

AUGUST 21, 1982 35p

RECORD MIRROR

KID CREOLE

A lovely bunch of Coconuts, p17

Depeche Mode

Colour climax, p18

Blue Rondo

Orange Juice

Billy Idol

Stephanie Mills

Thomas Dolby

The African Connection
Jungle pop made simple!



AS USED ON TOP OF THE POPS

RM CHARTS

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 (50,000 sales)

TOP SINGLES

Week ending August 21, 1982

THIS WEEK	LAST WEEK	WEEKS IN CHART	TITLE	ARTIST
1	1	8	COME ON EILEEN	Dexys
2	6	4	EYE OF THE TIGER	Survivor, Scotti Brothers
3	2	8	FAME	Irene Cara, Polydor
4	3	6	DON'T GO	Yazoo, Mute
5	5	7	IT STARTED WITH A KISS	Hot Chocolate, Rak
6	21	4	CAN'T TAKE MY EYES OFF YOU	Boys Town Gang, ER
7	8	5	STRANGE LITTLE GIRL	The Stranglers, Liberty
8	4	5	DRIVING IN MY CAR	Madness, Stiff
9	7	5	STOOL PIGEON	Kid Creole & The Coconuts, Ze/Island
10	9	4	MY GIRL LOLLIPOP (MY BOY LOLLIPOP)	Bad Manners, Magnet
11	12	6	THE CLAPPING SONG	The Belle Stars, Stiff
12	34	3	I EAT CANNIBALS PART I	Toto Coelo, Radialchoice/Virgin
13	—	—	WHAT	Soft Cell, Some Bizzare/Phonogram BZS 11
14	16	6	ARTHUR DALEY (E'S ALRIGHT)	The Firm, Bark/Stiff
15	23	3	BIG FUN	Kool & The Gang, De-Lite/Phonogram
16	22	5	JOHN WAYNE IS BIG LEGGY	Haysi Fantayzee, Regard
17	27	7	HURRY HOME	Wavelength, Ariola
18	26	4	SUMMERTIME	Fun Boy Three, Chrysalis
19	10	8	SHY BOY	Bananarama, London
20	11	8	I SECOND THAT EMOTION	Japan, Hansa
21	25	3	18 CARAT LOVE AFFAIR/LOVE HANGOVER	The Associates, Associates
22	13	8	DA DA DA	Trio, Mobile Suit Corp/Phonogram
23	15	8	TAKE IT AWAY	Paul McCartney, Parlophone
24	18	7	LOVE IS IN CONTROL (FINGER ON THE TRIGGER)	Donna Summer, Warner Bros
25	14	6	THE ONLY WAY OUT	Cliff Richard, EMI
26	46	2	HI-FIDELITY	The Kids From Fame Featuring Valerie Landsburg, RCA
27	—	—	SAVE A PRAYER	Duran Duran, EMI 5327
28	36	5	TODAY	Talk Talk, EMI
29	20	7	TOO LATE	Junior, Mercury/Phonogram
30	19	7	CHALK DUST — THE UMPIRE STRIKES BACK	The Brat, Hansa
31	51	2	SPREAD A LITTLE HAPPINESS	Sting, A&M
32	17	9	ME AND MY GIRL (NIGHT CLUBBING)	David Essex, Mercury/Phonogram
33	—	—	NOBODY'S FOOL	Haircut One Hundred, Arista CLIP 4
34	57	2	CHERRY PINK AND APPLE BLOSSOM	White, Modern Romance Featuring John Du Prez, WEA
35	40	3	UNDER THE BOARDWALK	Tom Tom Club, Island
36	56	2	WOT	Captain Sensible, A&M
37	67	2	WALKING ON SUNSHINE	Rockers Revenge Featuring Donnie Calvin, London
38	30	3	BAMBOO HOUSES/BAMBOO MUSIC	Sylvian & Sakamoto, Virgin
39	38	4	MACHINERY	Sheena Easton, EMI
40	32	9	ROCK THE CASBAH	The Clash, CBS
41	28	10	ABRACADABRA	The Steve Miller Band, Mercury/Phonogram
42	39	3	WHEN THE TIGER BROKE FREE	Pink Floyd, Harvest
43	42	4	LOVE MY WAY	The Psychodelic Furs, CBS
44	29	10	VIDEOTHEQUE	Dollar, WEA
45	31	11	A NIGHT TO REMEMBER	Shalamar, Solar
46	44	4	SECRET HEART	Tight Fit, Jive
47	45	3	AFRICAN AND WHITE	China Crisis, Inevitable/Virgin
48	—	—	BACK CHAT	Queen, EMI 5325
49	33	10	HEART (STOP BEATING IN TIME)	Leo Sayer, Chrysalis
50	43	3	ASYLUMS IN JERUSALEM/JACQUES DERRIDA	Scrutti Politti, Rough Trade
51	70	2	SADDLE UP	David Christie, KR
52	47	4	FEEL ME	Blancmange, London
53	24	9	NIGHT TRAIN	Visage, Polydor
54	50	3	RUN AWAY	10cc, Mercury/Phonogram
55	41	3	IT'S NEVER TOO LATE	Diana Ross, Capitol
56	64	2	WINDPOWER	Thomas Dolby, VIPS
57	68	2	THE RIVER	King Trigger, Chrysalis
58	—	—	GIVE ME YOUR HEART TONIGHT	Shakin' Stevens, Epic EPC A2856
59	—	—	WHERE DID WE GO WRONG	Liquid Gold, Polo POLO 23
60	—	—	TWO HEARTS TOGETHER/HOKOYO	Orange Juice, Polydor POSP 470
61	53	4	SAVE US	Philip Jap, A&M
62	—	—	UNIFORMS	Pete Townshend, Atco K11750
63	—	—	RUFF MIX	Wonder Dogs, Flip FLIP 001
64	37	11	INSIDE OUT	Odyssey, RCA
65	48	3	THE DREAMING	Kate Bush, EMI
66	—	—	YOU'VE GOT ANOTHER THING COMIN'	Judas Priest, CBS A2611
67	—	—	I KNOW THERE'S SOMETHING GOING ON	Frida, EPIC EPC A2603
68	—	—	LOVE SHADOW	Fashion, Arista ARIST 483
69	54	3	CLAP YOUR HANDS	Rocky Sharpe & The Replays, Rai
70	55	9	MUSIC AND LIGHTS	Imagination, R&B
71	59	4	LOVE ON A SUMMER NIGHT	The McCrays, Capitol
72	62	7	POSTMAN PAT	Ken Barrie, Post Music
73	—	—	HARD TO SAY I'M SORRY	Chicago, Full Moon K79301
74	—	—	WHY	Carly Simon, WEA K79300
75	—	—	GIVE ME MORE TIME	Nicole, CBS A2647



NO, IT'S not Rob Halford's understudy, or Marlon Brando's Red Indian half brother after he got into Rastafarianism. The cuddly chappie with enough studs to father a farm full of ponies is none other than Triumph 650 fan and Lewis Leathers patron Salvatore Mulligan of Fashion, the Brum funksters whipping up the charts with 'Love Shadow'. Pic courtesy of Rubber and Leatherwear Monthly.

BUBBLING UNDER

- BLUE SKIES, John Dummer & Helen April, Speed SPEED 8
- ENDLESSLY, John Foxx, Virgin VS 513
- FROM SMALL THINGS BIG THINGS COME, Dave Edmunds, Arista ARIST 478
- HAPPY HOUR, Deodato, Warner Bros K17960
- HIT THE ROAD JACK, Buzz, RCA 248
- I'M A BELIEVER EP, The Monkees, Arista ARIST 487
- IMAGINATION, The BB & Q Band, Capitol CL 257
- I WANT YOU BACK IN MY LIFE AGAIN, Alvin Stardust, Stiff Buy 152
- KEEPS ME WONDERING WHY, The Steve Miller Band, Mercury/Phonogram STEVE 4
- LOVE COME DOWN, Evelyn King, RCA 249
- MR BLUNT, Kissing The Pink, Magnet KTP 1
- NO, NO, NO, Nancy Nova, EMI 5328
- OUT HERE ON MY OWN, Irene Cara, Polydor/RSO 66
- PLANET ROCK, Afrika Bambata And The Soul Sonic Force, 21/Polydor POSP 497
- PLATTERAMA MEDLEY, The Platters, Mercury/Phonogram MER 111
- SAD HEARTS, The Four Tops, Casablanca Phonogram CAN 1012
- SHE'S MY SHINING STAR, Fatback, Polydor POSP 494
- TEARS AND RAIN, Rah Band, KR KR 10
- THE BOOM BOOM BOOM, Natasha, Towerball TOW 25
- THE HEAVENS ARE CRYING, Blue Rondo A La Turk, Diable Noir/Virgin VS 516
- THE MESSAGE, Grandmaster Flash And The Furious Five, Sugarhill SH 117
- VACATION, Go Go's, IRS/A&M GON 103
- WARRIORS, Blitz, No Future Oi 16
- WHO PUT THE BOMP (IN THE BOMP-A-BOMP-A-BOMP), Showaddywaddy, RCA 236
- YOU'RE MY NUMBER ONE, Average White Band, RCA 250

FLASHBACK

5	10	15
August 13, 1977	August 12, 1972	August 12, 1967
1 I FEEL LOVE, Donna Summer	1 SCHOOL'S OUT, Alice Cooper	1 SAN FRANCISCO, Scott McKenzie
2 ANGELO, Brotherhood of Man	2 SEASIDE SHUFFLE, Terry Dactyl and The Dinosaurs	2 ALL YOU NEED IS LOVE, The Beatles
3 YOU GOT WHAT IT TAKES, Showaddywaddy	3 BREAKING UP IS HARD TO DO, The Partridge Family	3 DEATH OF A CLOWN, Dave Davies
4 FLOAT ON, The Floaters	4 PUPPY LOVE, Donny Osmond	4 I'LL NEVER FALL IN LOVE AGAIN, Tom Jones
5 MA BAKER, Boney M	5 SYLVIA'S MOTHER, Dr Hook	5 IT MUST BE HIM, Vikki Carr
6 WE'RE ALL ALONE, Rita Coolidge	6 POPCORN, Hot Butter	6 SHE'D RATHER BE WITH ME, The Turtles
7 THE CRUNCH, The Rah Band	7 SILVER HUPHINE, Hawkwind	7 I WAS MADE TO LOVE HER, Stevie Wonder
8 FANFARE FOR THE COMMON MAN, Emerson Lake and Palmer	8 I CAN SEE CLEARLY NOW, Johnny Nash	8 UP, UP AND AWAY, Johnnie Mann Singers
9 EASY, The Commodores	9 ROCK AND ROLL PART 2, Gary Glitter	9 ALTERNATE TITLE, The Monkees
10 IT'S YOUR LIFE, Smokie	10 CIRCLES, The New Seekers	10 SEE EMILY PLAY, Pink Floyd

DISCO 45s

- 1 1 WALKING ON SUNSHINE, Rockers Revenge, London 12in
- 2 SO FINE, Howard Johnson, A&M 12in
- 3 STOOLO PIGEON, Kid Creole & The Coconuts, Ze 12in
- 4 8 BIG FUN/GET DOWN ON IT (REMIX), Kool & The Gang, De-Lite 12in
- 5 24 THE MESSAGE, Grand Master Flash, Sugarhill 12in
- 6 11 JUMP TO IT, Aretha Franklin, Arista 12in
- 7 12 LOVE COME DOWN, Evelyn King, RCA 12in
- 8 5 BEAT THE STREET/NEVER GIVE YOU UP/YOURE THE ONE, Sharon Redd, US Prelude LP
- 9 6 LOVE ON A SUMMER NIGHT, McCrains, Capitol 12in
- 10 31 SHE'S GOT IT/NICE AND EASY, Leroy Hutson, US Elektra 12in
- 11 16 IMAGINATION, BB&Q Band, Capitol 12in
- 12 4 SOONER OR LATER/ONE IN A MILLION YOU, Larry Graham, Warner Bros 12in
- 13 23 DANCE FLOOR/A TOUCH OF JAZZ/PLAYIN' KINDA RUFF, Zapp, Warner Bros LP
- 14 15 DON'T STOP MY LOVE, Passion, US Prelude 12in
- 15 13 NEVER KNEW LOVE LIKE THIS BEFORE, Patrick Boothie, Streetwise 12in
- 16 20 PLANET ROCK/INSTRUMENTAL, Soul Sonic Force, 21 Records 12in
- 17 25 HAPPY HOUR/SWEET MAGIC/NIGHT CRUISER, Deodato, Warner Bros 12in
- 18 7 A NIGHT TO REMEMBER, Shalamar, Solar 12in
- 19 22 LET IT WHIP, Dazz Band, Motown 12in
- 20 28 SHE'S MY SHINING STAR, Fatback, Polydor 12in
- 21 19 I REALLY DONT NEED NO LIGHT, Jeffrey Osborne, A&M 12in
- 22 18 SHOUT FOR JOY, Dunn & Bruce Street, Satril 12in
- 23 42 ELECTROPHONIC PUNK/THATS A LADY, Shock USA, Fantasy 12in
- 24 10 LET'S FUNK TONIGHT/CLUB INSTRUMENTAL, Blue Feather, Mercury 12in
- 25 46 GIVE ME A (INSTRUMENTAL), I Level, Virgin 12in
- 26 17 LOVE HAS FOUND ITS WAY, Dennis Brown, A&M 12in
- 27 26 FREEDOM/FREEDOM A GOGO, Thunderthumbs & The Toetsenman, Polydor 12in
- 28 27 TOO LATE, Junior, Mercury 12in
- 29 14 KEEP YOUR LOVE THE ONE FOR ME (REPRISE), "D" Train, Epic 12in
- 30 53 FAME, Irene Cara, RSO 12in
- 31 41 FEELIN' FINE/SPECIAL CLUB VERSION, Sly Cabell, Virgin 12in
- 32 51 WHEN WE PARTY, Jay W McGee, Canadian Scorpion 12in
- 33 38 THE LOVER IN YOU, Sugar Hill Gang, Sugarhill 12in
- 34 — IF YOU DONT KNOW ME BY NOW, Jean Carn/Temptations, Motown 12in promo
- 35 62 BOOGIE IN YOUR BUTT, Eddie Murphy, US The Entertainment Co 12in
- 36 56 I MUST BE DREAMIN', Wanda, US Elektra 12in
- 37 48 SUMMER LADY (REMIX)/CONFIDENCE, Narada Michael Walden, Atlantic 12in
- 38 40 LOVE YOU MADLY, Candela, Arista 12in
- 39 71 CANT TAKE MY EYES OFF YOU, Boys Town Gang, ERC 12in/promo US Moby Dick LP mix
- 40 69 BRING YOUR SWEEP LOVIN' BACK, Starpoint, Casablanca 12in
- 41 59 LOVE LIGHTS, Conway & Temple, US Old Town 12in
- 42 21 I WAS TIRED OF BEING ALONE/NUMBER ONE, Patrice Rushen, Elektra 12in
- 43 35 STAR, Second Image, Polydor 12in
- 44 57 SEARCHIN' TO FIND THE ONE/YOURE THE ONE FOR ME/COME LET ME LOVE YOU/CAN YOU HANDLE IT/MUST BE THE MUSIC (KISS REMIXES), Unlimited Touch/D Train/Jeanette "Lady" Day/Sharon Redd/Secret Weapon, Prelude LP
- 45 33 WHY I CAME TO CALIFORNIA, Leon Ware, US Elektra LP
- 46 63 ONE MINUTE FROM LOVE/EXCITING/FOREVER, Marc Sadane, US Warner Bros LP
- 47 47 FUNKIN' AROUND/MY LOVE GROWS STRONGER, Bloodstone, US T-neck LP
- 48 34 THANKS TO YOU, Sinnamon, Becket 12in
- 49 37 DONT TURN YOUR BACK ON LOVE, Freddie James, US Arista 12in
- 50 81 DO IT TO THE MUSIC/DUB MIX, Raw Silk, US West End 12in
- 51 45 DONT MAKE ME WAIT/DUB MIX, Peech Boys, US West End 12in
- 52 54 LET ME FEEL YOUR HEARTBEAT, Glass, US West End 12in
- 53 50 KEEP ON MOVIN', Deodato, US Warner Bros LP
- 54 38 MONEYS TOO TIGHT (TO MENTION), Valentine Bros, US Bridge 12in
- 55 80 HOT SPOT, Midnight Star, US Solar 12in
- 56 44 YOU CANT STOP/David McPherson, US SAM 12in
- 57 85 YOU CANT RUN FROM MY LOVE, Stephanie Mills, Casablanca 12in
- 58 82 STILL HOT 4 U, Bobby "O", US "O" 12in
- 59 49 KEEP THAT SAME OLD FEELING, Hot Quisine, Kaleidoscope 12in
- 60 64 TAKE YOUR TIME (THE ULTIMATE MIX), Roy Hamilton, Excaliber 12in
- 61 36 BABY DONT YOU KNOW (INSTRUMENTAL), Bobbi Humphrey, US Uno Melodic 12in
- 62 66 SAY YOU WANNA/KEEPIN' LOVE NEW, Howard Johnson, US A&M LP
- 63 32 RISIN' TO THE TOP/HANG TIGHT, Keni Burke, RCA 12in
- 64 — HEAD OVER HEELS (INSTRUMENTAL), Galaxy, Ensign 12in red label
- 65 55 WEVE GOT THE GROOVE, A Taste Of Honey, Capitol LP
- 66 52 FUNN (INSTRUMENTAL)/(VOCAL), Gunchback Boogie Band, US Prelude 12in
- 67 61 KEEP ON DUBBIN'/KEEP ON DANCIN', Forrore, US West End 12in
- 68 — MT. ARRY GROOVE/PLEASE DONT DO THIS TO ME, Pieces Of A Dream, Elektra LP
- 69 79 GIVE ME JUST A LITTLE MORE TIME, Angela Clemmons, Portrait 12in
- 70 60 LETS ROCK (OVER & OVER AGAIN), Feel, US Sutra 12in
- 71 88 NEW YORK CITY/THE FORCE OF LOVE, Stanley Clarke, Epic LP
- 72 — LIVES COMIN' AT YA, Melba Moore, US EMI America 12in
- 73 — SWEET NOTHINGS, Tyzik, US Capitol LP
- 74 — DONT LET GO OF ME, Mike & Brenda Sutton, US SAM 12in
- 75 67 LOVING AS ONE, Trevor Walters, Magnet 12in
- 76 73 PEANUT BUTTER AND JAM, Search, Philly World Records 12in
- 77 83 FEEL MY LOVE, Laurice Hudson, US Snowflake 12in
- 78 — LOVE IS IN CONTROL, Donna Summer, Warner Bros 12in
- 79 — HARD TIMES, Al McCall, US West End 12in
- 80 — LETS GET HORNY, Hi Voltage, US One Way 12in
- 81 74 GROOVE YOUR BLUES AWAY, Amusement Park, US Our Gang Entertainment 12in
- 82 — SO MANY SIDES OF YOU/JUST MY IMAGINATION, Bobby Womack, Motown 12in
- 83 — SADDLE UP, David Christie, KR 12in
- 84 — NO. 1 GIRL, Light Of The World, EMI 12in
- 85 87 GET YOUR BODY UP/LIKE IT/ALL NIGHT LONG, Starpoint, US Chocolate City LP
- 86 — YOU BRING THE SUN OUT, Janet Kay, Arista 12in
- 87 — MISSBEHAVIN'/CANT SHAKE YOUR LOVE, UK Players, A&M 12in
- 88 70 I CANT STOP, Bettye Lavette, Motown/12in promo
- 89 — THATS THE WAY I LIKE IT, Distinction, Hansa 12in
- 90 68 DANCE WITH ME/JUBILEE, Bobby McFerrin, Elektra Musical LP

INDIE 45s

- 1 1 DONT GO, Yazoo, Mute (12)YAZ 001
- 2 2 JACQUES DERRIDA/ASYLUMS IN JERUSALEM, Scritti Politti, Rough Trade RT 111
- 3 3 RUN LIKE HELL/UP YER BUM, Peter & The Test Tube Babies, No Future OI 15
- 4 4 ONLY YOU, Yazoo, Mute 7MUTE (12 MUTE) 020
- 5 7 17 YEARS OF HELL (EP), Partisans, No Future OI 12
- 6 6 PAST MEETS PRESENT, Weekend, Rough Trade RT 107
- 7 5 IEYA, Toyah, Safari SAFE(P) 28
- 8 18 WHATEVER IS HE LIKE? Farmers Boys, Waap 7NCH 001
- 9 — BLED FOR ME, Dead Kennedys, Statik STAT 22(12)
- 10 12 BELA LUGOSI'S DEAD, Bauhaus, Small Wonder WEENY 2
- 11 9 NIGHT AND DAY, Everything But The Girl, Cherry Red CHERRY 37
- 12 17 THE HOUSE THAT MAN BUILT (EP), Conflict, Cross 221984-1
- 13 10 WOMAN, Anti-Nowhere League, WXYZ ABCD(P) 4
- 14 19 OPEN YOUR EYES, Lords Of The New Church, Illegal ILS 0030
- 15 11 WAIT FOR THE BLACKOUT/JET BOY, JET GIRL, Damned/Captain Sensible, Big Beat NS(P) 77
- 16 14 F** THE WORLD (EP), Chaotic Discord, Riot City RIOT 10
- 17 28 SICK BOY, GBH, Clay CLAY 11
- 18 15 RIB ME OUT, Cravats, Cross 229184/4
- 19 22 RUNNING ANYTIME, Paul Haig, Operation Twilight OPT 3
- 20 49 LOVE AT FIRST SIGHT, Gist, Rough Trade RT 085
- 21 20 FARCE (EP), Rudimentary Peni, Cross 221984-2
- 22 13 TAKE NO PRISONERS (EP), Red Alert, No Future OI 13
- 23 8 THE BIG BEAN, Pigbag, Y Y24
- 24 30 LOVE WILL TEAR US APART, Joy Division, Factory FAC 23
- 25 16 THE I DONT WANNA BE A VICTIM EP, Varukers, Tempest HELL 4
- 26 21 VIVA LA REVOLUTION, Adicts, Fall Out FALL 002
- 27 24 TEMPTATION, New Order, Factory FAC 63(12)
- 28 29 SOCIETY'S REJECTS (EP), Maumaus, Pax PAX 6
- 29 33 FAITHLESS, Scritti Politti, Rough Trade RT 101(T)
- 30 25 RELIGIOUS WARS (EP), Subhumans, Spiderleg SDL 7
- 31 23 XOYO, Passage, Cherry Red (12)CHERRY 35
- 32 31 SURVIVAL, Defects, WXYZ ABCD 3
- 33 26 WILD SUN, 999, Albion ION 1033
- 34 — F* THE TORIES, Riot Squad, Rondelet ROUND 23
- 35 36 LOUD, POLITICAL AND UNCOMPROMISING, Chaos UK, Riot City RIOT 12
- 36 — THE RELIGION (EP), Destructors, Carnage/BeneLux KILL 2
- 37 37 ANGEL FACE, Outcasts, Only OO 200
- 38 — RISING FROM THE DEAD (EP), UK Decay, Corpus Christi CHRIST 11
- 39 27 WHO'S GONNA WIN THE WAR, Hawklords, Flickknife FLS 209
- 40 41 MORE SHORT SONGS (EP), Six Minute War, Six Minute War SWE 1
- 41 44 IVE GOT A GUN, Channel 3, No Future OI 11



- 42 40 PAPA'S GOT A BRAND NEW PIGBAG, Pigbag, Y(12) Y10
- 43 — SOMETHING ON MY MIND, Pale Foundations, Operation Twilight OPT 009
- 44 32 EL SALVADOR (EP), Insane, No Future OI 10
- 45 — MORE TROUBLE COMING EVERY DAY, Zounds, Rough Trade RT 098
- 46 39 I THINK WE NEED HELP, Farmers Boys, Waap WAAP 3
- 47 35 1,000 MARCHING FEET, Xpino, Red Rhino RED 15
- 48 34 A VIEW FROM HER ROOM, Weekend, Rough Trade RT 097
- 49 — EUROPE IN THE YEAR ZERO (EP), Yazoo/Sudatan Credi/Colour Me Pops, S-Phonogram
- 50 42 LOUD PROUD AND PUNK, Business/Bltz/Gonads/Dead Generation, Total Noise TOT 1

INDIE LPs

- 1 1 JUNKYARD, Birthday Party, 4AD CAD 207
- CHRIST THE ALBUM, Cross, Cross
- 2 WE ARE ... THE LEAGUE, Anti-Nowhere League, WXYZ LAMPKOP 1
- 4 4 THE LORDS OF THE NEW CHURCH, Lords Of The New Church, Illegal ILP 009
- 5 3 THE CHANGELING, Toyah, Safari VOOR 9
- 6 5 2 x 45, Cabaret Voltaire, Rough Trade ROUGH 42
- 7 — CITY BABY ATTACKED BY RATS, GBH, Clay
- 8 8 IN THE FLAT FIELD, Bauhaus, 4AD CAD 13
- 9 11 CAUTION TO THE WIND, Anti-Pasti, Rondelet ABOUT 7
- 10 14 GARLANDS, Cocteau Twins, 4AD CAD 211
- 11 7 PUNK AND DISORDERLY, Various, Abstract AABT 100
- 12 10 FOURTH DRAWER DOWN, Associates, Situation 2 SITU 2
- 13 6 WARGASM, Various, Pax PAX 4
- 14 12 THERMO-NUCLEAR SWEAT, Defunkt, Hannibal HNBL 1311
- 15 — EXORCISE THE DEMONS OF YOUTH, Destructors 1
- 16 9 SPEAK AND SPELL, Depeche Mode, Mute STUMM 8
- 17 21 TENGH, Shriekback, Y Y21
- 18 13 MOVEMENT, New Order, Factory FACT 50
- 19 22 13.13, Lydia Lunch, Situation 2 SITU 6
- 20 15 DEGENERATES, Passage, Cherry Red B RED 29
- 21 27 BEST OF THE DAMNED, Damned, Big Beat DAM 1
- 22 17 GREATEST HIT, Blue Orchids, Rough Trade ROUGH 36
- 23 19 A WAY OF LIFE, Last Resort, Skinhead Anthems TLR 001
- 24 — RHYTHM COLLISION, Various, Bohemian
- 25 23 ANTHEM, Toyah, Safari VOOR 1
- 26 18 CLOSER, Joy Division, Factory FACT 25
- 27 16 DR HECKLE AND MR JIVE, Pigbag, Y Y17
- 28 25 UNKNOWN PLEASURES, Joy Division, Factory FACT 10
- 29 20 HEAR NOTHING SEE NOTHING SAY NOTHING, Discharge, Clay CLAYLP 3
- 30 — SKIDIP, Eek-A-Mouse, Greensleeves GREL 41

