totally ignored recent duet of it by Jackie Moore & Wilson Pickett (Catawba CA 1000). Shep's typically strung-out scappella started 109-112bpm B-side remix being particularly irrelevant.

**HURT 'EM BAD & THE S.C. BAND:** 'Monday Night Football' (US Profile PRO 7011) Copping a groove note for note from Zapp (but irritatingly at a much faster tempo), this 117 (intro)-119-120-121-122-123bpm 12in cleverly relentless rapper would have been even better if it weren't all about American football, the (123bpm intro)

instrumental flip being less interesting though totally Zapp.

**DON BLACKMAN:** LP 'Don Blackman' (US Arista/GRP GRP 5509) Beefy looking Mr Blackman plays keyboards and grunts along with coating chix in a heavily textured Tom Browne style of slightly jazzy funk, angry jolters with little to choose between them being the 109-112bpm 'Deaf Hook-Up Connection', 106-112-106-112-107-0bpm 'Yabba Dabba Doo', 109-110bpm 'You Ain't Hip', lighter 111-112bpm 'Never Miss A Thing', quite pleasant 101/50½bpm 'Heart's Desire' and fast jittery 123-121bpm 'Let Your Conscience Be Your Guide'. Stronger songs would help as his sound is OK.

**THE BANG GANG:** 'Fill Me Up' (US Sugarscoop SS-422) Chaps chanted rolling resonant bass synth driven brassy 113½bpm snicker on 3-track 12in, probably most useful for mixers who prefer the instrumental version.

**TILT:** 'Arcade Funk' (US D.E.T.T. Records TD001) The ultimate (or nadir?) in "video game" electronics rattles and taps monotonously along with gimmicky robot voices on 12in in two different versions at two tempos, side A at 118bpm and B at 111bpm.

**FIRST LOVE:** 'Party Lights' (US CIM 429 03195) Wheezing synth bumped chix chanted steady 111-110bpm 12in jolter sounds as if it should be good but never really breaks sweat, the 'Don't Be Afraid' appealingly cooed soulful 0-69bpm B-side smoocher being a better bet.

**TANYA LOVE:** 'Change' (US Reelin & Rockin Records R&R 1047L) Jerky 120 (very start)-118 (intro)-119-118-119bpm 12in chunderer takes a while to get going but is too convoluted for its own good, which is a shame as Tanya sounds like she could stretch out on a proper song.

**ZALMAC** (featuring Zulena): 'What's In It For Me' (US TSOB TS-2013) Rather rambling 116 (intro)-119-120-119-118 (break)-119bpm 12in meanderer slings together several ingredients including some soulful chix but could hardly be called a song, even in the 2-track flip's short version.

**BRICK:** 'Free Dancer' (US Bang 429 03158) Jittery c119bpm 12in half stepper with popping bass, choppy chants, brassy bits and nice scatting jazzy flute, but somehow it's not that special.

## BOYS TOWN DISCO

- 1 1 DO YA WANNA FUNK, Sylvester/Patrick Cowley, London 12in
- 2 3 PASSION (REMIX), Flirts, Canadian Unidisc 12in
- 3 5 WALKING/ROCKIN' ON SUNSHINE, Rockers Revenge, London 12in
- 4 6 I'M SO HOT FOR YOU/STILL HOTT 4 U, Bobby "O", US "O" 12in
- 5 4 I LIKE PLASTIC, Marsha 'Delite' Raven, Red Bus 12in
- 6 3 CAN'T TAKE MY EYES OFF YOU, Boys Town Gang, ERC 12in/LP
- 7 7 LOVE PAINS, Yvonne Elliman, US Moby Dick/Dutch Rams Horn 12in
- 8 10 IN THE NAME OF LOVE, Sharon Redd, Canadian Prelude 12in
- 9 — HIT'N RUN LOVER/HOT WAX/AGENT 406, Mother F., Canadian Matra LP
- 10 10 I NEED LOVE, Capricorn, Italian Delirium 12in
- 11 19 SITUATION (REMIX)/DUB VERSION, Yazoo, US Sire 12in
- 12 11 DON'T GO (REMIX), Yazoo, Mute 12in
- 13 18 JUMP TO IT, Aretha Franklin, Arista 12in
- 14 — LOVE COME DOWN, Evelyn King, RCA 12in
- 15 — AND I AM TELLING YOU I'M NOT GOING, Jennifer Holliday, Geffen/LP
- 16 — HAVE I THE RIGHT, Lee Prentiss, US Disconet 12in
- 17 — THE VOICE OF "Q", "Q", US Philly World 12in
- 18 8 BABE WE'RE GONNA LOVE TONIGHT/WAKE DREAM/COME AND GET YOUR LOVE, Lime, US Prism 12in/German Polydor LP
- 19 — DON'T COME CRYING TO ME, Linda Clifford, US Capitol 12in
- 20 — NEVER GIVE YOU UP, Sharon Redd, Prelude 12in
- 21 — SIGNED SEALED DELIVERED (I'M YOURS) (REMIX), Boys Town Gang, ERC 12in
- 22 12 NATIVE LOVE (REMIX), Divine, Canadian Black Sun 12in
- 23 15 LOVE IS JUST A GAME, Judy "B", Canadian Formula 12in
- 24 — RIGHT ON TARGET/PUSHIN' TOO HARD, Paul Parker, US Megatone 12in
- 25 — DANCE FLOOR, Zapp, Warner Bros 12in
- 26 — X-RATED, Carol Jiani, Canadian Matra LP
- 27 — ALL NIGHT LONG (REMIX), BB Band, US Disconet 12in
- 28 13 STONED LOVE, Sweet Brandy, Canadian JC 12in
- 29 — REMEMBER, Gino Soccio, US Atlantic RFC LP
- 30 — PLANET ROCK, Soul Sonic Force, 21 Records 12in

**S**AM JONES is co-owner of a video store. He deals in the latest Hollywood fare and the occasional blue movie and he doesn't ask where the copies come from. Last week Sam was offered his first 'snuff' movie. Snuff movies show real people being murdered. Supposedly the victims are 'fattened up' for six months beforehand, given everything they want, and then 'filmed.' Sam refused the offer. His favourite film is 'Clash Of The Titans.'

Mr Jones' main line of business is as singer/songwriter with pop funk unit I-Level. Previously he sang lead with reggae veterans Brimstone. A few years ago he realised that he was never going to make it with a reggae band: "I see bands like the Cimarons, pioneers of British reggae, and they're still playing the places they were 10 years ago."

