

AUGUST 14, 1982 35P

# RECORD MIRROR

# BLANCMANGE

Sweet nothings, p 17

**Fashion**

**D Train**

**US exclusives!**

**Kool And The Gang**

**Beki Bondage**

**Hot colour poster!**

**Bad Manners**



**Kate Bush**

**Modern Romance**



**100 limited edition  
Tight Fit singles  
to be won!**

NEIL AND STEVE of Blancmange: it's a dog's life





AS USED ON TOP OF THE POPS

# TOP SINGLES

Week ending August 14, 1982

| THIS WEEK | LAST WEEK | WEEKS IN CHART | TITLE   | ARTIST   |
|-----------|-----------|----------------|---|--|
| 1         | 1         | 7              | COME ON EILEEN  | Dexys  |
|           |           |                | Midnight Runners & The Emerald Express, Mercury/Phonogram |  |
| 2         | 2         | 7              | FAME  | Irene Cara, Polydor □  |
| 3         | 3         | 5              | DON'T GO  | Yazoo, Mute ○  |
| 4         | 4         | 4              | DRIVING IN MY CAR   | Madness, Stiff ○   |
| 5         | 5         | 6              | IT STARTED WITH A KISS                                    | Hot Chocolate, Rak   |
| 6         | 29        | 3              | EYE OF THE TIGER  | Survivor, Scotti Bros  |
| 7         | 8         | 4              | STOOL PIGEON  | Kid Creole & The Coconutz, Za/Island                         |
| 8         | 11        | 4              | STRANGE LITTLE GIRL                                       | The Stranglers, Liberty                                      |
| 9         | 21        | 3              | MY GIRL LOLLIPOP (MY BOY LOLLIPOP)                        | Bad Manners, Magnet  |
| 10        | 7         | 7              | SHY BOY   | Bananarama, London   |
| 11        | 9         | 7              | I SECOND THAT EMOTION                                     | Japan, Hansa   |
| 12        | 19        | 5              | THE CLAPPING SONG   | The Belle Stars, Stiff                                       |
| 13        | 6         | 7              | DA DA DA  | Trio, Mobile Suit Corp/Phonogram                             |
| 14        | 10        | 5              | THE ONLY WAY OUT  | Cliff Richard, EMI   |
| 15        | 15        | 7              | TAKE IT AWAY  | Paul McCartney, Parlophone                                   |
| 16        | 17        | 5              | ARTHUR DALEY (E'S ALRIGHT)                                | The Firm, Bark/Stiff   |
| 17        | 13        | 8              | ME AND MY GIRL (NIGHT CLUBBING)                           | David Essex, Mercury/Phonogram                               |
| 18        | 22        | 6              | LOVE IS IN CONTROL (FINGER ON THE TRIGGER)                | Donna Summer, Warner Bros                                    |
| 19        | 20        | 6              | CHALK DUST — THE UMPIRE STRIKES BACK                      | The Brat, Hansa  |
| 20        | 25        | 6              | TOO LATE  | Junior, Mercury/Phonogram                                    |
| 21        | 39        | 3              | CAN'T TAKE MY EYES OFF YOU                                | Boys Town Gang, ERC  |
| 22        | 26        | 4              | JOHN WAYNE IS BIG LEGGY                                   | Haysi Fantayzee, Regard                                      |
| 23        | 47        | 2              | BIG FUN   | Kool & The Gang, De-Lite/Phonogram                           |
| 24        | 16        | 8              | NIGHT TRAIN   | Visage, Polydor  |
| 25        | 34        | 2              | 18 CARAT LOVE AFFAIR/LOVE HANGOVER                        | The Associates, Associates                                   |
| 26        | 31        | 3              | SUMMERTIME  | The Fun Boy Three, Chrysalis                                 |
| 27        | 27        | 6              | HURRY HOME  | Wavelength, Ariola   |
| 28        | 12        | 9              | ABRACADABRA   | The Steve Miller Band, Mercury/Phonogram ○                   |
| 29        | 18        | 9              | VIDEOTHEQUE   | Dollar, WEA  |
| 30        | 40        | 2              | BAMBOO HOUSES/BAMBOO MUSIC                                | Sylvian & Sakamoto, Virgin                                   |
| 31        | 14        | 10             | A NIGHT TO REMEMBER                                       | Shalamar, Solar  |
| 32        | 30        | 8              | ROCK THE CASBAH   | The Clash, CBS   |
| 33        | 28        | 9              | HEART (STOP BEATING IN TIME)                              | Leo Sayer, Chrysalis   |
| 34        | 70        | 2              | I EAT CANNIBALS PART 1                                    | Toto Coelo, Radialchoice/Virgin                              |
| 35        | 24        | 9              | NOW THOSE DAYS ARE GONE                                   | Bucks Fizz, RCA ○  |
| 36        | 35        | 4              | TODAY   | Talk Talk, EMI   |
| 37        | 23        | 10             | INSIDE OUT  | Odyssey, RCA ○   |
| 38        | 38        | 3              | MACHINERY   | Sheena Easton, EMI   |
| 39        | 43        | 2              | WHEN THE TIGERS BROKE FREE                                | Pink Floyd, Harvest  |
| 40        | 69        | 2              | UNDER THE BOARDWALK                                       | Tom Tom Club, Island   |
| 41        | 68        | 2              | IT'S NEVER TOO LATE                                       | Diana Ross, Capitol  |
| 42        | 48        | 3              | LOVE MY WAY   | The Psychedelic Furs, CBS                                    |
| 43        | 61        | 2              | ASYLUMS IN JERUSALEM/JACQUES DERRIDA                      | Scrutti Politti, Rough Trade                                 |
| 44        | 41        | 3              | SECRET HEART  | Tight Fit, Jive  |
| 45        | 73        | 2              | AFRICAN AND WHITE   | China Crisis, Inevitable/Virgin                              |
| 46        | —         | —              | HI-FIDELITY   | The Kids From Fame Featuring Valerie Landsburg, RCA 254      |
| 47        | 46        | 3              | FEEL ME   | Blancmange, London   |
| 48        | 49        | 2              | THE DREAMING  | Kate Bush, EMI   |
| 49        | 33        | 5              | NIGHTS IN WHITE SATIN                                     | Elkie Brooks, A&M  |
| 50        | 67        | 2              | RUN AWAY  | 10cc, Mercury/Phonogram                                      |
| 51        | —         | —              | SPREAD A LITTLE HAPPINESS                                 | Sing, A&M AMS 8247   |
| 52        | 32        | 11             | IKO IKO   | Natasha, Towerbell   |
| 53        | 56        | 3              | SAVE US   | Philip Jap, A&M  |
| 54        | 85        | 2              | CLAP YOUR HANDS   | Rocky Sharpe & The Replays, Rak                              |
| 55        | 37        | 8              | MUSIC AND LIGHTS  | Imagination, R&B   |
| 56        | —         | —              | WOT   | Captain Sensible, A&M CAP 2                                  |
| 57        | —         | —              | CHERRY PINK AND APPLE BLOSSOM WHITE                       | Modern Romance, WEA K19245                                   |
| 58        | 54        | 4              | TAINTED LOVE  | Soft Cell, Some Bizzare/Phonogram                            |
| 59        | 52        | 3              | LOVE ON A SUMMER NIGHT                                    | The McCrays, Capitol   |
| 60        | 57        | 3              | IF YOU WANT MY LOVE                                       | Cheap Trick, EMI   |
| 61        | 51        | 3              | ALWAYS ON MY MIND   | Willie Nelson, CBS   |
| 62        | 80        | 6              | POSTMAN PAT   | Ken Barrie, Post Music                                       |
| 63        | 42        | 9              | FREEBIRD  | Lynyrd Skynyrd, MCA  |
| 64        | —         | —              | WINDPOWER   | Thomas Dolby, Venice In Peri, VIPS 103                       |
| 65        | 55        | 3              | ONLY THE LONELY (KNOW THE WAY I FEEL)                     | Prelude After Hours  |
| 66        | 44        | 4              | WAR CHILD   | Blondie, Chrysalis   |
| 67        | —         | —              | WALKING ON SUNSHINE                                       | Rockers Revenge, London LON 11                               |
| 68        | —         | —              | THE RIVER   | King Trigger, Chrysalis CHS 2623                             |
| 69        | 45        | 4              | THE HANGING GARDEN  | The Curs, Fiction  |
| 70        | —         | —              | SADDLE UP   | David Christie, KR K99                                       |
| 71        | 36        | 9              | MURPHY'S LAW  | Cher, Polydor  |
| 72        | 71        | 2              | IF YOU KNEW SOUSA (AND FRIENDS)                           | Louis Clark Conducting The Royal Philharmonic Orchestra, RCA |
| 73        | 62        | 5              | IEYA  | Toyah, Salsoul   |
| 74        | 50        | 8              | HAPPY TALK  | Captain Sensible, A&M  |
| 75        | 53        | 10             | NO REGRETS  | Midge Ure, Chrysalis   |

# R&B CHARTS

## SYMBOL KEY

◆ FAST MOVERS

SINGLES

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

ALBUMS

- ◆ Platinum (300,000 sales)
- Gold (100,000 sales)
- Silver (50,000 sales)



WELL CROSS me palm with silver, if it ain't that old gypsy fiddler Lynval Golding, caught by our cameraman shamelessly serenading young maidens with rusting old George Gershwin tunes. Mr Golding is notorious for flogging dodgy carnations in Surrey shopping malls and keeping small china dogs against their will.

PHOTO BY ACHLAN BROW

## BUBBLING UNDER

- BLIND DATE, Vic Young, Eagle BSB 021
- BLUE SKIES, John Dummer And Helen April, Speed SPEED 8
- ENDLESSLY, John Foxx, Virgin VS 513
- FROM SMALL THINGS BIG THINGS COME, Dave Edmunds, Arista 478
- GIVE ME MORE TIME, Nicole, CBS A2647
- HAPPY HOUR, Deodato, Warner Bros K17960
- HARD TO SAY I'M SORRY, Chicago, Full Moon K79301
- HIT THE ROAD JACK, Buzz, RCA 248
- IMAGINATION, The BB And Q Band, Capitol CL 257
- I WANT YOU BACK IN MY LIFE AGAIN, Alvin Stardust, Stiff Buy 452
- KEEPS ME WONDERING WHY, The Steve Miller Band, Mercury/Phonogram STEVE 4
- LOVE SHADOW, Fashion, Arista 483
- MR BLUNT, Kissing The Pink, Magnet KTP 1
- PLATTERAMA MEDLEY, The Platters, Mercury/Phonogram MER 111
- THE HEAVENS ARE CRYING, Blue Rondo A La Turk, Diable Noir/Virgin VS 516
- THE THEME FROM 'MISSING', The Shadows, Polydor POSP 485
- TOGETHER, Philip Lynott, Vertigo/Phonogram SOLO 4
- TWO HEARTS TOGETHER/HOKOYO, Orange Juice, Polydor POSP 470
- UNIFORMS, Pete Townshend, Atco K11751
- VACATION, Go Go's, IRS/A&M GON 103
- WHERE DID WE GO WRONG, Liquid Gold, Polo POLO 23
- WHY, Carly Simon, WEA K79300
- YOU'RE MY NUMBER ONE, Average White Band, RCA 250
- YOU'VE GOT ANOTHER THING COMIN', Judas Priest, CBS A2611

## FLASHBACK

| 5   | 10  | 15   |
|---|---|--|
| August 6, 1977  | August 5, 1972                                    | August 5, 1967   |
| 1 I FEEL LOVE, Donna Summer                           | 1 PUPPY LOVE, Donny Osmond                        | 1 ALL YOU NEED IS LOVE, The Beatles                    |
| 2 ANGELO, Brotherhood of Man                          | 2 SCHOOL'S OUT, Alice Cooper                      | 2 SAN FRANCISCO (FLOWERS IN YOUR HAIR), Scott McKenzie |
| 3 MA BAKER, Boney M                                   | 3 SYLVIA'S MOTHER, Dr Hook                        | 3 DEATH OF A CLOWN, Dave Davies                        |
| 4 SO YOU WIN AGAIN, Hot Chocolate                     | 4 SEASIDE SHUFFLE, Terry Dactyl and The Dinosaur  | 4 IT MUST BE HIM, Vikki Carr                           |
| 5 FANFARE FOR THE COMMON MAN, Emerson Lake and Palmer | 5 BREAKING UP IS HARD TO DO, The Partridge Family | 5 ALTERNATE TITLE, The Monkees                         |
| 6 WE'RE ALL ALONE, Rita Coolidge                      | 6 ROCK AND ROLL PART 2, Gary Glitter              | 6 I'LL NEVER FALL IN LOVE AGAIN, Tom Jones             |
| 7 IT'S YOUR LIFE, Smokie                              | 7 SILVER MACHINE, Hawkwind                        | 7 SHE'D RATHER BE WITH ME, The Turtles                 |
| 8 PRETTY VACANT, The Sex Pistols                      | 8 I CAN SEE CLEARLY NOW, Johnny Nash              | 8 I WAS MADE TO LOVE HER, Stevie Wonder                |
| 9 YOU GOT WHAT IT TAKES, Showaddywaddy                | 9 CIRCLES, New Seekers                            | 9 SEE EMILY PLAY, Pink Floyd                           |
| 10 OH LORI, Alessi                                    | 10 AUTOMATICALLY SUNSHINE, The Supremes           | 10 A WHITER SHADE OF PALE, Procol Harum                |



# TOP ALBUMS

Week ending August 14, 1982

| THIS WEEK | LAST WEEK | WEEKS IN CHART | ALBUM  |
|-----------|-----------|----------------|--|
| 1         | 1         | 4              | THE KIDS FROM FAME, Various, BBC   |
| 2         | 2         | 2              | TOO-RYE-AY, Kevin Rowland and Dexys Midnight Runners, Mercury/Phonogram        |
| 3         | 3         | 7              | FAME, Original Soundtrack, Polydor/RSO   |
| 4         | 4         | 5              | LOVE AND DANCING, The League Unlimited Orchestra, Virgin □                     |
| 5         | 5         | 7              | THE LEXICON OF LOVE, Neutron/Phonogram   |
| 6         | 6         | 15             | TROPICAL GANGSTERS, Kid Creole & The Coconuts, ZE/Island                       |
| 7         | 8         | 16             | COMPLETE MADNESS, Madness, Stiff ☆   |
| 8         | —         | —              | TALKING BACK TO THE NIGHT, Stevie Winwood, Island ILPS 9777                    |
| 9         | 7         | 11             | AVALON, Roxy Music, EG (Polydor)   |
| 10        | 11        | 6              | MIRAGE, Fleetwood Mac, Warner Bros   |
| 11        | 9         | 22             | THE CONCERT IN CENTRAL PARK, Simon And Garfunkel, Geffen                       |
| 12        | 12        | 9              | ABRACADABRA, The Steve Miller Band, Mercury/Phonogram                          |
| 13        | 10        | 10             | STILL LIFE (AMERICAN CONCERT 1981), The Rolling Stones, Rolling Stones Records |
| 14        | 15        | 3              | DONNA SUMMER, Donna Summer, Warner Bros  |
| 15        | 19        | 4              | A CONCERT FOR THE PEOPLE (BERLIN), Barclay James Harvest, Polydor              |
| 16        | 13        | 3              | CANT STOP THE CLASSICS, Louis Clark/The Royal Philharmonic Orchestra, K-Tel □  |
| 17        | 16        | 15             | PICTURES AT WAR, Paul McCartney, Parlophone                                    |
| 18        | 14        | 8              | TUGS AT ELEVEN, Robert Plant, Swanong  |
| 19        | 18        | 21             | FRIENDS, Shalamar, Solar   |
| 20        | 17        | 19             | ASIA, ASIA, Geffen   |
| 21        | 20        | 13             | RIO, Duran Duran, EMI  |
| 22        | —         | —              | LOVE SONGS, Commodore, K-Tel NE 1171   |
| 23        | 29        | 7              | FABRIQUE, Fashion, Arista  |
| 24        | 33        | 188            | BAT OUT OF HELL, Meatloaf, Epic/Cleveland ☆                                    |
| 25        | 24        | 31             | LOVE SONGS, Barbra Streisand, CBS  |
| 26        | 26        | 2              | I WANT CANDY, Bow Wow Wow, EMI   |
| 27        | 28        | 13             | COMBAT ROCK, The Clash, CBS □  |
| 28        | 21        | 6              | IMPERIAL BEDROOM, Elvis Costello & The Attractions, F Beat                     |
| 29        | 22        | 14             | NIGHT BIRDS, Shekstatk, Polydor  |
| 30        | 48        | 2              | WORLD RADIO, Lao Sayer, Chrysalis  |
| 31        | 51        | 18             | THE NUMBER OF THE BEAST, Iron Maiden, EMI                                      |
| 32        | 25        | 42             | DARE, Human League, Virgin ☆   |
| 33        | 23        | 5              | SCREAMING FOR VENGEANCE, Judas Priest, CBS                                     |
| 34        | 39        | 39             | PEARLS, Elkie Brooks, A&M  |
| 35        | 25        | 21             | CHARIOTS OF FIRE, Vangelis, Polydor ☆  |
| 36        | 67        | 52             | RUMOURS, Fleetwood Mac, Warner Bros ☆  |
| 37        | 53        | 4              | THE SINGLES, Roy Wood, Speed   |
| 38        | 30        | 15             | ARE YOU READY, Bucks Fizz, RCA   |
| 39        | 27        | 4              | ASSEMBLAGE, Japan, Hanisa  |
| 40        | 31        | 9              | STAGE STRUCK, David Essex, Mercury/Phonogram                                   |
| 41        | 56        | 40             | QUEEN GREATEST HITS, Queen, EMI ☆  |
| 42        | 57        | 2              | STILL OUT OF ORDER, Infa-Rio, Secret   |
| 43        | 47        | 4              | THE PARTY'S OVER, Talk Talk, EMI   |
| 44        | 34        | 7              | OVERLOAD, Various, Ronco □   |
| 45        | 42        | 14             | HOT SPACE, Queen, EMI  |
| 46        | 43        | 42             | BODY TALK, Imagination, R&B  |
| 47        | 32        | 10             | THREE SIDES LIVE, Genesis, Charisma/Phonogram                                  |
| 48        | 46        | 37             | TIN DRUM, Japan, Virgin  |
| 49        | 37        | 10             | WINDSONG, Randy Crawford, Warner Bros □  |

|     |     |    |  |
|-----|-----|----|--|
| 50  | —   | —  | CITY BABY ATTACKED BY RATS, Charge/GBH, Clay                                   |
| 51  | 40  | 7  | HAPPY TOGETHER, Odyssey, RCA   |
| 52  | 55  | 5  | THE ANVIL, Visage, Polydor □   |
| 53  | 36  | 8  | NON-STOP ECSTATIC DANCING, Soft Cell, Some Bizzare □                           |
| 54  | 50  | 4  | NOT SATISFIED, Aswad, CBS  |
| 55  | 40  | 24 | PELICAN WEST, Haircut One Hundred, Arista ☆                                    |
| 56  | 54  | 13 | SULK, The Associates, Associates   |
| 57  | 52  | 11 | JJ, Junior, Mercury/Phonogram  |
| 58  | 45  | 13 | ORIGINAL MISQUARIUM 1, Steve Wonder, Motown □                                  |
| 59  | —   | —  | THE JIMI HENDRIX CONCERTS, Jimi Hendrix, CBS 88592                             |
| 60  | 63  | 18 | A FLOCK OF SEAGULLS, A Flock of Seagulls, Jive                                 |
| 61  | 59  | 36 | NON-STOP ECROTIC CABARET, Soft Cell, Some Bizzare/Phonogram ☆                  |
| 62  | 66  | 16 | BARRY LIVE IN BRITAIN, Barry Manilow, Arista ☆                                 |
| 63  | 39  | 9  | THE CHANGELING, Toyah, Safari □  |
| 64  | —   | —  | SHANGO, Santana, CBS 85914   |
| 65  | 89  | 5  | MAKIN' MOVIES, Dire Straits, Vertigo/Phonogram ☆                               |
| 66  | —   | —  | SKIDIP, Esk-A-Mouse, Greensleeves GRE 41                                       |
| 67  | 83  | 5  | GOOD TROUBLE, REO Speedwagon, Epic   |
| 68  | 44  | 21 | FIVE MILES OUT, Mike Oldfield, Virgin □  |
| 69  | 79  | 2  | ROLLED GOLD, The Rolling Stones, Decca □                                       |
| 70  | 76  | 7  | ALL THE BEST COWBOYS HAVE CHINESE EYES, Pete Townshend, A&M                    |
| 71  | —   | —  | THE UNEXPECTED GUEST, Demon, Carrere CAL 139                                   |
| 72  | 72  | 9  | ALL THE GREAT HITS, Diana Ross, Motown   |
| 73  | 49  | 5  | THE SIMON AND GARFUNKEL COLLECTION, Simon And Garfunkel, CBS ☆                 |
| 74  | 91  | 7  | NIGHT AND DAY, Joe Jackson, A&M  |
| 75  | 78  | 9  | TROOPS OF TOMORROW, Exploited, Secret  |
| 76  | 65  | 7  | TURBO TRAX, Various, K-Tel □   |
| 77  | 77  | 11 | THE HUNTER, Blondie, Chrysalis   |
| 78  | 80  | 20 | SKY 4-FORTHCOMING, Sky, Arista   |
| 79  | 82  | 18 | SHAPE UP AND DANCE (VOL. TWO), Angela Rippon, Lifestyle                        |
| 80  | 87  | 22 | THE GIFT, The Jam, Polydor   |
| 81  | 84  | 2  | WAR OF THE WORLDS, Jeff Wayne, CBS ☆   |
| 82  | 68  | 6  | FOR THOSE ABOUT TO ROCK, AC/DC, Atlantic                                       |
| 83  | 71  | 17 | 1982, Status Quo, Vertigo/Phonogram  |
| 84  | 70  | 12 | DURAN DURAN, Duran Duran, EMI  |
| 85  | 81  | 9  | SHAPE UP AND DANCE WITH FELICITY KENDAL (VOL. ONE), Felicity Kendal, Lifestyle |
| 86  | 98  | 4  | CHRISTOPHER CROSS, Christopher Cross, Warner Bros                              |
| 87  | 80  | 5  | LOVE SONGS, Shirley Bassey, Applause   |
| 88  | 73  | 4  | THE RISE AND FALL OF ZIGGY STARDUST, David Bowie, RCA ☆                        |
| 89  | 58  | 28 | ALL FOR A SONG, Barbara Dickson, Epic ☆  |
| 90  | 82  | 14 | THE CONCERTS IN CHINA, Jean-Michel Jarre, Polydor                              |
| 91  | —   | —  | DEAD RINGER, Meat Loaf, Epic EPC 83645 ☆                                       |
| 92  | 61  | 4  | THE WALL, Pink Floyd, Harvest ☆  |
| 93  | 69  | 13 | BROADWAYS AND THE BEAST, Jethro Tull, Chrysalis                                |
| 94  | 100 | 3  | HUNKY DORY, David Bowie, RCA ☆   |
| 95  | 64  | 37 | 4, Foreigner, Atlantic   |
| 96  | —   | —  | SOWETO, Various, Rough Trade ROUGH 37  |
| 97  | 99  | 3  | STRAIGHT BETWEEN THE EYES, Rainbow, Polydor □                                  |
| 98  | —   | —  | OCTOBER, U2, Island ILPS 9680  |
| 99  | —   | —  | FOUR SYMBOLS, Led Zeppelin, Atlantic K50008                                    |
| 100 | 75  | 4  | WILD DOGS, The Roots, Arista   |

Compiled by HMV shops

# NIGHT CLUB

|    |    |   |
|----|----|---|
| 1  | 1  | FAME, Irene Cara, RSO 12in  |
| 2  | 2  | A NIGHT TO REMEMBER, Shalamar, Solar 12in   |
| 3  | 3  | INSIDE OUT, Odyssey, RCA 12in   |
| 4  | 5  | MUSIC AND LIGHTS, Imagination, R&B 12in   |
| 5  | 4  | ABRACADABRA, Steve Miller Band, Mercury   |
| 6  | 7  | SHY BOY, Bananarama, London 12in  |
| 7  | 8  | DO NT GO, Yazoo, Mute 12in  |
| 8  | 9  | DA DA DA ICH LIEB DICH NICHT DU LIEBST MICH NICHT AHA AHA AHA, Trio, Mobile Suit Corporation 12in |
| 9  | 13 | STOOD, PIGEON, Kid Creole & The Coconuts, Ze 12in   |
| 10 | 17 | COME ON EILEEN, Dexy's Midnight Runners & The Emerald Express, Mercury 12in                       |
| 11 | 12 | NIGHT TRAIN (DANCE MIX/DOUB MIX), Visage, Polydor 12in  |
| 12 | 6  | MURPHY'S LAW, Cher, Polydor 12in  |
| 13 | 16 | LET'S FUNK TONIGHT, Blue Feather, Mercury 12in  |
| 14 | 10 | THE LOOK OF LOVE (Parts 1 & 2), ABC, Neutron 12in   |
| 15 | 14 | WORK THAT BODY, Diana Ross, Capitol 12in  |
| 16 | 11 | HOW WONDERFUL THING BABY, Kid Creole & The Coconuts, Ze 12in                                      |
| 17 | 21 | TOO LATE, Junior, Mercury 12in  |
| 18 | 25 | SOONER OR LATER/ONE IN A MILLION YOU, Larry Graham, Warner Bros 12in                              |
| 19 | 15 | DO I DO, Stevie Wonder, Motown 12in   |
| 20 | 19 | IKO IKO, Natasha, Towerbell   |
| 21 | 27 | THE CLAPPING SONG, Belle Stars, Stiff   |
| 22 | 20 | MAMA USED TO SAY (US REMIX), Junior, Mercury 12in   |
| 23 | 24 | IM AFRAID OF ME, Culture Club, Virgin 12in  |
| 24 | 23 | TORCH, Soft Cell, Some Bizzare 12in   |
| 25 | 36 | DRIVING IN MY CAR, Madness, Stiff 12in  |
| 26 | 18 | HUNGRY LIKE THE WOLF, Duran Duran, EMI 12in   |
| 27 | 33 | STAR, Second Image, Polydor 12in  |
| 28 | 29 | STANDING ON THE TOP, Temptations/Rick James, Motown 12in  |
| 29 | 57 | BIG FUN, Kool & The Gang, De-Lite 12in  |
| 30 | 31 | CANT TAKE MY EYES OFF YOU, Boys Town Gang, EPC 12in/promo mix                                     |
| 31 | 24 | LOVE HAS FOUND ITS WAY, Dennis Brown, A&M 12in  |
| 32 | 22 | FORGET ME NOTS, Patrice Rushen, Elektra 12in  |
| 33 | 38 | LET IT WHIP, Dazz Band, Motown 12in   |
| 34 | 42 | IM AFRAID OF ME, Culture Club, Virgin 12in  |
| 35 | 26 | HAPPY TALK, Captain Sensible, A&M 12in  |
| 36 | 34 | DANCE WITH ME, Rick James, Motown 12in  |
| 37 | 30 | ROCK THE CASSAB, The Clash, CBS 12in  |
| 38 | 49 | I WAS TIRED OF BEING ALONE/NUMBER ONE, Patrice Rushen, Elektra 12in                               |
| 39 | 37 | LOVE IS IN CONTROL, Donna Summer, Warner Bros 12in  |
| 40 | 52 | WHAM Rapl Wham, Inner Vision 12in/promo remix   |
| 41 | —  | MY GIRL LOLLIPOP, Bed Manners, Magnet   |
| 42 | 58 | PLAYTHING, Lim, Chrysalis 12in  |
| 43 | —  | FANTASY ISLAND, Tight Fit, Jive 12in  |
| 44 | 32 | ALL OF MY HEART/DATE STAMP, ABC, Neutron LP   |
| 45 | 35 | I SECOND THAT EMOTION, Japan, Harsia 12in   |
| 46 | 43 | GOING TO A-GO-GO, Rolling Stones, EMI   |
| 47 | 54 | HAPPY HOUR, Donaldo, Warner Bros 12in   |
| 48 | 46 | WHAT, Soft Cell, Some Bizzare 12in  |
| 49 | 64 | SUMMERTIME, Fun Boy Three, Chrysalis 12in   |
| 50 | 39 | STREETWALKIN', Shakatak, Polydor 12in   |
| 51 | 80 | TAKE IT AWAY, Paul McCartney, Parlophone 12in   |
| 52 | —  | UNDER THE BOARDWALK, Tom Tom Club, Island 12in  |
| 53 | 48 | FREEDOM, Thunderhums & The Toetsman, Polydor 12in   |
| 54 | 44 | CIRCLES, Atlantic Starr, A&M 12in   |
| 55 | —  | RAIN, Goombay Dance Band, Epic 12in promo   |
| 56 | 41 | I REALLY DON'T NEED NO LIGHT, Jeffrey Osborne, A&M 12in   |
| 57 | 60 | LETTIN' IT LOOSE, Heatwave, Epic 12in   |
| 58 | 55 | THE VERY BEST IN YOU, Change, London 12in   |
| 59 | 40 | SAVE YOUR LOVE FOR ME, Space, Metropolis 12in   |
| 60 | 53 | CANT TAKE MY EYES OFF YOU (REMIX), Boys Town Gang, Dutch Rams Horn 12in                           |

# VIDEO

|    |    |  |
|----|----|--|
| 1  | 10 | COMPLETE MADNESS, Madness, Stiff             |
| 2  | 2  | TRANSGLOBAL UNITY EXPRESS, The Jam, Spectrum |
| 3  | 17 | LIVE AT POMPEII, Pink Floyd, Spectrum        |
| 4  | 18 | THE KIDS ARE ALRIGHT, The Who, Spectrum      |
| 5  | —  | SIOUXIE AND THE BANISHES, Spectrum           |
| 6  | 13 | VIDEOSTARS, EMI                              |
| 7  | 8  | PHYSICAL, Olivia Newton-John, EMI            |
| 8  | 7  | PICTURE MUSIC, EMI                           |
| 9  | 9  | GREATEST FLIX, Queen, EMI                    |
| 10 | —  | THE JACKSONS IN CONCERT, VCL                 |

## ★ CHARTFILE ★ by Alan Jones

ALL CHANGE last week as the 'Fame' single and album were simultaneously ousted from the top of their respective charts. The situation in the album chart was strange, with the movie soundtrack of 'Fame' giving way to the pressing claims of 'The Kids From Fame', a collection of insipid ditties from the BBC TV series.

