

AUGUST 28, 1982 35p

RECORD

TIGHT FIT

Eastbourne exclusive! p18

Natasha
In smouldering
colour!

Yazoo

Buzz

Fast Eddie

**Sugarhill
Gang**

Gillan

Hot Oriental
colour!

UB40 LP!

**Bow Wow
Wow live!**

Iron Maiden

TIGHT FIT'S Denise and Julie: Raincoats eat your hearts out



AS USED ON TOP OF THE POPS

RW CHARTS

TOP SINGLES

Week ending August 28, 1982

THIS WEEK	LAST WEEK	WEEKS IN CHART	TITLE	ARTIST
1	1	9	COME ON EILEEN	Dexys Midnight Runners & The Emerald Express, Mercury / Phonogram
2	2	5	EYE OF THE TIGER	Survivor, Scotti Bros
3	13	2	WHAT	Soft Cell, Some Bizzare / Phonogram
4	6	5	CAN'T TAKE MY EYES OFF YOU	Boys Town Gang, ERC
5	27	2	SAVE A PRAYER	Duran Duran, EMI
6	3	9	FAME	Irene Cara, Polydor
7	26	3	HI-FIDELITY	The Kids from 'Fame' featuring Valerie Landsburg, RCA
8	4	7	DON'T GO	Yazoo, Mute
9	12	4	I EAT CANNIBALS PART 1	Toto Coelo, Radiolchoice/Virgin
10	33	2	NOBODY'S FOOL	Haircut One Hundred, Arista
11	16	6	JOHN WAYNE IS BIG LEGGY	Hasyi Fantayzee, Regard
12	5	8	IT STARTED WITH A KISS	Hot Chocolate, Rak
13	7	6	STRANGE LITTLE GIRL	The Stranglers, Liberty
14	15	4	BIG FUN	Kool & The Gang, De-Lite/Phonogram
15	10	5	MY GIRL LOLLIPOP (MY BOY LOLLIPOP)	Bad Manners, Magnet
16	11	7	THE CLAPPING SONG	The Belle Stars, Stiff
17	9	6	STOOL PIGEON	Kid Creole & The Coconuts, Ze/Island
18	8	6	DRIVING IN MY CAR	Madness, Stiff
19	37	3	WALKING ON SUNSHINE	Rockers Revenge, London
20	—	—	WHITE BOYS AND HEROES	Gary Numan, Beggars Banquet BEG 81
21	17	8	HURRY HOME	Wavelength, Ariola
22	34	3	CHERRY PINK AND APPLE BLOSSOM	White, Modern Romance, WEA
23	34	8	LOVE IS IN CONTROL (FINGER ON THE TRIGGER)	Donna Summer, Warner Bros
24	18	5	SUMMERTIME	The Fun Boy Three, Chrysalis
25	14	7	ARTHUR DALEY ('E'S ALRIGHT)	The Firm, Bark/Stiff
26	28	6	TODAY	Talk Talk, EMI
27	21	4	18 CARAT LOVE AFFAIR/LOVE HANGOVER	The Associates, Associates
28	58	2	GIVE ME YOUR HEART TONIGHT	Shakin' Stevens, Epic
29	35	4	UNDER THE BOARDWALK	Tom Tom Club, Island
30	31	3	SPREAD A LITTLE HAPPINESS	Sting, A&M
31	36	3	WOT	Captain Sensible, A&M
32	—	—	THE MESSAGE	Grandmaster Flash & The Furious Five, Sugarhill SHL 117
33	23	9	TAKE IT AWAY	Paul McCartney, Parlophone
34	25	7	THE ONLY WAY OUT	Cliff Richard, EMI
35	29	8	TOO LATE	Junior, Mercury/Phonogram
36	32	10	ME AND MY GIRL (NIGHT-CLUBBING)	David Essex, Mercury/Phonogram
37	30	8	CHALK DUST — THE UMPIRE STRIKES BACK	The Brat, Hansa
38	20	9	I SECOND THAT EMOTION	Japan, Hansa
39	19	9	SHY BOY	Bananarama, London
40	48	2	BACK CHAT	Queen, EMI
41	56	3	WINDPOWER	Thomas Dolby, VIPS
42	51	3	SADDLE UP	David Christie, KR
43	63	2	RUFF MIX	Wonder Dogs, Flip
44	22	9	DA DA DA	Trio, Mobile Suit Corp/Phonogram
45	67	2	I KNOW THERE'S SOMETHING GOING ON	Frida, Epic
46	39	5	MACHINERY	Sheena Easton, EMI
47	—	—	SO HERE I AM	UB40, Dep International, DEP 5
48	73	2	HARD TO SAY I'M SORRY	Chicago, Full Moon
49	74	2	WHY	Carly Simon, WEA
50	38	4	BAMBOO MUSIC	Sylvian/Sakamoto, Virgin
51	47	4	AFRICAN AND WHITE	China Crisis, Inevitable/Virgin
52	—	—	LEAVE IN SILENCE	Depeche Mode, Mute Bong 1
53	68	3	LOVE SHADOW	Fashion, Arista
54	—	—	LOVE COME DOWN	Evelyn King, RCA 249
55	46	5	SECRET HEART	Tight Fit, Jive
56	62	2	UNIFORMS	Pete Townshend, Ato
57	54	4	RUN AWAY	10CC, Mercury/Phonogram
58	43	5	LOVE MY WAY	The Psychedelic Furs, CBS
59	40	10	ROCK THE CASSAID	The Clash, CBS
60	57	3	THE RIVER	King Trigger, Chrysalis
61	—	—	GLITTERING PRIZE	Simple Minds, Virgin VS 511
62	42	4	WHEN THE TIGERS BROKE FREE	Pink Floyd, Harvest
63	41	11	ABRACADABRA	The Steve Miller Band, Mercury/Phonogram
64	60	2	TWO HEARTS TOGETHER/HOKOYO	Orange Juice, Polydor
65	59	2	WHERE DID WE GO WRONG	Liquid Gold, Polo
66	45	12	A NIGHT TO REMEMBER	Shalamar, Solar
67	50	4	ASYLUMS IN JERUSALEM/JACQUES DERRIDA	Scritti Politti, Rough Trade
68	66	2	YOU'VE GOT ANOTHER THING COMIN'	Judas Priest, CBS
69	55	4	IT'S NEVER TOO LATE	Diana Ross, Capitol
70	—	—	PLANET ROCK	Afrika Bambaataa & The Soul Sonic Force 21 Records/Polydor POP 497
71	—	—	BLUE SKIES	John Dummer & Helen April, Speed SPEED.
72	53	10	NIGHT TRAIN	Visage, Polydor
73	—	—	WHO PUT THE BOMP	Showaddywaddy, RCA 236
74	52	5	FEEL ME	Blanchange, London
75	72	8	POSTMAN PAT	Ken Barrie, Poet Music



Photo by Laura Levine



Photo by Frank Griffin

STARS and their earwear: (top) New York rapper extraordinaire Grandmaster Flash, at number 32 with 'The Message', models a 200 watt eight-speaker two-tone radio cassette player, which does its own ironing. But small, delicate Soft Celler Marc Almond only has a miniscule portable hi-fi. Surely with 'What' at number 3 you could afford something bigger, Marc?

BUBBLING UNDER

- AND I'M TELLING YOU I'M NOT GOING, Jennifer Holliday, Geffen GEF A2644
- ENDLESSLY, John Foxx, Metal Best/Virgin VS 513
- FROM SMALL THINGS BIG THINGS COME, Dave Edmunds, Arista ARIST 478
- GIVE ME, I Level, Virgin VS 523
- HIT THE ROAD JACK, Buzzz, RCA 248
- I'M A BELIEVER EP, The Monkees, Arista ARIST 487
- IMAGINATION, The BB and Q Band, Capitol CL 257
- I WANT YOU BACK IN MY LIFE AGAIN, Alvin Stardust, Stiff BUY 152
- JUMP TO IT, Aretha Franklin, Arista ARIST 479
- KEEPIN' LOVE NEW, Howard Johnson, Funkamerica USAF 1221
- KEEPS ME WONDERING WHY, The Steve Miller Band, Mercury/Phonogram STEVE 4
- LIVING FOR THE CITY, Gillan, Virgin VS 519
- LOVE OR MONEY, Billy Fury, Polydor POP 488
- 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
- PLATTERAMA MEDLEY, The Platters, Mercury/Phonogram MER 111
- SAD HEARTS, The Four Tops, Casablanca/Phonogram CAN 1012
- TEARS AND RAIN/HUNGER FOR YOUR JUNGLE LOVE, Rah Band, KR HR 10
- THE BOOM BOOM BOOM, Natasha, Towerbell TOW 25
- THE HEAVENS ARE CRYING, Blue Rondo A La Turk, Diable Noir/Virgin VS 516
- THE LOVE IN YOU, Sugarhill Gang, Sugarhill SH 116
- VACATION, Go-Go's, IRS/A&M GON 103
- WARRIORS, Blitz, No Future, 01 16
- YOU'RE MY NUMBER ONE, Average White Band, RCA 250

FLASHBACK

5	10	15
August 20, 1977	August 19, 1972	August 19, 1967
1 ANGELO, Brotherhood Of Man	1 SCHOOL'S OUT, Alice Cooper	1 SAN FRANCISCO (FLOWERS IN YOUR HAIR), Scott Mackenzie
2 YOU GOT WHAT IT TAKES, Showaddywaddy	2 SEASIDE SHUFFLE, Terry Dactyl and The Dinosaurs	2 ALL YOU NEED IS LOVE, The Beatles
3 I FEEL LOVE, Donna Summer	3 SILVER MACHINE, Hawkwind	3 I'LL NEVER FALL IN LOVE AGAIN, Tom Jones
4 FLOAT ON, The Floaters	4 PUPPY LOVE, Donny Osmond	4 DEATH OF A CLOWN, Dave Davies
5 IT'S YOUR LIFE, Smokie	5 POPCORN, Hot Butter	5 I WAS MADE TO LOVE HER, Stevie Wonder
6 THE CRUNCH, The Rah Band	6 BREAKING UP IS HARD TO DO, The Partridge Family	6 UP, UP AND AWAY, The Johnnie Mann Singers
7 MA BAKER, Boney M	7 YOU WEAR IT WELL, Rod Stewart	7 JUST LOVING YOU, Anita Harris
8 WE'RE ALL ALONE, Rita Coolidge	8 SYLVIA'S MOTHER, Dr Hook	8 EVEN THE BAD TIMES ARE GOOD, The Tremeloes
9 SOMETHING BETTER CHANGE/STRAIGHTEN OUT, The Stranglers	9 RUN TO ME, The Bee Gees	9 THE HOUSE THAT JACK BUILT, The Alan Price Set
10 THAT'S WHAT FRIENDS ARE FOR, Deniece Williams	10 IT'S FOUR IN THE MORNING, Faron Young	10 IT MUST BE HIM, Vikki Carr

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)

DISCO 45s

- 1 1 WALKING ON SUNSHINE/ROCKIN' ON SUNSHINE, Rockers Revue, London 12in
- 2 2 SO FINE/KEEPIN' LOVE NEW, Howard Johnson, Funk AllMerica 12in
- 3 4 BIG FUN/GET DOWN ON IT (REMIX), Kool & The Gang, De-Lite 12in
- 4 3 STOOOL PIGEON, Kid Creole & The Coconuts, Ze 12in
- 5 6 JUMP TO IT, Aretha Franklin, Arista 12in
- 6 7 LOVE COME DOWN, Evelyn King, RCA 12in
- 7 8 BEAT THE STREET/NEVER GIVE YOU UP/YOURE THE ONE, Sharon Redd, US Prelude LP
- 8 5 THE MESSAGE, Grandmaster Flash, Sugarhill 12in
- 9 11 IMAGINATION, S&W Band, Capitol 12in
- 10 10 SHE'S GOT IT, Leroy Hutson, US Elektra 12in
- 11 9 LOVE ON A SUMMER NIGHT, McCrarys, Capitol 12in
- 12 26 GIVE ME, I Level, Virgin 12in
- 13 16 PLANET ROCK, Soul Sonic Force, 21 Records 12in
- 14 13 DANCE FLOOR, Zapp, Warner Bros 12in
- 15 12 SOMER OR LATER ONE IN A MILLION YOU, Larry Graham, Warner Bros 12in
- 16 22 SHOUT FOR JOY, Dunn & Bruce Street, Sals 12in
- 17 40 BRING YOUR SWEET LOVIN' BACK, Starpoint, Casablanca 12in
- 18 34 LET'S FUNK TONIGHT, Blue Feather, Mercury 12in
- 19 14 DONT STOP MY LOVE, Passion, US Prelude 12in
- 20 46 ONE MINUTE FROM LOVE/EXCITING/BABY WONT CHA, Marc Sadane, US Warner Bros LP
- 21 17 HAPPY HOUR/SWEET MAGIC/NIGHT CRUISER, Doelato, Warner Bros 12in
- 22 32 WHEN WE PARTY, Jay W McGee, Canadian Scorpio 12in
- 23 18 A NIGHT TO REMEMBER, Shalamar, Solar 12in
- 24 20 SHE'S MY SHINING STAR, Fatback, Polydor 12in
- 25 21 I REALLY DONT NEED NO LIGHT, Jeffrey Osborne, A&M 12in
- 26 39 CANT TAKE MY EYES OFF YOU, Boy, US West End 12in
- 27 50 DO IT TO THE MUSIC/DUB MIX, Raw Silk, US West End 12in
- 28 31 FEELIN' FINE, Sly Cabell, Virgin 12in
- 29 71 NEW YORK CITY/THE FORCE OF LOVE/STRAIGHT TO THE TOP, Stanley Clarke, Epic LP
- 30 29 KEEP ON/YOURE THE ONE FOR ME (REPRISE), "D" Train, Epic 12in
- 31 15 NEVER KNEW LOVE LIKE THIS BEFORE, Patrick Booth, Streetwave 12in
- 32 36 I MUST BE DREAMIN', Wanda, US Elektra 12in
- 33 37 SUMMER LADY (REMIX), Narada Michael Walden, Atlantic 12in
- 34 33 THE LOVER IN YOU, Super Hill Gang, Sugarhill 12in
- 35 35 BOOGIE IN YOUR BUTT, Eddie Murphy, US The Entertainment Co 12in
- 36 18 LET IT WHIP, Dizz Band, Motown 12in
- 37 28 TOO LATE, Junior, Mercury 12in
- 38 34 IF YOU DONT KNOW ME BY NOW, Jean Carr, Motown 12in promo
- 39 41 LOVE LIGHTS, Conway & Temple, US Old Town 12in
- 40 72 LOVE'S COMIN AT YA, Melba Moore, US EMI America 12in
- 41 49 DONT TURN YOUR BACK ON LOVE, Freddie James, US Arista 12in
- 42 38 LOVE YOU MADLY, Candela, Arista 12in
- 43 37 FREEDOM/FREEDOM A GOGO, Thunderbombs & The Toolseman, Polydor 12in
- 44 55 HOT SPOT, Midnight Star, US Solar 12in
- 45 43 STAR, Second Image, Polydor 12in
- 46 42 NUMBER ONE/I WAS TIRED OF BEING ALONE, Patrice Rushen, Elektra 12in
- 47 48 THANKS TO YOU, Sinnamon, Bectel 12in
- 48 64 HEAD OVER HEELS (INSTRUMENTAL), Galaxy, Ensign 12in
- 49 23 ELECTROPHONIC PHUNK/THATS A LADY, Strock USA, Fantasy 12in
- 50 30 FAME, Irene Cara, RSO 12in
- 51 57 YOU CANT RUN FROM MY LOVE, Stephanie Mills, Casablanca 12in
- 52 26 LOVE HAS FOUND ITS WAY, Dennis Brown, A&M 12in
- 53 44 COME LET ME LOVE YOU/YOURE THE ONE FOR ME/CAN YOU HANDLE IT/MUST BE THE MUSIC (KISS REMIXES), Jeanette "Lady Day" "D" Train/Sharon Redd/Secret Weapon, Prelude LP
- 54 - PARADISE/CLASSY LADY/NICE AND EASY, Leroy Hutson, US Elektra LP
- 55 58 STILL HOTT 4 U, Bobby "D", US "O" 12in
- 56 51 DONT MAKE ME WAIT/DUB MIX, Peech Boys, US West End 12in
- 57 60 TAKE YOUR TIME (THE ULTIMATE MOXX), Roy Hamilton, Excaliber 12in
- 58 45 WHY I CAME TO CALIFORNIA, Leon Ware, US Elektra LP
- 59 47 FUNKIN' AROUND/IMY LOVE GROWS STRONGER, Bloodstone, US Track LP
- 60 75 LOVING AS ONE, Trevor Walters, Magnet 12in
- 61 80 LET'S GET HORNY, Hi Voltage, US One Way 12in
- 62 53 KEEP ON MOVIN/SWEET MAGIC, Doelato, US Warner Bros LP
- 63 52 LET ME FEEL YOUR HEARTBEAT, Glass, US West End 12in
- 64 70 LET'S ROCK (OVER & OVER AGAIN)/INSTRUMENTAL, Feel, US Sals 12in
- 65 66 FUNK (INSTRUMENTAL), Gunchback Boogie Band, US Prelude 12in
- 66 54 MONEYS TOO TIGHT (TO MENTION), Valentine Bros, US Bridge 12in
- 67 69 GIVE ME JUST A LITTLE MORE TIME, Angela Clemmons, Portrait 12in
- 68 81 I CANT STOP, Betty Lavette, Motown 12in promo
- 69 65 WEVE GOT THE GROOVE, A Taste Of Honey, Capitol LP
- 70 - CRUISIN', Smokey Robinson, Motown 12in promo
- 71 - IT'S TOO FUNKY IN HERE, P. Funk All Stars, US Jump 7in
- 72 63 RISE TO THE TOP/HAND TIGHT, Koolha, RCA 12in
- 73 13 DO YOU REALLY WANT AN ANSWER/A TOUCH OF JAZZ/PLAYIN' KINDA RUFF/DOO WA DITTY, Zapp, Warner Bros LP
- 74 - SEXY DANCER, Donald Byrd & 125th Street NYC, US Elektra 12in
- 75 76 PEANUT BUTTER AND JAM, Search, Philly World 12in
- 76 - THE GIRLS, General Caine, US Tabu 12in
- 77 74 DONT LET GO OF ME, Mike & Brenda Sutton, US SAM 12in
- 78 62 SAY YOU WANNA, Howard Johnson, US SAM LP
- 79 83 SADDLE UP, David Christie, KR 12in
- 80 - WRAP IT UP, Touches, US Emergency 12in
- 81 73 SWEET NOTHINGS, Tyzik, US Capitol LP
- 82 59 KEEP THAT SAME OLD FEELING, Hot Quisine, Kaleidoscope 12in
- 83 81 GROOVE YOUR BLUES AWAY, Amusement Park, Sals 12in
- 84 56 YOU CANT STOP!, David McPherson, US SAM 12in
- 85 - THE LOVE YOU'VE BEEN FAKIN'/INSTRUMENTAL, Index, Excaliber 12in
- 86 - I CANT STAND IT, Evelyn King, RCA LP promo
- 87 68 MT. AIRY GROOVE/PLEASE DONT DO THIS TO ME, Pieces Of A Dream, Elektra LP
- 88 - ROCK THE BEAT, Jamaica Girls, US Bectel 12in
- 89 - OVER LIKE A FAT RAT, Fonda Rae, Vanguard 12in
- 90 - HESITATION, Colaha, CBS 12in promo

INDIE 45s

- 1 1 DONT GO, Yazoo, Mute (12)YAZ 001
- 2 2 JACOUES DERRIDA/ASYLUMS IN JERUSALEM, Scotti Pollis, Rough Trade RT 111
- 3 9 BLEED FOR ME, Dead Kennedys, Alternative Tentacles/Statik STAT 22121
- 4 3 RUN LIKE HELLUP YER BUM, Pater & The Test Tube Babies, No Future Of US
- 5 - WARRIORS, Blitz, No Future Of US
- 6 4 ONLY YOU, Yazoo, Mute 7MUTE (12)MUTE 020
- 7 14 OPEN YOUR EYES, Lords Of The New Church, Hegal ILS 0030
- 8 8 WHATSOEVER IS HE LIKE? Farmers Boys, Backs 7NCH 001
- 9 10 BELA LUGOSI'S DEAD, Bauhaus, Small Wonder WEEZY 2
- 10 9 PAST MEETS PRESENT, Weenard, Rough Trade RT 107
- 11 - LEAVE IN SILENCE, Dapcho Mode, Mute 7DCH01
- 12 5 17 YEARS OF HELL (EP), Parliants, No Future Of US
- 13 17 SICK BOY, GBH, Clay CLAY 11
- 14 16 P** THE WORLD (EP), Chaotic Discord, Riot City RIOT 10
- 15 20 LOVE AT FIRST SIGHT, Gilt, Rough Trade RT 088
- 16 11 NIGHT AND DAY, Everything But The Girl, Cherry Red CHERRY 37
- 17 13 WOMAN, Anti-Nowhere League, WXYZ ABCDP 4
- 18 12 THE HOUSE THAT MAN BUILT (EP), Conflict, Cross 2219841
- 19 30 RELIGIOUS WARS (EP), Sublimans, Spiderleg SDL 7
- 20 7 IEVA, Toyah, Safari SAFE(P) 28
- 21 24 LOVE WILL TEAR US APART, Joy Division, Factory FAC 23
- 22 38 RISING FROM THE DREAD (EP), UK Decay, Corpus Christi CHRIST 11
- 23 25 VIVA LA REVOLUTION, Adicts, Fall Out FALL 002
- 24 34 P** THE TORIES, Riot Squad, Roundel ROUND 93
- 25 15 WAIT FOR THE BLACKOUT/JET BOY, Jet Girl, Damned/Captain Sensible, Big Beat NS(P) 77
- 26 27 TEMPTATION, New Order, Factory FAC S2(12)
- 27 29 RUNNING AWAY/TIME, Paul Haig, Operation Twilight OPT 3
- 28 21 FARCE (EP), Rudimentary Peni, Cross 2219842
- 29 - SHELTERS FOR THE RICH, Disruptors, Radical Change RC 2
- 30 18 RUS NO OUT, Cravala, Cross 2219844
- 31 29 FAITHLESS, Scotti Pollis, Rough Trade RT 101(T)
- 32 - SO HERE I AM, UB40, DEP International 7DEP(12)DEP 5
- 33 28 SOCIETY'S REJECTS, Maunauts, Pax PAX 6
- 34 36 THE RELIGION (EP), Destructors, Carnage/Banellux KILL 2
- 35 22 TAKE NO PRISONERS (EP), Red Alert, No Future Of US
- 36 32 SURVIVAL, Collects, WXYZ ABCD 3
- 37 23 THE BIG BEAN, Pig Bag, Y Y24
- 38 33 WILD SUN, 999, Abion ION 1033
- 39 25 THE I DONT WANNA BE A VICTIM EP, Vanueters, Tempest HELL 4
- 40 43 SOMETHING ON MY MIND, Pale Fountains, Operation Twilight OPT 003
- 41 - TV PARTY, Black Flag, SST
- 42 48 I THINK WE NEED HELP, Farmers Boys, Wasp WAAP 3
- 43 48 A VIEW FROM HER ROOM, Weenard, Rough Trade RT 057
- 44 45 MORE TROUBLE COMING EVERY DAY, Zounds, Rough Trade RT 098
- 45 - THE ENEMY (EP), Amabix, Spiderleg SDL 5
- 46 49 EUROPE IN THE YEAR ZERO (EP), Yazoo, Sadastan Crechi & Colour Me Pop, S-Photograph SPH 1
- 47 31 XOYO, Passage, Cherry Red (12)CHERRY 36
- 48 41 IVE GOT A GUN, Channel 3, No Future Of US
- 49 39 WHO'S GONNA WIN THE WAR, Hawkworks, Flicknife FLS 209
- 50 42 PAPA'S GOT A BRAND NEW PIG BAG, Pig Bag, Y(12)Y10

INDIE LPs

- 1 2 CHRIST THE ALBUM, Cross, Cross 2219843
- 2 7 CITY BABY ATTACKED BY RATS, GBH, Clay CLAYLP 4
- 3 4 THE LORDS OF THE NEW CHURCH, Lords Of The New Church, Hegal LP 009
- 4 10 GARLANDS, Coccau Twins, 4AD CAD 211
- 5 1 JUNKYARD, Birthday Party, 4AD CAD 207
- 6 3 WE ARE ... THE LEAGUE, Anti-Nowhere League, WXYZ LMNCP 1
- 7 8 IN THE FLAT FLY, Bauhaus, 4AD CAD 13
- 8 6 2 X 45, Cabaret Voltaire, Rough Trade ROUGH 42
- 9 17 TENCH, Shriekback, Y Y21
- 10 5 THE CHANGELING, Toyah, Safari VOOR 9
- 11 - THE SINGLES ALBUM, UB40, Graduates GRADLSP 3
- 12 15 EXORCISE THE DEMONS OF YOUTH, Destructors, Illustrated JAM 55
- 13 14 THERMO-NUCLEAR SWEAT, Delinknt, Hannibal HNR, 1311
- 14 12 FOURTH DRAWER DOWN, Associates, Situation 2 SITU 2
- 15 - LIVE AT THE ROUNDHOUSE, Pink Fairies, Big Beat WK 14
- 16 9 CAUTION TO THE WIND, Anti-Pasti, Bordenier ABOUT 7
- 17 30 SKIDNY, Eat-A-Mouse, Greenestevens GREL 41
- 18 24 RHYTHM COLLISION, Ruts DC, Bohemian BOLD 4
- 19 21 BEST OF THE DAMNED, Damned, Big Beat DAM 1
- 20 13 WARGASM, Various, Pax PAX 4
- 21 22 GREATEST HIT, Blue Orchids, Rough Trade ROUGH 36
- 22 16 SPEAK AND SPELL, Desperate Mode, Mute STUMM 5
- 23 25 ANTHEM, Toyah, Safari VOOR 1
- 24 11 PUNK AND DISORDERLY, Various, Abstract AABT 100
- 25 18 MOVEMENT, New Order, Factory FACT 50
- 26 27 DR HECKLE AND MR JIVE, Pig Bag, Y Y17
- 27 28 UNKNOWN PLEASURES, Joy Division, Factory FACT 10
- 28 - CLOSER, Joy Division, Factory FACT 25
- 29 29 HEAR NOTHING SEE NOTHING SAY NOTHING, Discharge, Clay CLAYLP 3
- 30 20 DEGENERATES, Passage, Cherry Red S RED 29