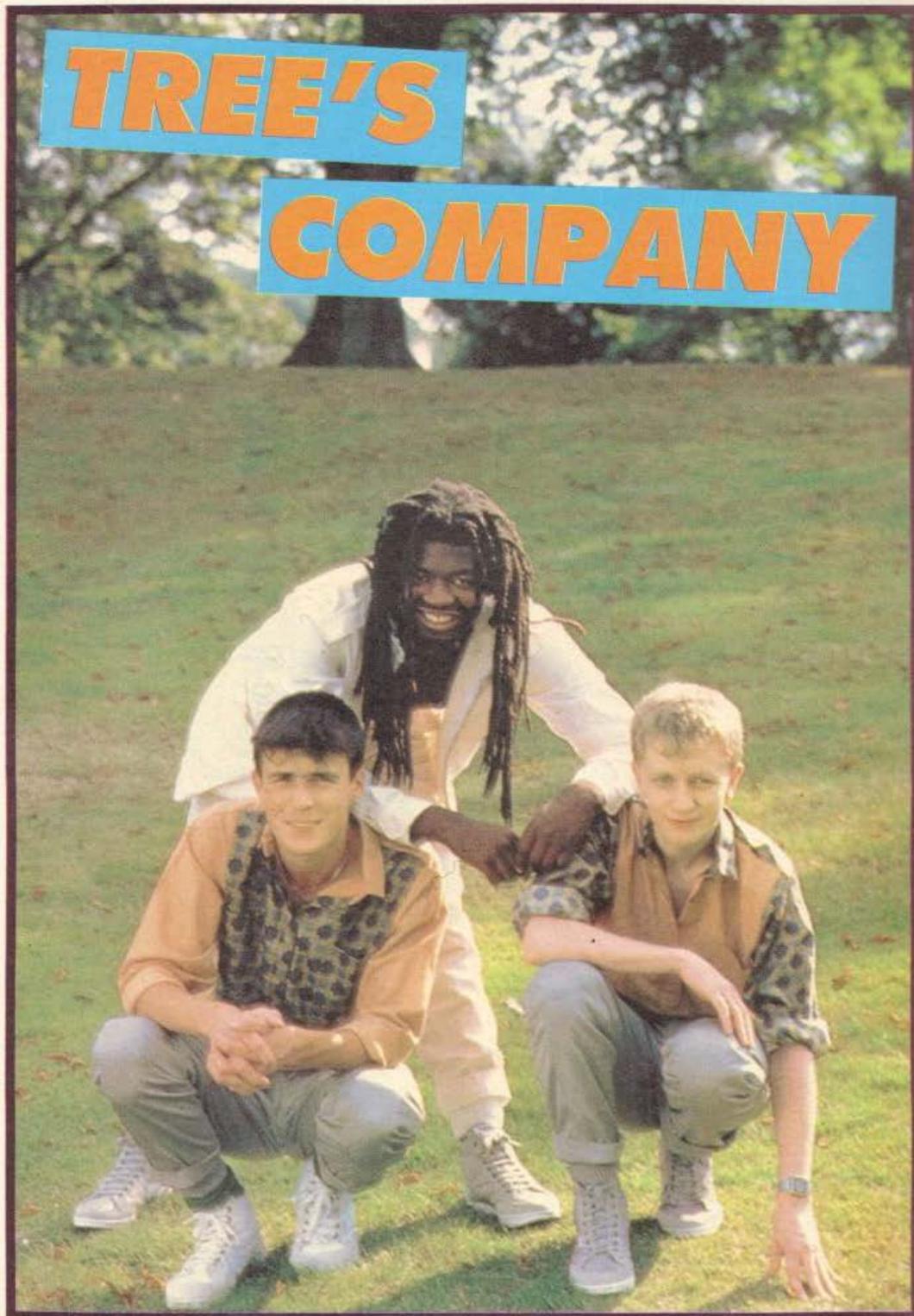
Sam still professes Rasta beliefs ("I'm not fanatical about it but there are certain beliefs I share, like not eating certain things, for example...") and still shares a house with reggae stalwarts, Aswad. But he doesn't play reggae anymore: "I love playing the music but I want to be able to expand musically. I've always loved jazz and wanted to be able to play different chord patterns and stuff. Reggae isn't reggae when it gets too complex."

I-Level consists of Sam plus Duncan and Jo, two white boys who've been around the music biz since the late seventies. "Me and Jo have been working together a long time but we've never found a strong singer and writer before," explains Duncan. "We've spent years doing different projects, years of making brilliant backing tracks that lack something strong on top of them."

**T**HE THREE met down at Music Works studio and immediately... something clicked. Duncan and Jo played one of their brilliant tracks to Sam. Sam wrote some lyrics and a vocal melody, and a trio was born!

From the start, I-Level aimed themselves at the soul clubs while trying to avoid the 'funk' tag. "The clubs are a good way of breaking into the pop market," according to Duncan. "If you want to break through that way, obviously the record has to sound good in the clubs. None of us are soul boys or anything like that, we just like dance music that has melody. A lot of records are great dance grooves but people don't leave the club whistling the tune. Loads of records that Robbie Vincent plays just sound indistinguishable because they lack melodies. Good records like 'Forget-Me-Nots' can't be kept in the clubs."

Duncan and Jo are more at home in their studio in Leyton than in the clubs. The eight-track is down in the basement of a house and, after a period of renting out time, is now used exclusively for their own endeavours. "This place is great," says Duncan proudly. "If we have an idea, we don't have to wait — we just come in here and set the



**I-LEVEL: Sam hands it to Duncan and Jo**

tape rolling."

I-Level consists of three workaholics. Duncan and Jo are veterans of session playing, their fave projects being work with John Foxx and BEF. Sam works hard at his video business. Now all three have a top priority, I-Level. For the first time, Duncan and Jo are coming out of the backroom and putting their faces on view.

**"H**AVING PHOTOS taken is strange," says Duncan. "I used to think all you had to do was stand in front

of the camera but it's a lot more professional than that. The bands that have been on TOTP four times learn to stare into the camera, the ones making their debuts don't know what the hell's going on."

I-Level have a recording contract with Virgin and a debut single called 'Give Me.' "The lyrics are quite tongue in cheek, they're being frank rather than being catholic and skirting around forbidden subjects. 'Give Me' just says: 'I know what you've got and I want some of it,' but it does it in a romantic way."

