

RECORD MIRROR

DUNDEE BEEFCAKE

Behind the screens with Associates' Billy Mackenzie, page 16

ROXY MUSIC
In colour

QUEEN
Exclusive!

VICE SQUAD
GANG OF FOUR
TANK

MADNESS
KID CREOLE
UB40

100 TONI BASIL PICTURE DISCS TO BE WON!

BILLY MACKENZIE PIC BY PETER STANWAY





TOP SINGLES

Week-ending May 29

THIS WEEK	LAST WEEK	WEEKS IN CHART	TITLE	ARTIST
1	8	2	HOUSE OF FUN, Madness, Stiff	
2	5	2	GOODY TWO SHOES, Adam Ant, CBS	
3	2	7	ONLY YOU, Yazoo, Mute	
4	1	4	A LITTLE PEACE, Nicole, CBS	
5	11	5	FANTASY ISLAND, Tightfit, Jive	
6	13	3	THE LOOK OF LOVE, ABC, Neutron/Phonogram	
7	3	9	I WON'T LET YOU DOWN, PhD, WEA	
8	10	6	FORGET ME NOTS, Patrice Rushen, Elektra	
9	14	6	MAMA USED TO SAY, Junior, Mercury/Phonogram	
10	4	6	I LOVE ROCK 'N' ROLL, Joan Jett And The Blackhearts, Epic	
11	7	7	GIRL CRAZY, Hot Chocolate, Rak	
12	20	3	HUNGRY LIKE THE WOLF, Duran Duran, EMI	
13	6	5	WE HAVE A DREAM, Scottish World Cup Squad, WEA	
14	21	4	ISLAND OF LOST SOULS; Blondie, Chrysalis	
15	17	4	THE MEANING OF LOVE, Depeche Mode, Mute	
16	—	—	TORCH, Soft Cell, Some Bizzare/Phonogram BZS 9	
17	22	4	CLUB COUNTRY, Associates, Associates	
18	16	8	INSTINCTION, Spandau Ballet, Reformation/Chrysalis	
19	26	3	THE NUMBER OF THE BEAST, Iron Maiden, EMI	
20	19	7	SHOUT, SHOUT (KNOCK YOURSELF OUT), Rocky Sharp And The Replays, Chiswick	
21	30	2	3 X 3 (EP), Genesis, Charisma/Phonogram	
22	18	8	PROMISED YOU A MIRACLE, Simple Minds, Virgin	
23	12	8	REALLY SAYING SOMETHING, Bananarama And Fun Boy Three, Deram	
24	28	2	CANTONESE BOY, Japan, Virgin	
25	9	8	EBONY AND IVORY, Paul McCartney with Stevie Wonder, Parlophone	
26	15	8	THIS TIME (WE'LL GET IT RIGHT)/ENGLAND, WE'LL FLY THE FLAG, England World Cup Squad, England	
27	24	5	TOTTENHAM, TOTTENHAM, Tottenham Hotspur FA Team, Rockney	
28	31	4	THE TELEPHONE ALWAYS RINGS, The Fun Boy Three, Chrysalis	
29	34	3	LOVE IS ALL IS ALL RIGHT, UB40, DEP International	
30	40	4	I'VE NEVER BEEN TO ME, Charlene, Motown	
31	35	3	SUSPICIOUS MINDS, Candy Staton, Sugarhill	
32	—	—	THE BACK OF LOVE, Echo And The Bunnymen, Korova KOW 24	
33	42	2	BRAVE NEW WORLD, Toyah, Safari	
34	39	2	TEMPTATION, New Order, Factory	
35	57	3	I'M A WONDERFUL THING (BABY), Kid Creole & The Cocoonz, ZE/Island	
36	70	2	PINKY BLUE, Altered Images, Epic	
37	—	—	FIREWORKS, Siouxsie And The Banshees, Polydor POSPG 450	
38	29	9	EVER SO LONELY, Monsoon, Mobilesult Corp/Phonogram	
39	60	2	AFTER THE GOLD RUSH, Prelude, After Hours	
40	27	9	PAPA'S GOT A BRAND NEW PIGSAB, Pigbag, Y Records	
41	45	3	GRACE, The Band AKA, Epic/Streetwise	
42	52	4	BABY IT'S TRUE (I CAN'T STOP MYSELF), Marl Wilson, Compact/Decca	
43	—	—	WORK THAT BODY, Diana Ross, Capitol CL 241	
44	25	10	I CAN MAKE YOU FEEL GOOD, Shalamar, Solar	
45	46	5	PERFUMED GARDEN, Rah Band, KR	
46	43	7	I SPECIALIZE IN LOVE, Sharon Brown, Virgin	
47	44	4	WALK ON BY, D' Train, Epic	
48	47	7	CASTLES IN THE AIR, Don McLean, EMI	
49	37	7	STAY, Barry Manilow, Arista	
50	51	3	RHYTHM OF THE JUNGLE, Quicks, Epic	
51	23	6	FANTASTIC DAY, Heatbeat One Hundred, Arista	
52	58	3	OUR LIPS ARE SEALED, Go-Gos, IRS/A&M	
53	64	2	PARIS IS ONE DAY AWAY, The Mood, RCA	
54	49	4	ARE YOU HEARING (WHAT I HEAR)?, Level 42, Polydor	
55	48	4	URGENT, Foreigner, Atlantic	
56	73	2	FAITHLESS, Scritti Politti, Rough Trade	
57	63	6	CHARIOTS OF FIRE, Vangelis, Polydor	
58	50	3	SUN OF JAMAICA, Goombay Dance Band, Epic	
59	56	5	THANK YOU FOR THE PARTY, The Dukers, WEA	
60	—	—	BECAUSE YOU'RE YOUNG, Classix Nouveaux, Liberty BP 411	
61	33	6	ONE STEP FURTHER, Bardo, Epic	
62	41	5	BODY LANGUAGE, Queen, EMI	
63	55	5	OUR LOVE, Elkie Brooks, A&M	
64	36	6	SHIRLEY, Shakin' Stevens, Epic	
65	58	2	I LOVE A MAN IN UNIFORM, Gang Of Four, EMI	
66	32	7	VIEW FROM A BRIDGE, Kim Wilde, Rak	
67	53	6	THE SONG THAT I SING (WE'LL MEET AGAIN), Stutzbear — Cats/Dennis King Orchestras, Multi Media Tapes	
68	—	—	A LITTLE BIT FURTHER AWAY, Kokomo, CBS A2064	
69	—	—	TRACKS OF MY TEARS, Colin Blunstone, PRT 7 236	
70	38	10	BLUE EYES, Elton John, Rocket/Phonogram	
71	66	3	I FEEL LOVE COMIN' ON, Dana, Creole	
72	—	—	ONE MORE SATURDAY NIGHT, Matchbox, Magnet MAG 223	
73	—	—	THE HOP, Theatre Of Hate, Burning Rome Records BRR3	
74	65	5	SWITCHED ON SWING, The Kings Of Swing Orchestra, Philips/Phonogram	
75	59	5	GOT NO BRAINS, Bad Manners, Magnet	

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)



RW CHARTS



TIGHT FIT: up to number five

Photo by Frank Gram

ONES TO WATCH

- ◆ ACT LIKE YOU KNOW, Fat Larry's Band, Virgin
- ◆ BEYOND I LET GO, Maza (Featuring Frankie Beverly), Capitol CL 244
- ◆ BIG SCIENCE, Laurie Anderson, Warner Bros K17941
- ◆ CIRCLES, Atlantic Starr, A&M AMS 8218
- ◆ EARLY IN THE MORNING, The Gap Band, Mercury/Phonogram MER 97
- ◆ EASE YOUR MIND, Touchdown, Escalator EXC 519
- ◆ EROS ARRIVING, Gill Nelson, Mercury/Phonogram WILL 4
- ◆ GYPSY WOMEN, Ry Cooder, Warner Bros K17862
- ◆ HOMOSEXUAL, Patsy Shelley, Genesis WIP 6720
- ◆ KO-KO, Natasha, Townshott TOW 22
- ◆ I AM BITTER, Photo, KR KR7
- ◆ I'M YOUR MAN, Blue Zoo, Magnet MAG 224
- ◆ I SHOT THE SHERIFF, Eric Clapton, RSO 88
- ◆ KEY Largo, Bertie Higgins, Epic EPC A2188
- ◆ MADE IN JAPAN, Nancy Nova, EMI 5250
- ◆ NO GETTING OVER YOU, Paris, RCA 222
- ◆ ONE HELLO, Randy Crawford, Warner Bros K17840
- ◆ ORIENT EXPRESS, Jean-Michel Jarre, Polydor POSP 430
- ◆ SAVE US, Philip Jap, A&M AMS 8217
- ◆ STANDING ON THE TOP, The Temptations
- ◆ Featuring Rick James, Motown TMO 1283
- ◆ (RE FELL IN LOVE WITH A) STORMTROOPER, Tank, Komallage KAP 1
- ◆ SUGARBEAT (AND FORTHIS SWEET), Kiss Below Zero, A&M AMS 8234
- ◆ TIME, Stone, Carole CAR 236
- ◆ YOUR DREAM, Adrian Gurvitz, Rak 343
- ◆ YOU WEREN'T IN LOVE WITH ME, Billy Field, CBS A2344

FLASHBACK

1	10	20
<p>June 8, 1981</p> <ol style="list-style-type: none"> STAND AND DELIVER, Adam & The Ants YOU DRIVE ME CRAZY, Shakin' Stevens BEING WITH YOU, Smokey Robinson FUNERAL PYRE, Jam CHEQUERED LOVE, Kim Wilde HOW 'BOUT US, Champagne Stars On 45, Star Sound I WANT TO BE FREE, Toyah WORDS OF A THOUSAND MEN, Tanpople Tudor WILL YOU, Hazel O'Connor 	<p>June 3, 1972</p> <ol style="list-style-type: none"> SILENCE GURU, T. Rex ROCKET MAN, Elton John AT THE CLUB/SATURDAY NIGHT AT THE MOVIES, The Drifters OH BABE WHAT WOULD YOU SAY, Hurricane Smith VINCENT, Don MacLean LADY ELEANOR, Lindisfarne COULD IT BE FOREVER, David Cassidy AMAZING GRACE, Royal Scots Dragoon Guards Band A THING CALLED LOVE, Johnny Cash COME WHAT MAY, Vicky Leandros 	<p>June 2, 1962</p> <ol style="list-style-type: none"> GOOD LUCK CHARM, Elvis Presley I'M LOOKING OUT THE WINDOW/DO YOU WANT TO DANCE, Cliff Richard NUT ROCKER, B. Bumble LAST NIGHT WAS MADE FOR LOVE, Billy Fury AS YOU LIKE IT, Adam Faith COME OUTSIDE, Mike Sarne LOVE LETTERS, Katty Lester I DON'T KNOW WHY, Eden Kane WONDERFUL LAND, The Shadows GINNY COME LATELY, Brian Hyland
<p>June 11, 1977</p> <ol style="list-style-type: none"> I DON'T WANT TO TALK ABOUT IT/FIRST CUT IS THE DEEPEST, Rod Stewart GOD SAVE THE QUEEN, The Sex Pistols LUCILLE, Kenny Rogers A STAR IS BORN (EVER-GREEN), Barbra Streisand AIN'T GONNA BUMP NO MORE, Joe Tex SHOW YOU THE WAY TO GO, The Jacksons YOU'RE MOVING OUT TODAY, Carole Bayer Sager THE SHUFFLE, Van McCoy GOOD MORNING JUDGE, 10cc HALFWAY DOWN THE STAIRS, The Muppets 	<p>June 3, 1967</p> <ol style="list-style-type: none"> SILENCE IS GOLDEN, The Tremeloes WATERLOO SUNSET, The Kinks DEDICATED TO THE ONE I LOVE, The Mamas and Papas A WHITER SHADE OF PALE, Procol Harum WHEN I KISSED HER, The Beach Boys THE WIND CRIES MARY, Jimi Hendrix THERE GOES MY EVERYTHING, Englebert Humperdinck THE HAPPENING, The Supremes PICTURES OF LILY, The Who SEVEN DRUNKEN NIGHTS, The Dubliners 	<p>June 1, 1957</p> <ol style="list-style-type: none"> BUTTERFLY, Andy Williams YES TONIGHT JOSEPHINE, Johnny Ray ROCK-A-BILLY, Guy Mitchell WHEN I FALL IN LOVE, Nat 'King' Cole I'LL TAKE YOU HOME AGAIN, Kathleen, Slim Whitman FREIGHT TRAIN, Chas. McDevitt and Nancy Whiskey BABY BABY, Frankie Lymon and The Teenagers CUMBERLAND GAP, The Vipers CUMBERLAND GAP, Lonnie Donegan MR WONDERFUL, Peggy Lee

TOP ALBUMS

Week-ending May 29

Table with columns: THIS WEEK, LAST WEEK, WEEKS IN CHART. Lists top 100 albums including 'COMPLETE MADNESS, Madness, Stiff' at #1, 'RIO, Duran Duran, EMI' at #2, 'CHARTBUSTERS, Various, Ronco' at #3, etc.

INDIE 45s

- 1 ONLY YOU, Yazoo, MUTE 020
2 THE MEANING OF LOVE, Depeche Mode, Mute MUTE 022
3 TEMPTATION, New Order, Factory FAC 93(12)



- 7 A VIEW FROM HER ROOM, Weekend, Rough Trade RT 087
14 BELA LUGOSI'S DEAD, Bauhaus, Small Wonder WEMY 2
15 THIS TIME WE'LL GET IT RIGHT/FLY THE FLAG, England World Cup Squad, England ER 1(P)

- 112 WE ARE... THE LEAGUE, Anti-Nowhere League, WXYZ LMN01
2 HEAR NOTHING SEE NOTHING SAY NOTHING, Discharge Clay, CLAYLP 3
3 DR HECKLE AND MR JIVE, Pig Bag, Y Y17

US 45s

- 1 EBONY AND IVORY, Paul McCartney & Stevie Wonder, Columbia
2 DONT TALK TO STRANGERS, Rick Springfield, RCA
3 I'VE NEVER BEEN TO ME, Charlene, Motown

US LPs

- 1 TUG OF WAR, Paul McCartney, Columbia
2 SUCCESS HASN'T SPOILED ME YET, Rick Springfield, RCA
3 ASIA, Asylum
4 DIVER DOWN, Van Halen, Warner Bros

RM CHARTS

DISCO 45s

- 1 1 FORGET ME NOTS, Patrice Rushen, Elektra 12in
- 2 3 ACT LIKE YOU KNOW, Fat Larry's Band, WMOT 12in
- 3 2 NUMBER ONE/REMEMBER WHERE THERE IS LOVE/WE ALL NEED, Patrice Rushen, Elektra LP
- 4 5 STANDING ON THE TOP, Rick James/Temptations, Motown 12in
- 5 4 I SPECIALIZE IN LOVE, Sharon Brown, Virgin 12in
- 6 7 GRACE/INSTRUMENTAL, The Band AKA, Epic/Streetwave 12in
- 7 6 MAMA USED TO SAY (US REMIX), Junior, Mercury 12in
- 8 11 EASE YOUR MIND (US REMIX)/RITMO SUAVE, Touchdown, Excalibur 12in
- 9 12 LET'S FUNK TONIGHT, Blue Feathers, Canadian Siamese 12in
- 10 16 DO I DO, Stevie Wonder, Motown LP
- 11 8 IT SHOULD HAVE BEEN YOU, Gwen Guthrie, Island 12in
- 12 9 I'M A WONDERFUL THING, BABY, Kid Creole & The Coco-nuts, Ze 12in
- 13 10 YOU AND ME JUST STARTED/CLUB MIX, Linda Taylor, GPL 12in
- 14 13 CIRCLES, Atlantic Starr, A&M 12in
- 15 18 WALK ON BY, "D" Train, Epic 12in
- 16 19 EARLY IN THE MORNING, Gap Band, Mercury 12in
- 17 32 DANCE WIT' ME/MONEY TALKS/HAPPY/THROWDOWN, Rick James, US Gordy LP
- 18 24 (I'M INTO) YOUR LOVE, Jerome, RCA 12in
- 19 14 ON A JOURNEY (INSTRUMENTAL), Electric Funk, Epic 12in
- 20 39 FEELIN' LUCKY LATELY, High Fashion, Capitol 12in
- 21 17 DO THAT THANG/FOREVER LOVE/ATTITUDE, Brass Construction, Liberty LP
- 22 31 MONEY'S TOO TIGHT/INSTRUMENTAL, Valentine Brothers, US Bridge 12in
- 23 21 NEVER LET YOU GO, Savanna, R&B 12in
- 24 23 BEFORE I LET GO/GOLDEN TIME OF DAY (LIVE), Maze, Capitol 12in
- 25 25 I'LL DO MY BEST (FOR YOU BABY), Ritchie Family, US RCA 12in
- 26 28 THANKS TO YOU/INSTRUMENTAL/FIERCE REPRIS, Sinnamon, US Backet 12in
- 27 29 WHY CAN'T WE LIVE TOGETHER, Mike Anthony, German Artole 12in
- 28 18 KEEP ON/YOU'RE THE ONE FOR ME (REPRISE)"D" TRAIN THEME, "D" Train, Epic LP
- 29 22 I CAN MAKE YOU FEEL GOOD, Shalamar, Solar 12in
- 30 26 DON'T MAKE ME WAIT, Peach Boys, US West End 12in
- 31 34 WE'VE GOT THE GROOVE/DIAMOND REAL/SAYONARA/I'LL TRY SOMETHING NEW, A Taste Of Honey, US Capitol LP
- 32 61 INSIDE OUT, Odysey, RCA 12in
- 33 56 I'M READY/YOU OUGHT TO LOVE ME/SUMMER LADY/YOU'RE NO. 1, Narada Michael Walden, Atlantic LP
- 34 20 TIME/INSTRUMENTAL, Stone, Carrere 12in
- 35 35 JUST BE YOURSELF/FLIRT, Cameo, Casablanca 12in
- 36 37 LOVE YOU MADLY, Candela, US Arista 12in
- 37 27 NIGHT/BIRDS, Shakatak, Polydor 12in
- 38 59 RISIN' TO THE TOP/HANG TIGHT/ALL NIGHT/CHANGES, Ken! Burke, US RCA LP
- 39 30 DANCE ALL NIGHT, Patrick Booth, Streetwave 12in
- 40 30 LOVE ON A SUMMER NIGHT, McCrorys, US Capitol LP
- 41 51 OVER LIKE A FAT RAT, Fonda Res, US Vanguard 12in
- 42 40 CAN YOU SEE THE LIGHT, Brass Construction, Liberty 12in
- 43 38 EMERGENCY, Whispers, RCA 12in
- 44 33 FINAL APPROACH, I.C.G., KC 12in
- 45 46 ORANGE GROVE, Ransom, MacKenzie & Friends, Smokey Joe 12in
- 46 45 LOVE HAS FOUND ITS WAY/ANY DAY NOW, Dennis Brown, US A&M LP
- 47 54 ARE YOU HEARING (WHAT I HEAR)?, Level 42, Polydor 12in
- 48 42 YOU GOT THE POWER, War, RCA 12in