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', Rco Speedwagon, Epic
- 8 8 VACATION, The Go Go's, IRS
- 9 9 WHO CAN IT BE NOW? Men At Work, Columbia
- 10 10 TAKE IT AWAY, Paul McCartney, Columbia
- 11 11 YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU, Melissa Manchester, Arista
- 12 12 LOVE IS IN CONTROL, Donna Summer, Geffen
- 13 14 LOVE WILL TURN YOU AROUND, Kenny Rogers, Liberty
- 14 16 JACK AND DIANE, John Cougar, Riva/Mercury
- 15 17 EYE IN THE SKY, The Alan Parsons Project, Arista
- 16 18 AMERICAN MUSIC, Pointer Sisters, Planet
- 17 19 THINK I'M IN LOVE, Eddie Money, Columbia
- 18 20 WHO CAN IT BE NOW? Men At Work, Columbia
- 19 13 THE LONELY, The Meters, Capitol
- 20 15 ROSANNA, Toto, Columbia
- 21 21 OUT OF WORK, Gary US Bonds, Emi-America
- 22 24 AND I'M TELLING YOU I'M NOT GOING, Jennifer Holiday, Geffen
- 23 27 YOU CAN DO MAGIC, America, Capitol
- 24 29 ONLY TIME WILL TELL, Asia, Geffen
- 25 25 KIDS IN AMERICA, Kim Wilde, Emi-America
- 26 30 BLUE EYES, Elton John, Geffen
- 27 22 LET IT WHIP, Dazz Band, Motown
- 28 31 HOT IN THE CITY, Billy Idol, Chrysalis
- 29 34 SOMEBODY'S BABY, Jackson Browne, Aylum
- 30 36 LET ME TICKLE YOUR FANCY, Jermaine Jackson, Motown
- 31 23 TAINTED LOVE, Soft Cell, Sire
- 32 26 DONT YOU WANT ME, The Human League, A&M/Virgin
- 33 44 KEEP FORGETTING, Michael McDonald, Warner Bros
- 34 51 HOLD ON, Santana, Columbia
- 35 49 WHAT'S FOREVER FOR, Michael Murphy, Liberty
- 36 38 SOMEDAY, SOMEWAY, Marshall Grenshaw, Warner Bros
- 37 41 DO YOU WANNA TOUCH ME, Joan Jett and The Blackhearts, Boardwalk
- 38 40 LET ME GO, Ray Parker Jr, Arista
- 39 60 NEVER BEEN IN LOVE, Randy Meisner, Epic
- 40 42 LOVE OR LET ME BE LONELY, Paul Davis, Arista
- 41 46 WILLY GIRL, Frank and Moon Zappa, CBS
- 42 43 WORDS, Missing Persons, Capitol
- 43 45 I RAN, A Flock of Seagulls, Jive/Arista
- 44 47 GLORIA, Laura Branigan, Atlantic
- 45 48 I'M THE ONE, Roberta Flack, Atlantic
- 46 39 I REALLY DONT NEED NO LIGHT, Jeffrey Osborne, A&M
- 47 44 MAKE BELIEVE, Toto, Columbia
- 48 52 SHOULD I STAY OR SHOULD I GO, The Clash, Epic
- 49 54 WORKIN' FOR A LIVING, Huey Lewis and The News, Chrysalis
- 50 56 OH JULIE, Barry Manilow, Arista
- 51 53 PLANET ROCK, Afrika Bambaataa and The Soul Sonic Force, Tommy Boy
- 52 59 THEMES FROM ET, Water Murphy, MCA
- 53 74 BREAK IT TO ME GENTLY, Juice Newton, Capitol
- 54 72 YOU DROPPED A BOMB ON ME, The Gap Band, Experience
- 55 41 I WILLY ALWAYS LOVE YOU, Dolly Parton, RCA
- 56 60 LET IT BE ME, Willie Nelson, Columbia
- 57 57 SHE GOT THE GOLDMINE, Jerry Reed, RCA
- 58 - HOT FUN IN THE SUMMERTIME, Dayton, Liberty
- 59 63 STILL IN THE GAME, Stevie Winwood, Island
- 60 65 CALLING ALL GIRLS, Queen, Elektra
- 61 67 I ONLY WANT TO BE WITH YOU, Nicolette Larson, Warner Bros
- 62 62 SARA, Bill Champlin, Elektra
- 63 69 YOU KEEP RUNNIN AWAY, 36 Special, A&M
- 64 70 NIGHTSHIRT, Quarterflash, Warner Bros
- 65 71 VOYEUR, Kim Carnes, Emi-America

US LPs

- 1 1 MIRAGE, Fleetwood Mac, Warner Bros
- 2 2 EYE OF THE TIGER, Survivor, Scotti Bros
- 3 4 ASIA, Asia, Geffen
- 4 5 PICTURES AT ELEVEN, Robert Plant, Swan Song
- 5 8 ABRACADABRA, The Steve Miller Band, Capitol
- 6 7 GOOD TROUBLE, Rco Speedwagon, Epic
- 8 8 DAYLIGHT AGAIN, Crosby, Stills, and Nash, Atlantic
- 9 9 VACATION, The Go-Go's, IRS
- 10 10 THREE SIDES LIVE, Genesis, Atlantic
- 11 11 DREAM GIRLS, Original Cast, Geffen
- 12 13 CHICAGO 16, Chicago, Full Moon/Warner Bros
- 13 10 EMOTIONS IN MOTION, Billy Squier, Capitol
- 14 14 GET LUCKY, Lover Boy, Columbia
- 15 15 ROCKY 111, Soundtrack, Liberty
- 16 12 ALWAYS ON MY MIND, Willie Nelson, Columbia
- 17 17 GAP BAND IV, Gap Band, Total Experience
- 18 18 EYE IN THE SKY, The Alan Parsons Project, Arista
- 19 14 FOUR ONE, The Meters, Capitol
- 20 20 COMBAT ROCK, The Clash, Epic
- 21 21 STILL LIFE, The Rolling Stones, Rolling Stones Records
- 22 26 A FLOCK OF SEAGULLS, A Flock of Seagulls, Jive/Arista
- 23 23 SHIP ARRIVING TOO LATE TO SAVE A DROWNING WITCH, Frank Zappa, Barking Pumpkin
- 24 34 HOOKED ON SWING, Larry Elgart and His Manhattan Swing Orchestra, RCA
- 25 25 NOW AND FOREVER, Air Supply, Arista
- 26 27 SCREAMING FOR VENGEANCE, Judas Priest, Columbia
- 27 28 ALL THE BEST COWBOYS HAVE CHINESE EYES, Pete Townshend, Atco
- 28 29 TUG OF WAR, Paul McCartney, Columbia
- 29 30 TOTO IV, TOTO, Columbia
- 30 34 DONNA SUMMER, Donna Summer, Geffen
- 31 21 ESCAPE, Journey, Columbia
- 32 32 NO FUN ALLOWED, Glenn Frey, Elektra
- 33 - ZAPP 11, Zapp, Warner Bros
- 34 30 BUSINESS AS USUAL, Men at Work, Columbia
- 35 48 EYE ROCKY, Melissa Manchester, Arista
- 36 38 NO CHANGES, Eddie Money, Columbia
- 37 40 ET SOUNDTRACK, MTA
- 38 49 IMPERIAL BEDROOM, Elvis Costello, Columbia
- 39 39 LOVE WILL TURN YOU AROUND, Kenny Rogers, Liberty
- 40 42 ONE ON ONE, Cheap Trick, Epic
- 41 43 NIGHT AND DAY, Joe Jackson, A&M
- 42 47 MOUNTAIN MUSIC, Alabama, RCA
- 43 44 KEEP IT LIVE, The Dazz Band, Motown
- 44 31 PELICAN WEST, Haircut One Hundred, Arista
- 45 - TALKING BACK TO THE NIGHT, Stevie Winwood, Island
- 46 51 BUILT FOR SPORE, Stray Cats, Emi-America
- 47 48 DARE, The Human League, A&M/Virgin
- 48 - JUMP TO IT, Aretha Franklin, Arista
- 49 49 JEFFREY OSBORNE, Jeffrey Osborne, A&M
- 50 33 DIVER DOWN, Van Halen, Warner Bros
- 51 57 NUGENT, Ted Nugent, Atlantic
- 52 36 SPEAK FOUR, 36 Special, A&M
- 53 53 MISSING PERSONS, Missing Persons, Capitol
- 54 54 THROWIN' DOWN, Rick James, Gordy
- 55 55 QUIET LIES, Juice Newton, Capitol
- 56 56 JUMP UP, Elton John, Geffen
- 57 36 ANNE, Sophie B. Hawkins, A&M
- 58 - TALKINGLY NOT, Stephanie Mills, Casablanca
- 59 59 STEVIE WONDER'S ORIGINAL MUSIQUARIUM 1, Stevie Wonder, Tamla
- 60 - SO EXCITED, Pointer Sisters, Planet

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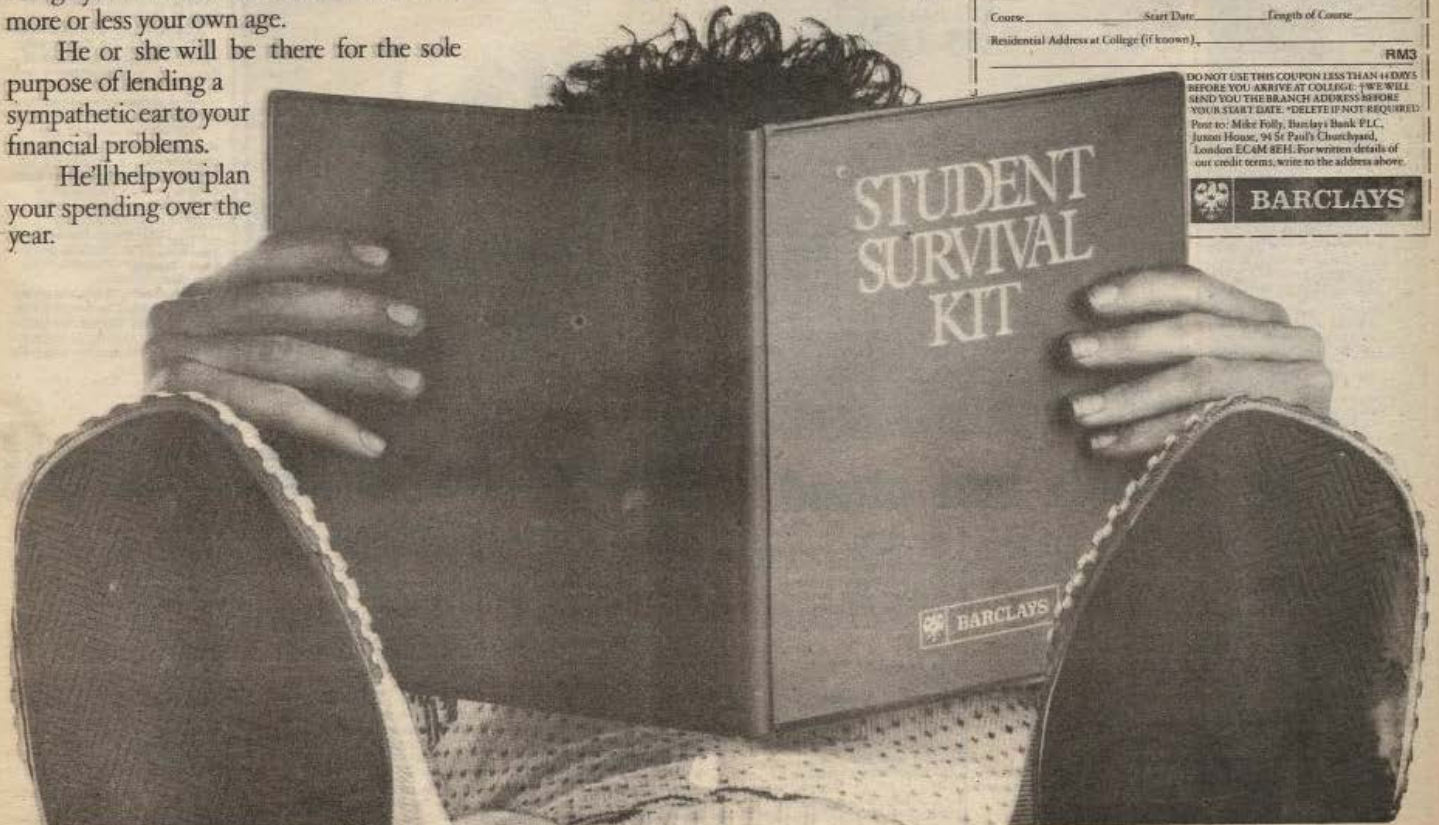
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NEWS



JOHN MCCOY: hair raising exhibits Pic by Robert Ellis

Gillan giant tour details

GILLAN GO on the road for their biggest tour ever this autumn - taking in a massive 37 dates!

They have just returned from a tour of the Far East to work on a new album 'Magic' - which comes out on September 17.

The album includes the heavy metal band's reworking of Stevie Wonder's 'Living For The City' as well as nine Gillan songs. It will also come out as a picture disc.

Tour dates start at the Guildford Civic Hall on October 22. Then: Swindon Castle Leisure Centre 23, Portsmouth Guildhall 24, Nottingham Rock City 27, Wolverhampton Civic Hall 28, Preston Guildhall 29, Newcastle City Hall 30, Aberdeen Capitol Theatre

November 4, Dundee Caird Hall 5, Glasgow Apollo 6, Edinburgh Playhouse 7, Carlisle Market Hall 8, Hanley Victoria Hall 10, Liverpool Empire 11, Manchester Apollo 13, Swansea Strangwyn Hall 15, Cardiff Top Rank 16, Ebbw Vale Leisure Centre 17, Bradford St George's Hall 18, Leeds University 20, Corby Festival Hall 21, Hull City Hall 22, Gloucester Leisure Centre 25, Bristol Colston Hall 26, St Austell Cornish Coliseum 27, Margate Winter Gardens 28, Southend Gaumont 4, Oxford Apollo 5, Brighton Dome 6, Derby Assembly Rooms 8, Sheffield City Hall 9, Birmingham Odeon 11, Leicester De Montfort Hall 14, Ipswich Gaumont 15 and London Wembley Arena 17.

Who's last stand

THE WHO are to stop playing live... but not before another series of concerts next year. Roger Daltrey said that the group would effectively split, although they will still record albums together.

"This will be our last American tour, and after that we'll play Europe," he said in America. "We would rather go out with a bang than wander down memory lane."

Meanwhile, the group now play their concerts at Birmingham's NEC on September 10 and 11. Tickets for the old September 9 date are valid for the rescheduled date, but fans can get refunds if they go to the place of purchase

within 10 days. And The Who have a new album out next week. It's called 'It's Hard' and features 12 songs - three written by bassist John Entwistle and the rest by Pete Townshend.

AC/DC extra dates

AC/DC have added four more dates to their tour. The gigs are all at Hammersmith Odeon on October 13, 14, 15, 16. Tickets are available now from the Odeon box office and usual agents.

GENESIS GABRIEL LINK-UP

PETER GABRIEL is to sing with Genesis again.

The group have joined up with the singer to play a benefit concert at the Milton Keynes Bowl on October 2.

It is the first time that Gabriel has sung with Genesis since their 'Lamb Lies Down On Broadway' tour in 1975.

But the line-up will be different to the old days. Although Gabriel will join the current Genesis line-up of Tony Banks, Phil Collins and Mike Rutherford, Steve Hackett will not be playing. Normal Genesis guest musicians Daryl Stuermer and Chester Thompson will also be on stage with the group.

And it looks as if they'll be doing a set with all the old favourites included.

"I would think that they'll be playing 'Supper's Ready' and 'Lamb Lies Down On Broadway' as well as some post-Genesis material," a spokesman said this week.

The concert is only a one-off date. It is being held in aid of the organisers of the



GABRIEL: benefit gig

Shepton Mallet WOMAD Festival which was headlined by Peter Gabriel.

Because the organisers Music Arts & Dance Expo lost "substantial" amounts of money, Gabriel and the other musicians are hoping to raise enough cash to get them out of the red.

The show runs from two in the afternoon until eight, and will feature several support bands.

● HOW TO BOOK: Tickets are all £9 and are available by post from NJF/Marquee, PO Box 45Q, London W1A 4SQ. Cheques should be made payable to NJF/Marquee and sent in with a SAE.

Stranglers collection

THE STRANGLERS release a greatest hits album next month. It is called 'The Collection 77-82' and includes the range from 'Peaches' to the current single 'Strange Little Girl'. At the moment the band are working on material for an album on CBS, having now parted company with EMI.

"Since such tracks as '5 Minutes' and 'Straighten Out' are not going to be on this album there is the possibility that a second greatest hits version will follow," a spokesman said this week.

Brixton Jam

THE JAM look likely to be playing London's Brixton Fair Deal in December.

Although their promoter has yet to confirm the dates, they have pencilled in concerts at the venue for December 4 and 5.

But a spokesman urged fans not to inquire about tickets yet.

"We will be deluged with enquiries, but I don't think their concerts will be confirmed for another three weeks," she said.

● The Brixton Fair Deal is fighting for survival - only months after its opening.

Boss Alan Briggs has blamed the delay of a £50,000 grant from Lambeth Council for the financial problems.

But he said: "There's a crying need in London for a venue like the Fair Deal. Bands recognise this and I'm looking to them to give us all the support and help they can."



BLONDIE: no sell out shock

Blondie bombshell

BLONDIE HAVE cancelled their tour... because they can't sell the tickets.

And reports from America suggest that the band are nearer than ever to splitting up.

English promoter Nick Cater admitted that Blondie simply haven't got the pulling power they thought.

"Ticket sales are not as good as we had hoped," he said.

The group 'ave had their biggest success in Britain, and the lack of ticket sales will not help their morale.

Sources close to the band in America say that there are have been several arguments among the band members

during their tour there. At one point it looked as if drummer Clem Burke would leave the group... following on the heels of guitarist Frank Infante.

And Debbie Harry said last year that she and Chris Stein might disband Blondie after they had completed their album 'The Hunter'.

But Nick Cater blamed the Rolling Stones as one of the reasons Blondie tickets haven't been selling.

"The Stones tour earlier this year took so much money out of the market that everybody is suffering," he said.

"In the current economic climate, people do not have the money to buy

concert tickets.

"We sold more tickets than most bands could hope to in Britain at the moment, but it wasn't enough to cover the huge costs involved."

But in America a promoter said that they might do another British tour on a smaller scale.

And there are other rumours circulating that Debbie Harry might come over for a solo tour if she disbands Blondie.

Refunds for the concerts are available by post from: Blondie Box Office, PO Box 281, London N15 5LW. Fans should send in their tickets along with their names and addresses.



ABC: this is how they look BEFORE the tour

The ABC of touring

ABC EMBARK on their first-ever tour this autumn. The band — who scored massive hits with 'The Look Of Love' and 'Poison Arrow' — play 17 dates throughout November. Their tour follows the release of their 'All Of My Heart' single — out this week. It is yet another

number from their 'Lexicon Of Love' album, and is backed with 'Overture', a strings-only instrumental. The chart-topping group start their dates at Scarborough Futurist Theatre on November 4. They go on to play: Glasgow Apollo 5,

Edinburgh Playhouse 6, Manchester Apollo 8, Sheffield City Hall 9, Preston Guildhall 10, Leicester De Montfort Hall 11, Stoke-on-Trent Kings Hall 12, St Austell Cornish Coliseum 14, Poole Arts Centre 15, Oxford Apollo 17, Birmingham Odeon 18, Bristol Colston Hall 19, Coventry Apollo 20,

Brighton Centre 21 and London Hammersmith Odeon 23 and 24. Tickets for all the dates go on sale this weekend (August 28) apart from Bristol where they are on sale on October 19 and Leicester where the box office opens on September 1.

Photo by Steve Rappoport

Snowy leaves Thin Lizzy

SNOWY WHITE has left Thin Lizzy... and as exclusively revealed in Record Mirror last week, his replacement is former Tygers of Pan Tang guitarist John Sykes. While has been with Thin Lizzy for two years, and a spokesman told Record Mirror this week why he's leaving now. "Snowy wants to concentrate on other aspects of his career and resume his session work," he said. "He has decided the demands of touring would not allow him the freedom of commitment to other projects. Sykes is already working with Lizzy on their new album, set for release in the New Year, when Lizzy also expect to be touring.

Associates cancel tour

THE ASSOCIATES have cancelled their tour — because Bill Mackenzie has got pharyngitis. They have already cancelled their Edinburgh, Glasgow and Manchester concerts, and their gigs at the London Camden Palace on Sunday and Monday are off too. But a spokesman for the group said that all the concerts will be rescheduled.



BILLY MACKENZIE: silenced

Roxy's Wembley extra

ROXY have added a date to their tour. The group have fixed up another concert at London's Wembley Arena on September 22. Tickets cost £7.50 and £8.50 and are available by post only

from Wembley Stadium, Wembley Arena, Wembley, Middlesex. Cheques or postal orders should be made payable to Wembley Stadium (Roxy Music) and enclosed with a SAE. There is a limit of four tickets per application.



SCRITTI: first album

Scritti ditties

SCRITTI POLITTI release their first album next week. It is called 'Songs To Remember' and comes out on September 3. The album includes their 'Faithless' and 'Asylums In Jerusalem' singles — but work on the rest of the LP started way back in 1980! Scritti leader Green Gartside is joined by a host of other musicians including Robert Wyatt on keyboards and a double bass player Mgotse.



BEAT: not idle

Beat on the march

THE BEAT are back to work again. They go out on a massive tour at the end of next month, and release a single next week. The single is called 'Jeanette' and comes out on September 3. It is backed with another new number 'March Of The Swivelheads,' and comes out

as a 12-inch as well. An album — as yet without a title — is lined up to come out on October 1. Their tour follows appearances at the WOMAD and Gateshead festivals. It starts at the Belfast Ulster Hall on September 27. Then: Dublin's Francis Xavier Hall 28, Brighton Top Rank October 1, Poole Arts Centre 2, London Hammersmith Palais 3, Manchester Apollo 5, Sheffield Lyceum 6, Newcastle Mayfair 7, Bradford University 9, Glasgow Tiffany's 10, Edinburgh Coasters 12, Keele University 15, Cardiff University 17, Chippenham Gold Diggers 18, Nottingham University 21, and Canterbury University 22.

But they haven't spurned their home-town fans in Birmingham — they'll be fixing a date there soon. And fans can go to the University gigs whether they are students or not. Tickets for all the concerts are £3.50.



CULTURE CLUB: hurt

Culture skank

CULTURE CLUB have a new single out next week, called 'Do You Really Want To Hurt Me?' Culture Club are at work on their first album at present, which looks likely to be called 'Kissing To Be Clever.'

They're going out on tour at the end of September, under the headline of 'A Suburban Skank' and promise to

include some unusual dates. A scrap metal merchants convention in Woolwich is already booked.

..striking and even eye-blinding.. a mammoth British musical. SUNDAY TIMES

..the rock fantasy trip of the year..

NEWS OF THE WORLD
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Blue for you

BLUE RONDO à La Turk (right) have rescheduled their tour following the illness of percussionist Mike Bynoe.

The new dates replace all those previously announced and kick off at Nottingham Rock City on August 26. Then Blackpool Scamps 27, Birmingham Cannon Hills Arena 28, Newcastle Tiffany's 31, Sheffield Romeo's September 1, Preston Clouds 2 and London Camden Palace 6.

Their dates at Dartford and Brighton are postponed as the group will record their new album after the dates. Percussionist Dawson Miller will replace Bynoe for the tour, but he won't be a full-time member.

NEWS EXTRA

THE PSYCHEDELIC Furs, currently enjoying a taste of success with their single 'Love My Way', now look uncertain about their future as drummer Vince Ely has left the band. Ely, who has been a long time member and songwriter with the band, says the move is because he was feeling constricted with his role. A planned tour also looks to be in jeopardy.

THEATRE MEETS pop music at London's Bloomsbury Theatre from September 29-24. A specially commissioned play features the Passions and an acoustic set from Tom Robinson alongside comedians and conjurers. The play deals with a man who, after becoming paranoid following interrogation from the police,

lives under the floorboards for eight years. **MARI WILSON** releases a new single with her Wilsons this week, 'Just What I Always Wanted.' It follows the somewhat uncertain state of her band since the impromptu departure of half the members a few weeks ago.

IRON MAIDEN are again involved in legal wrangles about merchandise. Their complaint is that poor quality T-shirts are likely to go on sale at this year's Reading Festival which they play next weekend. The band are going to make an all out effort to "sink the pirates" there, they say.

LIGHT OF THE World has a new single out this week called 'Famous Faces', which is taken

from the current album 'Check Us Out'. At the moment the band are preparing for a British tour set for the autumn.

REGGAE BAND Black Slate — who hit the charts last year with their 'Amigo' single — have a new album out on September 10. It's called 'Six Pius One' and the first copies will also have a free dub album. Meanwhile, the group appear at the London Venue on September 16 and bring out a single 'Look What Love Has Done' on September 25.

A **NORTHERN** soul extravaganza is being held at Wolverhampton's Old Vic Hotel on September 10. The event follows the success of Soft Cell's 'Tainted Love' and 'What' hitting the charts. Former Wigan Casino jock Keith Minshall will be at the disco.

TOURS

IMAGINATION HAVE added a seventh show to their dates at London's Dominion Theatre on September 29. They have also added concerts at the Coventry Apollo 16 and Liverpool Empire 17. The group's new album 'In The Heat Of The Night' is out next week.

UK DECAY play two dates at the St Albans City Hall on August 27 and the London Klub Footie on September 9. The band have just released a single 'Rising From The Dead'.