All three are conscious that

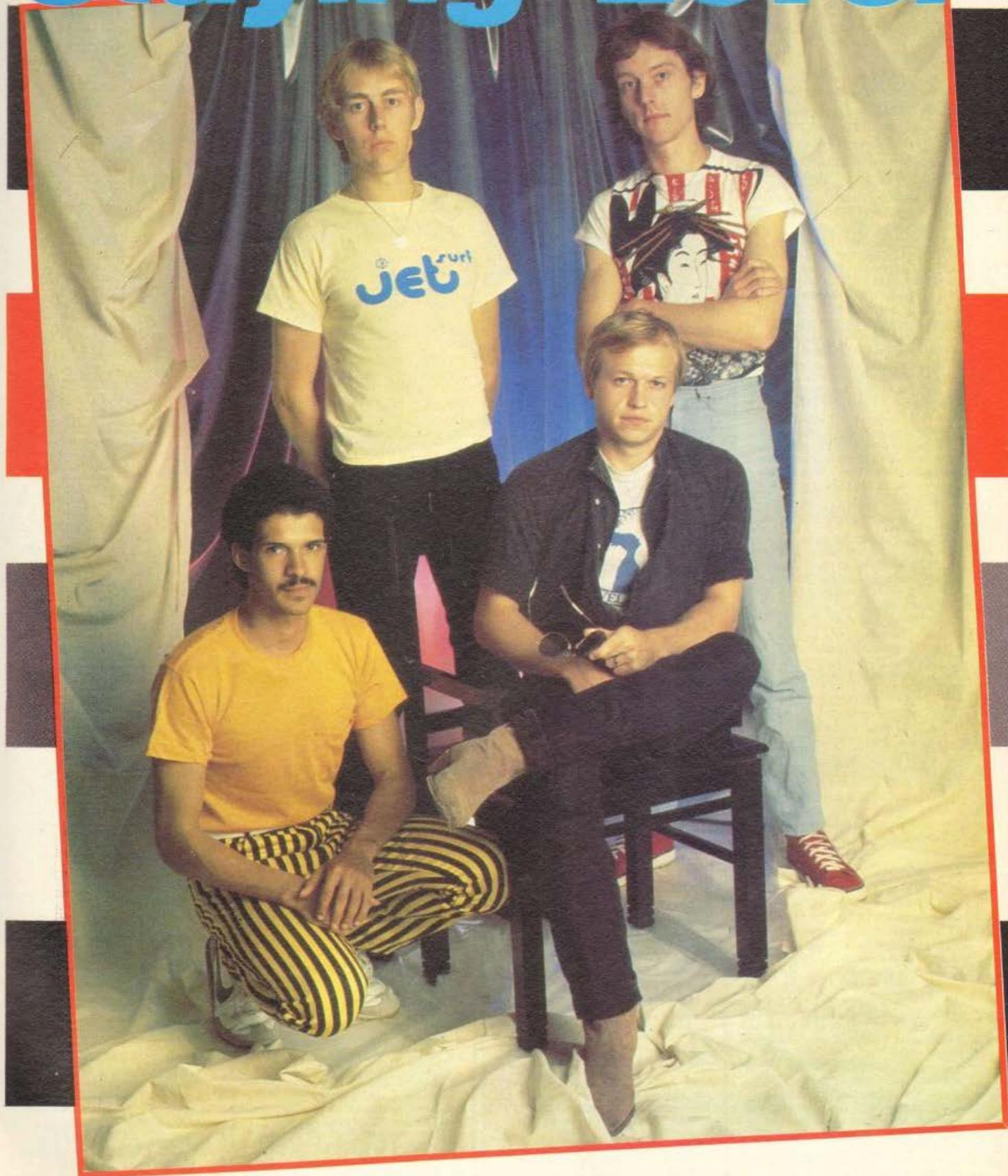
they'll soon establish themselves in the 12 inch market but it's seven inch pop success they're after. That's where Sam's songwriting style comes in.

Duncan admires Sam's ability to write songs in a language that everyone can understand: "It's important to be able to talk about a subject that may be generally considered shocking but to be able to talk about it in a way that doesn't hurt or abuse anyone."

Unlike 'snuff' movies.

**MARK COOPER**

# Staying Level



# headed

**JIM REID goes up to LEVEL 42 looking for answers**

**T**HEIR ALBUM may have gone straight in at number 20, and they may be able to sell out concert tours, yet nobody could accuse Level 42 of stealing the limelight.

"Yeah, our press coverage has been very low considering our success, we came to the conclusion that maybe this was to do with the fact that we haven't got an immediate image."

Really, Mark? You surprise me. I'm talking to Level 42's dextrous bass man Mark King, and snap-wristed drummer Phil Gould. We're huddled together in a spartan municipal dressing room in downtown Dunstable. The setting could hardly be better.

Dunstable is definitive jazz-funk territory. The town is literally crawling with Cortinas, wedge haircuts, gold medallions, and would you believe, 'WE FUNK IN BEDS' t-shirts. And that dressing room; it's functional, unpretentious and perfectly suited to a group who put music above all else and have refreshing and untainted attitudes.

I mentioned that phrase 'jazz-funk', but don't expect the blandness of Shakatak from Level 42. A quick perusal of their current LP, 'The Pursuit Of Accidents', reveals a richer, more adventurous exposition of those light funky moments. Sure, the band can work out in standard slow shuffling manner, but there's a quest for depth and diversity about Level 42.

Do they, however, feel a pressure to aim solely at the feet, remain strictly in the disco?

"No we don't see it that way at all. If people think we're just a disco-party band, then they're in for a big surprise. We don't deliberately sit down and say 'right we're going to make a disco album'. The way we approach music is relatively free. Our sound is based on a rich rhythmic backdrop."

**E**X-DECKCHAIR attendant Phil draws breath, and I turn towards ex-milkman Mark. Does he feel that the band's obvious technical proficiency might dampen creativity, turn the music cold and soulless?

"Surely the more in tune with your instrument you are, the more you will be able to create with it. We'll go up on stage tonight and play our instruments well, but that doesn't put us out of touch with our audience."

Phil can't wait to join in. "People think that music is just a matter of opinion, it's not like that at all."

There are certain guidelines that always hold true, certain standards that should always be attained."

Level 42 are serious and justifiably proud of their musicianship, yet will commercial pressures force them to compromise their standards in search of the big buck?

"If you wanna play for yourself you can do it in your front room. However, if you wanna make a record, that's something else. Certain rules apply, you have to knuckle down and show the people at the record company that you're really interested and genuine about the whole thing. Yet, once past this stage it doesn't mean you have to bland-out just for the sake of getting a record out."

The two 42's talk with care and precision, careful to make their point, precise about their aims. OK then, is music your enjoyment, your career, or a business?

"Firstly it's enjoyment. Secondly it's the only thing any of us can do very well. We're good at it, what's more, we can affect other people. Of course the more people who enjoy us, the greater the remuneration."

**B**EARING THIS in mind, how do you view the interest Earth Wind and Fire have shown in you: exciting musically, or just good for business?

"Verdine White and Larry Dunn have approached us, they want to get involved in production, they're talking about live work as well. It's something we'll have to think about very hard. The credibility they would give us is enormous, yet at the same time we have to ask ourselves the question 'well OK we know roughly where we're going — are we going to be shaped like that by people who have a really identifiable sound?'"

Ah, the meeting of business and art. Level 42 are dead level, honest and very cool. Ordinary blokes in an extraordinary business. Level 42 are the only jazz-funk band — listen to 'Eyes Water-falling' — who would dare infuse their music with the pop sensibility of Siouxsie and the Banshees.

Later at the gig sweet perfume drifts in the air, the crowd are neat, well pressed, clean. So is the music. Level 42 shake the audience, reach out. Yet, although they'll tamper with the formula they're still too close to wallpaper disco for my comfort. They're charming blokes, they WILL get better. My advice; get dirty, loosen up. But heh, that's irrelevant, Level 42 are BIG now. Maybe they'll get some press after all.

## NEW DOUBLE 'A' SIDE SINGLE

**ZIGGY STARDUST\* / THIRD UNCLE**

*Bauhaus*



*Ziggy Stardust*

*Bauhaus*



*Third Uncle*

FOUR TRACK 12" E.P.

**'COVERS'**  
ZIGGY STARDUST\*  
PARTY OF THE FIRST PART\*  
THIRD UNCLE  
WAITING FOR THE MAN\*<sup>o</sup>

<sup>o</sup>(Recorded live in Manchester with NICO)

TOURING IN OCTOBER

- |                          |                                    |
|--------------------------|------------------------------------|
| 9: Brighton Dome         | 21: London Lyceum                  |
| 10: Bristol Locarno      | 22: Salford University             |
| 11: Poole Arts Centre    | 23: Birmingham Odeon               |
| 13: Norwich University   | 24: Harley Victoria Hall           |
| 14: London Lyceum        | 26: Liverpool University           |
| 16: Aylesbury Friars     | 27: Leicester De Montfort Hall     |
| 17: Portsmouth Guildhall | 28: Warwick University Arts Centre |
| 18: Guildford Civic      | 29: Sheffield Lyceum               |
| 19: Nottingham Rock City | 30: Leeds University               |

\*Tracks Not Available on next BAUHAUS Album  
THE SKY'S GONE OUT — Available October 19th

# BAUHAUS

# DISCOS



**S**ECOND IMAGE? The name may imply a firm grasp of all things sartorial, but in fact the North London jazz-funkers are still searching for that elusive 'right' look.