- 49 65 BE MY LADY, Fat Larry's Band, WMOT LP/Canadian WMOT 12in
- 50 71 FREE & EASY, Phil Upchurch, US JAM LP



- 51 80 NICE & SLOW (US REMIX), Jesse Green, Excalibur 12in
- 52 — HARD TIMES, Al McCall, US West End 12in
- 53 89 SOONER OR LATER, Larry Graham, Warner Bros 12in promo
- 54 47 WHAT GOES AROUND COMES AROUND (REMIX), Brandi Wells, WMOT 12in
- 55 58 PERFUMED GARDEN/FUNK ME DOWN TO RIO '82, Rah Band, KR 12in
- 56 50 STREET CORNER, Ashford & Simpson, Capitol 12in
- 57 57 CAN'T SAY 'BYE/INSTRUMENTAL, Kandidate/Viscount Oliver, Polydor 12in
- 58 52 TELL ME THAT I'M DREAMING, Was (Not Was), Ze 12in
- 59 44 INNER CITY/SHOULD HAVE KNOWN BETTER, Mass Production, Cotillion LP
- 60 76 HOW 'D YOU FEEL, Hi-Tension, EMI 12in

NIGHTCLUB

- 1 5 FORGET ME NOTS, Patrice Rushen, Elektra 12in
- 2 3 I SPECIALIZE IN LOVE, Sharon Brown, Virgin 12in
- 3 1 PAPA'S GOT A BRAND NEW PIGBAG, Pigbag, Y 12in
- 4 2 I CAN MAKE YOU FEEL GOOD, Shalamar, Solar 12in
- 5 4 REALLY SAYING SOMETHING, Bananarama/Fun Boy Three, Deram 12in
- 6 9 MAMA USED TO SAY (US REMIX), Junior, Mercury 12in
- 7 7 JUST AN ILLUSION, Imagination, R&B 12in
- 8 10 INSTINCTION/CHANT NO. 1 (REMIX), Spandau Ballet, Reformation 12in
- 9 6 PROMISED YOU A MIRACLE, Simple Minds, Virgin 12in
- 10 8 NIGHT/BIRDS, Shakatak, Polydor 12in
- 11 12 EBONY AND IVORY, Paul McCartney/Stevie Wonder, Parlophone 12in
- 12 16 THE LOOK OF LOVE (PTS 1-3), ABC, Neutron 12in
- 13 11 FANTASTIC DAY/8IG CLUB, Halfrest One Hundred, Arista 12in
- 14 13 ONLY YOU, Yazoo, Mute 12in
- 15 17 ISLAND OF LOST SOULS, Blondie, Chrysalis 12in
- 16 15 ACT LIKE YOU KNOW, Fat Larry's Band, WMOT 12in
- 17 18 WALK ON BY, "D" Train, Epic 12in
- 18 20 THE MEANING OF LOVE, Despect 1 Mode, Mute 12in
- 19 21 GIRL CRAZY, Hot Chocolate, Rak
- 20 14 I WON'T LET YOU DOWN, PHD, WEA
- 21 19 YOU GOT THE POWER/CINCO DE MAYO, War, RCA 12in
- 22 22 YOU'RE THE ONE FOR ME, "D" Train, Epic 12in

- 23 24 THE RHYTHM OF THE JUNGLE, The Quik, Epic 12in
- 24 25 I LOVE ROCK 'N' ROLL, Joan Jett & The Blackhearts, Epic
- 25 — (I'M INTO) YOUR LOVE, Jerome, RCA 12in
- 26 31 THE TELEPHONE ALWAYS RINGS, Fun Boy Three, Chrysalis 12in
- 27 39 PERFUMED GARDEN, Rah Band, KR 12in
- 28 23 TIME/INSTRUMENTAL, Stone, Carrere 12in
- 29 27 EVER SO LONELY, Monsoon, Mobile Suit Corporation 12in
- 30 28 ONE STEP FURTHER, Bardo, Epic
- 31 45 FANTASY ISLAND, Tight Fit, Jive 12in
- 32 48 ON A JOURNEY (INSTRUMENTAL), Electric Funk, Epic 12in
- 33 42 YOU AND ME JUST STARTED, Linda Taylor, Groove Production 12in
- 34 32 CIRCLES, Atlantic Starr, A&M 12in
- 35 25 POISON ARROW, ABC, Neutron 12in
- 36 30 WHITE BOY, Culture Club, Virgin 12in
- 37 39 DON'T YOU LOVE IT (UK REMIX), Maxine Singleton, System 12in
- 38 40 TRY JAH LOVE, Third World, CBS 12in
- 39 59 HUNGRY LIKE THE WOLF, Duran Duran, EMI 12in
- 40 33 THIS BEAT IS MINE, Vicky "D", SAM 12in
- 41 49 LITE ME UP, Herbie Hancock, CBS 12in
- 42 38 SHOW YOU MY LOVE/GO BACK, Goldie Alexander, Project 12in
- 43 36 BODY LANGUAGE, Queen, EMI
- 44 43 PARIS IS ONE DAY AWAY, The Mood, RCA 12in
- 45 — HOUSE OF FUN, Madness, S&P
- 46 64 HELLO RIO/SHALALA SONG, Ottawa, Carrere 12in
- 47 — GRACE, The Band AKA, Epic/Streetwave 12in
- 48 53 TEMPTATION, De Blanc, Avatar 12in
- 49 37 YOUR LOVE, Lima, Carrere 12in
- 50 56 DO WHAT YA WANNA DO, The Caga/Nona Handryx, Metropolis 12in
- 51 50 CLUB COUNTRY, Associates, Associates 12in
- 52 35 PRIVATE EYES, Daryl Hall & John Oates, RCA 12in
- 53 47 KLACTOVESEEDSTEIN, Blues Rondo A La Turk, Diable Noir 12in
- 54 — ARE YOU HEARING (WHAT I HEAR)?, Level 42, Polydor 12in
- 55 41 CAT PEOPLE (PUTTING OUT FIRE), David Bowie, MCA 12in
- 56 44 BABY I NEED YOUR LOVING, Gayle Adams, Epic 12in
- 57 — TORCH, Soft Cell, Some Bizarre 12in
- 58 74 (THE BEST PART OF) BREAKIN' UP/LOVE IS THE DRUG, Roni Griffin, Vanguard 12in
- 59 69 WHAT GOES AROUND COMES AROUND (REMIX), Brandi Wells, WMOT 12in
- 60 57 A LITTLE BIT FURTHER AWAY, Kokomo, CBS

VIDEO

- 1 6 PHYSICAL, Olivia Newton-John, EMI
 - 2 — COMPLETE MADNESS, Madness, S&P
 - 3 4 ROCK FLASHBACK, Deep Purple, BBC/3M
 - 4 12 VIDEOSTARS, EMI
 - 5 — THE JACKSONS IN CONCERT, VCL
 - 6 10 THE BEST OF BLONDIE, Chrysalis
 - 7 8 ADAM & THE ANTS, Home Video Productions
 - 8 — LIVE AND DANGEROUS, Thin Lizzy, VCL
 - 9 — QUEEN GREATEST FLIX, EMI
 - 10 17 THE KIDS ARE ALRIGHT, The Who, Spectrum
 - 11 1 PAUL McCARTNEY & WINGS ROCKSHOW, EMI
 - 12 16 ABBA MUSIC SHOW VOL. 1, Intervention
 - 13 18 ELO LIVE IN CONCERT, VCL
 - 14 9 ABBA MUSIC SHOW VOL. 2, Intervention
 - 15 — ALICE COOPER IN CONCERT, 20th Century Fox Video
 - 16 11 KING OF ROCK 'N' ROLL, Elvis, World of Video 2000
 - 17 13 KATE BUSH LIVE AT HAMMERSMITH ODEON, EMI
 - 18 — ELVIS IN HAWAII, Mountain Video
 - 19 — JUBILEE, VCL
 - 20 2 BOB MARLEY & THE WAILERS, EMI
- Compiled by HMV, Oxford Street, London W1.

★ CHARTFILE ★ by Alan Jones

MADNESS HAVE finally done it! A week after their 'Complete Madness' compilation reached the top of the album chart, 'House Of Fun' glided effortlessly into pole position on the singles chart completing a notable double for the nutty boys. The group had topped neither chart before, despite a record of consistency almost unequalled in the last few years.

It was on September 1, 1979 that Madness first hit the singles chart. The record was 'The Prince' released on the 'Specials' 2 Tone label. 'The Prince' apart, only 'Cardiac Arrest' — a No. 14 hit earlier this year — has fought shy of the top ten. The comparative failure of the latter led to whispers that Suggsy and the boys were in decline, losing their touch even.

'House Of Fun' effectively elbows that argument. It topping the singles chart is a noteworthy achievement, then topping the album chart is even more impressive. Strong new LPs from Duran Duran, Paul McCartney, Queen and Barry Manilow were just a few of those brushed aside by 'Complete Madness' as it swept to number one. As previously noted, it's Madness's first No. 1 album, but has a long way to go before it can begin to rival the group's other albums for chart longevity.



RANDY CRAWFORD: doing a Carole Bayer Sager song

Title	Date Entered Chart (Position)	Date of Peak (Position)	Weeks on Chart
One Step Beyond	Oct 27, 1979 (No. 16)	Feb 2, 1980 (No. 2)	73
Absolutely	Oct 4, 1980 (No. 7)	Oct 11, 1980 (No. 2)	43
Madness 7	Oct 10, 1981 (No. 9)	Oct 17, 1981 (No. 5)	28
Complete Madness	May 1, 1982 (No. 2)	May 22, 1982 (No. 1)	6 (to date)

'Complete Madness' is also Stiff's first number one album the No. 2 achievements of 'One Step Beyond' and 'Absolutely' detailed above. It therefore follows that the top-billing of 'House Of Fun' and 'Complete Madness' represents the first time any Stiff act has found itself simultaneously atop the singles and album chart. However, the feat has been performed on 52 previous occasions by acts from other labels.

In the last two and a half years Madness have proved themselves to be Stiff's biggest and most enduring asset, having sold millions of singles and nearly a million albums in Britain alone. To predict anything but continuing success for them

would be sheer folly... The Stiff connection stretches into the American top 10 this week with Tommy Tune and Huey Lewis. According to Stiff's Nigel Dick, Huey Lewis and drummer Mickey Shires of Tommy Tune and were both formerly in a group called Clover. Clover was managed by Stiff's management company Advantecade and played on Elvis Costello's first Stiff LP. Later when Costello's bassist broke his wrist, Clover's bassist Johnny Ciambello was drafted in for the duration of Costello's American tour. And another Clover alumnus, John McPhee picked guitar on Costello's 'Almost Blue'. Completing the mosaic, Costello's 'Labour Of Love' on Nick Lowe's 'Repeat When Necessary', both released on Stiff...

Nicole's 'A Little Peace' is dominating the European charts like no record since 'Making Your Mind Up'. At the last count Nicole had reached number one in Britain, Germany, Austria, Switzerland, Belgium, Denmark, Holland and Sweden. Almost on a par is Ph.D.'s 'I Won't Let You Down', now in decline after reaching number one in seven countries... Randy Crawford's excellent 'One Hello' represents the first joint composition between Mervin Harnisch and ex-girlfriend Carole Bayer Sager for four years. Seger is on a hot streak at the moment and also co-wrote the current US top twenty hit 'Making Love' for Roberta Flack with husband Burt Bacharach and Bruce Roberts... After a 21 week climb, Soft Cell's 'Tainted Love' has finally dented the US top 30, moving up four places to No. 29 this week. No record in US chart history has taken so long to break the 30. It's getting some belated competition from Gloria Jones's original which has just been reissued in America on the AVI label.

The song dates from 1964 but isn't the oldest song currently on the US top 30. Ronnie Milsap's country smash 'Any Day Now' dates back to 1962, when it was a hit for Chuck Jackson and Simon & Garfunkel's 'Wake Up Little Susie' was originally a hit in 1957 for that other great duo, the Everly Brothers... Rocky Sharpe's current hit 'Shout! Shout! (Knock Yourself Out)' was originally a US hit for its co-author Ernie Maresca exactly 20 years ago. It reached No. 14. More about that on page 40...

RECORD MIRROR

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NEWS



TOPPER: Remanded

Queen single

QUEEN who started their British tour in Leeds on Saturday, release a new single 'Las Palabras De Amor' this week. It's a Brian May composition and in English it means 'the words of love'. The B side is 'Cool Cat' and both tracks are taken from Queen's current top selling album 'Hot Space'.

Bust Topper

FORMER CLASH drummer Topper Headon, who left the line up last week, has been up in court on theft charges. He was remanded on unconditional bail at Horseferry Road Magistrates Court in London last week charged with stealing a bus stop and handling stolen electrical equipment. He's being accused of dishonestly receiving a stolen Technics amplifier, a cassette deck and a record turntable.



BLONDIE: Six more dates

Blondie go north

BLONDIE have added six extra dates to their British tour in September.

In addition to the dates already announced the band will be playing Glasgow Apollo September 1, 2, Edinburgh Playhouse 4, 5, Newcastle City Hall 7, 8.

Tickets for all the shows are priced £7.50, £6.50 and £5.50. They are available now from box offices by personal application (limit of four per person).

Dollar 45

DOLLAR release their new single on June 11th. The Trevor Horn produced follow up to their recent hit 'Give Me Back My Heart' is called 'Videotech'. The duo are planning to release their new album in September.

At it night and day

JOE JACKSON who releases his new album 'Night And Day' on June 25, will be playing British dates this month and August. Joining Joe on stage will be his new band, Graham Maby bass, drummer Larry Toftree, percussionist Sue Hadjopoulos and keyboard players Al Weisman and Joy Askew. Joe will be playing: London Dominion June 29, Southport Theatre August 1, Manchester Apollo 3, Birmingham Odeon 4, Newcastle City Hall 5, Edinburgh Playhouse 7, Glasgow Pavilion 8, Bristol Locarno 10, Southampton Gaumont 12, Brighton Dome 13, Hammersmith Odeon 15.



MODE WORKS AHEAD

LEADING TECHNO pop band Depeche Mode are lining up a major British tour for the autumn and they're also working on a new album.

The band, who have just returned from a series of successful dates across America will be playing gigs again in October. The schedule runs: Dublin Stadium October 5, Cork City Hall 7, Galway Leisureland 8, Southampton Gaumont 10, Leicester De Montfort Hall 11,

Brighton Dome 12, Westcliff Cliffs Pavilion 13, Bristol Colston Hall 15, Birmingham Odeon 16, Glasgow Tiffanys 19, Edinburgh Playhouse 20, Newcastle City Hall 21, Liverpool Empire 22, Hammersmith Odeon 24, 25, Manchester Apollo 27, Sheffield City Hall 28, St Austell Coliseum 29. Tickets for the shows will go on sale at box offices from 10am on June 3. The band will be working on their new album shortly and it should be available at the end of September.