US 45s

- 1 1 EYE OF THE TIGER, Survivor, Scotti Bros
- 2 2 HURTS SO GOOD, John Cougar, Riva
- 3 3 ABRACADABRA, The Steve Miller Band, Capitol
- 4 4 HOLD ME, Fleetwood Mac, Warner Bros
- 5 5 HARD TO SAY I'M SORRY, Chicago, Full Moon/Warner Bros
- 6 6 EVEN THE NIGHTS ARE BETTER, Air Supply, Arista
- 7 7 KEEP THE FIRE BURNIN', Reo Speedwagon, Epic
- 8 9 VACATION, The Go Go's, A&M
- 9 10 WASTED ON THE WAY, Crosby, Stills And Nash, Atlantic
- 10 12 TAKE IT AWAY, Paul McCartney, Columbia
- 11 13 YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU, Melissa Manchester, Arista
- 12 14 LOVE IS IN CONTROL, Donna Summer, Warner Bros
- 13 11 ONLY THE LONELY, The Motels, Capitol
- 14 18 LOVE WILL TURN YOU AROUND, Kenny Rogers, Liberty
- 15 8 ROSANNA, Toto, Columbia
- 16 27 JACK AND DIANE, John Cougar, Riva/Mercury
- 17 23 EYE IN THE SKY, The Alan Parsons Project, Arista
- 18 20 AMERICAN MUSIC, Pointer Sisters, Planet
- 19 21 THINK I'M IN LOVE, Eddie Money, Columbia
- 20 24 WHO CAN IT BE NOW?, Men At Work, Columbia
- 21 22 OUT OF WORK, Gary U Bonds, EMI-America
- 22 16 LET IT WHIP, Dazz Band, Motown
- 23 17 TAINTED LOVE, Soft Cell, Sire
- 24 26 AND I'M TELLING YOU I'M NOT GOING, Jennifer Holiday, Geffen
- 25 25 KIDS IN AMERICA, Kim Wilde, EMI-America
- 26 15 DONT YOU WANT ME, The Human League, A&M/Virgin
- 27 43 YOU CAN DO MAGIC, America, Capitol
- 28 28 IF THE LOVE FITS WEAR IT, Leslie Pearl, RCA
- 29 35 ONLY TIME WILL TELL, Asia, Geffen
- 30 38 BLUE EYES, Elton John, Geffen
- 31 34 HOT IN THE CITY, Billy Idol, Chrysalis
- 32 32 PAPERLATE, Genesis, Atlantic
- 33 33 YOUR IMAGINATION, Daryl Hall & John Oates, RCA
- 34 41 SOMEBODY'S BABY, Jackson Browne, Asylum
- 35 19 PERSONALLY, Karla Bonoff, Columbia
- 36 47 LET ME TICKLE YOUR FANCY, Jermaine Jackson, Motown
- 37 37 ROUTE 101, Herb Alpert, A&M
- 38 50 SOMEDAY, SOMETIME, Marshall Crenshaw, Warner Bros
- 39 39 I REALLY DONT NEED NO LIGHT, Jeffrey Osborne, A&M
- 40 42 LET ME GO, Ray Parker Jr., Arista
- 41 48 DO YOU WANNA TOUCH ME, Joan Jett & The Blackhearts, Boardwalk
- 42 45 LOVE OR LET ME BE LONELY, Paul Davis, Arista
- 43 44 WORDS, Missing Persons, Capitol
- 44 55 I KEEP FORGETTIN', Michael McDonald, Warner Bros
- 45 49 PIAN, A Flock Of Seagulls, Jive/Arista
- 46 46 VALLEY GIRL, Frank & Moon Zappa, CBS
- 47 51 GLORIA, Laura Branigan, Atlantic
- 48 53 I'M THE ONE, Roberta Flack, Atlantic
- 49 56 WHATS FOREVER FOR, Michael Murphey, Liberty
- 50 60 NEVER BEEN IN LOVE, Randy Meisner, Epic
- 51 72 HOLD ON, Santana, Columbia
- 52 61 I STAY OR SHOULD I GO, The Clash, Epic
- 53 59 PLANET ROCK, Afrika Bambaata and The Soul Sonic Force, Tommy Boy
- 54 73 WORKIN' FOR A LIVIN', Huey Lewis and The News
- 55 67 MAKE BELIEVE, Toto, Columbia
- 56 68 OH JULIE, Barry Manilow, Arista
- 57 82 SHE GOT THE GOLDMINE, Jerry Reed, RCA
- 58 63 HOT FUN IN THE SUMMERTIME, Dayton, Liberty
- 59 69 THEMES FROM ET, Walter Murphy, MCA
- 60 68 CALLING ALL GIRLS, Queen, Elektra

US LPs

- 1 1 MIRAGE, Fleetwood Mac, Warner Bros
- 2 2 EYE OF THE TIGER, Survivor, Scotti Bros
- 3 3 ASIA, Asia, Geffen
- 4 4 AMERICAN FOOL, John Cougar, Riva/Mercury
- 5 5 PICTURES AT ELEVEN, Robert Nelson, Swan Song
- 6 6 ABRACADABRA, The Steve Miller Band, Capitol
- 7 7 GOOD TROUBLE, Reo Speedwagon, Epic
- 8 8 DAYLIGHT AGAIN, Crosby, Stills And Nash, Atlantic
- 9 42 VACATION, The Go Go's, A&M
- 10 11 THREE SIDES LIVE, Genesis, Atlantic
- 11 13 DREAMGIRLS, Original Cast, Geffen
- 12 10 ALWAYS ON MY MIND, Willie Nelson, Columbia
- 13 14 CHICAGO 18, Chicago, Full Moon/Warner Bros
- 14 12 GET LUCKY, Loverboy, Columbia
- 15 19 ROCKY III, Soundtrack, Liberty
- 16 16 ALL FOUR ONE, The Motels, Capitol
- 17 18 GAP BAND IV, Gap Band, Total Experience
- 18 43 EMOTIONS IN MOTION, Billy Squier, Capitol
- 19 21 EYE IN THE SKY, The Alan Parsons Project, Arista
- 20 20 COMBAT ROCK, The Clash, Epic
- 21 17 ESCAPE, Journey, Columbia
- 22 22 STILL LIFE, Rolling Stones, Rolling Stones Records
- 23 25 SHIP ARRIVING TOO LATE TO SAVE A DROWNING WITCH, Frank Zappa, Barking Pumpkin
- 24 24 HOODS ON SWING, Larry Elgart And His Manhattan Swing Orchestra, RCA
- 25 26 NOW AND FOREVER, Air Supply, Arista
- 26 27 A FLOCK OF SEAGULLS, A Flock Of Seagulls, Jive/Arista
- 27 28 SCREAMING FOR VENGEANCE, Judas Priest, Columbia
- 28 30 ALL THE BEST COWBOYS HAVE CHINESE EYES, Pete Townshend, Atco
- 29 29 TUG OF WAR, Paul McCartney, Columbia
- 30 9 TOTO IV, Toto, Columbia
- 31 31 PELICAN WEST, Haircut One Hundred, Arista
- 32 32 NO FUN ALOUD, Glenn Frey, Elektra
- 33 33 DIVER DOWN, Van Halen, Warner Bros
- 34 48 DONNA SUMMER, Donna Summer, Geffen
- 35 36 ANNIE, Soundtrack, Columbia
- 36 36 THE OTHER WOMAN, Ray Parker Jr., Arista
- 37 37 POWER PLAY, April Wine, Capitol
- 38 41 NO CONTROL, Eddie Money, Columbia
- 39 39 LOVE WILL TURN YOU AROUND, Kenny Rogers, Liberty
- 40 40 E.T., Soundtrack, MCA
- 41 38 JANE FONDA'S WORKOUT RECORD, Jane Fonda, Columbia
- 42 45 ONE ON ONE, Cheap Trick, Epic
- 43 45 NIGHT AND DAY, The Jacksons, A&M
- 44 44 KEEP IT ALIVE, The Dazz Band, Motown
- 45 51 IMPERIAL BEDROOM, Elvis Costello, Columbia
- 46 50 HEY RICKY, Melissa Manchester, Arista
- 47 47 MOUNTAIN MUSIC, Alabama, RCA
- 48 15 DARE, The Human League, A&M/Virgin
- 49 49 JEFFREY OSBORNE, Jeffrey Osborne, A&M
- 50 58 BUSINESS AS USUAL, Men At Work, Columbia
- 51 — BUILT FOR SPEED, Stray Cats, EMI-America
- 52 52 ON THE LINE, Gary U Bonds, EMI-America
- 53 57 MISSING PERSONS, Missing Persons, Capitol
- 54 34 THROWIN' DOWN, Rick James, Motown
- 55 60 QUIET LIES, Juice Newton, Capitol
- 56 56 JUMP UP, Elton John, Geffen
- 57 — NUGENT, Ted Nugent, Atlantic
- 58 23 SPECIAL FORCES, 38 Special, A&M
- 59 53 STEVIE WONDER'S ORIGINAL MUSIQUARIUM I, Stevie Wonder, Tamla
- 60 54 VINYL CONFESSIONS, Kansas, Epic

OUR PRICE RECORDS LATEST OUR PRICE RECORDS LATEST OUR PRICE RECORDS LATEST OUR PRICE RECORDS LATEST OUR PRICE RECORDS

OUR PRICE
Records
TOP 60

THIS WEEK	LAST WEEK	ARTIST	OUR PRICE
1	1	VARIOUS THE KIDS FROM FAME	4.29
2	2	DEXY'S MIDNIGHT RUNNERS TOO RYE AYE	3.99
3	5	STEVE WINWOOD TALKING BACK TO THE NIGHT	4.29
4	6	KID CREOLE & THE COCONUTS TROPICAL GANGSTERS	4.29
5	3	O.S.T. FAME	4.29
6	4	ABC LEGION OF LOVE	3.99
7	14	FLEETWOOD MAC MIRAGE	4.29
8	8	LEAGUE UNLIMITED ORCHESTRA LOVE AND DANCING	2.99
9	11	SHALAMAR FRIENDS	4.29
10	9	STEVE MILLER ABRACADABRA	3.99
11	10	ROXY MUSIC AVALON	4.49
12	12	BOW WOW WOW I WANT CANDY	4.29
13	7	DONNA SUMMER DONNA SUMMER	4.29
14	15	MADNESS COMPLETE MADNESS	3.99
15	13	SHAKATAK NIGHT BIRDS	3.99
16	22	DENNIS BROWN LOVE HAS FOUND ITS WAY	4.29
17	16	THE GO GO'S VACATION	4.29
18	19	ODYSSEY HAPPY TOGETHER	3.99
19	18	ELVIS COSTELLO IMPERIAL BEDROOM	4.29
20	27	PAUL MCCARTNEY TUG OF WAR	4.99
21	26	FASHION FABRIQUE	3.99
22	25	SOFT CELL NON-STOP ECSTATIC DANCING	2.99
23	23	SANTANA SHANGO	4.29
24	32	THE POINTERSISTERS SO EXCITED	4.29
25	34	SHALAMAR GREATEST HITS	3.99
26	21	THE ROLLING STONES STILL LIFE	4.49
27	17	ROBERT PLANT PICTURES AT ELEVEN	4.29
28	36	PINK FLOYD THE WALL	6.99
29	24	DURAN DURAN RIO	4.29
30	28	ALAN PARSONS EYE IN THE SKY	4.29
31	30	VANGELIS CHARIOTS OF FIRE	3.99
32	20	MARTI WEBB SONG AND DANCE	5.99
33	23	BARCLAY JAMES HARVEST CONCERT FOR ALL THE PEOPLE	4.29
34	29	RANDY CRAWFORD WINDSONG	4.29
35	31	GENESIS THREE SIDES LIVE	5.49
36	33	JOE JACKSON NIGHT AND DAY	4.29
37	35	STEVE WONDER'S ORIGINAL MUSIQUARIUM	5.99
38	37	ADRIAN LEE THE MAGICIAN	4.29
39	39	IMAGINATION BODY TALK	4.29
40	38	GARY U.S. BONDS ON THE LINE	4.29
41	35	ELVIS PRESLEY ROCKIN' ROMANTIC	4.49
42	40	JUNIOR GISCOMBE JU JU MUSIC	3.99
43	44	KING SUNNY ADE JU JU MUSIC	4.29
44	43	SIMON & GARFUNKEL CONCERT IN CENTRAL PARK	6.49
45	41	PETE TOWNSHEND CHINESE EYES	4.29
46	46	FELICITY KENDALL SHAPE UP AND DANCE	4.29
47	47	PATRICE RUSHEN STRAIGHT FROM THE HEART	4.29
48	45	A FLOCK OF SEAGULLS A FLOCK OF SEAGULLS	3.49
49	48	VISAGE THE ANVIL	4.29
50	42	TALK TALK THE PARTY'S OVER	4.29
51	50	THE CRUSADERS ROYAL JAM	4.99
52	51	QUEEN HOT SPACE	4.49
53	53	THE CLASH COMBAT ROCK	4.29
54	49	RICK JAMES THROWIN' OUT	4.29
55	52	RY COODER THE SLIDE AREA	4.29
56	56	BUCK'S FIZZ ARE YOU READY	3.99
57	54	BOBBY WOMBAC THE POET	4.29
58	55	BLACK UhURU CHILL OUT	4.29
59	58	BLONDIE THE HUNTER	4.29
60	60	HAIRCUT 100 PELICAN WEST	4.29

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CHARING CROSS ROAD WC2
CHEAPERS EC2
COVENTRY STREET W1
EDMUNDS ROAD W6
FINCHLEY ROAD NW3
FLEET STREET EC4
HIGH HOLBORN WC1
KINGSTON HIGH STREET SW
KING'S ROAD SW8
LEICESTER SQUARE WC2
LONDON WALL EC3
MADISON STREET EC2
OXFORD STREET W1
QUEENSWAY W2
SHAFTESBURY AVENUE W1
TOTTENHAM COURT ROAD W1
VICTORIA STREET SW1
YORK ROAD WATERLOO SE1

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BARNET FOREST BARNET
BROMLEY CAMBERLEY CANNINGHAM
CANNINGHAM CANNINGHAM
CHISLEHURST CHISLEHURST
HARLOW HENEL HENEL
HITCHIN HITCHIN
KINGSTON LEWISHAM LUTON
MADNESS MADNESS
MIDWINTER MIDWINTER
PETERBOROUGH PETERBOROUGH
PLYMOUTH PLYMOUTH
REDFORD REDFORD
SHEPHERDS BUSH SHEPHERDS BUSH
SOUTHGATE SOUTHGATE
UPPER PARK UPPER PARK
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ASTRO of UB40: "Like the shorts?"

Busy Lizzy

THIN LIZZY could be joined by guitarist John Sykes. Sources close to the band said last week that he might join the group shortly, possibly replacing guitarist Snowy White. Phil Lynott has been in the studio working with Sykes as a producer and writer for a solo album. And friends said this week that he might quit his Badlands group to join Lizzy full-time. But a spokesman for Lizzy denied the rumours. "As far as I know there is nothing in it," he said. "Snowy was in the studio last week working with Lizzy. "Phil Lynott is working with John Sykes as a producer and co-writer, but that is a solo project. He is just working with the other guitarist on his own."

Live Purple

DEEP PURPLE have yet another live album released next week. It features the 'mark two' line up with David Coverdale on vocals and Glenn Hughes on bass. The album is simply called 'Live In London' and was recorded at the Kilburn State Gaumont during their 1974 spring tour. Seven tracks are featured on the album: 'Smoke On The Water', 'Burn', 'You Fool No One', 'Mistreated', 'Lay Down Stay Down' and 'Might Just Take Your Life'.

We wish you a merry Xmas

SLADE ARE to play two dates just before Christmas. The Birmingham group have already put tickets on sale for concerts at London Hammersmith Odeon on December 17 and Birmingham Odeon 19. Their Christmas concerts are the only dates the band will be playing this year. Tickets are all £4.

UB40

DOLE

IT OUT

BRUMMIE REGGAE band UB40 hit the road again next month — when TWO new albums come out.

On September 13 their fourth album 'UB 44' is released. It comes out in a 'hologram' cover never used on an album sleeve in Britain before.

But the group's old record company Graduate are releasing a 'Best Of' album next week. It is called 'The Singles Album' and includes early hits like 'Food For Thought' and 'My Way Of Thinking'.

The greatest hits LP has angered the group, who own the Dep International label which has the new material.

"Graduate could have released the greatest hits LP at any time, but waited until the new album was due out on purpose," said a spokesman.

But Graduate's David Virr denied that they were releasing the album to weaken UB40's new effort.

"We wanted to issue this earlier this year, but because the band wanted some changes in the format we delayed it," he said. "That is the only reason it's taken us this long, it was not intentional to release at the same time."

Their tour kicks off at the Liverpool Empire on September 13 and 14. They go on to play: Glasgow Apollo 15, Edinburgh Playhouse 16, Coventry Apollo 18 and 19, London Brixton Fair Deal 20 and 21 and London Hammersmith Odeon 22 and 23.

●HOW TO BOOK: Tickets are all £4 or £3 for UB40 card holders and members of the group's fan club. They go on sale from box offices although the Brixton tickets can be ordered by post from: Derek Block Promotions, Richmond House, 12/13 Richmond Buildings, Dean Street, London W1. Cheques or postal orders should be made payable to D.B.C. Ltd. and sent in with a SAE.

MSG debut

MICHAEL SCHENKER's new group have their first single released next week.

It is called 'Dancer', and will also come out as a picture disc and a 12-inch.

MSG are also planning an album for October with a tour to follow the month after. The new group's live debut is at Reading on August 29.

Frida goes solo

ABBA SINGER Frida has her first solo album released next month.

She has teamed up with Genesis singer Phil Collins, who produced the album called

Brilliant weekend

KILLING JOKE spin-off group Brilliant are to appear at the forthcoming Futurama weekend.

They play on the first day of the event which takes place at the Deeside Leisure Centre on September 11 and 12.

And although just two days are scheduled, it is likely that the Friday may be added in order to accommodate other bands wanting to play.

The idea of Futurama is to compile a documentary of emerging bands of the eighties.

There will be facilities for fans to stay at the centre and also camping space nearby. Tickets are £6 for either of the two days or £10 for both. Send cheques or postal orders made payable to John Keenan to John Keenan, P.O. Box 1010, Leeds, Yorkshire LS8 1AN.



FRIDA: Abba less

'Something's Going On'. It is released on September 3.

It is the first solo album from the singer since Abba formed 10 years ago. The 11 tracks include numbers written by Roxxy Music's Bryan Ferry and Rod Argent.

A single 'I Know There's Something Going On' comes out this week.



ECHO AND THE BUNNYMEN: non stop rescheduling

Return of Echo

ECHO AND The Bunnymen have put off their September tour ... until next year!

They have blamed recording commitments for the rescheduling of the dates.

But as compensation to fans, they have fixed up a small tour in December, kicking off at Glasgow Tiffany's December 16. Then: Leeds University 17, Poole Arts Centre 20, Nottingham

Rock City 21 and Aylesbury Friars 22. More dates will be added.

However, fans that have tickets for the September dates must either get a refund from the point of purchase or wait for the tour of rescheduled concerts in January when they will be valid.

Re-arranged dates now run: Lancaster University January 15, Newcastle City Hall 17, Birmingham Odeon 22, London Hammersmith

Odeon 24, Southampton Gaumont 25, Guildford Civic Hall 26, Ipswich Gaumont 29, Leicester De Montfort Hall 30, Cardiff Top Rank February 2 and Bristol Colston Hall 3.

Edinburgh, Sheffield, Manchester, Hanley and Liverpool dates are also being arranged again and will be announced shortly.

The Echo and The Bunnymen album that's caused all the fuss will now be released in mid-October.

Blue Rondo cancel

BLUE RONDO A La Turk have cancelled some tour dates after their percussionist was rushed to hospital last week.

Michael Lloyd Binoc was taken in with food poisoning and won't be released until later this week.

It means that dates at Newcastle, Sheffield, Preston

and Blackpool have had to be cancelled. But they will be re-arranged for next month with a Blackpool concert confirmed for September 21 at Scamps.

The rest of the tour goes on as planned with a session musician doing all the group's percussion work.

Jam extra

THE JAM have added a date to their forthcoming tour at the Leeds Queen's Hall on September 30.

Tickets are £5 and are available from the box office, Leeds Virgin, Bradford HMV, York Sound Effects, Sheffield Virgin, Middlesbrough and Sheffield Cavendish Travel and Hull Gough & Davy.

Their new single 'The Bitterest Pill (I Ever Had To Swallow)' comes out on September 10.

Shalamar single

SHALAMAR HAVE a new single out next week.

It's called 'There It Is' and written by the same team who were responsible for their 'A Night To Remember' hit.

The single is the third to be taken from their 'Friends' album.



JAM: extra date



YAZOO OUTING

YAZOO are due to hit the road for the first time this autumn.

Their planned September tour has been postponed, but they will play a series of one-off dates during next month

and October. And they have promised that a proper tour will go ahead for November.

Dates are expected to be confirmed by the end of this month.

But the band have fixed details for their debut album which will be out next week.

It is called 'Upstairs At Eric's' and features their two hits 'Don't Go' and 'Only You' as well as nine

other new songs.

Yazoo mentor, ex-Depeche Mode man Vince Clarke as well as playing three synthesisers will take on backing vocals and lead singer Alison 'Alf' Moyet will play piano.



Pic by Mike Wellton

JAKE BURNS: out of his skull

Stiff on the road

STIFF LITTLE Fingers hit the road again in October.

They have lined up a string of 30 dates under the banner of the 'Out Of Our Skulls' tour — the expected title of their new album, due out in late September.

A single comes out on August 27. It's a new song called 'Bite Of Kids', and backed with 'Stands To Reason'.

The group also bring out a 12-inch version which will cost about 30p more than the seven-inch.

Their tour starts at the Dunstable Queensway Hall

on October 3. Then: Portsmouth Guildhall 4, Chippenham Rock Theatre 5, Birmingham Odeon 6, London Hammersmith Odeon 7, Hull City Hall 8, Grimsby Central Hall 9, Newcastle City Hall 11, Manchester Apollo 13, Mansfield Leisure Centre 14, Bradford St George's Hall 15, Liverpool Royal Court 16, Bristol Locarno 17, Brighton Top Rank 18, Bangor University 22, Cardiff University 23, Reading University 28, Sheffield Lyceum 27, Glasgow Apollo 28, Edinburgh Playhouse 29, Dundee University 30, Poole Arts Centre November 1, Southend Cliffs Pavilion 2,

Norwich East Anglia University 3, Ipswich Gaumont 4, Aylesbury Friars 5, Dublin TV Club 8 and Belfast Whitta Hall 9.



Pic by Chris Gabrino

ANIMAL: "Wanna buy a ticket cheap?"

Ticket racket

ANTI-NOWHERE League fans might not be allowed into the group's concert at the London Lyceum on August 29 after a book of tickets was stolen last week.

The tickets are blue and priced at £3. They were stolen from the Klub Foot in Hammersmith last week.

Promoters know the numbers, and tickets will be checked at the door.

Tickets should only be bought from authorised outlets, including the Lyceum box office.

Squeeze one in

SQUEEZE PLAY a one-off date on Bank Holiday Monday.

The group appear at the Hitchin Regal Theatre on

August 30 — with the show going out live on BBC2.

Tickets are only available from the Regal box office.



ODYSSEY: heavyweight disco

Odyssey's odyssey

DISCO GROUP Odyssey embark on a massive tour next month — lasting until the end of October.

The band — last in the charts with their 'Inside Out' single — have a follow-up out next week.

The new single is called 'Magic Touch' and comes out on August 27. Like its predecessor, it is taken from their 'Happy Together' album.

Dates start at Watford Bailey's from September 27 —

October 2. Then: Manchester Golden Garter 4 — 9, Birmingham Nite Out 11, Poole Arts Centre 12, Oxford Apollo 13, Scarborough Futurist Theatre 14, Warrington Spectrum Arena 15, Chippenham Gold Diggers 16, Croydon Fairfield Halls 17, Edinburgh Playhouse 19, Sheffield Lyceum 20, London Dominion 21 and 22, Southport Theatre 23, Nottingham Commodore Suite 25 and Windsor Blazer's 26 — 30.

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TOURS

KID CREOLE and the **Coconuts** have added a date to their autumn tour. The band will be playing **Hammersmith Odeon** October 26 and tickets priced £6.50, £5.50 and £4.50 are available from the box office now.

DUTCH FUNK band **Blue Feather** have been forced to re-schedule their tour. New dates run: **Swansea Baron's Suite** September 2, **Cardiff Top Rank 3**, **Windsor Safari Club 4**, **Basildon Racquets 16**, **London Venue 18**, **Colchester Embassy Suite 19**, **Colwyn Bay Pier** October 8, **Brintree Essex Barn 9** and **Bradford University 17**.

LEVEL 42 will play a short tour in September coinciding with the release of their new album 'The Pursuit Of Accidents'. The band will be appearing at **Portsmouth Guildhall** September 11, **Croydon Fairfield Hall 12**, **Oxford Apollo 13**, **Nottingham Rock City 14**, **Sheffield Lyceum 15**, **Dunstable Queensway Hall 16** and **Chatham Central Hall 17**.

THE VOUT Vendors, who say they're a "hard edge new romantic jazz combo", play the following dates: **Redcar Beat Room** August 21, **Doncaster Trades Club 23**, **Matlock Baths 25**, **Sheffield Horn Of Plenty 26** and **Shipton On Charwell King Richard Rooms 27**. The band are also planning some London dates for October.