Not since 'Rock Follies' (1976) and 'The Muppet Show' (1977) has a TV cast album topped the chart — unless, of course, you consider 'The Official BBC Album Of The Royal Wedding' in this category. The latter was number one exactly a year ago and holds the distinction of being the first album on the BBC Records label to reach the summit. 'The Kids From Fame' is the second.

In the less lucrative world of the single, 'Fame's' successor was 'Come On Eileen', a devastating return to form neatly executed by Dexy's Midnight Runners and their recently grown appendage, the Emerald Express. 'Come On Eileen' finds the Brummies pursuing a new musical direction which should swell their tally of seven hits nicely over the next couple of years — assuming their musical and personal differences have finally been buried.

After initial indifference, Philip Jap's 'Save Us' has finally been given the nod of approval by the Great British Public and even now is wending its way up the chart, thus restoring Trevor Horn's edge over Andy Hill in the Producer of the Year stakes. Horn has now produced six chartmakers this year ('Poison Arrow', 'The Look Of Love', 'Mirror, Mirror Amour', 'Give Me Back My Heart', 'Videothèque' and 'Save Us') to Hill's five — three from Bucks Fizz and one each from Paris and Bardo. The latter duo's 'Talking Out



DIANA ROSS: ahead of Adam in the popularity stakes

Of Line' has proved to be a resounding flop. Even a medium-sized hit would have placed Hill ahead of Horn. As it is, the battle for supremacy seems likely to continue to the end of the year with, I predict, Horn emerging as winner. I'll let you know... When Derek Dougan was playing out the twilight years of his career as a professional footballer at Wolverhampton in the early Seventies, a reggae hit was adopted by his club's supporters as an unofficial anthem. Its popularity stemmed from the ease with which its rhythms could be used to cue chants of 'The Wolves', and nothing more. It eventually became the last record to be played before each and every Wolves home game, heralding the team's emergence from the gloom of the

tunnel onto the pitch. As a result its sales in the area have always been impressive. But what is the record? Harry J's 1969 hit 'The Following Wolves' painfully close encounter with extinction last week. Dougan, newly-appointed as chairman, should stop tampering fate and introduce a more optimistic anthem...

The fifth anniversary of Marc Bolan's death is just a month away and, as if to commemorate the anniversary, a slew of T Rex product is about to hit the shops. EMI lead the way with '20th Century Boy', packaged EP comprising 'The Groover' and 'New York City'. The second in a series of four T Rex EPs the giant is releasing over the next few

weeks. But the real dilemma for fans and chart compilers alike concerns the forthcoming releases from Dakota and Old Gold.

Old Gold's Bolan Bonanza consists of three double A-sided singles: 'Get It On/Jeeper', 'Hot Love/Ride A White Swan' and 'Deborah/One Inch Rock'. Compare this with Dakota's schedule: 'Get It On/Deborah', 'Hot Love/Jeeper' and 'One Inch Rock/Ride A White Swan'. Strangely similar, huh? Dakota own the recordings and leased them to Old Gold, a label which specialises in oldies — but the contract obviously had no exclusivity clause in it, thus Lightning find themselves in competition with Dakota for sales.

Diana's Dozen: With a graceful turn of speed quite unlike anything she displayed on her recent British visit, Diana Ross has surged ahead of balding puffed Adam Ant's large clutch of hit singles amassed since the turn of the decade. Adam and Diana, you may remember, came into August with 12 hits apiece, considerably more than anyone else. Now Diana, eleven solo efforts and a duet with Lionel Richie already registered this decade, has added 'It's Never Too Late' to her lengthy hitlist. It's the fourth single from her debut Capitol LP 'Diana Ross', following 'Why Do Fools Fall In Love', 'Mirror Mirror' and 'Work That Body'. Adam, eleven hits with the Ants and one on his own, has no release scheduled and could fall further behind with the imminent release of 'Old Funky Rolls'. It was recorded, but not released by the phenomenal Miss Ross for Motown in 1974. It's already causing ripples of excitement at Motown, where it's described as 'almost suedeville'.

Motown, in fact, have a huge stockpile of unreleased Ross masters. There are probably at least 300 tracks in the vaults produced by such notables as Michael Masser, Ron Miller, Barry Gordy, Eddie and Brian Holland and Bones Hows. Ross's unfagging popularity will ensure a steady flow of product from Motown. American executives, soured by Ross's were apparently sufficiently soured by Ross's decision to go with Capitol that they vowed to release a new Ross album to counter every similar Capitol release indefinitely.



# DISCO 45s

- 1 2 WALKING ON SUNSHINE/ACAPPELLA SUNSHINE/ROCKIN' ON SUNSHINE, Rockers Revenge, London 12in
- 2 5 SO FINE, Howard Johnson, US A&M 12in
- 3 4 STOOL PIGEON, Kid Creole & The Coconuts, Ze 12in
- 4 1 SOONER OR LATER, Larry Graham, Warner Bros 12in
- 5 30 BEAT THE STREET/NEVER GIVE YOU UP/YOU'RE THE ONE, Sharon Redd, US Prelude LP
- 6 10 LOVE ON A SUMMER NIGHT, The McCrarys, Capitol 12in
- 7 3 A NIGHT TO REMEMBER, Shalamar, Sola 12in
- 8 12 BIG FUN/GET DOWN ON IT (REMIX), Kool & The Gang, De-Lite 12in
- 9 6 MUSIC AND LIGHTS, Imagination, R&B 12in
- 10 7 LET'S FUNK TONIGHT/CLUB INSTRUMENTAL, Blue Feather, Mercury 12in
- 11 20 JUMP TO IT, Aretha Franklin, Arista 12in
- 12 46 LOVE COME DOWN, Evelyn King, RCA 12in
- 13 34 NEVER KNEW LOVE LIKE THIS BEFORE, Patrick Boothé, Streetwise 12in
- 14 9 KEEP ON, "D" Train, Epic 12in
- 15 26 DONT STOP MY LOVE, Passion, US Prelude 12in
- 16 31 IMAGINATION, B&O Band, Capitol 12in
- 17 11 LOVE HAS FOUND ITS WAY, Dennis Brown, A&M 12in
- 18 40 SHOUT FOR JOY, Durré & Bruce Street, Sals 12in
- 19 25 I REALLY DONT NEED NO LIGHT, Jeffrey Osborne, A&M 12in
- 20 33 PLANET ROCK/INSTRUMENTAL, Soul Sonic Force, US Tommy Boy 12in
- 21 14 NUMBER ONE (REMIX) WAS TIRED OF BEING ALONE/THE FUNK WONT LET YOU DOWN, Patrice Rushen, Elektra 12in
- 22 13 LET IT WHIP, Dazz Band, Motown 12in
- 23 38 DANCE FLOOR/A TOUCH OF JAZZ/PLAYIN' KINDA RUFF/DOO WA DITTY, Zapp, Warner Bros LP
- 24 50 THE MESSAGE, Grand Master Flash & The Furious Five, US Sugarhill 12in
- 25 17 HAPPY HOUR/SWEET MAGIC/NIGHT CRUISER, Deodato, Warner Bros 12in
- 26 19 FREEDOM/FREEDOM A GOGO, Thunderthumbs & The Tootsman, Polydor 12in
- 27 18 TOO LATE, Junior, Mercury 12in
- 28 24 SHE'S MY SHINING STAR, Falkeback, Polydor 12in
- 29 8 INSIDE OUT, Odysseus, RCA 12in
- 30 15 DANCE WIT ME, Rick James, Motown 12in
- 31 85 SHE'S GOT IT/NICE AND EASY, Leroy Hutson, US Elektra 12in
- 32 22 RISIN' TO THE TOP/HANG TIGHT, Kani Burke, RCA 12in
- 33 51 WHY I CAME TO CALIFORNIA/CAN I TOUCH YOU THERE, Leon Ware, US Elektra LP
- 34 23 THANKS TO YOU, Sinnamon, Bocket 12in
- 35 16 STAR, Second Image, Polydor 12in
- 36 39 BABY DONT YOU KNOW (INSTRUMENTAL), Bobbi Humphrey, US Uno Melodic 12in
- 37 56 DONT TURN YOUR BACK ON LOVE, Freddie James, US Arista 12in
- 38 49 MONEYS TOO TIGHT (TO MENTION), Valentino Bros, US Bridge 12in
- 39 41 THE LOVER IN YOU, Sugar Hill Gang, US Sugarhill 12in
- 40 21 LOVE YOU MADLY, Casdela, Arista 12in
- 41 36 FEELIN' FINE/SPECIAL CLUB VERSION, Sly Cabell, Virgin 12in
- 42 32 ELECTROPHONIC PHUNK/THATS A LADY, Shock USA, Fantasy 12in
- 43 37 YOU OUGHT TO LOVE ME, Narada Michael Walden, Atlantic 12in
- 44 84 YOU CANT STOP, David McPherson, US SAM 12in
- 45 61 DONT MAKE ME WAIT/DUB MIX, peach boys, US West End 12in
- 46 76 GIVE ME, I Level, Virgin 12in
- 47 55 MY LOVE GROWS STRONGER/FUNKIN' AROUND, Bloodstone, US Neck LP
- 48 — SUMMER LADY (REMIX), Narada Michael Walden, Atlantic 12in
- 49 71 KEEP THAT SAME OLD FEELING, Hot Quisine, Kaleidoscope 12in
- 50 44 KEEP ON MOVIN', Deodato, US Warner Bros LP
- 51 — WHEN WE PARTY, Jay W McGee, Canadian Scepter 12in
- 52 43 FUNN (INSTRUMENTAL)(VOCAL), Gunchback Boogie Band, US Prelude 12in
- 53 52 FAME, Irene Cara, RSO 12in
- 54 77 LET ME FEEL YOUR HEARTBEAT, Glass, US West End 12in
- 55 54 WEVE GOT THE GROOVE, A Taste Of Honey, Capitol LP
- 56 — I MUST BE DREAMIN', Wanda, US Elektra 12in
- 57 45 YOU'RE THE ONE FOR ME/CAN YOU HANDLE IT/BODY MUSIC/COME LET ME LOVE YOU/MUST BE THE MUSIC/SEARCHIN' TO FIND THE ONE/GONNA GET OVER YOU (KISS REMIXES), "D" Train/Sharon Redd/Strikers/Jeanette "Lady" Day/Secret Weapon/Unlimited Touch/France Joli, Prelude LP
- 58 47 THE VERY BEST IN YOU, Change, London 12in
- 59 63 LOVE LIGHTS, Conway & Temple, US Old Town 12in
- 60 35 LETS ROCK (OVER & OVER AGAIN)/INSTRUMENTAL, Feel, US Sutra 12in
- 61 48 KEEP ON DUBBIN'/KEEP ON DANCIN', Formos, US West End 12in
- 62 90 BOOGIE IN YOUR BUTT, Eddie Murphy, US The Entertainment 12in
- 63 — EXCITING/ONE MINUTE FROM LOVE, Marc Sadane, US Warner Bros LP
- 64 72 TAKE YOUR TIME (THE ULTIMATE MIXX), Roy Hamilton, Excaliber 12in
- 65 74 ECSTASY, Redd Hot, US Ventura LP
- 66 65 KEEPIN' LOVE NEW/GAY YOU WANNA, Howard Johnson, US A&M LP
- 67 — LOVING AS ONE, Trevor Walters, Magnet 12in
- 68 73 DANCE WITH ME/JUBILEE/MOONDANCE, Bobby McFerrin, Elektra Musician LP
- 69 — BRING YOUR SWEET LOVIN' BACK, Starpoint, Casablanca, 12in promo
- 70 — I CANT STOP/SO MANY SIDES OF YOU, Bettye Lavette/Bobby Womack, Eyes & Ears 12in promo
- 71 86 CANT TAKE MY EYES OFF YOU, Boys Town Gang, ERC 12in
- 72 57 PLAYTHING, Linx, Chrysalis 12in
- 73 53 PEANUT BUTTER AND JAM, Search, Philly World 12in
- 74 — GROOVE YOUR BLUES AWAY, Amusement Park, US Our Gang Entertainment 12in
- 75 70 MOODY, Chris Hunter, Polydor 12in
- 76 68 THE PARTY TRAIN, Bohannon, US Phase II LP
- 77 75 ITS ALRIGHT/REMEMBER/WHO DUNNIT?, Gino Soccio, US Atlantic RFC LP
- 78 67 YOU GOTTA GET UP/INSTRUMENTAL, Majik, US Gold Coast 12in
- 79 80 GIVE ME JUST A LITTLE MORE TIME, Angela Ciermons, Portrall 12in
- 80 — HOT SPOT, Midnight Star, US Solar 12in
- 81 — DO IT TO THE MUSIC/DUB MIX, Raw Silk, US West End 12in
- 82 — STILL HOTTY 4 U, Bobby "O", US "O" 12in
- 83 — FEEL MY LOVE, Laurice Hudson, US Snowflake 12in
- 84 78 DONT STOP WHEN YOU'RE HOT/YOURE MY GIRL/EASY LOVE/LET ME COME INTO YOUR LIFE, Larry Graham, Warner Bros LP
- 85 — YOU CANT RUN FROM MY LOVE, Stephanie Mills, Casablanca 12in
- 86 — DESIRES, Rainey Cameron, US Salsoul 12in
- 87 — GET YOUR BODY UP/ALL NIGHT LONG/LIKE IT, Starpoint, US Chocolate City LP/12in promo
- 88 — NEW YORK CITY/THE FORCE OF LOVE/STRAIGHT TO THE TOP, Stanley Clarke, Epic LP
- 89 — THE FUN TRACKS, Herbie Hancock, CBS
- 90 — (I LIKE THE WAY YOU) DANCE WITH ME, Al Marshall, Pavilion 12in

# INDIE 45s

- 1 1 DONT GO, Yazoo, Mute (12)YAZ 001
- 2 2 JACQUES DERRIDA/ASYLUMS IN JERUSALEM, Scritti Politti, Rough Trade RT 111
- 3 3 RUP LIKE HELL, Peter & The Test Tube Babies, No Future Of 15
- 4 4 ONLY YOU, Yazoo, Mute 7MUTE (12)MUTE 020
- 5 7 EYA, Toyah, Safari SAFARI 28
- 6 8 PAST MEETS PRESENT, Weekend, Rough Trade RT 107
- 7 6 17 YEARS OF HELL (EP), Partisans, No Future Of 12
- 8 5 THE BIG BEAN, Pigbag, Y 24
- 9 9 NIGHT AND DAY, Everything But The Girl, Cherry Red, Cherry 37
- 10 13 WOMAN, Anti-Nowhere League, WXYZ ABCD(P) 4
- 11 7 WAIT FOR THE BLACKOUT/JET BOY, JET GIRL, Damned/Captain Sensible, Big Beat NS(P) 77
- 12 12 BELA LUGOSI'S DEAD, Bauhaus, Small Wonder WEEENY 2
- 13 14 TAKE NO PRISONERS (EP), Red Alert, No Future Of 13
- 14 17 F\*\* THE WORLD (EP), Chaotic Discord, Riot City RIOT 10
- 15 24 RUB ME OUT, Cravats, Cross 221984/4
- 16 16 DONT WANNA BE A VICTIM, Varukers, Inferno HELL 4
- 17 22 THE HOUSE THAT MAN BUILT (EP), Conflict, Cross 221984/1
- 18 — WHATEVER IS HE LIKE? Farmer's Boys, Backs NCH 001
- 19 33 OPEN YOUR EYES, Lords Of The New Church, Illegal ILS 0030
- 20 11 FARCE (EP), Rudimentary Peni, Cross 221984/2
- 21 21 VIVA LA REVOLUTION, Adicts, Fall Out FALL 002
- 22 19 RUNNING AWAY, Paul Heig, Operation Twilight OPT 3
- 23 20 XOYO, Passage, Cherry Red CHERRY 35
- 24 15 TEMPTATION, New Order, Factory FAC 63(12)
- 25 — RELIGIOUS WARS (EP), Subhumans, Spiesing SDL 7
- 26 32 WILD SUN, 999, Albion ION 1033
- 27 29 WHO'S GONNA WIN THE WAR, Hawklords, Filknote FLS 209
- 28 28 SICK BOY, GBH, Clay CLAY 11
- 29 — SOCIETY'S REJECTS (EP), Maumans, Pax PAX 6
- 30 36 LOVE WILL TEAR US APART, Joy Division, Factory FAC 23
- 31 37 SURVIVAL, Defects, WXYZ ABCD 3
- 32 39 EL SALVADOR (EP), Insane, No Future Of 10
- 33 31 FAITHLESS, Scritti Politti, Rough Trade RT 101(T)
- 34 35 A VIEW FROM HER ROOM, Weekend, Rough Trade RT 097
- 35 47 11,000 MARCHING FEET, Xpoozer, Red Rhino RED 15
- 36 27 LOUD, POLITICAL AND UNCOMPRISING, Chaos UK, Riot City RIOT 12
- 37 46 ANGEL FACE, Outcasts, 00 00 200
- 38 23 GUESS WHO, A Certain Ratio, Factory Benelux FBN 17
- 39 18 I THINK WE NEED HELP, Farmer's Boys, Wasp WAAP 3
- 40 25 PAPA'S GOT A BRAND NEW PIGBAG, Pigbag, Y(12)Y10
- 41 26 MORE SHORT SONGS (EP), Six Minute War, Six Minute War SWM 1
- 42 28 LOUD PROUD AND PUNK (EP), Business/Blitz/Gonads/Dead Generation, Total Noise TOT 1
- 43 43 BRITTON, Straps, Donut DONUT 3
- 44 34 I'VE GOT A GUN, Channel 3, No Future Of 11
- 45 41 THINK OF ENGLAND (EP), Instant Agony, Half Man Half Sockit DUNK 1
- 46 30 CAGED, 1919, Red Rhino RED 14
- 47 50 RUNNING AWAY, Raincoats, Rough Trade RT 093
- 48 44 TEARING UP THE PLANS, 23 Skidoo, Fetish FP 20
- 49 49 LOVE AT FIRST SIGHT, Gist, Rough Trade RT 085
- 50 — WHO'S IN CONTROL (EP), Lunatic Fringe, Resurrection ERECT 1
- 51 1 JUNKYARD, Birthday Party 4AD CAD 207
- 52 5 WE ARE ... THE LEAGUE, Anti-Nowhere League WXYZ LMNOP 1
- 53 2 THE CHANGELING, Toyah, Safari VOOR 1
- 54 3 THE LORDS OF THE NEW CHURCH, Lords Of The New Church, Illegal ILP 009
- 55 4 2 X 45, Cabaret Voltaire, Rough Trade ROUGH 42
- 56 7 WARGASM, Various Pax PAX 4
- 57 8 PUNK AND DISORDERLY, Various, Abstract AABT 100
- 58 9 IN THE PLAT FIELD, Bauhaus, 4AD CAD 13
- 59 13 SPEAK AND SPELL, Depeche Mode, Mute STUMM 8
- 60 15 FOURTH DRAWER DOWN, Associates, Situation 2 SITU 2
- 61 11 CAUTION TO THE WIND, Anti-Pasti, Rondelet ABOUT 7
- 62 6 THERMO-NUCLEAR SWEAT, Delunik, Hannibal HNBL 1311
- 63 10 MOVEMENT, New Order, Factory FACT 50
- 64 14 GARLANDS, Cocotata Twins, 4AD CAD 211
- 65 12 DEGENERATES, Passage, Cherry Red B RED 29
- 66 16 DR HECKLE AND MR JIVE, Pigbag, Y Y17
- 67 17 GREATEST HIT, Blue Orchids, Rough Trade ROUGH 36
- 68 19 MOVEMENT, New Order, Factory FACT 50
- 69 23 A WAY OF LIFE, Last Resort, Sickhead Anthems TLR 001
- 70 18 HEAR NOTHING SEE NOTHING SAY NOTHING, Discharge, Clay CLAYLP 3
- 71 22 TENCH, Shriekback, Y Y21
- 72 — 1313, Lydia Lunch, Situation 2 SITU 6
- 73 9 ANTHEM, Toyah, Safari VOOR 1
- 74 24 CHANGE OF HEART, Positive Noise, Statik STATLP 8
- 75 28 UNKNOWN PLEASURES, Joy Division, Factory FACT 10
- 76 — STILL, Joy Division, Factory FACT 40
- 77 25 BEST OF THE DAMNED, Damned, Big Beat DAM 1
- 78 19 RIOTOUS ASSEMBLY, Various, Riot City ASSEMBLY 1
- 79 23 SEVEN SONGS, 23 Skidoo, Fetish FM 2006
- 80 30 SIGNING OFF, UB40, Graduate GRADLP 2

# US 45s

- 1 1 EYE OF THE TIGER, Survivor, Scotti Bros
- 2 2 HURTS SO GOOD, John Cougar, Riva
- 3 5 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 7 EVEN THE NIGHTS ARE BETTER, Air Supply, Arista
- 7 8 KEEP THE FIRE BURNIN', Rio, Speedwagon, Epic
- 8 6 ROSANNA, Tolo, Columbia
- 9 12 VACATION, The Go-Go's, A&M
- 10 11 WASTED ON THE WAY, Crosby, Stills And Nash, Atlantic
- 11 9 ONLY THE LONELY, The Motels, Capitol
- 12 14 TAKE IT AWAY, Paul McCartney, Columbia
- 13 15 YOU'LL NEVER HEAR HOW SHE TALKS ABOUT YOU, Melissa Manchester, Arista
- 14 16 LOVE IS IN CONTROL, Donna Summer, Geffen
- 15 10 DONT YOU WANT ME, The Human League, Virgin
- 16 13 LET IT WHIP, Dazz Band, Motown
- 17 17 TAUNTED LOVE, Scotti, Epic
- 18 22 LOVE WILL TURN YOU AROUND, Kenny Rogers, Liberty
- 19 19 PERSONALLY, Karla Bonoff, Columbia
- 20 25 AMERICAN MUSIC, Pointer Sisters, RCA
- 21 24 THINK I'M IN LOVE, Eddie Money, Columbia
- 22 23 OUT OF WORK, Gary U.S. Bonds, EMI-America
- 23 28 EYE IN THE SKY, The Alan Parsons Project, Arista
- 24 27 WHO CAN IT BE NOW?, Men At Work, Columbia
- 25 26 KIDS IN AMERICA, Kim Wilde, EMI-America
- 26 29 AND I'M TELLING YOU I'M NOT GOING, Jennifer Holliday
- 27 33 JACK AND DIANE, John Cougar, Riva/Mercury
- 28 30 IF THE LOVE FITS WEAR IT, Leslie Pearl, RCA
- 29 18 LOVE'S BEEN A LITTLE BIT HARD ON ME, Juice Newton, Capitol
- 30 20 DO I DO, Stevie Wonder, Tamla
- 31 31 I FOUND SOMEBODY, Glenn Frey, Asylum
- 32 32 PAPERLATE, Genesis, Atlantic
- 33 34 YOUR IMAGINATION, Daryl Hall & John Oates, RCA
- 34 36 HOT IN THE CITY, Billy Idol, Chrysalis
- 35 45 ONLY TIME WILL TELL, Asia, Geffen
- 36 21 WHAT KIND OF FOOL AM I, Rick Springfield, RCA
- 37 38 ROUTE 101, Herb Alpert, A&M
- 38 43 BLUE EYES, Elton John, Warner Bros
- 39 42 I REALLY DONT NEED NO LIGHT, Jeffrey Osborne, A&M
- 40 44 SOMEDAY, SOMEMAY, Marshall Cheshaw, Warner Bros
- 41 — SOMEBODY'S BABY, Jackson Browne, Asylum
- 42 46 LET ME GO, Parky Jr., Arista
- 43 60 YOU CAN DO MAGIC, America, Capitol
- 44 47 WORDS, Missing Persons, Capitol
- 45 49 LOVE OR LET ME BE LONELY, Paul Davis, Arista
- 46 48 VALLEY GIRL, Frank & Moon Zappa, CBS
- 47 51 LET ME TICKLE YOUR FANCY, Jermaine Jackson, Motown
- 48 56 DO YOU WANNA TOUCH ME, Joan Jet & The Blackhearts
- 49 52 I RAN, A Flock Of Seagulls, Jive/Arista
- 50 50 ENOUGH IS ENOUGH, April Wine, Capitol
- 51 54 GLORIA, Laura Branigan, Atlantic
- 52 35 CAUGHT UP IN YOU, 38 Special, A&M
- 53 58 I'M THE ONE, Roberta Flack, Atlantic
- 54 37 LOVE PLUS ONE, Haircut One Hundred, Arista
- 55 — I KEEP FORGETTIN', Michael McDonald, Warner Bros
- 56 — WHAT'S FOREVER FOR, Michael Murphy, Liberty
- 57 39 STILL THEY RIDE, Journey, Columbia
- 58 40 EARLY IN THE MORNING, The Gap Band, Total Experience
- 59 — PLANET ROCK, Afrika Bambaata & The Soul Sonic Force, Tommy Boy
- 60 — NEVER BEEN IN LOVE, Randy Meisner, Epic