Imported Jam

A NEW Jam single is out on June 11, but it will only be available at import shops. Special copies of 'Just Who Is The Five o'clock Hero' are being shipped in from the continent and these will be both available in 12 inch and seven inch versions. The B side of the seven inch is 'The Great Depression' while the 12 inch version has 'War and 'The Great Depression'.

Prince of Madness

MADNESS WILL headline a special charity rock concert at the London Dominion Theatre on July 21.

Fresh from enjoying Status Quo in Birmingham Prince Charles will be watching the show which will be called the Prince's Trust Rock Gala. It's produced by George Martin and

guitarist Pete Townshend. There will also be more stars on hand, but these names still await confirmation and fuller details will be known shortly. Apart from top name draws, the Prince will be helping to judge a special contest for amateur and semi professional rock and reggae bands who have been assisted by the Prince's trust.



JIMI SUMEN: Finn in

Solo Plant

EX LED Zepplin singer Robert Plant, releases his long awaited solo album on June 25. As exclusively revealed in RECORD MIRROR, 'Pictures At Eleven' features drummers Phil Collins and Cozy Powell and obscure guitarist Robbie Blunt an old friend of Plant's from Worcestershire. Also featured on the album are Jezz Woodroffe synthesizers and Paul Martinez bass. Blunt wrote the songs with Plant and the track listing is 'Burning Down One Side', 'Moonlight in Samosa', 'Pledge Pin', 'Slow Dancer', 'Worse Than Detroit', 'Fat Lip', 'Like I've Never Been Gone' and 'Mystery Title'. As yet there aren't any tour dates on the horizon and in a recent interview in RECORD MIRROR Plant said that he doesn't want to do any dates until the release of a second album.

Classix shake-up

CLASSIX NOUVEAUX, who have just released their new single 'Because You're Young', have gone through a line up re-shuffle.

Guitarist Gary Steadman has left the line up and Jimi Sumen who played with the

band on their recent British tour has replaced him. There are also rumours that there could be several more changes to the band, but as RECORD MIRROR went to press no further details were known. Sumen was born in

Finland. He plays several instruments as well as singing and writing. Before he joined Classix he was a solo artist and he's released three albums 'Key West', 'Screenplay' and 'Between Orient and Accidents', in his own country.



HUMAN LEAGUE: Strictly dub-wise

Dare to dance

HUMAN LEAGUE are to release an LP of 'dub' dance-mix versions of their multi-million selling album 'Dare.' The album will be called 'Love And Dancing' and is set for release on June 25 under the name of The League Unlimited Orchestra, a tribute to soul star Barry White.

The full track listing is: 'Hard Times,' 'Love Action,' 'Don't You Want Me,' 'Things That Dreams Are Made Of,' 'Do Or Due,' 'Seconds,' 'Open Your Heart' and 'Sound Of The Crowd.'

All the tracks are instrumental remixes by producer Martin Rushent. 'Dare' is one of the biggest selling LP's of the eighties selling 830,000 copies in Britain alone and is currently in most top ten's worldwide. Human League, currently

on tour in Japan, are set to enter the recording studio in August for a single, scheduled for September release. It is expected that the choice will be made from new material premiered on the American leg of their world tour.

An album, their fourth, will be released at the end of the year, produced again by Martin Rushent. But the band, led by Phil Oakey, will definitely not be touring Britain before the New Year.



ANTI NOWHERE LEAGUE: good friends really

Anti Nowhere League canned

Roxy tour

ROXY MUSIC are planning to tour Britain in September. The band who have just released their new album 'Avalon,' are planning to play some dates in Britain after dates in Spain and Portugal, but nothing has been finalised. "We have not decided on the dates yet but when they are set we will be bringing out full details," a spokesman told RECORD MIRROR this week.

POLICE DRUMMER Stewart Copeland turns film director this month for a movie about top punk band Anti Nowhere League.

Copeland is directing the film which is filmed on and off stage as the band blast their way across Britain. The film will also feature support bands Chelsea, Chron Gen and the Defects.

The film is due to be called 'So What' but its release date isn't known yet. Also involved in the film is

Stewart's brother, Police manager Miles Copeland. ● The Anti Nowhere League have decided to censor their new single 'Animal.' Worried in case the Police would swoop and confiscate the record because it was obscene and, rather than face a ban by Woolworths and other shops, the band have decided to re-record some of the lyrics. Police seized thousands of the band's 'Streets Of London' single recently because it allegedly broke obscenity laws.

Lynott goes it alone

PHIL LYNOTT, bass player and singer with Thin Lizzy, is to release another solo single in July. The single is called 'Together,' and like his previous 'Yellow Pearl' solo hit is produced by Ultravox's Midge Ure. A solo album is due in August.

He's also playing some Irish dates in his own right. They are: Londonderry Rialto June 24, Monahan Emyvale 25, Macroom Festival nr Cork 26, Mullingar Festival 27, Dublin Francis Xavier Hall 29, Drogheda Rossnaree 30, Sligo Baymount July 2, Co Mayo Pontoon 3, Ballyvaunion 4, Belfast Masefield Leisure Centre 8, and Omar, 9.

He goes into the studio on completion of the dates to work on the new Thin Lizzy album but there is a prospect of solo UK dates in September.

Elton tours

ELTON JOHN is planning British dates before the end of the year. The singer, who recently scored a hit with 'Blue Eyes,' is planning to play at least 40 dates around November and December. It is understood that the tour will include at least a week at London's HammerSmith Odeon, though this couldn't be confirmed at press time.

GARY NUMAN releases his new single on June 11th. The follow up to his hit 'Music For Chameleons' is titled 'Retake Mystery' and the b-side is 'The Image Is.' Numan has no plans for either an album or a tour.

THE ROLLING STONES' secret 'commando raid' London gig finally came off on Bank Holiday Monday at The 100 Club. Our eye witness tells us, "Though Jagger insisted the gig was just a rehearsal and frequently consulted with Keith Richards over choice of material, everyone agreed the show was phenomenal, two and a half hours of classics old and new, non stop erotic gyrations and buckets of water to cool us all down at the end."

The most remarkable aspect was the conspiracy of silence surrounding the whole affair. Tour director Bill Graham made a weekend 12,000 mile round trip to San Francisco where the tickets were printed in order to maintain maximum security until the last minute. At approximately 1pm on Monday a couple of fly posters appeared outside the club.

The audience apparently consisted of bemused tourists, the only kind of people loitering in Oxford Street, and various music biz liggers, Jagger's girlfriend Jerry Hall, his brother Chris and various Blondies and Members.

We're left wondering that this one 'secret' gig must've taken as much planning as a full scale bash at Wembley.

A rise out of the Haircuts

THOSE LOVEABLE funsters Haircut 100, are arranging a particularly silly publicity stunt, for their sell out British tour.

At each venue they'll be launching about 200 helium filled balloons with an address label. The lucky people who find the balloons furthest away from where they were launched will qualify for a special Haircut 100 Record. It's a special four track 12" called 'Pelican Dance' featuring a compilation of dance tracks from their album 'Pelican

West.' The 12" has been pressed in a limited quantity for promotion purposes only.

The first site for the balloon launch will be Platt Field Park in Manchester on June 2 and the event will be filmed for Granada television. In Birmingham the balloons will be launched from the top of the Holiday Inn at 12 noon on June 8. Details of the other locations will be announced shortly.

Mike Oldfield Family Man

MIKE OLDFIELD releases his new single 'Family Man' this week. The single was recorded with the Oldfield Group, featuring Maggie Reilly on vocals.

Oldfield will begin a marathon 75 date British and European tour in September and full dates should be known shortly.

WHO GUITARIST Pete Townshend releases his first solo album for two years this month.

'All The Best Cowboys Have Chinese Eyes' will be out on June 18 and it has 11 tracks — all of them written by Townshend with the exception of a traditional song 'North Country Girl,' for which Townshend wrote a new set of lyrics.

Musicians on the album are Chris Stainton keyboards, bassist Tony Butler, Simon Phillips and Mark Brezezich drums, Jody Linscott on percussion, and Polli Palmer on tuned percussion. Townshend handles guitars, vocals and keyboards.

Like his last solo album 'Empty Glass,' the record is produced by Chris Thomas.

Who is the American Fool?





Fizzical jerks



pic by Simon Fowler

Sod the diet — Jay Ashton dives in

BUCKS FIZZ play a special 'Bucket and Spade' holiday tour in August. A single, 'Now Those Days Are Gone' will be released on June 11. It is once again written by Andy Hill and Nicholas Martin.

Bucks Fizz will be playing Hastings White Rock Pavilion August 1, Margate Winter Gardens 2, Chippenham Gold Diggers 3, Deeside Leisure Centre 5, Melvern Winter Gardens 6, Gloucester Leisure Centre 7, Blackpool South Pier 8, Worthing (venue to be confirmed) 10, Aberdeen Beach Theatre 12, Glasgow Kelvin Hall 13, Irvine Magnum Leisure Centre 14, Edinburgh Playhouse 15, Dundee Caird Hall 16, Newcastle City Hall 17, Preston Guildhall 19, Manchester Tameside Theatre 20, New Brighton Floral Hall 22, Oxford Apollo 23, Ashford Sports and Leisure Centre 26, Portsmouth Guildhall 27, Poole Arts Theatre 28, Paignton Festival Theatre 30, St Austell Coliseum 31. Check local press for show times and ticket prices.

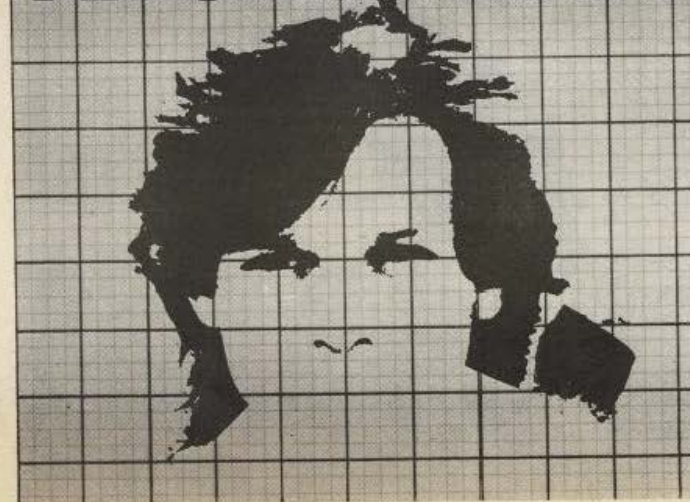
Costello's Bedroom fling

ELVIS COSTELLO releases a new album on June 25 — but it won't be another country record. Unlike Costello's 'Almost Blue' album, which came out 18 months ago, 'Imperial Bedroom' contains 14 new tracks, one written with Chris Difford of Squeeze. The album was produced by Geoff Emerick who worked extensively with the Beatles and who was involved with Paul McCartney's latest album. 'You Little Fool', a cut from the album, will be released as a single on June 11. The single features two tracks on the B side, 'Big Sister' and 'The Stamping Ground'.

Mac flash

FLEETWOOD MAC release a new single on July 11, and a new album is also on its way. The single 'Hold Me' was written by Christine McVie, who is also featured on lead vocals and Robbie Patton. The B side is 'Eyes Of The World' which was written by Lindsey Buckingham. The album will be their first release since 'Tusk' came out over two years ago and it should be available by the end of the summer but no further details are available yet.

Who is the American Fool?



BAUHAUS release their new single 'Spiral', on June 8. The B side is a live version of 'Terror Couple Kill Colonel' and both sides were written by Bauhaus and produced by Hugh Jones. Bauhaus will be playing a couple of dates at the London Adelphi Theatre June 11, 12. Tickets are £3.50 and they are available from the box office and usual agents. These special dates have been slotted in before the band leaves for New York where they'll be playing the Ritz later in the month. When they return, Bauhaus will be starting work on their new album which will be out in early September.

NEWS EXTRA

SECOND IMAGE, the band the Jam use as backing musicians, release a single 'Star on June 18 and they've also lined up some dates in their own right. The band will be playing Carshalton open air concert Ruskin Road Carshalton June 4, Farnhead North Cheeshire College 18, Calford Saxon Tavern 25, Margate Winter Gardens 27, St Albans Redwood Hall Country Club 30, Dartford Rocks July 2, Gravesend Woodville Hall 16.

TOURS

FUNKAPOLITAN have added a couple of venues to their current tour. Manchester, Legends, June 4 and Dunstable, Queensway Hall, June 11.

BIRMINGHAM'S Mood Elevators promote their version of 'Georgy Girl' with a tour this month. Dates as follows — Baitford, Raquel's Club, June 3, Cambridge, St Catherine's College, 17, Nottingham University, 19, Sloughbridge Art College, 25, Liverpool Higher Education College, 30, Bath Academy Of Arts, July 2, Dudley, JB's July 10.

THE BLUE ORCHIDS weave their spell at London, ZipZag Club, June 3, Bristol, Trinity Hall, June 4, Cambridge, Keynes College, Liverpool, Warehouse, June 11.

WEEKEND, recently Single of The Week in this paper, play London's The Venue on June 7 and Brighton's Xtremes, 10.

URIAH HEPP add three dates to their current mini-tour, Glasgow, Tiffanys, June 10, Newcastle, Raybar 11, and Southend, Cliffs Pavilions, 12.

BRIT-FUNK founders Hi-Tension play a tour next month, beginning at Chippenham, GoldDiggers, June 2, Harrow, Middlesex, Country Club, 9, Swansea, Baron's Club, 10, Cambridge, Civic Hall, 14, Guildford, Civic Hall, 15, Basildon, Raquel's, 17, London, Lyceum, 18, Bristol, Trinity Hall, 19.

HEART, Canada's queens of stadium rock, play a solo date at London's mini-tour, Lyceum, June 3, Riverwise Studios, 4, Rock Garden, 10.

A BIGGER SPLASH, more London regulars, play Herre Hill, Half Moon, June 4, Deptford, Royal Albert, 5, Cricklewood's Hog's Grunt, 8.

SMUTTY True Life Confessions play Fulham, Golden Lion, June 2, Fulham Greyhound, 10, and yet another Marquee date, June 23.

DESIGN FOR LIVING play a residency at London's Soli Sombra, June 9, 10, 23 plus Chet's Palace, 17, Rock Garden, 24.

THE RAINCOATS have changed their Brighton date to June 5, the venue remains the Pavilion.

ANCIENT heavy metallers Stray, have reformed and play London, Marquee, June 15 and Southall, White Hart, 17.

TOY DOLLS, more EMJ punks, play Colwyn Bay, Distand Showbar, June 4, Newcastle, Exhibition Park, 5, South Shields, Crown Hotel, 9.

MOOD SIX are supported by Jedral Dmochowski and The Marble Staircase at London, Venue, June 4.

THE PASTELS, recently signed to Wrasmi Records, play Glasgow, Bugh Hall, June 12.

THE SWINGING LAURELS from Leicester continue their 'Swing The Cat' tour at Huddersfield, Star Bar, June 3, Doncaster, Mainline Club, 8, Bath, Moles Club, 10, Cardiff, Nero's Club, 12, London, Thames Poly, 18, Cambridge, Sound Caller, 19, London, Hope and Anchor, 26, Basildon, Raquel's, July 1.

ALL THE RAGE self-described 'meniac beat group', play Cumnock Juniors FC, June 5, Kilmarnock, Sandrienn, 24, Stranraer, Coachmen's, 28.

ONE-TIME BITEZ regulars Biddle and Eve play Ellitham's Avery Hill College, June 18.

HEYWOOD in Rochdale cuts loose with a 'Rock In The Park' concert on June 5, featuring such local talent as Brendan, Brigade Rose, Elektra Complex, Phase Two, Untamed Youth and Victor Mature.

RELEASES

JON LORD, the Whitesnake and ex-Bee Gees keyboardist releases his fourth solo album — 'Before I Forget' on June 28. He releases a single, 'Each One This To Lie In With It' on the same day.

HI-TENSION the pioneers of British funk release a new single 'How D'You Feel' this week.

MOOD SIX the mainstays of last years psychedelic revival release a single 'Hanging Around' this week. They will be playing The Venue in London on June 4.

RICK SPRINGFIELD, the American heart throbb releases his second album entitled 'Success Hasn't Spoiled Me Yet' on June 4.

KEITH WEST'S famous 'Except From A Teenage Queen' better known as 'Grocer Jack' is re-released this week.

ELECTRIC GUITARS release their third single 'Language Problems' this week. The single is produced by Human League and Altered Images man Martin Rushent.

EX-VP (Jedral Dmochowski) releases his debut album 'Stations Of My Heart'. He wrote VIP's 'Quarter Moon' hit in 1980.

THE TIGERS release their first album 'Savage Music' on June 3.

DRINKING ELECTRICITY release 'Subliminal' on both seven and 12 inch. The 12 inch will contain an extra track.

FAITH GLOBAL, featuring Stevie Nicks, the original Ultravox guitarist, release their debut single 'Coded World'.

THE STRAPS, featuring ex-PIL drummer Jim Walker, release their second single 'Brixton'.

THE GO-BETWEENS release their new album 'Send Me A Lullaby' this week.