THE SUB Titles will be playing **London Rock Garden** August 29.

BLUE RONDO A La Turk, who've nearly finished work on their debut album, play the following dates: **Gillingham King Charles Hotel** August 22, **Newport Stowaways 24**, **Bristol Tiffany's 25**, **Nottingham Rock City 26**, **Brighton Sherry's** September 1, **Dartford Rocks 2** and **London Rainbow Rooms 3**.

SAD LOVERS And **Giants**, who have just released their album 'Epic Garden Music', will be playing **London Ad Lib Club** August 18, **Bath Moles Club 21**, **London Rock Garden 23** and **Legends 31**. More dates will be added later.

HEAVY ROCKERS Saracen, who release their second album in the late autumn, have lined up a tour. They'll be playing **Middleborough Rock Garden** September 3, **Retford Porterhouse 4**, **Rotherham Thurnscoe Hotel 9**, **Alfreton George Hotel 10**, **Chesterfield Grimington Tavern 11**, **Oxford Penny Farthing 16**,

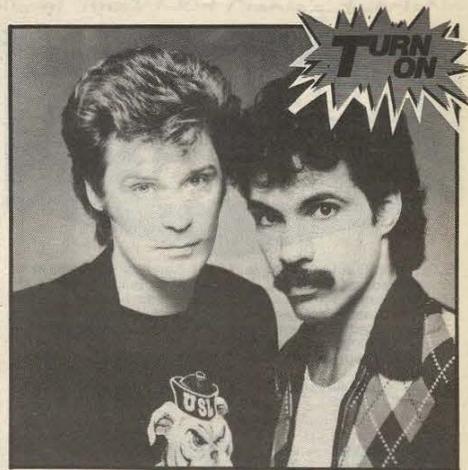
RELEASES

HEAVY METAL band **Stampede** — who have risen out of the ashes of **Wild Horses**, less **Jimmy Bain** — have their first single out next month. The song is called 'Days Of Wine And Roses', while an extra track, 'Missing You', is included on a 12-inch version. The group appear at the Reading Festival on August 27.

REAL THING are back in action after a two year break. The group, who hit the charts with 'Can You Feel The Force?' and 'You To Me Are Everything', have a new single out this week. It's called 'Seen To Smile' and backed with 'Look Up (To The Sky)'. The group are supporting **David Essex** on his tour before doing some dates in their own right later next month.

PRAYING MANTIS have an EP out on August 27 — the same day as they appear at Reading. It is called 'Tell Me The Nightmare's Gone' and includes three other tracks, 'A Question Of Time', 'Turn The Tables' and 'Give Me A Reason'. The band also play the **London Marquee** on August 24.

SPIZZ ENERGI have a best of



DARYL HALL and **John Oates** come over to Britain this summer for a short tour.

The duo, who hit the charts earlier this year with 'I Can't Go For That' and 'Private Eyes', play seven dates in October. Dates start at the **Edinburgh Playhouse** on October 12. Then, **Southport Theatre 13**, **Manchester Apollo 14**, **Birmingham Odeon 15** and **London Hammersmith 17, 18** and **19**. Tickets are on sale this week and cost £7.50 for London and £6 for all other dates.

Clay Cross Centre 24, **Nottingham Boat Club** October 2, **Warrington Lion Hotel 23**, **Blackburn Bay Horse Inn 26**, **Sheffield Penguin Club 28**, **Leeds Civic Theatre 31** and **Dudley JB's** November 12.

T REX inspired glam rock band **Matinee** plays the following London dates: **Rock Garden** August 19, **101 Club 28**, **Golden Lion 31**, **Dingwalls** September 6.

EDDIE AND Sunshine, currently recording a new single and album, play the following London dates: **The Fridge** August 21, **Sol Y Sombra 26**.

THE DANCING Did play two London dates soon: **Hammersmith Palais** August 22, **Rock Garden** September 3.

SIMPLE MINDS have added an extra date to their tour next month at **Aylesbury Friars** on September 18. Meanwhile, four **Minds** albums 'Life In A Day', 'Real To Real Cacophony', 'Empires And Dance' and the compilation 'Celebration' are all being released at a low price by the group's current record company **Virgin**.

THE BEKI Bondage play 'Plastic Zion' has moved to **The Globe Theatre** in London's East End. Following fans not being allowed in to the **Finborough Club** because of their punk dress. But **Beki's** part has been taken over by the 16-year-old singer **George** from **Action Pact**. Tickets are £1.75 and it starts on August 23. Meanwhile **Action Pact** have just released a single 'Suicide Bag' — about glue sniffing.

DONINGTON FESTIVAL details are released this week. Gates open at 11 in the morning and tickets are available on the gate at £11. Trains can be taken to **Nottingham or Derby** and there will be buses running from either station as well as late trains after the gig. Travel information can be obtained by ringing **Walsall 20996**.

MILTON KEYNES hosts a charity concert on August 22 at its **Grovesway Stadium**. The gig is headlined by **The Heartbeats** with various local band supporting and proceeds go to local charities. Tickets are £2.50 on the day or £1 for students and unemployed.

album called 'Spiz History' out this week. It includes their best known 'Where's Captain Kirk' single which will also be used on a feature film called 'Party Party'. Meanwhile, the band have a new line up and release a single 'Jungle Fever' this week.

DAVE EDMUNDS' old guitarist **Billy Bremner** has a single 'Meek Power' released this week. The guitarist has recently been playing with **Shakin' Stevens** and has contributed to the forthcoming **Pretenders** single.

GERMAN ELECTRONIC band **Rheingold** have a single out next week. It's called 'Looks Good On You' and comes out as a 12-inch with an extra number. The three-piece band are expected to play some live dates later in the year.

KING KURTZ release a single 'Zulu Beat' this week. Each record is released in its own hand-painted sleeve — if you get one of the first thousand copies.

FORMER OPERA singer **Cynthia Scott** has a single out next week. It is called 'The X Boy' and comes

out following her signing to the **Compact Organisation** — responsible for **Marl Wilson** and the **Wilsations**.

COMPACT'S DALE Hargreaves, who plays with **The Beautiful Americans**, has a solo single 'Scared To Death' re-released this week. He appears on the **David Essex** Showcase on August 21.

THE MOBILES follow up their 'Drowning In Berlin' hit of last year with a new single next week. It's called 'Partners In Fiction' and backed with 'Snowman'. The band play three dates at the **Newquay Elizabeth Suite** this week on August 17, 19 and 20 and two shows at their native **Eastbourne**. They are at the pier on August 26 and September 7.

RANDY CALIFORNIA has a five-track EP released next week. The main song is a reworking of 'All Along The Watchtower', while two new tracks 'Killer Weed' and 'Radio Man' are featured along with 'Easy Love' and 'Breakout' from his 'Euro-American' LP. The ex-Spirit guitarist appears at **Reading** on August 27.

TV AND RADIO

SQUEEZE, **KIM WILDE** feature on **ITV's RAZZMATAZZ** this Friday at 4.20. Also on the show will be rare film of the **Beatles'** first-ever trip to America.

Radio One also have a retrospective trip when **Paul Gambaccini's** appreciation turns to **ERIC BURDON AND THE ANIMALS** on Sunday at 4pm. **JOAN ARMSTRADING** is in concert on Saturday at 6.30pm.

It's a repeat of her **Hammersmith Odeon** performance.

PHIL LYNOTT and **DEPECHE MODE's** **Dave Gahan** are the guests on the roundtable on Friday, and it's hosted by **KID JENSEN**.

Newsden's **Queen of Soul MARI WILSON** and her **Wilsations** make an appearance on **David Essex's** **Showcase** on Saturday **BBC 1** at 6.15, along

with **PHILLIP JAP**. **NAZARETH** are in concert on Tuesday morning at 10.30, but only on **Central TV's** local area. For the **London Weekend** area there's a programme featuring **DURAN DURAN** on Sunday at 1.30 called 'Off The Record'. Still with **LWT** the **Nightlife** programme on Sunday at midnight has the **POLECATS** and **DEXYS MIDNIGHT RUNNERS**.

Have a nice day

NEWS BEAT

NEASDEN'S QUEEN of Soul Mari Wilson has a new single out next week called 'Just What I Always Wanted'. But all is not going too smooth for the band — for a start there's only really half of them left. Two weeks ago six of the large Wilsation entourage left for unexplained reasons.

Although saying the split was amicable, Mari doesn't want to go into the whys and wherefores: "You see the thing about the Wilsations is that their last names all have to be Wilson and they didn't have that on their passports, so they had to go."

At the moment new hopefuls are being auditioned for the line-up, whilst the remaining members and Mari are at work recording an album set for release in October. It probably won't matter that the band are recording whilst still not complete, because they don't all take part in recording.

The large number of Wilsations are there primarily for the stagershow. Mari says: "It's not a gig as such, it's much more a show. It's good fun, that's what we concentrate on. I love performing. I don't mind recording, but performing live is what we're all about."

The Wilsations have had their fair number of hassles. There was a problem over the name of the band — then Mari Wilson and Imaginations. It was claimed that people were going along to Mari's shows, expecting to see the disco band Imagination.

"I couldn't quite see what all



Christine Buckley

MARI: no imagination

the misunderstanding was. For a start it was always Mari Wilson and . . . They're three black guys and I'm white."

Still, all that is over now and Mari retains a happy obliviousness to life's little problems. "I don't take it too seriously. I just take one day at a time."

Mari Wilson doesn't take herself too seriously, and doesn't harbour any

pretensions about her music. She describes herself as "just a girl from Neasden." Probably the most important thing to her, except for the Wilsation stage show, is her beehive hairdo. "I don't feel me without my hair."

Barring any further problems the hairdo, Mari and a full complement of Wilsations will be going out on tour in Britain starting in September.

Christine Buckley

◇ NUT ROCKERS ◇

DUMPY DUNNELL'S lost his nuts. Radio stations didn't like him calling his band Dumpy's Rusty Nuts and refused to play their single 'Just For Kicks,' until they changed their name to Dumpy's Rusty Bolts.

If you can imagine Madness playing heavy metal, then you'll get a good idea of how Dumpy and the boys sound. The Rusty Bolts are Mac McKenzie, bass, and Chris Hussey, drums.

"It's what I would call heavy metal rock blues," says Dumpy. "I love the sound of a heavy metal guitar and I love the sound of an old British motorbike."

One of the more startling aspects of Dumpy's stage show are his much famed motorbike impersonations, a skill he perfected while going out to bikers' meets in a large car park at the bottom of Box Hill, near Dorking.

"There's nothing like a bike for giving you freedom," he says. "You can go anywhere at anytime and the only person trying to stop you is that little boy in blue."

"I've written a song called 'Night Rider' from my bike riding experiences. Twenty-five per cent of the experiences I put into my work are fantasy and 75 per cent are true. It can take six months or a week to write a song."

Dumpy's been called Dumpy since he was 10 years old and he absolutely refuses to give

his real name. As you've gathered he's not exactly tall and he comes over as a midget version of Motorhead's Lemmy — he's also nearly as old.

By trade he's a mechanic and he's also dabbled in running a company that hires out PA equipment to bands.

But music's always been his first love, ever since he was a kid and played a cheap plastic guitar from Woolies.

DUMPY'S HAD a number of bands before, notably Dumpy's Dirt Band who created quite a stir down Wimbledon way. Every Dumpy show includes reworks of old rock numbers which go down a storm.

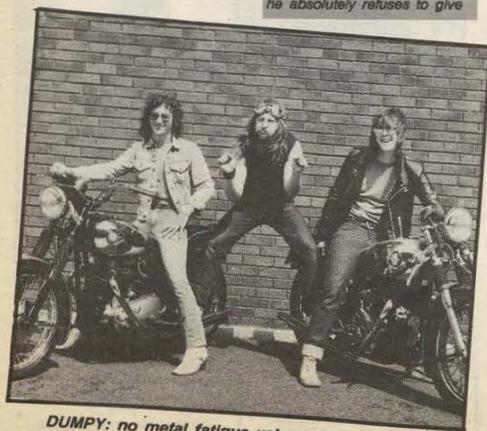
"I call it 'Dumpysing'," says Dumpy. "I love taking old songs and cranking them up. I really think this band is going to be big. One of our best audiences is Nottingham Rock City, there's a lot of bikers there. I don't think Hells Angels are really bad at all, they just get wrecked and have a lot of fun. There's good and bad in everybody."

Dumpy's bringing out a new single soon which he reckons is going to be even better than 'Just For Kicks' and he's working on an album.

"My ultimate ambition is to have enough money so that I can repair my bike," he says. "It's a 650cc Triumph and one day the engine seized. I've had that bike since 1966 and I know it inside out."

"A lot of people I know sold their bikes to get married or something and then regretted it. I hope that nothing will ever keep me off the road. It's almost like a sort of second home for me."

Robin Smith



DUMPY: no metal fatigue yet

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c/w

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12" version available soon

including silent witness and dr x "live"

(not from forthcoming "live" album)

7 DEP5 **DEP** 12 DEP5



THE LOCH OF LOVE

Daniela Soave takes the high road with Scots pretty boys Orange Juice

WHILE ALMOST every African group under the sun is trying to break into the British top 20, Orange Juice look set to have their first African hit with their current single, a double A side 'Two Hearts Together' and 'Hokoyo'.

'Hokoyo' is sung in Shona, the native tongue of Zimbabwe, by Orange Juice's new drummer Zeke Manyika. And the few people who have heard it over there are so impressed that they are pushing the record company to release it.

"Do you remember the 'Protest Song' in 1963? Well, it's similar to that, although it has none of the mysticism of Donovan," Zeke explains. "At its most vitriolic it's about lots of little men who think they're experts. People in charge of newspapers and TV. Kids have got to be aware of what's being thrown in their direction and make up their minds for themselves."

While it's a far cry from this year's other OJ single 'Felicity', 'Two Hearts Together'/'Hokoyo' shouldn't be seen as the direction the new group will take.

"There isn't anything we normally do," singer Edwyn Collins adds. "We're the original pop eclectics! So you can't say this is



ORANGE JUICE: Baden Powell chic

unusual in being different from the last single, because all our songs are different. "The only way you can survive in this market is to constantly adapt. Pop is so transient that you've got to keep moving. It's not the Orange Juice Ethic, but it's something

we've been aware of. Groups who have survived the times have always changed — apart from Status Quo." What is different is the new line up, effective from the turn of the year. With Orange Juice originals Edwyn and David McClymont being joined by ex Josef K guitarist Malcolm Ross and Root 2 drummer Zeke, the new single is the first time they have been heard on vinyl together.



JUST NOW they're in the middle of recording the second Orange Juice LP, though they feel it could be construed as the first. Hopefully it will be ready for release in late September.

"It's a lot more erotic than the first," Edwyn says. "I always say if you've got it, flaunt it" and gives a little wriggle of his hips.

"Seriously, there's a track on the album which is like imagination. The rhythm section does a lot more things. We're a lot more complicated and at the same time much simpler."

Although the group have remained based in Glasgow, they are considering making the move to London, because "it's costing too much to stay in hotels". What changes do they imagine this will bring?

"Maybe our music will be more confused," Edwyn replies. "We tend to make things up on the spur of the moment. We extend ideas in the studio, which needn't be expensive if you're feeling inspired."

"This album's been quite good. It's had a different atmosphere to it. David's and my attitude has changed radically because of the new members. We always pretend to be musical neds when in actual fact we're very serious about it. In the past we've been portrayed as wild and wacky, almost like another Altered Images or Haircut 100 because we're quite flippant when we're being interviewed, but it isn't like that at all." Once the LP has been recorded, next on the agenda is a British and European tour.

"I don't think we've ever played a conventional concert," says Malcolm. "We always break down the barrier between the audience and the group. Someone might break a string and the guitar will be handed to a member of the audience to fix, or David will have two glasses of wine and start talking about homosexuality, calling the audience poets."

"We want to play clubs and dance halls with perhaps a few seated venues for the under-16s."

Rather than seeing themselves as part of the Images and Haircut mould, Orange Juice identify with Dexys Midnight Runners and ABC.

"They care about their work," Edwyn concludes. "They've got their own identity and they care passionately about what they put out. They're not just jumping on a bandwagon."

"And neither are we. All this guff about the emergence of Scottish groups after Altered Images. We were the instigators."

And they were, too.

JUST A NOVA BROKEN HEART

NANCY NOVA isn't Nancy Nova at all. She's really plain Carol Horsell, but who could blame her for

wanting to change a name like that? "Nancy Nova is the name I can escape with," says the 26-year-old singer, whose single 'No No No' is bubbling

under the charts. "I think many singers need a mask they can hide behind and she's mine." Carol changed her name to Nancy six years ago when she appeared on Italian television.

She's been in the business for a long time and she's been trained as an actress.

"I was attracted to this business at the age of six," she says. "I wrote a poem about a rock star and how insecure he was behind his glamorous image. That was pretty meaningful for such a young girl, wasn't it?"

At 14, Nancy learnt a few notes on the guitar and she went to drama school.

"I went to acting school because it was the only way I could think of getting into the music business," she says. "Theatrics play a large part in my songs. I try to express emotions through arm movements. When I used to go to discos I didn't just flick my thumb over my shoulder when I danced, I tried to interpret the feeling of the song."

Nancy says 'No No No' is about a torrid love affair and she's also written material for Lena Zavaroni. Sometimes she'll sit in front of her piano at home waiting for ideas to come.

"I have a four octave voice," she says. "Basically I think that many girls are taught to sing sweetly and never discover the true depth of their voices."



CHEST the JOB (part 2)

A Record Mirror non-sexist special

- * SOMETHING FOR guys and gals this week.
- * The hunky gentleman is John Dummer and the litesome lady in the interesting leisure wear is his wife Helen April.
- * They've just released a new single 'Blue Skies'.
- * Irving Berlin wrote the

song way back when, and the cuddly couple serenade each other with it at bath time. * Helen and John are members of the band True Life Confessions and on stage Helen reveals even more than she has here. One of her specialities is rubbing shaving cream into very naughty places.

- * "I started to strip because I was getting a bit bored on stage," says Helen, who used to be a photographer.
- * And John says he's not bothered about his wife's over exposure.
- * "It turns me on — my wife has a very beautiful body," he sighs.



NANCY NOVA: gerbil collection

NANCY RECKONS she has enough material to record two albums. She's not planning a tour — although last year she did some club dates with a cassette recorder providing the backing.

She's working on a pretty spectacular video though, where her leopard skin coat suddenly turns into a real life leopard — pretty meaningful eh what?

It also sounds pretty dangerous, but Nancy's used to dealing with animals. At home in North London she has a collection of gerbils and a rabbit called Money Bunny! "I've had her since she was

four weeks old, she thinks I'm her mother," says Nancy.

"I call her in from the garden and she sits on my lap while I

watch television. She rolls over and I tickle her stomach just like a dog."

All together now, ahhhhhh. Robin Smith

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ORGASM ANTICS:

A between the sheets special with Jim Reid



Pic by Joe Bangay



EVERY NOW and then a record has a profound effect on me. Such a case is Charlene's LP 'I've Never Been To Me'. To be frank, the moment the needle touched vinyl, I was frightened. Recorded in 1980, the LP is, to say the least, two years ahead of its time. For within are the seeds of the latest craze amongst female vocalists — the fake 'sensoroundsound' orgasm.

Charlene sings a song called 'I Need A Man' (preferably a vocal coach). "llllll need a tooouchhhhh. It won't taaake



very muchhhhhh." the voice quivers and wheezes, on the brink. In the background the big band production induces that post-coital slumber, as the silky sheet smoothness of it all disappears, on a pant hot enough to propel a windmill. Seminal stuff (gedditt?).

In the wake of proud punky feminism, here comes the new breed of submissive female vocalists, Clare 'I'm a little dolly' Grogan, Therese 'dollars on my sofa' and Mother Earth Charlene.

Clare, the youngest, weighs in with an ickie girl giggle and

gurgle that goes straight to the heart of every inadequate slob who's ever had galloping rapist fantasies. Clare sells herself as weak, dumb and defenceless — so do her records. Ms Grogan single handedly promotes the 'Hah little girl wanna sweetie?' school of rock 'n' roll.

Therese Bazaar is an altogether more sophisticated pose. Straight out of 'Dallas' or 'Dynasty' — her warbling (the intro to 'Give Me Back My Heart' being the best example) has all the promise of luxurious penthouse frolics, but is underscored by the cynicism of one who knows that this sort of suggestion sells records. Therese is the cleverest, but very shy of showing it.

Finally, Charlene, what more can I say? She has the whole box of tricks. A bit long in the tooth perhaps but in this game experience counts. Just what she's seen that 'A woman ain't s'posed to see', is what bothers me. Arsenal at home to Middlesboro? No, sadomasochism was last year's thing.

You have been warned. This sort of submissiveness is bad for a girl's health. Women back on your feet, dig up those old Raincoats LPs and fight the good fight. Girls, have you no pride?

THEREZE: the promise of luxurious penthouse frolics

HOLIDAY READING

LIST

reviewed by Mark Cooper



CAROLINE COON: 'The New Wave Punk Rock Explosion' (Omnibus) £3.95 First published in the late Seventies, Coon's series of articles from the Melody Maker remains an excellent guide to the first flush of punk in 1976. The book has some interesting, if earnest points to make about the relation of punk to the hippies and demonstrates how punk shocked the music biz and delighted sociologists. The Pistols, the Damned, the Stranglers are all described in interview, including this immortal quote from one John Rotten, "I don't believe in love and I never will. It's a myth brought on by Mickie Most to sell records."

VARIOUS: 'New Women In Rock' (Omnibus) £4.95 A strange mixture of material cobbled together from press releases and the opinions of various hacks, this mini-encyclopaedia offers the same amount of space to women who've challenged traditional female idols (Pattie Smith and the Slits), women who've conformed to established images (Sheena Easton and Kim Wilde) and to a large number of nonentities. Offering no theory of women's role in rock and making no connections (other than sex) between artists as diverse as Grace Jones and Toyah, this strikes me as a book without a market.

MILES: 'Mick Jagger In His Own Words' (Omnibus) £2.95 Yet another Miles compilation this brings together the words of Chairman Jagger under a variety of headings, 'The Story',

'The Records', 'Sex', 'Money', etc. A fair history that reveals Jagger's increasing cynicism and his developing mastery of the meaningless quote. Watch as Jagger makes his reputation through controversy and then keeps it by abandoning the same.

ROBYN BOWMAN: 'Rock Secrets' (Virgin) £1.95 Interested in the answers of Andy Partridge, Ronny, Julian Cope etc to the same questionnaire? Bowman thinks you will be. "Who'd like to be reincarnated as radioactive dust? Which gourmet loves Bol in the Bag? When such snipers involve current cult figures we are instantly attracted." That's Bowman's theory. Unfortunately he's wrong. Who'd have thought Virgin could have produced a more disposable book than Paula's underwear effort?



NEVILLE STANNARD: 'The Long And Winding Road' (Virgin) £4.95 A fact-finder's delight. Stannard answers the following questions — "Who wrote each song; why, how and when each song was written; how, when and where each song was recorded; how many copies has each record sold and how well each did in the charts?" Beatles sales, statistics and chart positions are all here and a definitive account of the 'Paul Is Dead' fiasco.

THE PLAYBOY INTERVIEWS with John Lennon & Yoko Ono



DAVID SHEFF & G. BARRY GOLSON: 'The Playboy Interviews with John Lennon & Yoko Ono' £2.50 Not quite as 'timely' as Andy Peebles' interview with the Lennons, these interviews were conducted with the couple two months before John's death. As in-depth as the Jann Wenner 'Lennon Remembers', the 193 pages show the people Lennon and Ono had become in their five-year lay-off.

NICK LOGAN & BOB WOODFINDEN: 'The Illustrated Encyclopaedia Of Rock' (Salamander) £5.95 A massive selection of supposedly famous names which is strong on the Sixties and mid-Seventies, weak on the Fifties and the Eighties. The brief selection of names offered to sum up the Eighties is particularly perverse, covering a mere 30 pages and including such luminaries as Max Webster and ATF. Useful for rock crosswords in old editions of music papers.

GREG HOULGATE: 'The Rock Music Gig Guide' (Hungry Owl) £1.20 A comprehensive guide to London music venues (plus those in easy reach, Brighton is included), covering both 'grass-root' venues (try the Ruskin Arms in E12 for example) and major gigs like Wembley Arena, the ultimate horror. Remarkably up-to-date on London's burgeoning club scene, this book even tells you what bus to get to where.