# US LPs

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

# INDIE LPs

- 1 1 JUNKYARD, Birthday Party 4AD CAD 207
- 2 5 WE ARE ... THE LEAGUE, Anti-Nowhere League WXYZ LMNOP 1
- 3 2 THE CHANGELING, Toyah, Safari VOOR 1
- 4 3 THE LORDS OF THE NEW CHURCH, Lords Of The New Church, Illegal ILP 009
- 5 4 2 X 45, Cabaret Voltaire, Rough Trade ROUGH 42
- 6 7 WARGASM, Various Pax PAX 4
- 7 8 PUNK AND DISORDERLY, Various, Abstract AABT 100
- 8 9 IN THE PLAT FIELD, Bauhaus, 4AD CAD 13
- 9 13 SPEAK AND SPELL, Depeche Mode, Mute STUMM 8
- 10 15 FOURTH DRAWER DOWN, Associates, Situation 2 SITU 2
- 11 11 CAUTION TO THE WIND, Anti-Pasti, Rondelet ABOUT 7
- 12 6 THERMO-NUCLEAR SWEAT, Delunik, Hannibal HNBL 1311
- 13 10 MOVEMENT, New Order, Factory FACT 50
- 14 14 GARLANDS, Cocotata Twins, 4AD CAD 211
- 15 12 DEGENERATES, Passage, Cherry Red B RED 29
- 16 16 DR HECKLE AND MR JIVE, Pigbag, Y Y17
- 17 17 GREATEST HIT, Blue Orchids, Rough Trade ROUGH 36
- 18 19 MOVEMENT, New Order, Factory FACT 50
- 19 23 A WAY OF LIFE, Last Resort, Sickhead Anthems TLR 001
- 20 18 HEAR NOTHING SEE NOTHING SAY NOTHING, Discharge, Clay CLAYLP 3
- 21 22 TENCH, Shriekback, Y Y21
- 22 — 1313, Lydia Lunch, Situation 2 SITU 6
- 23 9 ANTHEM, Toyah, Safari VOOR 1
- 24 24 CHANGE OF HEART, Positive Noise, Statik STATLP 8
- 25 28 UNKNOWN PLEASURES, Joy Division, Factory FACT 10
- 26 — STILL, Joy Division, Factory FACT 40
- 27 25 BEST OF THE DAMNED, Damned, Big Beat DAM 1
- 28 19 RIOTOUS ASSEMBLY, Various, Riot City ASSEMBLY 1
- 29 23 SEVEN SONGS, 23 Skidoo, Fetish FM 2006
- 30 30 SIGNING OFF, UB40, Graduate GRADLP 2







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## Show me the Way to go

PETE WAY has left UFO... and he's forming a band with ex-Motorhead guitarist Eddie Clarke. It leaves the whole future of UFO in doubt. Way, a founder member and bass player with UFO, told RECORD MIRROR he had been dissatisfied with the direction the band had been taking.

"It was getting boring," he said. "The band are getting too soft. They're not making my kind of music."

Way also says he was upset with UFO's last album. Hints of the split first came when he began to produce the Cockney Rejects and Twisted Sister — the outrageous American band who have just played their debut gigs over here.

Clarke, who left Motorhead after a row with Lemmy, and Way are now recruiting members for their band, but a name for the group and recording and touring details aren't known.

## Company report

BAD COMPANY are to release their first album for three years.

The group bring out 'Rough Diamonds' on August 20. It's the sixth album the group have brought out in their nine year career.

But there are no plans for the group to play live. Despite hitting the album charts with their last album 'Desolation Angels', they refused to play any concerts.

And it doesn't look as if they'll change their minds this time round.

# Strings ain't what they used to be

Pic by Mike Lays

## JAM TOUR AND SINGLE SOON

**THE JAM go out on the road for their second tour this year.**

They have fixed up seven dates next month — with more to follow in December.

And the trio will have a new single out at the same time. It is a brand new song called 'The Blistered Pili (I Ever Had To Swallow)'.

It will be a departure for the band — the single has a string arrangement. Paul Weller and the group recorded the song when they came back from their recent American tour.

The single is the first official release from the group since the number one 'Town Called Malice'. Their last record, 'Just Who Is The Five O'Clock Hero?', was only available on import.

Dates start at the Shepton Mallet Showering Pavilion on September 21. Then: Brighton Centre 22, Leicester Granby Hall 23, Liverpool Royal Court 24 and 25, Edinburgh Ingliston Royal Highland Exhibition Hall 27, Whitley Bay Ice Rink 28 and 29 and Stafford Bingley Hall Showground October 1.

The Jam are due to play London dates at the

beginning of December, but details won't be announced until next month.

**HOW TO BOOK:** Tickets are all £5 and are available by post from MCP, PO Box 124, Walsall, West Midlands. Cheques or postal orders should be made payable to MCP and sent with a SAE stating which concert and how many tickets are required. Fan club members will have priority when booking and should enclose their membership cards to guarantee tickets.

Tickets are also available by personal application for Shepton Mallet from Bristol Virgin, Cardiff Spillers, Swansea Derricks, Bath Music Market, Midsummer Norton Records Unlimited, Wells La Monde Travel, Yeovil Acan Records, Shepton Mallet Pathway Records and Taunton Place Records.

Brighton tickets are available from the Centre box office and agents. Leicester and Liverpool tickets are available from the box office.

Edinburgh tickets can be bought from the Playhouse Theatre, Glasgow Liston Records and the Apollo, Dundee Rockpile Records, Apr 2001, Aberdeen Other

Record Shop, Carlisle Pink Panther and Stirling Other Record Shop.

Whitley Bay tickets are available from Leeds Virgin, Queens Hall Box Office, Bradford HMV, York Sound Effects, Sheffield Virgin and Cavendish Travel, Middlesbrough Cavendish Travel and Hull Gough & Davy.

For the Stafford concerts, tickets can be bought from the box office, Birmingham Cyclops Sound, Wolverhampton Goulds, Stafford Lotus Records, Hanley Mike Lloyd Music, Manchester Piccadilly Records, Derby R.E. Cards and Nottingham Select-a-Disc.

Fan club members will also get priority when booking, on production of their membership cards.

## Bird seed

SAXON'S LIVE album 'The Eagle Has Landed' is released as a picture disc this week.

The album — which has been delayed because of technical problems — is on sale at the same price as a normal album.

## What's for afters?

NEW ORDER, The Damned and Blancmange have all been lined up for the fourth Futurama Festival.

The festival takes place at the Deeside Leisure Centre on September 11 and 12.

All the previous festivals have been in Leeds and have a reputation of being the biggest showcase for up and coming bands. The Human League played the festival before they finally broke big.

The Saturday night features New Order, A Flock Of Seagulls, King Trigger and Blancmange, among a whole host of other new bands.

The Damned, Dead Or Alive and Chelsea headline the Sunday concert and Southern Death Cult and the Farmers Boys are also on the bill.

**HOW TO BOOK:** Tickets are £6 for one day or £10 for the two. Tickets are available from the centre or from John Keenan, PO Box HH9, Leeds 6, Yorkshire. Postal orders should be made payable to John Keenan.

## Gal and Boys

GARY NUMAN has a single out next week.

The new song is called 'White Boys And Heroes' and is released on August 20.

It comes from an album, which is due out later this year. The increase in the singer's activity brings more speculation that Numan may come out of his self-imposed "retirement" from the live scene.

Numan has hinted that he may take to the road again later this year, after the as yet untitled album's release.

The single also comes out as a 12-inch with an extra track 'Gitter And Ash'.



GARY: hero

Private Lives

... AS DEATH DRAWS NEAR, ONLY CONFESSING HIS SINS CAN SAVE LORD BLANDWIMPING FROM HELL'S ETERNAL INFERNO ...



# Macca takes it away (again)

PAUL McCARTNEY is all set to release another album... just months after his long-awaited 'Tug Of War'.

The new album will be made up of numbers from the same session as his last LP.

10cc leader Eric Stewart, who did backing vocals on 'Tug Of War' revealed this week that another album will be out shortly.

"There was such an abundance of songs recorded, that a follow-up album can be released almost immediately," he said.

No-one at McCartney's record company EMI could confirm the new album's release — but it could well be before the end of the year.

"His new album isn't on the schedule for release, but there could be one shortly," a record company spokesman said this week.

The massive record company won't want to release the album too soon, or it will detract from sales of 'Tug Of War'. But it is likely they will put it out at the end of the autumn to cash in on the Christmas boom.



MACCA: album

# Whippet into shape



NATASHA has a single out this week to follow-up her 'iko' chart topper.

The new record is called 'Boom Boom Room' and is produced by Tom Newman — the man responsible for Natascha's last hit.

Both her new single and 'iko' are to be included on the Scottish singer's debut album, which is due out in September — but a title hasn't been fixed.



PETE TOWNSHEND: a split in the near future?

# Buster bust up

BAD MANNERS are to release a new album this autumn... but only after a row with their record company, Magnet.

The company wanted the group to record two new singles to complete a greatest hits LP later this year.

But Buster Bloodvessel and the boys insisted that a new album they are currently recording should come out.

"Magnet are being short-sighted and greedy," Buster told RECORD MIRROR last week. "We want to release an album of new material we've been working on and they want this greatest hits album out."

"We don't mind a best of LP coming out, but we think it should be next year, after the new album's released."

Magnet have now conceded that their new LP should be released this year — with a greatest hits album following in the spring.

But there have still been rowdy scenes between the two parties over the Bad Manners contract, especially over videos to be shown on programmes like Top Of The Pops.

"They're refusing to pay for videos to with our singles, and asking us to pay for them ourselves," said Buster. "It really is ridiculous because we're such a visual band. We've only had two videos out although we've released 10 singles."

And the group reckon that the company is trying to make them another Madness — another bone of contention. But with a new manager and Magnet agreeing on the album releases, their troubles look to be over.

# Could this be the last time?

THE WHO are to play live again... but only for two concerts.

They have fixed up gigs at Birmingham's National Exhibition Centre on September 10 and 11.

"These are their only dates in Britain this year," a spokesman said. "After that they go on to play an American tour, which runs through until Christmas."

There are strong rumours that it will be last time the supergroup will play live.

In a recent interview leader Pete Townshend said that The Who would split up after the next album. And with Roger Daltrey's film interests, the group have less time to play live dates. An LP is due out about the same time as the concerts take place.

Townshend and the group have finished recording their latest LP — the first since 'Face Dances' — but haven't decided on a title.

HOW TO BOOK: Tickets are £7.80 and £7.30 and available by post from S&G Promotions, PO Box 4NZ, London W1A 4NZ. Cheques or postal orders should be made payable to Harvey Goldsmith Entertainments Ltd, and sent with a SAE. Two weeks should be allowed for delivery.

Tickets are also available from this Friday from: Manchester Piccadilly Records, Birmingham Cyclops Sounds, Newcastle-under-Lyme Mike Lloyd Music, Hanley Mike Lloyd Music and Stafford Lotus Records. Prices at the shops are slightly more expensive, with tickets costing £8 and £7.50.



JOHN TAYLOR of Duran Duran in devotional mood

# Vicar-ious thrills

DURAN DURAN have yet another single out this week... and a tour lined up for the late autumn.

The single is called 'Save A Prayer' and is taken from their 'Rio' album.

The group have been touring in America and Japan, but come back for a British tour, which goes ahead in November.

# New Blondie man named

BLONDIE FANS will see the band's new guitarist when the group come to Britain next month.

Although Frank Infante is still officially with the group, he has been replaced on tour with Eddie Martinez.

Mystery surrounds Infante's departure. It is not known

whether he was sacked, or simply left Blondie.

Martinez hasn't been confirmed as a permanent member of the band, but he will be playing on their British tour.

"I don't know how permanent his position is, but he's been working out really well with the group in America," a spokesman said this week.

# Phil & Co London dates

GENESIS HAVE fixed their London dates, and a concert in Leeds.

The group play the capital's Hammersmith Odeon — as RECORD MIRROR predicted last week — on September 28, 29 and 30. The Leeds date is at Cusson's Hall on September 3.

Tickets are available by post from Gentour, PO Box 4YA, London W1A 4YA. Cheques or postal orders should be made payable to Gentour and sent with a SAE and a note stating the night required. Allow 28 days for delivery.

Tickets for London are only available by post and there is a limit of two tickets per application.

Some tickets for the Leeds concert go on sale by personal application on August 14 at 10 in the morning.

# Seaside anarchy

PUNK BANDS line up to play an "Up Your Tower" festival at Blackpool over August bank holiday.

Peter and the Test Tube Babies, Southern Death Cult and the Adicts headline the gig, which is held at the Blackpool Venue on August 29.

Tickets are available now from Preston Warehouse, St John's Place, Preston PR1 3XX at £4 each. Cheques or postal orders should be made payable to Preston Warehouse. They will also be available on the night at £5.

# Stones swag

STONES TOUR merchandise is still on sale.

Arena International are selling the whole range of T shirts, badges, scarves and sweat shirts as well as posters from the tour.

And the company also says it will help anyone with a problem over products they've bought on the tour.

Anyone who wants to buy a programme or any of the goods can write to: Arena International Merchandising Services Ltd, 42 Molyneux Street, London W1H 5HS, for a list of prices.

# Joe goes

JOE JACKSON has a single out this week.

The number is 'Breaking Us In Two' — taken from his 'Night And Day' album — and backed with a new song 'El Banco'.

The singer, who last hit the charts with 'It's Different For Girls', has no plans to tour.

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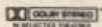
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## NEWS EXTRA

**GENESIS GUITARIST** Mike Rutherford releases a solo album this week... with Police's Stewart Copeland on drums. It is called 'Acting Very Strange' and features eight songs, including a single 'Halfway There'. The number includes lyrics by Florrie Palmer, who wrote the words for Sheena Easton's 'Nine To Five'.

**BLUE RONDO A La Turk** — who have just released their third single 'The Heavens Are Crying' — are to play a short tour starting next week. They appear at Newcastle Tiffery's on August 17, Sheffield Romeo's Juliet's 18, Preston Clouds 19, Blackpool Scamps 20 and Birmingham Cannon Hill 28. They are also due to play more dates, including one in London, as well as an extra under 18s show at Newcastle before their normal concert.

**HEAVY METAL** band Tytan have changed their line-up. Drummer Dave Dufort has been replaced by ex-Judas Priest man Les Binks and Lionheart's old guitarist Steve Mann replaces Gary Owens. The group — who are supporting the Tygers Of Pan Tang on their tour — release an EP and album later in the year.

**TOP LONDON** nightclub Maunkberry's opens its doors to live bands every Thursday, starting this week. On August 12 the club hosts Urban Shakedown, with other new bands to follow every week.

**MAZE, BILLY Squier** and The RPO all have videos released this week. Maze have an hour-long compilation of live tracks under the title of 'Happy Feelings — Live in New Orleans' while Squier's video is called 'Live in The Dark'. The Royal Philharmonic Orchestra's evening playing Queen's greatest hits at London's Albert Hall comes out with the other releases and includes interpretations of 'Bohemian Rhapsody', 'Flash' and 'Best Friend'.



A SERIES of EPs featuring the songs of Marc Bolan and T Rex are to be released over the next month.

The releases follow up T Rex's 'Children Of The Revolution EP' which came out two weeks ago.

This week '20th Century Boy' comes out, backed with 'The Groover', 'Dreamy Lady' and 'New York City'. On September 6 'Truck On' comes out with 'Zip Gun Boogie' also included while 'Metal Guru' is released on September 27 along with 'Telegram Sam'.

All the EPs feature four tracks and come out in new picture bags.

## TOURS

**NEIL YOUNG** returns to Britain next month to play his first concerts for six and a half years. The singer plays Birmingham's National Exhibition Centre on September 24 and London Wembley Arena 26 and 27. Birmingham tickets cost £8, £7 and £6 and are available by post from Neil Young Concert, PO Box 4, Altrincham, Cheshire WA1 2JQ. Postal orders only should be made payable to Kennedy Street Enterprises and sent in with an SAE. London tickets are £8.90 and £7.90 and available by post from Mac Promotions, PO Box 282, London W1A 2BZ. Postal orders only should be made payable to Mac Promotions and sent in with an SAE. They are also available from Premier Box Office, London Theatre Bookings and the Albermarle Booking Agency.

**DAVID ESSEX** has added yet more concerts to his September

tour as his single 'Me And My Girl' climbs the charts again this week. He plays early evening shows at the Manchester Palace on September 1 and Reading Hexagon 3 — they both kick off at 6pm. And he has added 15 new dates to the tour at: Norwich Theatre Royal 17 and 18, Hull City Hall 19, Scarborough Futurist Theatre 20, Huddersfield Town Hall 21, Liverpool Philharmonic Hall 22, Preston Guildhall 23, Henley Victoria Hall 24, Nottingham Theatre Royal 26, Leicester De Montfort Hall 27, Coventry Apollo 28, Portsmouth Guildhall 29, Eastbourne Congress Theatre 30, Grays State Theatre October 1 and Crawley Leisure Centre 2.

**THE UK SUBS** play two dates before taking off for a European tour, which includes Poland! They appear at Klub Foot at London's Hammersmith Clarendon on August 12 and the St Albans Civic

Hall on September 4. Meanwhile, Klub Foot hosts new punk band Conflict on August 19.

**KING CRIMSON** play a one-off date at London's Hammersmith Palais on September 12. The group — who have just released their 'Beat' album — will feature Robert Fripp, Bill Bruford, Adrian Belew and Tony Levin on stage.

**NEW JAZZ** band The French Impressionists play a one-off date at London's Legends on August 12. The gig follows their appearance at the ICA's Joy Of Moaning Show earlier this week.

**NEW HEAVY** metal band Dump'y's Rusty Nuts play residencies at London's Lee Green Old Tiger's Head from September 9 and the Croydon Star Club 17. They also play Carshalton Cottage of Content September 4 and Oxford Penny Farthing 25.

## RELEASES

**SHARON BROWN**, who had a clubland success with her last single 'I Specialize In Love', has a follow up called 'Love Don't Hurt People' out next week.

**SHOWADDYWADDY** have their first single release for quite some time. Out this week it's a cover of the old number, 'Who Put The Bomb'.

A **PUNK** compilation entitled 'Punk And Disorderly — Further Charges' comes out this week. It's put together by the same team who did the first album of the same name and includes tracks by Vice Squad, GBH and the Insane.

**THE NEWMANTICS** join the long list of artists to have covered 'Tears Of A Clown' when they release their version this week. **CAPTAIN BEEFHEART** has an EP

out on August 27. Titled 'Light Reflected Off The Oceans Of The Moon' it also has the title track from the forthcoming album and two from his previous albums.

**MATUMBI** HAVE a new album out at the end of the month, called 'In Daylight'. They'll be going out on an extensive British and European tour following that in mid-September.

**ORCHESTRA MAKASSY** have their first album available in Britain on August 27. It's titled 'Agways' and was recorded in Kenya, where the band are one of the leading lights of the music scene.

**GRANDMASTER FLASH**, the US rapper has a new single out this week called 'The Message'. It's going to be on 12 inch only with a

special picture cover featuring the lyrics.

**AMERICAN FUNK** band Troublefunk have an album released this week called 'Drop The Bomb'. This is the first time the band have been able to get their material outside Washington where they've been based on their own independent label.

**MORE BLASTS** from the past come out on a series of singles this week. Merly Sixties tracks the collection includes The Hollies' 'He Ain't Heavy, He's My Brother' and Gerry and The Pacemakers' 'Ferry Across The Mersey'.

**THE NIGHTINGALES** have a 4 track 12 inch out this week. It features 'My Brilliant Career' and 'Give 'Em Time'. The band are currently working on their forthcoming debut album.

## TV AND RADIO

The irredeemably happy Clere Grogan and her Altered Images are the stars of 'FRIDAYS' 'Razzmatazz' on ITV. Human League's Joe Calles turns up on Radio One's 'Roundtable' to judge the new releases.

The Queen of the bee-hive, Mari Wilson gets her Wilsontons onto SATURDAY'S 'David

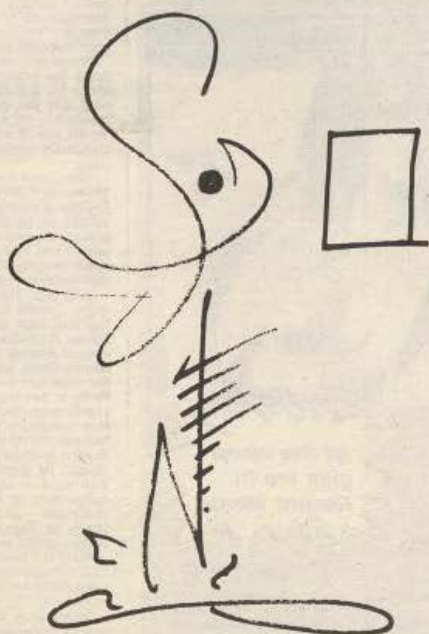
Essex Showcase' on BBC 1. Also Le Change and The Dots get in among the old David Essex tunes. Thin Lizzy get a repeat performance on Radio One's 'In Concert' while BBC 1's 'SummerTime Special' serves up Hot Chocolate and The Nolans. David Bowie gets the

Gambacini profile treatment on SUNDAY on Radio One while the dippy whimsy of Teardrop Explodes is aired on LWT with Huang Chung and Private Lives in their late 'Night Life Presents'. OMD is featured on BBC 1's 'Late Night In Concert' on MONDAY. And WEDNESDAY is, of course, 'The Monkees'.



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# Haircut One Hundred



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# NEWS BEAT

**S**OME OF John Foxx's best ideas come from bus rides. "I love the feeling when I'm travelling on the top of a bus on a warm day with the sun shining through the window," says the ex-Ultravox singer, whose new single, 'Endless', has hit the charts.

"It makes me feel good and it clears my head, especially if I've just staggered out of bed." Way way back, when it was hip to like the Sex Pistols, John was pioneering new sounds with synthesizers. He wasn't exactly game for a laugh, but nowadays he's happy.

"I'm an optimist these days," he says. "God knows there's enough gloom in the world at the moment. I want to reflect something else and give some hope."

When he gets off the bus, John wanders around gardens for inspiration — he particularly likes the sprawling gardens of Florence in Italy.

All this heady horticulture led to the creation of his album 'The Garden', with beautiful photographs and selected passages from his book 'The Quiet Men'. John's working on his new album 'In The Glow' at the moment and he hopes 'The Quiet Men' might become a film.

"Various experiences

All the

fun of

the fare

JOHN FOXX: does his own conducting

happen to the character — sometimes he's young and sometimes he's old," explains John. "Writing the book has become a sort of hobby for me."

**J**OHAN FIRST came across a synthesiser when somebody left one lying around in a room at college. "I just wandered over and started to explore it," he says.

"I found it fascinating because it has such a vocabulary sounds. I suppose music is a kind of escape for many kids in the area where I came from. It was just like 'Coronation Street' where I lived. Yeah, I like that programme. It's so good because it reflects life. 'Crossroads' on the other hand is bad soap opera."

John later formed Ultravox and says that he's happy with the sort of stuff they're doing today.

"Really I'm very glad for them. I left simply because I didn't want to be in a band

anymore. I wanted to get out on my own."

Since the Human League have achieved platinum status in America, John reckons that the time may be ripe to repeat that kind of success for himself. "I have an underground following over there and I'm quite popular," he says. "But I don't want my music to be too clean, with the type of production that Trevor Horn does."

So if you see John sitting on the number 15B don't disturb him. He's probably thinking very deeply . . .

## Pop TV: who cares?

On the soapbox: 'Lord' Jim Reid

**I**F THE media's treatment of young people is riddled with misinformation, cheap titillation and often barely concealed hatred, then TV's presentation of pop and its attendant cultural spin-offs is the very pinnacle of incompetence.

Television and youth. HAH! Three current 'pop orientated' TV shows — 'Jangles', 'B A In Music' and 'The David Essex Showcase' — are prime evidence of the condescension and downright neglect with which programme planners treat young people.

Each one of these programmes highlights the mistakes in TV pop: be it unrealistic scripting, the tendency to MORalise or having a conception of 'youth culture' informed by ideas that came from the Sixties and are now totally irrelevant.

Anyway to return to our holy trinity of grinning emptiness — the worst offender must be HTV's 'Jangles'. It's a programme about Eighties youth and its problems — has anyone out there got a copy of the Trades Description Act? I have no hesitation in saying that 'Jangles' is the work of someone who has never talked to a teenager in his/her life.

Set in an unlikely nightclub, 'Jangles' attempts to illustrate teenage problems — parents, unemployment, sex — to the backdrop of an uninspiring script, music and storyline. The characters are culled from the most predictable stereotypes and the whole concept of 'rebellious' youth is sanitised, suburbanised and tucked away in a nice safe corner. Even the skinheads have nice manners!

**O**F COURSE 'Jangles' bangle of gold is Hazel O'Connor. Prepare to fall off your chair, 'cos Hazel, News Of The World revelations and all, plays a 17-year-old schoolgirl apt to simper such lines as: "You just think I'm your poor innocent little daughter"!!!

Worse still, Ms O'Connor floats like a baby elephant, stings like a butterfly — gets to sing, and you know what that means? . . . It means as much as the row of dots after my beautifully pointed question mark.

The David Essex Showcase? DAVID! DAVID! DAVID! A comfortable 'star' vehicle for Mr Essex to pose and preen, promote his new record and flash his baby blue eyes. Mr Essex's show is BBC light entertainment and that means pap. The groups are either juvenile ELOs or sexless fiab and thigh attempts to titillate. A middle-aged person's idea of exciting pop and as an acquaintance who's been on the show tells me "David Essex really is that bigheaded."