ZETGEIST releases their second single 'Stop this week. They will soon embark on a tour.

THE DB'S, New York pop band, release 'Living A Lie' from their last LP 'Repercussion'. They start work on their third album in July.

TV AND RADIO

THURSDAY'S 'Top Of The Pops' on BBC 1 is live with David 'Kid' Jensen.

Todd Rundgren, the eccentric songwriter and producer of Meatloaf and Hall and Oates, is captured in his new solo guise in concert on 'Old Grey Whistle Test' on BBC 2.

THE STRANGELY named Yazoo female singer, Alf, is asked to comment on the new releases on **FRIDAY'S** 'Roundtable' on Radio One. Paul Jones of The Blues Band and John Peel help her out. 'The Friday Rockshow' has a repeat of the session by Mama's Boys and an archive selection from The End.

SATURDAY pits the wits of The Shadows Bruce Welch, Linn's David Grant, and Leo Sayer against Kim's old man Marty Wilde, Paula Yates and Pigbag's James Johnstone on 'Pop Quiz'. The footage includes Ry Cooder, Cliff and the Beach Boys, Graham Parker is captured on Radio One's 'In Concert' while Altered Images provide the sun on BBC 1's 'Get Set For Summer' with Peter Powell.

SUNDAY has Chuck Berry on Radio One's series of profiles featuring Chuck Berry and his duckwalk described by Paul Gambaccini. BBC 1's Barbara Mandrell has the Charlie Daniels Band and BJ 'Raindrops Keep Falling On My Head' Thomas while Rod Stewart and Oelbisa are on LWT's 'Rock Concert'.

TOYAH is the star of **MONDAY'S** 'Cheggers Plays Pop' on BBC 1 while hunky David Essex turns up on 'Marti Webb Together Again' on BBC 1.

ALTERED IMAGES provide the sun on Saturday's 'Get Set For Summer' on BBC 1



Well out of Order

MICHAEL PILGRIM fails to interview NEW ORDER



WASHED OUT heavy metallists do it. Wasted old punks do it. Even acned white funksters in silver lame jackets do it.

So now New Order have done it. They've crossed over from the obscurity of the specialist charts to the big time of the UK top 50.

The darlings of the obscure indie/New Hippie brigade have a hit with 'Temptation', a catchy slab of what can only be described as gothic disco.

Whether this will please their fans, mainly boys with austere haircuts, remains to be seen. The group couldn't care less.

New Order avoid contact with their audience and music paper interviews are strictly no go.

They may be on the brink of chart success, but the Manchester band's public image hardly makes them out to be the sort of wacky beat group today's young people go for. Onstage they usually dress in matching shades of grey and the nearest they get to dancing is the odd involuntary movement to shake off the sweat.

At last week's sell-out show at Kilburn, London, guitarist/vocalist Bernie Albrecht's only attempt to communicate with the punters was to sarcastically mutter, "You talk too much." The gig was pure preaching to the converted. Rapturously applauding this intense bunch of whine merchants is probably the most energetic thing most of the audience do.

The hip activity at New Order shows is sitting on the floor, or, if you're really jolly, lying on your back in the sort of position usually affected by people who've just been shot. In return for this reverence New Order treat you to about three quarters of an hour of synth-driven mood music, delivered in regular five-minute dollops of doom.

The most prominent instrument in a stodgy mix is Peter Hook's bass which thunders with cold passion, like white funk after a decade in the freezer.

In contrast, vocalist Albrecht has neither the charisma nor the voice to carry off the material, an observation which demands a little history lesson.

NEW ORDER started their careers as Warsaw, a dodgy collection of punk late arrivals with fascist undertones.

They were deservedly slagged off then, but by the time the band re-emerged as Joy Division and had released the 1979 classic 'Transmission', the critics had changed their minds.

In terms of the indie charts they were probably the most influential band in the last five years. Listen to the John Peel show and you'll see how many young bassists and guitarists learnt their craft doing JD cover versions. But Joy Division changed their name after their singer, Ian Curtis, committed suicide, an event sadly in keeping with the band's public image. From these ashes rose New Order.

In 1982, Joy Division albums are Factory Records' best sellers. 'Unknown Pleasures' has sold over 100,000 copies and 'Closer' has gone over the quarter million mark. Their best known song is probably 'Love Will Tear Us Apart', a single which was almost a national hit.

The band have been asked to do Top Of The Pops four times, including the occasion when 'Celebration', their first 45 as New Order, hit the chart. They refused because they would not have been allowed to play live.

Making 'Temptation' a hit record interests Factory Records a lot more than it does Albrecht and Co. The company needs the cash while New Order apparently can live by credibility alone.

Nevertheless, it is still the single which ends their Kilburn set in traditional rock 'n' roll style. Surprisingly there is even an encore, which by New Order's standards is a frivolous indulgence.

And so to the attempted interview.

Having negotiated the bouncers, photographer Justin Thomas and I happen upon the dressing room, containing the New Orderers.

"Hello, I'd like to do an interview with the band."

"Sorry, we don't do interviews."

"Well what about a few jokes then?"

"That's a joke."

"Why don't you do interviews?"

"We're just not interested in the music press."

"Can I make an interview up?"

"Yeah you're more than welcome to do that."

"Goodnight."



NEW ORDER and support band 52nd Street caught in wild backstage orgy

Pic by Justin Thomas

A Top Soul Hit Around the World "CIRCLES"

by

ATLANTIC STARR

7" AMS 8218 12" Extended Version AMSP 8218



from the album

BRILLIANCE

AMLH 64883



BERNIE plays up to the camera

PRIVATE FILES

by SUNIE

Telly tattle

WELCOME TO the new, improved mega-gossip column, to appear weekly in your super soaraway RECORD MIRROR and incorporating tall tales, tittle tattle, vile rumour, wild unsupported assertion and vicious character assassination. How can you resist it?

Let's start with some telly sales: you doubtless saw that very oddly-attired Japan finally managed to get both themselves and their equipment down to Top Of The Pops, in order to appear in the quickie edition that got whittled down because of the dreary replay of the dreary FA Cup final. Echo And the Bunnymen, enjoying their first hit, UB40 and The Associates missed out, however. None of this will concern New Order, of course, who have turned down TOTP before and will not appear with their latest hit either...

● **And on to Pop Quiz.** Simon La Bon, taken hunk on the panel in a recent show, wandered up to our dusky scribe Mike Gardner in rehearsal, and ventured, "Oh — are you Junior?" Get your contact lenses in, Si! Don't flatter our ageing hack that he looks like a pop star or he'll be more unbearable than usual...

Or perhaps it's not Le Bon's eyesight that's at fault; maybe he was daydreaming about his friend Paula Yates, pretty blonde former gossip writer on these very pages. At any rate, the pair of them were holding hands in Kew Gardens the other day, and were spotted by none other than the Belle Stars, who were all agog at the sight. You know how girls talk...

The parents of unstable Billy Mackenzie must be getting a bit cheesed with their son's rise to stardom. One minute a local Dundee newspaper, unable to procure an interview with The Associates' singer, are pestering his dad for "any sweet stores about when Billy was a wee boy" (ugh!) and the next, mum finds that her passport is missing. Where is it? At Heathrow, in the possession of her son, who has picked it up in mistake for his own and is attempting to fly to Europe with it...

Hey, what's mild-mannered reporter Simon Tebbutt of RECORD MIRROR doing playing house with Cindy Ecstasy, Marc Almond's little friend? Just a little hospitality for a yankee visitor, claims Tebbutt, not that we believe a word...

● **Guest keyboard player on the new Simple Minds LP, currently being recorded, will be veteran jazzfunkster Herbie Hancock.** We're told this is something to get excited about (?)

Deutsche Amerikanische Freundschaft, the men who

brought you such delights as 'Der Mussolini' and 'Sex Unter Wasser', promise that their next long-player will feature a number called 'A Little More', some sort of warped reply to Nicole's Eurovision winner...

None of us at RM could possibly gain admission, but Capital threw a special Best Kids Disco 'In Town' at the Palace recently, with proceeds going to Help A London Child. Our Pre-Pubescent Affairs correspondent reports that mass hysteria and rather self-conscious "fainting" was the order of the day, as Spandau Ballet, Tight Fit, Bananarama and the very lovely Depeche Mode appeared for a spot of waving and smiling...

Blondie got stuck on the Scilly Isles the other day, unable to escape due to heavy fog that put a stop to local air services. What were they doing in Harold Wilson's favourite holiday spot? Filming a video is what, since it was the nearest place they could find that had palm trees and stuff. Glamorous business this, eh? The Scilly Isles! Anyway, the poor things had to hire a boat and sail to Newquay in order to get away...

Can it be true? Is Some Bizzare's mad supreme Steve planning to appear naked on stage with his buddy Julian Cope when the Teardrop Explodes support Queen at Milton Keynes? This is quite a threat, though I wouldn't mind seeing the Queen audience's reaction if it happens...

● **Arsonists tried to set fire to the Paris racecourse where the Stones are to play soon, in a protest at high ticket prices.** "Bring down the prices," was the message the froggy Guy Fawkes types left, "or the course will burn." Creepy! Still more unnerving for Mick and his merry (old) men is the rumour that their former PR, Keith Altham, who was recently and unceremoniously deprived of his post, is to sell the story of "My years with the Stones" to the 'By Jingo Journal', otherwise known as the Sun...

Disco goddess Amanda Lear, she of the infinite glamour and questionable sexual identity, is to fly in for two London appearances: one at gay niterie Heaven, the other at Steve Strange's Palace, and we promise we'll try not to mention the place again, at least until next week...

Malcolm Ross and David McClintock of Orange Juice appear in the ABC video...

At the Ravishing Beauties'

rightfully nice soiree at the Purcell Room on Tuesday were Teardrop Explodes' Troy Tate and David Balfe (sporting a most peculiar haircut), Edwyn and Zeke from Orange Juice and that funny-looking orange-haired bloke from 'Riverside'. Three Rip Rig And Panic sat in a row in front of yours truly, failing to applaud the Beauties' quasi-classical doings even once, and walking out quite early on. Clearly, it don't mean a thing if it ain't got that swing! The two young girls brought on to supply backing vocals for the encore were, it transpires, the infant daughters of Pete Townshend, who used to be in a group once too...

Mick Karn of Japan is to record a solo LP. Working title is 'Symphony for bass guitar'. Pretentious? Moi?...

Appearing in a 40-minute 'B' feature film now in production are Carlene Carter, Jenny of the Belle Stars (oops — them again), Bob Kingston of Tempote Tudor and some of Hot Gaslip. The screenplay is by up-and-coming writer Maggie Brooks, and the whole shebang goes out under the

title 'Too Drunk To Remember'.

● **Who is Captain Crucial?** The teenage white rasta who contributes a toast to the B side of Culture Club's first single now stands revealed as Master Amos Pizzy, son of Journalist Jack Pizzy and battered wives' saviour Erin...

● **Scotia Nostra rules OK?** Extensive research on the other side of the Atlantic has shown that the US New Wave (the real one, circa '77) can be traced back to bonny Scotland, since Talking Heads chief David Byrne is full-blooded Scots, and Tom Verlaine of the legendary Television is half Jock, too...

Sting, Adam Ant and the Stones are among those to be seen on a specially-prepared video for "Our Boys" (sic) in the Falklands. Three cheers for our side, eh? Kill an Argy, win a Metro.

Our hardest-working

office partygoer reports that Judie Tzuke had an end-of-tour party at Chelsea nightclub The Main Squeeze, but was so flaked after 45 dates that she slipped away early in search of a bottle of Sanatogen and a good night's kip...

And finally, a record stained farewell to RECORD MIRROR's editor of the last six blockbuster years, Alf Martin.

Alf's finally been put out to pasture, sorry, off to pursue new ventures in the publishing world, though record business types might like to know that he'll still be working on metal mania mag Kerrang! for a couple more months.

Instigating a brutal new regime from the hot seat is Eric Fuller, more than likely familiar to anyone who's mistakenly picked up a copy of rival rag Sounds over the last few years, or maybe even before that, men's 'entertainment' guide Fiesta. And before that he knew John Shearlaw when they were cub reporters together, and before that (Alright, that'll do — New Ed.).

EXPLOITATION OF YOUNG GIRLS DEPT

Women out-Raged!



IN A desperate last ditch attempt to get some publicity, long serving heavy metal band Rage booked a London pub last week and hired half naked women to serve drinks and raise a few temperatures.

The Liverpool based band, who have supported Rory Gallagher at the Rainbow and who will be joining Uriah

Heep on their forthcoming tour, have just released their latest album 'Nice 'n' Dirty' (what an original title).

Blatant publicity seekers Dave Lloyd vocals, Mick Devonport lead guitar, John Myllett drums, Keith Mulholland bass and Terry Steers guitar are here pictured with whoseome young thing Allie, who says she's "an old friend." Very likely.

Who is the American Fool?



After at least eighteen pints, short-sighted drummer John Myllett got his nose stuck and passed out. An ambulance was called and the lad is still recovering in Charing Cross Hospital.



"I've never met them before, but they seem like nice boys." Sultire Suzie, who says she's "a photographer" gets the other side of the lens for a change and reveals nearly all to the camera. It's a disgrace.

ROBIN SMITH

Groomed for success

by DANIELA SOAVE



Horse-handed Natasha, caught napping by the Belle Stars over her 'iko iko' single

Pic by Chris Craymer

IF THE lure of music hadn't been so strong, Natasha might now be breeding horses and running an equestrian centre somewhere in Scotland instead of having a hit with her version of 'iko iko'. At the age of 14 she was splitting her spare time between working in a stable, singing with various Glasgow groups and hitching down to London to see the Hyde Park concerts.

"I really love horses but you've got to be a hundred percent dedicated to them — in my summer holidays I was looking after 60, mucking out their stables, grooming them. I would work from six in the morning until 10 at night. There wasn't time for anything else at all."

Natasha's love of the blues won, and she set off for London to find fame and fortune. Within a few weeks of moving into a North London bedsit she had joined a local group, and was to be seen regularly singing in all the regular rock clubs.

As well as gaining more experience on the performing front, Natasha was learning a lot about the behind the scenes music business.

"Luckily I'd done commercial subjects at school so I worked my way up from a secretary to a personal assistant for people like David Bowie's manager and Billy Gaff, Rod Stewart's



THIS is Nancy Nova, she who sounds like Russell Mael on her latest single 'Made in Japan' currently bubbling under the charts.

After leaving school she developed her career as an actress, working for three years at the Bristol Vic. While she was working there

and at the Theatre Royal, Nancy was also writing songs for singers such as Lena Zavaroni and Cleo Laine.

Now Nancy's singing her own songs, this one being inspired by the many different varieties of stereotypes and radios which emerge from the Far East.

manager," she explains. With her new knowledge it wasn't long before Natasha was helping to promote gigs and spot new talent. It was she and her husband who brought Darts to notice, as well as promoting Average White Band and Kokomo Gigs.

But while she was making a living on the managerial side of the music business, Natasha still longed to sing, and got together a group called the Flirts with two American girls. They had a

radio turntable hit with a song called 'He's The Kind Of Boy You Can't Forget', but because Natasha didn't particularly like being tied to a group, she left.

"With 'iko iko' being her second solo effort, the decision to go solo has paid off. It's a pity that there are two good versions of it out at the same time, the other being the Belle Stars'. Natasha is kicking herself about that.

"There's a good version, more ethnic than mine, I wish

them luck. What is annoying, though, is that I've had it ready for a couple of months now. I was just waiting until the weather became a bit more summery," she says. "I was more scared that Bananarama would do it."

While the single has brought Natasha to your attention, it isn't typical of Natasha's style, which she says is bluesier, in common with most Scots. Her first LP is being released in the summer, so you'll be able to judge for yourself then.

GARY BARNACLE



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PHILIP JAP miraculously survives multiple laser beam attack

The art of Jap

SIMON TEBBUTT interviews the man who wouldn't be Buggled

HE COULD have found instant success three years ago as the singer on the Buggles hit "Video Killed The Radio Star," but performance artist Philip Jap decided to stick in the shadows with his own brand of dance, mime and music.

And it's finally paying off with his first single, "Save Us," currently bubbling under the charts.

"I'd been working with the producer Trevor Horn on some of my demos and he asked me to be the singer in the session group Buggles," explains the lithe Mr. Jap. "But I didn't think it was right for me. I'd rather go down doing my own stuff than succeed with someone else's."

Basically, Philip's stuff consists of marrying his visual and musical ideas into a total performance and, like Toni Basil before him, turning them into unique video packages.

"A lot of artists just rely on the technical tricks available and they're just covering up for something," he says. "I want to raise the levels. The video for 'Save Us' is like a pilot for all the things I do, mime and movement as well as touching on rock."

The North London lad's artistic career began after watching a performance by legendary French mime artist, Marcel Marceau.

"I had a feeling for acting and then I started getting into popular music as well, Marc

Bolan and all the stuff that was around at the time," he explains. "So I took a really mundane job drilling holes in bits of metal. I was offered a job working on window displays, but that would have been too easy. I wouldn't have been angry enough."