"We're still looking for the right image, we want to be distinctive, stand apart, so people'll be able to say: 'Hey! I've got the same look as Second Image.' In the States they've got people who're paid to find an image for a band, but I suppose we'll have to be on constant lookout for the right mix," they say.

The right mix? That's just what Second Image have achieved on their recently released single 'What's Happening', a smooth and soulful tale of unfulfilled love.

"The record's had quite a lot of radio play already, although it's not even been released yet. The B-side seems to be played more in the clubs."

'What's Happening' is produced by that wizard of control and production Mr Peter Wingfield. To these ears the song has the

same clarity and unaffected cool of the Wingfield written and produced 'Lower In You' by the Sugarhill Gang. So what's it like working with PW?

"Pete's great to work with, he's such a perfectionist. He knows that if his name's on a record, he's got to make every effort to make sure it's good. He even goes up to the pressing room to watch them cutting the record. He won't take second best."

**'W**HAT'S HAPPENING' may just be the record to propel Second Image into the charts, but how did the group come together?

"Most of us come from Tottenham and Wood Green and we used to go up to the Royalty (a North London club) together. After a while we decided that instead of just dancing to the records, maybe we could have a go and learn to play some instruments ourselves."

Bassist Junior Bromfield is the man doing the talking and he goes on to tell me how he and trumpet player Frank used to skateboard for Britain.

"We used to go all over Europe, doing demonstrations. Frank and I would design

our own skateboards and sell them."

Second Image have grown out of the same London soul boy scene that spawned Linx, Light Of The World and Junior.

**H**AVE SECOND Image, I wonder, been encouraged by the success of other Brit jazz-funkers?

"Yes of course, I like watching other groups on TV and try to analyse what makes everybody buy their records. It's great that so many British jazz-funkers are making it."

While on that vital question of 'making it', Second Image have no doubts.

"It's gonna come, it's just a question of when. We work together so well because we get on with each other; there's a very relaxed atmosphere in the group."

So skateboarders, club-goers, chart-makers? What does the immediate future hold in store?

"We're going to do a personal appearance tour of clubs up and down the country, it'll take about three weeks, and hopefully we'll be recording an LP after the next single."

Remember, that Image bites harder. Second time around.

**JIM REID**

# THE GROWTH INDUSTRY

## SIMON HILLS

### weighs up

## FAT LARRY

**F**AT LARRY isn't too fussed about his weight... the incredible bulk manages to do a solo routine on stage before the band come on.

In fact, his mega-girth is played up all the time.

"We used to be called Blue Magic, but back in 1976 we decided to look for a new name, and our manager suggested Fat Larry's Band," he says.

"There's so much you can do with a name like ours. And I'm the one who does most of the talking, who raps with the audience and who produces the records."

But Larry James dismisses his weight as simply the way he is built.

When it comes to talking about hamburgers, or whether it's all down to the glands, Larry remains silent.

In typical black soul artist style, he's far happier rambling on about the state of record deals, the American music market, and the development of funk music.

And there's no doubt that everyone's more than happy to lap up Fat Larry's mighty slice of soul that comprises the group's 'Zoom' single. Following on where the Commodores left off, the group are set to be a pop disco sensation in the same mould as the Jackson Five, Commodores and even Kool and the Gang.



**B**UT LARRY denies that the band are the same as the Commodores even though he admits there are similarities.

"Here in Philadelphia the radio stations always play the Commodores first and then our single behind it," he says. "I must admit we've tried to make our sound more sophisticated. In the past we played a much rougher brand of soul."

"Before, we used to appeal to a younger age group, now we've gone towards a more adult audience. When the Commodores came out with 'Easy' they reached the world, they became big."

**T**HE GROUP formed back in 1976, in Philadelphia — just when combos like the Three Degrees were making their mark as part of the super-hip 'Philly

Sound'.

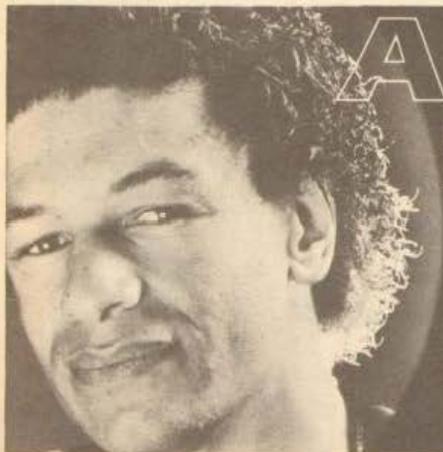
At that time Larry claims that his band were rougher than the rest.

"Even now, we see ourselves as part of the new Philadelphia funk, with more excitement and energy than there was before. I like to call it sophisticated funk even though it's not too polished, I like to keep some rough edges in there."

"The band isn't just me. We've got about three lead singers, so I guess we're playing up the vocals and going for a sound that's more full."

As Larry speaks, people behind the scenes are fixing up a British tour which will start late this month.

There are other moves afoot to try and give the band the same success they've had here in their native America as well. The business wheels are in motion, and Fat Larry is rolling towards success.



# ALTON EDWARDS

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# Height on course

**C**ROWN HEIGHTS AFFAIR comes a very poor second in the lives of its members. The economic facts of life have starved the seven piece band into becoming reluctant businessmen.

Now the Brooklyn based band, currently doing well with 'Sombody Tell Me What To Do', have to spend more time, like a lot of large black groups, on the production, publishing and management sides of the music business.

The band, who have lived up the charts in the past with songs like 'Galaxy Of Love' and 'You Gave Me Love', started 10 years ago for 'fun' but, according to lead singer Phil Thomas, it has become a matter of survival.

"I really didn't realise that I was in 'show business' — it was just a way of paying for my tuition. I never really took it seriously as a long term job. But now I see that I've made a lot of personal sacrifices in order to do it," he says.

"People in my family are still asking when am I going to get a proper job. They don't understand the passion we've had to put into this. A lot of them think I'm lucky and any success we've had took no work at all. Everything we've learnt about this business we've learnt from the ground up and if you do it that way you end up 'ground up'."

**I**N THE old days black performers were put on the 'chitlin' circuit — small out of the way clubs where they were allowed to be stars whilst other clubs treated them as the second class citizens they were in the rest of American society. Though the performers didn't get paid they were fed on hot dogs and 'chitlin' — pigs intestines that used to be given to slaves.

But now bands like Crown Heights Affair have matured to the extent that they had to take their destiny in their hands.

"For most black bands it's like the kid who sticks his hand in the



**CROWN HEIGHTS AFFAIR: a jewel of a single**

cookie jar, once he gets the taste for them he has to wait for somebody to hand them to him or wait 'till he's old enough to take the thump from his mother," explains the other lead singer Skip Boardley.

"Performers are at the bottom of the music industry totem pole. We couldn't control our money, lives, or anything. In order for us to do what we want to do creatively we had to own, lock, stock and barrel, the entire business. If you're not in control success is too fleeting. We were literally starved into success," he says.