And finally the terminally dull B A Robertson and his 'educational' 'B A In Music'. B A doesn't so much interview people, he gently massages their egos — all his favourite songwriters, all his favourite musicians — all the people he'd like to be. Recorded on a budget of 50p and of interest to nobody but seasoned 'musos', 'B A In Music' treats rock as if it were some hallowed shrine to worship at.

Television is sadly the nation's favourite pastime. Pop music is today's popular entertainment. Young people make up well over 25 per cent of the population. Someone, somewhere is not doing their job properly.



Robin Smith takes a 36B with John Foxx

# THE KORGIS

NEW SINGLE



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## CHEST the JOB



All the nicest girls are in Record Mirror!

- \* HERE'S A girl with a big future in front of her.
- \* She's 49-24-36 Ellie Hope, lead vocalist with disco pap band Liquid Gold, who are bubbling under with their single 'Where Did We Go Wrong'.
- \* Liquid Gold have been building up a club following and they had a huge American success with 'My Baby's Baby'.
- \* 'Where Did We Go

Wrong' is the band's first ballad, but Ellie can't do anything wrong as far as we're concerned — can she tell?

\* And if Liquid Gold's talents are only half as big as Ellie's assets, a monster hit can't be far off.





# GO.GO'S



# Vacation

A Summer Smash Single from the  
Go Go's brand new album

"Vacation"





# Karnal knowledge

by Sunie

**W**HO'S THE boy they're all after? Mick Karn, it seems. With Japan still enjoying their sabbatical, the offers are flooding in for our boy. After wowing colleagues and audience alike at the Prince's Trust Rock Gala (honestly, the number of girls who've since been heard gasping "Isn't he adorable!" is quite sickening), Mick the Greek has been approached by Pete Townshend, Phil Collins and Midge Ure to play on their records...

Joan Jett is suing Playboy magazine in the Manhattan Supreme Court, for purportedly faking a nude picture of Joanie in the tub (and in the raw, natch). The ex-Runaway is after \$3,620,000 in compensation. Christ, did they stick her head onto Diana Dore's body, or something?...

Expect, by the way, a 'Best Of The Runaways' compilation before long — a one-sided, two-minute single I should think!

It's about time someone had a word with General Jaruzelski about Polish musical policy. How the old hardliner expects to endear himself to the proletariat by importing such combos as Budgie and the UK Subs to gig around Gdansk escapes me — more likely to cause yet more unrest, I would have thought. Bet Lech would have better taste...

● Bettina Hubers, the 19-year-old Hamburg girl who claims to be the first spoglette aired by Paul "Ram" McCartney, now says that daddy has paid her £1½ million as a sort of backdated family allowance. So who's complaining? The Macca UK camp, apparently — publicist Tony Bramsby says the claims are "rubbish" and that Paul hasn't paid the girl and her mother a penny — which certainly sounds more in character...

Quote of the month from Malcolm McLaren, addressing some ghastly US music biz convention styling itself a "New Music Seminar": "Just because Miles Copeland managed to get a very ordinary band like the Go Go's to number one," quoth Talcy, "it doesn't signify anything. CBS and Warner Brothers have gotten loads of mediocre bands to number one..."

Rumour has it that the entrepreneurs responsible for Liverpool's annual 'Larks In The Parks' gigs (this year featuring Bow Wow Wow and Echo And The Bunnymen) are to stage a similar event somewhere in Fulham next month...

And now, the continuing saga of John Keeble's Pets Corner. The Spands' drummer, still mourning the passing of one of his lizards, has now acquired a



KEEBLE: animal lover



## Wife in a day

GET ME TO LA on time: a champagne toast for Duran Duran at the Chateau Marmont, Los Angeles, following the wedding of Andy Taylor to Tracy Wilson. The nuptials were originally scheduled to take place in the lady's native Wolverhampton, but when the Brumlie

boys were invited to guest on Blondie's US tour, the venue was switched.

Treacy, the group's crimpier, designed her wedding outfit, which presumably kept her so busy that she didn't have time to trim John "shaggy barnet" Taylor — check the pic. The couple, both 21, will take each other's names and become Mr and Mrs Wilson-Taylor. Aaah!

L-R: Roger Taylor, groom and bride, best man John Taylor, Simon Le Bon, Nick Rhodes.



JEREMY: clubber

slow-worm called Stimline to replace it. For those of you who failed biology CSE, a slow-worm is apparently like a lizard, but legless. Just like our Islington glamour boys, in fact...

Las: Friday night found Famous Producer (and God, hasn't he worked hard at it) Martin Rushent throwing a mega-party at his Genetic Studios, down in deepest Berks. The Human League, Kevin Rowland, Hazel O'Connor and Eddie Tenpole all mcsayed along, as did Suggs and Bette, with the infant Scarlet (gulp) making her first public appearance. Conspicuous by their absence were Altered Images, reputed to be no longer on speakers with big Mart since he's told them he's now too busy to produce them...

● Nick Hayward is househunting, I hear. Hope his taste in homes is a bit more subtle than his taste in cars — he's just become the proud owner of a bright red Mini Metro. Still, at least they talked him out of the yellow tractor he'd set his heart on at one stage...

Wonders will never cease — those unpredictable Aussies have taken Prince, the petite, pretty, belted and gartered sleaz-funker, to their beery, bawdy hearts. The breathy one, whose best-known works include 'Head' and 'Do It All Night', has a top 10 hit Down Under with 'Controversy'...

Dollar's 'Videotheque' follow-up will be 'You Gave Me Some Kind Of Magic'. Could this be respectfully dedicated to producer, pundit and career-rescuer Trevor Horn?...

Bananarama are currently in LA, filming a TV commercial with Peter Fonda for showing in Japan. The product they're endorsing is Honda bikes, while Boy George is promoting whisky on Nipponese telly soon. Should be some compensation for the unfortunate Japs, who were subjected to the 10-times-a-day Steve Strange commercial. Oh, and thanks for the mention in your 'Kicks' interview last week, Stevie...

Commiserations to Splashdown, a combo signed to New Staples' Shack label, who got themselves into a bit of car trouble en route to a Brighton gig last week. They tallied their motor, but the band escaped with bruising and shock...

Haysi Fantayzee's Jeremiah

(Jeremy to you and me) is opening a club night at La Valbonne, probably on Mondays and definitely featuring "wacky music," he sez...

Fashion's Mulligan (whose real name, apparently, is Salvatore, though understandably he stays schtum about that one) has designed the sleeve for the forthcoming Arista re-release of Japan's 'Life In Tokyo'...

● Sylvester, who along with his outside back-up singers the Two Tons Of Fun puts on a live show that would put most rockers to shame, flies in next month for a couple of gigs...

The Associates were to have been offered the support slot on Roxy Music's European tour, but summit went amiss at the last moment — 'p'raps Bry found the competition a bit daunting? Anyway, the jocks



Culture Club's Boy George is to be found in the current ish of Gay News, in an interview that's characteristically controversial and conservative. Typical quote: "I like having sex, but I never think, 'God, I have to have sex'. A lot of straight blokes have to \*\*\*\* women every night and a lot of gay blokes are the same with men. The fact that they're gay doesn't make any difference, they're exactly the same as the normal bozes down the pub looking for a bird"...

U2's Bono gets spliced at the end of the month...

● Toyah became an honorary member of the world's oldest press club last week, at a special lunch held in her honour at the Birmingham PC. Bet she's pleased to know she has some friends in the press...

Strange bedfellows. No 1: Junior pomprockers Talk Talk are to support Elvis Costello And The Attractions on their US tour...

Strange bedfellows. No 2: a forthcoming American movie titled 'Summer Lovers' is to feature songs by Chicago, Elton John, Tina Turner and Stephen Bishop on its soundtrack. But wait, don't nod off yet! For other contributors include Depeche Mode, The Cages featuring Nona Hendryx and Heaven 17. The whole shebang is directed by the bloke who did 'Grease' and the adolescent soft-core 'Blue Lagoon'...

Further movie news: latest youth movie from producers Clive Parsons and Davina Belling, who put together 'Breaking Glass', 'Scum' and 'Gregory's Girl', is 'Party Party', said to be "lively, funny and full of music" — not necessarily Chicago or Stephen Bishop, of course.

Tina Weymouth, now seven months gone, is dropping out of Talking Heads' forthcoming US tour. She'll play the New York dates, but it's considered unwise for her to tour so close to her confinement, leaving Byrne & Co with the impossible task of finding a temporary replacement for her. How can you replace a woman like that? A bass player whose musical talents are equalled by her stunning looks and eccentrically engaging stage manner — perhaps I'd better tell Mick Karn to expect a call...

Poor Martin "Adonis" Kemp has taken my comments on his increasing girth sorely to heart, I hear. My remark that he was "spreading like melted butter" clearly struck a nerve — or rather, struck several pounds of unsightly flab. Not only did Mart admit to be wounded, but visitors to Chez Kemp have lately spotted a diet chart pinned to his wall, and noticed that the lad is assiduously counting the old calories. No doubt you'll soon be your gorgeous self again, Martin. Stick at it...

The Beat have finished their new LP, and returned to the US for another series of dates. Since the last lot drew such illuminati as Bob Dylan (who watched the whole of their set, as opposed to walking out after four numbers of the Clash), they must be hoping for great things.

Will they finally launch themselves back into the Brit charts, though, is the burning question. And will they make it a third-in-a-row sex single? For, unbeknownst to the general populace, 'Hit It' punnily referred to (ahem) pleasing yourself, if you get my meaning, while 'Save It For Later' was a play on "feller" and contained the tantalising line: "Just hold my hand while I come (to a decision on it)"...



BILLY: jilted

should worry — they've plenty to look forward to, including winter in the Bahamas, for they're set to record their next LP at Compass Point. And expect something very special when they do '18 Carat Love Affair' on 'Top Of The Pops'...

## Those Latin lovers



HAVING A purrrfect time: Cheryl and Taryn, Coconutz and visiting vamps, model the Catwoman look at the Palace's "Helder" night.

Photo by Gabor Scott





**TERRY HALL of FUN BOY THREE**

**FULL NAME:** Terence Edward Hall  
**NICKNAME:** Ted  
**DATE OF BIRTH:** March 19 1959  
**PLACE OF BIRTH:** Coventry  
**EDUCATED:** Sidney Stringer Social Centre  
**HEIGHT:** Five foot, 10 inches  
**WEIGHT:** Varies a lot  
**COLOUR OF EYES:** Green  
**FIRST LOVE:** George Best  
**FIRST DISAPPOINTMENT:** George Best leaving Manchester United  
**FIRST PERFORMANCE:** Playing Jesus in a school play  
**FIRST LIVE SHOW SEEN:** Pusa In Boots  
**FIRST RECORD BOUGHT:** Motown Chartbusters  
**MUSICAL INFLUENCES:** Roy Castle  
**INSTRUMENTS PLAYED:** Voice and piano  
**HERO:** Robert De Niro  
**HEROINE:** Jeanette Powell  
**FAVOURITE BOOKS:** Stig Of The Dump  
**FAVOURITE MAGAZINES:** The Face, Cosmopolitan  
**FAVOURITE FILMS:** Taxi Driver, Deerhunter, Marathon Man and It

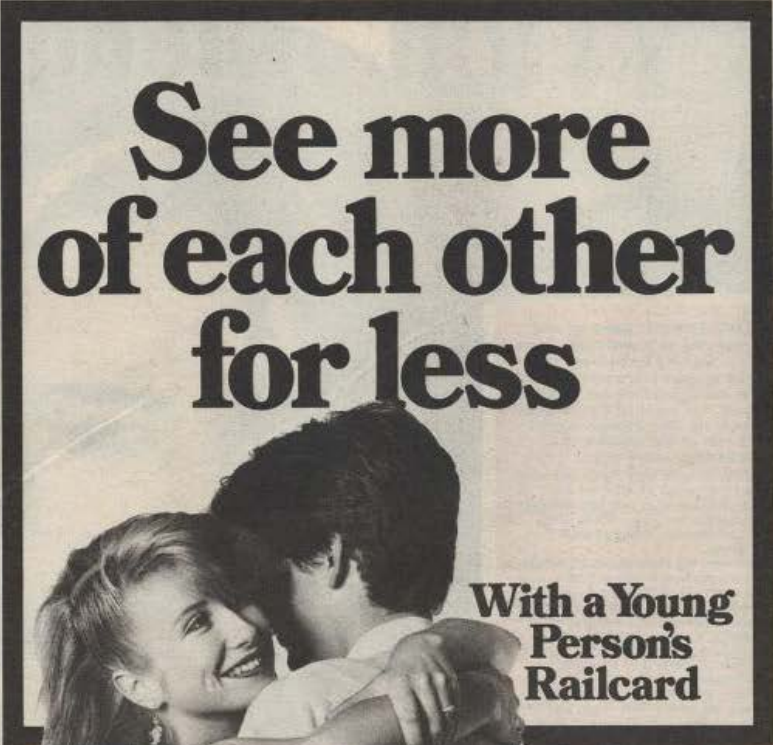
**FAVOURITE TV SHOWS:** Minder, Coronation Street and Parkinson  
**BEST LIVE SHOW:** Echo And The Bunnymen  
**FAVOURITE CLUB:** Orange And Milk  
**FAVOURITE FOOD:** Cheeseburgers  
**FAVOURITE CLOTHES:** Casual  
**HAIRCUT:** Mine (lolal)  
**FAVOURITE DRINK:** Coke  
**IDEAL HOME:** Knebworth Castle  
**IDEAL HOLIDAY:** Mablethorpe  
**IDEAL CAR:** Polo Hatchback  
**MOST FRIGHTENING EXPERIENCE:** Getting chased with a pickaxe at a Man Utd match  
**WORST EXPERIENCE:** Falling down an escalator  
**FUNNIEST EXPERIENCE:** Leaving The Specialists  
**SUPERSTITIONS:** None  
**FANTASY:** None  
**MOST HATED CHORE:** Cleaning up after the cat  
**AMBITION:** To be famous



**STAR CHOICE**

**AUGUST DARNELL aka KID CREOLE**

**SOUND OF MUSIC SOUNDTRACK** — Rodgers and Hammerstein. It evokes pleasant memories of my childhood and it's a perfect marriage of music and lyrics.  
**PURE GOLD** — Harry Belafonte. It's a compilation album of his hits. This was an album played around my house as a kid. It was the perfect introduction to music from the Caribbean.  
**JAILHOUSE ROCK** — Elvis Presley. One of the finest records ever made — it captured the spirit of rock'n'roll. The rebellious element is there as well as the romantic.  
**MATINY ON THE BOUNTY SOUNDTRACK**. The Marlon Brando remake. The score is very majestic and picturesque. Whenever I want to take a trip without going anywhere and escape I put it on.  
**CAPE COD** — Patti Page. Chosen for its lightheartedness, again very relaxing.  
**CLASSICS VOL TWO** — James Brown. It has things like 'Hot Pants' and 'Sex Machine'. He was the best. It's the best way to get the cream of the crop of that funk stuff.  
**TRAVELOGUE ALBUM** — Frank Sinatra. I can't remember the title of this but it has tracks about different cities. It's the perfect album to put on when you're about to go abroad... and when you come back from your excursion.  
**GPSY SOUNDTRACK**. Again the marriage of music and lyrics. Those songs have stayed with me since high school.  
**MY FAIR LADY SOUNDTRACK**. These songs were very influential on some of the songs I wrote as a youngster.  
**SGT PEPPER'S LONELY HEARTS CLUB BAND** — The Beatles. This really did a lot for my life as a youngster towards taking rock'n'roll seriously. Lennon and McCartney could take elements of music from others like Cole Porter and Gershwin, which I appreciated. They used the same beautiful melodies with hipper lyrics which awakened me to the reality that you could do this and still be hip.



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**This is the age of the train** 



# vamp club

Daniela Soave gets Boy George under locks and key



**G**EORGIE PORGIE pudding and pie, kiss the girls and make them cry... Cutting a dashing figure with his striking attire and a multitude of plaited locks emerging from his genuine rabbi's bowler, the sight of Boy George was too much for five Japanese girls who espied him at the celebrated Camden Palace the other night.

"They couldn't believe their eyes and kept pinching me," the genial Mr O'Dowd says, as he gets stuck in to a bacon and egg pancake at a Covent Garden creperie. "They were crying 'Oh! Oh! George! George! Oh!' They were really sweet."

Culture Club are big stars in Japan, where people go for image before music (not to say that George hasn't one of the sweetest voices you'll hear) and following in the footsteps of Steve Strange, Madness and Bananarama, they'll be making a whisky commercial for Japanese television. They're picking up lots of fan mail from Canada and America too.

"I'm really happy and lucky," George says. "A lot of people want to stick a knife in our backs and say we've had two flops but I'm proud of our singles. I didn't expect us to have massive hits straight away, and the fact the singles got in the lower end of the charts really pleases me."

**"W**E'VE WORKED quite hard and at least we can say that our singles have earned their positions in the charts, unlike some people I could name who are simply big hypes."

Whoever could be talking about? George is too much of a gentleman to whisper the name H\*\*\*\*\*. But unfortunately for George, unusual looking

BOY GEORGE: everything but the curls

persons are always the subject of ridicule. "People think I'm going to be some sort of idiot poof who's going to be absolutely gormless," he admits. "I get magazines like *Woman* phoning up and asking me for interviews all the time when I know that the end result is going to be very sarcastic. "I suppose because we're trendy at the moment most people are reluctant to take us seriously. Most of the attention centres on

me because of the way I look, but once that dies down they'll notice we've more to offer. "I can't stand all that arty rubbish, it really makes me mad," George adds. "I'm just me and I don't like being portrayed as some pretentious idiot."

"My favourite group is Madness, I think they're really clever. I really like their single. And I like meeting people at clubs and talking to them — I would never ignore someone

who wanted to speak to me. The nicest people you meet are the folk who come up to you and chat. I'm not interested in music business society."

One way of escaping from the 'is it art?' syndrome is to disassociate yourself from the fashion side of things, which is what Culture Club are going to do.

"We're dropping the fashion side completely," George says. "We don't have enough time to continue it and we've got to be more serious as well. By spending time on clothes you're diverting creative energy. We've stopped designing and wearing the stuff, although we've worked on a new look which will be revealed shortly. I can't tell you what it's like, though," he adds mischievously.

Still, people will be able to see Culture Club for themselves come September, when they are going on tour all over Britain, and releasing their debut LP which goes under the name of 'Kissing To Be Clever', a title George picked because he thinks it sounds good.

**T**HE NEW LP will include Culture Club's latest single 'Do You Really Want To Hurt Me?'

"Most of my songs are very very personal and are cynical love songs," George explains. "Not because I've been unlucky in love, but because it's easier to write sad songs. When you're happy you don't notice things, you just gaily sail on without feeling things, but when you're down, everything seems larger than life, I don't like sad songs that are the end of the world like Leonard Cohen, though!"

"I'm a very emotional person. Perhaps I shouldn't let myself be ruled by my heart, but I find it very difficult to separate my emotions."

Hopefully, by the time Culture Club come to tour, they'll have amassed enough money to fly over their little Captain Crucial — alias Amos Pizzy son of Battered Wives Hostel organiser Erin. He now lives in America with his family.

Pretty boy or not, George is a talent which you'll find difficult to ignore. Behind the make-up and the clothes of Culture Club, are musicians in disguise.

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**B**USTER BLOODVESSEL emerges from the studio and blinks at the commuters disappearing into Waterloo Station. One of Bad Manners appears eating a bag of chips. "Is it dinnertime?" asks Buster hopefully.

Buster is wearing a blue string vest and looking extremely white. This is because of his shaved head ("It's the clearest part of the body; the shaved head is 10 times more enlightened than the hairy head") and because he hasn't slept for four nights.

Almost overnight, this innocent man has been turned into an addict, subject to uncontrollable cravings. Each day, Buster waits for night to fall and the TV to shut down. Then he begins to play. CB has found another victim.

"I've only been doing it for four days but I haven't slept for any of them. I've begun to hear my mates talking in CB language. This is addictive, worse than glue."

Buster operates from his mother's house in Stoke Newington. He's not mobile but it doesn't matter: "I've got into a few different breakers. It's better than watching the telly, you actually talk to people. I'm talking to all these North Londoners I've never met before, millions of birds. A lot of them are pretty rude."

"It's not something people do 'cos they're lonely — it's a chance to make new friends outside the people you already know. You can talk to people and arrange an eyeball if you want, like computer dating."

**B**USTER HAS been looking for a house, but he doesn't know what he wants. Instead, he's staying put with his mum and his collections. "I've got four sets of horns I've taken from hotels and a stuffed badger from France. I told the customs it was one of the band. I had an animal's head as well but I felt guilty and gave it back. It wasn't an expensive hotel."

"My bedroom's like a junk shop. I've got loads of old cigarette cards which I've framed and a big coin collection. When I was 11 to 14, I collected coins instead of spending my money on sweets. That's why I've hardly got any fillings."

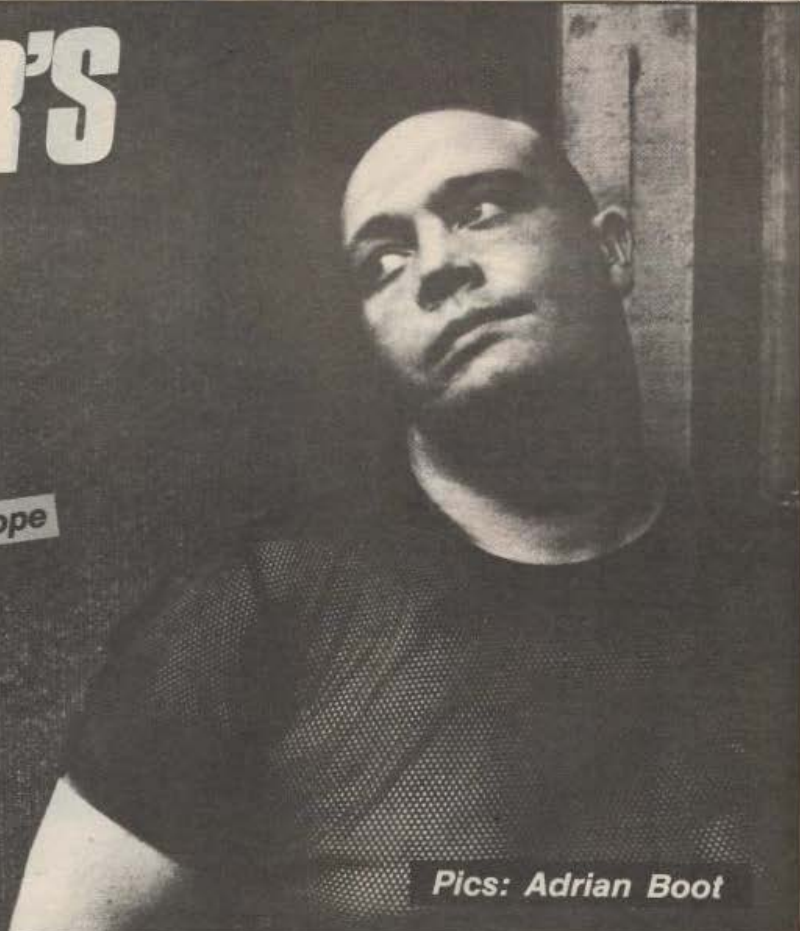
Buster opens his mouth, the famous tongue appears. Commuters faint, your humble interviewer changes the subject.

Is Buster proud of Bad Manners' version of 'My Boy (Girl) Lollipop'?

"Definitely. You get a lot of stick for doing covers but the kids love them. Half of them have never heard the original anyway. We've made the music more together and uptempo than Millie's version and Winston plays harmonica an awful lot better than Rod Stewart. When it comes to the vocals, Millie was an

# BUSTER'S LAST STAND

Can Mr Bloodvessel cope with the biz — and wait for his dinner? asks Mark Cooper



Pics: Adrian Boot

BUSTER BLOODVESSEL: a sound in-vestment

exceptional lady who captured the heart of the British nation so I couldn't hope to beat her. I've just put as much of myself into it as I can, while respecting her version."

**'M**Y GIRL Lollipop' has given Bad Manners a breathing space and put them back in the public eye. Were they afraid that the joke was wearing thin?

"No!" says Buster. "This band has been together for seven years which is five years longer than most. The problem with 'Ain't Got No Brains' was that people didn't want us to be educated. Plus it was well-played and produced and the public don't want us to be clever musicians. It's hard for us to accept that. We want to be respected and yet still be ridiculous. We do feel a bit strait-jacketed. Because we do silly songs on the telly doesn't mean we can't play properly. It's hard to be respected for being both silly and serious as the *DONZO* Dogs once were. Bad Manners being deep isn't what the fans want."

For the most part, Buster has little difficulty being silly. Like most *Bash Street Kids*, silliness comes naturally to Buster and he has eight mates to encourage him when the going gets rough. "I'm naturally happy," explains Buster. "I firmly believe that you must keep on smiling no matter what. Even if I were to do a tearjerking ballad, it'd still be smiling underneath."

Despite the success of 'My Girl Lollipop', Buster's smile is currently under some strain. This is because Bad Manners' record company, Magnet, are giving the group the runaround. "Magnet want to release a 'Bad Manners' Greatest Hits' album for Christmas while we want to release an album of new material. We've been working on songs for the last couple of months and we're ready to go. But Magnet are more into making money than sense. They want us to record two singles to slap on a 'Greatest Hits' album and yet they won't pay for us to make videos for our singles — even though we're a visual band."

**B**AD MANNERS are going to make their new album regardless and try to persuade Magnet to have a change of heart. To help them along, they've hired a new manager, Andy. Andy is a midget: "Bad Manners always look on the bright side of life and he looked like the sort of lad who'd freak people out when they met him. He looked like the kind of guy who'd fight his way to the top. Our main object isn't to make money, it's to get through life and give our fans a good time. Andy can help us. After all, we appeal to a wide section of the community..."

Bad Manners will be touring a club round your way in October. God and Magnet willing. Meanwhile you can catch Buster on the CB, AM wavelength, somewhere in Stoke Newington. Over and out.

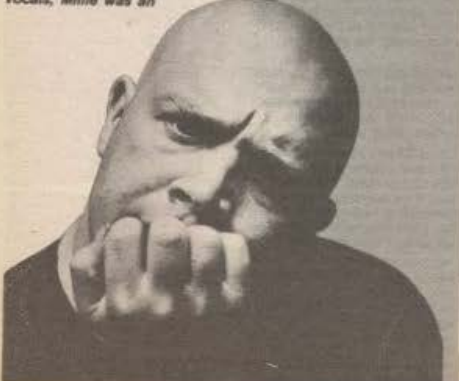
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# SINGLES

On the 45s  
tail:  
Simon Tebbutt

## SINGLE OF THE WEEK

**SOFT CELL: 'What' (Phonogram)** All right, I'll come clean. I still love everything this dynamic duo do. Not one to blow my own trumpet — well I couldn't reach for a start — I was one of the few original Cell supporters. I didn't slag them off when everyone else was and I don't feel too guilty about joining the bandwaggoning chorus now singing their praises to high heaven.

This, like 'Tainted Love', is an old northern soul number given the inimitable treatment with shifts of mood and changes of pace, and combining all those dancing and listening to qualities that have become the Soft Cell hall mark. Wait till you hear the new album. See you in New York, Marc. Whoops...