"The factory job was my therapy for a few years so I could concentrate on writing my songs. Even the buzz buzz of the drill helped with the rhythm."

Then I got a publishing company interested in my songs and Trevor Horn, who was working as the in house producer there at the time, showed interest and we started experimenting. That's when he asked me to do the Buggles thing."

While Horn went on to fame and fortune with the likes of ABC, Spandau Ballet and even Dollar, Philip stayed in doing his exercises and practising his performance routines. But the couple kept in touch and Horn ended up producing the single "Save Us."

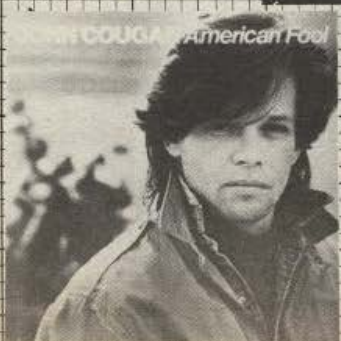
With all the dancing and prancing there's a danger of Philip being seen as just another arty artist. But this doesn't worry him.

"There are lots of things in my work. I'm into things like The Who and the Stones but I do it with more restraint. When people see it they'll realise that I'm not arty arty at all."

JOHN COUGAR THE NEW ALBUM American Fool



RVL P 16



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Slush poppy

THE SIMPERING 'I've Never Been To Me' is probably the most unlikely record ever to appear on Motown.

Currently slopping its way up the UK chart, the single is the work of one-time jingle singer Charlene.

Motown president Berry Gordy was intrigued by her crystal-clear, pure voice and Back in 1972, Motown president Berry Gordy was intrigued by her crystal-clear, pure voice and invited her to take lunch with him.

Everything went fine until Berry suggested that Charlene demonstrated her singing voice. Panic-stricken, Charlene struggled desperately to compose herself and succeeded in warbling a few bars without cracking up. Berry smiled. She'd passed the audition.

The next few years were difficult ones for Charlene. She worked with some of Motown's top producers and writers — Smokey Robinson, Hal Davis and Gordy himself, to name but a few — but failed to deliver a hit.

By 1977 her personal life had fallen apart. Married in 1967 at the age of 17 she was going through a particularly painful divorce. Strangely this was to affect her next choice of material. She was now working with veteran songwriter and producer Ron Miller whose credits include 'For Once in My

Life', 'Heaven Help Us All' and 'Yester-Me, Yester-You, Yesterday'.

One day Ron called her into his office and played her a demo of 'I've Never Been To Me', a song he'd written with Ken Hirsch. The song was written from a male point-of-view, but the lyrics were so pertinent that she broke down and wept.

Touched by her emotions, Ron rewrote the song especially for her. It was released in September 1977 and everyone at Motown was convinced it would be a huge hit. History proves otherwise.

Airplay was minimal, sales even worse. 'I've Never Been To Me' reached no. 97 on Billboard's hot hundred and then disappeared.

Disillusioned, Charlene gave up singing and started going to church regularly. There she met a young Englishman, Geoff Oliver. They got married and last September settled in Ilford where Charlene took a job in a sweet shop.

Earlier this year she was awoken by a 2am phone call. She was surprised to hear the familiar voice of Motown's Jay Lasker and even more surprised by what he told her — 'I've Never Been To Me' was a hit in America.

Now it is repeating its American success here. 'I'm so glad about that, especially as I now consider Britain my home,' she says.

ALAN JONES

CHARLENE: once a jingle singer



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Stop go Kokomo

ON AND off group Kokomo have at last breached the charts with 'A Little Bit Further Away', in at number 68.

The band have broken up and reformed more times than they care to remember. They'd go their separate ways, do some session work, then get back together again for a few gigs.

The latest reunion is thanks to Dick Asher, head of Columbia Records, who got in touch with them and asked them to get back together again, an unusual involvement for a record company boss. But his judgement was sound and now they have a surprise hit on their hands. As soon as they succeed in finding a

manager they hope to go out on tour.

"Just now it's too time consuming to manage ourselves," Dyan Birch explains. "It would be good to have the time to be totally in charge of our affairs but it means that you're neglecting the creative side of things."

Although Kokomo have been idle as a group for the past five years, as separate members they have been busy.

Various sessions with artists such as Carol Grimes, Mickey Gallagher, Paul Carrick, Nick Lowe and Marianne Faithfull kept their vocal chords in trim. Frank, Paddy and Dyan even went out on tour as backing singers for Bryan Ferry.

But while such tours were

enjoyable, the lure of Kokomo always pulled them back together again. Yet, until Dick Asher took a hand in their fate, such reunions didn't last.

"What normally happened was we'd get together and do a few gigs and then find we were financially hard up, so we couldn't continue," Frank says. "It isn't odd that we got together so often because apart from bumping into one another at sessions all the time, we'd see each other socially as well. So in a way, we hadn't really broken up."

This time, however, the reunion should last longer, with a new LP 'Kokomo' recently released, a few dates in Holland, and even American ears pricking up in interest.

DANIELA SOAVE



KOKOMO reunited

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THE INCREDIBLE SULK



BILLY MACKENZIE: hat's entertainment

THE ASSOCIATES are the oddest couple, the new Righteous Brothers who have found that loving feeling in an eighties mix, and you just cannot ignore Billy Mackenzie's voice.

At first the songs seemed misplaced, but are now constructed with such mad insistence and are so full of jagged romance and modern paintings, that anyone who does not react has ears of mud.

Billy is part of a new generation, a boy wonder dressed in soul clothes — clothes mainly acquired from his younger brother John's secondhand shop, "Plan 2" in Dundee. Shopping on Cup Final day, I walk into the shop past the wrought iron doors and find Abe MacIntosh, Billy's brother-in-law, at the counter, the small ground floor area filled with the Mackenzie family and shoppers browsing through the racks.

Tied to the shelves are three tiny, frail dogs, which means Billy is around. Abe points to the back and I find Billy behind a beaded curtain screen, showering kisses on the arm of Irene, the shop's resident clothes adaptor, in a comic Romeo routine.

He suggests we retire to the basement and I follow his dark, small figure down the mirrored stairs where we wait until the browsers have moved upstairs, the occasional flicker of recognition in their eyes as Billy parks two chairs at an ancient hearth.

Abe blocks off the area with some clothes racks and after some insults hurled at Billy, brings the dogs, Tonto, Thor and Solo. As the animals snuffle around we begin to talk. Conversation with a Saturday shop boy.

HAVING become such a commercial and critical success why did you decide to return to live in Dundee?

Basically because I like a lot of people here, I've got a lot of friends and relatives up here, y'know. We're a pretty close-knit family, I've got three sisters and two brothers. Also, I like the countryside and it's a lot easier to get to in Scotland. Anyway, because I was born here it just feels right for me.

Have you lived in London for any amount of time? Yeah, I've stayed in London on and off since 1974, but I just can't acclimatise to it.

Do you find London harms your creative instincts? No, it doesn't matter where I stay, I think I'd still be quite creative. In fact environmental things don't bother me, things just come regardless of where you're living. I just didn't feel comfortable down there — didn't relate to it 'cos I wasn't born there.

You've just returned from recording in London. Does this shatter you, this amazing commuting distance?

Well it shatters you if you take any toxics but if you stay generally healthy it's alright. It's when you start drinking and smoking 40 Marlboro in 10 minutes that you get shattered. I've become aware of that recently.

Does fashion still interest you?

Yeah, very much. I like a lot of 1920s clothing and 1950s Italian suits. Great materials and cuts, y'know.

When did you get interested in music?

About 1976, I sold a lot of clothes to keep the group, so we could make a lot of daft demos and stuff.

Was that the Associates at that time, with Alan? Yeah, 1976, I suppose that's quite a while eh? But it doesn't seem like it.

Do you like the older standards and musical styles of the past?

I quite like it, but I like an awful lot of things, not just old stuff. Like Malaria, they're a sort of all-female German group, very teutonic and messy and just a big noise. I like big noises. I just like to be versatile in music.

How well planned was "Party Fears Two" as a chart single? Before that, it seemed you were experimenting.

"Party Fears Two" had lots of experimental sounds in it. It wasn't a straightforward pop and therefore it was a bit of an oddity in the charts. But the thing with these songs — even like "White Car in Germany" — I think the songs come through in the end even though the production may leave a lot to be desired. Were you surprised at its success?

Not really, I knew it was a sing-a-long type of thing and also had that kind of "Young Hearts Run Free" type of motion y'know.

Party Fears got you on Top of the Pops. Do you take it seriously?

Na, I don't take it seriously at all, I doubt if it's possible. I think the last time I was on I was dead bored, it just depends on how excited I am about a single on that particular day. So sometimes I end up not liking the sound of things, so I just muck about to make it work. How did you get involved with Marthy Lady, formerly with the Muffins?

Just coincidence — she asked Alan to play guitar on her single and I wanted her to do backing vocals and rang up and asked. She's quite a laugh and we just hit it off ... look at this — Eeuughh!!

AT this point one of the whippets had decided to shit on the floor while the other two, in some kind of unison, are happily pissing in the other corner. Billy

Soaraway Associates singer Billy Mackenzie's not sure about super stardom — but he's working on it



BILLY: a man with an elegant gait

shouts upstairs for help and Abe comes down to witness his shop being soiled.

He returns, tying all three leads — with dogs attached — to the grating beside us and they tumble and yelp and cry as a canine soundtrack behind our conversation. He's had them for three months, having developed a liking for whippets after owning two when young.

Getting back to Martha, will she be doing more with you?

Oh yeah, she'll do some more stuff and play live with us, but I'm getting another girl singer for backing vocals as well.

Anybody we know?

Well she's one of my favourite singers in the world — Andrea Jaeger. She's an American and recorded a couple of singles with The Drowning Craze and she's worked with Howard Devoto. I think she's brilliant.

You were in London recording last week, was that a new single?

Yes, it's a nine minute version of Diana Ross's "Love Hangover" on the B side and our "Waiting for the Love Boat" on the A side. That sounds like Sylvester or something! I'm just trying to be a sort of big, butch, Barry White person —

Barry White! With your voice?

Billy answers with a pathetic attempt at a Barry White growl and collapses in laughter.

The recorded and distanced TV image of Mackenzie is of a mad preacher giving a wild but inspiring sermon. A choirboy sailing his voice like a kite in cathedrals of unfamiliar pop heights. A vocal feat of almost operatic style.

Were you happy with 'Suik', the new album?

I must admit, I do think that 'Suik' is a really good song — 'Gloomy Sunday' is good and ... well, I'm quite pleased with some of the tracks because they are unusual.

Why is 'Skipping' a favourite?

I think it's quite seductive sounding and I'd like to think of myself as some sort of Romeo (laughs).

I take it you won't be releasing another single from the album?

Well ... there's a surprise where that's concerned, something called 'Eighteen Carat Love Affair'. But I can't say more than that it will be released in June, before 'Love Boat'. Are you wary of the acclaim you've received?

Not wary, I'm logical about it. I think it's because we're extremely versatile and we can cover a lot of songs and do a lot of things convincingly. Just because I'm a good singer, I suppose, doesn't mean I don't like people who can't sing as well — like The Fall are excellent.

I sing at that level easily, I wasn't taught or anything.

Although your songs are described as abstract I can relate to them. Like 'Club Country'?

Well that's really about general elitism. But I agree that my songs aren't vague, they're meant to have meaning.

Would you say your songs are slightly humorous, cynical views of life?

Exactly, yes. Tragical-comedy, something like Wendy Craig in 'Butterflies'.

'Gloomy Sunday' is a lonely, introspective song. Are you a loner?

Not really, but I appreciate the beauty of loneliness and the melancholy. I actually quite like being sad sometimes, it's a good feeling. I really like feeling sorry for myself then look in

the mirror and go ooooo! This world's horrible, then you start laughing.

YOU'VE signed to Warner Brothers yet it seems you are successfully breaking the mould of the traditional rock circuit. You haven't toured and you're staying up here, away from it all. Did you set out to break the rules? Basically, people tend to give in to The Associates. We get our own way because they know that we've got enough material for the next two or three albums. I'm a person who likes his own way and I go out of my way to get it, that's it really. We make their lives a little bit difficult sometimes, but we can't help it. On the BEF album you did Bowie and Orbison tracks. What two songs would you have picked? I would have put 'Lost in a Past Time Paradise' by Stevie Wonder and ... a track by the Delmontes — I can't remember the name, but it's one of my favourites.

The Bowie connection always comes up. What do you feel about that? I've always said he was the figurehead of our generation and naturally, like any youth, you always reflect your influences, and he was the main one.

Do you intend to play live or tour?

Well, it's not really up to me. I could go out and play live tomorrow, it's the other musicians. They're lazy dogs and I'd have to kick them up the bum and say: 'Rehearse!'

Do you want to do gigs?

Oh yes. But you've got to build yourself up to it, so this summer I'll be trying to get a little fitter so we can be ready. We're meant to be playing the Edinburgh Festival — three nights with the Delmontes, and I'd like to get a few Dundee bands as well. The last time we played was 14 months ago. We've just got to get organised.

What do The Associates mean to you?

As long as everybody gets on, it will still be the excitement in my life. But like all big groups, you've got to play with other people and have solo projects to rejuvenate interest. I'll probably be doing that, I fancy getting together a fun group in Scotland and playing deft songs. The Associates will be the main group as long as we've got that commitment to each other.

Do you feel, over the years, that you might have been too diverse for your own good?

Not really, it's not as if we'd went on stage and painted ourselves all different colours and sang 'Fire' — Arthur Brown — tripping. It's a general athletic type of feel we wanted. We hate being weird for weirdness sake. That type of thing annoys me.

Is there any section of modern style that annoys you?

The hippy punks — the floral set that got their hair cut and dyed.

Was it the punk movement that caused The Associates in '79?

Well we were already going through a heavy Germanic James Bond stage. James Bond music always had that menace that punk had, so it was a kind of blend. Film music is a huge influence. It captures the feel of a certain situation better than anything else. I've got loads of ideas for a film soundtrack, just need the film.

Would you let anyone else produce you, being self-produced at the moment?

I'd consider it. Rushent and that are good at capturing sounds and making them twice as big as they actually are — whereas some of our songs don't sound as big as they should. I don't know if it would be an advantage.

DO you think we're heading for a new golden age of pop?

Definitely. We should be. Anybody with any musical integrity — that sounds horrible — but we've got all these good things to listen to, like Petula Clark and The Mamas and The Papas, so anybody who's got any, ah, class should really know how to express themselves well by listening to these things.

What do you think of the use of electronics in music?

This goes back to the first time I heard Kraftwerk ... I think I'd only heard about half the song and it knocked me out. I've always loved that kind of electronic band. It's the exactness and the shapes they make — visual shapes in your head ... like a mathematics class or something, you end up ... (Billy crosses his eyes and nods his head in comic hypnotism) ... like that.

What's your most personal song?

Ammm ... I don't think there's one that stands out from the rest. There's bits in every song, a couple of lines here, a couple there, but nothing special.

He remains slightly mysterious, difficult to reach beyond the layers of humorous distraction. But mystery is a vital factor, the hook of attraction that makes the music intriguing, raising the Associates above the obvious pop formula, entertaining while exploring.

My last question. Do you want to be a superstar? I don't know. It all depends on whether I can handle it or not. It either makes you or breaks you ... and seeing as I'm quite volatile I don't know if super stardom would suit me. Put it this way, I'm definitely working towards it.

**Story: Bob Flynn
Pics: Peter Stanway**

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RIP RIG AND PANIC: 'You're My Kind Of Climate' (Virgin) Deliciously and deliriously messy, this irritated everyone in the office — so I love it. A punchy New York street beat set to the sounds of the sweaty smoke-filled clubs, it warms the cockles of yer heart. It's a party. It won't sell. And who cares.

THE GAP BAND: 'Early In The Morning' (Mercury) A power production from the boys featured on the 'Dura Dance' tape, it should scorch its way into the clubs. Soulful but goes on a bit.

CHEAP TRICK: 'If You Want My Love' (Epic) Cor, this don't half sound like John Lennon singing with the Beatles. Tough and gritty, throaty vocals and harmonies touched with sensitivity. A power beat and I'm sure the middle eight was nicked from 'While My Guitar Gently Weeps'.

MIDGE URE: 'No Regrets' (Chrysalis) A brilliant mixture of the big emotional American ballad — the Walker Brothers did this first in 1976 — with the kind of clean cut and almost cold European precision we've come to associate with Mr. Ure. With a lovely piano and misplaced guitar solo, Midge stalks the baroque alleyways by lamplight.

THE BOOMTOWN RATS: 'Charmed Lives' (Phonogram) A happy uptempo dancer from the Flats, but I reckon they need charmed lives to have a hit with this one.

STATUS QUO: 'She Don't Fool Me' (Vertigo) More of the old 12-bar boogie from the Quo sausage machine. It's so predictable saying how predictable Status Quo are — but they are. **BAUHAUS:** 'Spirit' (Beggars Banquet) Oh tres dramatique with the early Bowie meets Anthony Newley vocals. Actually this is very catchy for them — still bleak and industrial but the sun's shining.