VETERAN SOUL band The Four Tops strike out on the road this autumn. They start at the Liverpool Empire on October 17, then Newcastle City Hall 18, Edinburgh Playhouse 19, Aberdeen Capitol 23, Baitley New Frontiers 25 and 26, Chippingham God Diggers 27, London Dominion 29 and 30, London Wembley Conference Centre 31, Stockport Devonport Theatre November 1, London Lewisham Concert Hall 2, Derby Assembly Rooms 3, Eastbourne Congress Theatre 4 and Southampton Gaumont 5. **EX NINE** Below Zero leader Dennis Greaves takes his new

band the Truth on the road next month. The five-piece start their tour at the Bristol Granary on September 9. Then London Marquee 10, Folkestone Marine Pavilion 11, Southend Zero Six Club 13, Swindon Brunel Rooms 14, London Dingwells 16, Liverpool Warehouse 17, London Tramshed 21, Marquee 23, Bradford University 24, Dunstable Queensway Hall 25, Leeds Warehouse 29 and Sheffield Limit Club 30.

MIKE OLDFIELD has rescheduled some of the dates on his tour, which starts next week. The Oxford Apollo gig is moved to September 15 while his concert at the Southampton City Hall is shifted to September 10. He has also added a date at the Birmingham Odeon on September 13. Oldfield's new single 'Mistake' is released this week.

RIOF SQUAD go out on the road next week, just before they release a new EP 'Riot In The City'. Dates start at Sutton in Ashfield Bunker on September 3. They go on to play Chesterfield White Swan 7, Retford Porterhouse 8, Burton on Trent British Oak 11, Blackpool JR's 13,

Bradford Palm Grove 14, Norwich Jaquard Club 16, Middlesbrough Cavern 18, Hanley The Vine 19, Hereford Market Tavern 22, Birmingham Golden Eagle 23, Durham Fowlers Yard 24, Norwich Flixton Rooms 27, Cambridge Sea Cadet Hall 30 and Chelmsford Heroes YMCA October 1.

SHOWADY WADDY GO on the road for the biggest tour ever. They play Blackpool Winter Gardens September 2 and 3, Kendall Leisure Centre 4, Landudno Astra Cinema 5, Bletchley Leisure Centre 10, Basingstoke Sports Centre 11, Wimbledon Theatre 12, Slough Thames Hall 13, Dartford Orchard Theatre 14, St Austell Cornwall Coliseum 17, Barnstaple Queens Hall 18, Stockport Davenport Theatre 19, Southend West Cliff Pavilion 24, Ipswich Gaumont 25, Baitley Frontiers Club 28, Oxford Apollo October 1, Tunbridge Wells Assembly Hall 2, Poole Arts Centre 3, Bristol Colston Hall 4, Southampton Gaumont 5, Motherwell Concert Hall 7, Paisley Town Hall 8, Dundee Caird Hall 9, Aberdeen Capitol 1 and Inverness Eden Court 11. More dates will be added later.

RELEASES

DAF RELEASE a new 12-inch single 'Verlieb Dich In Mich' on September 3. The band will also be bringing out a new album in October and they claim it's going to be their best (who said thank God for that?) because they want to pursue individual projects.

KOOL AND the Gang producer Deodato, releases a single 'Keep On Movin'' on September 3. It's a track from his current album 'Happy Hour.'

FAT LARRY'S Band rush release a new single 'Zoom' this week. The single will be available as a 12 inch.

AMERICAN SOUL singer Howard Johnson releases his debut album 'Keepin' Love New' on September 3. The album is already in the American top 20.

FOUR PIECE Portsmouth band

the Keys release their new single 'The Runaway' on September 3. Drummer Geoff Britton has been recently replaced by Dave Houghton who used to be in Joe Jackson's band.

WHITE AND Torch who have been featured on the David Essex Showcase release a single 'Parade' this week. A 12 inch version of the single will have an instrumental version of 'Parade' on the B side.

TV AND RADIO

ON FRIDAY BOW WOW WOW and **HAIRCUT 100** are amongst the guests in Razzmatazz at 4.20pm. Always game for a laugh, the happy Haircuts are going to be interviewed in Edwardian swimsuits... Guesting on Roundtable that evening is **CHARLIE BURCHILL** from **SIMPLE MINDS**. Starting this week on Saturday is

the 'Rock Week' which means rock films are going to be in abundance. Tonight there is a documentary about **JIMI HENDRIX**. **SHAKIN' STEVENS** and **OSIBISA** feature on BBC 1's 'Summertime Special' at 11pm. On Radio One's 'In Concert' are **THE JAM** with **DEPARTMENT S**. Ken Russell's 'Tommy' is

broadcast on Sunday at 10pm, with a simultaneous transmission on Radio One. **BA ROBERTSON'S** weekly delve into the music world on Monday features **HEVI ELASTICA**. **THE JAM** crop up again on Tuesday when they're in concert at 7.30pm on BBC 2. And on Wednesday there's a profile of **THE DOORS** on BBC 2 at 8.20pm.



FARMERS BOYS: with a little duck

SHEEP MUSIC

Jim Reid rick and rolls with the Farmers Boys

DOWN ON the farm something is stirring. After a hard day in the fields, there's one bunch of boys who don't retreat to the hayloft or local hostelry, but head straight for the recording studio. Yes, East Anglia has discovered electricity, guitars, drums and the sinful world of rock'n'roll.

First it was the Higsons and the throwaway, yet winning funk of 'I Don't Want To Live with Monkeys' and 'Conspiracy', now it's the turn of the quintet named **Farmers Boys**, whose current single 'Whatever Is He Like?' is racing up the indie charts.

Farmers Boys take the whimsy and cuteness of Postcard Records and infuse it with an innocence and charm as yet unswayed by the machinations of the rock-biz. 'Whatever Is He Like?', may at first remind you of early Orange Juice, but deep in its beat is an up-tempo almost country and western feel, wonderfully offset by judicious use of mouth organ.

Determined to speak to these boys, I put some straw behind my ears, got the RECORD MIRROR staff to make mooring noises and phoned singer Baz in Norwich. Now Baz works in a record shop by day and our conversation was continually being interrupted by throaty East Anglian requests for the Farmboy Three, Ya Moo and BananaSAHBAH. Anyhow, a journalist must press on. So when did the Farmers Boys form? "About a year ago, we'd all been in groups before and there was quite a music scene in Norwich at the time, which gave us some impetus." The Farmers Boys are four: Baz, vocals; Stan, guitar; Mark, bass; Frog, drum machine operator and keyboards.

ALL THE boys are from East Anglia, unlike the university student Higsons. Isn't there a disadvantage being based in Norwich, hardly the fastest city in the country? "No, not really, I'm not very keen on London. I think it's really good to keep yourself isolated — that way you're not forced to play whatever's in vogue, you can develop at

your own pace." Fair comment, for it's away from the self-consciousness of London that the most interesting and idiosyncratic new pop groups are emerging.

Sheffield, Glasgow, Liverpool... Norwich? Baz pooch-poochs any talk of a Norwich scene, though he does mention some new groups with records in the offing: Screen Three, Popular Voice, Serious Drinking, Vital Disorders.

The Farmers Boys are considering recording an LP and also in the pipeline is a tribute to an East Anglian folk hero, the Singing Postman, he of 'Ave You Gotta Light Boy', that subtle mix of regional dialect and fruiting colloquialisms. The Singing Postman is apparently still a man of some legend in Norwich, admired mainly for his appropriation of record company funds: "When he got his advance from EMI he spent the whole lot on drink."

Pop from East Anglia — it's fresh, pure and tackled with an honesty and integrity so rare in these cynical times. Sounds alright to me.

OFF THE RECORD

WHILE PETE Townshend's 'Uniforms' single enters the charts, he is holidaying in sunny Cornwall in preparation for the Who's (final?) British gigs at Birmingham.

For once in his life Townshend isn't talking... but the industry wheels have a solution.

Let me introduce you to the **PROMOTIONAL RECORD**. It's called the 'Pete Listening Time' and Pete introduces all the tracks from his new album.

This new idea is starting to catch on. You don't have to even see the band to interview them. An idle press agent can just send you the record, and the journalist picks out the quotes as required.

The idea comes from America, where it's impossible for your average act to trek round every radio station in the land. The bag-an-interview technique has already been used by Elvis Costello, who you'd have to put on a rack to get a quote.

Unfortunately, gregarious Pete isn't prepared to say a lot on 'Pete Listening Time'. So a quick word on the state



PETE TOWNSHEND: "I am not in, but if you'd like to leave a message..."

of the Who. "The Who are in the studio at the moment recording, and we're all having a really good time making a record using our old producer Glyn Johns." WOW!

But wait! There's more! How about a little insight into the life of the rock'n'roll star travelling to exotic places?

"California. I was over there taking a break earlier this year in January. Although California is supposed to be the garden of Eden and all that, every time I've ever spent any time there it's always been pissing down with rain. 'Uniforms' gets no

explanation at all, but all the other tracks do.

Like 'Somebody Saved Me': "It's a track I wrote quite a long time ago — almost two years ago — and I include it on this record. It's a strange song. It really is, in a way the most autobiographical thing I've ever done."

These pearls of wisdom are about the best our national hero can come up with. You might spend a lot of time slagging off journalists for not getting quotes out of bands, but when you tell them do it themselves... well, judge for yourselves. Simon Hills



How divorce brought Frida and Phil together



Frida, Phil and the charismatic team who recorded the album

TWO MARRIAGES had to break up before Abba's dark haired Frida could bring out her first solo album.

This time last year the poor girl was in the middle of her divorce, so Phil Collins' album 'Face Value', written after his own marriage broke down, was essential listening.

"I was playing 'Face Value' more than any other record at the time," Frida recalls, "and I just loved it. So I asked Phil to come over to Sweden and produce my own album."

"Apparently my album was never off her turntable," says Collins. "She played it to help her through sleepless nights or whatever."

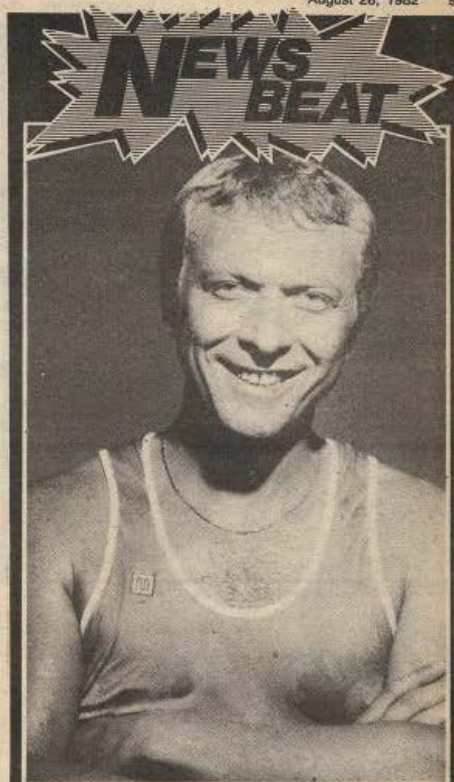
"Obviously I'm pleased that somebody in a similar situation could identify with the situation I found myself in. She's covering one of my songs on the album and Benny and Bjorn have written some songs as well."

And the result of their union, 'Something Going On' will be out in the shops next week. Recorded at Stockholm's Polar studios — where supergroup Abba have been assembling hits for the past decade — it features 11 tracks and songs from artists as diverse as Bryan Ferry, Rod Argent and Stephen Bishop.

And a Russ Ballard number, 'I Know There's Something Going On' has been released as a single.

But that's not the end of it. Now there's talk of Frida joining Genesis on stage when they play in Stockholm next month. Could this be the start of something big...?

Simon Tebbutt



CHEST the JOB

* ALL THE nicest boys are in your sunny, soaraway RECORD MIRROR.

* This hunky, funky Frenchman is none other than David Christie, who's just cruised into the British charts with his latest vinyl offering, the quaintly titled 'Saddle Up'.

* Christie, who, under his penname James Bolden and with co-writer Jack Robinson, has clocked up about 18 gold, platinum and silver discs writing songs for

artists as poles apart as Tina Charles, Gloria Gaynor and the Spinners and Demis Roussos.

* If you're wondering why this Gallic groover sounds so American, it's because he spent many, many years training his accent to sound that way.

* And, for anybody who's interested, David Christie is blond, under 30 (it says here) over six feet and a Capricorn. C'est la vie.

SIMONE DE TEBBOIR

Comic cuts



CLINT EASTWOOD AND GENERAL SAINT: English-style

LAUREL AND Hardy, Cannon and Ball, Little and Large and now, all the way from Kingston, Jamaica, Clint Eastwood and General Saint! The two bad DJs may come in a different style, but they work in a pair and these comedians are the duos they admire.

Together Eastwood and Saint have spent the last year bringing DJ music to the British nation, playing over 40 dates in clubs and colleges up and down the country and releasing three singles and an album on the London label Greensleeves. In October they'll release a second album and unleash a major tour, nationwide. Right now the two have a new single, 'Matty Gunga Walk', another 12-incher aimed at the charts.

Eastwood and Saint have made England their home and worked hard at breaking their music over here: "We want to make English music, music that's recorded over here and made for the people over here. Jamaica is a small, poor country, and the artists can't afford to work properly in the studio.

"The general public over here say JA music is all bass and drum and, because they

don't understand the music, they think it's cheap and weak. We want to improve on the music, use more violin, piano or guitar, add more instruments."

If the JA sound is one of the problems that reggae music has in reaching the people, the other is promotion. Eastwood and Saint are delighted to be working with Greensleeves, a small company that has time to look after their interests: "We're their only English act," explains General Saint. "They can spend a lot of time looking after us. They've been keen for us to succeed and we've been more keen!"

EASTWOOD HAS been around the reggae scene long enough to have some unpleasant memories of rip-offs by so-called 'producers':

"Greensleeves are the only company that give their artists royalty statements. They're small and they're fair and so they have artists queuing up to work for them. In JA I couldn't do my music right because I'm worrying in the studio about being robbed by producers. One day Greensleeves will have the reputation of Studio One and be bigger than Island!"

With Greensleeves' assistance, Eastwood and Saint are determined to break out of the reggae ghetto — on their own terms: "We don't want to be classed as DJs but as entertainers. We intend to be around for the next 10 years, not as a fashion, but as entertainers. Then we can get DJ over just like Marley succeeded with reggae singing."

This October the two bad DJs will present their new

show with better lights, new costumes and a greater emphasis on comedy and theatre: "The whole show is designed like a comedy story, involving the two of us and the audience. Instead of just running through 12 numbers, we want to communicate, involve the audience and the band."

How do the folks back home see the music, General Saint?

"People in Jamaica think it's pop music. A lot of artists would like to be in our field but since we're actually here, we know what's going on. There's yard-style and English-style. I could do this yard-style but I want to make our music liked world-wide. We don't want just to please other artists and the specialists, we've worked hard to please all the people."

Mark Cooper

DEBUT SINGLE FROM

Swans way

Theme from the balcony

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DISTRIBUTED BY SPARTAN INTERNATIONAL RECORDS

NEWS BEAT



WONDERDOG: barking up the right tree?

Paws for thought

BONE ME! It's enough to make Barbara Woodhouse turn in her corsets.

After Bow Wow Wow here comes the latest in silly disco records, Wonderdog and his debut single 'Ruff Mix', currently sniffing round the lower reaches of the charts.

A must for your Sony Walkman, we were collared into playing it this week by a representative from Battersea Dogs Home.

The only question now is, will it Winalot of air play and end up on Top Of The Pups? *Ray Bees*

THE ROT SETS IN

An A-Z of decadence

with UK Decay

UK DECAY are one of the few bands around who are not running along any of the music industry's approved roads to its approved goal of as-great-as-possible success.

They're not attached to a particular movement or genre capable of being promoted, or heralded as the next big thing. In their three years they've stayed independent, have chosen the gigs they want to play and have shunned the entourage of tour managers and promotion agents that grows up around bands.

They don't want to be marketed as a commodity, says singer Abbo.

"It's the big old corny phrase that we want success, but we want it on our own terms. Everybody says it, but I can't name one band that's done it. 'All of them have compromised in at some point, but I don't think we have and we've paid the cost in records sales. But I think in the long run we'll benefit, because of the honesty and the positive direction.'"

UK Decay's music is sparse and uncompromising. Lyrics are steeped in religious imagery, drawn into an air of despondency and bleakness.



UK DECAY: music to raise the dead

giving the impression of a twisted sort of sanctity, a demonic pagan variety of Christianity. UK Decay say they don't invoke religious symbolism to enhance any atmosphere, but rather to challenge myth and tradition.

Abbo: "We want to be flippant with it. We want to stare it in the face and say what are you doing for us? What are you doing for anybody?"

"Christianity is just a disguise for another dictatorship, whether it's Catholicism or whatever. It's an oracle service for all the believers. You come up with a problem and that religion must have an answer for it. I don't think there's any such thing as an oracle."

Where do politics fit into the band's challenging of traditions?

"I think the word politics is really misused in a contemporary sense," says

Abbo. "You mention politics and you think of politicians, you think of the Houses of Parliament. You don't think of the actual politics of life which is where the word came from. It ought to go back to that meaning."

UK Decay say their doomy atmospheric stage presence has been misunderstood. They don't want to be thought of as a semi-theatrical nihilistic act, like Bauhaus.

Abbo: "We're optimistic. We believe in our ideals, which means there's hope. If we didn't see any way out — any end to the tunnel, then we'd be doomy. I don't offer any definite solutions, but I offer the way to them in the lyrics."

The decay in UK Decay stands for decadence. Our vehicle for being different is our decadence — not in the nihilistic sense of drug abuse etc, but in the sense of using

different methods and channels to achieve a purpose."

UK Decay have a new single out, 'Werewolf' and have one album to their credit, 'For Madmen Only'. With the 'right', efficient machinery behind them they could quite easily have achieved more recognition by now, but that doesn't worry them — they don't think they're failing or missing out in any way.

Abbo: "I think it's a fallacy that if you get a political record in the top 30, it's going to have more effect than one that doesn't sell very many. If too much stress is put on the entertainment value then you lose the message behind it. People buy it merely because it's got a good beat or a catchy tune or whatever. That's myopia."

Christine Buckley

THE MICHAEL SCHENKER GROUP



CHRIS GLEN

GRAHAM BONNET

MICHAEL SCHENKER

TED MCKENNA

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APPEARING AT READING FESTIVAL SUNDAY 29th AUGUST

Chrysalis



Fit the face

NO IT'S not kiddies' corner or RECORD MIRROR seaside special. These two bathing belles circa 1971 appear in these very pages almost every week, but can you recognise them?

The dainty duo were snapped at Cromer, Norfolk, where their parents were appearing

In a summer show. The girl on the left's mum and dad were principal comedians Ted and Hilda Duranite, while vocal act Madge and Gerry were the parents of the mystery brunette on the right.

Still stumped? Then look on page 12 where all will be revealed...

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STORM THE REALITY ASYLUM

Syrup pudding

THERE'S A great singer in the new movie 'Brimstone And Treacle'. Her name's Joan Plowright and she raises the roof every time she launches off into one of her hymns.

Unfortunately, there's also the Police's Sting — the 'star' of the show. Every time he opens his mouth proves that his crooning is as flat and wooden as his acting which, honestly darlings, ought to be investigated by Pentokil for rot.

The film — written by "Pennies From Heaven" man Dennis Potter — concerns Martin, a complicated young man, played by ubiquitous Sting, who invades his way into the home of a middle aged couple (Joan Plowright's the religious-fanatic mother) whose daughter is left cabbage-like after a road accident — the



STING takes advice from his new manager Doris

result of running out under a lorry when she sees her father screwing his secretary.

A CSE level study of good, evil and morality, the girl ends up being cured when the revolting Sting tries to rape her and leaves everybody wondering about what's right and what's wrong and how the hell Sting ever got the part with all these professional actors in the first place.

Stink

JERRY BUILT

The Apollonaires by Jim Reid

WHEN THE group's on Two-Tone and the records produced by Master Jerry Dammers, then you don't hesitate, you go check out that tune.

'The Feeling's Gone' by Leicester six-piece, the Apollonaires is a heavily percussive slice of raw edged funk, briskly punctuated by the brass of the Swinging Laurels and smoothly lifted and caressed by the flute playing of one Stephen Leonard-Williams.

That it has thus far failed to shake the national charts, is due more to the record's scan and diversity of ideas, than any lack of imagination or ability. 'The Feeling's Gone' is a dissolving vortex, jam packed with all the ingredients that go to make the modern dance — half filled references to jazz, the full blooded scatter of hard funk and a percussion that beats right to the heart.

'The Feeling's Gone' is perhaps too full, too dense, an exercise in possibilities, lacking the crucial pop punch, but indicating a healthy future for the Apollonaires.

Eighteen months ago funk was the furthest thing away from the Apollonaires, they were then the Volkswagens, a dark moody electronic band, purveyors of a gloomy (if tongue in cheek) single 'I'm Gonna Kill Myself'. So why the change? Singer Paul takes up the story.

"It was mainly due to personnel changes. We got a new guitarist and bass player who were more inclined towards dance music. Also just going out and dancing in clubs, listening to all the new records. It was difficult to ignore." He laughs and then adds: "Basically, we learnt to play better."

The Apollonaires are built around six people, Paul, vocals; Tom and Francis, guitars; James, bass; Kraig, drums and Simon, percussion. For live appearances the band are augmented by a full brass section, making the group 11 strong.

They will not be appearing with the Apollonaires again, due to their own recording commitments to WEA.

At present the Apollonaires are considering their next single on Two-Tone. How did they come into contact with Jerry Dammers?

"He was looking for new bands for the label and came to see us, because someone had told him we were good. He liked us and put us on in Coventry to test reaction outside of our home town. Again we went down well, so we sent him a tape and he got us in the studio."

Jerry Dammers is a man held in high esteem by this writer, so naturally I wanted to know what it's like working with the great man.

"Though he had a lot of ideas, and worked some things out for us, he didn't push anything at us." Mr D it transpires is a mite eccentric "yeah. He's dead quirky — he'd always turn up late and with no money. We came down to London with him and we had to keep paying for him on the tube, 'cos he'd left all his money at home. In the studio he'd close his eyes for ages. I always thought he'd dropped off, but he was only thinking 'cos all of a sudden he'd jump up and shout out some new ideas."

Apollonaires have as yet played just two gigs with their present line up, though they plan more dates to coincide with future record releases. I argue that at present, their live show is just a bit too dense and suffocating. The percussion and rhythmic cut allowing little for the forging of that all important pop appeal. A mixture of Apollonaires nod in some agreement, plead their lack of live experience (accepted) and add that they plan to introduce a synthesiser to stretch and soothe those brittle notes.

And that name: Apollinaire was an obscure French poet if my memory serves me right.

From German motors to French poets in one year, whatever will they do next? Whatever, be sure to watch out.

Jim Reid



APOLLONAIRES: from cars to poets

Maiden heaven

ON SATURDAY, Iron Maiden make their first headlining appearance at the Reading Festival, Britain's longest-running blue-denim orgy.

Two years ago, the Maiden played second fiddle to UFO. In 1973, Steve Harris went to Reading as a fan — to see Genesis. He didn't camp out, but he did come back a year or two later, this time for Wishbone Ash and Yes and this time he stayed a couple of days.

Harris has been on both sides of the fence at Reading and he knows what the festival means to British rock: "Reading is the heart of the whole rock'n'roll thing in Britain and it's an honour to headline there, especially on Saturday night. We're a little bit nervous but then, the day we don't get nervous will be the day I start to worry. You need a few nerves to put the edge into your performance."

Steve is speaking from El Paso, Texas, and he's a little

bit nervous right now. He's keen to let his fans know what he feels about Reading, but he doesn't want to miss his plane. Iron Maiden are delighted to play Reading, not least because it brings them back to Britain for the first time since May.

"We've been all over the States and into Canada, headlining in western Canada where the fans know more about us. We've played between 40 and 50 dates in that time, wait a minute, the road manager says 65. You tend to lose count after a while. The road manager's also counting up the miles we've travelled on this tour, it'll be in the hundred thousands by the time we're finished."

Maiden's tour of the States must be the biggest, longest and most grueling effort by a British band since the early Seventies. Like Def Leppard, Iron Maiden are determined to break through in America and there's only one way for a hard rock act to do that — play and play till your fingers bleed.

While Steve prefers British audiences and misses the headbangers, an unknown species in the States, he admits that crowds are still 'pretty intense' in the States: "We didn't tour over here with the first album so we've been working harder this time. We had a cult following already and we're building from there. A lot of the kids are really into us, they come up with tattoos of Eddie on their arms and custom-jobs on their cars."

Traveling in the States is not a question of driving up and down the M1 with Watford Gap as Checkpoint Charlie. Frequently Iron Maiden have been driving 500 miles between towns and often, they've had to fly. "You have to spend a lot of time over here to break through, simply because there's so many miles and so many towns to cover; for the first couple of months we had a couple of station wagons, a bit cramped but the distances were shorter at first. Now we've got a tour bus, it's a bit slower but definitely more comfortable."



STEVE HARRIS: "It's a great honour to do Reading"

READING IS hardly a break in Iron Maiden's overloaded schedule. They're back in Blighty for 10 days and then off again to the States for six or eight weeks before heading off to Aussie: "We've been on the road since February 25. You just have to take it stage by stage, otherwise you'd go crazy. We'll be playing a couple of warm-up dates before Reading but we'll have a chance to visit our folks."

"None of us are married so at least we don't have that problem. It's a long time to be away from home. You start to miss silly things like a decent pint of bitter which you can't get over here and the food's different..."

Steve's getting twitchy. The man's got a plane to catch and a drive from El Paso to Dallas before he can fly home to London. One last question. Will it be a new show at Reading?

"Not really," says Steve. "The album hadn't come out when we did the last tour, it was delayed because of equipment problems in the studio, so we're looking forward to playing the set with everybody knowing the songs..."

Thanks Steve, you may go. Mark Cooper

Fit the face

YES, IT'S none other than Jay Ashton, of Bucks Fizz, splitting her sides next to Denise Gynell, of Tight Fit. Jay's the one on the left in case you haven't twigged.