### HAIRCUT ONE HUNDRED:

**'Nobody's Fool' (Arista)** Aiming straight for the heart of the teen market, Haircut's aren't going to shed their kiddie pop image with this one. Sounding like the early Beatles with a horn section, they harmonise their way through to another sing-a-long hit.

**THE TECHNO TWINS: 'Swing Together' (PRT)** My favourite chic and hip club duo are in the mood with Glenn Miller style and the lovely Bev Sage singing 'I Wanna Be Loved', the song Marilyn Monroe sang in the film 'Some Like It Hot' which you may have seen on your television sets sometime last week. It's got style.

**THE THREE COURGETTES: 'Substitute' (Island)** From the pile of rubbish to hit my desk again this week, The Courgettes stand out with a groovy, hip swaying, finger snapping early Sixties style number. Imaginative use of the glockenspiel, or is a Sooty type xylophone? Whatever, it's joyous but I don't suppose it'll make it.

**DURAN DURAN: 'Save A Prayer' (EMI)** Hmmm. Duran Duran have just been to Los Angeles and here they really sound like it. Air conditioned rock cruising down the California highways, this song lacks all the whoomp of 'Hungry Like The Wolf' as it gently hovers along without ever taking off. More 'Peckish Like The Lap Dog'...

**SLOW FADE: 'Running Away (Never Looking Back)' (TW)** Now I really shouldn't be nasty about this lot 'cause there's a terribly nice bloke who used to work for Stiff Records in it. But, honestly they sound like Chicago on a bad night and, as we all know with Chicago, there are only bad nights.

**NANCY NOVA: 'No, No, No' (EMI)** Minnie Mouse gets the post menopausal blues with a lot of bass, boom and silly squeaky bits. No, no, no...

**ARETHA FRANKLIN: 'Jump To It' (Arista)** Ah, this is the stuff if you want. She might be 47 but the old Queen Of Soul can still sound like a sexy, sultry little 22 year old. Yes, I can certainly feel a grower. With the song, you fool.

**ASIA: 'Only Time Will Tell' (Geffen)** We've had Superstars, Superman and Superankers so I suppose it's inevitable that we're going to end up with Supergroups. Not really my



Pedigree Chums: Nick Heyward and Nipper the HMV Dog

behind him. A maudlin and whingeing ballad that is totally outdated and totally out of touch to boot.

**FLASHBACK: 'Takahashi' (Alfa)** I thought the robotomy had gone wrong for a minute there. But no, they're singing in foreign. God, I hate Euro disco rock. All those fat Belgians down in Marbella swinging their vast paunches around the laser lit disco while greasy... (cut for reasons of international harmony)

**GREGORY ISAACS: 'Night Nurse' (Island)** The cool ruler's back with another slice of ultra slick and lulling emotion. But isn't Night Nurse that gooney green stuff you drink when you've got a cold? Funny thing to sing a song about.

**LOVELY PREVIN: 'The Wasted Love' (Secret)** Daughters of the rich and famous unite in a mad conspiracy to bore the nation with their feeble attempts at pop music. Actually, Lovely Previn can sing but not on this mediocre pile of MOR drivel.

**JO-JOANNE: 'I'm In Love With A Rock 'N' Roll Star' (RCA)** Well, so am I dear but I don't sing wimpy songs in wimpy voices about it all the time do I? What would the neighbours think?

**LITTLE EGYPT: 'I Do Voodoo' (Arrival)** The old predictable voodoo beat melts mid western rock 'n' roll and everyone suffers. Stick pins in it.

**QUARTERFLASH: 'Right Kind Of Love' (Geffen)** With a name like Quarterflash I thought they'd be bombastic and lambasting heavy rockers. But no, I bet they're into the astral universe. I wish they'd go there.

**MICHELLE PFEIFFER: 'Cool Rider' (RSO)** From the latest silly billy youth (!) movie, 'Grease 2', here comes another dopey rock anthem along the lines of Survivor's 'Eye Of The Tiger' which you get with 'Rocky III'. Honestly, I preferred it when a little lady came up on her Wurlitzer and you dropped ice

cream down on the kids in the stalls.

bag, man, although John Wetton has got a Super voice. US MOR fodder for cruising the Ohio State highways, which is a terribly boring thing to do. All these groups sound like Survivor to me.

**THE QUICK: 'Touch' (Epic)** What is the point? The Quick here are all production and no substance and sound like Imagination without any.

**QUEEN: 'Back Chat' (EMI)** Here come Fruitcake Freddie and the boys again with a totally different offering from their last, the droopy 'Los Pasailes y Chips' or whatever it was called. More snappy gay disco rhythms than the usual pomp rock which is infinitely preferable I suppose, but not very distinctive overall.

**BROTHERHOOD OF MAN: 'Cry Baby Cry' (EMI)** At last, these second league Bucks Fizzers have achieved their ambition. They sound like Abba. What a shame they're not as strong as the Swedish prototype. Better luck next time.

**SANTANA: 'Oxun (Oshun)' (CBS)** Another cult group fallen from grace, thank gawd. Latino African rhythms that were in vogue some 10 years ago. Maybe some handsome prince should give them a kiss and wake them from their slumbers. On second thoughts they're not doing anyone any harm, poor old souls.

**BERTIE HIGGINS: 'She's Gone To Live On The Mountain' (Epic)** Bulbous Bertie sounds like he's fallen off the bleedin' mountain here. Remember this romantically named crooner? He's the idjit that brought you the rancid horrors of 'Key Largo' and here he is again with another pile of flacid druff. If Ronnie Reagan was a singer, he'd put out something like this.

**FRIDA: 'I Know There's Something Going On' (Epic)** It's the red headed boiler from Abba losing everything in her

cream down on the kids in the stalls.

**THE KORGIS: 'Don't Look Back' (London)** Smooth, subtle, sensitive and airy, it has the same effect on the senses as an overdose of horse tranquilliser.

**VEGA: 'Nostradamus' (Red Bus)** Let's go high tech and low protein with lots of silly twiddly bits and wispy, waspy vocals. No, let's not bother. Have a nice cup of tea instead.

**DAVID MORRIS: 'Saturday Night' (Becker Records)** I'm sick of all this lease tend stuff. We gave the Americans a language and culture and all that goes with it, and all we seem to get in return is the endless flow of disco dross. Is there a huge factory out on the Mile End Road putting this out as part of a vast CIA plot, I ask myself?

**BILL NELSON: 'Flaming Desire' (Mercury)** Bill's back and he's so hip we dare not slag him off. Like some mad musical scientist, he stands with his impressive brews bubbling around him but all, alas, to no real effect — although there are loads of those in here.

**HEAVEN: 'In The Beginning' (RCA)** This is the end.

**POLA HENREID: 'Tomorrow Has Been Cancelled' (De Luxe)** Poor girl sounds like Lulu announcing the non arrival of trains at Waterloo.

**GEORGE DUKE: 'Framed' (Epic)** Old enough to be Irene Cara's dad — and that's saying something — Georgie Porgie starts off with a big production number, conjuring up all those banks of light on stage, and then goes off like a damp banger on Guy Fawkes night.

**ARRIVAL: 'Only Love (Can Break Your Heart)' (KRL)** Ah, the Chipmunks have started a pop group at last. Back to the play pen, lads.

**RIICOCHET: 'In Car Stereo' (Bell)** The cover with the lascivious lovelies draped across the bonnet of the obligatory Chevrolet guaranteed this one a play. When will I ever learn? Echoes of 'Video Killed The Radio Stars' make it about as inspiring as breaking down in the fast lane of the M1 on a wet Sunday just outside Birmingham and the pubs have just closed.

**PEN AND INK: 'Be-Bop-A-Lula' (Charisma)** Now, what is the point of all these limp wristed revamps of rock 'n' roll classics when the job centre is literally bursting with proper, productive work to be done? Like digging trenches and burying this for a start.

**GEISTERFAHRER: 'Madish Ah'ef' (Upright)** Elastic bands snapping onto the nether regions with all the attendant horrifying groans and whines this sort of activity produces.

**THE STEVE MILLER BAND: 'Keeps Me Wondering Why' (Mercury)** Steve Miller keeps me wondering why he's so successful. This isn't even as jumpy as 'Abracadabra' and that's all it had.





# DESSERT RATS

**NO PUNS please!** Electro duo **Blancmange** are just about sick of hearing how they're 'set for success' (bleah). Besides which, singer **Neil Arthur** is feeling a bit fed up because his pet canary has just gone to that great white cage in the sky.

"It died in the studio while we were recording possibly the saddest song on our album," says Neil. "I knew there was something wrong with it so I put it in the soundproof room and phoned the RSPCA, who said I'd best take it to a vet!

"Poor thing, it was constipated. Anyway, I eventually got onto this place in Victoria and argued with this really awkward woman for half an hour, during which time the bird died. They tried to charge me £14.50 for a bird that had died, but they didn't get my address. I was really upset."

Now, don't get the impression that **Blancmange** spend their life shuffling round down in the dumps throughout disaster after disaster. Nothing could be further from the truth.

Funnyman **Neil** and partner, the slight and fair **Stephen Luscombe**, laugh, trade jokes, talk a lot and generally act in a way totally consistent with every interviewer's dream.

The couple, who've both lived in London for quite a few years, although you'd never guess that from **Neil's** broad northern accent, are currently climbing the charts with their latest single 'Feel Me'. It's the culmination of all the group have been doing since forming in early 1979

when, grabbing kitchen utensils, old instruments and cassette recorders, they embarked on creating the distinctive **Blancmange** sound.

Both long time pioneers of experimental music and garage bands, they set off on a series of semi-improvised performances, released their own EP called 'Irene And Mavis' and ended up supporting **Grace Jones**, **Depeche Mode**, **Japan** and, in the last few weeks, **Depeche Mode** again.

"I get nervous before I go on stage," says Neil. "I was sick eight times on tour. I just get really worked up for some reason. You're getting excited but you know there's only so far you can go. We use backing tapes and all that but you can't go right over the top."

"I'm an extrovert person but I don't want to go too far because it becomes total self indulgence. We played the **Midnight Express** in **Bournemouth** and it was really great. Once the audience get into it, you go a bit further and sometimes I get really chatty. **Stephen** would probably say I was too chatty on stage. But rather than just being a performer, it's nice if I can be friendly and people can buy me drinks."

**ALCOHOLIC** Inducements aside, **Blancmange** performances are a rather more intimate affair than your usual rock'n'roll riot where the audience is separated from the act by barriers of light, sound and beefy bouncers. This is mainly because **Neil** and **Stephen** see themselves as everyday lads and, anyway, they can't stand the rockist trip (man).

"I don't think we could have

all that," says Neil, "especially the way we are as people and personalities. That's something we detest. We've been together for three years now and we started off like most bands do, by playing in a front room. And we did that for almost two years. And then we thought, well, it's interesting for us but what about offering it to other people. I was finishing art college at the time and I

recalls Neil, "which is a Spanish anarchist centre in the Harrow Road and we didn't have any dates planned after that and nobody would give us any."

"I'd left college by then and I was working as a graphic designer and I got this phone call one day from this East End bloke who says: 'Hello mate, my name's **Steve** and I'm wondering if you'd like to do a date with us.' I thought,

## You don't trifle with Blancmange says Simon Tebbutt

wrote about ten songs in three weeks."

A self confessed amateur hour production, the lads hopefully trudged round to **Rough Trade** with their newly recorded and ever to be ignored EP of sounds entitled 'Irene and Mavis.'

"The EP was made up of seven tracks," explains Neil. "Five of them were done on cassette to cassette in my bedroom. I don't know where people get them from, but they come up when you're on stage and say can you sign this and they've got a copy of 'Irene and Mavis' in their hands. How long since I've seen one of those, you say, wiping away a tear."

And after the EP came eccentric impresario, head of **Some Bizzare Records** and **Soft Cell** manager to boot, the legendary **Steve**, who signed the group for his pioneering 'Some Bizzare' compilation album.

"We did one date at the **Centro Iberico** in London,"

hello, a big London promoter getting on to us."

"He said he wanted us to play down the **Bridge House** in **Canning Town** and **Stephen** and I thought 'Wow, the **Bridge House**. We'd both heard of that. It'd been in the papers."

"So we rushed down and arrived about two hours early and had to sit on the doorstep because there was no-one there. Eventually **B-Movie** turned up and we supported them. We started the set and we were a bit merry with nerves and **Stephen** just held one chord the whole way through the first song."

**UNFORTUNATELY** **Steve** never got to manage the boys and, with the collapse of the projected **Some Bizzare** tour, **Neil** and **Stephen** climbed into a friend's car and took round the north, playing

places like the **Leeds Warehouse** and **Sheffield's Limit Club** for expenses only. A move which has paid off, because when they return people remember them.

However, things weren't so certain at the time. "I know a lot of people go all out to be a pop group and that's their only ambition," adds **Stephen**. "With us it was just a consuming passion."

But pop stars is just what **Blancmange** are well on their way to becoming. Their last single, 'I've Seen The Word / God's Kitchen', reached 65 in the charts and the duo have just finished recording an album. But they still reckon they haven't changed that much.

"Obviously the sound has changed because a lot more equipment is available to us," says Neil, "although we don't own any synthesizers. We haven't even got a rhythm box. We borrow the things we need."

"But the original idea hasn't changed that much. It would be nice to use the experience we've gained in the studio, the technology and all that, and still use the **Tupperware** and the cardboard boxes for drums and my plastic tubes for singing through and try and use that again but with the technology of the studio."

"But it's not only in the studio we've learned things," adds **Stephen**. "From **Grace Jones** we learned how to present ourselves and when it came to **Depeche Mode**, we saw the screaming girls. And that was a total shock because we were going down

well too. We kept our heads and I think if that ever does happen to us we could cope a bit better than some people could."

"Fortunately, we've always got on quite well with who ever we've been supporting. **Depeche Mode** are just lads — they're not like people who've been paying their dues, like the old style rock musician."

"And I find that really refreshing. I'm probably the old style's age group, I'm 27, but I don't relate to them at all. I can't bear it. I find what's going on now is really stimulating. Much more fun and probably a bit more honest as well."

Apart from recording and performing, the group are also working on the soundtrack for a film. A project **Neil** is very keen to explain.

"It's called 'Duet' and it's made by **Tony White**. It's an animated spoof on those **Raymond Chandler** detective films. The story is about this bloke who's travelling the world, actually it's **Richard Strange**, looking for the ultimate card game. In the end he meets his double, but he's Chinese, and they play **Snap**. That's the ultimate card game, **Snap**."

**AND ALL** that's left to do, in this welter of work and frenzied activity, is to ask the lads what they do in their spare time. No, I'm not going to take them out, I'm just interested that's all.

Apart from **Neil's** stamp collection and **Stephen** helping a friend on a market stall selling **Fifties** memorabilia, they seem to be into swimming of all things. "I used to play water polo," says **Neil**. "We had a **Depeche Mode** versus **Blancmange** swimming match. We won."



BLANCMANGE: in the same mould as **Soft Cell**







**EXCLUSIVE FROM OHIO!**

**FUNK PIONEERS** Kool And The Gang have just notched up their 10th consecutive British hit with 'Big Fun', and all because they heard Chic freak out.

Ronald Bell, the band's main songwriter and brother to Robert 'Kool' Bell, is sitting backstage at the Coliseum near Cleveland Ohio before the show and he still can't believe it was so easy.

"George Brown, our drummer, and I were sitting in an hotel in the middle of one of our tours in 1978 when Chic's 'Le Freak' came on the radio," he recalls.

"We just looked at each other and said 'Is that all we have to do to sell three million records?' The whole thing was so simple, just a catchy hook over a strong, tight dance beat."

The band went into hibernation for two years and emerged like a glorious phoenix

with a new sound, a new lead singer and the Midas touch for hits. 'Ladies Night', 'Celebration', 'Get Down On It' and many others have followed like lemmings into the top echelons of our nation's best sellers.

Even before 'Ladies Night' first danced up the charts late 1979, the 10-piece New Jersey based funk machine had gained a considerable reputation by the mid-Seventies. They had

become one of the finest purveyors of a hard good time funk breed. Songs like 'Hollywood Swinging', 'Jungle Boogie' and 'Open Sesame' (the latter featured in 'Saturday Night Fever') were a heady cocktail of hot licks, flashy horns and infectious chanting.

**KOOL AND** his cohorts managed to hold a strong identity while the then-emerging disco scene was aiming for the lowest common denominator in its successful bid for commerciality. Their furious funk style inspired a large proportion of Britain's own soul scene. British pioneers Light Of The World took their moniker from one of their album titles. Their brash barrage of boogie also planted seeds in the minds of ABC's Martin Fry and Spandau's Gary



Kemp for them to unleash their recent dance manifestos.

But 32-year-old Robert 'Kool' Bell, a native of Youngstown Ohio, admits that their innovative sound of the Seventies was an accident.

"We'd already had regional hits since we'd started in 1970, but we were very jazz orientated. Our record company wanted us to become more commercial and gave us a producer who wanted us to

record our version of Manu Dibango's semi-instrumental hit 'Soul Makossa'. But we knew we could do that stuff and better."

Kool is still happy with what he terms their "slow period", unaccountable since the all-encompassing heat of the disco boom was at its height. The band were clearly one of the more innovative influences. But Kool, a devout follower of the Islam faith, is philosophical.

"Music is universal. We've

been blessed with it from the creator and we just pass it on. It's been part of our growth so it's good to see it influence other people's growth."

But that moment of revelation in an hotel bedroom with Chic has put them among the top bands in the world. In their two year hiatus they set themselves a programme of learning to play the game of the music business, with the accent on business. They spent as many

nights in the New York clubs and days glued to a transistor radio as possible to discover the secret of making accessible music.

They paid equal attention to the building of a corporate company to handle their affairs to take the maximum advantage of any success that came their way.

In short, the liability of having a large ensemble had forced them to sharpen their commercial acumen. After all,

# KOOL RUNNINGS

## MIKE GARDNER feels the spirit with KOOL AND THE GANG

cult status only feeds the ego and not the stomach.

**IN CAME** South Carolinian singer James 'JT' Taylor, an ex-athlete, to provide a focal point to the band and a quality vocalist. Ironically he'd been in a band which was a five-piece doppelganger of Kool's crew. The band contained a Kool on bass, a drummer called Funky George, a Ronald on keyboards and a Spike, just like the present group line-up.

"Kool And The Gang were our heroes on the East Coast if you didn't go for the doo-wop groups like The Delphonics," explains the 28-year-old singer. "It took a while to get the confidence to take the pressure of being the focal point but for the first year I was floating with happiness."

Armed with a singer whose influences were the creamy sounds of Nat King Cole, Billie Holiday and opera singer Pavarotti rather than the screaming sounds of most soul strutters, they set about looking for someone to refine their sound.

They found Brazilian Eumir Deodato, most famous for his jazzy version of 'Also Sprach Zarathustra' (2001) which charted in 1973. His pedigree as an arranger with Earth, Wind And Fire, Frank Sinatra and Roberta Flack earmarked him as the man to make Kool cool with the masses.

"He's like a coach in a way," explains Kool. "If we come in with a song with too much progression he'd suggest changes to make it... I hate the word... more commercial."

Kool isn't the only one to hate the term. While the hits like 'Take It To The Top', 'Jones vs Jones', 'Too Hot' and 'Stepping Out' have made sizeable impressions on the charts, equally large soundings have been made by the critics. They

claim that Kool's songs are empty and totally divorced from the reality of living in the Eighties — an opium of the masses.

"Our songs are not made to get away from reality," says Kool, "but just a means of escape from the five o'clock news and hearing about Iran or The Falklands. I don't believe that a song loses its value because it isn't rooted in reality. When the hostages came home they were playing 'Celebration'."

"We aren't exactly the endless party. There are songs like 'Take It To The Top' which deals with the notion of positive thought, to keep striving for goals. 'Too Hot' dealt with a day-to-day situation where teenagers get involved in a love life — that's not all party. 'Jones vs Jones' was about the situation where two people can't live together — that's real."

"I don't like to be seen as the party man, even though you can dance to our music. In biblical terms it always speaks about celebrating life and feeling good about living. That the creator has blessed you to wake up another day and see things... that's a celebration. I think that deals with reality because it's your attitude, your motivation, your inspiration that makes you get up in the mornings."

**CRITICS HAVE** also claimed that their music lacks the fire of the old material and that the strict disciplines imposed on them by Deodato have taken away the innovation. JT is quick to deny that.

"The music is just an extension of what we were doing in 1974-5 but more refined. For instance 'Ladies Night' has the same groove as 'Hollywood Swinging' except

that I sing lead," he says.

"If people still want the heavy jazz lasses it's still there in our chords but the recording's cleaner now. If you want the old stuff we still have those records out and they're available at your local store."

Whatever the critics say, what is clear is that Kool And The Gang are making a universal musical brew that represents the first generation of black affluence in America, a generation that knows all there is about the hard times and don't need reminding.

They, along with Earth, Wind And Fire, The Jacksons and Stevie Wonder are finally gathering the financial rewards for a large legacy of innovation in music. In a world that tolerates the inherent racism of the term "crossover" for black bands that make it into the national charts yet doesn't apply the same criteria to the Police's reggae hybrid, Kool are making some headway.

While radio stations in America have put outright bans on black music Kool is making the music stronger and still trying, sincerely, to inspire a world celebration of being alive on the planet.

"There's too much negativity already. All we're trying to do is reach as many people as possible with our music," explains Kool. "We think universal — all colours — we couldn't say we believe in the creator if we didn't deal with everybody on the planet."

The spiritual basis of Kool — Islam — is about being positive — trying to do better for yourself and other people and trying to uplift the community and society. Kool does that better than most at the moment.

"I think all we are trying to do is make a path for the future. That's all we can do — what we do best — and it will hopefully clear the way for others."



JAMES TAYLOR, lead vocalist, Robert 'Kool' Bell and Ronald Bell



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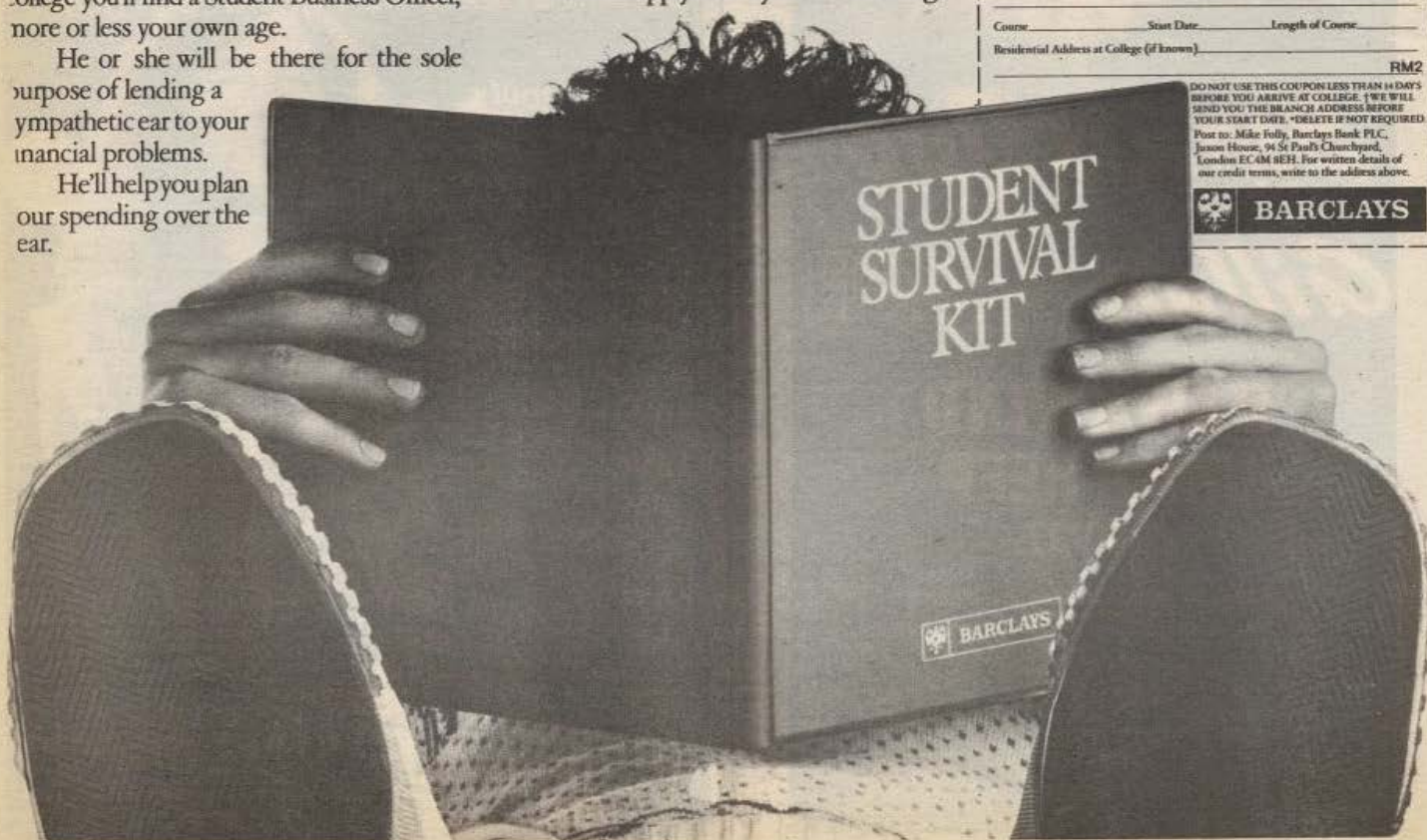
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# ALBUMS

## Indian Summer

**VARIOUS ARTISTS: 'The INDIPop CompilAsian Album' (Virgin VM5)**

WITH THE chart success of Monsoon's pleasant, if slight, 'Ever So Lonely', record companies ever eager for the next buck have turned their attention to the possibilities of an Anglo-Indian pop crossover.

For a country with a sizeable Asian community, Britain has thus far been fairly slow to digest Asian culture. Whilst pop music owes so much to the influence of black American and African musics, whilst reggae has had a profound and lasting effect on the shape of British rock, the attention lavished on Asian music has been derisory. I mean, dippy old George Harrison does not a legend make.

This absurdly named compilAsian from Virgin may not shake the world, but it does serve as a useful round-up of current Anglo-Asian pop. The one thing NOT to



MONSOON'S Shella Chandra: a disappointment

expect is conformity. This record is a marvellous mixture of mood and texture, the music stretching from the ethereal 'Trance Dance' to the pleasing Asian disco of Tera Hath.

In truth, the major disappointments are the two contributions from Monsoon, which have more in common with the West Coast of America than West Bengal. Shella Chandra may be a cute front person, but me, I suspect the rather dodgy motives of the WHITE muso's who form the basis of Monsoon. Inauthentic of course. Good pop, no.

Forget the pop, delight in 'Trade Union' by an East End Bengali group called Dishari. The song's sung in Bengali, so

I couldn't understand a word, but there's no mistaking the righteousness and passion behind this record. Protest is international, and given the appalling exploitation in East London sweat shops, this is a timely statement.