THE MONKEES

I'M A BELIEVER EP

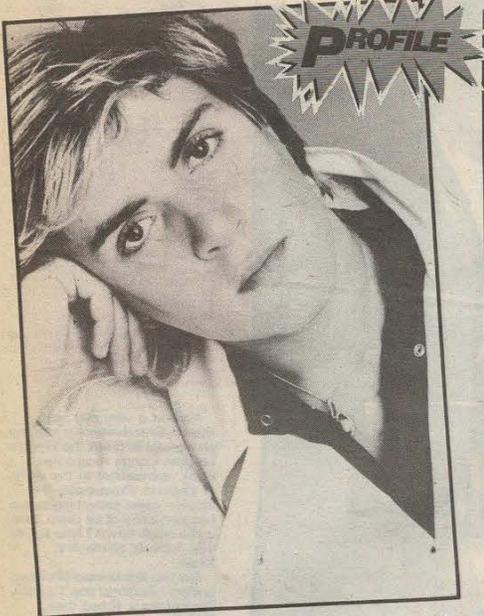
I'M A BELIEVER
LISTEN TO THE BAND

(Theme From) THE MONKEES
LAST TRAIN TO CLARKSVILLE

OUT NOW

AS SEEN ON THE MONKEES TV SERIES

ARISTA 487



PROFILE

SIMON LE BON of Duran Duran

FULL NAME: Simon Le Bon
NICKNAME: Charley
DATE OF BIRTH: October 27 1958
PLACE OF BIRTH: In bed
EDUCATED: West Lodge, Pinner County, Harrow Art School, University Of Birmingham
HEIGHT: Six foot, two inches
WEIGHT: 11½ stone
FIRST LOVE: Walnut Whips
FIRST DISAPPOINTMENT: Sorry, I can't remember!
FIRST PERFORMANCE: Harrow Light Opera Company in 'The King And I' musical
FIRST LIVE SHOW SEEN: Genesis 'Lamb Lies Down On Broadway' show at Earls Court
FIRST RECORD BOUGHT: 'Ride A White Swan' by T Rex
MUSICAL INFLUENCES: Mr Turvey the choirmaster
INSTRUMENTS PLAYED: Vibraphones, guitar, flute, violin, piano, barimba, congas, accordion, mouth organs, Jew's harp, sax, etc...
HERO: Dirk Bogarde
HEROINE: Claudia Cardinale
FAVOURITE BOOKS: The Magus, Our Man in Havana, Gormenghast Trilogy
FAVOURITE MAGAZINES: Interview

FAVOURITE FILMS: Apocalypse Now, Romeo And Juliet, L'Argent Poche
FAVOURITE TV SHOWS: Roadrunner, Michael Parkinson
BEST LIVE SHOW SEEN: Genesis
FAVOURITE CLUBS: Rum Runner, Embassy, Ducks Hill Shooting Club
FAVOURITE FOOD: Fishies
FAVOURITE CLOTHES: Wet suits
HAIRCUT: The Banana Bullet cut
FAVOURITE DRINK: Lemonade
IDEAL HOME: 70 foot yacht
IDEAL HOLIDAY: World Tour '82
IDEAL CAR: Aston Martin
MOST FRIGHTENING EXPERIENCE: Turning on the TV in New York and finding Coronation Street on channel nine
WORST EXPERIENCE: Being lost in the desert
FUNNIEST EXPERIENCE: Hearing about Mark Thatcher in the desert
SUPERSTITIONS: None
FANTASY: Lots
MOST HATED CHORE: Cleaning out the Elephant's cage
AMBITION: To survive the Eighties

STAR CHOICE

STEPHEN LUSCOMBE of Blancmange

MUSIC FOR LOVERS — Nina Simone. Very sad
THE NAME GAME — Divins. A 'going out' record — a good laugh and foxy
LOVE LETTERS — Kelly Lester. Moving and elegant
HOUSES IN MOTION — Talking Heads. Serpentine
MOONLIGHT ON VERMONT — Captain Beefheart. Inspired lunacy
KURTS REJOINDER — Brian Eno. Clever
WINTER KILLS — Yazoo. Beautiful and melancholy
HOG CALLIN' BLUES — Charles Mingus. Joyful and raucous
A RAINBOW IN CURVED AIR — Terry Riley. Innovative and pretty
SONG OF THE APPRENTICE MONKS — Tibetan Monks. Another world
WALK ON GILDED SPLINTERS — Marsha Hunt. Sexy



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PRIVATE FILES

by Sunie

Pict of the pops

AMAZING THE amount of life you can find in sleepy old London town in a "good" week. A few forays into the watering holes of the pop glitterati last week uncovered a startling abundance of that old-fashioned activity known as liggering, seemingly unaffected by recession and the music-biz off-season.

Persuaded into a suitably relaxed and romantic mood by watching 'The Duellists' slog it out on Thursday night, I floated along to Legends to observe the French Impressionists do their jazzy stuff. And stone me, the normally swish riterie was like Trafalgar Square on Burns Night, with the Glasgow Contingent out in full force.

A bunch of Bluebells are nodding gently by the bar, instantly recognisable by their Bob-Dylan-out-of-Nick-Heyward filters. Orange Juice's Edwyn looks snazzy in some sort of stripy ethnic garment, while drummer Zeke, who is nothing if not gallant, ples me with champagne.

Aztec Camera are about, too — but Roddy, what happened to the western look? Why the workclothes, the stubble and this new affection of smoking roll-ups? "Joe Strummer," confides the youthful Scot, which only leaves me to pray

that he won't follow his hero into the ranks of the Mohawked.

The impressionists having taken their final bows, we tuck Spandau captain Gary Kemp and Scots artist-chap David Band (Altered Images sleeves, etc — spot the connection, eh?) into the back of my friend Katy's trusty Mini, and head for the Palace . . .

En route, the brains of the Ballet (an avid reader of this column) ticks me off about making so much of his brother Martin's waistline, complaining that "just because he doesn't live in a squat and look like Haysi Fantayzee, you don't half give him a hard time!"

Upon arrival at the town's hottest nightclub, who should accost me but Kemp Minor himself, in a somewhat tired and emotional state. Planting his warm, sticky gin and tonic in my hand, he begins to strip off his jacket. Help! Is the battle of the bulge about to erupt amidst the flashing lights, to the soundtrack of Rusty Egan's endlessly tedious boom-tcha disco records?

No, it seems that all the well-built young man wants to do is persuade me to feel his midriff, in order to prove that he is not, in fact, due for a term at Weightwatchers. I'm forced to admit that I can't grab a handful of flab from his tum, but then he's definitely holding it in something fierce, and fellow-Spand Steve Norman hisses in my ear, "he has lost a bit since you wrote that thing, y'know!"

Heavens, they're all out tonight! Boy George, the Haysi pair (Jeremy informs me that



Me and Steve

(NUMBERS 30 & 31 COLLECT THE SET)

TOP: You're just too good to be true . . . Steve Strange can't keep his eyes off Billy Mackenzie.

BOTTOM: "Blow me, that's his 17th gin and lime!" Terry Hall looks on aghast as his host quaffs another.

And on a very silly note, Buster Bloodvessel is staging an attempt to break the World's Longest Gong record this week, somewhere in the north of England. Presumably the location owes something to the fact that those of us down here in the south haven't time for his silly publicity stunts any longer . . .

Nothing like forward planning, is there? Regional pop TV show Razzamatuzz filmed their Christmas prog at Stringfellows last week. There wasn't much snow around (well, it is a kiddies' show, tee hee), but lots of squeaky-clean popsters did their bit. Kim Wilde, Dollar, Depeche Mode, Fashion, the Belle Stars and the odd Haircut put in an appearance, with Boy George, Nev Stapes and the Angelic Upstarts waving the banner for the slightly less Persil-white end of the market . . .

Former Josef K singer Paul Haig would appear to be on the brink of signing to CBS Records . . .

A sharp-eared friend points out that Cliff's latest hit is by way of being a God Squad anthem. Check the lyrics and you'll find the nippiest religious double-entendre since U2's 'I Will Follow' hit . . .

● **Tainted Love:** Gloria Jones, girlfriend of the late Marc Bolan and singer on the original version of that northern soul classic, is returning to Britain after five years. Charges against her in connection with Bolan's death (she was driving the car in which he met his end) have been dropped by British police.

the club I mentioned last week is not his, but his friend Solomon's), Dancing Dick the DJ and even the aged Kevin Rowland, in a tatty old sweater that Oxford would never allow to darken their counters. There's always one scruffy devil to lower the tone of a place . . . The previous night, the joint had hosted a 'Prisoner Party', with appropriately Sixties sounds and such hardworking party boys as Nick Heyward, the Fun Boy Three, the Associates and Fashion attending . . .

How on earth can Steve Strange cope with the popularity of his establishment? I'm told that he's trying to cut down on his gargantuan booze intake and has taken up weightlifting. Fancy that . . .

● So keen is Kevin Rowland to improve his image with the press that

on a recent photosession for a weekly magazine, he allowed the woman in charge to trim his beard because he looked somewhat scruffy! Since the accompanying feature was to be an "at home" article, he also allowed the journalist to get out the Hoover and tidy the place up a bit, rearranging the furniture to make it look more acceptable . . .

The mega-lig of the month was undoubtedly the reception held to launch 'You Don't Have To Say You Love Me', a memoir of racy style and dubious authenticity penned by Japan manager Simon Napier Bell. The party took place at what was, during Napier Bell's Sixties heyday, The Scotch Of St James, a trendy nightclub — it now trades as a dodgy "hostess" drinking joint. The taxi driver who took me there informed me with relish that upstairs from the Scotch had been a brothel, while across the road lay a Gents that attracted a rather particular type of clientele; both these haunts, I hasten to point out to the eager sightseer, are now defunct.

Spilling out of the club and into the courtyard were the most motley crew of liggers, losers, voyeurs and boozers I've ever seen. Names? Try this assortment, mixing in relics of the Sixties and minor Eighties triers: David Van Day, Steve Strange, Richard Strange, Jeff Beck two Lords Of The New Church, Les McKeown, Peter Godwin, ex-Shockers, Tic and Tock, Lee John, Dai Llewellyn, Mike Sarne, Andy Ellison and Martin Gordon, Ricky Wilde and (fchissakes) the Duchess of Argyll!

● **Blonde?** A report in one of the Daily Smuts says that Debbie "blasted" her sound man and her drummer on stage after their arrest on a drugs charge. The drummer is named as Scott Houston — does this mean that Clem Burke has finally been ousted, after years of notorious "disagreements" with leader Chris Stein? At any rate, those in the know say that Debs has been clamping down on the booze 'n' dope front, and won't allow either within spitting distance of her on their current US tour . . .

● **On a brighter note,** the Bee Gees have announced that they won't gig together again until 1984 . . .



Work that body

"UNHAND ME, you beast!" Yours truly, unable to stifle a scream at the sight of Kemp Minor's torso. Notice his vice-like grip on the back of my neck as he urges me to inspect his waistline . . .



Knocks on wood

"AND FRIENDS, we really wanna hear them . . ." Ancient MC Hughie Green gets in on Fashion's act at Stringfellows. Though judging by his blazer, you'd think he was on the bill for the Palace's 'Prisoner' party. Back to the Village with you, you old fool . . .

Hey, what gives with

Pic by Justin Thomas

Pics by Gabor Scott

Pic by Gabor Scott

Reviewed by
DANIELA SOAVE

SINGLES

SINGLE OF THE WEEK

DEPECHE MODE: 'Leave In Silence' (Mute)
This would stand above the rest any time, but in such a week where I have to warn you that everything is meaningless drivel, 'Leave In Silence' is a tower of glory. Whoever said that

synthesizers are only good for pretty little ditties will have to eat their words. This pounds with atmosphere, creating a dramatic soundtrack for a film which is created in your mind's eye.

NATASHA: 'The Boom Boom Boom' (Towerbell) Another hit for Natasha, hot on the heels of 'Iko Iko'. A raunchy song which gives her vocal chords a better airing, and much bluesier in its approach, therefore closer to Ms England's heart.

JUDIE TZUKE: 'Late Again' (Chrysalis) Ooh dear. If I were Chrysalis I would stop releasing Judie Tzuke records in Britain where they do absolutely zilch and concentrate on breaking her in America where lady singer songwriters are looked upon with more favour.

THE QUICK: 'Touch' (Epic) Hard to imagine that the Quick is a duo from the East End of London. Slickly produced with a high polish, they too go down far better in America where their music is played on the radio. This is just a bit too smooth for Radio One, but it should be a club hit.

SMOKEY ROBINSON: 'Cruisin' (Motown) Much as Smokey is one of the finest, I can't think of anything constructive to say about this. Smooth, polished and all the rest, it's really a pretty weak arrangement of an average song. He is capable of far better.

T REX: '20th Century Boy' (Polygram) 'Dreamy Lady' 'The Groover' 'New York' (EMI) Well I certainly got lots of hate mail from all you Marc fans after my last review, but none of you sent me any interesting stamps. So here's another opportunity for you to get in on the act. Before I commence to detail my opinion of this latest EP, I'd like you to know that I used to rush out and buy all Marc's singles and play them to death many moons ago. But really, there are few of his records that I'd happily play today. Of course he wrote some classics but he also wrote a lot of drivel, and unfortunately it's the drivel which seems to be (re)released. Anyway, to business. 'New York' firmly backs my claim that Bolan was one of the worst lyricists to exist... the song consists mostly of this classic line, 'Did you ever see a woman come out of New York with a frog in her hand?' I ask you!

The only good track on this is '20th Century Boy' which I can remember thinking at the time was a bit too similar to 'Telegram Sam', but at least it has some get up and go to it.

GERRY RAFFERTY: 'Sleepwalking' (Liberty) The words probably say more than the music. 'In the music business the beat goes on and on. I sell my soul to the company man when there's nothing else to lean on.'

J GEILS BAND: 'Love Stinks' (EMI America) I was really impressed when I saw Peter Wolfe and company when they were supporting the Stones earlier this summer. Not a fan before, I was amazed at the magnetism of Petypoos performance. Well, apart from 'Centrefold' I think J Geils Bands are better live than on vinyl. This here is the title track off a previous LP, but it doesn't have the power to attract new fans.

MATCHBOX: 'Riding The Night' (Magnet) Matchbox change their style and while it's a vast improvement, it still doesn't set me aflame.

Matchbox go heavy metal with a twist of Dave Edmunds but will it get them in the charts?

TROPICAL HEATWAVE: 'Limbo Rock' (Bronze) Hot on the heels of the latest African craze comes Tropical Heatwave. Quite jolly calypso funk, but not totally convincing.

MOON MARTIN: 'Aces With You' (Capitol) Imagine Telstar, Gerry Rafferty and Rocky Burnette mixed together in the old robot chef and you'll get a pretty good idea of what Moon Martin sounds like singing this latest effort.

MOTELS: 'Only The Lonely' (Capitol) Martha's got a great voice which positively drips with emotion and puts a lot of female vocalists to shame. This new single is currently ripping up the charts in America and it's not being frivolous to suggest it might do likewise here. I'm not overly fond of this type of US band but the Motels are a notable exception. Listen and you might be surprised.

FREEZE FRAME: 'Touch' (Crak) Far too much bass drowns the wistful vocals. There's a good song lurking about in this but with an unsympathetic arrangement it is failing to emerge.

EXPLAINER: 'Lorraine' (Sunburst) Another African calypso record. I don't really go on this sort of music but 'Lorraine' is classy, happy and a cut above the rest.

THE SAME: 'Down Town' (Unlikely Records) A Felixstowe duo consisting of one Florence Atkinson and Robert Cox. This could have been sweet if only little Florence would realise that 'T's are put in words to be pronounced. Anyway, her omission of the 20th letter doesn't ring true.

GRANDMASTER FLASH: 'The Message' (Sugar Hill) A rap. Not the sort of thing you would slap on the turntable at home, but it would sound a lot better in a club or a gym. Work that body!

SHAKIN' STEVENS: 'Give Me Your Heart Tonight' (Epic) With free colour poster in the hope of notching up more sales, Shakin' Stevie whines his way through a song which sounds like something he picked up cheap in Mallorca.

Z Z HILL: 'Cheating In The Next Room' (Malaco) Gravely voiced counterpart of Crystal Gale if you ask me.

SCREEN 3: 'Hearts In Limbo' (Epic) A promising slice of atmosphere which sticks out from the rest of this week's run of the mill muck. A chant like chorus and sharp metallic brass dressed with rain drop piano, this should definitely be investigated.

THE CARS: 'Think It Over' (Elektra) This week's singles are a depressing proposition. Nearly everything which has come into the office is a pile of codswallop and this is no exception. Dratty American pap which should be refused entry into the country.

CHER: 'Paralyze' (CBS) With all the money she is reputed to have spent on rearranging her face and figure, you'd have

thought she would have been able to afford to pay for singing lessons.

STANLEY CLARKE: 'Straight To The Top' (Epic) More dreary rubbish. Sigh.

WARREN ZEVON: 'Let Nothing Come Between You' (Asylum) Like a deep voiced Jackson Browne but perhaps not so depressing. I really can't see the point of releasing American singles like this in Britain because our radio system is so different and would never play this crap.

SWEET PEA ATKINSON: 'Don't Walk Away' (Ze) Looking as sharp as Kid Creole and on the same label, to boot. The song is written by David of Was (Not Was) but it doesn't show much promise. Another gravely voiced piece of tired emotion.

DANCECLASS: 'You Talk My Head Off' (A&M) With an expensive glossy sleeve, it might fool buyers into thinking this is a flash affair. Don't bother, it's not. Plodding bass, typical leaden pop.

ADRIAN LEE: 'Do As The English Do' (DJM) The man who claims to have written all of Toyah's hits with none of the credit. Well this is nothing to boast about with truly dire lyrics ('London bridge is falling down, bulldog sleeping on the ground'). DJM must have more money than sense — they've given this boy a substantial advance and lashed out for a picture disc single as well. He's so ugly and talentless I wouldn't have bothered.

NICO AND THE INVISIBLE GIRLS: 'Procession' (1/2 Records) The Invisible Girls should have stuck with Pauline Murray. Martin Hannott who has produced OMD and other Factory luminaries in his time can't lift this gothic drone out of the mire, and if he can't I'm afraid Nico is a lost case.

UB40: 'So Here I Am' (Dep International) I'm surprised that this has seen the light of day. This isn't up to scratch, and actually sounds like a substandard outfit trying to mimic UB40 and failing miserably. It plods along like Nellie the Elephant and doesn't go anywhere.

ERAZERHEAD: 'Teenager In Love' (Flicknife) Quite an amusing if not predictable cover version of Dion's old hit.

GILLAN: 'Living For The City' (Virgin) What can I say about this? It's outrageous! On one side of the office people are saying it's appalling, and in the Robin Smith corner he's reeling in ecstasy. Yup, this is the Stevie Wonder song given the thrashing Gillan treatment. Whether you like him or not you've got to admit he's got a great voice. This will make Stevie fans shudder and Gillan fans smile.

JOE JACKSON: 'Breaking Up In Two' (A&M) It's Different For Girls part two. Heartfelt soul searching from Mr Jackson. He's got a wonderful voice, but I'm beginning to wonder if he should start using a decent songwriter and giving up on his own.



JUDIE TZUKE: too sensitive for blunt English tastes?

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HOT NEWS

Hot? Did we say hot? It's hot enough to melt a record rack full of Madness picture discs, that's how hot this little snippet of info is.

And it concerns yours truly – the eminently readable RECORD MIRROR. Cop this.

From 11th September issue, RECORD MIRROR is going to be different – 16 pages of glossy colour for a start – oh so different.

It's going to be the same, mind you.

Intriguing isn't it? Exciting isn't it? Warmer than this time last time last year isn't it? (*Shurely shome mishtake here – Ed.*)

Look out for more hot news on the new look RECORD MIRROR coming soon.

NEW LOOK

3
WEEKS
TO GO!

RECORD MIRROR

HOT NEWS, HOTTER CHARTS, HOTTEST COLOUR

SIMPLE ✦ MINDS

New Single

7" & 12" (extended club mix)

VS511

Produced by Peter Walsh



ON TOUR September

8, 9 & 10 – Edinburgh Coasters

11 – Sheffield Lyceum

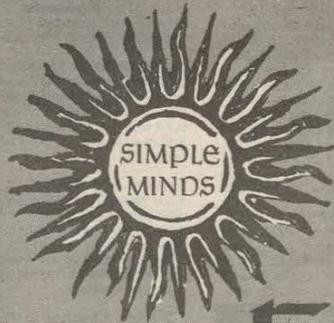
12 – London Lyceum

15 – Reading Top Rank

17 – Brighton Top Rank

GLITTERING

PRIZE



YOU CAN see August Darnell tingling from the tip of his snap brimmed hat to the toes of his two-tone loafers. The 30-year-old owner of the alter-ego, Kid Creole, is positively glowing, flushed with the success of two hit singles. The man is no longer just a cult hero.

He allows himself to lean back in his chair, gaze up at the ceiling for a moment and laughs: "It feels good. It's the greatest feeling of my life."

The crown prince of the cocktail set has managed to reverse a growing swell of critical disquiet, taking to the charts with 'I'm A Wonderful Thing' and the excellent 'Stool Pigeon'. His name now means more than an exotic clotheshorse and last year's hip password.

Kid Creole And The Coconuts have cracked it. TV producers are desperate to show the man in his Box Back suit, magazines are willing to sell their souls for an interview and you can't turn on the radio without the flamboyant horns of 'Stool Pigeon' blaring back at you.

This is success second time around for Darnell, having already picked up a gold disc in 1976 with Dr. Buzzard's Original Savannah Band. This time the success is all his. It's his vision, his talent that's clicking the cash registers in record stores and concert halls. But is he happy?

"To be quite frank, I'm not particularly proud of 'Wonderful Thing' or 'Stool Pigeon' as a vehicle to go forth for Kid Creole though, in my opinion, they are good records," he explains in an accent that merges Bronx, where he was brought up, with the culture of his English teaching background.

"'I'm A Wonderful Thing' is misleading. It could lead people into thinking that we're just another R 'n' B group. Even though the lyrics might be a bit wittier and the musical style is a bit different, it's still in that league. It's far too straight," he adds.

He says that it's only the horns that saved 'Stool Pigeon' from being "just another R 'n' B jam."

"Maybe it's because I wrote it in five minutes," he ponders. "I wrote it while I was sitting in my allergy doctor's waiting room: I was sitting reading about the Italian mobster Joe Valachi. He had served time and came out and ratted on people. I was thinking how lonely the guy must be, because of all the cats that must be after him for squealing. I felt I had to write a song about the importance of camaraderie — even loyalty among thieves — it's still something to be respected and cherished."

DARNELL'S NEXT single is 'Annie I'm Not Your Daddy', a gentle calypso far closer to the spirit of the musical cross-fertilization that reflects his mixed parentage, upbringing and musical influences.

"It's a song inspired by a good friend of mine who'd just been through a terrible ordeal. His wife revealed that his five-year-old child wasn't his. He took it in an awful way — there were fistcuffs and an altercation — the police had to be called in. I consoled him by taking him out. We went to bars — even though I don't drink. I watched him waste himself away with alcohol. Obviously it's not an isolated case. It's a song about another form of child abuse."

And the result?

"He moved out but now he hates the child he loved for her first five years of life."

Like all artists Darnell possesses that streak of vanity that pushes him to the brink of failure in order to prove a point and gain public approval. Most music hacks would give their right arms to be where he is now. But for Darnell the only real pleasure comes from the fact that his album, 'Tropical Gangsters' is high in the charts — a sign that the British public is willing to invest in the whole Creole package of exotic adventures with the wackiest crew this side of the Caribbean, rather than just the ephemeral singles.

"Of course I'm into testing public loyalty," he agrees. "In 1979 when we started I felt that the people were only coming to see our shows because the girls were scantily dressed. So the only way to tell was to stop them wearing leopard skin bikinis."

"Now I need to know how much the public like Creole, either because it's something new or because it sounds like everything else. It's a serious point to me. If 'Annie' sells then I know I'm definitely on the road to creating something new. Until then it's just a question mark and it's not something I'm content to leave there."

Darnell can now afford to theorise about his adoption by the dedicated followers of fashion, making him flavour of the month last summer in Britain.

"People always have a tendency to think more of foreigners than they do of their own people," he says. "People caught on because of the fashion and not the substance. I can't knock it — it helped. I never regarded myself as exotic, until the British press started to call me that. Coming from the Bronx I couldn't be further away from exotic," he laughs.

IT'S HARD to think that a man who seems to have calculated his rise to fame so perfectly could attribute the majority of his success to the wayward merry-go-round of fate.

"Sure I believe in fate," he says. "It's the only thing that distinguishes one thing from



KID CREOLE: "You lookin' fer trouble or something, buster?"

HITMAN exposed

Tropical mobster Kid Creole tells how he

ruthlessly gunned his way into the charts

another in the music biz rat race. God knows it doesn't have anything to do with talent. It's all to do with timing. For some reason Kid Creole and the whole mythology based on escape, the Forties and the Caribbean was perfect for the England of 1981.

Credibility is the passport to the future happiness of August Darnell. The object is longevity... but not through the medium of music. Since it was the sight of Fay Wray and King Kong making cinema history that inspired his extravaganza of girls, jungles,

lust and far off places, it's only to be expected that Darnell wants to see himself on the big screen.

He has an imposing ally in Joseph Papp — the top US theatre producer who's stage hits include 'A Chorus Line' and more recently 'Pirates Of Penzance' who's trying to put Kid Creole's 'Fresh Fruit From Foreign Places' — gateway to Hollywood.

But surely the musical is dead — the only successful ones are the 'Grease' type of moron fodder or sickly sentimentality of the

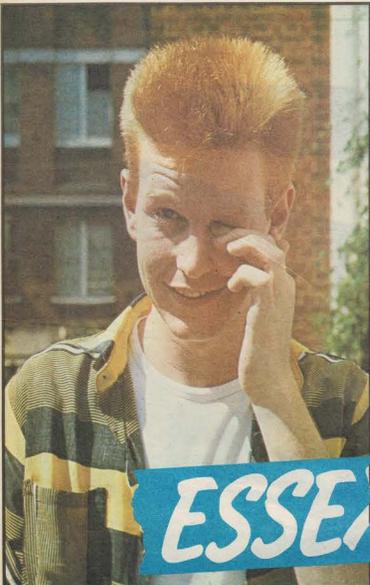
'Annie' breed. There's been nothing to fire the public imagination since 'West Side Story' or 'Mary Poppins'. Aren't you discouraged, having to resuscitate a whole branch of film industry that has given itself a bad name?

"It's not discouraging in so far that I haven't liked any of the recent ones. If I liked them I'd think twice. I can see where they're going wrong. I believe the public is ready for a good musical. I can't imagine why 'Annie' has failed — someone's messed up — unless it's fate. "There is the new musical. For instance, the characters in 'Fame' make for a better anti-hero. 'Annie' as an underdog is too fairy tale-ish whereas 'Fame' is closer to reality and people are getting off on that."

"I'm ready to go for broke for an idea, that doesn't frighten me, especially if you've made it once... or should I say twice!"

Story: Mike Gardner

Pic: Adrian Boot



A T LAST — I can exclusively reveal the truth about the famous Blancmange verses Depeche Mode swimming contest.

Blancmange won the battle but Depeche Mode won the war. Mystified readers might recall last week's Blancmange feature in this very rag where the electronic duo, who've been supporting Depeche Mode on tour, claimed to have beaten the Basildon boys fair and square during a swimming race in Essex. Here's the Mode side of the tale.

"Well, they didn't win," they all scold in unison. "Well, they won the swimming..."

"That was only because I got cramps," protests Andy Fletcher, the tall goodlooking one with the spiky fair hair.

"No you didn't," corrects singer Dave Gahan, the shortest as tall goodlooking one with the dark hair. "You just gave in and because everyone was in front you thought, ah I've got cramps."