SHALAMAR: 'A Night To Remember' (Atlantic) This bunch sound like they've been locked up in the disco since 1977. Someone let them out, please. On second thoughts...

MARC BOLAN: 'The Wizard' (Cherry Red) More vintage nostalgia, full of magic woods and silver sunlights, from the electric elfin. I don't remember this one at all. Very short and not very inspiring. For serious Bolansophiles only.

THE FOUR TOPS: 'Back To School Again' (RSO) from the dizzy heights of 'Reach Out' to standard rock film music for that silly 'Grease 2' is a pitiful decline. Old men singing about pubescent pressures doesn't quite work somehow. Boring.

MARIANNE FAITHFUL: 'Broken English' (Island) Release of the title track of the fallen from grace deb's 1979 album — with her forthcoming dates no doubt in mind. B side is 'Sister Morphine', a song she wrote with former lover Mick Jagger and his mate Keith Richards.

ELECTRIC GUITARS: 'Language Problems' (Stiff) This week's prize for the most tasteful cover but the plush packaging of the black screen print doesn't cover up for the tame robotic style of this electro outfit. Could do better.

BLACK UHURU: 'Darkness' (Island) Another three spill specials from the boys who are going to be opening for the Stones pretty soon. Oh look, it's produced by Sly Dunbar and Robbie Shakespeare. What a surprise. Not strong enough to succeed.

WOODHEAD MONROE: 'Mumbo Jumbo' (Oval Stiff) Quirkily named but this is just straight and smooth electro synth pop. No hooks and the girls' chorus voices sound like a speeded up backing track, or perhaps they've been strangled. Now that's an idea...

STEVIE WONDER: 'Do I Do' (Motown) More of the same from the Motown maestro. Listening to this you realise the man knows how to write songs. It's smooth, it's polished but



RIP RIG and Panic: cockle-warming

Reviewed
by SIMON
TEBBUTT

MIDGE URE: tartan up his image

there's power and emotion too. Whether it'll redeem him for the ghastly 'Ebony and Ivory' remains to be seen.

ENDGAMES: 'We Feel Good' (Phonogram) More Glasgow boys trying to plug their funk into the main grid. Sophisticated melodrama. S'OK.

ELTON JOHN: 'Empty Garden' (Rocket) Already big across the water in the USA, this is Elton's tribute to his old mate, John Lennon. A vintage Elton John ballad, it's not maudlin or morbid like some of the recent tributes.

PETER GODWIN: 'Images Of Heaven' (Polydor) George Armani suits set to music. Images of boredom.

THE FIXX: 'Red Skies' (MCA) Yes, all very competent, but cliched and contrived. I want to like it but it leaves me cold. Sounds like they're getting all worked up over nothing.

THE ROLLING STONES: 'Going To A Go-Go' (EMI) Whaddya say? It's the Stones live with an old chant-a-long Smokey Robinson number. A taster for the summer bash!

ODYSSEY: 'Inside Out' (RCA) Lacking the zip and zing of 'Native New Yorker' and 'Back To My Roots', or the plaintive emotion of 'If You're Looking For A Way Out', this is just slick and sickley. Hello, it's just slipped off the turntable. Yuk!

DRAMATIS: 'The Shame' (Rocket) They must be sick of the ex-Gary Numan band tag by now, but that's the way it is when there's nothing original on offer. Background music for cheap sci-fi movies or wallpaper sounds for decorating your austere 21st century maisonette on Mars.

STOLEN PETS: 'Changes' (Carre) No, it's not the Bowie classic of the same name. Unfortunately. Stolen Pets and stolen ideas. 'Changes' changes nothing.

SPARKS: 'I Predict' (Atlantic) Sparks are no longer flying. This is a damp squib.

A FLOCK OF SEAGULLS: 'Space Age Love Song' (Jive) Lovely sounds, from the Liverpool lads who almost made it with 'I Ran'. The intelligent end of the pop synth market, it doesn't substitute songs for silly effects.

JIMMY RILEY: 'Hey Love' (Taxi) More Dunbar / Shakespeare produced reggae. It's a Stevie Wonder song, but you'd never know it from this thin watery version. Not so much laid back as fallen off its perch. **ASP:** 'Boys Will Be Boys' (Carre) I bet they will when these three dodgy looking boilers are around. Page Three pop.

OCHI BROWN: 'Can't Say Goodbye To You' (Carib Gem) A lovely lilting voice over the clatter of the office typewriters. Not exactly reggae to you and me but somewhere along that road. Ooch, I think I'll go and do me Jane Fonda California stretch.

DAVE AND THE BULLDOGS: 'The Battle Of Bulldog Bobby' (Panache) Another silly World Cup song, but this time mysteriously set to the tune of 'Sloop John B'. The Dave in question is from the legendary sidles group Dave Dee, Dozy, Beaky Mick and Titch (*Who's he-Ed*) Latin American hit.

NATASHA: 'Iko-Iko' (Towerbell) More Page Three pop, this time from the lasciviously lascivious Natasha with her eighties cover of old Carmen Miranda (*Who's he-Ed*). Latin American hit. You know the one, 'My gran'ma and your gran'ma, sitting by the fire', while all those ladies with fruit and veg stalls stacked up in their barnet sway around. Game for a laugh.

YELLOWMAN: 'Yellowman Getting Married' (Greensleeves) The jaundiced Johnny Winter of toasting sings 'I'm Getting Married In The Morning' out in with 'Bring It On Home To Me'. Why?

BAGATELLE: 'Summer In Dublin' (Polydor) Now this sounds more like Elton John than Fat Reg himself. Not surprising really, this soft rock Irish combo were produced by Elton's original producer. The bloke who went broke. 'Nuff said. **THE STRAPS:** 'Brixton' (Donut) Angry young men riding their three chords at a furious 100 miles and hour. So what.

THE MYSTIQUE OF SUSPENDERS

AUGUST DARNELL, better known as Kid Creole and leader of The Coconuts, is adamant. There is no way that he's going to take a plane from Southampton to make the night's gig in Nottingham.

He and his small bald sidekick, Andy 'Coati-Mundi' Hernandez, who featured on last year's 'Que Pasa Que Pass (No No Pop!)' hit, are in Dock City to promote their upcoming Brighton gig with an appearance on the magazine show 'Coast To Coast' in the company of host David 'Kid' Jensen that evening.

The pair, dressed immaculately, suppress their disquiet at such a journey for a bare two minutes of airtime. Especially when island Records promotion man Gerry Blackburn tells them in a tongue-in-cheek version of bizspeak that their appearance will sell out the date and send the single up five precious rungs on the national chart. They laugh it off. But a plane trip is another matter to Darnell.

The three rehearsals of the TV interview, due to equipment failure, set the day's schedule back irreparably. The Kid's well documented dislike of planes and the fact that his records, 'Fresh Fruit From Foreign Places' and the latest 'Tropical Gangsters', are set on a mythological boat cruise still leave no room for choice. The decision to fly has been made by the mischievous Gods of TV hardware.

We are met at Eastleigh airport by a jovial man in his sixties dressed in a pilot's uniform. He shakes our hands and announces that his name is Captain Duff! The Gods of fate must be wetting themselves by now.

Hernandez, who's been spewing out a stream of wittily dry one-liners all day asks seriously, "You're not flying us, are you?"

The captain replies with a gleeful grin, "Oh no. My Dad's flying it. I'm too young."

He fumbles in his top pocket saying matter of factly, "Now where's my heart attack pills!" Hernandez smiles at the discovery of a comic foil. Darnell is very quiet.

The good captain asks us to follow him to the eight seater Piper Navajo plane blindly feeling his way out of

the front door and asking to be pointed in the general direction of the flying machine. Hernandez and the captain strike up an immediate trade of banter along the lines of "My Dad only lets me do the occasional flight since I was grounded" and "I've had them all in here you know, Otis Redding, Buddy Holly, Glenn Miller...!"

Darnell takes his seat in silence while Hernandez, the pocket sized funball, takes the co-pilot's seat and helps

muttering, "It's a big sky... plenty of room!"

On the ground Darnell congratulates Captain Duff on a smooth flight. He actually enjoyed the one hour flight and he's keen to have another go.

"I'm going to give up the banana boat!" he says, referring to the device in which he, the Creole Band, and the three female singing dancing Coconuts make their musical and narrative explorations in search of the Kid's former lover in the last

KID CREOLE discusses hits, myths and ultra violence with MIKE GARDNER

PIX JUSTIN THOMAS

the captain find the throttle.

Armed with Hernandez's advice to keep his hands on the wheel and look straight ahead Captain Duff takes off smoother than Darnell's taste in clothing into cloudy skies illuminated by shards of sunlight.

WHILE THE captain puts the map to his nose, upside down of course, to better Hernandez's clowning, Darnell restricts his clipped conversation to equating the beautiful cloud formations to the world of Thomas Hardy before closing his eyes. He opens them every three minutes to ask how long before he can put his exotic shoes on terra firma and each time he's told to relax.

"I'm so relaxed I'm numb," he says at a rate of 180 knots and 5,000 feet above ground. He closes his eyes, face pale with the TV make up,

two albums.

Later he admits, "It's not really a phobia. I like to exaggerate. I guess it's the romantic in me. I like to travel at a slower pace. When I travel in the States I like trains because there's never a rush to get anywhere. When I travel abroad I take the QE2. I can bend, it's not something I try to avoid, it's more a question of comfort. I like to take my time."

But the one thing the ex-English teacher and MA degree holder isn't taking his time about any more is his career. The time is now for commercial success for his delicious musical cocktail of Latin, R&B, reggae, rock, funk and Broadway, as far as he's concerned and he's going to remove all obstacles at whatever cost.

August Darnell has released 'Tropical Gangsters' amid rumours of bad vibes



AUGUST DARNELL: "Farewell cruel world"

with his sidekick Andy Hernandez, the sacking of his female lead vocalist and two drummers, trouble with his record company, and a critical step around the wrist for making 'Gangsters' too populist with the danger of losing the favour of London's cocktail set who have championed the Darnell music and style so vociferously.

So when did the new attitude start? "I came to London to produce the Funkapollitan album late last year when the money had dried up for the 'Fresh Fruit' stage show. It became a time of soul searching and inward evaluation. I came out with the fact that I needed a better band and a new strategy for records. Coming over here from New York gave me the distance to look back and start building the strength to make those changes."

The first concern was his adoption as prince of the chic set in London and New York. "I grew very tired of that cut thing because it wasn't leading anywhere. The reviews came across the Atlantic and the press kept saying wonderful things, even when there wasn't any records to review my name kept popping up. I realised I had to pursue a different path to bring about what the music business is all about, and that is selling records. The whole cut thing was a stage that had to be passed through. I'm glad it worked that way with the mystique but now we can breathe some life into the myth."

THE HARDER attitude meant that heads had to roll and one belonged to singer Lori Eastside, girlfriend of Andy Hernandez. The sacking led to rumours in the press of a rift, especially when Hernandez wasn't in his usual role of arranger in the 'Gangsters' album.

"It wasn't that bad, you know the press and how they blow things up," he says.

"There was definitely a rift but I've been through a million rifts with Dr Buzzard's Original Savannah Band (where Darnell and Hernandez met), and the Creole Band. It's par for the course — you expect it," he adds philosophically.

But is Hernandez and his zany stage persona, Coati-Mundi, expendable? "I like to look upon myself as an independent person. I don't need anybody but myself. But he's an excellent addition. Without him there's a whole chunk of comedy and interplay that could be missing. He's a great sidekick and a great comic foil — his timing is excellent. Andy is the best man for the job."

Their friendship on my day out with them looked firm. The two are a perfect pairing both working in tandem with filigree precision either on or off stage. Another Darnell partnership that's been through the wars is his with Michael Zilkha, heir to the Mothercare empire and boss of Kid Creole's label Ze Records.

It was his decision to change a prospective R&B based Darnell solo album into the Coconuts 'Tropical Gangsters' album to please the Warner Brothers patrons while Darnell was in London. Later at the Nottingham radio interview August described the outcome of the meddling.

"Zilkha made three large mistakes. One, was touching my material behind my back. Two, was telling Warner Brothers they had the right to change it from my album to a Kid Creole album, and three, he made a bigger mistake in telling me."

With a glint in his eye he told the interviewer, "I smacked him in the face a couple of times and got out all the anger. I knocked out one of his teeth. That made me feel good — like a macho man. I think he felt like a man too — he likes to get smacked around!"

Later he says he sees it as a

question of diplomacy. A compromise to get his work the vital airplay that will step it into the big league.

"I'm a much tougher person. I'm much more relentless in realising that my goals have to be achieved regardless of feelings being hurt and people being thrown aside. I'm going after it in a furious fashion. It's full steam ahead!"

HIS GOALS are a hit album, a hit musical show ('Fresh Fruit'), a modern day Odysseus, is already being put together as a play by the legendary Joseph Papp who brought 'Hair', 'A Chorus Line' and more recently 'Furber's' to the stage) and a film musical.

Now August Darnell is dedicated to making his dream come true in the good old fashioned American way of work and single-mindedness. He doesn't nightclub any more. His leisure time is taken up on "the simple things" like walks with his Coconuts wife Adriana Keagel down Fifth Avenue, bicycling through Central Park or a boat cruise, if the time will allow.

His listening consists of motion picture scores, Cab Calloway, Lena Horne, Frank Sinatra and a lot of James Brown. August Darnell is a man with a mission. The most dangerous creature on Earth, a man who knows what he wants.

He'll admit that August Darnell isn't a wonderful thing and that his role as Kid Creole must end in death for the playboy alter-ego. The difference between the two?

"August Darnell would never say he's a wonderful thing but Creole would. August Darnell would say he would write a song called 'I'm A Wonderful Thing' and say it's not autobiographical. Believe it or not August Darnell is not a braggart."



ANDY HERNANDEZ: "Contact!"



Video hitch

I M A dj who'd like to use video tapes of top charting numbers at pub or club gigs without running the risk of breaking the law. Is there any way I can do this legally? Can I buy a licence? Could I get away with recording from 'Top Of The Pops'?

Rob, Bristol

● The route to realising your ambition, which, in itself, is a great idea, is paved with paperwork and problems. Although the recording industry is producing more and more promotional videos for television use to boost record sales, these still represent only a small proportion of top ten or top twenty material, and getting permission to use any one of the limited number of pop videos available from the companies or individuals who own the rights in the tapes is usually impossible.

Using your trusty video equipment to record direct from 'Top Of The Pops' or other TV showcases for current pop and rock material may seem like an easy way of boosting attendance at your disco sessions, but this tactic is a strictly illegal one.

But provided tapes of TV programmes or extracts aren't copied to be re-sold and are for domestic use only, the policing powers of the video industry have no chance of cracking-down. If a dj or club uses bootlegged snippers for a public performance, the chances of being nabbed are high.

Dj's aren't even legally covered to use pre-recorded video cassettes of taped film and music. Clubs and jocks can only buy a licence from Phonographic Performance, the industry organisation based at Ganton House, 14-22 Ganton Street, London W1V 1LB (Tel: 01-437 0311), to cover use of records at functions or gigs. Send for a free 'Mobile dj's' information booklet.

Ridiculously enough, a jock or club equipped with a bona fide copy of Blondie's 'Eat To The Beat' would be covered to play the soundtrack by the Phonographic Performance licence, but use of the film itself without permission would be strictly illegal.

Currently, the only option for jocks who want to play it straight when using video material is to contact the copyright owners in rocktapes direct, via the individual record company and ask for permission to go ahead. But, as most record companies producing videos

are unwilling to give this permission, Catch 22 reigns supreme.

More information, free guideline notes and a short list of a few video companies who might be willing to give permission for public performance of their material are available from the British Videogram Association, 10, Maddox Street, London W1R 9PN. Tel: 01-499 3131.

The need for the embryonic video industry to sort-out its ongoing licensing shambles is long overdue.

Amnesty

I AM very interested in the Amnesty International organisation, and would like to know where to write for further details.

Debbie, Banbury

● Amnesty International works on behalf of prisoners of conscience, locked away for political, moral or religious beliefs, worldwide, bringing pressure to bear on national and international authorities to secure release, a fair trial, or an end to torture.

Members can join one of 300 groups throughout the UK, working on specific cases or can offer support by subscribing to the Amnesty International newspaper. For full details, write to Amnesty International (British Section), 8 Southampton Street, London WC2. Enclose on SAE.

Blank shirt

I SAW the excellent Meatloaf concert at Edinburgh Playhouse, where I bought a tour T-shirt for £4.50. I'd expected to find one with a motif on the back in my sealed bag when I arrived home, but mine was missing. Is there any way I can exchange the shirt?

John, Edinburgh

● You have the strictly official British version of Meatloaf torso-warmers 1982 style. Only American imported gear leftover from last year's supertrek carries the winged motorbike wheel motif, and supplies have now run out. Sorry.

Beer gut

I M 22 and afraid I'm developing a beer gut, although some of my mates say beer guts are a myth just caused by eating too much as well as drinking. Is this true?