Add to 'Trade Union', 'Ishaji Utho' by a Manchester girl/boy act Tridib And Reba Bhaduri. This is a simple song of breathless beauty, the vocals swooping nice and gently, the backing track light and fragile, once again I couldn't understand a word, but then LOVE and EMOTION know no language barriers.

I could go on, because really there is a whole sub-continent to discover here. + + + +

Jim Reid

# Order of the dance

**THE DANCE: 'Soul Force' (Statik Stat LP 12)**

THE DANCE have got a good name; it sums up their music well. They've got a good album too. The vocals reminded me vaguely of B52's with The Passions. The music is in the mould of Rip, Rig and Panic, without the brass obsession and with a bit more order; less of the going off on a tangent and calling it "experimental". It's a good, heavily percussion driven, tight mobile sound. 'Soul Force' is one of those albums which, whether the Dance's music happens to be your particular thing or not, you can't help but pick up on its energy.

It's clean and sharp and, unlike so many other danceable rhythm orientated new bands at the moment, it's uncluttered. You won't find anything superfluous here, but there's nothing missing either. + + + +

Christine Buckley

by their absence, being replaced by contributions from more ethnically-inclined types such as Pete Townshend and David Byrne. It contains the invigorating 'Burundi' by the Drums of Makebuko, a really delightful piece of Afro-pop in Prince Nico Mbarga's 'Sweet Mother', gutsy calypso from one Mighty Sparrow, one or two other extremely tasty moments, and a few that engender unfashionably mutinous thoughts concerning western infatuation with ethnic musics. You can get tired of all that endless percussion, y'know.

The western contributions themselves, a cock-handed remix of the Beat's 'Mirror In The Bathroom' and a ghastrly pseudo-ethnic bit of smart-Aleery from XTC included, tend to be predictably humble in their approach to investigating (rather than bare-facedly

appropriating) foreign musics. Which is, in the end, just as cloyingly patronising as the "love those jungle rhythms" approach. + + +

Sunle

**VARIOUS ARTISTS: 'Summer Means Fun' (CBS 22139)**

NOT TO me it doesn't. Sitting on a beach getting fried is a miserable pastime, so surfing music passes me by. Frankly, I'd rather sit in the shade and listen to Black Sabbath.

Anyway this is a double album of happy sounds including contributions from the Rip Chords, Bruce Johnston, Johnny Rivers and Jan And Dean. Being extremely cynical, I'd say it's a pretty tacky attempt by some bright spark to inject some cash flow into the summer lull. +

Robin Smith

## Up the Cocteau

**COCTEAU TWINS: 'Garlands' (4 AD CAD 211)**

THE COCTEAU Twins would probably prefer to be compared to the poetic cinema of Jean Cocteau ('Beauty and the Beast', 'Orpheus') than to the recent explorations of Siouxsie and the Banshees ('Jusju').

The Cocteau Twins would probably prefer their music to be treated on its own terms and investigated for its own spiritual torments. Unfortunately, this is not quite possible. A mood is achieved, a slow, lingering lament that is more trance than tedium, but it's a mood we've all heard before in the independent charts, one that was more interestingly explored by Placebo earlier in the year.

Musically, we're presented with a drum machine, deliberately simple, deliberately hollow, the JD bass lines of Will and the sub-McGeoch scratchings of Robin's guitar. The music sways up and down the fretboards while Elizabeth delivers her lamentations.

The Cocteau Twins achieve a monochrome devotion to a single mood that is rivalled only by the Cure of 'Seventeen Seconds'. 'Seventeen Seconds' was an interesting sidetrack that others have rapidly turned into a blind alley, the Cocteau Twins amongst them. + + ½

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- MANOWAR
- ANVIL
- FRANK MARINO
- STATUS QUO
- URIAH HEEP

Also in this issue:

- A Discography on HAWKWIND -
- plus - a Lynyrd Skynyrd Competition.

# KERRANG!

ALL AND MORE IN OUT EVERY FORTNIGHT.



# Blinded by the light

**EYELESS IN GAZA: 'Drumming The Beating Heart' (Cherry Red Records BRED 36)**

*THIS IS the sort of record you think you ought to like, or at least appreciate. There are a fair few bands that can be said of, but most of them fall short of the mark — that mark being the "convincing" mark. For me, that's quite high, maybe unfairly so, because usually I find that this type of "experimental" (wurt word!), synth-structured, esoteric lyricized brand of communication lacks power. Nine times out of 10 it lacks energy, seems too static, over-structured... and most of all vacuous.*

*This is the 10th time though... Eyeless in Gaza have not got the glaring faults of their ilk. Their sound is stripped to the bare essentials. For the most part it shuns melody, rhythm and all other standard musical ingredients. The untogetherness is inspiring and attention keeping, a quality which can be attributed, as much as it can be, to the forever present pulsating bass line.*

*All this talk of the insistent, pulsating background could probably be expected from the title and certainly it does live up to the claims it makes in that respect. The vocals are very good; they have the haunting qualities of the best of folk ballad singers and keep a good provoking atmosphere throughout.*

*Not party music, but definitely very good listening for more reflective moods. + + + +*

Christine Buckley



EYELESS IN GAZA: another of Jimmy Hill's sidelines

# BB and who?

**THE BB&Q BAND: 'All Night Long' (Capitol ST 12212)**

THERE ARE a number of bands who have about as much meaning to the course of life and music as your average pillar box — you notice them, they're always around, but you couldn't really care less.

The BB&Q Band are rather like that. Effective but unimposing and pleasant enough to listen to, but they will never be a radical force in music.

'All Night Long' is exceptionally well played; clean slices of New York disco with super-cool harmonies blend to form a rich mix of dance music, but you'll never remember the name when the night's over.

The most effective numbers are on side two, with 'Hanging Out' and 'Hard To Get Around' pushing the tempo up a bit

while it also boasts the best number 'I Could Never Say' It's Over.

Any of the tracks could sneak into the charts as a disco hit, but as an album it falls a long way short of bands like Chic who managed to make their clean calculating style fresh and riveting. + + +

Simon Hills

**SANTANA: 'Shango' (CBS 85914)**

AS LIMP as a wet haddock, Carlos Santana can only be two steps away from the Sunny Dales Retirement Home for Veteran Rock Stars. Until a couple of years ago I'd say time had been kind to Santana. But this is a complacent album. Its success relies on a guaranteed market feeding off the memories of a glorious past. Will somebody kindly pension the old bore off? +

Robin Smith

# No more Hiros



**YUKIHIRO TAKAHASHI: 'What We Worry?' (Aifa ALF 85954)**

THIS JAPANESE demi god certainly enjoys hard work. This is the second solo LP he has released in a year as well as touring Japan with Yellow Magic Orchestra, bringing out a new YMO LP 'Technodetic', and producing several groups for YMO's own Yan Records label.

'What We Worry?' boasts a plethora of guest contributors including Bill Nelson, Zéna Griff and Ronny amongst them. If anything, the mood is very akin to that of Bill Nelson's 'The Love That Whirls', definitely oriental but with a distinct European flavour. Wonder who influenced who?

Unlike Yellow Magic Orchestra who sound like they make music for Space Invader freaks, Yukihiro's solo efforts are melodic and kinder to the ear. He lacks his songs in both English and his native tongue. Funny enough, he succeeds in sounding most European in his songs where he sings in Japanese! The more notable tracks include 'Sayonara', 'Flashback', 'My Highland Home in Thailand' and to a lesser extent, his treatment of 'It's All Too Much'. Four out of 10 tracks? Not good enough. + + + +

YUKIHIRO sits it out

Daniela Soave

# The wisest choice in personal stereo.



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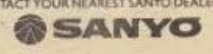
And leading the range, the extraordinary MGI. Possibly one of the most advanced compact cassette players on the market, its ultra light-weight styling, twin headphone sockets, and metal tape capability deliver a sound quality second to none. You can even change the tape without taking the player off your belt.

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# FASHION

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 Produced by Zeus B. Held  
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 LIMITED EDITION

ARISTA

## Ready and able?

I AM an 18-year-old spastic, my main problem being that I have a severe speech defect, and, therefore, I find it difficult to establish relationships with girls.

I'm becoming very frustrated and masturbate regularly, often as much as three or four times in one day. Is there any way I could ever meet someone with a view to establishing a close affectionate sexual relationship?

Mike, Manchester  
 ● Disabled or not, establishing new social contacts and meeting someone who also wants a loving and fulfilling relationship, is difficult enough at the best of times. But difficulty doesn't spell impossibility.

If you can get out and about, do it. And if at first you don't succeed, keep on trying. If you're interested in music, films, photography, the theatre, whatever turns you on, there's bound to be a club you can join in your area. Let us know and we'll put you in touch.

For a full list of friendship, dating, and marriage agencies, catering for the able-bodied and disabled alike, write, enclosing a stamped addressed envelope, to the Association For The Sexual And Personal Relationships Of The Disabled (SPOD), The Diorama, 14, Peto Place, London NW1 4DT.

What else? Individual members of the Outsiders Club, another contact organisation, arrange regular concert and theatre trips, parties and the rest, throughout the UK, and you can enter your name and details in a contacts directory, available to all members. Membership costs £2.00 a year if you're unemployed/£5.00 a year if you're employed. Drop a line for full info to The Outsiders Club, PO Box 42B, London W1A 4ZB.

## Swollen glans

MY FORESKIN has always been fairly tight and for the past two weeks I've felt very itchy there. For the last two days it's been red and feels a bit swollen.

Should I see the doctor or will this irritation go away by itself? Is there anything I can buy from the chemist?

John, Peterborough  
 ● If you have a very tight foreskin it's often difficult to wash away all the cheesy bodily secretions which naturally collect underneath. And it does sound as if you have a slight infection, caused by the build-up of bacteria.

You can't fight the infection by yourself, but a quick visit to the doc will sort it out.

## Time off

THIS IS a bit personal, but my girlfriend never wants to make love when she has her periods. Why is this? The idea doesn't bother me at all. Is my attitude normal?

M, Lancaster  
 ● Your reaction to menstruation is a perfectly healthy one, and if both of



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 01-936 1147.

you were happy about making love at this time of the month, there's no reason why you shouldn't. But, if your girlfriend simply isn't interested in sex at the time, perhaps because she feels a bit down or out of sorts, or doesn't fancy the idea of blood on the sheets, that's OK too.

As she doesn't feel comfortable about it, waiting for a few days won't do any harm.

## Sign language

I WORK in an hotel and would really like to learn deaf and dumb sign language because it would be useful to me in my job. We often have parties of deaf people at the hotel.

Who would be able to teach me in the Liverpool area? Paul, Liverpool

● For the fax on up'n'coming sign language and finger spelling evening classes in the Liverpool area, which kick-off in September this year, contact the Merseyside Society For The Deaf, Centre For The Deaf, Parkway, Princes Street, Liverpool L8 1TS.

Speaking slowly and clearly when communicating with the deaf or hard of hearing is a distinct advantage, as most people can lip read if given half a chance. Learning sign language itself requires the same determination as tackling a foreign language and attaining the kind of fluency needed to carry on an everyday conversation will take just as long.

For a copy of 'Sign And Say', a general guide to 400 standard sign meanings, send £1.25 to the Royal National Institute For The Deaf, 105 Gower Street, London WC1E 6AH (Tel: 01-367 8033).

While this useful booklet lists general symbols, it is

important to take a course too, as sign language, just like spoken dialect, varies from region to region.

Anyone else interested in taking a course? Contact the Royal National Institute For The Deaf, who can also supply free stickers to shops, banks and hotels who want to show that they already have a sign language speaker on the premises.

## Rock of ages

CAN YOU tell me if there's a national rock museum planned or already in existence? I read, ages ago, that there were plans to form this kind of display at the Victoria And Albert Museum in London, but have heard nothing since. Can you give me some details on this?

Valerie, Middlesex  
 ● The Victoria And Albert Museum is currently acquiring and indexing a vast collection of rock memorabilia, including Beatles and Marc Bolan costumes, Elton John accessories, Sex Pistols shirts, souvenirs and artwork, and much more, in the hope that these will be part of a planned Theatre Museum exhibition scheduled to open in the Covent Garden area of London in 1984. Superstars with items to offer ring the V and A rock memorabilia collection on 01-589 6371 x 426.

But, there's one problem. The Government. A recent report recommended that the Theatre Museum plans should be dropped as the project would be far too expensive to house. Readers who think that contemporary rock and theatre exhibits should have museum status can send your protests direct to Paul Channon, Minister For The Arts, Offices Of Arts And Libraries, Elizabeth House, York Road, London SE1.

## After the mastectomy

MY friend from work had one of her breasts removed a few weeks ago and, now she's back at home again, is very depressed and finds it hard to cope. Do you think it would be helpful if she could contact other people who've been through the same experience?

Jenny, Birmingham  
 ● If your friend is interested in the idea, ask her to contact the Mastectomy Association of Great Britain, 25, Brighton Road, South Croydon CR2 6EA. (Tel: 01 854 8643). Or send for free information leaflets on her behalf.

The Association is a nationwide self-help group of volunteers who have been through the same situation, come to terms with it and can offer practical help, information and support to others.

## KONTACT KORNER

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



**Jim Reid risks  
life and limb  
with Infa Riot**

**N**EW PUNK — what does it mean to you? Is it a threat? Does it hold any new truths? Are you getting scared?

I'm sitting in my favourite Italian cafe with Infa Riot lead singer and spokesman Lee Wilson. Lee, how do you see the future? "This generation is gonna suffer, not the young people of say, 20 years time. We're in the middle of a change and you can't halt progress."

Lee sits back, a tall well-built 19-year-old, earnest, engaging, and ready to debate with a scribe not quite convinced by the 'movement' his group are part of. The scribe thinks 'new punk' is enclosed, conservative and forever mouthing the same whinging clichés about persecution and deprivation. The scribe thinks that punk wallows in its loser self image, that it likes to stay in its nice comfy shell where it can spit in the wind forever.

Lee Wilson considers these arguments, admits some validity and begins to state Infa Riot's case.

Infa Riot are Lee (vocals), brother Floyd (bass), Mark (drums) and Barry (guitar). They've just released their debut LP, 'Still Out Of Order', a confused but striving piece of aggressive rock'n'roll. Together for just two years and aged between 17 and 19, Infa Riot represent the more savoury end of new punk — the challenging, questioning thrust of the spiky spectrum.

Yet there are contradictions — for a group of people who see themselves as 'outsiders', punks seem remarkably



INFA RIOT pictured in leafy Hampstead Village location

**WHEN THE RIOT TIME COMES...**

intolerant of others. Infa's LP contains spurious attacks on discos and 'catalogue kids'. Why?

"Discos are such a big con. They don't have so many overheads as setting up a gig and they make more money. Look at the way the blokes and girls line up — it's like the peacock mating season. It's just false."

I see Lee's point, but his attack seems misplaced.

Discos are not that bad — they are simply the product and mirror of certain cultural and sexual assumptions that underpin our society.

**D**ONT EXPECT thorough analysis from new punk. It rants, it borrows a whole stock of 'outlaw chic' clichés, but very rarely hits home. The Infas however, can hit the mark, album tracks 'Each Dawn I Die' and 'You

Ain't Seen Nothing Yet' being scathing, vicious expositions of unemployment and Thatcherism.

Punk should be specific and direct — when the Infas remember this they are good, yet too often they drift into aimless generalised verbiage such as the lyric — "In for a riot, against the people I hate. Who do you hate Lee? Lee doesn't really know. It's difficult to put them into

categories, the government, politicians, etc . . .

If I've been overcritical, it's perhaps something to do with the disillusion I suffered when the initial punk rush, six years ago, failed so miserably.

Lee Wilson is one person who certainly knows his rights. He manages and organises the group, keeps his feet on the ground and sets his sights on the sky. Lee, too, sees how rigid punk has become. "Punk

never started with any set rules, yet now if you go against the accepted line you get slapped off. I'm not too fussy about being in with the 'eds' and I certainly don't follow any rules."

Last time Infa Riot played Sheffield, Lee made an appeal from the stage, shouting out against the dangers of sniffing glue. Lee Wilson and Infa Riot know the direction they're heading for — I only hope they get there.



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## SIMON TEBBUTT gets the raw truth about those big Texas cowboys from MODERN ROMANCE

**G**AY COWBOYS beware! Modern Romance's Geoff Deane and David Jaymes can't stand you. And after what happened on their last American tour, who can blame them?

"We went down well everywhere — except Texas," Dave shudders at the memory. "I'm never going to that place again. I don't care if somebody offers me a billion dollars, well maybe for a billion, but it's terrible playing to an audience of gay cowboys."

"I went there thinking I was an exceedingly liberal person," adds Geoff, "and I came back a raving bigot. I don't quite know where I draw the line, but I know that in Texas I was disgusted. When you think of the overt gayness of New York, and the perversion that's rife there too, I wasn't offended by that at all. But there's something about big butch cowboys making passes at you that makes you sick."

"Abusive passes," corrects Dave.

Now before we go any further, I think I should mention that these two, despite their recent Brideshead Revisited incarnation, are nice straight East London lads whose idea of an ideal holiday doesn't include camping and cruising, if you take my meaning, so what on earth induced them to take off on a mega-tour of American gay discos?

"The disco scene is very much alive in America because of the gays," explains Geoff, "so we thought it was a good idea to play some. And we really went down well. But in Texas, well it's nothing to do with being gay, it's just if I went up to a girl and behaved in the way they behaved to us I'd be disgusted."

"People touching you and saying I really want to sleep with you, when they're six foot square, isn't very nice," concludes Dave, unnecessarily.

**T**HESE FEW hassles aside, Modern Romance have a love affair with America that's quite unusual for British groups. In fact, in

some areas they're more popular than at home.

"As you get out at the airport everything is just as you imagined it and see in the films," says Dave, "there's a taxi driver who says 'Where you going, Mac?', there's all the clubs and the skyline and everything. But there's Los Angeles too, it's the most artistically depressing place in the world."

"The people are just straight from a Woody Allen film. A girl from the record company took me out to dinner and she said 'I'm into the astral universe' and I thought 'Oh Gawd, let's get back to planet earth.'"

"He came back and I said 'did you have a nice lunch,'" says Jeff, "and he says 'you're not going to believe this but I just had a hamburger with someone who's into the astral universe.'"

Now, Modern Romance have had their fair share of critics, but if there's one thing that's for certain, it's that they're astute and honest and didn't get where they are today by being into the astral universe. Well there's not much call for it out there, where they were brought up and still live and do drinking.

"Would you believe it, we got Jackie magazine on the road with us," Jeff tells me. "Cor, the world must think we're real wimps."

Of course, if anyone does think that, it's an impression that's pretty quickly dispelled on a first meeting, or if you watch them live. What sort of audiences turn up at a Modern Romance gig and what are they really expecting?

"You get a few of all sorts, really," says Jeff, "but by and large it's what you'd find in a normal disco. In America it's a lot more heavy disco. It's a black audience there, really."

"You get some people who view us as another Spandau Ballet and others who see us

as another Madness. They take what they like out of the act."

Unknown to most people, mainly I suppose because they didn't buy it, the last Modern Romance single was, as they say in all the most serious music press, "There's an elitist streak in England. People criticise us and they don't know what they're talking about. We do know what we're doing."

"We've got our serious side but basically all we're talking about is pop music," says Dave.

And pop music is clearly what they know best. "But we always missed the boat," says Jeff. "We were slogged off for being a pop band but then suddenly there was this big pop boom with Dollar and Bardo and overnight it's all incredibly hip. And we missed out on that because we were too hip to make it with them, but we never made it with anyone else either. Still me Mum's happy now."

**I**T WAS disappointing but we weren't surprised because we were warned about it. Still, you don't get a lot of satisfaction out of having a flop. I get much more satisfaction when I get a phone call on a Tuesday saying that 'Salsa' has got to No 10 or whatever than hearing you're No 126 and dropping fast."

"All the music papers gave it a good review," adds Dave. "We should have known then. They said all the other ones were rubbish."

"We know we can turn out hits and if Modern Romance can only have hits with certain types of records — then so be it," Jeff adds with aplomb.

"But we're a lot more level headed now. We've had so many ups and downs. You do get a few head problems when everyone is lambasting you and really taking the piss. It does affect you and you start to lose confidence in yourself."

"But things pick you up. In some Puerto Rican pieces in

New York we played to 6,000 people. And these were the people whose culture we were supposed to be ripping off. They were flattered that we'd come through. If anything, they got off on the fact that we were white.

"There's an elitist streak in England. People criticise us and they don't know what they're talking about. We do know what we're doing."

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"I'm not really a musician, so she was more worried about me. When are you going to settle down and get a proper job, and all that."

"Understandably really," reasons Dave, "because when we started we looked at it as a joke as well. We were at college together when punk reared its ugly beautiful head and at that time nothing was interesting me, with the possible exception of Roxy Music, and punk got us interested in music again. That's when we started writing our own songs."

**M**ODERN ROMANCE today seem about a million miles away from the strict 'street credibility' of their punk mentors, a point that hasn't been missed by the hordes of detractors.

"But we've hit quite a good niche really," says Jeff. "We've had the alienation from other groups, the snobbishness and all that. Not that we've got anything to be snobbish about, but when

you spend half an hour talking to Julian Cope you just realise you've got nothing in common.

"It forced us to move onto the business side of it where, to be honest, we felt more at home and met people we actually got on with. We started off as a group and to some extent have become music business people. That sounds a deterioration but there's a lot more honesty. I'd rather meet someone who makes records with the intention of selling them. We are honest about what we do."

"Like on Top Of The Pops," says Dave. "I won't mention any names but I'd say hello to people and they'd just walk straight past. Just the smaller groups, because the bigger ones don't need it."

"But one particular night Martin Fry of ABC was there, and he's a really nice person and he told us that he really liked what we were doing and it was great."

"Talking to musicians just gets boring," says Jeff, "going on about minor sevenths and all that. Any chords over three are wasted. That's the great thing about being brought up in the punk era."

"We deliberately simplify our songs," adds Dave. "We've got a two chord song and we've got a one chord song. The simpler the better."

"When they come out of the studio, songs can sound so bloody complicated, which is great because in fact there's nothing there," laughs Jeff. "But I'm sick of hearing all these heavy production numbers. If anything the sound is too good. Those drum machines are ten a penny now, there are half a dozen groups doing it. If you haven't had a hit for a year and you're sinking — ring Trevor Horn. It's silly."

"If the current success of their latest single 'Cherry Pink' is anything to go by, Modern Romance aren't going to be rushing to the old blower to contact Mr Horn for a good while yet."

CALLING ALL BENIDORM HOLIDAYMAKERS

\*\*\*\*\*

# CHAMPIONS

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TOP BRITISH D.J. MARK PEARCE AT  
BENIDORM'S No. 1 DISCO PUB

**"We deliberately simplify our songs. The simpler the better"**



# ON STAGE

## Fit for nothing

**TIGHT FIT**  
**Chippenham Gold Diggers**

*It's one of life's little surprises that whatever brings good fortune can also contain disaster: Tight Fit, having achieved a necrophiliac fame by resurrecting 'The Lion Sleeps Tonight', could have left a whole pride of lions snoozing blissfully in the audience tonight.*

*Remember those big black boxes beside the stage, where all the noise comes from? Well, they were there but the noise wasn't. Just close your eyes, and it's like supermart muzak from down the street, blending into the baked beans and breakfast cereals. All the sound seems to be coming from the monitor speakers onstage.*

*The band comes in two parts. Upfront in the lights, the lissom trio of girl-boy-girl mouth what look to be very emotional lyrics into radio mikes and cavort with chest expanders and the like, quick-changing between almost every verse, while part two, lurking at the back of the stage in shadow, are five guys crouched behind keyboards and drumkits. So this is how muzak is made! I had always assumed it was untouched by human brain.*

*Are those onstage aware of what's not happening out front, or am I going deaf? Do Tight Fit qualify for the RM professional trouper award, grimly carrying on with the show in spite of all the odds and with smiles firmly fixed? I could swear I heard the gritting of teeth up there... But perhaps they can hear themselves fine thank you, in which case one has to try and take their wet covers of 'Satisfaction' and 'Physical' at least semi-seriously, and I'd prefer not to think about that.*

*My bet is that the band at the back know all about it, and they're keeping a very low profile, while the upfront trio remain happily ignorant in their fantasy island of sound. Video comes down to earth with a nasty thud.*

Fred Williams



Pic by Frank Griffin

**WHOOPS! Tight Fit reinterpret the art of choreography**

## World class

**LIGHT OF THE WORLD / BLUE FEATHER**  
**Hammersmith Odeon, London**

BRITISH FUNK pioneers Light Of The World returned to

London after a gap of a year, and convinced all that in live terms they lead the way. While chart success has always eluded them they have always been the live funk heavyweight champions.

While the band have been stripped down to a three-piece

for recording work a full complement of nine members, including old friends from offshoot bands Beggar And Co and Incognito, tore the place apart. From the 'Famous Faces' opener to the ferocious version of 'Time', recently one of the highlights of the 'Dura Dance' tape, they provided entertainment and enjoyment of the highest order.

Vocalist Gee Bello's initial nervousness with the audience was the only bleak spot. From then on you could either sit back and marvel at the perfect

rhythmic propulsion of bassist Tubbs and drummer Mel Gaynor or the sensational pyrotechnics of the horns. Alternatively you could dance yourself dizzy to 'Check Us Out' or the Koollah '(Everybody) Move'.

Dutchmen Blue Feather disappointed fans of 'Let's Funk Tonight!' by turning in a set filled with the sort of lightweight rock-funk that Boz Scaggs and Steely Dan have exploited to better effect in the past.

Mike Gardner



# AVERAGE WHITE BAND

## PUTTING THE FASHION BACK INTO CUPID

A new Average White Band album is always a force to be reckoned with and 'Cupid's In Fashion' is no exception.

An exciting collection of powerful, up-tempo soul shakers mixed with some of the sweetest harmonious tracks you will have heard in a long time. It certainly brings Cupid Back In Fashion with a bang.

The Album  
**'Cupid's In Fashion'**  
 The Single  
**'You're My Number One'**  
 Available on 7 & 12"



**RCA**



# A LIFE IN THE DAY OF Simon Napier-Bell

**FF** I GET up at half past six because I've always got lots to do. As soon as my mind comes awake I get up, I can't stand lying in bed. It's boring.

I drink two glasses of apple juice while I decide whether I have a hangover or I can start work right away. I do half an hour of exercises — mainly isometrics and basic repetitive muscular exercises — and then

read the Guardian.

I hate doing the exercises, it's the biggest torture of the day but I started doing them 15 years ago when I became aware that you didn't look so good if you didn't work at it.



SIMON NAPIER-BELL, 43, lives mainly in France but spends a good deal of his week in London. He entered the rock business in the Sixties as manager of the Yardbirds and helped bring Marc Bolan to fame. Now he manages Japan, owns the Nomis studio complex, owns a publishing company and has a chain of hairdressing businesses. He has just published an "intimate" account of the Sixties entitled "You Don't Have To Say You Love Me"; the title of the song he wrote for Dusty Springfield.