R I P A N N I L G

7" & 12" Single
Extra track on 12"

Virgin



PHILIP JAP

FULL NAME: Philip Jap
NICKNAME: Jap
DATE OF BIRTH: July 6 1977
PLACE OF BIRTH: London
EDUCATED: At school
HEIGHT: Five foot 11 inches
WEIGHT: 10½-11 stone
COLOUR OF EYES: Brown
FIRST LOVE: Cats
FIRST DISAPPOINTMENT: Not being a cat
FIRST PERFORMANCE: The Speakeasy
FIRST LIVE SHOW SEEN: Alberto Y Los Tros Paranoias
FIRST RECORD BOUGHT: 'No Puseyfooting' — Eno And Fripp
MUSICAL INFLUENCES: Malcolm (my guitarist)
INSTRUMENTS PLAYED: Guitar/piano
HERO: Malcolm
HEROINE: Glenda Jackson/Dusty Springfield
FAVOURITE BOOKS: 'The Magus' — John Fowles
FAVOURITE MAGAZINES: Rupert The Bear and Record Mirror
FAVOURITE FILMS: 'The Enigma Of Kasper Hauser,' 'For A Few Dollars More,' 'The Vikings'
FAVOURITE TV SHOWS: Paddington Bear, Survival
BEST LIVE SHOWS SEEN: Davo, Peter Gabriel
FAVOURITE CLUBS: Peas
FAVOURITE FOOD: Raw fish
FAVOURITE CLOTHES: My ones
HAIRCUT: A Japanip
FAVOURITE DRINK: Liquid
IDEAL HOME: None
IDEAL HOLIDAY: In the sun
IDEAL CAR: None
MOST FRIGHTENING EXPERIENCE: Almost drowning
WORST EXPERIENCE: School
FUNNIEST EXPERIENCE: Using chopsticks for the first time
SUPERSTITIONS: None
FANTASY: To play guitar like Malcolm
MOST HATED CHOIR: Arising
AMBITION: To rest

STAR CHOICE



NANCY NOVA

MY BOY LOLLIPOP — Millie. The first record I owned. Totally original!
I'LL NEVER FALL IN LOVE AGAIN — Bobbie Gentry. Adolescence setting in, loved the vocal quality.
INDIANA WANTS ME — R. Dean Taylor. What drama! What tension! Great!
WIDE EYED AND LEGLESS — Andy Fairweather-Low. Sounds too vulnerable — I know how he feels.
KID — The Pretenders. Should've been a hit. What do I

likes about it? Everything
FAME — Irene Cara. A tonic for the down times — Shake it out, let it go!
THE WEAKNESS IN ME — Joan Armatrading. She's got a great way of putting emotion across — simple and to the point.
MESSAGE IN A BOTTLE — The Police. Poetry in motion.
TAINTED LOVE — Soft Cell. So irresistibly out of tune.
CLUB COUNTRY — The Associates. Fantastic in it's melodramatic complexity!
Hottest male voice around

See more of each other for less



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This is the age of the train

Ruff treatment

by
Sunie

HAPPY DAYS? You must be kidding, mate. US success and long-awaited hit status notwithstanding, **Bow Wow Wow** don't seem to be enjoying themselves much these days. Their Hammersmith Odeon gig on Saturday was far from full, and their reception barely lukewarm. The audience snoozed, while the increasingly beautiful **Annabella** got increasingly ruffed off with trying to provoke a reaction.

"I could get a plane," she warbled on 'Wild In The Country', "I could... oh, forget it!" The most exciting event of the evening (unless you count bumping into Boy George and avoiding Johnny Fingers) was when the lovely Lwin fell off the end of the stage. She was duly restored, however, to complete a set that was neatly summed up by **Matthew Ashman** as they quit the stage: "Well, that was... 'ing shitty' he observed. And things don't sound too healthy between the **Wowers** and **Malcolm McLaren**, who is still, theoretically at least, their manager. Apparently **Matthew** called in at the World's End, Mrs McLaren's little boutique, recently, only to be told by an embarrassed sales girl that "sorry, we can't serve you — **Vivienne's** orders". And after

well chuffed about that! Best quote: "I'm not an alcoholic, but that's my one weakness, that I drink too much." Oh really? What about the blue films he keeps at home? And what about — oh, never mind, they'd never let me print that, anyway. Let's just quit the subject, before the old **Gary Glitter** lookalike starts on about his blackouts... Starred cricket fans switched on the England-Pakistan test match coverage a week or two back to find **Mick Jagger** in the commentary box, expounding upon his love of "the gentleman's game." And talking of the ancient one's non-rock interests, there's a rare chance to see his wrinkly visage on celluloid at the mo, in 'Burden Of Dreams', the movie-of-the-making-of the movie 'Fitzcarraldo'. This, you may recall, is German director **Werner Herzog's** jungle epic, now on release and starring **Klaus Kinski**. The original version, abandoned halfway through filming, starred **Jason Robards**, who fell ill, and **Jagger**, who supposedly cried off due to "touring commitments". Or am I to believe the old friend of the band who swears that the last straw which sent **Mick** scuttling back to civilization was finding that the batteries for his hairdryer had run out and couldn't be replaced? ...

● August Darnell is considering buying himself a London flat, since he spends so much time there. Perhaps he could simply let a small space at the bar of the Palace...



Perverts' corner

The **Mobile Suit Corporation**, home of **Monsoon** and **Trilo**, looks set to quit **Phonogram Records** and get itself a lucrative deal elsewhere. Latest signings are an 18-year-old Malaysian girl named **Marcella Mah** and **Paul Hampshire**, an astonishingly girlish-looking 13-year-old who's already a pop pin-up in Japan. The latter is something of a coup for **Mobile Suit** supremo **David Claridge**, who pipped none other than **M. McLaren** to the post in signing him up. **Bill Nelson** will produce the sprog's first UK release...

How fascinating to observe the sleeve of the latest **ABC** single, approximately the seventh to be culled from 'Lexicon Of Love'. On the front there's a glossy, **Culture Life** style pic of **Martin "deep" Fry** and his men posing as a string

quartet, while on the back is a pastoral-looking engraving. No liner notes! What with **Dexy's** abandoning the **Vitin Form** philosophy approach too, it seems that the era of the essay has already passed on... And talking of "TINY" Rowland and his merry men, the gnarled-looking **Kevin** has revealed the identity of his **Eileen**. She was his childhood sweetheart, apparently, and one of **Kevin's** earliest memories is of "sitting on my dad's knee with **Eileen** while he sang Irish lullabies for us". What a load of old hoodoo! (Or do I mean **Blarney**? No doubt if we'd heard that touching little tale a year or so back, **Rowland Senior** would be recalled

serenading the tots with **Otis Redding** ballads. Anyway, **Kevin** says that **Eileen** is now "happily married and living in Australia" — but I'll NEVER forget her." Yuck!... With the soccer season only days away, news of a valiant cub team giving some old pros a run for their money. A **Spandau Ballet** team, featuring all the **N1** lads, fell 6-3 to **Mickie Most's RAK Records** team on Sunday. It should be noted that another supposed "RAK" team won the charity five-a-side held at **QPR** a few months back, though no-one had ever seen any of the players before and rumours that they were largely ex-pros abounded. A little dodgy,



BEAUTY AND the beast: that's the handle of the charming ex-Shockers on the left, but the fire-eaters in the accompanying picture remain nameless (and who can blame them?). All four appeared at the Palace last week as part of the 'Circus Of Devils', a sort of **Steve'n Rusty** go **Barnum'n Bailey** event. After an ordeal like that, our **Beauty** deserves a hundred years' kip, I reckon...



DOLLY MIXTURE: cavorting

Westwood's pirate look had been tirelessly promoted by the band — who had to pay for all their World's End stage clobber, incidentally. There are claims in the daily papers that **Annabella** has "kissed and made up" with her nutty old mum, but I'm extremely sceptical...

● **Captain Sensible** and his delicious assorted **Dolly Mixture** spotted cavorting around at the **Undertones'** gig at the **National** last week...

I myself steered clear of that one; the **National** is a bit too much of a rough-house for a delicate person such as myself. So what's all this about **Haysi Fantayzee** doing a personal appearance there soon? The place on a non-gig night is like an Irish working men's club — they'll be massacred! No, "we'll be mobbed!" declares **Jeremy**, with a self-confidence that borders on insanity...

Nick Rhodes of **Duran Duran** is to put out a book, though he's being very cagey about its contents. Photography, I 'spects, but all he'll say is that it will be "very unusual". Sounds slightly dubious, to say the least. The **Beau Brummies** are planning a UK tour for November, so there's something to look forward to, if **Sunday's** dreadful 'Off The Record' TV spot hasn't put you off for life...

Steve Strange popped up in the **Observer** supplement last week, in a full-length feature illustrated by a photo of him with **Boy George**. Bet he was

The bear facts



I'M PLEASED to note that man-in-the-hot-seat **General Jaruzelsky** has heeded my advice concerning the quality of his rock imports. Latest Brits to play in **Poland** are the **Stranglers**, who set off for the land of zlotys and alt-ins some two weeks hence. Our exclusive pic shows a party official inspecting the luxurious accommodation erected for the western visitors by the **Cultural Sub-Committee**...

maybe? Definitely, chief... News from the **Culture Club** camp (you'll pardon the expression, I trust) is that they're likely to play the **Lyceum** before the month's out — the 30th, to hazard a guess. Also, they've severed their connections with **Sue Clowes**, the designer whose togs they're generally seen kitted out in, and whose popularity has thus increased to the point where every other pop star — **Bananarama** and **Depeche Mode**, for example — is sporting them too. The spirit has come over disagreements on pricing — **George** and **Co** are less than happy at seeing the cheap straw hats they favour being knocked out of 18 quid a go. A new line of natty suiting is to be released in the not too distant future bearing their very own **Culture Club** label...

And news of another **George**, this time the leader of **Wham!**, is brought to me by eager young scout "Gentleman" **Jim Reid**. Seems the self-assured 18-year-old (**George**, not **Jim**) has told producer **Bob Carter**, of **Linx** and **Junior** fame, that his services are no longer required. Instead, the brash youth is undertaking a spot of knob-twiddling himself, aided by one **Steven Brown**, who worked with **ABC** before they went round the **Horn**...

● **MOR Corner, Pt 1:** **Charlene** has been taken to hospital suffering from a "mystery illness" after collapsing during the recording of her new LP. Get well cards to **Hereford County Hospital**, and perhaps you might suggest that she treats herself to a long convalescence...

MOR Corner, Pt 2: **Bob Barker**, father of **Sue**, the **Lady Di** of the tennis circuit, is champing at the bit to see his girl get spliced to middle-aged bachelor **Cliff Richard**. "If he wants to marry **Sue**, he should pop the question," says the old



PAULINE: willing

codger. "That's the gentlemanly thing to do." If I were young **Sue**, I must admit I'd feel some trepidation at the prospect. I mean, after 10 years or so of celibacy, who's to say that the old android's still in working order? Still, perhaps he's raring to go; at any rate, seems he's currently on hols in **Bermuda**, so maybe he's charging up the old batteries...

The soundtrack for 'Party Party', the movie I mentioned a week or two back, looks like being a rather curious affair. Seems the plan is to assemble a bunch of artists to do covers of old songs, a la 'Music Of Quality and Distinction'. First to say yes is former **Selecter** chanteuse **Pauline Black**, who's opted for a cover of the **Maryle** classic 'No Woman No Cry'...

Aspiring movie person **Bob Geldof**, **David Essex** and **Julian Lennon** were all guests at **Phil Lynott's** centenary party at **Stringfellow's** last Thursday. Oh sorry, that should have read "33rd birthday party", it appears. 33 birthday parties, eh? Some tally...

Industrial report



D ID YOU know that Sheena Easton's hit 'Machinery' was originally written with Pamela Stevenson in mind?

"Pam's manager asked me to write something quirky and commercial and I came up with 'Machinery' in less than 10 minutes," says its composer, Julia Downes. "She really liked it, but in the end producer Richard Burgess encouraged her to write some songs of her own."

Now Julia's about to release a single of her own, which she wrote and co-produced. It's a dramatic slice of vinyl called 'Playing For Time' and it's a far cry from 'Machinery'.

"Really, my aim was to be a successful songwriter straight from the word go, but people always encouraged me to do a single myself," Julia explains. "It took me a long time to do it, because writing and production appealed much more to me. It's much easier to be objective when you're working on someone else."

"Also, there are very few female producers and I thought I'd strike one up for women in the business. I got into producing when I was demoing my songs. I started on eight tracks and moved on to 24 and that's how I learned."

As well as Sheena, Julia has written songs for Barbara Dickson, Kiki Dee and Pat Benatar. Is it easy to write for other people?

JULIA DOWNES: wrote 'Machinery' in 10 minutes

"I would have never written 'Machinery' for Sheena, I'd have probably done something more dramatic. But she loved it when she heard it, and she has my heartfelt thanks for giving me my first big break. But then it's easier for singers who don't write their own material to change their style because they can choose from a wide variety of songs."

Julia's about to start work on her own LP, which should be released before Christmas. As a result, she has just given up her full time job in the financial division of an advertising company.

"Although I've had a

publishing contract for several years, I only gave up working three weeks ago," Julia says. "As a songwriter you've got to absorb atmosphere and if you're in the thick of it you can glean a lot from people's experiences by drawing on their emotions."

When Sheena Easton returns from her mammoth US tour, Julia hopes to get together with her and discuss what sort of things she likes.

As both of them are avid Joni Mitchell fans, 'Machinery' might have cemented the foundations of a very long collaboration.

Danveta Soave

Listen, we're the Monkees and we were teen idols when Nick Heyward was still in nappies...



WHATEVER HAPPENED to...? Yes, part 197 in a stunning RECORD MIRROR series this week spotlights the Monkees, back on our TV screens and back in the charts with their first ever big hit 'I'm A Believer' — 16 years after its release.

Of course, those of us who were, ahem, very young at the time won't remember, but the mid-Sixties was the time of the great British invasion in America — like the present Soft Cell and Human League raids across the Atlantic but only bigger — with groups like the Beatles and the Stones storming up the charts and blowing all the home grown talent into oblivion.

So the Americans decided to hit back in their own special way with a pre-packaged pop

Simon Tebbutt on the original invented group

group and adverts appeared all through California for "folk and rock musicians / singers for a new TV series — running parts for four insane boys, 17-21." This led to the wacky series 'The Monkees' which took Peter Tork, the stupid one, Mike Nesmith, the serious one, Davy Jones, the token English pretty boy and Mickey Dolenz, the zany nitwit, to brief international stardom.

Universally panned as a Bucks Fizz type assembly line pop group, the Monkees surprised all their critics by coming up with such pop classics as 'Daydream Believer', 'I'm A Believer' and

'Last Train to Clarksville.' Well, they did have the best West Coast musicians playing on their sessions and songwriters like Neil Diamond penning their numbers.

Anyway, these grandfathers of Haircut 100, rivalled the Beatles' popularity for a short while with their Batman type kitsch humour, played a few live dates in Britain and finally fizzled out towards the end of the decade when more serious rockers like Led Zeppelin stole the limelight.

And now, Well, Mickey Dolenz is the producer of the Metal Mickey TV series, Mike Nesmith has got his own record company in California and works in video, Davy Jones breeds racehorses and Peter Tork... he became a mystic and disappeared.

So that's what today's pop stars are going to be doing in middle age. Ah well, it's only rock'n'roll.

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SINGLES

Reviewed by JOHN SHEARLAW

RECESSION, WHAT recession? This week a staggering 167 singles were released in Britain — and that's a record! Apparently the days when "nothing happens in the summer" are over, and the British Market Research Bureau (who compile the *RII* charts) continually expect singles sales to beat last year's massive 73 million units. So here we go as many singles as one person can actually review in a 72-hour working week (and if you got missed out that total above is the reason why).

BETTER THAN THE REST

MODERN ENGLISH: 'I Met With You' (A&O) A wonderful treat, even if it does start off sounding like an overcast version of *TV Personalities*. An excellent tune, perfectly lined lyrics and an overall mood that's like aural velvet.

SPIDER: 'Rock'n'Roll Forever Will Last' / 'Amazing Grace (Walking Prins 1 & 2)' (RCA) An ambitious venture by a hard working, but not yet very successful British heavy metal combo. If you buy the rather ordinary 'Rock'n'Roll Forever Will Last' you get a free single with it containing a brilliant, if slightly tedious, HM 'Stars on 45' which starts off with 'Amazing Grace' before going into guitar riffs from *Que*, *Sabb*, *Purple*, *AC/DC* and *Lynyrd Skynyrd*. It's already a great FM hit and this vinyl version could do wonders for their reputation.

THE REST

ODYSSEY: 'Magic Touch' (RCA) The same old song, if you like. Happily smouldering, with the expected crass chorus. An LP track. A Top 40 hit. Enough said.

OK JIVE: 'Anyway' (Frenzy) Supposedly the most "Afro beat influenced" of British bands, OK Jive are hapless non-starters. A mess of a song with a High Life guitar break, with the only light moment being the realisation that leaden rubbish like this could be on a label called Frenzy.

JOAN JETT AND THE BLACKHEARTS: 'Do You Wanna Touch Me (Oh Yeah)' (Epic) We've all been praying that this monstrous cover version would remain mouldering as an album track but no, here it is in all its nefarious, awful, and probably a hit.

SYREETA: 'Can't Shake Your Love' (Motown) A treat, if nothing else. Syreeta gets the full funky treatment, but eventually her voice just isn't strong enough to carry it off. A pity.

RIP, RIG AND PANIC: 'Storm The Reality Asylum' (Virgin) This (presumably) well known LP track settles very unappetisingly as a single, with all the "atmosphere" lost over the shorter distance. We wait and wonder.

SIMPLE MINDS: 'Glittering Prize' (Virgin) Always the misunderstood, always the underdogs, Simple Minds have stood firm and are shortly due to collect their just rewards. 'Glittering Prize' is a definite step forward; convoluted (as always) but clean, more of a treat than an all-out attack on the senses. Hope (like I do) that this isn't another nascent classic left to rot (ie stop them and try one).

MARI WILSON: 'Just What I Always Wanted' (Compact) Mari's appeal I've never understood, and I don't even like her hair either, but she does do a remarkable job in sounding like a sixties singer like Susan Maughan (I think). One for "groovy" people.

SHARON BROWN: 'Love Don't Hurt People' (Virgin) A major disappointment. A well-dressed glossy package which conceals absolutely nothing in the way of substance underneath the wrapper. Could do better, undoubtedly.

THE METEORS: 'Mutant Rock' (WXYZ) This week's dose of psychobilly, proving that there's not only life after the holocaust, there's also mind-numbing manic rock'n'roll. Is it worth the wait?

ABC: 'All Of My Heart' (Neutron) What seems like the 100th single from the album, and a very uninspired choice at that (except there isn't much choice left at this stage). Martin



SPIDER: two for the price of one



MODERN ENGLISH: white velvet

Fry warbles through a plodding song, with the odd crash and blast of guitars and strings. A hit that shouldn't be.

JOY: 'State Of Independence' (Island) A haunting single from a black South African girl trio. A little off-beat perhaps, but there's an excellent version of the classic 'Pata Pata' on the B-side.

THE RODS: 'Too Hot To Stop' (Arista) Totally unashamed heavy metal, and sad to say, not very good heavy metal at that. "Hot to trot / Too hot to stop" they moan. Can anyone still hear out there?

PERFECT ZEBRAS: 'Touching My Heart Again' (Focus) Novelty appeal, with an OMD-influenced song punctuated by wonderful HM screams on the chorus. Ideal for nicely perverted tastes.

STARPOINT: 'Bring Your Sweet Loving Back' (Casablanca) A girlie's prayer, a clean lump of sugar sweet soul. Nothing out of the ordinary.

INGRID: 'The Hunt' (Polydor) Disappointingly turgid and mundane, and far from being the showcase it might have been. Next time?

CROWN HEIGHTS AFFAIR: 'Somebody Tell Me What To Do' (De-Lite) An old familiar plod down an old familiar road — a silky ode to loneliness. Sigh or cry, there's no need to buy.

THE FOUR TOPS: 'Sad Hearts' (Casablanca) Veterans of what seems like 900 years in the charts and this excellent single isn't going to change the story one little bit. Plush, classy and moving... all the way to the Top 20.

REAL THING: 'Seen To Smile' (EMI) After what seems like an enormous gap Chris and Eddie Amoo have come up with a halfway decent song that eventually grabs you despite an overly lingering intro. In with a chance.

WINSTON REEDY: 'Paradise (In Your Eyes)' (Defala) This week's token slice of "lover's rock" nicely pressed in a trendy blue vinyl 10 inch edition. A wonderful trombone solo livens up the proceedings, but it's by no means a classic.

THE EXPLOITED/CHRON GEN/MFA-RIDT: 'Britannia Wales the Rules' (Secret) A well nigh irresistible package with the Exploited weighing in with the bludgeoning 'Y.O.P.', Chron Gen with 'Clouded Eyes' and Infa Riot with 'Feel The Rage'. Obviously this is one of Secret's pet projects and it's well worth the candle.

TONY TUFF: 'Show On The Road' (Grove) After a devastating run of mundane

singles this particular reggae practitioner has hit the stops: out sadness button with this song. Moody and memorable, and worth a listen.

THE CASTAWAYS: 'Dream Maker' (Virgin) Summer's gone, but all-girl groups in cotton flower print dresses are here to stay. But at least the Castaways (from whence I know not where) write their own songs, and make a fair stab at a breezy Afro-Calypto beat, and if lyrics like "Drinking capucini / In my teeny weeny / Wet look bikini / I feel so obscene-ey" they could well make a mark (lets hope not!).

MIKE RUTHERFORD: 'Halfway There' (WEA) And not much chance of making the distance. The fully paid up member of the public schoolboys union (full time job: a member of Genesis) falls flat on his face and ends up sounding like Police on an off day. It's true, I tell you, but whether that's enough to deter the Genesis hordes is another matter....

NIKKA COSTA: 'Out Here' (On My Own) (RCA) A grotesque pre-teen "sensation" from the US, willfully bending her buck teeth through a mass of lyrics. Sickening (and probably against the law).

EUROPEANS: 'The Animal Song' (A&M) The Kraftwerk posse don't stop on the picture cover, unfortunately. A welter of semi-tuneful electronic noise, spiced by over-extended vocals and a lousy drum sound, which gets the message across but doesn't satisfy. They'll get better.

BLACKFOOT: 'Highway Song' (A&O) Blackfoot are a mess of reeking hairlines, agonised screams, gleaming guitars and not much else. If this single is an indication of the power of their live performances (recorded on the Stones mobile) I'll make sure they get a new torch battery as soon as possible.

SHAKATAK: 'Invitations' (Polydor) A breeze of an intro, silky voices rising over a tinkling piano, which leads into a classy, bouncing dance record. You'll go to the party too, but you won't stay very long.

GROUP THERAPY: 'Arty-fact' (Kamera) A promising trumpet and bass intro degenerates into a jazzy, synthesised mess complete with feeble Rent-A-Lyrics about the consumer society. A non-durable product, and if you buy it you'll only make them more miserable about the vile state of capitalist economics.

REMIPEDS: 'Hawaii-Five-Oh' / 'In The Mood' (Rialto) What could well be the last recorded work of a defunct (ie split up) pub band renowned for their humorous treatment of other people's work and a total dearth

of their own. A novelty disc (and it might even pay their rent for a few weeks).

GUN CLUB: 'Fire Of Love' (Animal) It's back to garageland with some dire American rockapunk (regd trade name) produced by none other than Chris Stein. You wouldn't expect him to know any better and this proves it.

KIM CARNES: 'Voyeur' (EMI America) The return of the "40 Capstans a day" voice, and the "seedy side of life" lyrics, and the "massively laid back" arrangement. American drive-in, in short, and there's too much about this week to worry about it.

THE GONADS: 'She Can't Whip Me' / 'Punk City Rockers' / 'Gonads Anthem' / 'S.L.A.G.' (Secret) For many the saddest single of the week, in that it is actually the very last single to be released by the "magnificent" Gonads (until the next one). Masquerading as a 'Peace Artists' EP, and produced by Mickey Geggus, it's vile, tasteless, noisy and (as John Peel might say) "good clean fun." As one era of the Gonads ends another begins (watch this space).

DANCECLASS: 'You Talk My Head Off' (A&M) Highly-rated, and highly-followed, live, Danceclass have yet to fully present their style to full effect on vinyl. 'You Talk My Head Off' is solid, modern rock'n'roll that fails to sparkle. Now, if there was a real song in there somewhere....

AIRSTRIPE ONE: 'Social Fools' (Polydor) Yet more worthy modern pop, with squeaky clean percussion and vocals giving a great deal of window dressing to nothing much in particular. Sorry.

THE TWEETS: 'Tweets On 45' (RCA) Asaugh Medleys and 'Stars On 45' (don't go away and never mind about Spider sitting at the top of the page!) The Tweets trill through 'Una Paloma Blanca' and 'Ob-La-Di Ob-La-Da' amongst others to keep the kids happy. And they will.

ZAPP: 'Dance Floor' (Warners) A body grinding intro from which a pleasant enough ode to the joys of the floodlit floor eventually emerges. A smoocher, and well worth a listen, but if they really want to make it, why are there only two P's in Zapp?

38 SPECIAL: 'You Keep Running Away' (A&M) Out of the pool rooms and the bars of America come bands like 38 Special; big, boozey, hairy men all going hell for leather for a tune and trying their damndest to stay hard rockers (man). Pretty enough, and a grower, but destined for American success only.

SHALAMAR: 'There It Is' (Solar) From the 'Friends' album, predictably, and one of the more MOR tracks to boot. A little goes a long way, and as far as I'm concerned it already has.

STIFF LITTLE FINGERS: 'Bits Of Kids' (Chrysalis) Oh, the horrors of social conscience... even though it has kept SLF going for more than a few years. 'Bits Of Kids' cranks up to the full barrage of slashing guitars and "marching" drums before you begin to realise just how bad it is. "It's always bits of kids" they moan; if only they realised they should be old enough to know better.

ASWAD: 'African Children Part Two' (CBS) Aswad get sweeter and sweeter, and less and less effective. Admirable sentiments, maybe, but there's nothing hard enough in this 'alternative version' (of 'Part One') to really get hold of.

MICHAEL SCHENKER GROUP: 'Dancer' (Chrysalis) A joint writing effort from new boy Graham Bonnet (and how many times have we heard that before) and Michael Schenker which is a total, chaotic mess, full of screeches and guitar breaks that serve only to confuse. Mr Bonnet has revitalised more groups than most people have had hot dinners, but if this is the best he can do for MSG one can only tremble.