"But after the swimming," he continues, "everyone was in the pool with dinghies. It was like an Armada, and we had a battle against Blancmange in which we had to try and burn each other over. We beat them loads of times."

"So now we know. But enough of these hippies. Depeche Mode now divide it to three pieces since the departure of Vince Clarke to Ibiza type parties, have been busy these past few months down in the studio of London Bridge with members Daniel Miller recording a new album and single in a studio that's a converted church."

"It's a really strange place," says Dave. "There's a statue of Christ on the cross that someone's painted with blood outside in the garden. We had a load of phobes down there, but none of those came out. It's really weird."

CRUISEUR AND CURIOUS. Still that hasn't stopped the lads taking the train down from Essex every morning and getting down to work. And after a hearty and affable, if somewhat greasy, breakfast in the cafe across the road, we satte down to the business of discussing exactly what they've been up to.

"Well, we've done eight tracks now and we're in the middle of the ninth with one more

to go," explains Dave, who doubles up with Andy as lead spokesman most of the time, while Martin Gore — that's the slightly smaller one with the fluffy blonde hair who writes the songs — comes in when he feels he's needed.

"It's a good time to see. Leave in silence which we've very pleased with."

"It's getting hard from dance music," says Martin, leaning forward. "It's not that you can't dance to it — it's just that the clubs are getting too dance orientated. Our publishers don't let us write dance hits. In America they tell us we won't have a hit if we don't do a dance number, because the only way they

can break a record there is through the disco."

"Whereas the stuff on the last album was Euro techno dance music really, heavy synth-driven music, this album's a lot weightier. It's got a lot more in it," Dave elaborates.

"There are real extremes. We've only got working titles at the moment, 'Meaning Of Love', 'Photo You' and 'You Shouldn't Have Done That', which is like a nursery rhyme, a really old English song with four harmonies all working together. A lot of a month's chat."

"Nice clean lads, but not in the phobey choruses anymore. I've been very affected by Vince Clarke's departure. He produced last year's smash 'New Life' before leaving. When Depeche Mode tell you they're happy for the success of his duo, Yazoo, you believe them."

"We're really pleased, especially for Alison," says Andy. "She's got a great voice. Martin was at school with her and we've known her for ages. She's been working hard for years.



"A long time before we started."

"I used to go and see her when she was in a band called the 'Vixens'..." says Dave. "They were a rhythm and blues quartet band. And now she's got the break she needed. We still see Vince quite a lot. He pops to visit when we're recording."

"But we don't go out with him," adds Martin. "We don't get the time. We don't go out with anybody."

"WE DON'T see many groups socially really," says Dave. "Soft Cell we see occasionally. And ABC."

"I think there were about 10,000 people who used to go to school with you," Andy tells him.

"Yeah, the class must have about 1,000 people in it according to some people," laughs Dave. "There were only 40. You think you're going mad when people say they were at school with you and you can't remember them."

"It's the price of fame that brings out not only the adulation in some, but the mindless aggression in others. Have Depeche Mode fallen foul to much of that?"

"People are quite friendly in Basildon," answers Dave. "But we've had a few hassles on the train," says Andy. "We had a big bunch of commuters. There was a lot of trouble with some bloke recently. But I don't think he knew who we were. He just didn't like the look of us."

"A lot of people are surprised to meet you on the train," says Andy. "We had a big bunch of side jamps in our carriage the other day and someone says ooh, it's Depeche Mode and someone else says no, it isn't. But they all get in and you have a nice chat."

"Recently we've had a lot of letters," says Dave. "At one point it seemed to be just girls, but now it's opened out. Now we seem to be getting a lot of letters from blokes as well."

"It's a healthy sign really," adds Andy. "because we want to get away from the teenybop image."

"We're growing up and we want our fans to grow up with us," says Dave.

Like most of their contemporaries, Depeche Mode started off firmly in the pretty boy pop tradition, but as the others develop a certain musical credibility, they obviously don't want to become just pretty faces left behind. So if pushed, where would they locate themselves?

"It's much better that people associate us with the Human League and Soft Cell rather than Duran Duran and Spandau Ballet," admits Dave. "I hope gradually people will stop associating us with others and we will get our own name and identity."

"And that's just what Depeche Mode are getting. If the sounds Daniel Miller has been banding around with in the studio while we've been talking are anything to go by, a new single and album followed by a nationwide tour in October. I predict a feast of new life for Depeche Mode in 1982."

ESSEX APPEAL

Simon Tebbutt makes the right connections with electro-pop cuties Depeche Mode

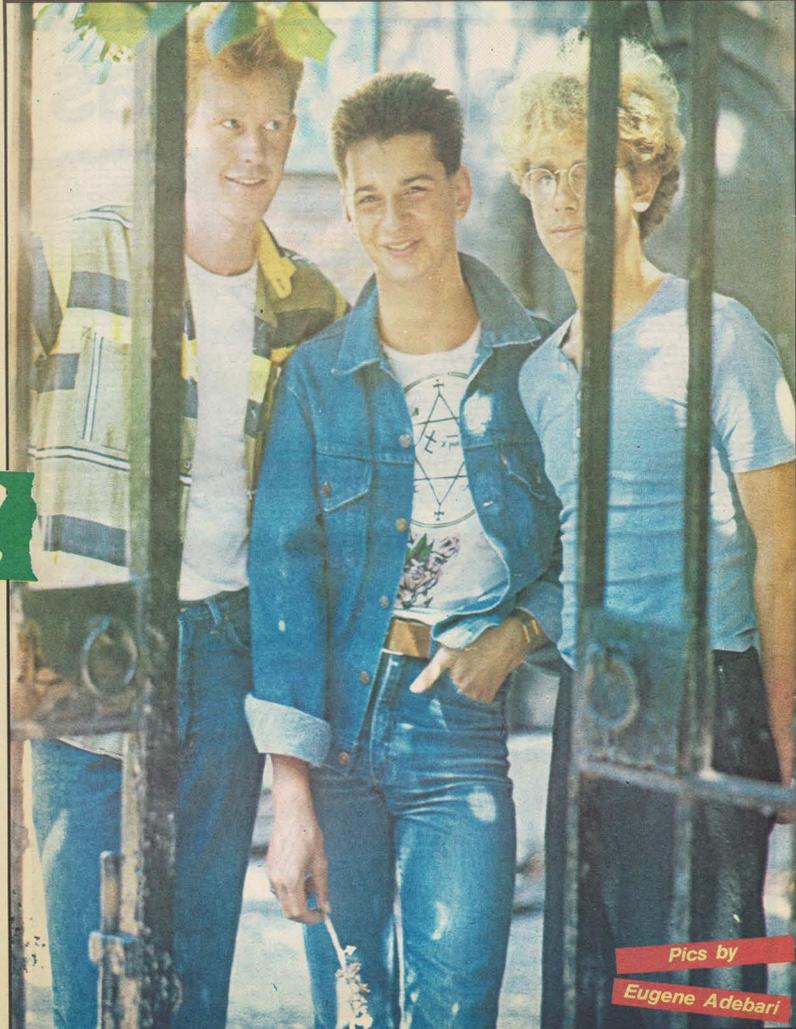
Steve tried to get me to go out with him and Marc one night. He said, 'Soft Cell and Depeche Mode have got this barrier. Come out with me and Marc. But I was too tired.'

"Sometimes we wonder how bands do it," says Andy. "You read in all the gossip columns that so and so was seen here, there and everywhere. At the end of the day we feel awkward. We couldn't go out. Even when we're not recording, we're rehearsing. We've had a lot of friends that we used to go out with. You lose touch."

"When we first started, it was our friends who helped a lot. We had a big local following. I think they still like us."

"You know who your real friends are though," adds Dave. "They haven't changed from the beginning. You know when you talk to them and when you're out with them, they don't see you as a different person."

"But then you get some of them who aren't really your proper friends when you happen and then they become your real big friends when you're successful."



Pics by Eugene Adebari

BASILDON BOMBHELLS: (l-r) Andy, Dave and Martin

Animal Caracas

THERE'S A Greek one, a South African one, a couple from Rio and there's even a Welsh one. In fact, it seems every time you turn your back on Blue Rondo A La Turk, another one pops out from behind the curtain.

Currently running as a 10 piece, the African, Latin, jazz, funk and exotic — you name it and they've got it — outfit have finally settled on a sound that can please the hipsters and sell records too with their new single 'The Heavens Are Crying'.

Trouble is, last time someone from this prestigious organ went down to interview the group, everyone got so riotously drunk they didn't know what they were saying. So, in place of Daniela 'Make Mine A Double' Soave, we decided to send a sober member of staff and that's how I ended up talking to Chris Sullivan — he's the Welsh one — over a light meal and a couple of beers. Very restrained. I, of course, had orange juice. (Shome mishtake?)

Poor Chris is absolutely knackered, what with a heavy duty nationwide tour coming up in a couple of weeks and recording a Rondo album which might be called "Chewing The Fat" but then again might not. Still he's keen to chat and I'm all ears, because the orange juice is very good.

"We've been working on this album periodically," he says in that lovely lilting voice I always associate with the kiddies programme 'Ivor The Engine' when I've had a few. "I'll have a few of our singles on it, including the one that's out at the moment, about seven songs from our set and some new ones. It should be out about late September."

"Oh God, I've got to have the artwork for the cover done by Friday," he suddenly remembers. "I always wondered why groups let other people do their artwork. People like John Lennon, he was a painter too, wasn't he? I know now — there's no time."

AN ALMOST graduate, Chris has followed the well trodden path from art school to band, and it was during his time at Camberwell and St Martin's, where he majored in fashion of all things, that the first hazy ideas for Blue Rondo A La Turk first came into existence.

"It's really strange because a lot of people who are interested in music just go to art school for the connections," he recalls. "I had no ideas about getting involved in music at all."

"What happened was when I was at college, I found there was a need for clubs and through opening clubs I started DJing and then I started looking for a music I found didn't exist. So instead of pining for this

TALKING ABOUT being brought up, Blue Rondo get a lot of strength from the diverse backgrounds and influences of their members. As yet, I haven't detected any male voice choirs in their sound, so what has Wales got to offer the musical pot pourri that is A La Turk?

"Nothing really," Chris answers. "I come from this place called Merthyr Tydfil. There's not much goes on there, I can tell you. Lots of drinking and lots of fighting. It's worse than Scotland."

"I was there for about 17 years and it wasn't until about 1975 that I realised spaghetti didn't come out of a can. And when I was young and started to play the clarinet, I thought that was poofy. I didn't start watching

together the idea of the group.

"We aren't just a recording group. We want to capture the whole sphere. A group has to wear certain clothes to present an image. We want to get that as tight as possible. The music as tight as possible. The presentation as tight as possible."

"I'm thinking seriously about getting as tight as possible when I suddenly remember that I'm only drinking orange juice (ahem) so I nonchalantly throw in a question about any bizarre gigs the lads might have played lately.

"We played this Brazilian festival in this church with huge stained glass windows in Salisbury to an audience of grandmothers, Scandinavian students with huge turn ups and yellow anoraks and little kids of about six to 14. A real family audience. It was really great. One of the best performances we've ever done."

"And afterwards, me and Christos has to judge a Carmen Miranda lookalike contest. I love all that. Although we take it seriously, we are quite interested in the kitsch side of things. A bit of schmaltz and vaudeville."

"My favourite era is from about 1935 to 1950, when you had all those films like 'Down Argentine Way' and 'Cabin In The Sky'. Amazing stuff. People don't bother taking that much time anymore in presenting themselves."

Slightly arty farty, but not in the purist brown rice fashion of some groups I could mention if I hadn't had that last orange juice. Blue Rondo are tarnished and even tainted enough to be fun. They take ideas and sounds and influences and warp and twist them and when you're as warped and twisted as I'm getting with all this bloody vitamin C, that's no bad thing.

"Like Picasso said, the only way to work is to pick from the past, to mould things together to come up with the future. And that's what we're doing basically, picking on already known influences that haven't been used in this country and moulding them into something completely different."

Right on. Hic!

Simon Tebbutt shakes the coffee

beans with Blue Rondo

A La Turk

music I couldn't find, I thought I'd try and create it myself.

"It was like the Magnificent Seven where he goes round looking for his people. It became something of a runaway train. Starting off as a rather flimsy idea, all of a sudden people came down to see us, journalists and the like, because we were something new. It was different to play jazz with funk and African and Latin music."

"We started in the midst of all that electronic music, when it was really big in the Blitz and places like that. We were really tired of this stark, mechanical music where people came out on to the stage and stood there. The Kraftwerk ideology with these dummies on stage playing this rather mechanical music."

"I wanted to get completely away from that and get back to some soul and rhythm, which is what I've been brought up on musically."

Top Of The Pops until about 1972. I thought that was poofy too.

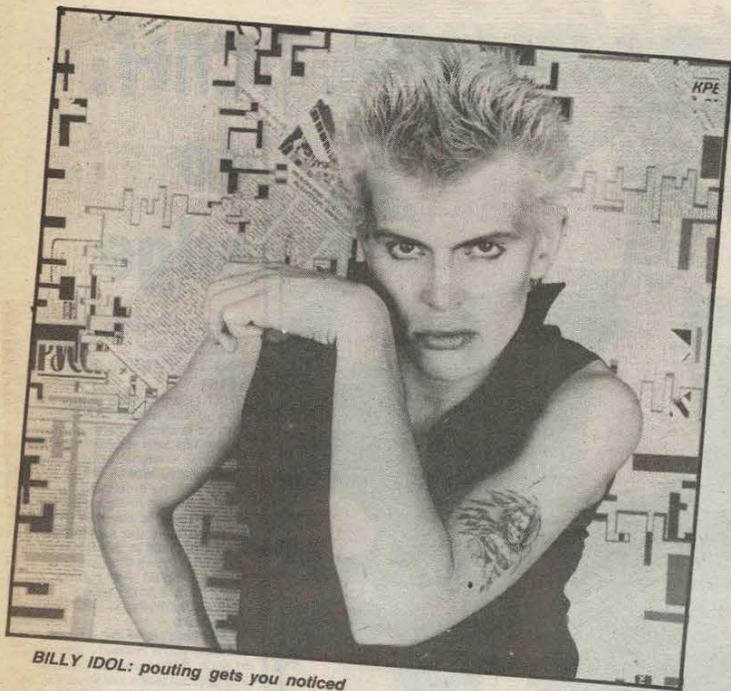
"The only person I knew who used to watch it was my auntie. She had pictures of David Cassidy all over her wall. I thought that everybody who watched Top Of The Pops must have those."

THEY PROBABLY did in 1972. Anyway, as in all the best success stories, Chris escaped his background and here we are in 1982 with Blue Rondo A La Turk. What does he like best about the group?

"Playing live is the best," he says with relish and mustard for his hamburger. "That and video are the only ways that we can put



SULLIVAN and the lads: it's all swings and Rondo-bouts



BILLY IDOL: pouting gets you noticed

IDOL TALK

BILLY IDOL'S become so successful since he went to live in America even deaf people get into his music.

Let's not get cutting, it's not ONLY deaf people who listen to his music. He's getting a fair amount of acclaim over in the States... and a fine old collection of yarns to boot.

"We were playing this club and a deaf guy came up and said it was the best gig he'd ever seen," explains the peroxide blond.

"Honestly! The guy couldn't actually hear the music, of course, but by leaning up against the pillar he can pick up the vibrations — can you imagine it? That was fantastic, being complimented by a deaf person. I was really pleased."

Billy, alias Oliver Pint (geddit?), has just checked into a Los Angeles hotel.

For some reason a member of the road crew found the other moniker rather amusing, so for hotel purposes, Oliver it is.

The ex-Generation X leader has been living in New York for the past 18 months, in a small apartment in the fashionable West Village. His single "Hot In The City" has crept up to number 40 in America, yet he maintains he's kept his punk roots.

"The point is that Generation X weren't going to get anywhere back in England," he explains. "It's a great country because everything happens so quickly and there's always something new, but that was the downfall of Gen X."

"Punk has always been about getting up and doing something for yourself and that's just what I'm doing."

"By the time we were getting anywhere in Britain, people were already asking for something newer — the fashion had changed."

"I realized that Generation X probably weren't going to make it, but I still wanted to do something exciting. I didn't want to change. Gradually, I realized that coming over here could be a way to do it, as it takes so much longer for this country to get to hear anything."

IN FACT, it's been really difficult to do. New York's a very tough city.

"Honestly, it's really weird out here. The thing with New York is that they don't lock up their lunatics, they're all out here on the streets. It's pretty scary."

"People don't have that much money either. I don't know how they manage to keep going — I don't know how I do! Honestly, everybody's living on the edge, and even after being here for 18 months I'm still pretty scared."

Old punks don't die, they make it big in the US
Simon Hills talks to Billy Idol

"You have two sorts of person. There's the typical American type who'll look at my spiky hair and really stare me out and the blasé people who don't give me a second look. The cops always used to be staring at me, hassling me and stuff, but out here, they've got so much serious crime to deal with, they don't bother."

Since he's been out there, our friend Oliver Pint has built up an amazing catalogue of experiences.

He's talking 19 to the dozen about the people and the life almost as if he only arrived yesterday. It doesn't smack of a nice complacent lifestyle in a massive trendy apartment, with nights out on the town with the hippest people in the Big Apple.

"To be honest, I was pretty lonely when I first came out here," he admits. "I didn't know that many people at all, other than another couple of English friends who were here. That's how the single ('Hot In The City') came about really. It's a reflection of that."

"Now we're doing this tour, it's all the same sort of clubs as we did in England, although the country's much more over the top."

"Last week we played to

this club in Washington. I expected it to be posh buildings around the White House, but this was the sleaziest strip I've ever seen. This guy in the middle of the audience started slashing his wrists — can you believe it? We had to keep playing, there was nothing we could do, but his mates dragged him to the side and bandaged him up. Weird!"

IT'S for those reasons that Billy says he hasn't sold out. The catalogue of experiences is building up, and he'll be out there for some time to come — although not for ever.

He says he's spreading the word of punk across a country that still rejects anything other than REO Speedwagon or Journey. Even though his record has hit the charts, there are still millions who couldn't care less about pop music, or music with energy — despite Human League hitting the number one spot.

"There isn't much point me doing this in England at the moment, because, even if it's slack right now, there are still new things happening all the time," he explains. "We're giving high-energy music to the clubs, and people are lapping it up."

"Living in New York, you get to see so many crazy things. I think they're there in London, but because you live there, you just get used to it."

"There are these anti-nuclear groups going round at the moment and they paint bodies all over the place, on the walls, on the pavements, everywhere. They look like those chalk outlines detectives put round murdered bodies."

"The point behind it is that the bodies after Hiroshima were all embedded into the ground. This is their protest. Things like that happen all the time — it is pretty weird."

Bill will be back in Britain in the autumn to play live dates here again.

Just a last word from Bill on his new record: "The album does appear to be a backdrop for my voice, but I'm pleased with it," he says. "We still pack a good punch on stage, and I think the next album will reflect that."

PRIVATE



THREE LIVES

Chrysalis

Private fantasy

TIGHT FIT: 'Tight Fit' (Jive Records HIP 2)

TIGHT FIT should be selling jeans. Their songs, their style and their sexual distribution come straight from the world of advertising.

Tight Fit are not Bucks Fizz on the cheap, a man short, lacking a fourth member. No, this holy trinity belong to those numerous ads in which a selection of women drape themselves over a he-man and his after-shave.

Steve is tall and (sort of) macho, Julie and Denise are all busts and harmonies. They busy themselves with distributing their bodies about Steve's person. Steve may be tall but he sings like the poor man's Frankie Valli. What sort of new pop family is this?

This ain't no family, this is a camping holiday. Tight Fit must have begun with a daydream in a gay disco. Unfortunately, TF arrived so perfectly formed that all they could do was decline. Their debut album transports us straight from the jungle to the bargain bins (with a stop-over on 'Fantasy Island').

'The Lion Sleeps Tonight' is a great pop single, particularly when accompanied by its utterly ludicrous video. Straight from all the best peanut ads, 'Lion' imagined a fake jungle full of creeps and creepers — as tacky as it was delightfully dumb. The best was good, the song was strong and the trio's performance, truly silly. Pop hadn't produced such nonsense for ages and so Tight Fit were adored. Another manufactured pop group had gone to Number One.

Unfortunately, having captured the nation with their divine silliness, TF and their organisers got cold feet. TF are now being sold as your conventional Saturday night TV pop group.

This album cements their immediate decline. From its 'MFP' sleeve to its string of bland pop songs, 'Tight Fit' is aimed squarely at the Woolworths' market. The four singles are mentioned on the cover and each is worse than the last.

'Fantasy Island' warned of their sub-Abba direction, now all is mild beat, goopy harmony and forgettable melody from which any trace of silliness has been surgically removed.

In the jungle, the lion snores tonight.
+++++ for 'Lion' ++ for the rest.

Mark Cooper

THE AU PAIRS: 'Sense And Sensuality' (Kamera O10)

LIKE A dog chasing its own tail, the Au Pairs' music stumbles and worries around the twin themes of rock and roll and sexual politics.

The Au Pairs' rock and roll is a stuttering conversation between two guitars, bass and drums. The guitars threaten to break into a traditional riff but get self-conscious on the way, breaking a strut into a shuffle. Bass and drums are forthright funk with the kind of sweaty firmness that usually spells New York, not Birmingham. Finally in comes Lesley Woods' voice, as ironic and inverted as the guitars.

The Au Pairs' sound takes off where the Gang of Four got grounded. Although 'S and S' shows some variations on the characteristic AP shuffle (most notably, the fatalistic cocktail tune, 'Fiasco'), the record still centres on that familiar splintered shuffle and Lesley Woods' lyrical and vocal persona.

Lesley Woods' lyrics represent rock's last stab at a conscience. "Who wants to know about a thousand peasants lying dead?" she asks on 'America', the album's finale, an unanswerable question framed in the bitter irony that is Woods' dominant tone throughout. How to balance concern with anger, commitment with detachment? Lesley attempts the mix with a bucketful of irony that is more vicious than sardonic, as on the sex manual 'Celebration', 'Sex Without Stress'.

The backbone of the Au Pairs' is Lesley's irony, behind which stands a harsh judge, angry and, perhaps, unforgiving. This harshness gives the Au Pairs their strength and keeps them at a distance, impressive but hard to love. Whether this stern outlook will be the Au Pairs' strength or their ultimate limitation remains to be seen. For now, they remain a challenge, ignored at your cost. +++++

Mark Cooper

Special J

JIMMY CLIFF: 'Special' (CBS 85878)

WHAT A voice! What a waste. Jimmy Cliff is one of the finest reggae singers around, but although this album nudges at that section marked 'special', there is something rather ordinary about it.

'Special' sits uneasily between being an all-out commercial LP like, say, anything from Third World, and something a little more radical.

The balance doesn't pay off as well as Dennis Brown's latest disco effort, so songs like 'Peace Officer' and 'Treat The Youths Right' don't ring as true as Jimmy Cliff's voice can make them appear.

Most of the songs are straightforward, well-produced, well played reggae numbers,

but it's only Jimmy Cliff's creamy voice that raises them above the ordinary.

His songwriting is interesting, too. The high-pitched chanting 'Originator' boasts one of the more constructive lyrics of the Rasta ideal — toned down, I suspect, to appeal to a more European audience.

Although Jimmy Cliff aims for a heavier, more rootsy feel to his lyrics, his silky voice still lends itself more to love songs. 'Special' is cohesive, pleasant and promising, but somewhere along the line it doesn't quite click.

He may manage to hit that magical 'crossover' which will result in many more bucks, but the promise hints that he can do even better. +++

Simon Hills



TIGHT FIT: climbing to the top

- +++++ Truly Fab
- ++++ Worth a listen
- +++ Average
- ++ Dodgy
- + In the dumper

Claw and order

TYGERS OF PAN TANG: 'The Cage' (MCA MCF 3150)

UP UNTIL this album I thought the Tygers were a bunch of classless Newcastle deadbeats.

A band who seemed to have a line up change once every three weeks, appearing downhill at the Reading Festival and plodding a steady, unspectacular course.

But now comes this absolute little corker. Mustering all the impact they could lay their

hands on, the Tygers have come up with a collection of innovative pieces. The kind of once in a lifetime album that should see them on the path to worldwide fame.

Over the top words I'll admit. But then this album is quite a surprise.

Down to business with 'Rendezvous' a fine barnstormer if ever I heard one, with the kind of bass that ripples your spine. 'Lonely At The Top' is immaculately produced and the real stand out of the album.

Back to some spacious bludgeoning on 'Paris By Air', definitely in the same league as Saxon's '747', with that same kind of high emotional feel.

Side two tends to be a bit grittier featuring the past single 'Love Potion Number 9' and the breathless 'You Always See What You Want To See', all neatly rounded off by a ballad 'The Actor', which'll bring tears to your eyes. Lay me down, roll me over and play it again and again and again. +++++

Robin Smith



TYGERS: lion eyes

MANOWAR: 'Battle Hymns' (Liberty LBG 30349)

AS YOU may have guessed already, Manowar don't exactly sound like the Nolans. Overfed on a diet of Marvel comics and John Wayne films they churn out a spectacular brand of heavy metal.

It's played with the subtlety of a tank driving through a brick wall and vocalist Eric Adams sounds like a wolf under a full moon. On a first listen it all sounds pretty awful, but Manowar have a tongue in cheek style and panache that is all their own. It's so bad it's good, if you know what I mean.

Wonderfully over the top, Manowar pride themselves on a deft manic approach with songs like 'Death Tone' and 'Metal Daze', two of the album's most heroic pieces. But it's the album's title track that is the real gut gripper. Definitely don't listen to this with the lights out.

Any band that can book Orson Welles for a voice over must be in for a chance and his atmospheric rumbles can be heard through 'Dark Avenger'.

This is comic book rock at its finest. If anybody ever makes 'Conan The Barbarian' into a musical, it should sound something like this. +++++

Robin Smith

Cliff: no edge

CLIFF RICHARD: 'Now You See Me ... Now You Don't' (EMI EMC 3415)

WHAT I want to know is why we have to see him at all? Cliff Richard is always there, always having hits with monotonous regularity — monotonous being the operative word.