Pic by Jill Furmanovsky

LATEST ISSUE OUT NOW

# Noise!

MORE PIX! MORE HITZ! MORE KIX!

Starring  
INFA-RIOT  
EXPLOITED  
ASSOCIATES  
DAMNED  
MADNESS  
TRIO  
SCORPIONS  
KROKUS  
BOW WOW WOW  
PSYCHEDELIC FURS  
BLANCMANGE  
FLOCK OF SEAGULLS

Plus Associates Competition  
Autographed LP's to be won

Noise!  
AT YOUR  
NEWSAGENTS  
NOW

By seven o'clock I'm making my lists. My whole life is organised by them. Frequently they run up to 100 items. I make a new list every day to remind me of what needs to be done. I write it twice, first to jog my memory and then to put it in order of importance. Some things can be put further down the list for several days. I've also got to keep writing lists of my businesses because if I don't I forget about one for a few days.

Once I've put everything in order of preference I divide my day into sections: meetings, phone calls, things I have to go out for, that sort of thing. Unfortunately it's impossible to do record business phone calls in the morning. The people who work in the business come in at 11, go out for lunch at 12.30 and stagger back drunk at four pm. I don't include myself in that category — I never have lunch and I never drink until the evening.

So, before I do my record business phone calls I catch up on any letters and do a bit of writing. I always do Japan's publicity handouts, biographies and that sort of thing. I can do them better than the record company.

At 9.30 I get into the bath so that by 10 I can start on my phone calls. I start with lawyers, accountants, people like that. And that keeps me going until 12 noon.

Next I go into my office and stay there until four o'clock, where I deal with problems relating to other businesses. Most of my companies are run from Hong Kong, and I've set them up with other people so that I lend them my expertise. I don't actually employ anyone.

I have masses of correspondence to get through. Management isn't just business. You've got to help them with their flats and clothes. It's like being a mother and a father and a lawyer and a beautician and a psychiatrist. You've got to be extraordinarily tough without being obstructive.

The music business has really changed in the last five years. In the Sixties it was very amateur, then by the Seventies it was big business. Punk brought back the amateurism, but now it has become a very hard, professional industry. The rock business is still relatively young, after all, it's only been going 20 odd years.

Eventually I get through to the record companies. If I'm dealing with Virgin I'm working with high class, competent, well chosen people. If I deal with other record companies it's exactly the reverse.

I could be travelling about. For instance, last Friday my partner and I had a meeting in Amsterdam which took two and a half hours. Or most probably I could be having a meeting with the lawyer. It's quite common for me to get up in the morning, go out to the airport and get on a plane to some country or other.

I could be working out the financing of Japan's autumn tour which goes halfway round the world. Or I could be at my hairdressing salon checking on the business there, or involved with fashion shows.

No one has tackled hairdressing in the same way as you would build up a rock star, but I'm trying to do that now. We regularly do big hair shows — we did one recently at the Barbican. It was a half hour show which was like something out of Las Vegas. We had the top 10 hairdressers and we rehearsed the show for eight weeks. At the finale we had the lady who impersonates the Queen come on, and half the audience were fooled while the other half who were gay thought it was brilliant.

Next I go back to where I'm staying in London and make phone calls through till nine o'clock. This time I speak to people who are in America, or for instance two of the group are in Japan just now so I might call them. They're hours and hours in front of us so it's usually morning when they get my call.

Often I have meetings in my flat, things which couldn't be done during the day. I try to slot such meetings in between six and eight o'clock. Today for example I'll be speaking to the two promoters, the agent and their accountant. Then I'll have the day to myself.

When business is all out of the way, I'll have a drink and slowly decline from then on until bedtime. I try to unwind as slowly as possible because otherwise you're still all twitchy from the day's work. I'll open a bottle of wine or have a whisky and water.

Every night of my life finishes with a good and sociable dinner. If you want to bed after 14 or 15 hours of work without

having any recreation, you wouldn't cope for very long. I like to relax by drinking and talking.

Nine times out of 10 the dinner takes the form of business in as much as most of the people I know are business associates. I don't do business with people I don't like, and when I meet people who have nothing to do with the business that I do like, I prefer them to become involved in some way.

Dinner always lasts about two to four hours, and that takes me up until one or two in the morning. I always go out for dinner, never eat in. Eating out is the natural way of life.

I'm amazed that I manage to stay awake until I get to bed, what with working 14 hours and eating and drinking too much. I suppose I do work very hard but it's not wealth which motivates me, although having money is very enjoyable. I suppose I want to survive without getting bored. I enjoy what I'm doing and I know how depressed one can get when they're doing a job you don't like.

I would like to write more books. When I left school at 17 I wanted to write, but I put it off until I had more experience. When I wrote "You Don't Have To Say You Love Me" I would get up half an hour earlier to accommodate the book. Sleeping is unproductive so I just cut down on it.

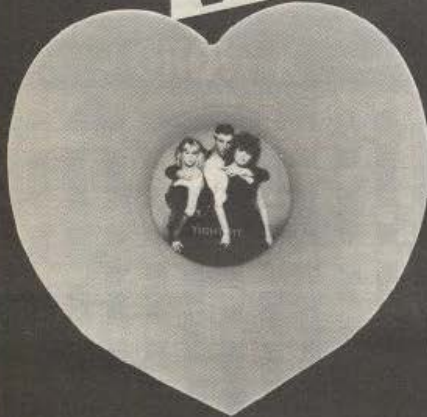
I also write advertising jingles. I do both the music and the words. I did the "KP, good and crunchy" ad where there were lots of jungle animals. Usually I write these in the early evening, that's another thing I could be doing, putting down a new jingle in the studio. That takes about two hours from start to finish.

I don't go on the entire tour with Japan any more. I've been with them since the beginning and they don't need me to hold their hands any more. I go to several dates, but as long as there's a good tour manager with them, I don't need to be on hand.

When I first saw Japan my immediate thought was they were a natural, bound to be huge. What I didn't reckon was it taking the rest of the world five years to catch on! But it's been worth it.



# 100 TIGHT FIT PICTURE DISCS TO BE WON



Another winner from TIGHT FIT — their latest single, 'SECRET HEART' and Record Mirror is actually giving away 100 copies as prizes in this week's competition. The copies of 'Secret Heart' we're offering are limited edition, wait for it, heart-shaped singles in a sumptuous deep red vinyl featuring sultry heart-throb Steve Grant with glamorous duo, Denise and Julie.

If you think your turntable can take it, enter our competition NOW. All we want you to do is write down in the space provided what you think would be a good title for TIGHT FIT's debut album. (P.S. We're not promising TIGHT FIT will use any titles suggested!)

The first 100 best titles, in our opinion, drawn out of the bag on the closing date will be sent a picture disc.

Cut out and send to  
**RECORD MIRROR/TIGHT FIT  
COMPETITION, P.O. BOX 16,  
HARLOW, ESSEX CM17 0HE,**  
to reach us by September 20th



Name \_\_\_\_\_  
Address \_\_\_\_\_

MY TITLE FOR THE FIRST TIGHT FIT ALBUM IS:  
\_\_\_\_\_  
\_\_\_\_\_



CHINA CRISIS: the saucer's apprentices, Dave and Gary

## ★ mug shots ★

### Christine Buckley has a cuppa with China Crisis

**T**AKE A band that comes out of Liverpool, but not out of the Liverpool "scene"; a band whose greatest love is purely music, as opposed to meanings; a band who cringe at the thought of being live entertainers, and what have you got?

China Crisis — a three piece from the Liverpool suburb of Kirkby, who are ready to spring into the charts with 'African And White'.

Founder members Eddie Lunden and Gary Daly don't think their bleak home land influenced their music. Despite the political overtones of 'African And White', China Crisis are not trying to champion any causes and freely admit that the words always come second to musical arrangements.

Eddie: "We always have thought that way — it's easier to put words to music, than music to words."

China Crisis shun the idea of having an image. Gary: "The good thing about China Crisis is that it isn't a fashion thing. A lot of people going around, Visage, Fun Boy Three . . . they've all got a style to go with the music. There's no style that goes with ours."

"It will be good, because people won't have to dress up or dress down. They'll be able to follow everyone else's fashion and still come to see us."

**F**ASHION, audiences and live performances are sticky ground for China Crisis. Being live entertainers in the normal, get straight up on stage and play, isn't really in keeping with their scheme of things. For the next tour, which will accompany the release of their debut album in October, they plan a visual show, using video, lighting, even body paint.

Already after only a year of functioning as a band, they are more interested in using video than playing live. Are they not in danger of becoming too distanced from the people who they're making the music for?

"Records are just as distant, they're as far removed," says Gary. "From the initial stages, through to when it's mixed and put out, all the effort behind it is finished."

Eddie says: "A lot of people enjoy the visuals, you can get a lot more over in a three minute video."

Because China Crisis are a new band it's almost a compulsion to try to identify them, to find a category they can go in. Of course that's never really a fair thing to do, because by boxing you immediately start placing limitations on the band. But it is only natural to want to file them in your mind. And if you try to do this with China Crisis the only option is defining the sound — they resist all the easy "meaning" and "image" channels.

'African And White' demonstrates the band's preoccupation with synth-structured melodies, but most of all it shows that China Crisis are quite heavily concerned with their drum sounds.

"Yeah, a lot of people have said that, but it's not really what we have in mind all the time. The first single was very drum orientated. It just happened like that — the producer we used was very into drums."

Their album should show more of the essence of China Crisis, though. One half of the album will be produced unaided, and a couple of producers are going to be drafted in to do the other side.

"This way people can actually see and decide where the ground lies," says Gary.

Wouldn't they rather produce the whole of the material themselves?

Gary: "It'd be the same sound and feel on the ten to 12 songs then. That may work well for some people, but I don't think it does for us. It'll be good because it will be like having virtually two different albums."



EDDIE: left on his own

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



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- Stool Pigeon  
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# DISCOS

## Get on the right track



**'D' TRAIN  
NEW YORK  
EXCLUSIVE!**

**JAMES WILLIAMS: big is beautiful**

**'D' TRAIN** have railroaded themselves the position of becoming New York's hottest disco duo with tracks like 'You're The One For Me', a top 20 hit earlier this year, and 'Keep On', now bubbling under our charts. But their trips up the charts this year nearly turned into an express to financial disaster for keyboardist Hubert Eaves Jr.

"You're The One For Me" was a big gamble for me," says the Minnesota-born writer and producer, tucking into spare ribs in mid-town New York. "I couldn't say what it amounted to in a dollar figure, but I certainly jeopardised my family life. There were many times when meals had to be scraped up and other times when most of my furniture had to be sold." The judgement and sacrifices of the Eaves family and his genetic giant partner, vocalist James Williams, were vindicated when the record was first played in public. "I went to a New York disco and the jock put the record on. Almost immediately the people

were hollering and screaming. That's hot, that's hot." I just stood there and I could feel that it was the right time and right on the pulse of what people wanted to dance to. From that point onwards I uncrossed my fingers.

'D' Train are a microcosm of the disco world and black music in America. The duo are a mixture of old and young: Eaves is 35, Williams a youthful 20-year-old. Town and country: Eaves hails from the backwaters of St Paul's, Minnesota, known only for the sexually bizarre funk of Prince, while Williams is from the tough Brooklyn district of New York City. Experience and novice: Eaves can claim a background that includes working with Stephanie Mills and Roberta Flack while Williams had never sung outside a church choir before 'D' Train.

More importantly, the chalk and cheese pair entered the music business at opposite ends of the black music spectrum with Eaves being a dedicated jazz musician and Williams claiming a strong religious background.

**B**UT BOTH see eye to eye on one thing. Neither would have entered music if it wasn't for enterprising fathers.

"My father used to take us to stage shows at least once a month at the Apollo Theatre in Harlem," says James Williams. "I used to see groups like The Delfonics, The Temptations and Chairman Of The Board all the time.

"Everything I wanted to do, my father sort of coached me. If I wanted to learn guitar he would arrange it," he recalls, a singer who first sang solo in church at the age of three. "He believed I was a talented child so he pushed me forward to show me that I should grab every opportunity."

Eaves tells a similar story of paternal nurturing. "My father had a dream of having all seven members of the family playing music together.

"He recently told me that he came home one day and found me sitting at a piano — I was so young I could barely get onto the stool — but he says he knew by the way I was banging on it that I had some musical talent."

But the road to success for Eaves was a hard and long one since he decided to make jazz music in Minnesota.

"No one comes looking for you if you play jazz, especially in such an out of the way place, so I went to New York. At first I was intimidated and scared but by the end of the first day I knew it was home, it just felt right. It made me wonder why I'd wasted so much time at home."

While Eaves was building a reputation for his writing and arranging talents on Stephanie Mills' Grammy award winning 'Sweet Sensation' LP and Roberta Flack and Donny Hathaway's 'Back Together Again', and destroying it with a solo album he didn't want to talk about, James Williams was heaving his incredible bulk to earn the name of 'D' Train.

"'D' Train is the name of the express that we used to take home after school. When I used to play American football they gave me that name because I used to hit hard in the tackle."

It comes as no surprise to anyone who's seen the big man that he was put in the centre of both the attacking and defensive moves.

**T**HE MEETING of the pair was fortuitous. Both Eaves and Williams, on his first singing assignment outside of church, were helping a mutual friend record some demos. The rest is history.

The duo have since produced a hot album and three excellent singles of keyboard based material. They go on the road with a seven-piece band that includes no less than four keyboard players. While British ears are used to all-synth sounds in the rush that has followed Gary Numan's commercial breakthrough, surely it's a rare phenomenon in black music in America?

"Not any more," smiles Hubert Eaves. "I think that 'D' Train has inspired a lot of black bands just as much as Kraftwerk, Human League and Jean-Michel Jarre has done for us."

But inspiration is the cornerstone of 'D' Train's work. Fueled by James Williams' strong religious background and the general call throughout American black music for positive sentiments in the music, 'D' Train are reaping the benefits of their work in terms of hits like 'Walk On By'.

"You're The One For Me" was ostensibly about one person trying to reach out to someone's heart and the limits and extremities they would go to show them they love them," explains Williams.

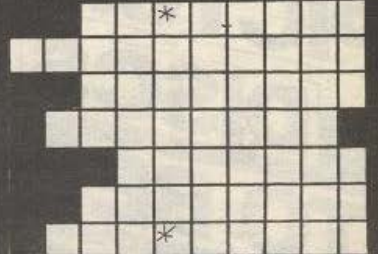
"But it's really about a world love affair. It's trying to pull people together. It's one person also saying, against a background of turmoil and the nuclear threat, 'Save Me'. Just one person raising his trumpet and trying to show the world that love is where it's at."

While 'Keep On' is on the same positive vein, the song is also a tribute to Hubert Eaves Jr's own positivism. "You gotta keep keeping on, it does work," He should know.

# PUZZLES

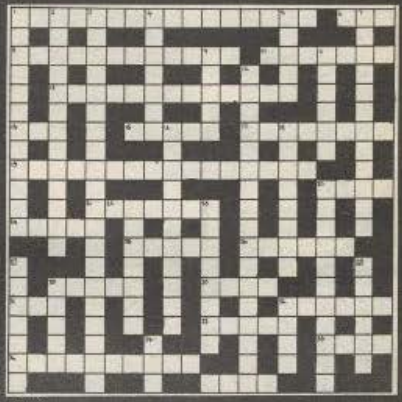
## POP-A-GRAM

Solve the seven cryptic clues and write the answers across the puzzle so that the starred down column reveals why Junior's never punctual. Remember the clues aren't in the correct order. You have to decide what the right order is.



It's surprising how Fats Waller quite transformed this McCartney hit (5)  
Katie Bush was once lion-hearted (4,4)  
Put VAT on walls to parts of Luxor and it'll make 'em rage in Eden (8)  
Hear the twanged string roar for one of Fab 4 (5,5)  
The batsman said "I.O.U. sikes" but the bowler produced fireworks (8)  
Re-sound the ash alarm for a night to remember (8)  
HM band are confused spending all night long in a brow (7)

## X-WORD



### CLUES

- ACROSS**
- Mr. Haralambous and his group (5,3,3,5)
  - Queen's favourite month (3)
  - Sounds like Mick wants to dance (5,3,1,2,2)
  - Plastic Be Bop Deluxe recorded on (7)
  - A hit for Manfred Mann and Rod Stewart (2,2,2,2,4)
  - Duran Duran LP (3)
  - Former Motorhead guitarist (5)
  - 17 Of Lily of of Matchstick Men (8)
  - 1976 hit for David Ruffin (4,4,4,4)
  - Former Motors guitarist (4)
  - 21 & 18 down Was it Joe Strummer's favourite clash (7,5,3)
  - 24 Juice or Henry (5)
  - 25 You can put it in Elvis (5)
  - 26 No lava for Bryan (6)
  - 28 Dance Modern Romance wanted everyone to do (5)
  - 30 Mr Rundgren (4)
  - 31 First Pistols label (1,1,1)
  - 32 Cliff informed us that she doesn't live here anymore (6)
  - 33 Queen film soundtrack (5)
  - 35 Traffic had a hole in one of their's (4)
  - 36 1979 Anita Ward No 1 (4,2,4)
  - 37 See 16 down

### DOWN

- A Strangler (4,8)
- Description of Joan Of Arc (4,2,7)
- 1969 Clara Ross and the Supremes hit (2,5,4,3,4,2)
- Gem of an LP (7)
- 5 & 29 down You're So Vain singer (4,5)
- European song contest winner (1,6,5)
- Crystal blows up a storm (5)
- Madness hit (4,2)
- 12 Described by John Peel as something extraordinary in Spanish (3,8,2,4)
- 16 & 37 across 1981 Rainbow LP (9,2,4)
- 18 See 21 across
- 20 Maggie Bell's recent singing partner (1,1,9)
- 22 The Beatles story of Jo Jo (3,4)
- 23 1979 Donna Summer hit (3,5)
- 27 Arthur Daley Histers (3,4)
- 28 22 — are Tearing Up The Plans (6)
- 28 See 5 down
- 32 She had 1971 hit with Gypsies, Tramps And Thieves (4)
- 34 Wings 45 (3)

**LAST WEEK'S POP-A-GRAM SOLUTION**  
Bench Boys, Madness, Elvis Presley, Off The Wall, Beatles, Scorpions, Spinners  
**DOWN:** Captain

**LAST WEEK'S X-WORD ANSWERS**

**ACROSS**  
1 Paper Late, 5 Still Life, 9 RED Speedwagon, 10 Original Musiquarium, 13 I'm The Man, 15 Andy Summers, 17 Jive, 20 You Better You Bet, 21 Ramones, 22 Madness, 23 RCA, 24 Gary Numan, 27 Hot Legs, 30 Emotion, 31 Art, 32 Stay

**DOWN**  
1 Pornography, 2 Promised You A Miracle, 3 Replicas, 4 Ted, 5 Suggs, 6 Leo Sayer, 7 Investigation, 9 Santa, 11 Adam Ant, 12 Modern Romance, 13 I Second That, 14 Trouble, 16 General Saiti, 18 Jean, 19 Otis Redding, 21 Regents, 23 Roastman, 25 Nugent, 26 Mickey, 28 Train, 29 NYC

**LAST WEEK'S WINNER:** Anne Martin, 63 Holmsdale Road, Chislehurst, Kent

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

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

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# DISCOS

## ODDS 'N' BODS

**IMAGINATION**, after doing backing vocals for Kelly Marie's Crusaders-produced track, hint they weren't exactly impressed despite the Crusaders' twenty years of musical experience — "The guys are fantastic but they need to utilize what's happening now, though we did learn a lot from them," hastily adds Lee... Lee also says, "I can't wait to get a flop, then we'll know who the real people are in the music business"... Italy meanwhile has imagination's 'Just An Illusion' at 4 and 'Body Talk' at 10 in the chart, Belgium has 'Music And Lights' at 12, and in Canada 'Just An Illusion' has sold enough to go 'double gold'... Dartford's futuristically revamped Flicka reopens next week with a preview night party on Thursday (19) and a linen's fancy dress ball on Friday (20), when Chris Hill joins Colin Hood, and already the enquiries have been so heavy that the club has had to install an answerphone to handle reopening details on Dartford 25520... Canvey's Goldmine, on the first week of its tenth anniversary celebrations, had kids queuing outside at 10 in the morning last Saturday... Orin Cozier is now deservedly the Streetwave label's full time national radio plugger and artist liaison manager, Morgan Khan meanwhile is now hyping himself up on new singings, the Hudson Brothers... Howard Johnson 'So Fine', which hasn't stopped climbing since the news got about it wouldn't be on UK release, will be out here after all but as 'Flip 'n' Keepin' Love New' (now watch the hipster than hip drop it fast!), spearheading the ralsunch next week of A&M's Funk A&M series along with Magic Lady 'Sexy Body' 'Get Off' (wo, not 'Give It Up?'), Jeffrey Osborne 'Eanie Meanie' 'You Were Made To Love', Atlantic Starr 'Love Me Down' 'You're The One'... Britain's first video pool, A.B.S.E.E provides a monthly one hour compilation of current hot promotional videos at £50 + VAT per month, initially sending two tapes so that the older one can be replaced after the first month thus leaving you always with two to rotate, and the service is already much used by London clubs (I can vouch for the videos at Le Beat Route) although A.B.S.E.E's Rox Bee would like to hear from more provincial clubs with video facilities — contact her at Albion Leisure Services, 147 Oxford Street, London W1 (01-734 9072)... Peter Powell's Steppin' Out show on Radio One (Mondays 6.10pm) would surely be of most benefit if it left all the brand new pre-release exclusives to the local radio specialist shows, which have more time available, and instead concentrated its 50 minutes on consolidating those



**JAMES HAMILTON at the controls**

soul disco hits which with just a little bit more national airplay could possibly cross over into the pop chart... industry sources estimate that 5000 sales are needed to break even on a disco hit, many not getting anywhere near that despite apparent chart popularity, while with luck an average disco chart topper which also hits the bottom end of the pop chart can possibly sell around 30,000 after a lot of hard graft... Froggy's Steppin' Out mixes really should be more ambitious and busier — it's no fun waiting right through a record just to hear one segue, especially now that young Alan Coulthard on Radio Luxembourg zaps you with something incredible every few seconds on his megamix masterworks (provided radio reception lets you hear it)... Martin Collins' Soul Seekin' show on Chiltern Radio (c. 792 MW) every Sunday 3-6pm can be picked up in London, and I'm glad to hear he's more than lived up to his earlier praised potential... Jeff Young is sitting in for Robbie Vincent on Radio London's Saturday lunchtime soul show for the next few weeks... Capital's recently absent reggae jack David Rodigan has grown a mull around his mouth, to go with the second after lead role he's been off filming in Greenland for BBC TV's 'Shakleton' series, due on our screens next spring... Tony Jenkins' Soul On Sound cassette magazine got off to a great start, shops already reporting that my preview mix medley has brought people back in to buy records featured — remember, I can't use more than a short excerpt (to comply with copyright laws) and so will never be able to do an ideal mix by waiting for all the optimum mix points, but I think you'll find this week's edition is even neater... Ambiance drummer Mike Parkinson stuck it out giving helpful nods while Tony Jenkins dozed off during the marathon all night session it took to end up with the new medley!... Technics digital readout adjustments to achieve

the Rockers Revenge/Sharon Redd 'Beat The Street' Bobby 'O' mix (during which I'm still not sure what bits belong to what records) are +2.10.0/-3.7... Bobby 'O' (for Orlando) produced the Flirts 'Passion' gay synth hit, a c120bpm 12in remix of which is now on Canadian Unidisc (UNI-1086)... Graham Gold moves downstairs on Friday Nights at Mayfair's Gullivers in Down Street, leaving me to funk the whole night upstairs on my own (no hardship in itself)... Wham's glamorous platinum blonde dancer Shirlee Holtman gets nothing from gigs and so earns her keep, not working as a waitress in a cocktail bar, but as one of the remarkably friendly girls at Watford's Ponderosa — the UK's first truly authentic American restaurant which is so good I've travelled there from London twice in four days to gorge on dirt cheap steak with shrimp, unlimited help yourself salad, unlimited soft drink refills, unlimited um-yum!... Harringsay Bolts' national gay disco dancing championship was won by 20 year old masseur David Beard... Ian Levine (Charing Cross Heaven) has Sharon Redd 'In The Name Of Love' at the top of the gay venue's chart, and reminds me that Stephanie Mills 'I Can't Give Back The Love I Feel For You' was of course originally Syreeta's debut single when called Rita White... CBS conned a lot of jocks by disguising the Goombay Dance Band as the GD Brand on white label 12in promos of 'Rain'... Marvin Howell's ERG label (not with the Boys Town Gang, whose 'Signed Sealed And Delivered' revival will be the next single pulled off their September-issued LP) is now clarified as being the outlet for product licensed from the US, with UK acts going on Marvin's Project label, System being phased out (Pino D'Angio possibly being transferred to Eric later in the summer)... Adrian reports from Bourne-mouth's gay Adams Disco in the Malson Royale complex that Carol Jiani 'Hit N Run Lover' megamix is Bourne-mouth's biggest gay hit... The Fri/Sat/Sun Tuesday club being busiest on the cabaret Tuesday nights... Tony St Michael's nights at Millington's Hemingford Arms pub have changed from funk to gay, Sundays for women, Mondays for men... Tony de Wit compiles a gay disco chart at Birmingham's Nightingale Club which he then features on his Beacon Radio show, without identifying the fact that it's gay, and supplies to listeners by post... Paul Parker 'Right On Target' (US Megatone 12in) is top of the US Dance/Disco chart, although Ian Levine prefers the 'Pushin' Too Hard' flip... Laura Branigan 'Gloria' is now on UK 12in (Atlantic K 117597)... Gibbo is playing so much material normally associated only with gay discos that I had difficulty in stopping our



STEPHANIE MILLS started her showbiz career as a child star, amongst other roles originating in the stage production the character later played on film by Diana Ross in 'The Wiz', but with her latest 'Tantalizingly Hot' LP and such sultry poses as this she seems now determined that nobody should think of her as a kid.

chart compiler Alan Jones from classifying Edgobaston Faces French Club Jardine as gay!... Tricky Dicky Richard Scanes in his Disco Music shop at 391C Mile End Park, London E3, offers UK 12in at £1.90 and US 12in at £3.50 to our gay chart readers, the same discount as for DJs, adding 'If you're gay and a DJ you get an extra special kiss'... yeuch!... Eddie Murphy, whose 'Boogie in Your Butt' was intended as a disco parody but is in fact one of the best funk cuts this year, is a sort of American equivalent to Henry Henry on TV there... Keni Burke, selling well on UK 12in, appears to have been around too long for jocks to stick with him... I don't understand the evident rush to buy Glass — the girls are out of tune, clammitt! — nor the surprisingly short lived peak reached by the incredibly good Reed Holt 'Ecstasy'... A&M in America have started an Aylm label series for strictly Latin music (of the ethnic Mexican/South American variety)... Gunch appears probably to be some new illegally ingested substance... Al Green is taking time off from his Memphis church to play the type-cast role of a minister alongside Patti LaBelle on Broadway in a new adaptation of the gospel musical 'Your Arm's Too Short To Box With God', set for an eight week run starting in a month at the Alvin Theatre... Teddy P, many doctors agree, may never walk again — so I'm sorry about last week's comment, based on earlier more optimistic reports — although he is without it other respects more mobile than the even more unfortunate Johnnie Wilder... Nigel Haikes (Portsmouth) reminds us that the flip of Shalamar's 'Make That Move' was 'The Pop Along Kid', all about body popping... Teesside jocks' Cleveland Area DJ Association is now affiliated with the DJF, details from Graham Murray, 7 Crossbeck Way, Ormesby, Middlesbrough, Cleveland... Theo Loyte has returned to Mecca after 12 years, joining Dave Munday on Saturdays at Guildford's Cinderella/Rocker-fellas... Suzie Halls, remembered by many DJs as Fred Dove's assistant a while back, now works just along the road from me in Willesden at Jive... Brian 'Bezzar' Mason jocks Mon/Tues/Wednesday upstairs at Southgate's Pink Elephant (ex-Royalty)... Dion Schuman of Copenhagen's Tattlerail (Tattler Disco) recommends the Ding Dong record shop at Silkegade 3, behind the flum warehouse, in Copenhagen as a hot source of imported US and UK material... Kev James is now permanently based in Denmark (this month

at Skagen's Disco Admiralen), where he says Rick James is king and Falco's original 'Derk Kommissar' is classed as funk... Mark Clark (Brockwell) on a recent return to Rotterdam spent a weekend coaching Blue Feather to speak de English, so now you know who to blame if you encounter them here... Rob Parknett (Roydon 027979 2322) had an expensive narrow escape (literally) from Czechoslovakia after his young son came out with measles (silly taking him there really). Rob only managing one gig behind the iron curtain but at least he was greeted by the crowd like a superstar — now he needs a copy of the 24.4.82 Record Mirror as the copy he sent his Czech chum was lost... Tom Wilson (Edinburgh) writes from sunny Salsou near Tarragona that Kaseo 'Kaseo' seems big in Spain... Nick Ratcliffe (Winkfield) says the tavernas in Corfu all wind up with a selection of terrible Eurodisco, the 'Stars On 45' singles and 'Disco Bouzouki', but it's all good fun (apart from the other bloody foreigners)... Mark Summers, resident at Hickey's recently opened luxurious 1920s-styled Flappers in Temple Mills Lane, regularly gets visited by local tribes the Hyman Burnsters!... Donna Summer's recording sessions with Quincy Jones were more of a strain than originally anticipated, according to a good report in the LA Times, Donna being preoccupied by her unexpected pregnancy — and did you spot it on TV, but because of this her current video makes extensive use of a slimline cardboard cutout of her!... Mike Page (Shirnal Nell Gwynn), who's always

being told he's too expensive, asks on behalf of himself and several other local jocks, who the hell is Trevor Hughes? (OK guys, meet at noon on main street)... Frenchie's sweat dripped onto his close talk mike while he was fiddling with the badly earthed lighting controller the other Wednesday at Krikham Charlie Max's, and — ZAPP! — instant hair straightener... Chris Cole (Cranleigh Cranley Hotel), please note that although provincial reaction comes via the mail, London's contribution to the Disco 90 includes bang up to date verbal reports... Eddy James (Walthamstow Royal Standard) reckons BPM should now become CPM, for Claps Per Minute... WEA's Fred Dove opines, 'There are too many DJs asking for free records because they can't afford to buy them, not because they want to promote them' (think about it, there's a subtle difference)... Alfred McCrery says 'Absolutely!'. Deibert says 'KEEP IT CRUCIAL!'