Now Crown Heights Affair have built an empire that takes in

production, arranging, publishing, writing and management for disco successes like Strikers, Unlimited Touch, Frances Joli, Amii Stewart, Terri Gonzelos, Enchantment and Empress. They've been so busy it's taken them two years to follow up their last album 'Sure Shot'.

The band: William 'Bubba' Anderson (guitar), Raymond 'Johnson' Reid (trombone), Arnold 'Muki' Wilson (bass), Ray Rock (drums), James 'Ajax' Baynard (trumpet), Phil and Skip, all agree that though their first preference is their fine stage act they are no longer just a band.

"They used to say that when

America goes through a recession black America goes through a depression and when America goes through a depression the black community is close to extinction," says Phil. "It's still true. The music industry is just a microcosm of the world."

"Our album is called 'Think Positive', it's the only way we can survive. If we dwell on the past we're not going to get anywhere. When we started out we used to say we're not trying to make a living we're trying to make a life and it's still true."

by Mike Gardner



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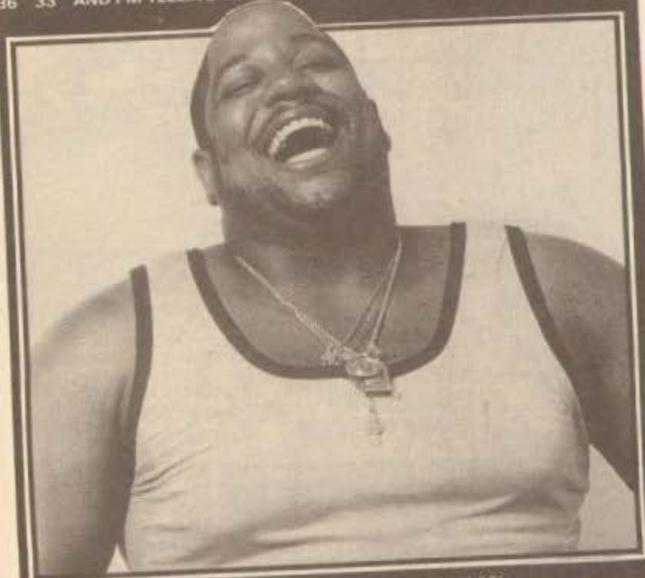
"I CAN'T HELP IT" ★ "LET ME KNOW"

# Junior



# NIGHTCLUB

- 1 2 WALKING ON SUNSHINE, Rockers Revenge, London 12in
- 2 1 CAN'T TAKE MY EYES OFF YOU, Boys Town Gang, ERC 12in
- 3 9 BIG FUN, Kool & The Gang, De-Lite 12in
- 4 3 COME ON EILEEN, Dexy's Midnight Runners, Mercury 12in
- 5 4 FAME, Irene Cara, RSO 12in
- 6 8 LOVE COME DOWN, Evelyn King, RCA 12in
- 7 7 HI-FIDELITY, The Kids from 'Fame', RCA
- 8 13 THERE IT IS, Shalamar, Solar 12in
- 9 5 THE MESSAGE, Grand Master Flash, Sugarhill 12in
- 10 10 DON'T GO (REMIXES), Yazoo, Mute 12in
- 11 11 SADDLE UP, David Christie, KR 12in
- 12 6 STOOL PIGEON, Kid Creole & The Coconuts, Ze 12in
- 13 12 WHAT!, Soft Cell, Some Bizzare 12in
- 14 16 I EAT CANNIBALS, Toto, Capitol 12in
- 15 14 EYE OF THE TIGER, Survivor, Scotti Bros
- 16 34 SO FINE/KEEPIN' LOVE NEW, Howard Johnson, Funk A&M 12in
- 17 21 DO YA WANNA FUNK, Sylvester/Patrick Cowley, London 12in
- 18 15 SAVE A PRAYER, Duran Duran, EMI 12in
- 19 19 UNDER THE BOARDWALK, Tom Tom Club, Island 12in
- 20 17 CHERRY PINK AND APPLE BLOSSOM WHITE, Modern Romance, WEA 12in
- 21 39 NEVER GIVE YOU UP, Sharon Redd, Prelude 12in
- 22 22 SHY BOY, Bananarama, London 12in
- 23 18 LOVE IS IN CONTROL, Donna Summer, Warner Bros 12in
- 24 20 PLANET ROCK/INSTRUMENTAL, Soul Sonic Force, 21 Records 12in
- 25 28 WHY, Carly Simop, WEA 12in
- 26 25 ALL OF MY HEART, ABC, Neutron 12in
- 27 37 DON'T STOP MY LOVE, Passion, Prelude 12in
- 28 30 JUMP TO IT, Aretha Franklin, Arista 12in
- 29 31 INVITATIONS, Shakatak, Polydor 12in
- 30 56 LIFELINE, Spandau Ballet, Reformation 12in
- 31 24 NOBODY'S FOOL, Haircut One Hundred, Arista 12in
- 32 23 A NIGHT TO REMEMBER, Shalamar, Solar 12in
- 33 27 JOHN WAYNE IS BIG LEGGY, Haysi Fantayzee, Regard 12in
- 34 29 WINDPOWER, Thomas Dolby, Venice In Peril 12in
- 35 26 LEAVE IN SILENCE, Depeche Mode, Mute 12in
- 36 33 AND I'M TELLING YOU I'M NOT GOING, Jennifer Holliday, Geffen



- 37 38 THE LOVER IN YOU, Sugar Hill Gang, Sugarhill 12in
- 38 60 DANCE FLOOR, Zapp, Warner Bros 12in
- 39 46 IT STARTED WITH A KISS, Hot Chocolate, Rak
- 40 47 SOONER OR LATER/ONE IN A MILLION YOU, Larry Graham, Warner Bros 12in
- 41 48 (LONG HOT) SUMMER IN THE CITY, Tik & Tok, Survival 12in
- 42 — GIVE ME, I Level, Virgin 12in
- 43 53 TODAY, Talk Talk, EMI 12in
- 44 41 MY GIRL LOLLIPOP, Bad Manners, Magnet
- 45 65 LOVE SHADOW SMOKEY DIALOGUE/MOVE ON, Fashion, Arista 12in pack
- 46 42 THE CLAPPING SONG, Belle Stars, Stiff
- 47 43 GLORIA, Laura Branigan, Atlantic 12in
- 48 — YOUNG GUNS (GO FOR IT), Wham, Inner Vision 12in
- 49 32 RIVER, King Trigger, Chrysalis 12in
- 50 44 IF YOU DON'T KNOW ME BY NOW, Jean Carn, Motown 12in promo
- 51 64 DO IT TO THE MUSIC/DUB MIX, Raw Silk, KR 12in
- 52 58 IMAGINATION, BB&Q Band, Capitol 12in
- 53 49 BRING YOUR SWEET LOVIN' BACK, Starpoint, Casablanca 12in
- 54 — JUST WHAT I ALWAYS WANTED, Mari Wilson, Compact 12in
- 55 40 SUMMER LADY, Narada Michael Walden, Atlantic 12in
- 56 — GIVE ME JUST A LITTLE MORE TIME, Angela Clemmons, Portrait 12in
- 57 — MAGIC TOUCH, Odyssey, RCA 12in
- 58 — MISBEHAVIN', UK Players, A&M 12in
- 59 36 SITUATION (REMIX), Yazoo, US Sire 12in
- 60 — PASS THE DUTCHIE, Musical Youth, MCA 12in
- 61 35 18 CARAT LOVE AFFAIR, Associates, Associates 12in
- 62 45 TEARS AND RAIN/HUNGER FOR YOUR JUNGLE LOVE, Rah Band, KR 12in
- 63 — SOMEBODY TELL ME WHAT TO DO, Crown Heights Affair, De-Lite 12in
- 64 — ZOOM, Fat Larry's Band, WMOT 12in
- 65 54 HEAD OVER HEELS, Galaxy, Ensign 12in