Currently he's donning the Kevin Rowland rustic look. Well in a mild way at any rate. And there we have the key to this album: it's mild in the extreme.

Radio 2 music that you know so well, without ever having wanting to, it limps along persistently, trying to latch onto safe hooks.

'Mindless' isn't the sort of criticism you'd normally attach to such a 'professional' as the boy Cliff but that's just what this is. Musings on life, love and the universe that are so thin they're transparent.

Cliff Richard doesn't just go for a safe formula, he goes for the lowest common denominator and fails miserably in achieving anything but that which is tolerable in a negative sort of way.

Time flies when you're enjoying yourself. This album lasts for hours and hours ... + Christine Buckley

BAD COMPANY: 'Rough Diamonds' (Swansong SSK 59 419)

HAS THE WAIT been worth it you ask, clutching your pennies outside the record shop. A three year break would be enough to kill the spirit of most bands, but somehow Company have re-surfaced with honours. There's life in the old dogs yet.

'Rough Diamonds' is not the complacent rambles of tired cowboys, but a quality album from three professionals.

Throughout 'Rough Diamonds' there's a sense of controlled urgency, and Paul Rodgers still has one of the best voices available.

'Electricland' is a sweeping panorama full of California images, man, and maybe a hint or three of old Free keyboards in there. Ralphs guitar work is also lazily superb.

'Untie The Knot' features some subtle musical shading, but they can't quite pull it off with 'Nuthin' On The TV' — dull to say the least, with a burping unsympathetic horn section.

'Painted Face' sparkles and zaps along with 'Kickdown'. There's no duff 'uns on side two. 'Ballad Of The Bands' is a witty elaborate piece and the remaining tracks are mostly soulful little numbers to relax by.

Who knows? We might even get a tour out of them in the next 10 years ... and pigs might fly. +++

Robin Smith



PAUL RODGERS

ON STAGE



Pic by Peter Stanway

FRENCH IMPRESSIONIST Louise: a nervous little thing

Cats Napping

JOY OF MOOCHING
ICA, London

IN A summer thus far lacking any real beat and brawl, post-New Romantic London shakes its head and asks the perennial question, what's the next big thing? Gone are the Zoot suits, 'in' are a myriad of styles centred around the pathetic notion of dressing down. Ooh darlings there's a recession, let's rip our jeans.

Musically the picture is equally confusing. If the atmosphere is tense, then only TOH 'live' and the phenomenal 'Message' by Grandmaster Flash have thus far synthesised the harder pop edge that is brewing. Yet there is still a residual nod to nightclubbing and glamour — Kid Creole at last in the charts — and talk of the 'new Jazz' on the lips of every solid cat willing to bend an ear.

The 'New Jazz'. Well, that too is equally confusing, seems like everyone who's ever toled a sax or sung a 'torch' song has been brought under this banner.

The 'Joy Of Mooching' week at the ICA was a brave attempt to bring some of the disparate elements together, brave, but foolhardy, 'cos the ICA is essentially a 'rock' venue. Jazz operates best in small intimate clubs; lovers seated round tables, music catching an emotion, setting a mood, but not necessarily dominating. Rock demands attention and obedience to the 'stage'. At the ICA there are no tables or chairs, just a dark dingy auditorium.

It must be stressed that for jazz the setting must be right, and despite clever 'Guys And Dolls'-like stage designs, the ICA was not good enough.

TWISTED SISTER / THUNDERSTICK
London Marquee

DEE SNIDER shouldn't be alive. Nobody should be able to leap around in the kind of heat that could melt icebergs.

Imagine being a turkey in an oven and you'll get a pretty good idea of how it was at the Marquee.

Twisted Sister's London debut was an awesome thrilling spectacle, full of glam sharn and pure hard rock. Scratch underneath the make up and there's a sharp band, with the sort of stamping grinding attack that hasn't been seen in a British concert hall since the

Scorpions.

'Tear It Loose' was a spanking outing of wit and wizardry, led by the fog horn voice of Snider — who looks like Marilyn Monroe after a Charles Atlas body building course.

'Shoot 'Em Down' was another corker, followed by the macabre 'Under The Blade'. Occasionally TS went over the top with long and involved political speeches, but at least it supplied some much needed breathing space.

If the spirit of this show can be captured and unleashed on the forthcoming album TS are in with more than half a chance of

cracking Britain and Western Europe.

I wasn't exactly looking forward to the debut of Thunderstick's new band, after never rating him in Samson, but the masked man is back on his feet. Vinni Munro is a smouldering little vocalist and, although the rest of the band can't quite match her presence (well, they don't wear tiny G strings and black tights), Thunderstick has assembled a solid and innovative band.

They even managed a sterling rendition of 'Dancing In The Streets'. Watch out for them in the future — you won't be disappointed.

Robin Smith

Still, the groups. Diversity again, the entertainment stretching from the light whimsy of the French Impressionists to the tap dancing of Will Gaines.

The French Impressionists were a great disappointment. Any act built round bass, drums and piano must move with flexibility and dexterity. Sadly the Impressionists have a stumbling bassist and a hesitant drummer. The pianist weaved his pretty patterns, the girls sang clear and bright, but the awful noise stage left totally ruined the breathless beauty that informs the Impressionists' music. Perhaps they were nervous?

The Flying Pickets. Jazz, no, top rate music hall, yes. The Flying Pickets are simply a consummately professional and entertaining six-piece vocal group. Coming on like used car salesman from Ilford, they skipped through a set that included Spector pastiches, an Oi version of 'Get Offa My Cloud' and witty originals like 'Shopping For Clothes'. Fun, but not a group to mooch to.

Republic are Modern Romance without the cheek and charm, seasoned musos heavy on influence, light on ideas. Cats, uninspired sax solos are just as boring as guitar soloing. The ungifted should not be indulged.

Dudu Pukwana's Zila played skilful Afro-jazz, with a tendency to somewhat overrate its mesmeric qualities. Sorry, but I was bored.

Will Gaines didn't play or sing, he simply tap danced, yet the old pro's between group raps were closer to the spirit of the crazy downtown jazz club than anything else on offer.

Did I see anyone mooching? Nope, mate, sure didn't.

Jim Reid

PRIVATE



ELIVES

“MEMORY OF YOUR NAME”

NEW 12 INCH SINGLE

PRODUCED BY TONI VISCONTI

ALSO AVAILABLE ON 7 INCH VERSION

Chrysalis



THOMAS DOLBY: big science

TOM CLUB

THOMAS DOLBY may have complete command of the latest technology but he's not the world's most practical man. From behind his round-rimmed specs, he stares quizzically at the world — as curious as a boy presented with his first chemistry set. Thomas is no better than you or me when it comes to getting the world to work. He's just more curious.

Here we are in a cafe near Marble Arch and Thomas is being blinded by the light streaming through the window. The waitress can't fix the blind and nor, it seems, can Thomas. Watching the lady's fumbblings with fascination, Dolby stays in his seat. I know I couldn't fix it but somehow I thought Mr Dolby could. Instead he prefers to watch.

"I'm endlessly searching for a formula that does what it's supposed to," says Thomas. "If you look at the songs on *The Golden Age of Wireless* (Dolby's debut album), you'll see that whenever there's a Utopian dream it ends in tears. If I had real power, I wouldn't be so foolish as to think that if you built windmills everywhere and destroyed all the bombs, everything would be roses. The songs are intended as pointers in the right direction."

Windmills? Yes, folks, w-i-n-d-m-i-l-l-s. These time-honoured machines are the subject of Dolby's first major entry, "Windpower." "It's not an angry song," explains Thomas mildly. "It's an alternative technology

anthem. One thing that does really annoy me is that too many people just regurgitate what's been conditioned into them rather than trusting their better instincts. "Windpower" encourages those instincts."

Once Dolby had acquired an interest in windpower, he went to the British Museum and did some research. "Windmills are now regarded as an exotic energy source but there were about seven million of them in the States at the turn of the century. Windmills are anti-corporate — if you've got one, you don't need to buy electricity off the electricity company. Now we've all grown dependent on that company ..."

Mark Cooper explores boffin chic with electro popper Thomas Dolby

Some have fought back ... "There was this character in Manhattan who built a windmill for his apartment on the top of a block of flats. Whenever there wasn't enough wind, he'd switch over to mains electricity. The electric company got a court order obliging him to take it down. They claimed it was a danger to the block.

"Then there's a character in a remote part of Scotland who's damned two streams. He puts energy back into the mains so he gets credit from the electricity company. He creates a surplus of energy."

These two chappies are unambitious compared with a certain German scientist ... "Before the last war, this German guy had the idea of converting the whole of Germany back to windpower."

is not, he hastens to add, a brilliant scientist. "The parallel with a scientist is mainly coincidental. I do things for the fun of it, not to gain knowledge. I prefer exploring to discovery.

"I'm as threatened and intimidated by new technology as everyone else. I'd just rather be a passenger than a victim. I prefer to try and stay ahead of technology, to understand its workings. If I hadn't been working in an era when synths and stuff became so important, I'd have left them alone. In the early Seventies, I was copying jazz piano in bars."

Dolby the jazz pianist was a

and working on various projects, writing for Jane Kennaway and Lene Lovich, originating the synth arrangements for 'Foreigner 4.'

Foreigner? "I was trying to convince a number of record labels to take on my own record label (Venice In Peril). I wanted an arrangement in which I could pursue my own projects, some of which would be commercial and some of which wouldn't. I ran out of money while I was waiting so I had to leave the country for a while.

"I busked in Paris, at first with a guitar, then with a battery-synth. Then I got a call to go and work with Foreigner in New York. I'd never heard a Foreigner album. Suddenly here I was in a good hotel, being left alone in the studio to put my own ideas on a Foreigner album. It was a challenge."

Before he begins the numerous projects he has in mind, Thomas is resolved to establish himself as a solo performer. This involves the making of the current album and some forthcoming live shows. Once he's established, Dolby will be a free agent again: "I don't want to have to feel nervous about leaving my career for a couple of months. Once you've reached a certain threshold of notoriety, you can afford to go off for awhile."

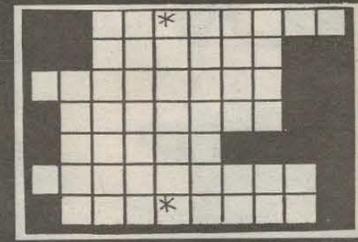
The album that Dolby made is a worthy collection of synth songs, but somewhat lacking in character and direction. Why's that, Mr Dolby?

"I resisted getting too definite. If I was a painter, I'd be an impressionist who paints the light around objects rather than the objects themselves. I prefer to observe rather than make positive or negative statements."

PUZZLES

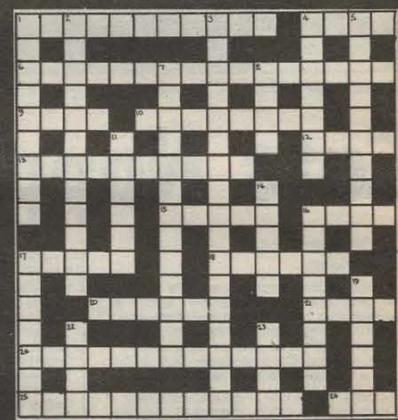
POP-A-GRAM

SOLVE The seven cryptic clues and write the answers across the puzzle so that the starred down column reveals a spined band. Remember the clues aren't in the correct order. You have to decide what the right order is.



- 1. It's true, Ben is Les. But he's only as confused as a number one captain (8)
- 2. Ian Chin revealed the location of Jarre's famous concert (2,3)
- 3. It's literally made in France by a fashionable band (9)
- 4. A legal sus provided a flock which flew into the lower reaches of the chart (3)
- 5. Crazy Jules Geen provided some barkers with a hit (3,6)
- 6. On a lave you might resolve this Roxy poser (6)
- 7. If you change to hay you might even enter a brave new world (5)

X-WORD



- CLUES
- ACROSS
- 1 African And White group (5,6)
 - 4 1981 Siouxsie and the Banshees LP (2,2)
 - 6 Something Shalamar will never forget (1,5,2,8)
 - 9 Group covered in make up (4)
 - 10 1973 10cc hit (4,3,1)
 - 12 & 21 across He was Jesus Of Cool (4,4)
 - 13 Teenage kickers (10)
 - 15 Stones guitarist (5)
 - 16 Leo's had to go on (4)
 - 17 Command that starts Talking Heads Cities (5)
 - 18 Ike and Tina (6)
 - 20 Did Paul sing it for Linda? (2,4)
 - 21 See 12 across
 - 24 He had 1978 hit with Dartin! (7,6)
 - 25 Kevin seems to be in a hurry (5,2,6)
 - 26 Fame label (1,1,1)
- DOWN
- 1 Seen by the Brat (5,4)
 - 2 Phil's aim isn't true (1,6,5)
 - 3 Latest Stranglers smash (7,6,4)
 - 4 What Bob Marley and his friends get up to (7)
 - 5 He told us it was different for girls (3,7)
 - 7 What Martin Fry has seen (3,4,2,4)
 - 8 See 23 down
 - 11 They talked to Sylvia's mother (2,4)
 - 14 Stories told by Jon and Vangelis (5)
 - 16 Gerry Rafferty's former wheel (8)
 - 17 They featured Steve Winwood and Jim Capaldi (7)
 - 19 Taken from a stranger (6)
 - 22 Junior's or Maggie's (4)
 - 23 & 8 down They had their biggest hit in 1969 with Melting Pot (4,4)

LAST WEEK'S POP-A-GRAM SOLUTION
 Kate Bush, Ringo Starr, Siouxsie, Shalamar, Rainbow, Ultravox, Watford
 DOWN: Top Late
 LAST WEEK'S X-WORD ANSWERS
 ACROSS
 1 Hambl And The Dance, 6 May, 8 Going To A Go Go, 10 Drastic, 13 Oh No Not My Baby, 14 Rio, 15 Eddie, 17 Pictures, 19 Walk Away From Love, 20 Bram, 21 English, 24 Lenny, 25 Trust, 26 Avolon, 28 Salsa, 30 Todd, 31 EMI, 32 Carre, 33 Flash, 35 Shee, 36 Ring My Bell, 37 Cure
 DOWN
 1 Hugh Cornwell, 2 Maid Of Orleans, 3 I'm Gonna Make You Love Me, 4 Diamond, 5 Carly, 7 A Little Peace, 9 Gayle, 11 Shut Up, 12 Las Palabras De Amor, 15 Difficult, 16 Civil War, 20 B A Robertson, 22 Get Back, 23 Hot Stuff, 27 The Firm, 28 Skiddo, 29 Simon, 32 Cher, 34 Jet
 LAST WEEK'S WINNER: Jim Harris, 116 Olive Road, Cricklewood, London NW2 6VV

NAME _____

ADDRESS _____

Remember, you have to complete both the Pop-A-Gram and X-word to qualify to win an album. Send your complete entry to Popagram, Record Mirror, 40 Long Acre, London, WC2 9JT.

He used to play for £5 a night. Now he's a Millionaire.

JOOLS HOLLAND

Age six, Jool's uncle taught him boogie-woogie piano. Impressed, his mother sent him to the Blackheath Conservatoire of Music, where they taught him 'The Dance of the Pixies' on two fingers. Unimpressed, he left within the week.



But by fourteen, he'd returned to the piano and was playing his local for a fiver a night.

At fifteen, he formed his first band, Skyco, with a bunch of schoolmates. Later they renamed it Squeeze.

At seventeen, Squeeze signed with their first manager. "That was a bad move," says Jools. Too late, they discovered his favourite band was Paper Lace.

Nineteen saw Jools on tour, crammed in the back of a box Transit between a PA system and the rest of Squeeze. "I think it was

Holland," he says. "Didn't see much of it, really." Then their first release failed to make much impression. "Didn't see much of that either," he adds.

But by twenty-two, Squeeze had made four hit singles including 'Cool for Cats' and 'Up the Junction,' and had completed an exhausting series of tours. At that point Jools left. He said he had his own career to follow.

At twenty-three, he did his biggest gig ever in Madison Square Gardens. "It was terrifying. I had this plan to faint and get carried off if the going got too rough." His next gig was billed as 'The World Premiere of Jools Holland and the Millionaires.' "A slight change of scene, there," he says, "at Huddersfield Poly."

Now at twenty-four, he's written and recorded a debut album with the Millionaires, he's been recording with Sting, and he's just back from an American tour.

"It's been a very bumpy ride since leaving school, but in the end it's all been worth it," he says.

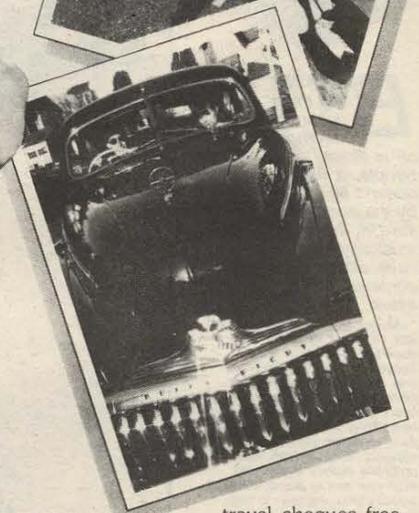
"And I'm sure we'll go a lot further, me and the Millionaires. But you've really got to work at it, and believe in what you're doing."

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African

The world is waking up to African music. 'And about time, too,' says our man John Shearlaw, your guide on a rhythmic tour of the Dark Continent

Big push in the bush

B RITAIN'S "next big thing" doesn't care whether it takes off in Britain at all. Simple. If African music doesn't fill reggae's role by the end of the year in the UK, the world's most musically conscious and musically prolific continent will not bat an eyelid. Simpler still.

Africa, as it has done for the last 15 years or more, will continue to support a burgeoning music industry — one full of stars and former stars, corruption, piracy, enormous sales... in fact everything you'd expect a thriving music business to support. The "African music" umbrella covers everything from raw sex to disco, through country and western to Juju, through protest and pain to plain dance. Always has, always will.

It's all there for the taking... and there are signs that Britain, flapping about in a panic, may opt for Africa as the latest craze.

Out of the blue a compilation album arrives — Island's worthy 'Sound D'Afrique'. Weeks later clubs blossom all over London — the Gold Coast and Mammakoko, to name but two.

British Afro bands (the great days of Osibisa in the Seventies conveniently forgotten) like the Ivory Coasters and Orchestra Jazira suddenly hit the hit list.

The message is: Africa's got a lot to offer. Why didn't we think about it before?

Whether the ploy works or not is debatable — the groundswell by the end of the year will be a good enough guide.

But it's as good a time as any to take a tour round the Dark Continent, exploring the riches like a latter day Dr Livingstone.

For whatever the sudden boom in interest, it won't go away, once the power on the spotlight gets switched off.

African music has influenced British music for years and will continue to do so. Now's the time to enjoy it at its best.



PAST MEETS PRESENT: Walkman among the mud huts

DISCOGRAPHY

ORCHESTRA MAKASSY: 'Agwaya' (Virgin LP)

VARIOUS ARTISTS: 'Sound D'Afrique' (Island LP)

VARIOUS ARTISTS: 'Soukous — Sound D'Afrique Vol 2' (Island LP)

VARIOUS ARTISTS: 'Rhythms Of Resistance' (Virgin LP, deleted)

EBENEZER OBEY: 'What God Has Joined Together' (Obey Records LP)

KING SUNNY ADE: 'Juju Music Of The Eighties' (Sunny Alade LP) 'Juju Music' (Island LP)

SONNY OKUSON: 'Fire In Soweto' (Oti Bros LP)

VARIOUS ARTISTS: 'Soweto' (Rough Trade LP)

SWEET TALKS: 'Hollywood High Life Party' (Phillips West Africa LP)

WAGADU GU: 'Sweet Mother' (ROKEL Disco 12in)

MIATTA FAHNULLEH: 'Amo Sakee Sa'/'Kokolioko' (ROKEL Disco 12in)

OSIBISA: 'Pata Pata' (Pye Records, 7in and 12in)

BUNNY MACK: 'Discolypso'/'Funny Lady' (ROKEL Disco 12in) 'Supafico' (RCA 7in and 12in)

LIJADU SISTERS: 'Warrior' (Afrodisia/Oti LP)

GO JUNGLE CRAZY...

W HERE TO start? African pop is infectious, serious, sexy, danceable, political; all at once or separately.

It's modern, relevant and stirring, and, even though the principal guiding light is now coming from Central African Juju, there are surprises round every corner, starting with

Ghana — the original home of Highlife, an original and instantly recognisable style which forms the backbone of more traditional African pop. Dance orchestras blended military tunes into Western rhythms with song overlays, and this was the sort of music that began filtering through to Britain very early on. Singers like Eddie Donkor, the African Brothers (led by ET Mensah) and the Sweet Talks (led by 'Smart' Mkansah) were the leading lights.

There's also the sweet sounds of the Nigerian Lijadu Sisters (try 'Warrior' on Afrodisia, available in the UK on the Oti label), or the type of Highlife given by Manu Dibango and Soul Makossa.

Reaching round the racks there's the sounds of Bunny Mack (try 'Love You Forever' on Rokel) who comes from Sierra Leone but has formed a style all his own. His most recent offering arriving as the 'Supafico' Disco 12in available on RCA in the UK. Miatta Fahnbulleh is another singer who's crossed boundaries, combining West African rhythm with an almost reggae / disco feel on cuts like 'Kokolioko' (Rokel).

From Senegal there's Etoile De Dakar ('Thiapholi' on Ledoux Records), from Dakar there's Ifang Bondi ('Sraraba'), from Mali the excellent Les Ambassadeurs whose old product is well worth looking out, and the Cameroun brings Bebe Manoa ('Ami' on Eddyson Records) and Noale Jojo, currently recording for Sonodisc.

At opposite ends of the country — and the musical spectrum — there's the political Afrobeat of Fela Anikapulo-Kuti, now based in Lagos but with a record deal in the UK, the traditional drum sounds of the Kote Family from Gambia (available as a cut price Virgin LP), and the odd resurgence of the largely South African 'Kwela' (last heard as a hit when the Piranhas reworked the flute-based 'Tom Hark' last year).

Even further removed, but equally popular, are the sweet sounds of Prince Nico Mbarga, who plays Congo type music (as on 'Sweet Mother') and the brilliant and highly motivated Afro reggae of Sonny Okusun, whose 'Fire In Soweto' LP is a classic of commitment and brilliant musicianship.

W HICH BRINGS us to the big push from the bush (to steal a time honoured phrase): Juju and Congo. Brimming out from the very heartland of Africa — Zaire, the Congo, the Central African Republic — Juju is largely reckoned to be the type of African music that could take over the West in an even bigger way than reggae. Or at least that's the gospel according to one of the principal, and best known, exponents, King Sunny Ade, often known as 'The Commander'.

Juju, sung in native Yoruba — but increasingly more often in English — has undergone several name changes in recent years. Once known as 'Cuban Rhythm', and largely derived from French / Latin influences welded into an African beat it's also been called 'Congo Music'. But with the arrival of the superb 'Juju Music Of The Eighties' by Sunny Ade (Sunny Alade Records) the name is here to stay. Now there's a plethora of killer Juju around — everything from Pablo, Sunny Ade, the highly-rated 'Chief Commander' Ebenezer Obey (try 'What God Has Joined Together') right down to the more venerable sounds of Franco and OK Jazz, who've now largely merged their formidable forces with Mzee Makassy of Orchestra Makassy.

Pic by Adrian Boak

roots

AFRICA STANDS ALONE

GETTING HOLD of the sort of African music you'd like to hear is no easy task — save for the odd compilation that merely whets your appetite for more. But what else do you buy? And where?

Island, soon to be followed by Virgin, have dived in with well-dressed samplers in the 'Sound D'Afrique' series (and if you can still get hold of a copy of the now deleted Virgin album 'Rhythms Of Resistance' buy it immediately!).

But to most African music lovers the "opening up" of the music of Africa — via UK compilations — has had a retrogressive effect.

Major stores, like HMV in London, who used to stock a fair range of new African product, are now filling up their shelves with 'Sound D'Afrique' ... and nothing else.

As one observer put it: "Afro music could end up like salsa last year. Three albums, a big fuss and then ... phut! The only hope is that people will look beyond the compilations and create a demand for records to be released and distributed over here."

"There's no shortage of product, really good product, but unless you look behind the easy options, like 'Sound D'Afrique', the whole thing could fizzle out."

WHILE OVER at Sterns Radio in Tottenham Court Road — a Mecca for African music fans for years (in fact one of the few places where you're guaranteed to find the best in new LPs and disco 12 inches) — they're equally gloomy.

"The Island compilations could be the best or the worst thing to happen to African music in this country for years," they say.

"Unfortunately it looks like being the latter. The two albums have turned the whole thing into a novelty — get them and that's you



PICTURES ON MAP (clockwise from top): Mzee Makassy, Sunny Ade, Dele Abiodun



D'Afrique' Vols 1 and 2), and an excellent album — 'Juju' by King Sunny Ade. Virgin, meanwhile, are going ahead with a major push on Orchestra Makassy, whose first single 'Mambo Bado' is already out, and whose album 'Agways' is scheduled for later this month.

There are also rumours that Prince Nico Mbarga is on the verge of a UK deal, after 'Sweet Mother' turned up on the WEA compilation 'Music And Rhythm', while major acts like Fela Anikapulo Kuti, Bunni Mack, Miriam Makeba and Dudu Pukwana have already seen a measure of success on major labels.

But it's still a question of searching around, paying your money and taking your choice — and that choice is staggeringly large if you can get near enough to a good outlet.

The rhythms of Africa will continue to permeate, especially Juju. As Ben Mandelson, leader of one of Britain's own Afro bands, Orchestra Jazira, and compiler of 'Soukous — Sound D'Afrique Vol 2' says — AFRICA RISING!

It may not be this year's poppiest fad ... but it's one of the most rewarding.

Remember the names and places and take your choice ...



PICTURES BELOW (left to right): Fela Kuti's wives, sax attacks, punters — Africa style



WHERE TO LOOK: Outside of London the distribution and availability of good new African product is patchy to say the least, but a search round a local street market, or in large cities, a community shop, like the Oti Brothers African Handicraft Centre just by Bedford Hill in Balham, London, could pay dividends (the Oti Brothers run their own label from the shop, but don't take mail order).