JOURNEY: 'Who's Crying Now' (CBS) A mega band in America about to have a minor British hit. It's a frightening thought.

RICK JAMES: 'Hard To Get' (Motown) Once again I fail to understand the appeal of Rick 'The Greatest' James; whose celebration of the crass and showmanlike has guaranteed him godlike status across the pond. Heavens, he virtually talks his way through this one... to no effect whatsoever.

TIK AND TOK: 'Summer In The City' (Survival) For two people who go around with spikes sticking out of their heads at all hours of day and night this pathetic attempt at "modernising" John Sebastian's 'Lovin' Spoonful' classic is truly lamentable. A great song still, but just wait until you see the pictures (giggle).

GARY NUMAN: 'White Boys And Heroes' (Beggars Banquet) Run to the hills! No words can describe the tediousness of Gal's latest dirge — a subtle (ha ha) taster for what can confidently be expected to be a whole album of the same old drive. Prepare yourselves as best you can for an onslaught, and don't let the fact that there's a twitting trumpet in there somewhere convince you that this is anything but dull, dull, dull.

ADAM AND THE ANTS ANT MUSIC

THE BEATLES SHE LOVES YOU

DAVID BOWIE SORROW/
AMSTERDAM

THE CLASH WHITE MAN IN
HAMMERSMITH
PALAIS

THE CLASH
LONDON
CALLING

**DEPECHE
MODE**
NEW LIFE

**DEXYS
MIDNIGHT
RUNNERS** GENO

**DIANA ROSS AND
THE SUPREMES**
WHERE DID
OUR LOVE GO

KILLING JOKE REQUIEM

THE KINKS
YOU REALLY GOT ME

MADNESS THE PRINCE

MADNESS BAGGY TROUSERS

MATTHEWS SOUTHERN
COMFORT WOODSTOCK

ORANGE JUICE SIMPLY
THRILLED HONEY

OTIS REDDING DOCK
OF THE BAY

**THE ROLLING
STONES**

SATISFACTION

SEX PISTOLS
GOD SAVE
THE QUEEN

SPECIALS
GHOST TOWN

SIMPLE MINDS
CHELSEA GIRL

STEPHEN WOLF BORN
TO BE WILD

TOYAH BIRD IN FLIGHT

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OLD FOLK retro to Eastbourne, families come here on holiday. Some rent a bungalow at the King's Holiday club, watch TV and despair about the English summer.

Tonight they've got the chance to unwind at the Country Club and, for some strange reason, they're not taking it. The holiday-makers stare at Tight Fit as if they were goldfish. Tight Fit smiles back, bravely.

A week in a deckchair has turned the crowd into comets. If the trio weren't professionals, they'd probably cry. "Could you see our tits in those costumes?" says Denise afterwards. "When things are really desperate, Steve always teases us to wobble our tits. Sometimes it's the only thing that'll get the audience going..."

Tight Fit are refreshingly frank. These costumes don't leave much to the imagination and now does their talk. If Bucks Fizz and Dollar are the cosy couples of family pop, Tight Fit are designed to be a little naughty, the combination a little less clear.

"Either I'm with both of them," says Steve, pointing at his partners, "or I'm with one or whatever or they're with each other..."

"Koo!" giggle Denise and Julie together. The women tend to talk more than Steve and Denise in the live and cool of the party, but please a specialty. "Maybe we should have been called 'Breadwich Fit'. We're the two pieces of bread, Steve's the filling."

Tight Fit made their name with 'The Lion Sleeps Tonight' and the accompanying video, the latest phase of film this year, for 'Beyond The Valley Of The Dolls' directed by Benny Hill. Recently Tight Fit have been showing signs of getting tasterful. I put this to the trio in their dressing-room before their encounter with the dead audience. Julie denies the charge.

"We couldn't ever be tasterful. Our act is intended to appeal to as many people as possible. The last two stagings haven't allowed us to be as crazy as 'Lion' did. 'Secret Heart' is a romantic song. How can you turn that into a joke?"

TIGHT FIT'S greatest fear is that anyone should take them too literally. "It's hard to think that anyone might think we're posers or that we take ourselves really seriously. There's what's good about touring. Overseas people can see that we've got ability, and that we take the piss out of ourselves."

"People come expecting us to get up there and do the same old cabaret crap. We meet them after and they're pleased, because they say they expected us to be all goosy and drifty. We love the audience, we love surprises types. But we go crazy, especially in the rock and roll section. People come

THE HOL TRUTH

assuming we're going to be plastic with no personalities of our own."

The trio's personalities do come over onstage, but the personalities can't quite compete with the women's costumes or the routines. Steve is rather shy and diffident, the women somewhat forward. Steve is the centre of their attention and if he appears a little embarrassed about this, the women don't. Over and over, the show returns to the question of sex, the kind of sex you get in after-shave ads or James Bond films, with men at the centre. The women are quite clear about this — after all, it's their job.

"We're not coarse," says Denise. "We're suggestive." Julie joins in: "You can't help having elements of sex when you've got two girls onstage with a guy. Even if we stood there with longjohns on, people would still think we're sex."

Phew, what a scorcher! Mark Cooper takes an Awayday to the sizzling south coast with saucy songsters Tight Fit

What kind of sex are Tight Fit? "Sex that doesn't embarrass," says the man from the record company. "Mass appeal sex without being pornographic in any way." "So the girls go 'Aah' and the guys go 'Coor'," says Denise. "Did you choose us for sex alone?" asks Denise of the record company man. "Sex plays a very important part in Tight Fit," says the record company man. "But we wanted a trio because there wasn't one and we didn't want it to seem like a poor man's Dollar or Bucks Fizz. You were chosen because of your personalities because it's also the combination of personalities that make up Tight Fit."

Tight Fit are a manufactured pop group. They're by no means ashamed of the fact. Along with Bucks Fizz and Dollar, they are part of a return to the "invented" group, a furious phenomenon when it succeeds (the Monkees, the Sex Pistols), an embarrassment when it bombs (usually). All three acts have a foot in the world of cabaret and a toe in the

world of pop but, above all, they're showbiz. "None of us knew each other eight and a half months ago," says Julie. "It's surprising really because the business is so small and we've all been in similar situations and have mutual friends. But then, we've all worked in different aspects of the business, even if we've all had to work very hard. I started out in a transport cafe pouring tea."

"Just before I joined TF, I was demonstrating pressure cookers," Denise says working as a Saturday boy in Woolworth's, adds Steve. "That was years ago," says the woman.

JULIE DANCED with the house dancers on TOTP. Three weeks later she was back with 'Lion' and Tight Fit. She and the others belong more to the world of variety than the world of pop. How do TF feel

Denise agrees: "This is definitely not cabaret. We don't wear feathers or the bikini. It's not all tits and bums. It's legs, arms and teeth as well!"

Tight Fit's album was a disappointment to me because of the song selection, not because of the performances. Live, TF also disappointed me. This is because I'm a disappointed man and also because I should love TF to be as witty, fast-moving and tongue-in-cheek as their performance of 'The Lion Sleeps Tonight'. It shows like Mari Wilson's can succeed in parodying Sixties pop, why can't TF parody cabaret? If they don't take it with a pinch of salt, the sight of two women grunting over one man is, whatever Steve's charms, ludicrous. This is the modern world, isn't it?

Denise is proud of 'Lion' and the video: "The thing was, we did it so seriously that it looked funny. And whoever heard of a pink sofa in a jungle like we had in the video?"

Tight Fit are a visual group. They reason that 'Secret Heart' wasn't a big hit was simply because they didn't get an appearance on TOTP. TF know they are working in a business, they know the breaks. The three of them are talented enough and charming enough to stay at the top. Unfortunately 'Lion' explored their possibilities as a trio so perfectly that they'll need a similar inspiration to stay there, how ever many formula songs their record company gives them.

"People liked that song because it was so crazy, you couldn't possibly take it seriously. Did you see our shoes in the video? We were all wearing big hiking boots. We loved the drummers and the funny guy in the monkey suit."

"We had a lot of kids writing in," explains Steve, "just to point out to us that the lion isn't real." "It didn't look asleep," laughs Denise. "It looked dead, didn't it? He fell wagging. There was a woman the other side of the camera with a bit of a string, pulling it up and down. The monkey was the funniest. It was really vicious and trying to get at Steve all the time."

"When we did it in Holland they brought a real lion," adds Julie. "It was in a cage and so were we. Not the same one though. They kept poking it to make it move. I was really upset about that, I wanted to set it free."

when they go to TOTP and meet the rank amateurs of new pop and the self-made groups?

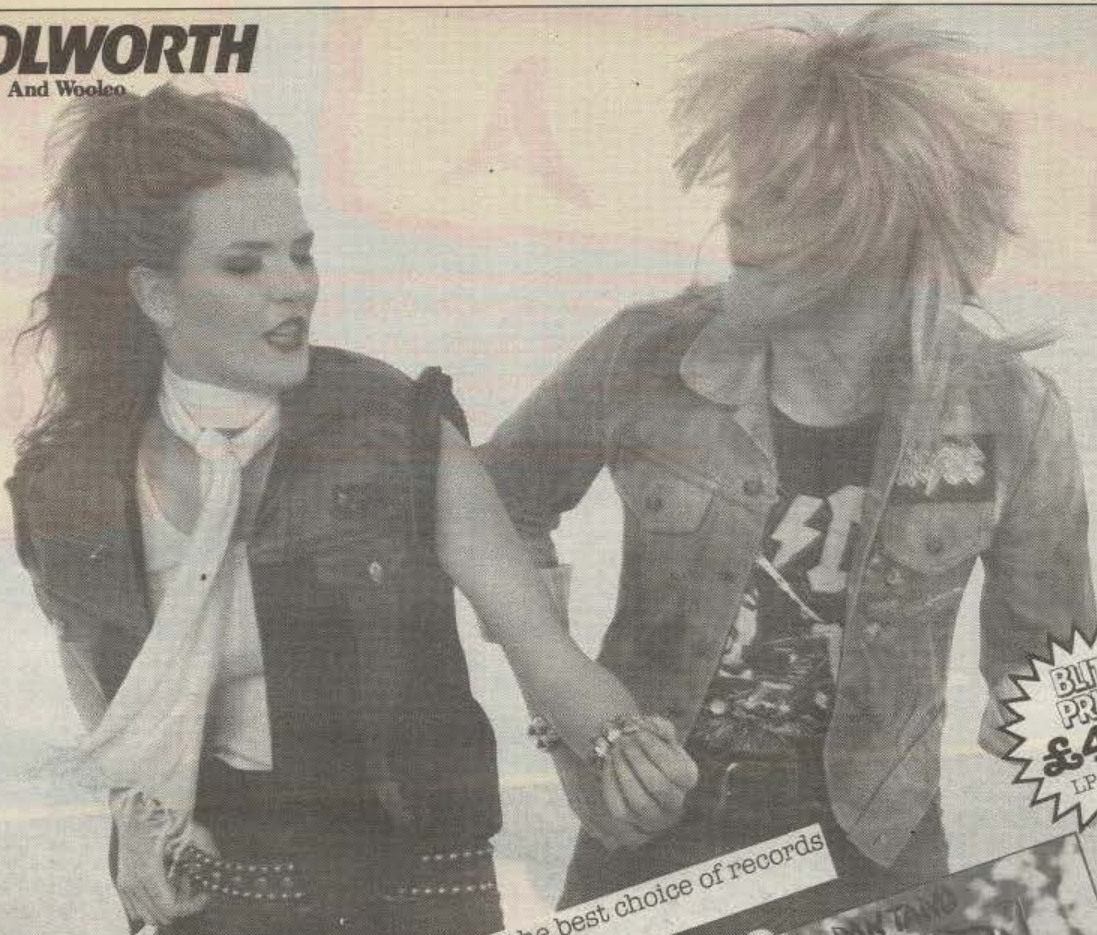
"We don't really think of TF as a group," says Denise. "We do think of it as the three of us but not as a band. Not as a rock band. We just think of ourselves as the same as everybody else, let's say, the dancers. We don't expect people to treat us any differently."

As Julie knows, three-pieces are usually regarded as cabaret rather than pop. Julie has a horror of cabaret: "I only did it for a year and I'd hate to do it again, even though a good cabaret act can go on working for life."

"I can't stand watching it and I can't stand doing it. You can't be yourself, you're expected to go over the top all the time and to be able to handle any situation. I've done working men's clubs in the North and they don't come any worse than that. They grab you and treat you like dirt. I'd hate us to ever end up in the position where I could only play Billy's and the rest."

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After the stormiest of divorces Fast Eddie looks to the Way ahead (Pete that is) Words Robin Smith Pic Robert Brown

FAST AND FURIOUS



EDDIE and PETE: happiness is togetherness

IT'S ONE of the greatest team ups since Batman and Robin. Fast Eddie and Pete Way have unveiled their plans for putting their own band together — and they hope to be out on the road before the end of the year.

The Ex Motorhead guitarist and the former UFO bass player both felt frustrated with the direction their old groups were going in and decided to call it a day.

Pete and Eddie have known each other for years. Pete used to come and watch Motorhead in their early days and they've been meeting up in bars and planes since then.

Eddie's split with Motorhead came after a fight with drummer Filthy Phil in America.

"He was yelling 'let me at the moron I'll kill him'," remembers Eddie. "Lemmy was standing in a doorway saying 'yeah go on kill him'. I was trying to get into the lift. It was quite funny really."

"I suppose a lot of it started because I wasn't happy with the 'Iron Fist' album. I just felt that there wasn't enough effort going into the music. Phil came into the studio did his drum bits and then went home. To be honest I think the band was getting a bit lazy."

"Then we only had a day to rehearse before we went on tour and Phil wanted us to do most of the new songs on the album. I thought that just wasn't on either."

But the real crunch came

when Motorhead teamed up with Plasmatics singer Wendy O Williams for the notorious 'Stand By Your Man' single, which Eddie didn't think was a very good effort.

"Wendy looks like a gorilla and she couldn't sing the song properly," says Eddie. "I reckon our team up with Girlschool had a bit of class but this was just a mess, a pile of garbage."

"All Lemmy wanted to do was play the song fast and as far as I was concerned it didn't work. We should have altered the structure of the song, not just quickened the pace."

"We wasted a lot of time so I wanted to salvage the session and do a 'Motorhead Play The Blues EP.'"

EDDIE says that to wind him up, Lemmy and Phil played Plasmatics music on the band's tour bus as they raced between gigs.

"I just thought that was rubbing salt into the wounds," says Eddie.

"Lemmy's the sort of bloke that if you upset him he won't talk to you again. He's like that over women, if they cross him he'll ignore them."

"But Lemmy's not a fighter. He doesn't get involved in the breadfights of the group."

"We had to rescue Lemmy from a fight on more than one occasion. Once we layed out four blokes, but Lemmy wasn't into getting his hands dirty."

Eddie's final gig with Motorhead was in New York earlier this year. He says that Lemmy and Phil refused to

share a dressing room with him and he had to do a sound check before the gig on his own.

"Actually it was a hell of a gig," says Eddie. "All that aggression coming out, I was giving it some stick I can tell you and the kids loved it."

Eddie says that he even offered to tutor his replacement Brian Robertson when he learnt he was coming over.

"I happen to think that Robertson is a very good guitarist so it seemed a very decent thing to do," says Eddie. "I had a lot of respect for him but the guy keeps on calling me a moron in public. He's even accused me of dropping Motorhead in the shit, but it wasn't like that."

"All I tried to do was to suggest things that I thought would benefit the group, but they wouldn't listen."

EDDIE had a holiday in Canada before coming back to London. He had a chat with Pete on the phone and originally Pete was going to work on a solo

album Eddie had planned. But they got on so well together that forming a group together was an obvious move.

"It just seemed the right thing to do. I've sort of rediscovered myself," says Pete. "UFO was going a bit soft for me but I wish them all the luck in the world. I just felt I had to make a change. The fact that I've left hasn't really hit me yet."

"When we got together, Eddie and I jammed for four hours solid and that was great. The thing about this band is that it wasn't deliberate. It's come out of two mates playing together and sparking off each other with new ideas."

Eddie and Pete have written eight songs together and say they want to write twenty before recording an album. They're also in the process of recruiting a vocalist and a drummer. Ex Clash man Topper Headon has been helping them out, but Pete won't say if he's in the running for joining the band permanently.

"We really want people who

are fresh and young," says Pete. "It would be easy to form some kind of superband with Rainbow's ex singer or whatever, but we don't want a band full of old lags."

"We want people who are new and exciting to hit back at all the mediocre stuff. In a way I want it to have the same impact as early Led Zeppelin."

"Plant and Bonham were unknown before Page recruited them and look at the effect they've had on music."

Pete and Eddie haven't found a name for their band and it's been a problem thinking one up.

"We thought of Motorway," laughs Eddie but it's a real sticking point.

Eddie and Pete hope to play large gigs first of all in London, Birmingham and Newcastle — but if they can't make it out on the road towards the end of this year then they're hoping to tour in early 1983.

"I know most bands start the other way around but as we're used to playing large halls it would be wrong to do it the other way. We want to

have lots of equipment but not a muzzy sound like Motorhead."

So far Eddie and Pete have been financing their project themselves. Several record companies are showing interest in them but they haven't signed a deal yet.

"I get a weekly wage out of my publishing deal with Motorhead, so I make a bit out of that," confides Eddie. "It means I don't have to scrounge around."

Pete should make some cash out of producing the Cockney Rejects and Twisted Sister. There is also a possibility that Eddie and Pete might even be jamming with Sister when they appear at Reading Festival this weekend.

"Pete's not a great technician, but he has a real feel for bass guitar and he's a lunatic on stage," says Eddie.

"We're good for each other. I don't think a solo career would have worked for me — I needed somebody to bounce off and share ideas with."

"I do believe we're going to take the world on and win," says Pete.

HOT NEWS HOTTEST COLOUR

Remember last week we reduced your record collection to a heap of useless vinyl with some pretty hot news? Well this week we're going to burn a hole in your Tygers Of Pan Tang tee-shirt with some even hotter news about yours truly—the eminently radiant Record Mirror. Here goes.

From 11th September issue you'll be getting a new look Record Mirror. Outside we've shrunk to half the size. Inside we've grown to nearly twice the size.

In the new look Record Mirror there will be 16 pages of full colour glossy pics to drool over every week. Plus we'll still be featuring our famous charts, as supplied exclusively to us, Radio 1 and Top Of The Pops. And all the latest news, reviews and gossip too.

And from 11th September issue Record Mirror won't be a paper either. Get this—it'll be a magazine. So don't expect to find it mixing with all those dull old music papers round at the newsagents. It's going to be in there with the best of 'em, up on the shelf with the pop and rock glossies.

If you can stand the heat look out for more news next week on the new look Record Mirror.

NEW LOOK

RECORD MIRROR

2
WEEKS
TO GO!

ALBUMS

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

Alf synthesised

YAZOO: 'Upstairs At Eric's' (Mute STUMM 7)

YOU'D BE amazed what you can do with a few noises.

And if you put Alison Moyet's voice over the top, you can make an album exhilarating, sad, lonely, friendly and happy — with no strings attached.

The hits 'Don't Go' and 'Only You' open either side and what better start can you have? 'Only You' must be one of the best songs this year, the sort of number that hits you like a piece of mahogany wrapped in silk. The iron fist in the kid glove.

None of the songs quite match up to that brilliant ballad, but they come close. Delving deeper into duo's package of treats there's a choice of disco, R&B, pure pop, experimental numbers and those songs you just can't categorize.

Perhaps the best number is one of those. 'Midnight' is a slow, moody song with Alf's voice starting at the bottom of the spine and working its way up as the deep resonant tones crack and splinter into a slice of pure soul.

On a lighter note is 'Bad Connection', another telephone song and a bright and breezy affair it is too, with

Vince Clarke's synthesiser merrily chirping out a simple R&B riff. 'Too Pieces' is more substantial, its breathy vocals and offbeat ballad of a backing giving it odd pace before mooching into an ambient synthesiser refrain.

The main experimental number is 'I Before E Except After C', and a waste of time it is too. Slotting more easily into a Pink Floyd record, the number is just too pompous even for the quirky experimentation of Vince and Alf. But 'In My Room', which boasts thoughtful lyrics winding their way over the Lord's Prayer is not nearly as pretentious as it sounds.

Other tracks are more ordinary. 'Goodbye Seventies' and 'Bring Your Love Down' are hard, disco numbers, held together by an almighty drum machine sound and the gutsy vocals of Alf — especially on her 'Bring Your Love Down', the sort of number you'd hear on a New York disco album.

But with the lonely ballad 'Tussey' and the atmospheric 'Winter Kills', 'Upstairs At Eric's' adds up to a package of unabashed numbers, never hidden by unnecessary frills or cocky production.

Vince Clarke and Alison

'Alf' Moyet have turned in a debut that's rich, satisfying and shows more promise in songwriting, lyrics and playing than any album this year.

There are still gaping flaws, and it's still naive. But then, most great music should be. Whoever said synthesiser music has no feeling can start eating their heart out now. +++++

Simon Hills

THE POINTER SISTERS: 'So Excited' (Planet RPLP 6001)

IT WOULDN'T be quite right to call this newest a carbon of last year's 'Black And White'. It isn't as good. There's nothing to match the sleek, curvy soul of 'Slow Hand', none of the tear-stained hope of 'Someday We'll Be Together'. Where this album hits is in the other Pointers mode: the boppy, doo-wop pop hit, as in the title track 'American Music', an inevitable US smash.

Elsewhere, there's a lot of typical mid-pace Pointers and Richard Perry production, not very much of which stays any longer than it's actually playing time. +++

Paul Sexton



SURVIVOR: rocking to stardom

Survivor course

SURVIVOR: 'Eye Of The Tiger' (Scotti Brothers SCT 85845)

BY THE great thunder God Grong and all the stars in the seven heavens, this isn't at all bad.

Survivor are not to be lumbered with so much of the other insubstantial stuff hitting us from across the Atlantic.

They have balls.

Survivor performs highway songs with a gilt edge, imagine AC/DC meeting Boston; a basic idea of how they sound — and, after days in the office when all I seem to hear are Bauhaus, the Associates, and the Lords of the New Church, it's good to have this little package tucked away somewhere.

The title track is a brilliant piece of inspiration and 'Feels

Like Love' cuts into that style again. Turning to some different shades, is the plaintive and juicy 'I'm Not That Man Anymore.'

Children Of The Night is a bit dull until the chorus gets underway, and 'Ever Since The World Began' staggers in places but 'American Heartbeat' and 'Silver Girl' restore the overall class of the album. A growing success. +++++

GREGORY ISAACS 'Night Nurse' (Island ILPS 9721)

FOLLOWING A brief sojourn on Pre, the 'Cool Ruler' now elects Island to release the latest fruits of his labours. A change of label does not mean a change of style. 'Night Nurse' is more cool reggae pop, it's ambitious songs transformed into duets by Isaacs' extraordinary singing.

Gregory sings swoon music — he specialises in the languid fall of surrender, his voice always breaking with vulnerability, need, or injustice. Groans and sighs are the decorations of Isaacs' delivery for he is always a prisoner,

seemingly powerless in the grip of desire.

Isaacs is the eternally lonely lover, a ladies' man whose apparent meekness can never disguise his underlying assurance that the meek shall inherit the earth and that Gregory shall get the girl. On 'Night Nurse', he trots his familiar roles, Gregory as fugitive — ('Hot Stepper'), Gregory as pleading patient ('Night Nurse') and Gregory as confessor — ('Objection Overruled'). Though Isaacs is working a formula and despite the lack of any song as classic as, say, 'Poor and Clean', this album is irresistible if not indispensable.

Roots Radics pops along with a gentle bounce and always suggests that it's about to break into pure pop. As for Gregory, the voice is as pure as ever and the timing as discreet. No man ever throws himself upon a woman's mercy as cunningly as Gregory or gave desire such a central place in the emotions. Whether he really knows how to treat a lady is his own private affair (and that of his partners), but when in 'Stranger In Town' he states that "I sure know how to say I love you" you can only believe him. Trust Gregory and don't ignore the evidence of your senses. +++++

Mark Cooper

STIFF LITTLE FINGERS

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BITS OF KIDS

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Chrysalis

Rat trap

ALBUMS

Minky blue

No credit due

CHARGED GBH: 'City Baby Attacked By Rats' (Clay LP4)

OH MY poor ears! Readers have pity. Your favourite journalist has just undergone 40 minutes of pure hell. The aptly named GBH had me covering in my bedroom, cotton wool stuffed in my ears, hands twitching nervously as they contemplated the total destruction of my record player. But I survived.

GBH takes the bare minimalism of the Ramones, the crazy noise of Motorhead and the lyrical twist of J. Pursey, to produce a wall of sound that's as fast as premature ejaculation and about as pleasing as piles.

Still, as I write said group have shot into the LP chart, so there must be somebody out there who likes this earache. On investigation, I find little here to please the listener, unless he/she is a gibbering psycho or a construction manager searching for music to drill roads with.

The song titles, 'Sickboy', 'Slut', 'Maniac', 'Gunned Down', tell the story. GBH's is a world peopled by sick cartoon characters, mindless violence, misogyny and dumb "all right with the boys" bravado.

The playing lacks style, grace (though I expect GBH would regard this as a compliment) and panache. Playing fast and loud, doesn't necessary mean threat and aggression, more often than not it is simply a substitute for lack of ideas.

I believe GBH are from Birmingham — that is their only excuse. +

Jim Reid

RICHARD BUTLER: 'eminers' strike



STEPHANIE MILLS: 'Tantalizingly Hot' (Casablanca Records -Cans 2)

IT'S A hot day, and in my part of the city, we don't have gardens to laze around in. I look out of my window, breathe in the car fumes and drink in the cool light tones of Stephanie Mills.

Ms Mills latest LP, 'Tantalizingly Hot', is on my turntable and the heat and oppression of London melts into a smooth relaxing mood. I stop sweating and pour myself another drink.

Love is Stephanie's chosen subject, spurned, won, lost,

physical, emotional. Stephanie's voice is her tool — ranging from tender, tearful sweet nothings, to the throxy strangled power that hints at sex and hits at submission.