# DISCO

- 1 1 LOVE COME DOWN, Evelyn King, RCA 12in
- 2 4 NEVER GIVE YOU UP/BEAT THE STREET (INSTRUMENTAL)/(REMIX), Sharon Redd, Prelude 12in
- 3 2 WALKING ON SUNSHINE/ROCKIN' ON SUNSHINE/ACAPPELLA SUNSHINE, Rockers Revenge, London, 12in
- 4 3 THE MESSAGE, Grand Master Flash, Sugarhill 12in
- 5 7 HEAD OVER HEELS (INST)/(VOCAL), Galaxy, Ensign 12in
- 6 6 JUMP TO IT, Aretha Franklin, Arista 12in
- 7 11 DO IT TO THE MUSIC/DUB MIX, Raw Silk, KR 12in
- 8 8 WHEN WE PARTY (UPTOWN DOWNTOWN), Jay W McGee, Ensign 12in
- 9 5 SO FINE/KEEPIN' LOVE NEW, Howard Johnson, Funk A&M 12in
- 10 15 LOVE DON'T COME EASY, New Jersey Connection, US Carnival 12in
- 11 9 THERE IT IS, Shalamar, Solar 12in
- 12 21 LOVE'S COMIN' AT YA, Melba Moore, EMI America 12in
- 13 14 SHE'S SO DIVINE, The Limit, Ariola 12in
- 14 13 ZOOM, Fat Larry's Band, WMOT 12in
- 15 10 GIVE ME/3a.m., I Level, Virgin 12in
- 16 12 DANCE FLOOR, Zapp, Warner Bros 12in
- 17 19 YOU CAN'T HAVE YOUR CAKE AND EAT IT TOO, B.T. (Brenda Taylor), US West End 12in
- 18 17 NEW YORK CITY/STRAIGHT TO THE TOP, Stanley Clarke, Epic LP
- 19 24 KNOCK ME OUT, Gary's Gang, US Radar 12in
- 20 22 CHANGES/HEART 'N SOUL, Imagination, R&B LP
- 21 53 GO WITH THE FLOW, Weeks & Company, US Prelude/Canadian Black Sun 12in
- 22 18 THE LOVER IN YOU, Sugarhill Gang, Sugarhill 12in
- 23 23 INVITATIONS, Shakatak, Polydor 12in
- 24 16 DON'T STOP MY LOVE, Passion, Prelude 12in
- 25 25 PLANET ROCK/INSTRUMENTAL, Soul Sonic Force, 21 Records 12in
- 26 30 I CAN'T STAND IT/BACK TO LOVE/STOP THAT/GET UP YOUR LOVE, Evelyn King, RCA LP
- 27 41 DON'T LET GO OF ME (GRIP MY HIPS AND MOVE ME), Mike & Brenda Sutton, US SAM 12in
- 28 20 BOOGIE IN YOUR BUTT, Eddie Murphy, US The Entertainment Company 12in
- 29 33 PASS THE DUTCHIE, Musical Youth, MCA 12in
- 30 36 WALKING ON SUNSHINE (REMIX), Eddy Grant, US Epic 12in
- 31 26 BRING YOUR SWEET LOVIN' BACK, Starpoint, Casablanca 12in
- 32 54 DESTINATION/ HOT APPLE, Warriors, Ensign LP
- 33 37 PARADISE/CLASSY LADY/NICE AND EASY, Leroy Hutson, US Elektra LP
- 34 44 SADDLE UP, David Christie, KR 12in
- 35 29 IMAGINATION, BB&Q Band, Capitol 12in
- 36 76 WHAT'S HAPPENING, Second Image, Polydor 12in
- 37 38 DON'T GO WALKIN' OUT THAT DOOR, Richard Jon Smith, Jive 12in
- 38 65 WAY OUT, Steve Arrington's Hall Of Fame, US Konglather 12in
- 39 27 BIG FUN, Kool & The Gang, De-Lite 12in
- 40 66 WRAP IT UP, Touche, US Emergency 12in
- 41 66 TOUCHIN' YOU, Archie Bell, Canadian WMOT 12in
- 42 55 IN MOTION, Freda Payne, US Sutra 12in
- 43 62 ANNIE I'M NOT YOUR DADDY (REMIX), Kid Creole & The Coconuts, Ze 12in
- 44 51 TOUCHE, The Quick, Epic 12in promo
- 45 32 IF YOU DON'T KNOW ME BY NOW, Jean Carn, Motown 12in promo
- 46 39 SEXY LADY, Gary Toms Empire, US Chaz Ro 12in
- 47 47 AND I AM TELLING YOU I'M NOT GOING, Jennifer Holliday, Geffen/LP
- 48 35 HOLD ME TIGHTER IN THE RAIN/BE WITH ME, Billy Griffin, US Columbia LP
- 49 45 DO YA WANNA FUNK, Sylvester/Patrick Cowley, London 12in
- 50 82 HARD TO GET, Rick James, Motown 12in
- 51 82 STRAIGHT AHEAD/INSTRUMENTAL, Nick Straker Band, US Prelude 12in
- 52 72 SEXY DANCER, Donald Byrd & 125th Street NYC, US Elektra 12in
- 53 69 THE VOICE OF "Q"/INSTRUMENTAL, "Q", US Philly World 12in
- 54 28 BEAT THE STREET, Sharon Redd, US Prelude LP
- 55 58 EYE OF THE TIGER, Nighthawk, Canadian Quality RFC 12in
- 56 34 SUMMER LADY, Narada Michael Walden, Atlantic 12in
- 57 80 SHOW ME YOU CARE, The Hudsons, Streetwave 12in
- 58 43 SOMEBODY TELL ME WHAT TO DO, Crown Heights Affair, De-lite 12in
- 59 50 EENIE MEENIE, Jeffrey Osborne, Funk A&M 12in
- 60 85 LET'S GET HORNY/SOMEWHERE BEYOND, Hi Voltage, US One Way 12in
- 61 46 CAN'T TAKE MY EYES OFF YOU, Boys Town Gang, ERC 12in
- 62 31 EXCITING/ONE MINUTE FROM LOVE/NEVER HAD A LOVE LIKE YOU, Marc Sadane, Warner Bros 12in
- 63 61 HALFWAY UP HALFWAY DOWN, Dennis Brown, A&M 12in
- 64 71 GROOVE YOUR BLUES AWAY, Amusement Park, Satrii 12in
- 65 75 LET'S GO DANCIN' (OOH LA LA LA)/THINK IT OVER, Kool & The Gang, US De-Lite LP
- 66 — DUBBING IN SUNSHINE/SUNSHINE PARTYTIME (RAP), Rockers Revenge, US Streetwise 12in
- 67 42 FEELIN' FINE, Sly Cabell, Virgin 12in
- 68 64 A TOUCH OF JAZZ/DO YOU REALLY WANT AN ANSWER?, Zapp, Warner Bros LP
- 69 — BUTTERCUP, Carl Anderson, US Epic LP
- 70 48 I MUST BE DREAMIN', Wanda, US Elektra 12in
- 71 84 ROCK THE HOUSE (YOU'LL NEVER BE), Pressure Drop, US Tommy Boy 12in
- 72 69 DANCE OR DIE/DON'T WALK AWAY, Sweet Pea Atkinson, Ze 12in
- 73 79 IF YOU READ MY MIND/INSTRUMENTAL, Columbus Circle, US Elektra 12in
- 74 — YOU AND I/DO SOMETHING/DOES ANYBODY KNOW WHERE THE PARTY IS, Goodie, US Total Experience LP
- 75 74 MONEY'S TOO TIGHT (TO MENTION), Valentine Bros, US Bridge 12in
- 76 — IT'S ALRIGHT WITH ME/THE REAL DEAL, Isley Brothers, Epic LP
- 77 77 LORRAINE, Explainer, Sun Burst 12in
- 78 63 WEAVE YOUR SPELL (REMIX)/LOVE GAMES (LIVE), Level 42, Polydor 12in
- 79 — DIRTY TALK (USA CONNECTION)/(INST), Klein & MBO, US 25 West 12in
- 80 — I CAN'T HELP IT/LET ME KNOW, Junior, Mercury 12in
- 81 — SWEET NOTHINGS/LOVE YA', Tyzik, US Capitol LP
- 82 — GET DOWN FRIDAY NIGHT, Fantastic Aleems, US Nia 12in
- 83 — COME LET'S HAVE A PARTY, Suzy "Q", Canadian JC 12in
- 84 — KEEP ON MOVIN'/WHISTLE BUMP, Deodato, Warner Bros 12in
- 85 — WHAT ABOUT MY LOVE, Johnnie Taylor, US Beverly Glen Music 12in