Falling that the principal centre is still Sterns Radio — The West African Music Centre, at 126 Tottenham Court Road, London W1 (Tel: 01-387 5550), who will provide a superb list of up-to-date product for the price of an SAE.

finished.
"There's no understanding that African music is absolutely huge, that albums and singles sell over 200,000 copies regularly.
"It's big, established and popular and has been for over 10 years. You can't write off Juju and Congo and Highlife with two albums, no matter how good they are."

And they add: "The music press could kill African music in this country in three weeks flat, simply by not realising what's available. There should be more recognition; not just a big shout about how Afro is this week's big thing in Britain."

SO WHO'LL be the first African superstar to make it in Britain? Island, obviously, are pinning their hopes on Pablo Porthos — currently in the lead with two excellent 45s in 'Bo Mabanda' and 'Madeleina' (both tracks also on 'Sound



Pics by Adrian Boot

"Stevens is even shakin' at 4 in the morning!"



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Flat broke

I'M 18 and unemployed, and keep having arguments with my parents about getting out and finding my own flat. They're tired of supporting me and say I should get a job.

But, with the money I have from social security I could never afford a flat, and while I've tried to find a job I don't seem to be qualified for anything at all.

If I found a flat, would social security give me money for rent, gas and electricity?
Jim, Liverpool

● *In the current economic climate, which shows no signs of a dramatic change for the better in the near future, everyone, your parents included, should appreciate that jobs are not just there for the taking. Merseyside is one of the hardest hit areas in Britain, especially for the young unemployed.*

But that doesn't mean you should give up trying. Decide what you'd really like to do if you had the opportunity and discuss any available training schemes or possibilities for further education with an advisor at your employment or job centre, and take it from there. Write again, and perhaps we can point you in a realistic direction too.

Unbearable though home may seem at the moment, think very carefully before making the break. Make sure you have a place to stay first, even with friends or relatives while you search for a bedsit, flat or room of your own.

If you do leave, and can produce evidence that you are paying rent, a rent book or receipts, social security is obliged to give you a rent allowance, which includes an amount covering fuel costs. Your local DHSS office will explain the position fully.

Head case

I'M ONLY 17, but have started to lose hair on the top of my head and it's beginning to show badly. I've dyed my hair several times and wondered if this could be the cause? Now I've stopped using dye altogether, but the harm seems to have been done.

Are there any products I can buy to help restore my hair?
Mick, Stevenage

● *Premature hair loss can be caused by a number of factors. Inheriting a tendency to baldness from your father and grandfather alike may be one reason for early thinning on top. And illness and stress can also play their part. But, you may well have nulled the root cause. Excessive use of hair dyes without consulting a professional hairdresser, trained to maintain the health of your hair, as well as its*

style and shape, will damage the hair shaft by producing a chemical breakdown of the basic protein content.

Once these protein cells are eaten away, individual hairs will simply break off at the ends, leaving you relatively topless.

Leave well alone, and your hair should naturally grow back to its former glory in time. But for specialist advice and possible treatment now, have a word with your own doctor or see a trichologist, a hair and scalp expert, for private treatment.

To contact a specialist write or ring the Institute of Trichologists, 228, Stockwell Road, Brixton, London SW9 9SU. (Tel: 01-733 2056). For the price of a stamped addressed envelope, they'll supply a free hair care leaflet too.

Needles and pins

SINCE I was 12 I've worn shoes with very high heels, but now flaties are back in fashion I find it virtually impossible to wear them because the backs of my legs, ankles and feet hurt so much. Is there anything I can do about this?

Jane, Dumbarton

● *Try to work down gradually, rather than plunging painfully from stilts to sneakers in one fell swoop. Intensive wearing of extremely high heels causes tightening in the muscles at the back of the legs and the crippling achievement of years of determined self-torture can't be countered overnight. Let your muscles adapt to a gentler pressure gradually, by wearing slightly less high heels first of all, and moving on from there. Try walking around barefoot for a while after taking a bath too, when*

you're bound to be more relaxed.

It may be useful to see a chiropodist too, in order to check out any fatal effect on your feet (they're not just for old ladies), and for further advice to help ease the transition. See the yellow pages, or send an sae asking for a contact in your area to the Society Of Chiropodists, 8 Wimpole Street, London W1.

Getting it straight

I'VE always liked my best friend's boyfriend and was really knocked out a week ago when he asked me out with him. Now they're back together again.

I refused out of loyalty to her, but I don't know what he's said, because she's been really bitchy and accused me of chasing him. Would I be stirring it if I gave her a piece of my mind?

Marianne, Berkshire

● *You have every right to speak out. If your best friend thinks you're the one who tried to take advantage of a temporary break up, then why not set the record straight? Someone's been stirring a cauldron of jealousy but it certainly isn't you, if the emotional dramas get too much, why not exit stage left for a while and leave them to play out the rest of the scene alone.*

Iron age

AT THE beginning of April this year, I sent away a postal order to the value of £11.45 for a portable battery run iron, useful for taking away on holiday, as advertised on television.

Since then I've received nothing, even though I've written two follow-up letters to the address — Sisan Offer c/o Tyne Tees Television, Admail 1, Newcastle Upon Tyne, NE9 3AD.

I. T. Berwickshire

● *Sisan, the portable iron people, as seen on Tyne Tees Television, tell us they've already despatched one perambulating presser to your home address in early May this year, well within the expected 28 days delivery time. Its ultimate destination remains an unsolved mystery!*

To make up for your long wait and accelerating disappointment they've now put another in the post, this time by recorded delivery to ensure safe arrival. Expect it by the time you read this column and hopefully before the holiday season is well 'n' truly over.

Anyone else having problems with telly admail slots? Always send a follow-up letter marked for the attention of the television company Customer Services department. It's their job to iron out those everyday consumer hassles.

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ISOLATED? WANT to meet new people in your area for gig-going? Send a few details of yourself to Contact Korner, Help, Record Mirror, 40 Long Acre, London WC2. If you've already been in touch but haven't heard from us already, don't worry. We're still trying to link you with another reader.

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A LIFE IN THE DAY OF

Coconut Adriana Kaegi

FF OUR flat is all done in pink, grey, black and white, kind of art deco. When August was in London last year producing the Funkapolitan album I did it all as a surprise.

The bed is big with grey satin sheets. There's a big beautiful art deco table — it's like a piece of art. There are matching chairs which have black and white paintings on them. There's hi-tech shelves with all August's equipment on it and a lot of speakers.

If I take a dance class at 11 then I'm up by 10, unless I go out the night before then I never make it. I'm pretty good at waking up. August takes a lot of time. He's not receptive at all to any communication for at least an hour, so I ignore him.

Breakfast is grapefruit and some sort of eggs. August doesn't usually eat, he's always late for something and in a rush. If he does have time then I'll make him a wholesome breakfast of toast, eggs and potatoes.

Depending on my schedule I take between one and three classes a day. They usually last one and a half hours each. The morning class is at The American Dance Machine where I take a theatre dance class. It's based on the different eras of Broadway choreography. On Mondays you do the Twenties, Tuesday the Thirties and so on. So for me as a choreographer it's very helpful as far as educating myself.

My favourite days are Wednesday and Thursday when we do the Forties and Fifties. All the movements are boppy, up and cool. Especially the Fifties with 'West Side Story' — that's a lot of tension and finger snapping. That and 'Bandwagon' with Fred Astaire and Cyd Charisse are my favourite musicals to work on.

In class you do what you are told. They don't allow you any freedom of interpretation but that's OK because that's what you are there for. Obviously I get influenced and see things I like and I steal a little here and

there, but I still make sure my creations are original looking enough so people can't say they've seen it all before.

I don't like Fridays, that's the Sixties. It's things like *The Monkey*, *The Jerk* and things like that. On the Broadway stage the Sixties were dead. I wouldn't know what they'd do for the Seventies, apart from Bob Fosse who did 'Cabaret' and 'All That Jazz'.

I want to teach but August won't let me. He says that only frustrated artists teach. I think that's not true. Since I've developed my own style and it's been exposed people are interested in learning it. I'll teach one day.

If it's a Tuesday, Thursday or Saturday I go to the health spa and work out with weights. I'm not into body building, just into toning up the muscles. I suppose I lift quite a lot for a girl — up to 90lbs — but I'm trying to develop my chest for reasons of vanity and beauty rather than for the dancing. That takes up to two hours. I'll take a sauna or steam bath and have a swim in the pool.

I then go home and have something to eat. I don't diet, I just follow my stomach though lunch is usually just a sandwich. Then it's off to another dance class.

I do a Haitian class which involves Voodoo dancing. Sometimes there are up to eight drummers in there. It's very spiritual — you are actually praying, singing and dancing to the gods. We dance to the gods of beauty, water, war and the snake god. Sometimes people go off a little bit and get possessed. That's never happened to me but I have felt a little dizzy afterwards.

I sometimes go to tap and ballet classes for technique. I don't like it but it's something I have to do.

I don't usually feel tired after it. I never force myself but I try to keep in mind the fact that I'm trying to build up my stamina. A Coconut is a combination of beauty and talent. She has to be five foot, seven inches tall, blonde and be able to sing and dance. I've auditioned countless girls and it's difficult to get ones who can cut my style just like that. It would take a long time to train someone.

We used a girl called Perry Lister who came from Hot Gossip. Ariane Phillips has her own style of choreography which is very contrary to mine, especially rhythmically. Perry

ADRIANA KAEGI, 25, is the leader of the Coconuts, the three sirens who dance and sing in the Kid Creole extravaganza. The Zurich born choreographer has been married to August Darnell, aka Kid Creole, for four years. The couple live in a one room apartment on Central Park South, New York.



Pic by Adrian Boot

had a hard time picking it up. That's why I've stuck to Cheryl and Taryn. It would take a lot of work to train someone. We're not great singers, but we've managed to create our sound.

No girl has ever refused to become a Coconut. Only one girl has ever resigned. Her name was Roni Griffiths, who has just released a solo album that's doing well.

I never had an ambition to make a record. I never wanted to be in the music business — I sort of slipped in. It wasn't even my ambition to be a rock'n'roll star or have a hit album. It's just something I've had the opportunity to do and I enjoy it, don't get me wrong, but my ambitions lie in the movies. I want to choreograph and, hopefully, direct musicals.

People may say it's a dying genre but the reason they don't make money is because they're terrible nowadays. Things like 'Grease' and 'Annie' are giving the musical a bad name. If you've got a strong story line

like 'West Side Story', hot choreography, great actors and dancers and, obviously, good music, then I don't see how you can go wrong.

I've never got injured on stage, only in dance classes. Only Taryn has been injured as a Coconut. We don't get a lot of respect from clubs. They're used to dealing with rock'n'roll acts so we never get what we need and it can endanger our lives.

At a club in San Francisco we got a little platform with thin plywood. As soon as we started dancing holes appeared. Taryn actually fell through and hurt herself. She went on the next day even though she was in pain. We always go on as long as we can walk.

On our last tour of Britain we didn't have time to rehearse properly, but somehow we ended up the tightest we've ever been. We only had three weeks. The girls had to

practise 12 hours a day — six with the band and six alone. It was tough on us.

It's difficult being the choreographer and the performer because you can never see all the faults. Hopefully when we start to rehearse for our next tour we can use a video camera at rehearsals so I can have a third eye.

I'm working on a solo project called 'Gina Gina'. I'm writing the lyrics. It's a creative release for me. If I do shows then I'd use a couple of male dancers. I did one of the songs at Studio 54 recently with Cheryl and Taryn.

It's very easy for me to work in New York. I just have to make a phone call and say I've got an act and I can get dates. It's the same with recording. Maybe I'm a lucky girl.

I don't relax much, I just feel guilty if I crash out. I'm very

sociable. I like to go out and party. My favourite club is The Club Continental. It's an after hours drinking club owned by some friends of mine on 25th Street. I go to see a lot of bands, particularly at The Ritz. I love movies, recently I've liked 'ET' and 'Blade Runner'.

It's very difficult being married to August Darnell. We talk a lot of business. I believe I have more of a business sense than he does. Maybe that's because I went to Business School. He's always more interested in the artistic sphere — the concepts — so he's less alert to business. But he's getting better.

I usually end up in bed around two, three or four in the morning. I never have any trouble getting off.

FF

The Steps that dreams are made of

STEPHANIE MILLS has followed the yellow brick road of fame through Harlem, Broadway and the disco charts.

The 25-year-old singer of 'You Can't Run From My Love' made her debut in New York's Broadway at the age of nine and she hasn't stopped since.

She was one of the seven children in the musical 'Maggie Flynn', which starred Shirley Jones and Jack Cassidy, better known as mum and dad to David and Shaun Cassidy.

"I was too young to be overawed," she says. "I looked on it as fun. All I wanted to do was sing and dance. Irene Cara of 'Fame' was also one of the children. We grew up together."

The little girl on Broadway is still tiny — she measures a minuscule four foot nine inches in her stocking feet.

But that belies the awesome power of her voice. It was always the singing that attracted her to the stage, rather than the romance of the theatre.

One of her first engagements was at the notorious Apollo Theatre in Harlem. She won six of their weekly amateur night contests in succession at the age of 10 — the judges were the audience — perhaps the most difficult in the world.

Her prize was a supporting slot with the Isley Brothers. But again it was the theatre that gave a boost to her career when she landed the part as Dorothy in 'The Wiz' — the black musical version of 'The Wizard of Oz'. She played the part for four years on Broadway, but the film

role was given to Diana Ross. "I didn't even think I'd get the stage part — I only applied because my mother told me to. I wasn't annoyed at not getting the film role. It just wasn't my time," she says philosophically. "It was Diana's turn to get everything she wanted or desired. Everyone's time comes around."

HER TIME came around in 1980 when she won the recording contract she'd craved.

"It's always hard to get a recording contract, many companies won't give them to female singers because they feel they're going to get married and have kids."

Stephanie proved them wrong by getting married —

and having hits like 'I Never Knew Love Like This Before'. Sadly the marriage only lasted 14 months — something she's reluctant to talk about.

"It's a saying in the Bible if you're Christian and your husband is not then you are unequally yoked and that's what we were."

1980 brought her a reward in a Grammy award as the Best R&B Female Vocalist. "I didn't think I had a chance because I was up against Diana Ross, Roberta Flack, Aretha Franklin and Minnie Riperton. I didn't even bother to go. I was watching the television when they announced my name. I just fell on the floor and screamed."

In 1980 and 1981 she has



STEPHANIE MILLS: nice things in small packages, small but perfectly formed etc.

good spirits. I'm sure we'll be working together real soon."

It's her own career that she's concentrating on right now. The show I saw, in Cleveland, was a breathtaking display of energy, fiery vocals and a galvanising stage presence. "Sometimes I don't know where I get my energy from," she says. "I work out everyday, sure, but once I get out onto the stage nothing exists for me. It's like I'm in my own little world. I don't know where my yellow brick road will end all I can think of is now... but I'm optimistic."

Mike Gardner

managed to collar no fewer than six awards for her singing and that's not including the gold records for her album sales.

Her British debut last year was marked by a steamy duet with soul singer Teddy Pendergrass, seriously injured in a car accident earlier this year.

"I couldn't believe it when they told me that he's paralysed from the waist down. But now I just feel thankful that he's still alive. He's doing fine and he's in

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MON 23rd	MAN FRIDAY'S RAPPERS SANDS	BLACKPOOL EPPING FOREST LUTON
TUE 24th	THE PIER MASON ROYAL SATURDAYS RAGAMUFFINS	WIGAN BOURNEMOUTH HASTINGS CAMBERLEY
WED 25th	LEGENDS ZERO 6 (under 16s)	MANCHESTER SOUTHEND
THURS 26th	FACES SAMANTHA'S SPEAKASY POPPEYS SOME PLACE ELSE SHERRY'S	BIRMINGHAM LONDON W.1 LLANDUDNO RHYL SOUTHSEA BRIGHTON
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BB & Q BAND: "One hit wonders? Wot us guv?"

TWELVE MONTHS ago, the Brooklyn, Bronx and Queens band were a one hit wonder disco outfit enjoying their five minutes of fame with 'On The Beat.' "Everybody's dancing, everybody's on the beat" — you sang along alright, but you didn't care who was on the record.

Then when their follow ups took acute nose dives, you cared even less. Now after the best part of a year in the deep freeze, the BB & Q Band have clawed their way back into the disco and pop lists with 'Imagination'.

Guitarist and vocalist Kevin Robinson's on the blower from New York, sounding moderately pleased about the new success, if a bit complacent. You just can't get these people to admit that they're relieved to tie down a second hit, or that they thought it was curtains for them too. He won't even listen to 'top'.

So what happened after the last hit? "We weren't worried, I didn't think it'd be a problem, there's a lot of one hit wonder bands, but it depends on your approach to music."

Initial success

Truth is, of course, that twelve months hence, the BB & Q might well have been flushed right down the pan, but now 'Imagination' is packing 'em in, with a different disco sound to last year's — but one that's just as strong.

It was a conscious change, admits Robinson. Of the tediously titled new LP 'All Night Long' he says: "It's just growth on the whole — I think it's better. It's produced again by Jacques Fred Petrus or 'Freddie'. Freddie is the overseer of the whole picture, but we had quite a bit of control, which surprised me."

Robinson and bass player Tony Bridges went to a school of music and arts together — "You've seen Fame haven't you?" says Kevin. In the latest BB & Q line-up they're joined by Chieli Manucci on guitar, Kevin Nance on keyboards and drummer Bernard Denis.

Paul Sexton

DISCO

ODDS 'N' BODS

CANADA'S SCORPIO label catalogue including Jay W McGee should by now have been picked up for Britain by Ensign Records... American jazz label Inner City has reportedly gone bust, Bob Jones (Chelmsford) suggesting that someone with the cash could buy up their entire back catalogue as there's always a market for it amongst jazz punters here... Real Thing have signed with EMI, their Nigel Martinez-produced 'Seen To Smile' being due now... Sweet Pea Atkinson's 'Dance Or Die', reviewed last week on import, will here be flip to 'Don't Walk Away', a gruff lumbering dragging 102bpm jiggy jagger (2x 12" 1982)... Jimmy Cliff's debut album for CBS (CBS 85878), the very listenable 'Special', includes a "special offer" for all purchasers to then send off for a free 12in copy of his included new single, the gently reggae 79½bpm 'Roots Radical' (much played on radio)... MCA appear to have reactivated their DJ mailings, under Paul Brunel... John Sachs' Backstage club didn't last long, the Mayfair premises in Green Street now reverting to the Greenstreet name under the new ownership of lovely model Beverly Knock, reopening this Friday... although Beverly emphasises that it isn't a disco as such, the dancefloor being too small... Greenford's Barbarellas is looking for an established soul-funk DJ to do Fridays and Saturdays, no time-wasters... Chris Kaye, funking a busy round of regular gigs in West Kent, would like to be offered one-off guest spots in superior venues in the North or Scotland — anywhere but the South-East, for a change, sez he! — so managers/promoters, call Chris on 0892-45223... Howard Johnson 'So Fine' now tops the US Dance / Disco chart, Jennifer Holliday is still top US Black single and climbing Pop... Hi Voltage Let's Get Horny makes a surprisingly late and unexpected chart debut here, considering the mixer-orientated 124½bpm fierce-ish track first appeared at the start of May... Bobby "O" is selling



JAMES HAMILTON at the controls

really well as a result of my mix with it on the first Soul On Sound, according to Rayners Lane's Record & Disco Centre — incidentally, one problem with listening to 'fierce' electro-funk at Rayners Lane is you can never be sure if what you're hearing is on the record or off their ever-busy video games!... Peterborough's Discosis shop in Cross Street sells import LPs at £6.49, 12in £3.99, DJs getting a special discount... George Andrew (Salford Mister Shifters mobile) thanks Stockport's Grove Records (in London Road, Hazel Grove) for their support at the otherwise largely unrepresented recent Bramhall Festival... Adrian, of Bourne-mouth's gay orientated Adams bar/disco, recommends Carnival Records in Ashley Road, Bourne-mouth, for extremely cheap disco 12in prices... I'm surprised such a straight MoR record as the Boys Town Gang is getting so much evident "soul" disco play... Mark Clark (Bracknell) hopes record companies wouldn't pounce on any DJs who happen to sell old promos at "car boot" sales in aid of

the South Atlantic Fund — probably not, Mark, as long as all future rights to their mailouts aren't included in the sale!... Neil Fincham & Colin Cordrey (Edinburgh Mad Hatters' Speakeasy), recently pictured with Junior, claim to be the longest DJ team in the country — total height 12'8½" if laid end to end in bare feet (which wouldn't surprise me) — and challenge all comers... I can't compete, being partnered by Graham Gold, despite my 6'8"... Watford's Ponderosa is all very well, but the trouble with unlimited um-um is it's too darned fattening!... OK, Roger Dynamite, you work at Tiffanys in Gt Yarmouth (we're not mind readers you know)... Sandy Martin reckons after the introduction at Swinton Brunel Rooms of Angus the Angry Bull that women make the best bucking riders thanks to their thigh power — cor, slobbers Sandy, there were some on Angus that could turn an "all nighter" into a "weekender"!... thank you Sandy, we get your drift, now tell it to Spare Rib... The Day The Music Died, now published here, is a novelisation (and gripping read) of the development of black music within rock 'n' roll from '56 to '63, written by Joseph C Smith who under the name Sonny Knight acted the original hit with 'Confidential' in 1956, well worth finding and full of thinly disguised characters from the music business — if you're into our history, read it... Cliff Dawson, with a soul listening set on US Boardwalk currently being imported, is from New York but used to be in our own Chosen Few... Mezcaloforte, the Icelandic jazz-funkers, have rivals in the form of a Nottingham white boys group recording under the same name... Capital's Phil Allen, whose Sunday morning 1.45am London funk chart I never miss hearing, mentioned "a heavy dew" and Peter Young in the same breath — brilliant!... Larry Foster, well busy at such East London venues as Reflections, Lamps, The Villa and the Alton pub, left between gigs for a brief holiday in the Lake District to return to London for the following weekend, only to drive back to the Lakes on Monday and repeat it again the next weekend — this doesn't beat me however: years ago at midsummer I did four consecutive mobile gigs all in different areas, then drove home for

leather to the very North-West of Scotland just to see the midnight dusk, saw it, dug it (though he rained), and then turned right round again to head back for two more gigs in the South just three days after the last one... Tom Wilson (Edinburgh Oscars) says also about his holiday at Salou in Spain that the jock in a club called Salako mixed the Police 'Roxanne' over the break in Soft Cell 'Tainted Love' to great effect... Mad Max at Clecton Butlins in his redcoat role had to extemporize when the bingo machine broke down in front of 200 old age pensioners, so he rapidly turned to the record decks and proceeded to rap over 'You're The One For Me' — which was such a hit with the OAPs he how raps every night... Mad Max now wonders, who the hell told him that?... Nick Ratcliffe (Winkfield) and others should note that our two Disco and Nightclub charts are compiled quite simply like this: DJs returns which only and obviously relate to soul / funk / jazz / black material are used for Disco, while any charts which include more than the odd few non-black pop-type titles go towards Nightclub, the orientation of the venues being easy to spot by these means (and neither being considered superior to the other)... that said, and although I know how dancers these days seem depressingly keen on oldies, is there any chance we could get some DJ contributors for our Nightclub chart who play something more recent than last month's hits?... DO IT DO IT... HEY... DO IT DO IT!



DUNN & BRUCE STREET, whose 'Shout For Joy' is chucking up the chart on Satrii, turn out to be two Philly Sound veterans with an interesting past. Dunn Pearson Jr has racked up extensive arranger credits especially with the O'Jays, as well as Wild Cherry, M'Lady, Patrice 'Choc-let' Banks, Lou Rawls, Teddy Pendergrass, Stephanie Mills and the Detroit Spinners, while his partner Bruce Gray with a similar background co-wrote the theme for US TV's 'Soul Train' show and arranged the Trammps 'Disco Inferno'. Continuing the Philly link, their hit in the States is on former O'Jay Bobby Massey's Devaki label.

BREAKERS

BUBBLING UNDER the UK Disco 90 (page 4) with increased support are General Caine 'The Girls' (US Tabu 12in), Touche 'Wrap It Up' (US Emmergee 12in), Yvonne Elliman 'Love Pains' (US Moby Dick 12in), Leroy Hutson 'Paradise' / 'Classy Lady' (US Elektra LP), Gerald Mallory 'Lay It Down On Me' (US Prelude 12in), Goodie 'Do Something' (US Total Experience 12in), Brandi Wells 'Fantasy' / 'I Love You' (WMOT 12in), Boys Town Gang 'Can't Take My Eyes Off You' (Remix) (Dutch Rams Horn 12in), Smokey Robinson 'Cruisin' (Motown 12in), "D" Train 'Keep On (Dub Mix)' (US Prelude 12in), P. Funk All Stars 'It's Too Funky In Here' (US Hump), Kat Mandu 'I Wanna Dance (Remix)' (Canadian Formula 12in), Jennifer Holliday 'And I Am Telling You I'm Not Going' (Geffen/LP), Rah Band 'Tears And Rain' / 'Party Games' (KR 12in), Light Of The World 'Famous Faces' / 'Soho' (EMI LP).



BRIAN "BAZZER" MASON, snapped here cueing up a record at his Friday residency in South Harrow's Bobby Magee's, is kept busy also at Watford's New Penny on Saturdays (have you eaten at the Ponderosa yet?) and at Southgate's Pink Elephant (the old Royalty) on Mon/Tues/Wednesdays. Thursdays, he sleeps!