The songs are beautifully arranged, crafted slices of sophisticated disco. As befits black music from New York, the playing is superb. At times, though the production is a mite too smooth, deadening the essential soulfulness of Stephanie's voice, flattening emotion, squashing spite.

No matter, this is the perfect soundtrack for lazy summer days, a relaxation, a subtle narcotic. + + + +

Jim Reid

THE PSYCHEDELIC FURS: 'Forever Now' (CBS 85909)

WE HEAR them knocking... but still we aren't quite ready to grant them admission. The door to the Top 40 has received a good old hammering lately from the Psychedelic Furs' splendid 'Love My Way'. Much more of a battering, in the shape of just a little more radio play, and it would have given way.

The new four-piece Furs can take solace in a strong third album, however: 'Forever Now' isn't full of love, not by any means. When Richard Butler's lyrics are accessible, they often smell of bitterness and concern, as on 'President Gas', picking holes in politics that are there for anyone to pick.

Todd Rundgren's production is less intrusive than expected, but he shares the Furs' love of Beatles music and there are several signs of it, especially in the strings. Those on 'President Gas' sound like the ELO's '10538 Overture' and, by progression, like 'I Am The Walrus', and the cello 'staircase' rising at the end of 'Sleep Comes Down' is, Butler admits himself, a lift from 'A Day In The Life'.

'No Easy Street' features the same verse, slower, as 'Love My Way' and it's an effective ploy familiar enough to make you feel interested but never comfortable.

Best after the single, though, is the urgent, worried 'Danger', with some excellently intense and hoarse horns and something very close to a funky feel.

It's still heavy pop, but there is melody to string you along, too. An album that beckons, and yet keeps its distance — and is the more beguiling for it.

Cruising past three and a half and nudging + + + + Paul Sexton

THE LONE RANGER: 'Hi Yo, Silver, Away' (Greensleeves GREL 40) 'EEK-A-MOUSE: 'Skidip!' (Greensleeves GREL 41)

BOTH DJs sound overworked on these albums. The Lone Ranger manages a holding action by sticking to familiar themes with his characteristic energy. Eek-A-Mouse however, relies on a melancholy singing-talking style as his stock-in-trade and merely sounds tired on 'Skidip!'.

The Lone Ranger's offering is

powered along by Sly and Robbie and a witty use of backing musicians to play off the Ranger's verbal jokes.

Eek-A-Mouse uses the team of Linval Thompson and Roots Radics to leave the spiritual stories of 'We-Do-Dee' for some sexy talking. Sadly this results in a lack of the emotional depth.

Come on Greensleeves, don't overwork the boys. They won't run out of things to say but they'll wind up saying the same things over and over. Talk about repetitious. + + + and + + + respectively.

Mark Cooper

AMERICAN EXPRESS: 'Jazz Funk Fusion' (Supremusic: Record Co SUP LP 2003)

'AMERICAN EXPRESS?' That will do nicely.

I don't think so. To complement the gruesome sketches of the band on the back sleeve of the album are some equally dubious song titles, 'Highway Frog' for example. Now come on, what is this — a joke?

American Express, who declare their intentions in the highly unimaginative album name, sound like Spiro Gyra wound up on the fester tracks, and like a bad musical trip on the others. This is best avoided at all costs. +

Christine Buckley

KISS: 'Killers' (Casablanca CANL 1)

FOUR NEW tracks mixed with past cuts, on an album that has OBLIGATION stamped all over it.

A damp squib after 'Music From The Elder', this only underlines what a parody the band are becoming. The new stuff — 'I'm A Legend Tonight', 'Down On My Knees', 'Nowhere To Run' and 'Partners In Crime' — show that the guys have all but gone out of the band and despite prime vintage tracks like 'I Was Made For Loving You' and 'Sure Knew Something' this record is a miserable listening experience. +

Robin Smith

ALLO MY HEART

By A.B.C. a song from the long-player the Lexicon of Love. Side two, Overture, an orchestral adaptation of the Lexicon of Love. Each record is packaged in a superbly designed and illustrated sleeve with informative cover notes. The initial quantity of seven inch records includes a colour photo-postcard, whilst the initial quantity of twelve inch records includes a twenty three by twenty three inch colour poster.

ALLO MY HEART

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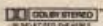


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UB40's Astro and Robin: inoffensive

ALBUMS

Little benefit

UB40: 'The Singles Album' (Graduate GRADLSP 3)

EVEN THOUGH they're more soporific than a Valium-ridden housewife, UB40 have clocked up a fair few hits.

When the songs are lumped together on one album like this, it's hard to see why. They seem to be geared to fit nicely onto your rack stereo system — they're all clean, inoffensive, and above all, dull.

On side one the 'Singles Album' chugs through 'Food For Thought' and 'King' (their original double A side hit), 'My Way Of Thinking', 'I Think It's Going To Rain' and 'Dream a Lie'. With a gentle sax, a very ordinary bass line and a barely noticeable guitar scratching out the rhythm, it's a wonder anyone can keep awake for the whole side.

Perhaps that's what UB40 fans like. With each single, the group sound more and more like the sort of record you play in the background when you have a dinner party, it's all so NICE. Not only that, you can feel

good and smug in the knowledge that the group have picked up on good causes like unemployment and nuclear disarmament.

While you belch into the second course, turn over the record and listen to... more of the same. 'Tyler', 'Adella', 'Little By Little' and the 12-inch version of 'The Earth Dies Screaming', a collection possibly more bland than the first helping. As soft as jelly, our patrons of the unemployed remble through the same familiar subjects in a fashion that simply sounds smug and rather self-righteous.

'The Singles Album' has been released by the UB40's old record company after a row with the group. It comes out only weeks before the brand new UB40 album, on the group's own label.

Let's hope that the group have thought of something better for their own album. The singles are basically sub-standard reggae, which although it may have fine intentions, doesn't have the substance to back them up.

Simon Hills

Full colour

THE MONOCHROME SET: 'Eligible Bachelors' (Cherry Red Bred 34)

SOME MUSIC you listen to and some music you think about, and never the twain shall meet, or at least very rarely.

The Monochrome Set manage to bridge that gap without weakening either side. Their sound is poppy without being 'nice'. They're heavy on melodies, well arranged light guitar movements and catchy hooks.

Their speciality lies in their satire. The Monochrome Set's idea are insistent without becoming dogmatic, as is demonstrated on the opening track, 'The Jet Set Junta'. A subtle attack on the dirty dealing of the high and mighty being covered up by upper class veneer, it has a beaty refrain of "Here we come, the jet set junta... etc" in a Monkees meets the Subway Sect style.

The Monochrome Set make good pop music — they show that it is possible to put it out without collapsing into mindlessness. They have a pervasive vitality which is rare.

Christine Buckley

APRIL WINE: 'Power Play' (Capitol EST 122)

AH WELL, I may as well shovel

this nonsense out of the door. 'Power Play' huh? A scratchier collection of embarrassing underdone rock clichés it would be more difficult to find. From the promising brew of a few years ago the band has turned sour. Why not call yourselves April Whine? +

Robin Smith

VARIOUS ARTISTS: 'Steel Crazy' (Abstract AABT 200)

COMPILATION ALBUMS break out like scabies this time of

year. It's the usual ploy of flashing "pay no more than £3.99" on the cover and cobbling together 10 tracks.

Starting off we have the Rods and Twisted Sister, followed by Stampede Starlighters and Amril.

Side two features Brian Johnson singing with Geordie and bringing up the rear are Praying Mantis, Krokus, Lautrec and Girlschool. Frankly, I think you'd be better off putting your cash towards the new Bad Company album. +

Robin Smith

One more for the road

VARIOUS ARTISTS: 'Punk and Disorderly: Further Charges' (Anagram Records).

A FURTHER example of the hopeless caricature punk has become.

Do they spit? Do they scowl? Do they write naughty words on the back of their leather jackets. To all those questions the answer is, probably, yes. Are they the purveyors of dangerous, threatening, questioning, radical music? To this there is but one answer — NO.

'Punk and Disorderly: Further Charges' is simply a question of ROLE playing. The groups know what is

expected of them. Their names reveal all: GSW, Expelled, Inners, Disorder, Violators, the song titles go further: 'Sick Boy', 'Bash The Judge', 'Death To Humanity' etc, etc (ad nauseum).

Punk rock, initially a rush of spite and indignation, has become one more safe compartment of the record industry. Punk's language deals in threat and danger, yet its attack is weak, flaccid and impotent, by lack of imagination and intelligence.

Don't waste your money on druck like this, stuff a liver into the hospital workers' strike fund — now that would be real action.

Jim Field

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Competition closes 31 October 1982 and a list of winners and results is available from the competition address if you send a S.A.E. within 6 weeks of that date.

1 Sample A: 15, 30, 1, 2, 12
Sample B: 19, 18, 9, 4, 30

i. Which has the larger average, A or B?
ii. Which has the larger Standard Deviation?

2 1981 wages: £2,600 p.a.
1982 wages raised to £73 p.w.
(for 52 week period)
What is the percentage increase?

3 If $v = \frac{4}{3}\pi r^3$ and $r = 2^3$ What is the value of V?

4 $CC = 20 + \left[\frac{66317.001n}{208341} (2^3 + 2) \right] \left[\frac{4}{\sqrt{248832}} \right]^3$
Find the value of CC

5 $R = \left[\frac{\sin \frac{\pi}{4} - \cos \frac{\pi}{4} + 3}{\log 10} \right]^3 - 1$
What is the value of R?



ENTRY FORM

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ON STAGE

New 'Tones for old

THE UNDERTONES National Club, Kilburn

THE FLAWED triumph. The Undertones were always going to succeed in this most 'Irish' of venues; that they did, is more in deference to past glories than to any of the newer material on offer.

Tonight the Tones open with a series of thus far unrecorded songs. It's a struggle; the new songs lacking the bright edge and lightness of their predecessors.

The Undertones soon seem caught in the stodgy middle ground between the simple pop of their past and the harder, fuller sound to which their new songs aspire. Innocence is replaced by ill conceived references to a multitude of pop styles, and clear, clear pop is dilted and stretched into a fuzzy indelction.

Perhaps I'm being too harsh; new material always takes time to 'grow' on a listener, and old and cherished memories always die hard.

Nevertheless, in comparison, the second half of tonight's set buzzed and soared its way into the sticky night air. Running through what was virtually a greatest hits collection, the Undertones twisted and turned, sent an invitation to dance and brought a ready smile to the lips. In full flight, there is no finer exhibition of the trials and tears of wistful desire and uncertain love.

So in the end a triumph; I lost count of the number of encores, the audience lost track of time, and plenty of last buses were missed. Although I've got plenty of reservation about the new material, in the final analysis it's hard not to love the Undertones. I mean, any group with a song called 'Jimmy Jimmy'...

Jim Reid

ROMAN HOLLIDAY Hops, London & Anchor

IN THE mood, and one-step ahead of the groove, Roman Holliday put the weeeeee into swing.

There's a sort of buzz going round music biz circles at the moment, that we could be on to a new craze here — especially with jazz-type bands making their mark around London's clubs — and Roman Holliday are the perfect band to fit the bill.

All of them are under 21 and with fits and starts, they jump into a swing genre with astounding musical competence.

This is no Louis Jordan re-run. Always one-step ahead of the beat, the Essex band pounce on every rattle and shake of the song before you have a chance to stop the feet moving, with their lead singer roaring out the songs, despite his high-pitched (and always in key) voice.

Probably the best number is 'Death Is A Nightmare', a bounding, ultra-tight slice of swing written by the Darts' Bob Fish, whose band did a lot to bring the style into fashion in the first place.

Simon Hills



ALRIGHT, FRANCIS? The queue for the gents at Donington stops to look at the headliner

Living without the rain

MONSTERS OF ROCK Castle Donington

STATUS QUO stretched their unrained on record to 21 outdoor gigs on Saturday, and at the same time ensured the runaway success of the third Castle Donington "hard rock meets heavy metal" festival.

Close on 40,000 punters turned up to the East Midlands race track by midday, well in time to see a rapid fire succession of six bands blasting away the clouds, rounded off with a specially commissioned Quo firework display that was able to rupture a few remaining eardrums on the site.

After the disasters at Hackney and Peterborough earlier in the summer it wasn't surprising that rumours about a lack of interest in Donington (not to mention Reading this weekend) were rife. But on the day the balance of the bill — ignoring the fact that the headliners were nearer to rock'n'roll than strict HM — was enough to conquer the recession blues, and more than one of the promoters were outmilling a

Cheshire cat in the backstage enclosure.

For Quo it was a fitting climax to a year that's seen them enter the album charts at Number 1, play before Royalty, and undertake a record-breaking seven straight nights at Hammersmith Odeon as part of a nationwide sell-out tour. For the other five bands it was a reasonable enough showcase; if the sound wasn't perfect it was loud enough (if it wasn't for a wind blowing the sound across the stage from left to right) and the huge crowd, amply provisioned by nearly 100 stalls of every description, were largely appreciative, open-minded and enthusiastic — not to mention determined!

One of the biggest bonuses was that Donington ran on time — an event that's normally a roe'die's dream of fame kept pretty strictly to schedule. The only band to come on late were Saxon, who were then forced to trim their set to enable everyone else to play on time. Some you win...

So to Anvil, denim and

leather posturers from Canada. They made the most of their opening slot, previewing their new LP 'Metal On Metal', and were well received. As too were a revitalised Uriah Heep. Even with Mick Box the only remaining member the Heep scored both with tracks from 'Abominog' and dusty classics like 'Gypsy', 'July Morning' and finally 'Easy Loving'. The only complaint was the volume, with the more vocal sections of the crowd demanding them to "turn it up!"

Hawkwind, on next, got the opposite reaction. Festival veterans to the last (why, I dimly remember them supporting Quo at Cardiff Castle in 1977!) they bombed out with 'Motorhead' and 'Silver Machine' before retiring under an avalanche of potatoes (really), turf and any other available object. Every festival has a scapegoat, Hawkwind fitted the bill.

After the aforementioned gap — the longest of the day — Saxon bounced out for a truncated set, climbing speaker stacks and screaming large as they ran

through a string of hits, from 'Stallions Of The Highway' to 'And The Band Played On' before finishing their set with a "call and response" work out of 'Wheels Of Steel'. They're good, and no mistake, but this festival won't be their favourite memory. Their mighty British tour starting next month should change matters.

From festival veterans to festival veterans, Ian Gillan had opted for Donington for Gillan this year after four years at Reading, and the decision was a good one. With a cunning mix of the old and the new — tracks from the upcoming 'Magic' LP with 'What's The Matter', along with wobblers like 'Black Night' (a real surprise!) — Gillan got the crowd going and fully deserved a three number encore that ended with 'Smoke On The Water'.

Which left the day up to Quo... and they were, predictably enough, well up to it. Apart from an appalling PA break up early in the set they put their heads down to the task of proving themselves worthy headliners — charging around the stage

like they haven't done for years, taking on all the problems and overcoming them. The highlight was an extended work out of '4500 Times', and while a chunk was cut out of the set to keep to the tight deadline, the faithful were justly rewarded, with the firework display that accompanied 'Bye Bye Johnny' a worthy end to the spectacle.

To be honest this really wasn't Quo at their best — (towards the end of their last tour they were playing at the top of their form) and, at times, you got the impression they weren't all that happy, but (and again let's be honest) they could never be bad. I'd reckon this was a "75 per center" on their scale, on their day.

And that was Donington, 1982. Not by any means a gig that will become a legend, but a well-organised and enjoyable day. Just how much that had to do with Quo's luck with the rain I won't even begin to think about...

John Shearlaw

Out of synch?

BOW WOW WOW Hammersmith Palais, London

HAMMERSMITH PALAIS had a good showing of World's End poseurs tonight, as you might expect. World's End — brand setting centre of the metropolis brings back the hippies, at a cost of course, making 1982 launch a perverted new flower power. Yep, there was definitely the impression that people were missing a direction here tonight.

And unfortunately that was true of Bow Wow Wow. Unfortunately, because they're a good band. They're good musicians, thundering out powerful, tight pop songs and Annabella is excellent. If they were any less of a band you'd say she was wasted on them. As it is they seem out of place or tune with her.

She's a good singer and a good performer and enjoys what she's doing. That would come across a lot more if the other three relaxed more. Matthew Ashman acts as though he's on stage suffering a penance, or is grinding some important personal axe. But that isn't what Bow Wow Wow are about. They're meant to be a vital, energetic and enjoyable force and on tonight's showing at any rate there's only Annabella who embodies that spirit. OK she is the focal point, but she's not even able to maximise her own potential when she has to battle against such a sombre collective.

If Bow Wow Wow had a bit more personal harmony they'd do justice to themselves; they'd be able to make their songs live that much more. And although classics like 'Louis Quatorze' and 'W.O.R.L.C.' can't be put down they could also be better, their intrinsic spark could be improved.

Christine Buckley



THIGHS DOWN, it's Annabella (again)

Photo by Jason Pearson

Cod only knows

MARILLION London Marquee

GREAT GALLOPING kaffans, it looks like we could be on the edge of yet another hippy revival. The Marquee's packed to the gunwales with smocks and patchouli — and Fish and Company must be starting to make a steady living.

Fish has presence. After you've laughed at his make up for a minute he'll win you over with his rich story telling. God only knows what sort of brain he has to think up a song like 'Chelsea Monday', a story of drugs, doom and a young actress. It's delivered so effectively you could hear a cockroach being trampled underfoot at the end.

'Institution Waltz' is another part of the macabre theatre where story book heroes come to life. Even 'Three Boats Down From The Candy' has a sting in the tail with the odd touch of chilling black humour. If you're after a taste of the unusual and songs you can really get your teeth into, check Marillion out.

Robin Smith

Digs for freedom

I'm 18 and left school last year, only keeping in touch with one friend. I feel I've missed out on the best years of my life, because in my year out, before starting at university this coming October, I've just worked in my mum's sandwich bar and stayed in on my own at home.

By the time I found a group of boys at school who shared my interests and tastes it was too late. And whenever I see people from school now, they are with their girlfriends and don't want to know me. My brother goes out all the time, but I hardly ever do, except with my sister.

When I start college in London this autumn I hope to make some new friends, but wonder if I've made a mistake in staying here. Everyone says half the fun of going to university is living in digs with your friends around you. My only hope of finding a girlfriend is if I'm incredibly lucky at university. In the past, I've tried to be friends with other Jewish boys, just to please my parents. Nick, Middlesex

● *Luck doesn't come pre-packaged off the supermarket shelf. Resolve to be positive and use the new found freedom of college to organise your own life, social and otherwise. Forget the past, when you were probably too busy working for the future to get a school based social scene together and accept that the best years are yet to come.*

OK, up until now, friendships may have fallen flat largely because you've felt obliged to mix with your parents' rather than your own choice of people, and you haven't yet found the girl in your life. But when the summer is over and you start at college, you'll be in just the same situation as any other first year student. Feeling a bit isolated, wanting to make new friends, and raring to go.

Living at home doesn't have to be a disadvantage. As you know London you can show your friends around, and you may find that some of them will welcome the occasional touch of home cooking. But if you do find commuting from home and back every day a little restrictive, take steps to re-negotiate your grant with the local authority.

Normally, if you've found lodgings or a room in a college residence and your journey exceeds one and a half hours, each way, every day, there'll be no problem in moving out of home from the second term onwards, and having your grant adjusted to a higher figure. If the journey into college takes less time and you can convince a college tutor or counsellor that living at home is genuinely not helping your work or general adjustment to university life then the grant can still be re-negotiated.

Kung for you

AS A sport or hobby I'd like to take up one of the martial arts. Where can I find out more about the different types and styles so I can choose the one that interests me most? Where can I obtain a list of approved clubs in my area?

Kevin, Morden
● For free information on the

history and development of the many martial arts, including Karate, Kung Fu, Ju-Jitsu, Aikido and Kendo, and your nearest club contacts, write, enclosing a stamped addressed envelope to the Martial Arts Commission, 1st Floor, Broadway House, 15/16 Deptford Bridge Road, London SE8 4IA (Tel: 01-691 3433).

Details of training in Judo, recognised as a sport rather than a martial art, are available from British Judo Association, 16 Upper Woburn Place, London WC1H 0QH (Tel: 01-387 9340).

Coming to terms

AFTER considering my feelings for some time, I've realised I'm gay and would like to discuss this with my parents, but they go on about me getting a girlfriend all the time. Their strong anti-homosexual views don't help either. How can I handle this? I'm 18.

John, Surrey
● I'm not going to offer the time-honoured cliché that this is just a "phase" you're going through. Ultimately you are the one who knows your own sexuality. Some people do rush to label themselves, but you've obviously thought about your feelings for a while.

You know your parents best, and if you think their reaction to any attempt at discussion is likely to be a hostile and worried one, you're probably right. Don't attempt to raise the issue until you are ready to do so, but if you need help in handling this, contact Rose Robertson at Parents Enquiry, 16 Honley Road, Catford, London SE6 (Tel: 01-699 1815). Rose Robertson, herself the mother of a gay son, runs a national information service for gay teenagers and their parents and can offer help and support.

For details of youth groups in your area write to the Gay Youth Movement, BM/GYM, London WC1N 3XX. Or if you want to talk things over in confidence, ring Gay Switchboard on 01-837 7324 (214-hour number).

Laser eraser

WHILE back you published some information about the removal of unsightly birthmarks with the help of laser technology. I have a very noticeable port wine stain on my face and, so far, my doctor has suggested very little. Where else can I go for help? I'm 21. I've mislaid the RECORD

POLICE FIVE

BRISTOL BAND Maximum Joy need your help to get back most of their equipment, including a Fender Jaguar guitar, with tremoloe arm (serial no 95249), bass amp and cab, bass guitar and a small pa. stolen from their flat in the city two weeks ago. Without the gear, valued at £2,500, the band can't gig. Anyone who can offer information about the theft is asked to ring Rough Trade on 01-727 6085 or 01-229 2146.



Problems? Need some ideas or information fast? Or would it help to talk things over? Write to Susanne Garrett, 'Help', Record Mirror, 40 Long Acre, London WC2. Please enclose a stamped addressed envelope to ensure a personal reply. Alternatively, ring our Helpline, office hours, Monday to Friday on 01-836 1147.

John Carruth c/o ENT Department, Royal South Hants Hospital, Graham Road, Southampton (Tel: Southampton 34288), for information and possible referral. But bear in mind that the laser treatment waiting list is a long one.

Write to work

WRITE short stories which I would like to submit to magazines as I've been told they're quite good. Where can I get details of magazines which

take this kind of contribution? John, Birmingham

● As a budding writer in need of outlets for your material you should acquire a copy of the extremely useful 'Writers And Artists' Yearbook', published by A &

Banking on it

I'M STILL at school, hoping to get at least six 'O' levels next year. I'm interested in working in a bank eventually. Where can I find out more information?

Dave, Romford
● Talk things over with your careers teacher or careers advisor at school. If several people are interested in taking up this kind of job, it might be possible to arrange a trip to a nearby bank to see what happens behind the scenes. Also drop a line, enclosing a stamped addressed envelope to the Banking Careers Information Service, 10 Lombard Street, London EC3 (Tel: 01-626 8486).

Anyone else wants careers info? Write, enclosing a stamped addressed envelope.

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Driving in my Car
Madness

Stool Pigeon
Kid Creole and the Coconuts

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I F YOU think someone in Buzzz might have taken you for a ride, there could be something in it. Up until last year guitarist Keeling Myers Lee Junior was working as a London bus driver.

"I used to finish and go down to rehearsals feeling really tired," he says, "but it wasn't like a nine to five job. Every day used to be different — it used to give me extra energy. But this was before our recording deal obviously and we were really hungry for success."

And, after almost three years, this hunger for success is finally paying off with the band's new single, a version of the old classic 'Hit the Road Jack,' in the charts. The only puzzling thing is why, when every other record released this summer seems to be a cover, did they pick a hit by someone else?

"Well, we really like that song," says Keeling, "and people like the way we do it." It's pointless trying to stick too close to the original. So we thought people could relate to this and it'll give them a chance to see where we're at, how we treat a standard.

"We just hope our approach to it is different, because we try and inject some humour into it as well. A little bit of wit, especially on stage. There's seven of us now and a bit of a party going between Dee, our lead singer, and the girls.

"Sometimes Dee might challenge the audience if he thinks they can take it. He might even jump into the audience. He's done that a few times. They love it. It's just saying, look I'm human. I'm just like you. It's great fun."

Buzzz reckon it's the humour in their approach and the rhythms in their sound that define Buzzzrock, as they call it, and if lead singer Dee Sharp, who's just entered the room in shades, shorts and sharp summer attire, is anything to go by, it's become more of a crusade than just breaking another group.

"We'll keep putting out singles until our sound is accepted," he says dogmatically, "and people understand exactly what Buzzzrock music is. Or think they understand it.

DON'T really have too much faith in this country musically. I'll be honest with you, I feel that people tend to have to be told what is in. What to go and buy. Whereas abroad, if people hear something and like it, they'll just buy it. They like it and that's enough.

"America's definitely better. So's Europe — period. All of Europe. And Japan. So we're talking about the world. Barring England. I know it sounds bad to say that.

"But for instance, there's been all this chat about disco bands who've gone across to America and been accepted, then, come back here and are accepted. But that's because they're playing something that's not new. It's just been repackaged and that's basically why they're getting away with it.

"But with us now, we're trying something completely different. People have said, 'Why don't you change your style a little bit?' We're not going to change. No way. We know what we believe in and we have to stick to our guns.

"Take Chic for instance, although they were playing a kind of high polished class funk, the trouble they had getting a deal. Something like 150 companies turned them down before they got a lousy deal from Atlantic. The first single went gold and only then they got what they wanted.

"So we've got to stick to our guns just like other bands who have really succeeded have in the past."

A S YOU may have noticed, Dee is one of the world's great talkers, especially when he's on form and on his own subject, which he is today. So shelving all small chat about the weather, the price index and fallen arches, Keeling and I respectively take our back seat positions and let him rap. Here goes.

"You've got to remember that our sound started in its early form nearly three years ago," he is saying, "when we first made what I call our master demos. A lot of people come to our shows then musicians and all, so it was only a matter of time before they incorporated it into their own sound.

"So what we see now is that influence filtering through, but what we want is to be first, so people know that Buzzzrock started here. That's the most crucial thing.