Bill, Manchester

● Every time you drink a pint, you're downing an average of between 170 and 200 calories out of the average daily requirement of between 2000 and 2,500 units. A five pint session supplies half the daily calories you need, without offering any solid nourishment value. Beer, carbohydrate and simple, combined with fatty foods naturally creates fatty tissue.

To lose that beer gut you'll need to take drastic steps to work on your whole body with a combination of reduced alcohol intake, all-round exercise and a new-style balanced diet. By cutting down beer consumption to a mere two or three pints only twice or three times a week, you can still enjoy a night out with your mates and give your liver a chance to recover at the same time. Or, better still, leave out the alcohol completely for a month or so, and be amazed at the result.



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 1157.

Operation

T HE OTHER day, I saw a man's penis in a pornography book. His foreskin appeared to be pulled

right back, but mine is tight and can't be moved past the glans. Trying to pull it back further is very painful. Is there something wrong? What can be done?
Kenneth, Leeds

● You should be able to pull your foreskin back along the shaft of your penis without discomfort. As it is very tight, your best bet is to see the doc to discuss the possibility of a minor operation known as circumcision.

This removal of the foreskin could be useful to your future sex life, and will also cut down the risk of infection which can be caused when smegma, a cheesy bodily secretion, collects underneath. There is no medical evidence that foreskin removal makes any difference to sexual sensitivity.

Aimless

I M 16 and still at school with a few 'O' levels to take before I leave. I'm worried about finishing school as I don't think I'll be able to find a job and I have no idea about what I want to do anyway. Any suggestions?
Peter, Surrey

● Every school has a careers teacher and links with a local careers adviser who can fill you in on any opportunities

likely to be available locally and can discuss the kinds of jobs open to you, with your up 'n' coming qualifications. As a starting point, arrange an interview or simply go along for a talk. Once you're presented with a few ideas on what you could be doing, you'll have more idea of what you want to do.

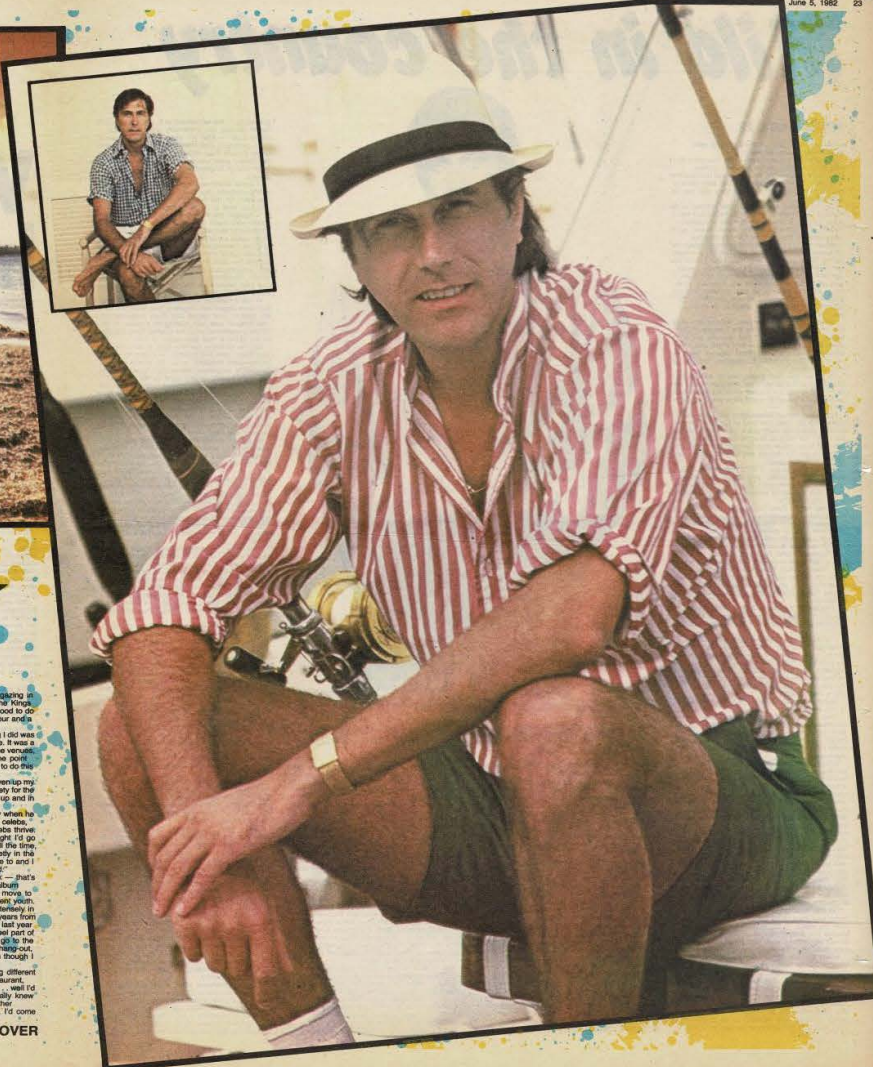
Sit down with a piece of paper and work out some ideas before you go along. Do you want to do physical work? Brainwork? Be in an office or a factory? Or out of doors? Travel? Stay in one place? What do you like doing? Just as important what don't you like doing? Is there something you've always wanted to do, but thought would be impossible? Get it all down on paper, and you'll have a clearer idea of where to start looking.

An excellent careers handbook, 'Equal Opportunities — A Careers Guide', Ruth Miller (Penguin), details a spectrum of careers requiring further academic or on-the-job training.

Admittedly, jobs are scarce, but if you start thinking positively now, you're at least in with a chance of finding work.

KONTACT KORNER

ISOLATED? WANT to meet other people in your area for gig-going? Drop a few lines, saying something about yourself to Kontakt Korner, Record Mirror, Help, 40, Long Acre, London WC2. This service is free. We'll try to fix you up!



The quiet life ★

These days BRYAN FERRY prefers a country walk to hobnobbing with the stars
Story: CHRIS WELCH
Pics: BRIAN ARIS

"DID YOU get that box?" Kippers I sent you?" Bryan Ferry gave a quizzical look as he reflected on a distant event. I had to disappoint him. The Kippers had not arrived. Really, the Post Office are getting slack. But then the excitement from Hull had been dispatched right on 10 years ago.

"I was the happy when you gave 'Virginia Plain' a bad review," complained Bryan, signing one of a collection of Duplicates. It was a pity they hadn't turned up as I am going to fish and over the years have even developed a taste for Pop Music.

Strangely both was the cry when I first perceived Ferry and his cohorts as manufacturers of a cerebral image. Or could it, that was the whole point of the exercise, but there was music again used to back up the cerebral hubbub of the Royalty Complex.

My prejudices prevented me from enjoying what was a provision of the most important bands of the decade.

And today Bryan Ferry and Royalty Music are not only enjoying the greatest commercial success of their career, but Ferry enjoys the role of mentor and tutor, especially a whole new breed of artists inspired by his mixture of art, elegance and futurism.

Or rather, he doesn't enjoy it because Bryan is a generous sort of fellow who sees against what is expected and all gently seethes and hisses before your eyes. See a Chevrolet?

During the course of a long and far ranging conversation he told how he had bought, sold, interviewed, studied, analyzed the rock scene and in the country.

When Adam Ant and Duffin Dufur were mentioned he was blacked out and he gave the impression he was more familiar with "Rattling

the flat cap, bicorne robe and moth eaten puffer. On came expensive French trousers, spotties, white shoes and a shirt from Gales of First Avenue.

Thus it came as something of a shock to find Bryan talking about the manager's office in rolled up blue shirt sleeves and stacks of a kind worn by physics teachers at London secondary schools.

Bryan seems to have come through rock's lousy years pretty much unscathed. "Oh there were a few turbulent patches," he laughed gently. "But otherwise I've survived. I mean — still sane — more or less. And still enjoying the work. It's funny to have been doing something for 10 years and still like doing it. I don't like the photo sessions, the touring side and, damn it, interviews. I grin and bare it really being in the studio is what I like

doing more than anything else."

He spoke in calm, measured tones, leaning in detached fashion out at the traffic in mid-Kings Road. Suddenly he swung round. "It's good to go it and get paid for it. I live ... well an hour and a half away from here.

"At one point it seemed like everything I did was just a re-run of something I'd done before. It was a deep vs. shallow — the same faces, same venues, same parties, same people. It got to the point where I thought, 'Oh Christ, I don't want to do this every night.'

I knew how he felt. I had long since given up my membership of the Hornby Railway Society for the same reasons. But Bryan was wearing up and in expensive mood.

Ferry, after the initial success of Royalty had become one of rock's most glamorous celebrities, went to live in New York, where all celebs thrive. "But much as I loved New York, I thought I'd go completely over the top if I lived there all the time. So that's why I thought I'd try being quiet in the country. I come to London when I have to and I still have a little flat just down the road."

Even so Bryan still goes to New York — that's where he put together the new Royalty album (Album). I was intrigued to know if his move to rural isolation was a reaction to a misapprehension. "No — because I was working too intensively in the early seventies. I suppose a three years from '76 to '78 was quite hectic. Then in the last year I've settled down a bit. But I never do feel part of the touring rock 'n' roll scene. I used to go to the Speakeasy, which was the musician's hang-out, and I used to really enjoy it there, even though I felt like an outsider.

"I enjoyed the atmosphere and meeting different people. I used to love Ludy in the restaurant, meeting all the parties. Apart from that ... well I'd never hang out in a club and I never really knew anybody else in the business — the other musicians. Whenever I have been, I'd come

It was the same faces, the same venues and the same parties every night. I thought Christ, I don't want to do this!

PLEASE TURN OVER

Mid in the country

FROM PAGE 22

away wishing I hadn't!" Bryan roared with surprisingly hearty laughter.

"I wished I'd just remained a fan. You can't be in this business and not be a fan or admire somebody else's work, then you meet him and find a terrible, egocentric monster. And they behave strangely towards you because they see you as competition.

"So I just kept working and had nothing to do with the rock business at all and I found that was a great leveller. It made me feel like a normal person. And it meant my life wasn't bound up in one scene — that can be fairly destructive."

Bryan had created a wonderful image which he obviously didn't live out at all. This drew a swift denial. "Well, part of it was true. I don't think you can ever create something convincingly unless part of it is true and certain elements of it were. I was one of the few bachelors left. If you like, in as much as most other guys who seemed like pop singers were all married off and did live in the country with two or three children, or in the suburbs.

"I was very much on the town. Whenever I went out, I was photographed by the London photo hacks, so people thought that was my entire life style. Part of that was true and there was no alternative half the time. When you are living by yourself, rather than watch television, you go out with a few girls."

"But then you start getting fed up with being thought of as the jet set's pet rock star. It was an awful kind of tag, but if I was an editor that would be the tag I'd put under a picture or gossip column the next day."

Bryan was born in Washington, Co. Durham, on September 26, 1945 and tried all kinds of different careers during his early years, as he says: "to pay the rent." It's hard to imagine the urbane Bryan Ferry as a van driver, but that was one of his jobs before he got his degree and began teaching art for three days a week.

"I was trying to get a band together in the evenings all the while," said Bryan. "Not knowing anyone it was really hard. But after a year or so I found had a team of stalwarts, none of whom could play properly."

"I was writing these songs and learning chords on the piano. I figured the only way I was going to do it was by myself. The only way I could really get interested was by writing my own things."

Bryan carried on with his dream until he had enough material to carry around on a tape. He sent copies to John Peel and a music paper. "I had a half page review of this demo tape which was really unusual then. And we went on Peel's show. Of course, he never plays us now. Oh, then I met Fripp. Do you know Robert Fripp?" (I had indeed heard of him, some sort of banjo player believed).

"That's how I came to E.G., through Fripp. I brought my tape here, they were keen and suddenly I found myself in a real studio, making a record."

It all seems so simple. So you see readers, perseverance and a dash of genius, and you too can be a star. "Part of the demo tape was done in my girlfriend's flat in Kensington High Street," he revealed, "and the rest in Eno's flat in Camberwell. He had all these tape recorders going and he was like the boffin, the mad professor with a Grundig and a Ferrograph."

Had they already chosen the name Roxy Music at this stage?

"Yes, I think so. I just liked the names of cinemas because they didn't mean anything. Just nice names like Odeon, Gaumont, Plaza and Regal. Obviously when you write all those names down Roxy sounds like rock and it seemed like a good one."

Bryan discreetly explained patiently how Roxy set about restructuring rock and began a process that is still going on today. "One of the reasons for it was coming into it so late. By this time I was 25 which was quite old. I'd been a fan of pop and rock since I was 11 and there was so much pent up frustration and desire to make a record. So many different influences had gone into me and it had to come out somewhere, sounding different from everything that had gone before."

"I was interested in American black music, but I was also interested in art music, hence the affinity with Eno who was very much into that as well. I was very conscious of being white and English, and I couldn't really pretend to be some hip guy from the ghetto in Detroit, although I loved that music. So there was that important strain mixed with this artiness, this European sensibility. All those different strains made an interesting blend."

On first hearing people loved or loathed his voice and there is no doubt it has mellowed out over the years — the element of self-mocking parody has evaporated, to be replaced by the patient sincerity of such performances as his interpretation of Lennon's 'Jealous Guy'.

When the first album was released, Bryan thought that at best they'd win a small following among art school kids, or Pink Floyd freaks. But the fate deemed otherwise.

"Maybe the times were right ... also, I was interested in the way we looked. I had friends who were fashion designers and we were all kind of sily people and the only way we could handle being on stage was dressing up as somebody else. There is something to be said for hiding



'You get fed up with being the jet set's pet rock star'

behind make-up you know. People thought 'Wow, where are these guys from?'

"It was a top five album in England then a few months later we went to America and thought 'Oh God we're gonna walk over this place.' But the first gig was supporting Jethro Tull at this enormous college in Columbus, Ohio in front of ten thousand kids, all stoned fans of Jethro Tull, idiot dancing furiously! Then we came on in what looked like space suits and had all these bottles thrown at us, and we came off thinking 'Oh, it's all over.' It pulled us down a peg or two."

Two successful albums later Bryan took stock of their progress: "I thought I'd made some kind of statement as a writer and as a performer, and I was getting a bit fed up with being with the same people all the time. I had no intention of breaking up the band but I wanted to do something a little bit different and did this solo album which was intended to be a one off thing."

Bryan noted that his home record collection consisted of albums of singers performing other people's songs so he fancied picking classics from different periods by people he liked. Thus 'These Foolish Things', Ferry's solo concept album, was released in October 1973.

The album included 'The In Crowd', 'Smoke Gets in Your Eyes', 'Walk a Mile in My Shoes' and 'What a Wonderful World', — where Bryan took his vocal style to extremes. "At the time it seemed all very well, but you can never like everything you do. Everything was going very well — even the group. But obviously the solo records caused some kind of friction within the group."

Bryan eventually got over these problems and determined to plough on regardless. The split with Eno had been a blow, but both prospered even though many claimed Roxy was less adventurous in his absence.

Bryan lived in Los Angeles for a while after his first solo tour with a pick up band and didn't see Roxy Music for a year during 1976-77. Was this a period of idleness? "No, not really. I have the working class work ethic. I can't be idle for too long. I have to justify my existence on the planet. So I wrote a lot of songs there and started thinking about doing another solo album."

He took musicians across to Switzerland and made 'The Bride Stripped Bare', which he considered his best ever record and which also proved to be his worst seller.

"That was because in my absence the whole punk thing had really happened and it took a while for a lot of people to re-establish themselves. Some of the punk bands I liked, some were awful. How could anybody think it was new when the Stones had done it all before? I thought one or two of the Sex Pistols' tracks were interesting, but that's because Chris Thomas produced them. He got that natural wall of sound."

"During all this I was doing something completely different. A lot of people used to criticise us when we first started. They said we couldn't play, which was true. We made up for it with ideas. We were totally alien to that whole English idea of musical excellence exemplified by Yes. They were all marvelous players and I was against that kind of thing. It wasn't my bag. But the more you play music, the more you get

interested in the refinement of it, and you become better players. I'm a tolerably good keyboard player now — after ten years. You just become more proficient. I felt I had to learn by working with better people than myself. So I had these technically great players on 'The Bride Stripped Bare' and in England they were all into strapping guitars.

"I came along with my masterpiece just at the wrong moment. But that rejection was probably important for me to go through. I thought it was probably time to make another Roxy album."

"I thought the New Wave was beginning to sound very much like early Roxy, and also I was intrigued to see what it would be like to play with Roxy again especially as I'd been away a couple of years. I wanted that built-in security of the name but with some extra players as well." He enlisted people like Alan Spenser and Neil Hubbard on solo projects and they played on the next Roxy album, 'Manifesto' (1979). That was successful and was followed by the last album 'Flesh And Blood' (1980), Roxy's biggest seller.

In the meantime the band enjoyed single hits that were bigger than anything they experienced at the start of their career and Roxy embarked on their longest ever tour, lasting six months. It was all like a reaffirmation of the original Ferry concept as he found a new generation of fans.