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# MAILMAN

# LA FOLIE

(Our educated reader writes)

Write to Mailman,  
Record Mirror, 40 Long  
Acre, London, WC2

## Cell mates

FIRST OF all I'd like to compliment you on how fantastic the new look RECORD MIRROR is. It's easier to hold and I like all the super glossy colour pictures. I can even get halfway through the crossword puzzle.

But being a great fan of Jean Michel Jarre, Dire Straits, Supertramp, Status Quo and even Soft Cell, I would like to see more articles on them, especially the first three on the list.

Finally a word about the Mailman page. I wish all you creeps who write to him telling him not to ad-lib at the end of the letters would use your pens for something more useful because I happen to be amused by his comments. So save your energy for something useful.  
Bren Kavenagh, Dublin

● Thank you for your opening comments, there will be a large cheque in the post (believe that and you'll believe anything)

## Stone me!

SO SIMON Tebbutt doesn't like Frida's new album? Fine, but he doesn't have to spoil it for the rest of us who do.

For a start, it isn't her first solo album, as Simon suggested. She has released quite a few in Sweden, one of which got to number one.

I think the new album is great. One of the best songs is 'To Turn The Stone' which is absolutely first class. And the duet with Phil Collins is just too good for words.

No way is this LP trash, and I speak for every Frida fan who reads RECORD MIRROR.

Sean Mallon, Leicester

● Simon stands corrected (choke)

## Cover up

WHY IS it that when certain bands make it big they turn their backs on their fans? The group in question in this instance is Japan.

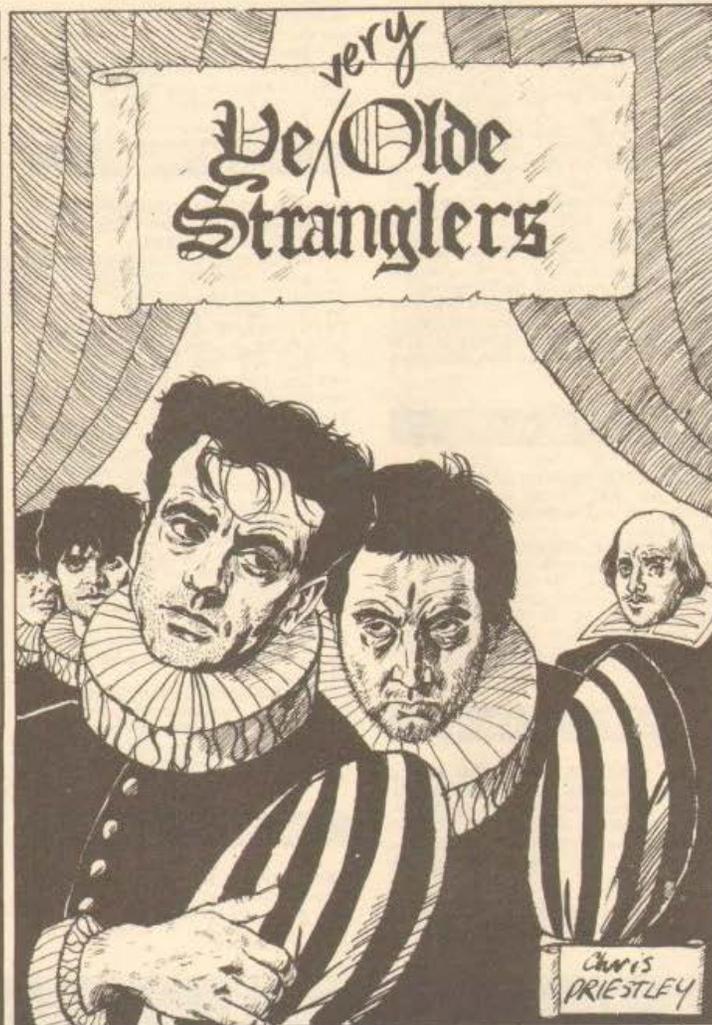
After years of supporting them and buying all their records we finally got to meet them. They were great to our faces and signed autographs for us, but they talked about us behind our backs and called us nuisances.

Why couldn't they have been more friendly like Duran Duran, George of Culture Club, Adam Ant and Ultravox whom we all met and who were much nicer. Even Motorhead were much friendlier.

No wonder Japan wear make-up. It's to hide their guilt!

Debbie, Julie and Laura, London

● Ah, but how do you know the other groups you mentioned didn't do exactly the same thing?



MAILMAN FELLOW, oh! Vile folly! Oh fie! A pox on you, sirrah. This Jim Reid hadst much merrymaking whilst partaking of Stranglerian craft. Didst he not look up from his drinking to hark at what he was listening to therein. Methinks he hadst his brains sucked out by straws some score years since.

We of darkly clad clothing take not kindly to his poisoned tongue and look forward to his demise when we shall gather together and shout three 'hip hip hurrahs' and 'Jack Cock Of London' whilst we rid ourselves of his body.

Your health kind sir,

A Shakespearoe in black, Lancaster

● Get thee back to thy O level literature

## Oddities

SPOT THE odd one out . . . Hippopotamus, diced carrot, juniper bush, yo-yos, umbrella, Rick Parfitt, duck pond, jam doughnut, bull whip, flaming torch, box of dead flies, nuclear bagpipes, 'teleportation and what it means to you' leaflet, 'The 30th Sign' by Hugh Scrogan, 'The Sign Of The Cockroach' follow up, four off peak returns to Cricklewood, glazed cherries, bag of chips, 'Everything Will Become Clear' astrology almanacs in braille, peace pipe.