"We don't want some other band down the road to do it and people say, 'Wow this is great.' Then we'd have a hit and they'd say this band Buzzz is ripping off this other band, but it's still great.

"You see, it has been said that we were hyped. And it was most disturbing to get a flutter of that



BUZZZ: pressed into an interview

Stay Sharp

through the grapevine. To know how much work you put into something and have someone turning round and, because you're getting what you know is deserved at last, say that it's hype.

"Basically, we were around so long, we used to go to papers like yourself about 18 months ago begging for a mention. And they didn't want to know. And all of a sudden, we did this showcase gig at the Embassy and after that all the record companies wanted to sign us up. And that was the time when we started to get all this press.

"Every paper was Buzzz, Buzzz, Buzzz and after three months people were saying where are the goods? What's happening? But we deliberately stood back and didn't do anything. We thought, OK if we're being hyped let's just stop and not do anything and next time come out with no press and see what happens. And we still got press. And that shut all those people up."

THE CRITICS might be shutting their mouths with a sound similar to the closet doors in a San

Francisco hotel banging to and Buzzz might be on their way up at last, but it's a long road and the group have only just got over the horrors of support band status, a trauma that's left its mark and outlined a philosophy.

"It's the whole stigma of it," says Dee, "when you haven't got a deal or a roade and all your things are lying around and not nicely packed away in big cases, they sneer down at you.

"But we're not into that sort of thing. People are people regardless. They're trying to make something and you should try and give them a hand.

"I'm into giving people a hand. It might sound crass but there's none of that in this world no more. It's gone out the window. People are just walking about doing their own thing and they don't care about their fellow man. It hurts me when I think about it.

"But as God is my witness, if it takes me until I'm a 100, this will always be a message of mine, that people have got to change. The whole world could

change in a day, just like that, if we applied ourselves.

"There are people in East Asia, Africa, in all parts of the world, Russia even, who are starving. And there's enough food to go around for everybody. More than enough.

America's got food that it burns and throws away. Something's wrong man.

"But as long as I know my beliefs, I'm going to try my best to do my thing and make people understand. And at the end of the day, because I do believe in God, when Judgement Day comes, I can safely say that I tried. I tried and that's it.

"And that's something we try and do even at our gigs. We just want to bring people together. Listen to the message. We're not a political band, but the message in all our songs is basically, be happy. You get one chance to live. Use it properly."

"If everybody comes to our shows in good spirit," Keeling manages to get a word in and draws the line between preachers and Burtins entertainers, "they're going to meet other people there. And if they can take that out with them and spread it about it's got to be good."

"Basically, all people have got to do when they come to our shows is open their hearts," concludes Dee, "come with an open mind. And let yourself be taken. To be entertained. To freak out. That's enough. Buzzzrock music says it all."

There's hummin' going on 'ere, says

Simon Tebbutt on the BUZZZ trail

Vince Clarke computer keyboardist of Yazoo gives Sunie his day's program
Pic by Andy Rosen

A LIFE IN THE DAY OF VINCE CLARKE OF YAZOO

MY RADIO alarm wakes me up; what time depends on what work we're doing. About a month ago we'd run out of recording time and had to squeeze in some mixing in the early morning, which meant getting up at four or five am. But that's not normal. I don't lie in bed, I just get up when I wake up. I have a cup of tea, smoke a cigarette and set off for wherever I'm going.

At the moment that's usually Gravesend. Eric, our engineer, has a temporary studio for emergencies at his house there; a couple of speakers, and he hires in a mixing desk. I drive over at about 11. My car? A Toyota Corolla, P reg, with the little end knocking!

What I'm doing at Eric's is programming for our tour. I've got my Fairlight computer there, and basically what I do is first, type all the notes for the different parts of all the songs into the computer — by letter. Then I program the sounds. You can use samples; play the machine a sound and it'll copy it. Or you can draw the sound as a wave form, with a light pen, and the machine makes that sound. The range of sounds is pretty well unlimited. You can, say, take the wave form that a guitar sound makes, then modify it: called additive synthesis. Then I program the drum machines as well, to complement the music.

Eric's mum makes me egg and chips, and loads of tea — enough tea to drown in. They've got a mad dog that I sometimes play with, or if there's something really good on telly we'll sit and watch it. I

like it there; it's on the outskirts of Gravesend and it's really quiet. You don't get anyone coming round, and I get fewer phone calls than I would at home.

The little kids round here know it's where we live; they whisper "that's where Vince Clarke lives" or go by singing 'Only You!' Or sometimes you hear this tap-tap-tap up the steps, then a knock at the door.

I finish work at about 11, come home and go to bed. Boring, innit? Some days I have to drive up to London, to the Mute office (Mute Records, Yazoo's record company, headed by the kind but anxious Daniel Miller). Driving up through the East End in the rush hour — I hate it. Sometimes Alison'll be with me, like if there's something we have to approve, a sleeve maybe.

We don't have a manager. Now we've got a tour on, we've hired a tour manager, to do all the planning and budgeting and that. She books hotels, transport, lights and PA, and does the sound too. If there's something she needs to know, like how many cars we're taking or do we want a minibus, she'll ring me and Alison to see what we think.

Does Daniel take me to lunch? You're joking! Actually, he's in the studio at the moment, so he's not around. Come to think of it, he used to take us out to dinner sometimes... But it's usually when there's something to discuss. Oh, he would if you asked him. He'd do anything for you, Dan. I don't eat at classic restaurants; there's a Wimpy and a MacDonalds over the road from Mute, so that's usually it. But the MacDonalds hasn't got any seats, so that's not much good. The vegetarian round the corner's OK for a cup of coffee, but as for the asparagus quiche — I Wendyburgers are me favourite, when I'm up in London.

I try to see as many people



VINCE CLARKE, 22, wrote the songs which propelled Depeche Mode to hit status, but quit the group last year in a mood of disillusionment. Now, with singer Alison Moyet, he trades as Yazoo, and his success continues. He lives in a council flat in Basildon, Essex, with his girlfriend Deb, a receptionist, who's now his fan club organiser too.

as possible in one visit. There's Chris Little, the bloke who's doing the slides for our shows, and Gabriel Mill, who's doing some film editing for us all as preparation for the live stuff, which is mostly what occupies us at the moment. Then I might speak to Neil Ferris, our plugger, or Claudine who does the press. They may have interviews they want us to do. Dan'll give me a ring, say how-you-doing.

In between, I'm driving myself around London. I don't like it much, but these things have to be done. Most of my days are planned. I'm pretty good at being organised. I come away at about seven, having tried to miss the rush hour.

Then there's the whole evening ahead... I watch telly. 'Minder' was me favourite, but that's not on any more, is it? I watch anything, really. Even the news. I've started taking an interest in it — must've reached that age. Sometimes we go up the machine arcades in Southend, spend a few pounds on the Space Invaders and that sort of thing. I don't like pubs; sitting round drinking is really boring.

We might go and see Blancmange play, or visit Steve from Blancmange. He cooks us great dinners in his wok. It's always a treat to see Steve. Me dad lives a few roads away, me mum lives the other side of town. Me best mate is just across the road. See all of them occasionally. Sounds terrible, doesn't it? Boring.

We do the odd TV show abroad, in Europe. I do enjoy it all, you know! Before this I'd never had a job that I enjoyed, ever in my life. I was a labourer, lorry driver, civil servant, worked for British Rail, postman. Working in offices is terrible.

Now, like when we did this TV show in Portugal, I might find meself in a dressing-room full of hula-hula girls, all taking their clothes off.

Actually, I was so embarrassed I went purple.

WHITE and TORCH



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Available in 7 and 12"

As featured on the David Essex Show.



SWEET TALKING



Rap? No, actually the Sugarhill Gang are pretty good, says Paul Sexton

“WELL A M-A-S, a T-E-R, a G with a double E, I said I go by the unforgettable name of the man they call the Master Gee.” And it was getting on for three years ago...

Nowadays everyone knows what an important group the Sugarhill Gang were, bringing

rap to a worldwide audience. Master Gee, AKA Guy O'Brian, on the phone from New Jersey, can't help but agree: "A lot of people said rapping was a fad, it wouldn't last, now you've got your top acts doing rapping. If artists as established as Blondie, Quincy Jones and Stevie Wonder wanted to rap — it just showed us that we have longevity in the music industry." Cheeky young

rascal, he's still only 20. But three years on, longevity or not, they're still looking to lose that one-hit-wonder tag in Britain. This time it's by way of another strong rapper, this time strong on music too, called 'The Lover In You', already scaling RECORD MIRROR's page four disco directory.

The tune was co-written by Sugarhill Records' co-supremo Sylvia Robinson (she runs the label with her husband Joe) and Pete Wingfield, who was himself '18 With A Bullet' a while back and is a revered producer of several years' standing in the UK.

The connection between the two writers was that Wingfield had written 'It's Good To Be The King', a piece of Mel Brooks silliness from the 'History Of The World Part I' epic, and Mrs Robinson, recording as Sylvia (remember 'Pillow Talk?') turned it into 'It's Good To Be The Queen' and got a black hit from it.

Master Gee takes up the story: "Mrs Robinson (very respectful this boy) sent for Pete to come from England to write us a tune, based on the success of the other tune. Originally he had written the tune for her to do, and we took it from her. She's really not into recording herself, she's into recording other people."

"He did just that one tune, like a project between Mrs



SUGARHILL GANG: Gee baby

Robinson and himself. It's more than likely we might need him again, 'cos he's a great musician and a fantastic writer."

It would be a bit naughty of you to say that the Gang — Gee plus Big Bank Hank and Wonder Mike — have been lying low lately, even if we haven't seen them in our charts much. 'Apache', which nearly did it for them here, sold half a

million in the States, curiously enough without really crossing over. "Maybe because it was quite different. It was a tribal type groove, maybe only party people could get into it." Well, I suppose if you've got a gold record, who the hell cares whether it crosses over or not?

Master Gee seems to take issue with a big story I'd read, saying his parents really weren't his greatest fans and

wanted him to continue a career in — hold on here — aviation. Better than banking, you'd say, but in any case Gee says that's a lot of old tosh. "My parents enjoyed it, they thought it was ingenious, and things like that. They really appreciate my talent."

That's about the best description of the Sugarhill Gang I've heard — ingenious, and things like that.

GOSPEL YOUTH

IT SEEMED a much better idea to talk to Patrick Boothe face-to-face. Calling him up seemed a bit impersonal — and in any case that would have been a Telephone Boothe.

Now I've got that dreadful jolt out of my system, we can move on to the subject of the boy Boothe's current disco hit 'Never Knew Love Like This Before', currently scoring our very own disco 20 and strictly not to be confused with Stephanie Mills' biggie of the same name from late 1980. Besides that one couldn't boast Earth, Wind and Fire's horn section on it.

Patrick explains how that happened. "Richard Jones, the producer, and a friend of ours, knew the horn section, so we played them a cassette and they said they'd get back to us, which they did. We were surprised in a sense that they really got back to us that quickly. They did the whole album."

An album that'll be emerging later in the year and including his and his last clubland hit, 'Dance All Night', it won't be Patrick's first experience of going around at 33, though, and the

PATRICK BOOTHE: Star on Sunday no more



reason is quite an unusual one.

"When I was a kid I recorded a religious album. I was about 15 and I did three or four singles after that. We sold every single copy in England, then the States and the West Indies. It was sponsored by my father — it was an independent thing."

Later on he joined a band called Midnight Express, who sadly enjoyed rather less success than the firm of the same name. Then along came everybody's favourite entrepreneur Morgan Khan, saying things such as "Gonna make you a star, my boy" and "I've a small contract here, just sign at the bottom of page 73."

Now his name grows larger in discos and he waits for the pop breakthrough. Takes an awfully good picture too, as you can see.

So Patrick Boothe gave up the gospel because he was keen on being a star right through the week. Not just a Star On Sunday. Amen. PS

Thirty year funk

Status Quo got nothin' on me, says Fatback leader Bill Curtis

ELEVEN YEARS on and Fatback are still getting hits. The original American rhythm and blues funksters — mentors to many of today's blue-eyed funk outfits like ABC and their like — are back in the charts with a brand new single, 'She's My Shining Star'.

But the history of the band goes way back beyond the early Seventies, when their slinky, sensual sound first hit the disco floors and launched them on the path to international stardom.

Group leader Bill Curtis — drummer, producer and major writer — started out playing piano in the late Forties, but soon took up the drums and laid down his distinctive beat while playing with a US army band.

Curtis then took his talents to New York City in the Fifties where he studied tympani and mallet instruments ending up a qualified percussion instructor.

The Fatback concept was launched in the mid-Sixties, when Curtis started his own recording company writing and producing material for groups he'd discovered.

This naturally led to the Fatback Band proper in 1971 and 'Let's Do It Again', the first of 16 albums recorded to date which have taken the band to the top in almost every country in the world. They shortened their name recently.

Not content with being just pioneers on the dance floor, Fatback are also responsible



FATBACK: originators

for making popular the rapping scene with 'King Tim III Personality Jock' on their 'Fatback XIII' album.

And their latest album 'Gigolo' is carrying on the tradition of originating new sounds and ideas.

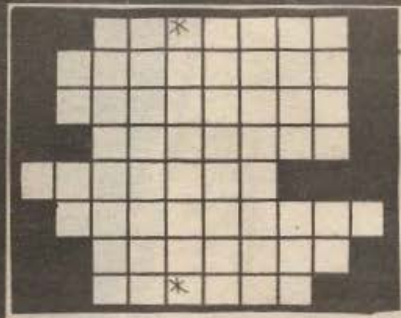
Says Curtis: "All I like to play is dance music. Fatback plays music with a beat — I've been playing this type of music for almost 30 years."

Simon Tebbutt

PUZZLES

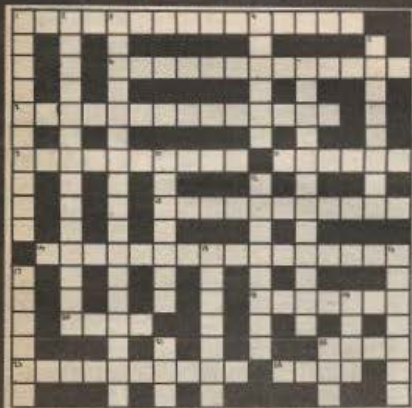
POP-A-GRAM

Solve the eight cryptic clues and write the answers across the puzzle so that the starred down column reveals a torch-bearing band. Remember the clues aren't in the correct order. You have to decide what the right order is.



Please stir Fred for me. He'll reveal the secret about this classic soul group (6).
Rak's ill, but when he improves he'll enjoy this Kite LP (7).
If O Nash, the great, turned a group around it be fabricated? (7)
A tan ash tree grew into a girl with a double barreled hit (7)
For a TOWN member anything goes, but Paul might just put it both ways (3,3,3)
T. Leo Cook, declares that I can change into an ABC dictionary? (7)
... but Roger's ten changes at last gave Midge a hit (2,7)
Take the R file, add two similar compass points, and you'll re-assemble a girl for Deary (6)

X-WORD



CLUES

ACROSS

- 1 An ovalion for The Belle Stars (3,8,6)
- 4 They go with Super Creeps (5,6)
- 8 Recount Deryl Hall and John Gates hit (1,4,2,3,4)
- 9 They feature Buster Bloodvessel (1,7)
- 11 Incredible Band (5)
- 13 Combust by Ultravox perhaps (4,4,7)
- 14 The Exploded's army (5,2,8)
- 18 It stars Bob Geldof (3,4)
- 20 It remains the same (4)
- 22 Married told us he was on the road (4)
- 23 Undertones LP to put you under (1,6)
- 24 See 12 down

DOWN

- 1 Estan by Pig Bag (1,3,4)
- 2 Days Triends (7,7)
- 3 1979 ELO hit (4,5,2,6)
- 4 Supernatural hit (6)
- 5 Mirrors or Monty Python (8)
- 7 It was just like this for John (8,4)
- 10 She beat The Belle Stars into the sheets (7)
- 12 A 24 across 1982 Justin Toulou LP (5,3,4)
- 14 In 1973 he brought Ray Wood would go on and on and on... (7)
- 16 A question from Hazel O'Connor (4,3)
- 17 Art's eyes (5)
- 19 Lancaster or Hull (4)
- 21 Hamlet or apple (5)
- 22 An Exers brother (3)

LAST WEEK'S X-WORD ANSWERS

ACROSS

- 1 China Crisis, 4 Ju Ju, 5 A Night To Remember, 9 Kites, 10 Dean And I, 12 Nick, 13 Undertones, 15 Keith, 16 Show, 17 Think, 18 Turner, 20 My Love, 21 Love, 24 Frankie Miller, 25 Come On Eileen, 26 F50.

DOWN

- 1 Chalk Dust, 2 I Missed Again, 3 Strange Little Girl, 4 Jamming, 5 Joe Jackson, 7 The Look Of Love, 8 Mine, 11 Dr Hook, 14 Short, 16 Stealers, 17 Traffic, 19 Sweats, 22 Farm, 23 Bus.

LAST WEEK'S POP-A-GRAM SOLUTION (in order of puzzle)

Fabrique, Avalon, Beagulls, in China, Toyak, See Judge, Sensible

DOWN: Bauhaus

LAST WEEK'S WINNER: C. Smith, 17, Newhouse Crescent, Barnford, Rochdale

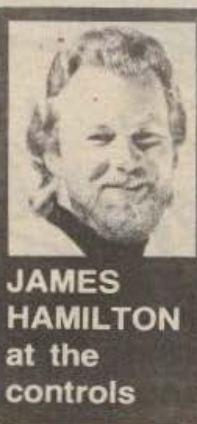
NAME

Remember, you have to complete both the Pop-A-Gram and X-word to qualify to win an album. Send your complete entry to Popgram, Record Mirror, 40 Long Acre, London, WC2E 9AT.

ODDS 'N' BODS

DARTFORD FLICKS now looks like a very pretty spacious ice cream parlour all in pale pink and blue, although the effect is more green thanks to the lighting — the suspended central lighting grid now includes a spinning multi-directional 'Close Encounters' UFO effect and stinging 'jelly-fish' — but how the hell is anyone other than a midget meant to fit in the restaurant's fixed chairs, which are almost as excruciating as the red Julienne wine? ... **Sharon Field's** UK single will now be *Never Gonna Give You Up* next week, while London has picked up **Patrick Cowley/Sylvester** for imminent release ... **Morgan Khan's** latest 'blotch', due on *Streetwave* in a fortnight, the *Madsons* 'Show Me You Care' turns out to be a tentatively sung blandly 'pleasant' mid-tempo 111bpm shuffling side-of-side swayer with semi-soft harmonies and an easy sophistication — well made but nothing you haven't heard before, and hardly the potential pop hit crossover material Morgan must be in need of right now, while doesn't he grab some white girls and record them chanting over a jungle rhythm, like everyone else does to get a hit these days? ... **Grandmaster Flash** UK 12in pressings are still the same 'pleasing' version, though doubtless the delayed 7in will be different for radio ... **Melba Moore** Love's *Comein' At Ya!* and the similarly Paul Lawrence Jones *It's Prodigious* Evelyn King *I Can't Stand It* album track are to all extents and purposes (especially for mixers) the exact same record ... **Billy Grant's** original 'Walking On Sunshine' has been reissued in the States on Epic with a bit of 'Sunshine Jim' added to extend the intro ... **Larry Peacock** Boy Lavan has completely reworked *Gwen Guthrie's* *It Should Have Been You* on US promo ... **Froggy** says he's a working jock and doesn't have the days in which to assemble an Alan Coulthard-type mix, and anyway *Radio One* policy evidently is against that sort of thing ... I know what he means, having spent 20 hours assembling the next *Soul On Sound* preview mix, which over if I say so myself is — given the usual restrictions — as close to perfection as anyone could get it, and at £1.50 better than most bops that would cost £8 or more ... I'm all too aware that although it's only a neat way of combining short segments of new releases for review purposes, everyone's expecting a fully fledged mixer medley: well, now you've really got one! ... *Soul On Sound* cassettes seem much in demand with our fans in the South Islands, incidentally.

Tony Jenkins takes over *Junking Epping Forest Country Club* every *Thurs/Fri/Saturday* in October ... **Pete Tong** can have been studying our *Disco* chart during *Juni-July*, when over a six weeks run the 12.6.82 reissued *Billy Griffin* 'Hold Me Tighter In The Rain' (US Columbia LP) peaked at 65 — not a monster maybe, but surely hard for most other people to miss? ... **Zepp** 'Dance Floor' is now top US *Black Single* with **Grandmaster Flash** climbing fast, while *Yazoo* 'Situation (Remix)' tops the US *Dance-Disco* chart, which is currently very dull, our own being much hotter ... **Rossaneil** 'Chain Reaction' (21 Records 12in) is top new add for *ten* *Levine* at London's gay Heaven ... **Tony Walker** (Blacktop 0253-24562), 10 year veteran DJ first of the ballroom and most recently the *Continental* circuits, can really mix to judge from a cassette he made at his late *Munch Club* New York gig, where most of the material he used would make him suitable for gay venue work; however, he's not specifying that, but would like the high quality UK residency his skill so obviously warrants ... **Greg Wilson** has started mixing funk/soul/jazz on *Thursdays at Huddersfield Stars Bar* and *Saturdays at Liverpool Rotters Scene 2* in addition to *Tuesdays at Wigan Flew* and *Wednesdays at Manchester Agents*, and by all accounts has built up quite a following (at heavily into handclaps, huh?) ... **Nail Fincham** and **Colin Cordery**, still at *Edinburgh Mad Hatters* *Speakeasy*, now take turns with *Ray Marzies* so that one of the *Brew* links *Whitburn's Mainstreet* club every



JAMES HAMILTON at the controls

Thurs/Fri/Saturday — and they do mean 'funk'! ... **Chris Britton** says *Wattford Baillys* is leaving behind its old image and will be *THE* leading venue for upstart quality music both UK and US (he then adds he's just become press and publicity manager too) ... *Peterborough's Sunday Slickers* soul club returns to the *Crescent* in *Braton* on *September 26* ... *Tomorrow's Edition* 'Walk on the Wild Side' is not of course the mistaken composer credited *Les Reed* song but the old cowke theme (previously souled by *Brook Benton/Marvin Gaye*, jazzed by *Jimmy Smith*), now given a vintage vocal group treatment ... **Patrick Booth** has already had his 'badger' hairstyle chopped off! ... *Wonder Dog 'Ruff Mix'* was created by *one H. Trumann* — presumably that's *Harry* ... Buzz still haven't ... who's the speed king in the *Sound 2000* *Disco Transit* who tried to cut me up north of *Aylesbury* on *Saturday evening*? ... I could only afford 14 of the week's unusually strong batch of 12in imports — with so much useful material about and so few chances for DJs to get it across there is going to be an awful lot that'll get lost, making the market for this type of music almost exclusively made up of the DJs themselves, I should think ... many of today's *Wally* hits were yesterday's *hip imports*, but they're still the same records so why give up on them when nothing about them has changed? ... next you'll be sneering at *Rockers Revenge* ... DO IT DO IT ... HEY ... DO IT DO IT!

BREAKERS

BUBBLING UNDER the UK *Disco 90* (page 4) with increased support are BT (Brenda Taylor) 'You Can't Have Your Cakes and Eat It Too' (US West End 12in), *New Jersey Connection* 'Love Don't Come Easy' (US Carnival 12in), *Week's & Co* 'Go With The Flow' (Canadian Black Sun 12in), *The Band* *AKA* 'When You Believe in Love' (Epic/Streetwave), *George Duke* 'I Will Always Be Your Friend' (Epic), *Brandi Wells* 'Fantasy' (WAKOT 12in), *Teddy Pendergrass* 'I Can't Win For Losing/Now Tell Me That You Love Me/It's Up To You' (Phil Int LP), *Average White Band* 'You're My Number One' (RCA 12in), *Goodie* 'Do Something' (US Total Experience LP/12in), 'O' 'The Voice of O' (US Philly World 12in), *Rah Band* 'Tears and Rain/Hunger For Your Jungle Love/Party Games' (KR 12in), *The Limit* 'She's So Divine' (US Arista 12in), *Fat Larry's Band* 'Golden Moment' (WMOT 12in), *The Jonzun Crew* 'Pack Jam' (US Tommy Boy 12in), *Patrick Cowley/Sylvester* 'The Megatone' (US DeGato 12in).

DISCO DATES

THURSDAY (26) *Junior* plays *Hitchin Regal*, *Steve Day* sits in for three nights at *Tulse Hill Railway Tavern*; **FRIDAY** (27) *UK Players* play *Tonbridge Angel Centre* with *Chris Kaye*, *Martin Collins* & *Joe Field* jazz-funk *Letchworth Grange's* special marquee at *Letchworth Rugby Club*, *Robert Jones* funks *Sutton Bridge's Hotel near King's Lynn*, *London Charing Cross Road Busby's* has a *Miss Wet Look* competition heat, *Harrington Bolts* has a *gay St Trinians* fancy dress night, *Graham Gold* has a *Rick James* night downstairs while *James Hamilton* funks upstairs at *Mayfair Gullivers*; **SATURDAY** (28) *Chris Hill* & *Jeff Young* wind up *Canvey Goldmine's* anniversary with a fancydress party, *Graham Gold* has a *Rick James* night upstairs at *Mayfair Gullivers*; **SUNDAY** (29) *Mr Magic*, *Jaffa*, *Keith Clarke* and more funk a 'half-dayer' (7pm) at *Bourne-mouth's Club Enter* in *Old Christchurch Road*, *Greg Wilson*, *Mike Shaft*, *Colin Curtis* and more jazz-funk *Manchester Legend* allnight (11.30pm), *Robbie Vincent*, *Colin Hudd*, *Jeff Young* & *Tom Holland* jazz-funk *Dartford Flicks* allnight (midnight); **BANK HOLIDAY MONDAY** (30) *Chris Brown* jazzes *Ascot's Belvedere* at lunchtime, *Greg Wilson*, *Mike Shaft*, *Colin Curtis*, *Jeff Young* sleepily join *Pete Haigh* & *Frenchie* plus more at *Preston Clouds* allday (2pm), *Towndown*, *Mike Allen*, *Steve Walsh*, *Owen Washington*, *Ian Shaw* & *Dave Collins* jazz-funk *London Lyceum* allday (2pm), *Greg Edwards*, *Brother Louie*, *Tony Simmon* and more plus an *Incognito PA*, videos and dancing contest *funk Dunstable Tiffanys* allday (3pm), *Chris Brown*, *Paul Clark*, *Nick Fuller*, *Les Breen*, *Ralph Tee* & *Gerry Rudd* jazz-funk *Brighton Busbys* (5pm), *Dave Brown*, *Tom Holland*, *Nicky Peck*, *Tom Felton*, *Chris Kaye* and more funk the *3rd Kent Soul Festival* at *Beasted's Tudor House* near *Maldstone* (6pm), *Bob Jones*, *Tom Felton*, *Russ & Phil Ellis* jazz-funk *Leydown Stage 3* (6pm — admission only 50p), *Froggy* funks a *barbecue pool party* at *Chigwell's*, *Epping Forest Country Club*; **TUESDAY** (31) *Chris Kaye* funks a beach party at *Asford Duly's*; **WEDNESDAY** (1) *Eddbaston's Faces* French celebrate a *New Year's Eve* party.