DISCO DATES

THURSDAY (19) Dartford Flicks previews its pink and blue "space age" new decor with improved lighting and giant video screen, Mayfair Samanthas (next to Rockafellas off Regent Street) has a Rick James video night with prizes and guest DJs, Direct Drive play Hitchin Regal, Breakfast Band play Eastcote Clay Pigeon Hotel's Bottom Line, Keith & Steve jazz-funk Walthamstow's Dog & Duck pub in Chingford Road weekly (the more funksters that turn up the more they can play); FRIDAY (20) Colin 'Bob Hood' Hudd & Chris Hill start jazz-funking Dartford Flicks weekly with a celebration Fireman's fancydress Ball, James Hamilton funks upstairs and Graham Gold downstairs with PA's at Mayfair

HIT NUMBERS: Beats Per Minute for last week's pop chart entries on 7" (endings denoted by f/c/r for fade/cold/resonant) — Kids From 'Fame' 133c, Sting 67-Or, Captain Sensible 101½f, Modern Romance 118f, Thomas Dolby 0-127-Of, Rockers Revenge 114½f, King Trigger 127r, David Christie 110f.

IMPORTS

MIKE & BRENDA SUTTON: 'Don't Let Go Of Me (Grip My Hips And Move Me)' (US SAM S-12351). Fiercer than this they do not come! Starting with a long tunefully bounding instrumental lead-in the Shep Pettibone mixed energetic 119-118bpm 12in smacker builds through nice vocals to a dynamite freaky electronically treated climax which makes great sensual play of the song's subtle, the 2-track flip having an 119bpm instrumental and — mixers note — acappella version.

MELBA MOORE: 'Love's Comin' At Ya' (US EMI America 7803-1). From the people who bring you Evelyn King (and, boy, does it show!), this carefully controlled 114bpm 12in judder and thump filled cool slicky smacker has all the predictable production tricks you'd expect and mixes beautifully with the likes of Howard Johnson, Wanda Waldeen and Evelyn herself (instrumental flip), although it's unlikely to win any prizes for originality.

CONTINUES OVER

JIVE

JIVE WALKIN' OUT THAT DOOR

RICHARD JON SMITH

DON'T GO WALKIN OUT THAT DOOR

Produced by John Kongos

7" JIVE 19. 12" JIVE T 19

JIVE TALKIN' STREET LEVEL

ZINC

STREET LEVEL

Produced by Jacques Fred Petrus

7" JIVE 16. 12" JIVE T 16

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DISCOS

FROM PAGE 31

LIBRA: 'Ride This Pony' (US HCRC 4W9-03041). Chick squealed and sung exciting vigour-filled violent fast angular 131bpm 12in smacker — yeah, you 'whip' it as you ride it! — in which the 'Super Freak' root of all these things is even acknowledged by a reference to Rick James, the equally good instrumental flip having added electronics.

GENERAL CAINE: 'The Girls' (US Tabu 423 05178). The exact same BPM as and a killer mix with Zapp 'Dance Floor', this strong P'funk 110½bpm 12in electronic phunk smacker chugs remorselessly along with synth and chants creating hypnotic tension in Funkadelic style, the flipside 0-131bpm 'Baseball' being another fast 'whippersnapper'.

TOUCHE: 'Wrap It Up' (US Emergency EMDS 9529). Electronic disco par excellence, the vocals in this steady 112bpm 12in funk tapper mix up Darth Vader-ish vocoder, normal guy soulful chix and a jaunty little lick with amplifier fiddle, synth widdles and all the trimmings (instrumental flip). With an accent over the 'e', they're pronounced 'Too-shay' (as in fencing).

TOMORROW'S EDITION: 'A Song For Everyone' LP (US Atlantic RFC 8009-1). At first skimpy — hearing the very soulfully sung set (which includes a short 'U Turn Me On') may seem disappointing but persevere, the title track being a pleasant 106bpm swaying roller with nice lyrics, 'In The Grooves' a dramatically started jerry 117-119bpm smacker with electronic effects, 'Part Time Love' a creamy 114½bpm clomper, 'Believe In Yourself' a less danceable 116-117bpm chugger, while Lou Reed's 'Walk On The Wild Side' gets an interesting vintage vocal group-style 118-117bpm revamp. More for soul fans than boppers maybe.

STARPOINT: 'Get Your Body Up' (LP 'All Night Long' US Chocolate City CCLP 2022). The best track already being on 12in here, what's left is this Prince-ish but effective enough 110bpm funk jerker, the snappy rolling 112bpm 'I Like It' and a nice delicate Chaka Khan-ish slow 82bpm title track slowie.

ISLEY BROTHERS: 'The Real Deal' LP (US Nneck FZ 38047). Extremely typical rather monotonous predictable Isleys set, the similar smacking funk tunes of such as the 126-127bpm title track US soul hit, 125(intro)-127-128-129-125bpm 'Are You With Me?' and 131-132-133-134bpm 'Stone Cold Lover' having possible 'whip' appeal, while with clarifying, the A-side is the same 116½bpm 12in version as in Britain, but mixers will want this accapella 'sky's the limit' started flip even if this ultra-useable bit is only 33 seconds long, the rest being very laid back and odd.

FUNKY FOUR: 'Do You Want To Rock' (US Sugarhill SH 566). Maza's 'Before I Let Go' given a jerky c103bpm 12in rap treatment with half-stopping beat and chopped up vocal interplay.

RISQUE: 'The Girls Are Back In Town' (US Importe 12 MP-137). Europop chix coded lightweight 63(intro)-125bpm 12in synth bubbler recently warm in gay venues, now flipped by the already reviewed more substantial slow tugging 96bpm 'Starlight'.

MURPHY'S: 'Murphy's Jive Law' (US Venture VD-5020). Juvenile sounding guy in a soundalike rewritten c117bpm 12in echo of the Cheri tune, complete with chipmunks.

THE JONZUN CREW: 'Pack Jam' (US Tommy Boy TB-826). Slightly tedious but totally electronic c121bpm 12in vocoder 'n' synth tapper in semi-fierce Forro/Soul Socratic-style jerry.

DELIGHT: 'Do It Right' (US Stevens Entertainment 14-008). Guys 'n' gals worried jiggly c113bpm 12in tigger with twizzly synth, but not too special.

MOSES TYSON: 'This Kind Of Music' (US Liberty SP-224). Richard Evans-produced fairly mundane insubstantial jiggly 119bpm 12in funkier with wheezing synth, wheezing soulster and not enough of a song to warrant all the wailing.

MARZ: 'Seriously' (US Liberty SP-222). Their last 'Hooked On That Lovin' Thing' single deserved more attention but this murky churning 110-111bpm 12in chugging bumper really is rather dull, seriously.

MIX MASTER

WHAT WITH Soul Sonic Force and the Dazz Band forcing up funk tempo, and being the probable cause of several more new titles up at the same BPM, you can now string together quite a useful funk funk; see starting with 'Planet Rock' (125bpm) which'll smack with Yazzo 'Don't Go Re-ve-mix' (125½bpm), Gap Band 'You Dropped A Bomb On Me' (126bpm), then a really useful and strong bridge which I reviewed on promo 12in and is now certainly on LP at least. Goodie 'Do Something' (127-131bpm), Dazz Band 'Lat It Whip' (131bpm), then of course 'Socking around with Rick James' 'Super Freak' (131bpm) and now also the strong Libre 'Ride This Pony' (131bpm), after all of which Earth Wind & Fire 'Boogie Wonderland' chops sensationally to bring people back with a bang!

UK NEWSIES

GRANDMASTER FLASH & THE FURIOUS FIVE: 'The Message' (Sugarhill SHL 117). Truly an overnight sensation, this gritty reality rooted 100bpm 12in message is rapped in a mixture of conversational and beat biting voices with a sound-effect 'Living For The City'-like street bust as climax of the mesmerizing simple repetitive rhythm riff. Dig the message — 'It's like a jungle sometimes, it makes me wonder how I keep from going under' — and look out for (I'm told) 'kissing' instead of 'pissing' on UK pressings!

HOWARD JOHNSON: 'So Fine' (Funk A&M/USA USA 1221). Funny enough I freaked on first hearing this but then tempered my original import review with caution, thinking 'Nah, it's too carefully controlled.' Doo-wop accapella intro insistently rolling smooth 113bpm 12in smacker with great vocal work by the ex-Nittylyte singer, officially flip here to the croonily jogging 'now soul' slow aching 102bpm 'Keepin' Love New'.

EVELYN KING: 'Get Loose' LP (ECLA RCLALP 3093). From the production team who bring you Howard Johnson and Melba Moore (joke!), this beautifully packaged set is out here ahead of the States and is full of immediately familiar stuff at a tempo you know and love. Best

possibly are the steadily smacking 114-115bpm 'I Can't Stand It', sinuously weaving 115bpm 'Back To Love' and 114bpm title track, plus there's the 113bpm 'Stop That', 117bpm 'Get Up Off Your You're', 106bpm 'Betcha She Don't Love You'.

SUGAR HILL GANG: 'The Lower In You' (Sugarhill SHL 116). Pete Wingfield's much brighter more obvious 106bpm original mix of his half sung/half rapped lovely rolling jogger is now the A-side here, on 3-track 12in with 107bpm instrumental and Sylvia Robinson's 105bpm US 12in mix — the latter to my mind still being a better more subtle sound for disco use and on a par with 'Inside Out' in fact (even if it does lack the 'single' Prophat synth, echoing chaves, the glass and other little bits that Pete's side features).

SHAKATAK: 'Invitations' (Polydor POSPX 502). Yet another ridiculously tacky howling 121bpm lightly Latin tinkler with tooting flute and slick chick, reminiscent this time actually of Surface Noise's 'The Scratch', on 3-track 12in with a vocal-less 'Version' and additional slow tempoless doodle.

FASHION: 'Love Shadow Smokey Dialogue' (Arista ARIST 12483). Perfectly compatible with regular black disco sounds, this hauntingly soulful 106bpm 12in roller is their best yet and weaves one hell of a spell — hear it!

JENNIFER HOLT JIDAY: 'And I'm Telling You I'm Not Going' (Geffen GEF 42644). Ed Gotting yet further for 7in, the fat girl's showstopping US soul smash from 'Dreagirls' is a

stunningly overwrought 0-30/60bpm spine tingler, the '80s equivalent of 'Stay With Me Baby' but even more soulful. It'll be a bit in the end, so why not help it get there sooner? **SHARON BROWN:** 'Love Don't Hurt People' (Virgin VS 535-12). Stupid title apart, this fiercely starting amalgamation of the Evelyn King 'Train/Sharon Redd/Bobby King' sounds into a 121(intro)-119-120-121bpm 12in jitter and an 'Unexpected' instrumental 119-120-121bpm flip lacks a bit of its own and is a disappointingly less distinctive song than her debut.

STANLEY CLARKE: 'Let Me Know You' LP (Epic EPC 82846). Abbreviated last week, the 120bpm cuts include a sizzling short 120bpm fragment of phasing rhythm called 'Play The Bass' and the smoothly galloping 130bpm 'Secret To My Heart', while there is already an edited 7in of the Carlos Santana accompanied (but not so danceable) 126bpm 'Straight To The Top' flipped by the far stronger 121bpm 'The Force Of Love' (EPC A2597).

INDEX: 'The Love You've Been Fakin' (Excaliber EXCL 521). Jittery shuffling 109bpm 12in jogger aims for an American-type veneer of soul sophistication but is let down by its merely Britfunk male vocals, the piano dabbled instrumental flip being quite pleasant and more interesting.

UK PLAYERS: 'Misbehavin'' (A&M AMSX 8238). Alan Gomie-produced pop-aimed blue eyed 114-112½-112bpm 12in polished pastiche of Michael Jackson (except the singer's white Sox are not bejewelled) much played by radio, flipped by the more substantial jazzier 107-106bpm 'Can't Shake Your Love'.

PIECES OF A DREAM: 'Mr. Airy Groove' (LP 'We Are One' Elektra K 52404). The whole jazzy set actually has grow-on-you listening appeal, while this jaunty simple little 107bpm instrumental smacker with stylus wiggling intro and chiming ditty over clap beats has become a vital mixer for several jocks.

THE COLD HAND BAND: 'Tropicana' (BPP PPC 109). Immediately familiar terrifically huge 124-121-120bpm 7in instrumental with brass similar to Modern Romance's first salsa hit, perfect MoF and party time material.

WONDER DOG: 'Ruff Mix' (Flip 1, via CBS). Also on 118½bpm 12in promo but commercially only a 7in, this woofing instrumental is great silly fun if not too terribly 'deco' — but the short barking intro can be cut into the middle of a fierce break to good effect!

ERICA GALE: 'Just For A Moment' (Ital ITD 9103, via 01-249 5445). Particularly attractive lazily weaving sweet 61-62-63bpm 12in lovers rock smoocher with Erica's mournful tone in keeping with the realistically bitter-sweet lyrics.

NORWOOD B: 'You're On The One (You're On The Money)' (Philly World Records PWSL 102). Jeridly rattling, rumbering and tapping 117(intro)-116-115-117bpm 12in rolling jolter gruffly souled over chanting chix (who are alone on the longer flip), out a while but only just

The Isley Brothers LP has three tracks all within this range too (see review), but I'm not too sure about their strength and have yet to use them, nor do I have the Disco Four 'Whip Rap' which must presumably be good with the Dazz Band. Out of Grandmaster Flash 'The Message' (100bpm) two good synchs are Kiniksa 'Jungle Fever' (101bpm) and especially One Way 'Cutie Pie' (103bpm) — recently a big US soul hit after bombing here — while with a lot of wrist-speed fine tuning Phlores Of A Crown 'Mr Airy Groove' (107bpm) is great with both Flash and One Way (Technics digital adjustment to get down to Flash is — 5.3). Finally, after Chris Hill topped me off about the accapella Aretha Franklin intro, I discovered that it's dynamics — no other word for it — over Rockers Revenge if started over the 'D Train' synth pattern, the girls' vocal phrasing then leading four times with the music underneath to astounding effect. Do it do it!

sent me and still worth hearing. **CANDI STATON:** 'Count On Me' (Sugarhill SHL 115). Self - penned lightly lurching 107-105-107-105-107bpm 12in soul shuffler with old style Stax touches and a Southern feel, doubtless due to veteran producer Dave Crawford.

ZINC: 'Street Level' (Live JIVE T 16). Kashtif-penned/Petrus & Malvasi-produced but in fact very dull moody monotonous 108bpm jitterer on 3-track 12in with even less remarkable couplings, although there are a couple of killers waiting on the unreleased LP.



CROWN HEIGHTS AFFAIR, after their past brilliances, have recently disappointed with the UK release of their latest 12in, 'Somebody Tell Me What To Do' (De-Lite DEX 8), a competent enough but scarcely exceptional pedestrian lurching 112bpm chanter flipped by the sweet soul slow 0-37/74-38/76bpm 'Heart Upside Down', both from an imminent new LP of which we must hope for better. At least they're in commendably soulful voice, but all trace of dazzle and flash is sadly lacking.

GAY TOP 20

- 1 2 CANT TAKE MY EYES OFF YOU, Boys Town Gang, ERC 12in/promo US Moby Dick LP mix
- 2 4 I LIKE PLASTIC, Mirsha 'Deltar' Raven, Rad Bus 12in
- 3 3 LOVE PAINS, Yvonne Elliman, US Moby Dick 12in
- 4 1 DO YA WANNA FUNK, Patrick Cowley/Sylvestre, US Megatone 12in
- 5 6 BABE WE'RE GONNA LOVE TONIGHT/COME AND GET YOUR LOVE/OH BABE, Lime, US Prism 12in/German Polydor LP
- 6 10 GLORIA, Laura Branigan, Atlantic 12in
- 7 8 PASSION/REMIXX, Filis, Canadian Unidisc 12in
- 8 5 RAIN, Goombay Dance Band, Epic/12in promo/US Portrait 12in remix
- 9 9 STOOOL PIGEON, Kid Creole & The Coconuts, Zea 12in
- 10 — WALKING ON SUNSHINE, Rockers Revenge, London 12in
- 11 17 GIVE ME JUST A LITTLE MORE TIME, Angela Clemmons, Portrait 12in
- 12 12 LOVE IS IN CONTROL, Donna Summer, Warner Bros 12in
- 13 7 FAME, Irene Cara, RSO 12in
- 14 13 DON'T COME CRYING TO ME, Linda Clifford, US Capitol 12in
- 15 — DONT GO (REMIXES), Yazzo, Mute 12in
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- 5 THE LOCO-MOTION, Little Eva, London
- 6 WOOLY BULLY, Sam The Steam & The Pharoahs, MGM
- 7 BABY LOVE, Supremes, Stateside/Motown
- 8 ROCK YOUR BABY, George McCrae, Jay Boy
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MAILMAN

MUCK AND MANILOW

Write to Mailman, Record Mirror, 40 Long Acre, London WC2
Game for a laugh

I HAVE come to the conclusion that RECORD MIRROR is a humorous magazine after all. I mean that talented journalist Simon Tebbutt giving Trio's album five stars. Congratulations Si. That one had me cracking up for ages. Of course I mustn't forget the funniest bit — yes, the Help page. Those letters — how do they think of them? And the answers from Ms Susanne 'Samaritan' Garrett. They had me dribbling all over the paper. Before I go I'd just like to say how great it is that readers are catching on to this humorous trend. For instance, Rachel Butler and her letter about Toyah. She had me in hysterics when she said "When Toyah's not recording hit records, she's acting!" Ha! Ha! Good one! Steve El Stinko, Swindon, Wiltshire

● Your new straitjacket is on its way

Folk off

SO MIKE Nicholls actually brought himself to giving Dexys five stars for the new LP 'Too Rye Ay'. Obviously not before adding a few sarcastic remarks, but what could we expect from a RECORD MIRROR reporter? Just how could that idiot Nicholls brand the LP as folk? Just because they are using fiddles doesn't mean that it's folk music. Think about it — how could songs like 'Let's Make This Precious', 'Plan B', 'Jackie Wilson Said', 'I'll Show You', 'Until I Believe in My Soul', be branded as folk? It's not possible. The LP is made up of one type of music and that's DEXYS!

From someone who hates RECORD MIRROR, but still buys it so he can laugh, Cloud Cookooland
 ● Considering 'Jackie Wilson Said' was written by Van Morrison, you can hardly call the LP pure Dexys, can you?

Mad mod

DEAR DAVE Westaway, the reason mods are ignored is a) because there are so few of you, b) because you are annoying little creeps.

And by the way, Paul Weller isn't a mod, you little idiot. The Jam don't fit into any category — least of all mod — so stuff that up your parka.

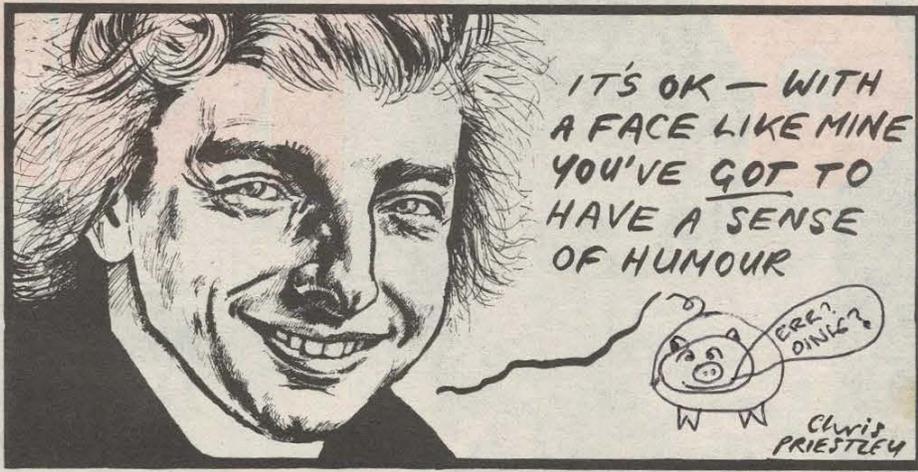
Anyway, anybody with any sense at all knows that mods are poofy little creeps, so why don't you go and get beaten up by a rocker or something? Goodbye, PUNK'S NOT DEAD. From a Punk, Nairn

● Paul Weller wouldn't like any of his fans to incite violence as it would bring him down to the same level as Wattie, who encouraged a London audience to kill a mod. Remember?

Vowel trouble

IN YOUR July 10 issue I noticed that you said that The Fixx had a new single out called 'Endlessly'. At the time I thought this was a bit strange as their single 'Red Skies' was still in the charts.

Since then, I have discovered that the above record is by John Fox! You also said that The



IF THE article concerning Mr Manilow on the back page of RECORD MIRROR (August 7) is intended as some kind of joke, I was wondering if your paper was catering specifically for the subnormal. This is the most sick and pathetic piece of gutter filth I have ever had the misfortune of coming across. I only glanced through your paper to find the US singles chart — not a load of cheap insulting smut. I would also like to know why the two children in the accompanying 'picture' are involved among the obscenities.

I shall also bring to your attention, re the article in question, that the term BREED, in the context you so expertly published it, is usually made in reference to animals as opposed to human beings. Who on earth are you to

Fixx were to write the soundtrack for the film, 'Identification Of A Woman'. Wrong again! This is also to be done by JF.

Get your vowels right!
 A syntax expert from Bedford
 ● Sirry ebaot thyt

Flying tonite

I AM writing into say that Sunie's article about the

Prince's Trust Gala was one big laugh.

She gave Madness (of all groups) a pretty creditable write-up while slagging off Jethro Tull (Ian Anderson's band) and Robert Plant.

First of all she said that Tull were an 'anachronistic embarrassment' and that Robert Plant's music was 'greying, antique stuff'. The only thing I can say is that Sunie is the biggest embarrassment

along with Madness. Not only did one of the band fly into the lights while playing his sax, but a few of them played the National Anthem on kazooos.

Give me Ian Anderson running about the stage anytime, the other prats can drive their car over a cliff.

M. Reid, Crosby, Merseyside
 ● Why don't you subscribe to old codger's weekly where you can read about ageing geriatrics to your heart's content?

Canned Queen

IN REPLY to Stephen Lee I would point out that I do remember when Queen were relatively unknown, and I recall them going on their first ever tour as support for Mott The Hoople.

The crowd warmed to them even then. No bottles. No cans. Just rapturous applause for a band who did and still do play good music.

Poor old Julian, just can't cope and his teardrops have exploded, looks like 'Another Band Bites The Dust', but at least Julian has dedicated his final single to his fans — 'Tiny Children'.

G. Wharton, Burnley
 ● Mott The Hoople? Where do you draw your pension?

Glam sham

I CANNOT take any more of this. I'm fed up with you slagging off people at the end of people's letters and I'm now cracking up because Daniela Soave slagged off the new four track EP by Marc Bolan.

If it wasn't for Marc Bolan there would be no punk rock. There are no good groups left. All we have now is rubbish like Adam Ant, Soft Cell and the ridiculous Human League.

I've been getting this rag for six years and it is a load of balls. There is nothing in your paper except bad articles. I mean who wants to know if Annabella doesn't think herself as a sex symbol. Anyone who thinks she's a sex symbol needs their eyes tested. So please stop slagging off the King of Glam Rock.

A very frustrated T.Rex fan, Bolton
 ● You must be frustrated liking Marc Bolan

Being boring

YOU RECENTLY said in your news pages that the Human

League are currently working on some fresh material and hope to release a follow up single to 'Don't You Want Me' soon.

Surely the last Human League single was 'Being Boiled' which got to number six in the charts on January 28.

I thought I would just let you know. By the way I look forward to getting this great mag every week.

Edward Harding Rolls, Cambridge
 ● 'Being Boiled' was re-released, so the forthcoming new single will, in fact, be the official follow-up, smarty pants

Funny farm

I AM writing to you about that poor Kevin Rowland who was on Round Table on Radio 1. His review of Duran Duran and Sting's new singles was pathetic.

K. Rowland should be taken to the funny farm.

From a Police fan, Cosham, Portsmouth. PS I'm a big Mailman fan

● Anyone liking Police, Duran Duran, and Mailman must be pretty funny themselves

Destructive

OKAY, I'VE tried the constructive approach (in trying to dissuade Adam Ant's public from supporting his one man ego trip) but now I'm just going to be destructive in my criticism:

Take Adam Ant fans and Adam Ant himself, insert the one into the other via the appropriate orifice. Simple!

Take my tip, spend your cash on Bowie discs and get some real musical brilliance into your collection.

Love on ya.
 David (Hunky Dory Fanzine), Beds
 ● Any relation to Houdini, are you?

Five minute fury

YOU SCUMBAGS at RECORD MIRROR make me ill — you're all foul about Pink Floyd because they've so much talent they've never needed the press to get them where they are today.

You create your own little five minute heroes purely to slag them off as soon as they've made it, and don't need your narrow minded little inter-viewers!

Pink Floyd never needed you, not even in 1967. It's apparent that whoever reviewed 'When The Tigers Broke Free' didn't even bother to listen to the lyrics properly, therefore had to resort to the boring predictability of showing jealousy that Roger Waters is a richer man than the said reviewer will ever have the brains to be.

Yakelde Trier, West Horsley, Surrey
 ● Your five minutes are now up

Buck's swizz

I'VE JUST returned from seeing Bucks Fizz in concert, for the second time. I've got to admit that this time I was very disappointed. Not because of Fizz (who were superb) but because I had my camera confiscated as soon as I'd taken one photo of them.

Surely they could allow the fans who buy their records, and pay £5.50 a seat to see them in concert — the pleasure of taking home some personal souvenir? I think it's a dirty trick and one which I hope won't be repeated at any other concerts I attend in future.

Alan Hill, Clwyd
 ● This policy is becoming common practice (a) to stop pirate photographers ripping off fans with bootleg posters and (b) so the group concerned can pocket the profits from any legitimate sales. What do readers think?



ROSSI AND CO: sweating like bulls

First class Quo

ONLY A few more days to the grand finale of the latest Quo tour. I am of course referring to August 21 where the fab Quo will get all the audience rockin' and rollin' all over Castle Donington.

What a night it will be! Just imagine it: legs apart, heads down, imaginary guitars at 60 degrees and off we go, boogieing on through the night. Right from the opening of 'Caroline' it will be a first class ticket on a mighty roller coaster. Everybody sweating like a bull and using every bit of energy available to get down and boogie.

Once again Quo will prove to everybody that they are the best live band Britain has produced.

Paul Levrier, Hythe, Kent
 ● Make sure your head is securely fastened to your neck before you start banging it about

Pic by Joe Bangley

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'WHO'S CRYING NOW'



SO **OUNDS**

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(Pete Makowski)

*...and change fast-
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A slice of power-
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JOURNEY
WHOS CRYING NOW