## BREAKERS

BUBBLING UNDER the UK Disco 90 (page 4) with increased support are Jermaine Jackson 'Running' / Very Special Part; 'There's A Better Way' (US Motown LP), Trilark 'Love Never Looked Better (Instrumental)' (US Handshake 12in), Tytil 'Sweet Nothings' (US Capitol LP), UK Players, 'Missbehavin' (A&M 12in), UK Players 'No Way Out' (A&M 12in), Illusion 'Why Can't We Live Together' (PRT 12in), Galaxy 'Head Over Heels (Instrumental)' (Ensign 12in promo), Jean Carn 'If You Don't Know Me By Now' (Motown 12in promo), Boys Town Gang 'Can't Take My Eyes Off You' (ERIC 12in promo/US Moby Dick LP), Janet Kay 'You Bring The Sun Out' (Arista 12in), Distinction 'That's The Way I Like It' (Hansa 12in), Freddie McGregor 'Reggae On It' (JA Thompson Sound 12in), Fat Larry's Band 'Golden Moment' (WMOT 12in), Wynd Chimes 'Slyin' Smilin' & Pravin' / Aikazam / Body Rock / Do It' (US RCA LP), Donna Summer 'Love Is In Control' (Warner Bros 12in), Wham 'Wham Rap!' (Inner Vision 12in/US promo remix), Weeks & Co 'Go With The Flow' (Canadian Black Sun 12in), Jennifer Holiday 'And I Am Telling You I'm Not Going' (Geffen LP), Brandi Wells 'Fantasy' (WMOT 12in), Peech Boys 'Don't Make Me Wait (Acappella)' (US West End). HIT NUMBERS: Beats Per Minute for last week's pop charts entries on 7in (endings denoted by 6in for fade/cold/resonant) — Associates '18 Carat Love Affair' 142/ Love Hangover' 126-130f, Sylvian Sakamoto 0-133c, Pink Floyd 0-21r, Kool & The Gang 116-117f, Kate Bush 112-56f, Sortis Poits 108-109-110-111-112f, Rocky

## CONTINUES OVER

## DISCO DATES

THURSDAY (12) Unlimited Source jazz Hitchin Regal; FRIDAY (13) Second Image play Southend Zero 6, Russ Winstanley collects ex-Casino jocks to relaunch monthly Northern Soul allstars at Wigan Tiffanys (1am), Graham Gold downstairs with Red Bus Road Show PA's James Hamilton upstairs funk Mayfair Gullivers, Kerry Joins Greg Gregory & Cino Bergiliano at London Charing Cross Road Busby's special Variety Club of Great Britain party night, Dave Peters & Malcolm James funk a 'shorts' n' shades' fun night at Bourne Corn Exchange, Eddy James jazz-funks Walthamstow Royal Standard opposite Blackhorse Road tube weekly (Tuesdays too — only 50p); SATURDAY (14)

Capital's Gary Crowley & Mick Brown's teenage lunchtime shindig is at London Charing Cross Road Busbys 11.30am-2.30pm, Chris Hill & Jeff Young revive ten years of street funk at Canvey Goldmine, Kelly Marie & Marsha 'Delite' Raven PA at Stratford Pigeons' gay Dick Inn, Tony Jenkins, jazz-funks Ambience at Denham Country Club weekly; SUNDAY (15) Second Image & Graham Gold funk Depford Albany Empire, Ian Shaw & Nicky Holloway start funking Bermondsey Old Kent Road Astoria's Bensons weekly with a Patrick Boothe PA, Kelly Marie & the Red Bus Road Show PA at Brighton Sherrys' gay Bolts.

## GAY TOP 20

- 4 DO YA WANNA FUNK, Patrick Cowley/Sylvester, US Megatone 12in
- 1 CAN'T TAKE MY EYES OFF YOU, Boys Town Gang, ERC 12in/promo mix
- 2 LOVE LIES, Yvonne Elliman, US Moby Dick 12in
- 18 I LIKE PLASTIC, Marsha 'Delite' Raven, Red Bus 12in
- 5 RAIN, Goombay Dance Band, Epic/12in promo/US Portrait 12in remix
- 3 BABE WE'RE GONNA LOVE TONIGHT/COME AND GET YOUR LOVE/ON BABE, Live, US Prism 12in/German Polydor LP
- 15 FAME, Irene Cara, RSO 12in
- 7 PASSION, Flirts, Canadian Unidisc 12in/remix
- STOOD PIGEON, Kid Creole & The Coconuts, Za 12in
- 12 GLORIA, Laura Branigan, Atlantic 12in
- 9 HAPPY HOUR, Deodato, Warner Bros 12in
- 18 LOVE IS IN CONTROL, Donna Summer, Warner Bros 12in
- 10 DON'T COME TRYING TO ME, Linda Clifford, US Capitol 12in
- STONED LOVE, Sweet Baby, Canadian JC 12in
- 8 LOVE IS THE DRUG/THE BEST PART OF BREAKIN' UP, Roni Griffith, Vanguard 12in
- ASK ME, Carol Jani, Canadian Maza 12in
- 5 GIVE ME JUST A LITTLE MORE TIME, Angela Clemmons, Portrait 12in
- LET'S FUNK TONIGHT, Blue Feather, Mercury 12in
- 20 LOVE YOU MADLY, Candela, Asta 12in
- 17 SING SING SING, Charlie Calello Orchestra, US Profile/Dutch Rains Horn 12in





From page 31

Sharpe 123(intro)-126-128-Or, 10cc 0-33-Or; Diana Ross 129, Tom Tom Club 122r, Toto Cosmo 148r, Louis Clark 128r, China Crisis 126/63f... c.

**IMPORTS**

**WANDA:** 'I Must Be Dreamin' (US Elektra 0-67999). Narada Michael Walden's sister (he's executive producer) takes the Evelyn King route on a Randy Jackson produced predictable but well crafted sinuous synth spiced 130bpm 12in smacker which is a gift for mixers and destined to be a disco biggie. **JAY W. MCGEE:** 'When We Party' (Canadian Scripto CAPAC DK 82-01). Already mentioned in brief, the GO-ish jauntily pushing surprisingly subtle 120-121bpm 12in kicker improves immensely with familiarity and really trucks the further into it you get, the chic sung "uptown downtown" hook line making it one to watch (especially when, as seems likely, it comes out here). Deep soul fans should check the lovely slow 'I've Been Checking Out (Too) flip (too). **SWEET PEA ATKINSON:** 'Dance Or Die' (US Ze IL 0-99097). Was Not Was-produced strongly solidly thinking and thudding 118bpm 12in chugger with charming chops like a funky Human League, giving it good crossover appeal. The snazzy new die-cut island 12in sleeve it's housed in may get torn in record boxes easily.

**RAW SILK:** 'Do It To The Music' (US West End WES-22146). This week's big seller on West End (isn't there one every week?), the chic and well-served 112-114-115-116bpm 12in swayer builds through nice sax to a more rhythmic semi-fierce last part which is then emphasised in an scappella intro. **0-114-115-116bpm B-side 'Dub Mix'**, two copies thus being useful for mixers. **TYZIK:** 'Sweet Nothings' (LP 'Radiance' US Capitol ST-12224). Trumpeter Jeff Tyzik gets ravishing chick-led scattling vocal support on this lovely Crusaders-ish lightly Latin juggy 108bpm instrumental joggler, similar in flourish to Leon Ware's 'Why I Came To California', the rest of the set being pleasant — sometimes fast — lightweight jazz listening. From the tone of his horn, I'd reckon we've heard him plenty on Hollywood TV themes.

**ALFONZO:** 'Girl, You Are The One' (US Joe-Wes JW 81500). I last week mentioned the flip's 125-126bpm treatment of 'Low Down', but in fact the very Michael Jackson-ish youngster has a US soul hit with this actually much more useable nicely developing 113-114-115-116-117bpm 12in pant up slow roller.

**GOODIE:** 'Do Something' (US Total Experience MK 205). Solid sounding but fast 127(intro)-129-131bpm 12in funk smacker whips along, produced by Gap Bandman Lonnie Simmons and arady a US soul hit. **Thunderbolt:** 'Love Is So Funny' (US Restyle 1459). Soulful chops sung repetitive rattling brassy 124-126bpm 12in chugger (beware — it's an unmarked 45rpm), possibly better on the instrumental flip.

**UK NEWIES**

**ROCKERS REVENGE** featuring **DONNIE CALVIN:** 'Walking On Sunshine '82' (London LONX 11). Along with 'D' Train's 'You're The One For Me' likely in retrospect to be 1982's most influential disco record, this brilliant 115bpm 4-track 12in restructuring of the Eddy Grant song is already deservedly the hottest sound in the nation and an absolute delight for mixers. Try overdubbing its own scappella version (get two copies!), Aretha Franklin's scappella intro, the US 'Keep On' B-side's scappella intro, the Beech Boys scappella 7in, or synch for sensational effect as much of Sharon Redd's 'Beat The Street' as you can manage. If you're one of the few who haven't yet heard it, look out for all the sneaky bits nicked from 'D' Train and others. It's a hit-bound cross fertilisation of cultures, owing as much to the Human League as to funk. What a blast!

**AFRIKA BAMBATAA & THE SOUL SONIC FORCE:** 'Planet Rock' (21 Records POPX 497, via Polydor). People either love or loathe this blatant pinch of Kraftwerk's 'Trans Europe Express' speeded up on 126bpm 12in as either an instrumental flip (big for many) or with a freshly US smash 'rap' as the main side. Either way it's big and getting bigger all the time, with lots of pop appeal.

**GALAXY:** 'Head Over Heels' (Ensign ENYT 222, via RCA). Not widely available just yet but already eagerly sought on red label promo following weeks of teasing radio play by Robbie Vincent, this Phil (Kandikata) Faison-permed/sung Quincy Jones-ish slick creamy 117bpm 12in roller was produced by the currently hot Pete Wingfield, whose own gorgeous piano playing on the jazzier instrumental flip is making that the most danced to side, although both develop beautifully as they flow along.

**FATBACK:** 'She's My Shining Star' (Polydor RO5PX 494). Stavishly copying Maze though maybe it does, this superb sensuous jazzily rolling 106-104-105-106bpm 12in joggler has fertile sax, subtle 'new soul' singing and a toe-fingering beauty that's not to be missed now that it's finally out here.

**NARADA MICHAEL WALDEN:** 'Summer Lady' (Atlantic K 117527). His changing scintillatingly yepping Eurohit has been much remixed and improved for faster 122bpm 12in, which the French speaking fox lady two-thirds through could even help make a hit here — flipped by the more sedately knocking 117bpm 'Confidence' in which he's preaching the teaching of guru Sri Chinmoy.

**STANLEY CLARKE:** 'New York City' (LP 'Let Me Know You' Epic EPC 85648). Getting ever funkier and more soulful the ex-jazz bassist has obviously been listening to Rod Temperton's work with Quincy Jones to judge from this clapping and bass started then lushly harmonised steadily intensifying 123-124-125bpm builder with great snapping bass synth as it progresses, and the jauntily jolting 121 bpm 'The Force Of Love', Carlos Santana's guitar climaxing the repetitive slick 126bpm 'Straight To The Top'.



**Jolly Roger**

**ROGER TOVELL** (standing above centre) is Gloucester-based Severn Sound's soul show DJ, his Friday Funkahun going out on 388m MW between 8-10pm weekly, and together with Marc James (kneeling front) he had a special "Castaways" tropical night recently at his Friday/Saturday residency in Stroud, the Brewhous, where they were joined and thoroughly titillated by terpsichorean troupes the Erotic Jungle Dancers. In case you're interested (go on — admit it!), the odd one out is Sarah.



**DJ TOP TEN**

**LENNY HENRY:** a legend in his own bathtime, is now following up the TV fame he found on TISWAS and OTT by sitting in on BBC Radio One's Sunday morning 10am-12.30pm slot, where his own musical tastes luckily for us are allowed to be reflected. Here then straight from darkest Brixton is the Radio WBRIX funk chart, complete with Delbert's own comments!

1. **THE MESSAGE**, Grand Master Flash, US Sugarhill 12in "This is a crucial track, man, this guy raps for real"
2. **BEAT THE STREET**, Sharon Redd, US Prelude LP "AHH yeah, Graham Carter eat your heart out, this is a killer"
3. **MONEY'S TOO TIGHT**, Valentine Brothers, US Bridge 12in "Soul music at its most crucial"
4. **RUNNING**, Jermaine Jackson, US Motown LP "Nice funk from JJ, specially lifted by Freddy Deaky from Pete Tong's record box"
5. **FUNKIN' AROUND**, Bloodstone, US TNeck LP "You know what I mean, guy — this is the business"
6. **JUMP TO IT**, Aretha Franklin, Arista 12in "Lady Soul matching up my deck, man"
7. **GROOVE YOUR BLUES AWAY**, Amusement Park, US Our Gang Entertainment 12in "This is HARRRD, guy — I can't deal with it!"
8. **AND I AM TELLING YOU I'M NOT GOING**, Jennifer Holiday, US Getten "This girl can sing, utter cruciality"
9. **PLANET ROCK**, Soul Sonic Force, US Tommy Boy 12in "Electronic funk goes down well at my new club, the Brixton Funk Bunker"
10. **WALKING ON SUNSHINE**, Rockers Revenge, London 12in "An audio orgasm — it's well crucial"

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# MAILMAN

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

## Chart niggler

HAVING READ the letter by Keith Baker regarding chart rigging, I just had to write to tell you that I went into a record shop the other day to ask for the single by Mike Oxfield. The girl behind the counter asked me if it was in the charts and when she found out it wasn't she informed me that it wasn't in stock.

Flippin' norah, it speaks for itself. If the record isn't in the charts they won't stock it; how the hell is it going to get in the charts?

Cliff Parr, Lerwick, Shetlands  
● In the case of Mike Oxfield, no way

## Partners in crime

WELL YOUR paper has eventually slipped up by not being the hottest middle of the road pop paper out. *Smash Hits* has stolen your crown by letting us know that it was Martha Ladley who appeared on Top Of The Pops with the

Associates a full month before the information was published in your paper.

I buy RECORD MIRROR for the latest information on tours, record releases and so on and only buy *Smash Hits* for its competitions because you can hardly expect a fortnightly paper to be able to give out red hot news.

Until now your paper has served me very well so I hope this slip isn't the start of a decline in your high standards. Douglas Johnstone, Leicester

● We were going to print the bit about the Associates ages ago but we thought — well, who cares really?

## Royal favour

THERE IS nothing that we like better than to curl up in bed of an evening, flick a switch and listen to the wonderful music of Level 42. You know, these chaps are so good that we are thinking of knighting them.

Mrs Lizzie Windsor, Windsor  
● After you, madame, after you

# DI THE THIGH

THIS SONG AINT BIG ENOUGH FOR THE BOTH OF US, SONNY



TOYAH fights for women's rights

## Sag-acious!

I THANK you, I thank you. I thank you. The eyes of Pepe le Perv fell to the floor when I saw the pictures of Elkie Brooks in a recent issue of RECORD MIRROR. I always wondered what people saw in her.

They also reminded me of the picture of Toyah baring her right boob to the world. Absolutely hilarious! And she said she did it as a protest against exploitation of poor young females in nude magazines. Even funnier!

Following Toyah's line of thinking, should all anti blood sport supporters go round killing foxes before the huntsmen do? I smell a rat. Could it be that she wanted to further her image by flashing a boob and didn't realise how saggy she really was? Then when the photographer had done a runner with the negatives she issued that ridiculous statement. Pepe le Perv, Stevenage, Hertfordshire

● We thought it was an advert for the egg consumer board (fried division)

JUST WHO the hell does Billy Mackenzie and his soppy Associates think they are? Pah, Scottish nambys daring to put the wonderful Diana Ross's 'Love Hangover' on the double A-side of their ridiculous new single.

Not only could Diana blast them off stage with her version of the song, but with all her 'Work That Body' gymnastics, she's got better muscles than Nancy Mackenzie and all his silly boys put together.

I think somebody should organise a four round knockout contest between the two of them just to find out who's the boss.

David King, Clapham, London  
● I don't think we could stand all that blood as Diana wiped the floor with them

## Cut above the rest

HAVE YOU taken Nick Heyward's mum onto the RECORD MIRROR staff?

What else would explain the fantastic suggestion in a recent issue that the Haircuts have become "the biggest selling act in the history of their record company."

As confirmed with the Arista press office, this is sheer fantasy. Even your dunderheaded news team has heard of Barry Manilow? Journalistic licence can't possibly extend to the claim that the band's album and single are "shooting up the charts in the US." They are indisputably inching their way up and have been since their debut.

I am a freelance journalist and I think you need me as a proof reader to prevent this farcical nonsense. I could use the money and you could certainly use the accuracy. Gerald Mahlowe, Chigwell, Essex

● Nah, you sound boring to us

## Hunks of beef

I'M SICK of skinny, gooly pretty boys who know what they can do with their mascara and blusher. As for the macho new heavy metal scene, all they do is stuff socks down the front of their pants and pull funny faces trying to look mean.

Are there any real hunks left in the British music scene?

Of course, there's Freddie Mercury. At least he doesn't look like a ponce. (Five minute interval while RECORD MIRROR staff fall about in helpless hysterics.) Just look at

his chest, it's fantastic. All those lovely curly hairs! (Another interval while staff throw up in bucket.) And as for the rest of him... just because he used to wear ballet shoes and tights doesn't mean he isn't still a force to be reckoned with. So how about some more pictures of him?

Jean Crummock, Widnes, Cheshire

● We would show some more photos of Fruitcake Freddie but Gay News have got all the best ones

## Knows gay

I'VE COME to the conclusion that RECORD MIRROR is published in association with Gay News.

This week, not only do the fabulous Boys Town gang and Patrick Cowley get a short mention and the Various Artists album 'Disco Breaks' is described "half gay" but you even print the gay charts which, as anyone who really appreciates music will see, are much better than any straight chart.

Let's see the gay chart as a regular feature in RECORD MIRROR as suggested and who knows, maybe one day you'll have a page for gay contact ads.

Elsie Bagthorpe, Cardiff, Wales

● We've got your number, dear

## Aussie blast

WHY, WHY oh why don't you print more colour pictures of Olivia Newton John? Is it because you don't like Australians? Darren Sumpings, Reading, Berkshire

● No, it's just that we don't have a policy of printing pictures of middle aged sea beans

## A Clash mum writes

IT'S ABOUT time someone realised what the Clash are about. I've heard some mindless and vicious comments about the group and it's not fair. It's about time people gave them the admiration and credit they deserve.

They have given a lot of people a lot of pleasure and deserve more than piss taking by shoddy music papers. You should take a little time and listen to Joe Strummer's lyrics in an attempt to understand them before slugging them off as incomprehensible rubbish.

Keep up the good work Joe. Clash fans all around the country admire what you are doing and what you have done for rock music in this country. Duggy Scott, Chatham

● And the rest of us just laugh

## Pitiful

BORED? FRUSTRATED? Ready to tear flesh from limbs? Yes, you've just read Robin Smith's singles review.

Having read 17 inarticulate words, 15 of which were non-descriptive, non-constructive opinions of the artists concerned and not of their musical offerings, I reached a write up of the Vampires single, 'Harry's House'. Well fortunately, wonderful radio gave me my first exposure to the infectious melody, rhythm and lyric of this superlative example of pop.

## Yankee dollar

I AM replying to a letter in the July 31 issue of RECORD MIRROR where Daniele Crummock says that Nick Heyward prefers an American audience to that of his home country.

I couldn't believe it when I read it, but it finally sunk in that Nick was implying that we weren't good enough for him. I went to a Haircut concert and the crowd seemed to give him a good enough welcome.

So, come on Nick and tell us what the Americans have got that we haven't!

Jill Foster, Birmingham  
● Dollars and lots of them

## Who's who?

TO THE bungling idiot who masquerades as the editor of RECORD MIRROR. Being one of Ultravox's most ardent fans, I was horrified at the horrendous mistake in the releases section in a recent issue of your rag in which you referred to the original Ultravox guitarist — now with Faith Global — as Billy Shears when his real name is Steve Shears. You are obviously a semi-educated swamp rat.

Gillian Clarridge, New Malden

● New Malden sounds an exciting place if that's all you have to worry about. What's the name of the group again?

## Plucking at straws

HIL THIS letter is different from the others. It's for you, Mailman. A temporary halt to this: "You don't like my favourite band therefore you deserve to die horribly bitchiness. Hard to believe, isn't it?"

But this moment belongs to you, dear Mailman. Put your feet up. Have a cuppa. Forget for a moment the awful job of finding every week a handful of letters legible enough to read.

The world is looking rosier now, isn't it? The air smells good. The RECORD MIRROR staff seem almost like other humans. Even Sunie looks radiant, her hangover obviously not quite disappeared.

And so, fortified, you can now return to your thankless task. But just think — one day you'll be able to show your grandchildren your scars and tell them horror stories about the RM mail desk.

Lynne McLoughlin, Lochee, Dundee

● It doesn't bear thinking about

NEXT WEEK'S HOT STUFF  
 DEPECHE MODE!  
 BLUE RONDO!  
 KID CREOLE!



RECORD  
MIRROR

# BEKI<sup>★</sup> BONDAGE

## of Vice Squad

**B**EKI BONDAGE pauses over her pint of lager, looks up, and laughs. "I don't like acting. You can't cough, spit or anything." She reaches for her glass, downs some ale and continues: "I'm only really doing this so I can stay in London for a couple of months. I mean, I'm not even getting paid."

Bristol's most demonstrative anti-vivisectionist and the safety pin brigade's number one pin up has briefly turned her hand to acting. La Bondage is currently appearing in the West Point Theatre Company's 'Plastic Zion' at the Finborough Theatre Club in Earts Court, West London.

The play is about a reclusive rock star, unable to come to terms with his life, loves or career. Featuring a tiresome parade of obligatory punk expletives and rather obvious references to the rockblz, 'Plastic Zion' never quite states its case. It merely succeeds in treating a confusing subject in an obtuse and confused manner.

Never mind... there is always Ms Bondage. Making her stage debut as Dagmar, a hanger-on-cum-groupie, BB brings a throwaway naturalness and spunky indifference to the play. It is not, however, the start of an acting career — no Honey Bane RADA-dadde ambitions for Beki. She says acting is "like doing one soundcheck after another. After a while I lose interest and start nodding off."

Beki clearly prefers the spontaneity of rock'n'roll to the discipline of drama. Being in a group is all she ever wanted, or ever wants to do — acting is a diversion.

Vice Squad have just finished recording a new single and, with the new found muscle of EMI behind them, are preparing for a tour of America. Yet Beki would rather talk about her belief in the anti-vivisection cause (stopping cruel experiments to animals) than things pertaining to rock'n'roll.

**B**EKI wants Vice Squad's music to make people more aware of some of the horrors around us... but then again she isn't averse to a bit of old style rock'n'roll hedonism. "I really love London. There's so much to do — shoot off to the Marquee or 100 Club, get well pissed up and then off to the St Moritz Club." And the pleasures of touring? "A group of blokes will jump on me and start kissing me — but really they just wanna talk. Most are too frightened to try and chat me up."

Beki can act, can sing, and has a healthy social conscience without being too self righteous. When she left me, I realised that I'd just talked to one of the most straightforward, honest and downright NICE people in the rockblz. Beki Bondage, you can nail your safety pin to my heart, anytime you like.

PS... since this article was written, 'Plastic Zion' has been banned, due to the 'smoking' habits of various punky types in Ms Bondage's audience. Don't despair, frantic attempts are being made to stage the play elsewhere.

Story: Jim Reid

Pic: Joe Bangay