Techni-Colah!

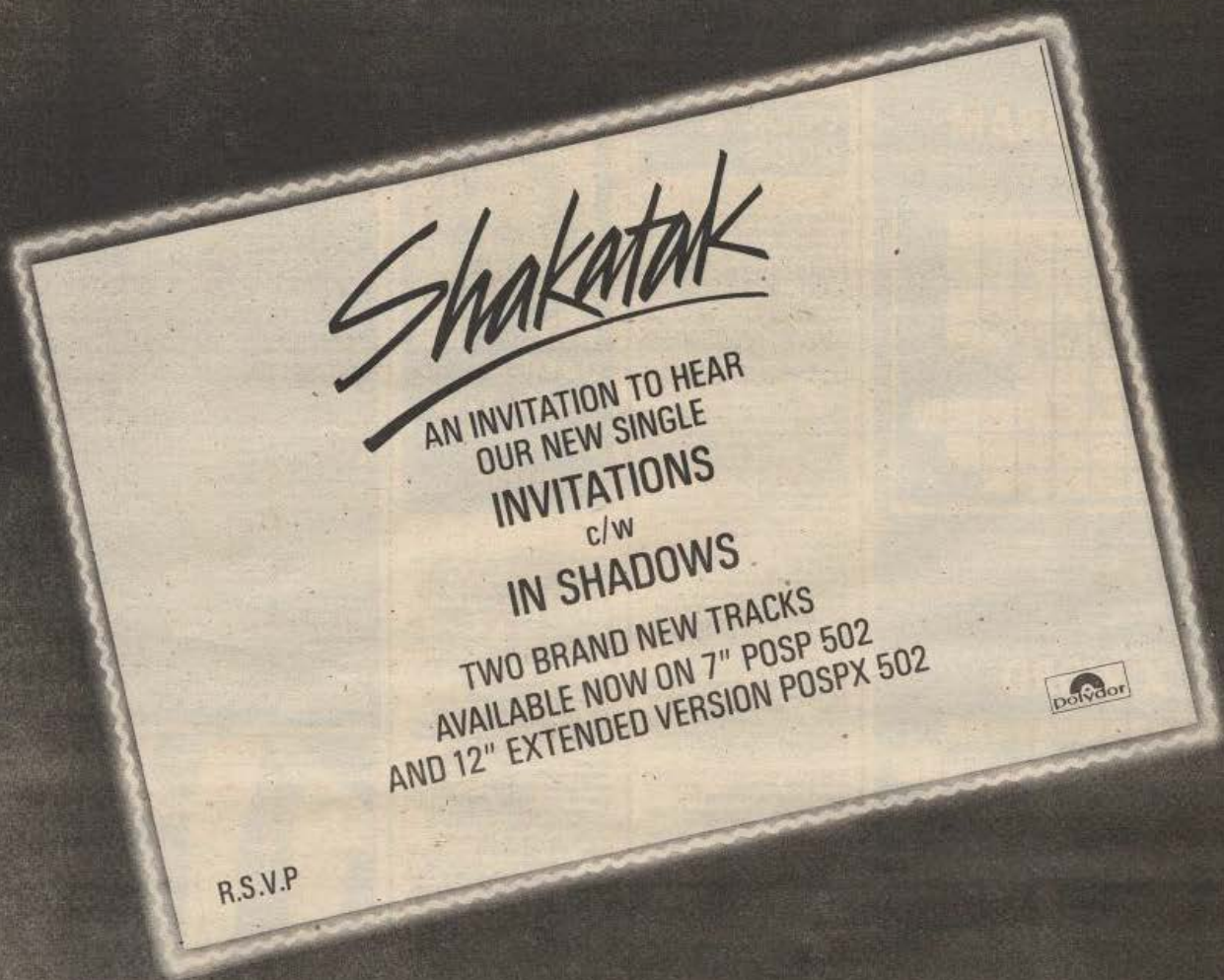
THE COLAHS are real live triplets — and how many of them have you heard of in the music biz? Classically trained from an early age, *James* now plays keyboards, *Markie* bass and *Peter* guitar, and as youngsters they wrote an experimental rock ballet before appearing in the *Young Jazz Musician* of the year competition, their career together being nipped in the bud by *Peter's* incapacitating car crash in 1978.

Now regrouped, the *ColaHS* have been gigging at such as *Bonnie Scott's Club* and debut on 7in with *Hesitation* (Epic EPC A2542), an *Earth Wind & Fire* influenced brassy *Lurchin* 119bpm blue-eyed chanter with many familiar ingredients, which is getting disco attention as a promo-only 12in.

HIT NUMBERS: *Beats Per Minute* for last week's pop chart entries on 7in (windings denoted by fr for fade/resonant) — *Soft Cell* 0-150, *Duran Duran* 0-113, *Haircut One Hundred* 0-136-137, *Queen* 0-1211, *Shaking Stevens* 1291, *Liquid Gold* 94421, *Orange Juice* 114-113, *Pete Townshend* 107-108, *Wonder Dog* 119f, *Judas Priest* 137-136f, *Frida* 107-110f, *Fashion* 106f, *Chicago* 18-36-72-Of, *Carly Simon* 93f, *Nicole* 91-Of.

CONTINUES PAGE 35

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FROM PAGE 33

IMPORTS

LACK OF sleep and subsequently time means that I can only list the new releases this week—but as everyone says that what they really like are the Odds 'n' Evens I doubt if anyone will worry! Next week's deadline being early on account of the Bank Holiday I am going to have a lot of extra work cut out this way too, but that's not the reason. BPMs listed as 'c' have only been roughly calculated at this stage. The following are all on import

12in—THE LIMIT 'She's So Divine' c116bpm (US Arista), DONALD BYRD & 125th STREET, NYC, 'Sexy Dancer' c116bpm (US Elektra), THE NEW JERSEY CONNECTION 'Love Don't Come Easy' c116bpm (US Carnival), JAMAICA GIRLS 'Rock The Beat' c119-121-120bpm (US Becket), B.T. (BRENDA TAYLOR) 'You Can't Have Your Cake And Eat It Too (Remix)' c111bpm (US West End), WEST STREET MOB 'Och Baby' c113bpm (US Sugarhill), "Q" 'The Voice of "Q"' c115bpm (US Philly World), COLUMBUS CIRCLE 'If You Read My Mind' c115bpm (US Elektra), GARY TOMS EMPIRE 'Sexy Lady' c118bpm (US Chaz Ro), CARL CARLTON 'Baby I Need Your Loving' c118bpm (US RCA), SUZY "Q" 'Come Let's Have A Party' c120bpm (Canadian J2), ENCHANTMENT 'I Know Your Hot Spot' c111bpm/Only You' c110bpm (US Columbia), EXODUS 'Together Forever' c122-123bpm (US Charlotte Amalie), BEGAN BEGAN 'Computer Wars' c124bpm (US One Way), CHAZ 'We Want To Rock You' c128bpm (US Promise), BRICK 'Free Dancer' c119bpm (US Berg), BLAZE 'We Come To Jam' c116bpm (US Posse), while on LP STACY LATTISAW'S 'Sneakin' Out'

(US Cotillon) has the rapping 100bpm 'Attack Of The Name Game' (good out of Grandmaster Flash), nice 96bpm 'Guys Like You,' typically Narada 122bpm title track (due on single here) and revived 57bpm 'Hey There Lonely Boy.'

UK NEWIES

THE SAME applies for these, the following all on domestic 12in: SHALAMAR 'There It Is' 103bpm (Solar), ZAPP 'Dance Floor' c110/95bpm/More Bounce To The Ounce' c106bpm (Warner Bros), PASSION 'Don't Stop My Love' c112bpm (Prelude), AMUZEMENT PARK 'Groove Your Blues Away' 109-111bpm (Sahli), LJ REYNOLDS 'Special Effects' 107-106bpm (Capitol), JEFFREY OSBORNE 'Eerie Menace' c76-77bpm (Funk A&Merica), ABC 'All Of My Heart' c119bpm (Neutron), THE GAP BAND 'You Dropped A Bomb On Me' c120bpm (Mercury), SMOKEY ROBINSON 'Cruisin' 42/84bpm (Motown), KLIQUE 'I Can't Shake This Feeling' c116-118bpm (MCA), MAGIC LADY 'Sexy Body' c118bpm (Funk A&Merica), DAVID MORRIS 'Saturday Night' c119-118bpm (Becket), REAL THING 'Seen To Smile' (EMI), CHERI 'Come And Get These Memories' (21 Records), FOUR TOPS 'Sad Hearts' 107bpm (Casablanca), while SANTANA's LP 'Shango' (CBS) has the extremely 'Soul Sacrifice'/'Jingo'-like 59/118 (intro)-125-128-127-122bpm 'Nueva York.'

Full reviews of all these and more, next week! Sorry about any inconvenience.

SHARON BROWNS stunning grey-eyed features (right) are worth seeing any time, even if her new Virgin 12in is causing disappointment in many quarters.

Titled 'Love Don't Hurt People,' the song makes out that it's not love but "people who hurt people" which is often true, but what about those people in love with the concept of being in love? Their partners can't be blamed when the bubble bursts. Anyway, that's enough heavy philosophising! You could find the record (reviewed last week) grows on you, and if it does to the extent that it sells well, we could then be graced by a visit from New York-based Sharon. Himm, it's a hit!

GAZ ANDERSON currently jocks virtually every night at the swank Prad & Gingers in Mayfair's Old Burlington Street, where he continuously mixes up front music with no speech at all save for important announcements — which sounds familiar!

Gaz reckons this could be the coming trend for clubs in major cities, although he anidely suggests it'll take a while for most DJs to "mix" rather than just "patch" rhythms together, citing as a superb example of a real mixer Patrici Rimmer at Xenon and casting libellous aspersions about patching in the direction of certain green skinned persons. Hey, as long as it keeps 'em dancing, let's just do what we do do best! Some are born rappers, some are born mixers, some are born party ravers, some are multi-talented, and everyone should try developing their capabilities, but once these have been established don't go forcing yourself into a hole you don't fit just because someone else is good at it.

Pain and passion



DJ TOP TEN

NICKY HOLLOWAY is currently getting media attention as Ian Shaw's jocking partner at the new Sunday night Benson's soul club in the Old Kent Road Astoria, but in fact has a busy round of South London residences. Tuesdays and Saturdays he's at the Royal Oak in Tooley Street by London Bridge station, Wednesdays he's at the Apples and Pears in Bermondsey, and Thursdays he's at the Astoria again — all these enabling him with some authority to compile a chart with a difference. As Nicky says, "Anywhare else these would not mean much, but in the pub discos they are winners every time — in South-East London anyway."

- 1 YOUNG HEARTS RUN FREE, Candy Station
- 2 THIRD FINGER LEFT HAND, Marissa Rozes & The Yandelles
- 3 YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE, Lou Rawls
- 4 NATIVE NEW YORKER, Odyssey
- 5 UNDER YOUR SPELL, Phyllis Hyman
- 6 LOVE BALLAD, George Benson
- 7 LOVE NO LONGER HAS A HOLD ON ME, Johnny Bristol
- 8 THINKING OF YOU, Slater Sledge
- 9 ONE LOVE, Calt Bee & The Buzzy Birch
- 10 RAINBOW, Madagaska



Sharon Browns
Hearts Run Free
12" Single

THE LONG AWAITED NEW SINGLE

SOMEBODY TELL ME WHAT TO DO

7" DEC 1982 DECK (LONG VERSION)

DeFite RECORDS

DISCOS

FROM PAGE 35,

GAY TOP 20

- 1 11 CAN'T TAKE MY EYES OFF YOU, Boys Town Gang, ERC 12in/promo mix
- 2 2 I LIKE PLASTIC, Marsha 'Delite' Raven, Red Bus 12in
- 3 4 DD YA WANNA FUNK, Patrick Cowley/Sylvester, US Megatone 12in
- 4 3 LOVE PAINS, Yvonne Elliman, US Moby Dick 12in
- 5 7 PASSION (REMIX), Flirts, Canadian Unklac 12in
- 6 10 WALKING ON SUNSHINE/ROCKIN' ON SUNSHINE, Rockers Revenge, London
- 7 5 BABE WE'RE GONNA LOVE TONIGHT/COME AND GET YOUR LOVE, Lime, 12in US Prism 12in/German Polycor LP
- 8 13 FAIRIE, Irene Cara, RSD 12in
- 9 8 RAIN, Gootbay Dance Band, Epic/12in/promo US Portrait 12in remix
- 10 9 STOOD INDEEM, Kid Creole & The Cocobuts, Ze 12in
- 11 15 DON'T GO (RE-MIX)(RE-RE-MIX), Yazoo, Mute 12in
- 12 11 GIVE ME JUST A LITTLE MORE TIME, Angela Clemmons, Posasi 12in
- 13 6 GLORIA, Laura Branigan, Atlantic 12in
- 14 14 DON'T COME CRYING TO ME, Linda Clifford, US Capitol 12in
- 15 18 KEEP ON, "D" Train, Epic 12in
- 16 — STILL HOTT 4 U/IM SO HOT FOR YOU, Bobby "D", US "D" 12in
- 17 16 STONED LOVE, Sweet Brandy, Canadian JC 12in



- 18 20 BIG FUN, Kool & The Gang, De-Lite 12in
- 19 17 LOVE IS THE DRUG (THE BEST PART OF) BREAK UP, Roni Griffith, Vanguard 12in
- 20 12 LOVE IS IN CONTROL, Donna Summer, Warner Bros 12in

Rick James competition!



AS PART of their Rick James promotion week, Motown Records have got together with RECORD MIRROR in a dead easy competition, giving away 10 copies of Rick's baddest album 'Throwin' Down'. Just answer the 3 ultra easy questions below and the first 10 correct entries received will have an album delivered to their door! Alright?

QUESTIONS

1. WHERE WAS RICK JAMES BORN?
2. WHICH FEMALE BACKING SINGER DID HE GO ON TO WRITE AND PRODUCE FOR?
3. WHAT IS THE NAME OF RICK JAMES' BACKING BAND?

Answers to Rick James Competition, RECORD MIRROR, 40 Long Acre, London WC2

SPLASH OUT ON A SPOT OF SOUL

give me *sharon*

BROWN

I level



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Wanted

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DISCOSCENE APPEARS ON PAGE 37

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VIVA JULIO



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

Deaf and dumb

ON AUGUST 5 I witnessed the rather sad sight of only 45 to 50 people turning up at Glasgow Tiffany's to see one of the best bands around — Modern Romance.

The group decided to go on and play despite the poor turnout and we certainly gave them the response they deserved. After they had saluted their way through an electrifying performance a few of us went backstage to meet the gang. They were friendly, happy and signed autographs.

On behalf of Glasgow's deaf and dumb population who failed to turn up and see Modern Romance, I'd like to apologise and also promise that there will be more of us next time. Keep it up!

Sharon Simpson,
Blisshopbriggs, Glasgow
● You'd have to be deaf to like Modern Romance

Perverted

HOW MANY cowboys have you seen wearing string vests and not much else? Would you rather watch a load of perverts sipping about, out of time and stop or watch a video?

Yes folks, I'm talking about Top Of The Pops. Recently some geezer went through his act while everyone was busy watching themselves on the close circuit TV. He (the Brat) only aroused the front row's attention by licking them in the back, even if it was accidental.

It also seems that there are more of Zoo than the audience. I'm sorry but I have to say it, bring back Legs and Co. At least you can recognise them from the audience.

Oily Ann, Glastonbury
● Yes, but they can't dance

Crummock?

RIGHT MAILMAN, the game is up. In the past few weeks there have been letters from people who have the surname Crummock. This came to my notice when my letter was printed recently saying it was from Cathy Crummock.

I am not Cathy Crummock and I would be very interested to know what this Crummock thing is all about.

Cathy Crummock, Great Yarmouth

● You should know dear, you're one of them

Downright sickening

RAGITEY SMITH from Plymouth is not alone in finding Imagination nauseating. When they come on Top Of The Pops I always put the volume right down and do my best not to look. Of course, they are not the only awful ones on the programme, but they must be the sickest.

Linda McDonald, St Helier, Jersey

● Why, don't ya find Lee's dancing absolutely thrilling?

Second coming

I'VE JUST read another of your snide remarks about Mike Duffield and I'd like to point out



WHAT ABSOLUTE rubbish! I've just seen Top Of The Pops. What's happened to music? For God's sake, gimmicks are okay in small doses but every blinking song?

Disposable as bog roll, exciting as cutting your nails and as inspired as a sneeze, Benansarma, the Belle Stars, Dollar, Trio, the Brat, Madness... can't people sing any

more? These unadulterated bores make me puke.

If such groups are representative of British music, I think I'll emigrate. At least Julio Iglesias can sing! Fuming of Bitterley, Essex

● The sooner you emigrate, the better

that is now hip to like him and his music. After all, he's just had two hit singles and an LP in the charts for the past five months.

I always used to think Mike looked like Jesus and with his latest successes he has proved that he is the new messiah. Don Alfonso, Liverpool

● Yes, and his music's about 2,000 years old too, so that all fits in nicely with your theory

The way some people talk you would think that some groups would rather give away their money than become part of the industry. Rubbish! Any group would drop their social conscience like a hot brick if their record sales took a dive because of the political quality of their songs.

The record industry is a business and there to create

wealth for itself. It leads to groups adopting a safe formula (Status Quo), gimmicks (Madness), cheap thrills (Altered Images), pop stars without talent (Adam Ant) and the current spate of rip offs, remixes, dub etc.

Pink Floyd must be pissing themselves laughing at their fans. So must Status Quo because they've been re-

issuing the same album every year with a different title.

Yolande Jackson, Nailsea, Bristol

● Like music, do you?

Fan mail

I'VE ONLY one thing to say to that nancy woofer Simon

Grandmaster Flush

SO KEITH Baker of Basingstoke thinks the charts are rigged because Adam Ant and Captain Sensible both got to number one? Well all I can say is Baker Boy, go stick your head in the sewage works where it belongs.

I'd like to know which records you favour? Perhaps 'Drive Like 'Too Late' by Junior, or even worse 'Music And Lights' by Imagination. Yes, that's got to be it.

Someone with no taste, Leyland, Lancs

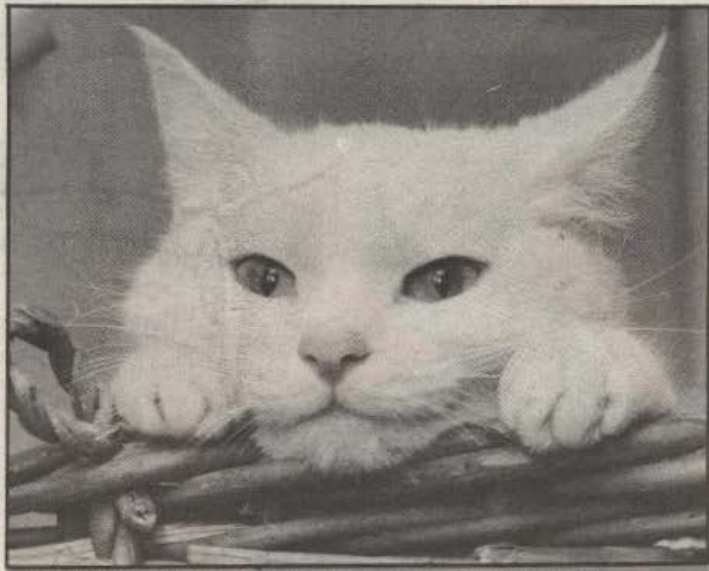
● How come you know so much about sewage works?

Spats for their art

IT SEEMS to me on reading your letters page that the vast majority of your readers — if not the whole of the record buying public — are a load of fools.

Reading through the letters we have so called fans pathetically trying to argue that their group is the ultimate creation and above criticism while remaining aesthetically rewarding. They sometimes further these arguments with the phrases 'social consciences', 'political message' and the like.

These arguments are havers but then so is Paul Weller. They ignore the central fact about groups with recording deals and the music business in general — groups want to make money and so do the record companies.



ALTERED IMAGES' new singer relaxing after a hard day in the studio

Kitty vacant

This is what intelligent people think of today's groups. ABC — child's play; Madness — pigs squeal; Soft Cell — pervert's fantasy; Duran Duran — Horse Dung; Toyah — chambers of horrors; Haircut 100 — nappy rash; Altered Images — castrated cats.

Okay, so what if 'Body Language' wasn't so hot for Queen — it beats most of the rubbish in the charts at present. H. Mills, Chatham, Kent.

● I would have thought your first four listings could have applied to Queen too.

Tebbutt, and that is you make me puke.

You're the missing link. You must be the only person in the world who doesn't find Madness entertaining, because one look at the charts proves how popular they are.

Haydn, Netheravon, Wiltshire
● Simon isn't the only person in the world to dislike Madness. Yolande Jackson doesn't think much of them either

Idiots and futurists

I'VE BEEN greatly involved with new wave (futurist Idiots) for about three years, and it really annoys me when little teenboppers decide to do our gear and totally commercialise the scene.

How can anyone class Haircut 100 and Spandau Ballet as 'futurist'? It makes me puke. I hope the brilliant Japan and Fashion don't come a cropper in this commercialised mire the way the once great Human League did.

Why can't someone come along and save the future of new wave before it's too late? It will still be around in another 10 years. Numan, Japan, Bowie, Roxy, Soft Cell and others will go on bringing pleasure to true fans everywhere.

Martin Hunt, Birstall, West Yorkshire
● You're nothing but a silly little musical snob. You slag off new fans yet you hardly qualify for long service. Roxy have been around over 10 years, Japan over eight and David Bowie well over 15 years. So your three years are but a drop in the ocean. It's not how long you've liked a group that counts, anyway

Coloured metal

I'VE BEEN buying your mag for a long time now, but I haven't seen one heavy metal band in colour. I mean bands such as Status Quo, AC/DC, Judas Priest for example. Me and my friends — all 11 of them — buy RECORD MIRROR but we might be forced to change to Kerrang! instead if you don't change your tack.

Your chartfile is the best around, though.

Brendan Cahill, East Barnet, Herts
● Twisted Sister, Motorhead, Gillan, Graham Bonnett are just a few of the people we've featured in colour in the past few months

Hair-raising

WHAT HAVE RECORD MIRROR got against Queen and Freddie Mercury in particular? Every time they release a record you dismiss it as rubbish, as well as making some catty remark about one of them. Just because their last few records have been a little different doesn't mean that they are a lesser quality.

As for your comments about Freddie, this shows the level of mentality at RECORD MIRROR. Perhaps you are all jealous of Freddie's fantastic body, especially his hairy chest.

No doubt this is why Queen never give RECORD MIRROR an interview, so you have to be satisfied with making ridiculous comments.

Cathy, Waltham Abbey
● No doubt Queen won't give us an interview because of Freddie's hairy chest? Whatever do you mean?

Free company

TO CUT things short is there any way I can contact Paul Rodgers and Simon Kirke of the early Seventies band Free, or the group they are in now, Bad Company? I would be very grateful.

A Free and Bad Company fan, Scotland
● No, thank goodness

RECORD
MIRROR

NATASHA

DON'T MESS around with Natasha, she packs a fair old punch.

"I'm usually a pacifist, but sometimes it's necessary to thump people," she says. "Some men try and take advantage if you're wearing a short skirt on a hot day. They seem to think you're on the game or something. I've had to clout men on the tube."

Natasha's written a song 'I Casually Strolled By' about her experiences and it's featured on the flip side of her new single, 'The Boom Boom Room'.

"I suppose it's a bit more serious than some of the songs I've done before, but it's something I feel very strongly about," she says.

In fact, both songs on the single are a radical departure from Natasha's last hit, 'Iko Iko'. 'The Boom Boom Room' is all about a club in America where frustrated people go to pour out their troubles to whoever will listen.

"Of course I feel like that myself from time to time," says Natasha. "These days I hardly get any time to myself at all, but really I wouldn't change it for anything."

Natasha was raised in Glasgow, just five miles from where Sheena Easton lived.

"I like Sheena, but she's made to sing in the same key all the time," says Natasha. "I don't know how anybody can live in Los Angeles either, it's all right for a visit but it's quite horrible to stay there."

"I don't think I've used my voice to the full. Those first two singles are okay, but I want to do some of these really strong blues numbers that are usually left to the men like Rod Stewart."

NATASHA USED to work for Stewart and she's also worked for Bowie. "You could always tell what type of car Rod was going to drive because of the colour of his suit," she reminisces. "If he had a cream outfit on, you know he'd be off in his white Lamborghini."

"I haven't seen Bowie for years, I think he's become a bit of a recluse. I was with him during his Ziggy Stardust days, which was quite exciting."

Natasha used to escape to London at weekends before deciding to live there when she was 17. When she hitched down from Scotland she used to wear a pair of riding boots — and carried a pot of pepper to throw over any assailants! Nowadays she takes her Great Dane Fury around to protect her.

Natasha's married to Bob England, the boss of Towerbell Records, and before her singing career she helped him manage the business.

"I always wanted to record some singles in my own right, but I had to be in the background for a while," she said.

Natasha's hoping to tour soon, and she releases her debut album, 'Captured', next month.

"I thought it would be a nice title, because I've been captured on vinyl and captured on film," she says.

By ROBIN SMITH