Spikey Norman, Reading

● Rick Parfitt, because he's not a musician

## Bum's rush

I'M WRITING to you about an album your magazine reviewed in the September 18 issue. An album that went straight into the charts at number 3! I'm talking about 'Signals', the 12th album from the amazing band Rush.

Who the hell does Robin Smith think he is? The 'Signals' album is, brilliantly put together and contains classic tracks. I do agree that Geddy Lee's voice has softened up a bit but no way could you describe it as tired; it is just as powerful and knocks spots off punk and disco music.

Don't get me wrong, I have

nothing against punk and disco. I'm glad people have a choice but I'm fed up of people slagging off heavy rock. You mention the phrase 'heavy metal' and they immediately think of Motorhead . . . Blare! Blare! Motorhead are okay, but not half as good as Rush or the Scorpions. Simon (one of the millions of Rush fans). Gwent

● Robin Smith has enough trouble wondering who the hell Rush are to bother wondering about himself. From now on the phrase 'Who the hell does . . .' etc is banned forever

## Roll up

I AM writing on bog paper so you will take notice and print my letter.

How can Robin Smith say the new Rush album is stunningly boring with overexploited ideas? The album is certainly original and a damn sight better than two-year-maximum-existence groups like ABC, Simple Minds, The Human League, Soft Cell etc.

I've collected your magazine for five years. Since then it has gone from good to bad to worse. Next week's copy will be the last I ever buy and that's only to see if you've printed this.

Andrew Readham, Braintree, Essex

● Bog paper is about all your letter is fit for, anyway

## Frying tonight

I ALWAYS thought that Martin Fry looked rather similar to a penguin.

I did attempt to blackmail him but he thought I was bluffing, so I am letting the cat out of the bag.

Crusher Briggs, Sheffield

● Surely you mean the penguin out of the igloo?

## Cuddly boys

HELLO, DID anyone realise that Rick Parfitt could be successfully marketed as a cuddly toy?

Goodbye.

Raspberry Ruffle, Toyland

● Isn't that what he's always been marketed as? Rupert the Bear works for us and he's sure it's been happening for years

## Oi you!

To a punk from Nairn: thanks to macho dregs of humanity like you punk is dead. Punk was supposed to mean peace, tolerance of an individual's choice, doing what you feel. Mindless fashion freaks like you killed punk before it got where it was going.

You and all the other 'Oil' fashion punks hide behind studs, chains and token anarchy signs as an excuse for violence and street terrorism. Take your head out of the sand and unclench your fists. Punk is dead. Anarchy and peace.

Peter Howlett, Deptford

● I'm not sure punk's dead and all punks are really like the one from Nairn, wherever that is, but it's nice to have one letter that's not attacking us. Perhaps more readers will have a go at each other and leave us in peace; after all we don't do anything to hurt anyone (most of the time).

# DREAD ON ARRIVAL

## DEAD OR ALIVE? JIM REID feels the pulse

**W**HEN PETE Burns walks through Liverpool's main shopping street, chip butties are neglected, arguments about football forgotten, the cares of the world momentarily shelved; there is but one sentence on everybody's lips. "Jesus Christ, wack, what the hell is THAT?" Mr Peter Burns is a colourful character.

Mr Burns also happens to be front person with Liverpool's Dead Or Alive, a group eagerly sought after by no less than five major record companies. Burns is no overnight sensation; he's been around three or four years now. Whilst others in Liverpool have reached national prominence, he's been content to stay on the sidelines and bide his time. The time is now right for Mr B and nobody is going to deny him the limelight.

"I might have been the last one up the ladder, but I've always been there. I've never really pushed myself forward — any lack of limelight or exposure I've had has been totally of my own choice. We could have done major deals ages ago, but it's only in the last seven weeks that I've said: 'Right, we'll do a deal'. I want to commit myself to this group, we're on the same wavelength."

**D**EAD OR ALIVE have been in existence for nearly three years now, but it's only since the present line up formed eight months ago that Burns felt confident enough for the big shot. On the evidence of their latest material (played to me on a cassette deck at Pete's flat) this confidence is not misplaced; Dead Or Alive are conjuring a heavy, melodic dance music, a sound raw and hard enough to grace the most contemporary of dance-floors.

The current single, 'The Stranger' — a misty, ethereal Bunnymanish drifter — is not representative. The new Dead Or Alive will be tougher; a sound set to capture discos and put the edge back into the Top 30.

Yet, whatever the merits of Dead Or Alive's music, it is Mr Burns' appearance that, rightly or wrongly, arouses most comment. Flowing dreadlocks (I pulled them, and they ARE real), orange forehead, painted lips, sporty red outfit, large straw hat . . . if these are hard times then this is one chap who ISN'T dressing down.

Is this man vain; does he want to grab attention?

"Actually I'm very shy. Some of my 'locks' have been so extreme, there's no way they could be considered 'pretty'. I used to go around with black contact lenses on, they totally obscured the whites of my eyes, I looked like a rat. If you're as extreme as I often am, you aren't the focus of favourable attention, you're at the point of dangerous attention."

Naturally Pete's been compared with one or two other exotic pop personages — eyes have been scratched — but Burns remains undaunted in a belief about his originality and importance as a fashion-maker.

"I don't feel any obligation to be what I am, this is purely for self satisfaction. All over the country the whole fashion scene has been aware of me. I've constantly BEEN there, I don't have to hog the limelight. People know I'M there.

"My image has got nothing to do with the music, I've always been like this. It's something that's part

of my personal life 24 hours a day. I'd go to the doctor or dentist dressed like this, I don't feel comfortable any other way."

**B**URNS MAY be difficult to ignore, yet so often groups who are visually strong become regarded as gimmicky, lightweight. It's a problem the very able Culture Club have had to endure, and one that might befall Dead Or Alive. Before I continue let's get one thing straight — there is nothing lightweight about Dead Or Alive.

However, do the other band members feel eclipsed by the extravagant Burns? Wayne and Steve are on hand to answer. "We know we play a vital role in the band and we're content with that knowledge. There's a mutual admiration society in the band; everyone admires and respects each other."

Pete, too, stresses the equality of duty and importance and then

surprises me when he announces that his first group were: "The Mystery Girls; Julian Cope and Pete Wylie (Wah! Heat) were in my back-up band, though it's something they regard as a dirty mark on their past. I mean how can they admit to being in MY backing band." Any reply Mr Cope?

After the interview we taxi over to Burns' flat in Toxteth: "I live in the street where the riots started, tear gas came right through our window." Pete's front room is a mite eccentric, leopardskin wall paper, leopardskin wall rugs, skulls and bones. "I got friendly with Bryan Douglas of the Cramps and he kept sending me all these skulls and bones. He's heavily into black magic, though it's not something that appeals to me."

We settle down to watch a video (of Pete, natch) and I ask if he's ever had any doubts about the group's eventual success.

"If you lean on a wall long enough it'll fall down. I could have kicked it down ages ago. I feel I've had my finger on the pulse of music and fashion for a long time, now I feel confident enough to exploit that knowledge."

Pete Burns won't be ignored, and shopping in Liverpool will never be the same again. Now let me see, where's Miss Selfridge?



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