But the renewed success took its toll. After the tour Bryan went into hospital ostensibly to have a kidney stone removed, which he admits was caused by excessive dehydration resulting from late night parties "every night for six months."

The darling of the gossip columns knew he had to slow down before the great kidney stone in the sky claimed him. But he managed to finish off cancelled dates last February in Australia, followed by a trip to Ireland to plot the next album 'Avalon' which was eventually made at Compass Point in Nassau and New York.

Bryan has written all the words and music, with a couple of co-written tracks. Did it have a strong nostalgic feel to it as the name suggests? "I can't tell. I try not to get pushed into any particular kind of bag. But the songs always seem to come out, whether I like it or not, with a strong romantic feel." And indeed it does. The calm, flavour of the music, combined with his floating vocals shows how Roxy have matured. The production has tremendous clarity with lots of space and the guest appearance of Haitian singer Yanick adds to the haunting sound that envelopes the album. Was it intended as an evocation of the myths of King Arthur?

"Not really. The cover pictures shows a lake in Ireland where I started the album off, and there is a lady in armour, so obviously there is an Arthurian touch, but 'Avalon' is just one of those romantic words — you know — isle of dreams. I'm pleased with the album and of course every year it gets more difficult to do something even slightly different from what's gone before. I want to do something that gives me a buzz and hasn't been done before."

"I suppose this does sound a more polished album. That's inevitable as you get more sophisticated in the way you approach things. The problem is not to make it too smooth so that it doesn't have any emotional effect."

Is the visual aspect of Roxy Music still important to Ferry? "Less so I think, possibly as a reaction against the newer groups who seem to have it totally the other way round where the image and the look is more important than the music. Being of a perverse nature, I tend to react against it."

"It's still important, but I don't like putting too much stress on it. On 'Top Of The Pops' I'd just sing a song straight. But I want to do a good promo for this single, and I want to do it on film rather than video because film quality is much better. Slower to do, but richer colours. I want a cast of thousands! Actually I think it's good to do things in a fairly restrained way. One shouldn't go over the top."

As a fellow product of art schools, did Adam Ant's outburst of imagery please the fastidious Bryan? Bryan looked curiously vague as if he wasn't exactly sure who this Ant fellow was. I told him that Adam had once written to him, as a struggling music fan.

"Well ... er ... you've got to hand it to someone who does something well. I fear for him. To have done something as fast as that, which doesn't seem to have much diversity, you tend to feel it's got a built-in life span, unless he can learn to change. But I thought his videos were very good. In fact he asked me to produce him. That was the thing. About two years ago. There are a lot of the new romantic bands who were influenced by Roxy, like Japan. I suppose it's quite flattering in a way."

Will Roxy be touring again soon? According to his management they are supposed to be going to Europe, but Bryan freely admits that he doesn't like touring anymore. "I get very tense and wound up before a show and then it takes me a long while to wind down afterwards. When you go through that night after night, it can be exhausting. What I most like doing is making records — and going for walks in the country."

In busted manager Mark, wearing a slightly harassed expression. Perhaps he could recognise the smoke signals of defiance arising from Bryan's latest Dunhill. They withdrew into an inner chamber to negotiate a settlement: "Sorry you didn't get the kippers," said Bryan. An well, perhaps the next tour will take them back to Hull.

WHOD HAVE thought it? There was I expecting to meet a sullen punkette, and instead I'm presented with this plump, laughing Avon maid, who looks as if she'd be more at home in a milkmaid's smock than in today's hot and heavy get-up of leather and studs. With her cheerful, forthright manner and pretty buxom looks, little Miss Bond of Bath — Beki Bondage to you — is a wholesome and bawdy, rather than bored, teenager.

She quickly and dutifully recites The History of Vice Squad for my benefit. The gist of it being: "We formed in 1978, but didn't practise 'till 1979. We used to rip off Pistols songs and that."

A couple of singles and an LP, now dismissed as "pretty terrible" saw the light of day on their own Riot City label before they were signed, by a piece of punky irony, to EMI.

If only by reason of Beki's heartfelt but simply expressed lyrics, Vice Squad appear far more interesting than their contemporary spikey-heads to this observer, who loved the first Clash LP as much as anyone but is hard pushed to see the relevance of "punk" in 1982. Why channel your energies and talents into punk, then, Beki?

"I dunno — punk's about energy, really, innit? It's something spontaneous between the audience and a band, that feeling of excitement. That's what I like about it."

Hmmm. It might be supposed that that sort of connection is not impossible to find outside the realms of ramalama dog-collar rock; but if Beki's chosen musical cause is suspect, then her devotion to it isn't. She's been a devotee since the heady days of 1977, in spite of the fact that she was barely a teenager in those apocalyptic times.

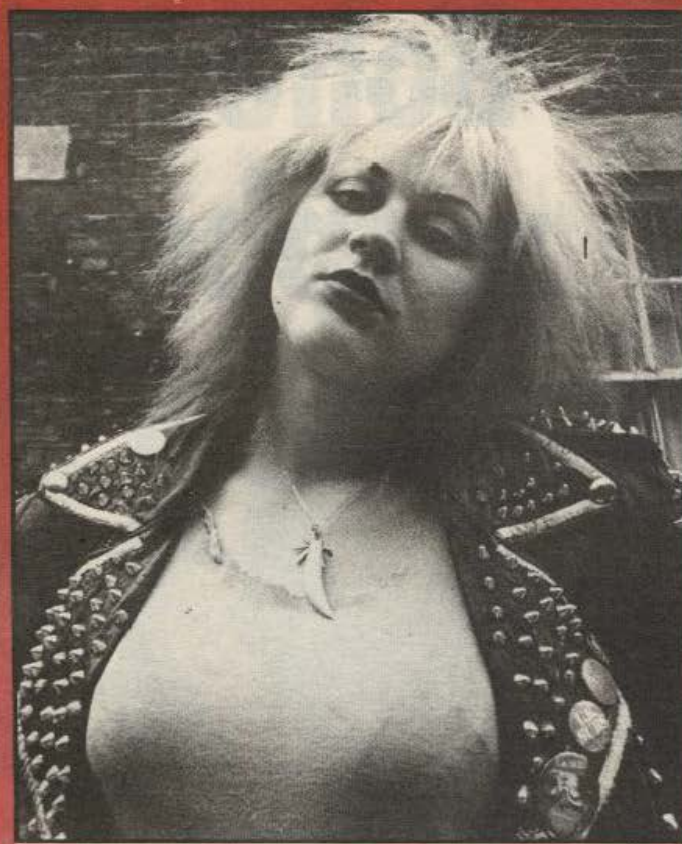
"You should have seen me — I used to have black eyeshadow, a ponytail with shoe polish at the front and cochineal at the back, a little mini-skirt with fishnet stockings and stiletos. Just like the London girls, really," she adds, though if I ever saw anyone running around the capital with their barnet smothered in boot-black and pink food dye, the memory escapes me.

"We had to wear all that stuff to get us into this club, an over-18s club. No-one was ever 18 down there though — well, only a couple — they got married a year later and settled down again! My parents used to lock me in my bedroom, but when they found it wasn't just a phase, and I didn't grow out of it, they came to accept it."

DO YOU still live with your parents? "Got to! We only get thirty quid a week, got no choice. I'd much rather move to London, really. No, they're not impressed by us signing to EMI; they still say I should get a normal job, we'll never get anywhere."

What sort of anywhere do Vice Squad want to get to, I wonder. The new, EMI-released 'Stand Strong Stand Proud' LP is smartly and professionally presented, and Beki and Mark, who plays bass and gets the odd word in when he can, are very helpful in the interview process. Are they after a big success?

"Oh yes, but I don't want to sell out," she replies, without a glimmer of



THE BIG SOFTIE

Beneath BEKI BONDAGE'S vicious exterior beats a marshmallow heart, says SUNIE

embarrassment at the cliché. "We want to give the best we can give, that's why the LP's properly produced and in a nice sleeve. The first one was really awful, I'm ashamed of it now. And as for record companies — well, you can get ripped off by a small one just as easily as a big one. With EMI, at least we get paid on time."

How do EMI see you? "A bunch of bloody yobbos, I should think."

"They do seem a bit patronising," Mark ventures cautiously. "I don't think they really mind," opines Beki. "Bloody 'ell, we're making 'em money, aren't we? I think they've probably got plans to make us next

week's little pop group, but . . ."

Well, how about it? Can you see yourselves on Top Of The Pops?

"I can't see myself. Certain members of the band want to go on, to improve the programme, but I wouldn't want to. Don't like the programme much, though I'd never slag anyone off for appearing on it. The Subs and the Exploited really cheered it up when they were on."

They did? Ah well. Let's move on to more stimulating subject matter, namely Beki's causes. Her lyrics make it abundantly clear that she's concerned about personal freedom, drug abuse, animal liberation, nuclear weapons and sexual emancipation: a fair old manifesto,

by anybody's reckoning. You're basically a stock liberal, aren't you, Beki?

"A wet liberal? Hoots of good-natured laughter. "But take the animal liberation people — loads of them get locked up for what they do, letting laboratory animals go, and I think they're in the right. The law may say it's wrong for them to smash up vivisection's cars and things, but the vivisection's is the greater crime. About things like that, I'm quite radical."

You're 18 now. Will you vote when you get the chance?

"Oh yeah. The politicians are all much the same; once you get anywhere in politics, I suppose you're so conditioned that you're bound to be pretty much the same as the next bloke. But I'll probably vote for the Socialists, 'cos they have said they'll do something for animal rights. I think I shall vote, not just because I'm now 18, but because of all those women who used to chain themselves to railings to get us the vote. It's a feminist thing, really."

HER JOKEY name and stylised costume apart, the free-thinking Beki Bondage seems to be unrestricted by most of the sexist clichés about Women In Rock.

"They call you a sex object unless you're absolutely revolting and look like a bloke or something. Why shouldn't I do myself up if I want to? As for sex, I've got a pretty liberal attitude to it; I was up to naughty tricks at 13, and I'm glad, 'cos I'm a lot more in control of what I do now. As long as both parties are consenting and you don't catch the pox or get pregnant, fair enough. A lot of women get pressured into it, which I think is wrong, same as saying "no" when you want to. I think blokes should take a more responsible attitude; whether or not you're madly in love with someone, having sex with them should be intimate and personal, something really nice, but for a lot of young blokes — well, they might as well go and have a wank. Sorry to be crude. But they're not getting anything out of their experience, just making it cheap and dirty."

For an equally pointed but more tastefully expressed statement of Beki's point of view on the subject, consult 'Cheap', from the LP, which chides, "You're afraid of what it's really about. On entering in, you lock yourself out." Time for the boys to examine their consciences.

"If I say to a bloke in public, 'Oh, you've got a nice pair of bollocks', they get really embarrassed. But it's just to get back at them, like they say to me 'you've got a nice pair of tits' and I want them to know how I feel. It's not nice to be regarded as a pair of boobs, or a piece of genitalia."

Well said. She's a very articulate teenager, as you doubtless perceive, once she gets into her stride. Is she more intelligent and aware than most of her audience?

"Oh, I'm not answering that! To an extent, maybe, but I was no different from them when I was their age. I'd like to think that my lyrics might move them in some way, give them something to identify with. Like one of the songs, 'Deathwish', is about someone who gets drugged out all the time, but it's not saying 'Go and sniff glue' — just the opposite. It's explaining, I went through this and got over it and this is what happens, and perhaps someone'll hear it and decide not to bother trying it."

You look a remarkably healthy girl. I observe. She laughs loudly.

"Oh, I don't do that sort of thing any more."

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FREDDIE IS not talking to anybody. "He doesn't want to give interviews at the moment," says a harassed press officer. "But you never know, he might change a bit later on. He can be unpredictable."

The only person Fred does want to meet is 23 year old Martin Josephson, Queen's most fanatical fan. He's travelled 7,000 miles and spent more than £700 to see the band.

"I've been into the group ever since Noel Edmonds introduced them playing 'Seven Seas Of Rhye' on Top Of The Pops," he says.

Martin's been to Queen's concerts all over Europe, but his funds couldn't stretch to seeing them in action on their South American tour last year.

"I just think they're the best rock band ever," he says. "I like Van Halen and Styx too."

Queen are playing in front of 38,000 people at Leeds United's football ground. The band's stage effects are rumoured to have cost more than a million pounds — the latest in the heady list of statistics that Queen have chalked up over the years.

They claim to have performed in front of the world's largest paying crowd — of a quarter of a million people in Brazil.

Recently relegated Leeds stand to benefit from a fat five figure fee after today's show — and it will help to keep the staff employed and subsidise low gates.

But all this and the fact that thousands of people will be enjoying themselves, has failed to influence local residents, who signed a petition to ban the concert.

"We don't really want all this noise and confusion," says one sweet old lady. "Some people will be away this bank holiday and who knows what they might find when they come back?"

And just to make sure that Queen don't go above noise limits, the council have hired a house to install sound monitoring equipment.

It's the sort of attitude that killed off Queen's planned concert at Arsenal Football ground, which means fans have to trek all the way to Milton Keynes to see them on Saturday.

The band also wanted to play a special surprise concert at London's Royal Albert Hall, but they had to call it off because the authorities said the ceiling might cave in with the weight of the lights.

THE Leeds gig was planned down to the last detail. Somebody had worked out that the turf could only stand 7,000 trampling around before it disintegrated, so there are crowd limits in the arena.

But before we come to the big match, that also features Heart, Joan Jett and The Teardrop Explodes, let's go over live to the Dragonera Hotel and hear from guitarist Brian May.

What's up with Fruitcake Fred, Brian? Why won't he talk?

"He's been torn apart and bitten so many times before that he doesn't want to say anything."

"It's very difficult being a front man in a band because the things you say often get twisted. In my position I can stand away and be objective. Freddie comes in for abuse."

"He's part of the team and he doesn't like it when he's singled out. Would you?"

"It's something all of us have had to put up with from time to time. I think the press never liked us because we never leaned up against walls, chewing gum and looking mean."

"The image behind some bands was so strong that it became an excuse for a lot of people to make some bad music."

"We only went out on the road after we'd got things right

Bohemian raspberry



BRIAN MAY explains some of the finer points of dialectical materialism



ONLY A few more steps to the bar Fred... superfan Martin Josephson supports a legless Mercury



pics by SIMON FOWLER

and had a good show. Interestingly that seems to be happening with some new bands now. They're not content to plug in and play.

"We weren't created by anyone — we did it ourselves. Queen are still progressing. I mean we can't keep on playing heavy metal all the time — even though I love the noise a guitar makes. Just that undiluted noise is a beautiful thing."

"Our new album 'Hot Space' is an attempt to do funk properly. It has a style of playing where you get in there and get out quickly, hence the title 'Hot Space'."

BRIAN says that despite the success of the Queen/Bowie team up

on 'Under Pressure', there are no plans for them to work together again or for Bowie to jam onstage during the tour.

He hints that there was a bit of friction when they recorded the track, but refuses to give any scandalous titbits.

"Under Pressure" was as near to a co-operative effort as you were going to get with five pig headed people," he says.

"I was pleased with the single. Bowie lives in Montreaux and came into the studio while we were recording. It's quite a surprising song, some of the parts where you think Bowie is singing it's in fact Freddie. It's intriguing to try and work it all out."

"Under Pressure" has helped Queen notch up a total sale of some 40 million singles

worldwide, but Brian says he doesn't feel too overawed by the band's success.

"In the beginning we wanted to do good music and a good show. Anything else that has happened to us is a bonus. Yes, we've made a lot of money but the overheads in a band like this are very great. Sometimes we're lucky to break even."

"I can't see Queen splitting because we feel there's so much more to achieve and many more places to play. Brian wouldn't mind having a crack at China, but the authorities don't like the band."

"The Chinese Government thinks we're all filthy degenerates and they're very careful who they let in. Jean-Michel Jarre was one of the lucky ones, but I don't think he

enjoyed playing there too much.

"Actually I wouldn't mind going back to play Argentina. I think it's stupid that things should have happened like this."

"I thought the troubles could have been thrashed out over a conference table. We've been abroad a lot recently and the foreign papers don't see it as Britain going on a crusade for democracy. They see the troubles as a stupid squabble over a strip of land."

"The attitude of some British papers is disgusting, calling Argentines Argies and all the rest of it. Remember it's our young men killing their young men. There is no glory in being blown to pieces."

"When we played South America we got on really well with the Argentines. We had

... in which **FREDDIE MERCURY** tells **ROBIN SMITH** to shove off and Queen astound with a blistering away win at Leeds



GAWD, I can't take these solos — one of the show's casualties



A GROUP of devout Catholics lost en route for the Pope's open air mass



OOOOCH ... Teardrop Julian Cope gets a bottle in a nasty place

the President's guard to escort us and they used to do motor acrobatics.

"I do think on one occasion we were in danger of being made a political tool but that didn't happen in Argentina. We made it clear that we only ever wanted to play to the people. Music was the only statement we were trying to make.

"When we played to a quarter of a million people I thought I was going to take off. I've never known anything like it. There was a human sea for miles."

BRIAN says the European tour has been going well, although he's had some difficulties at night with the cold air affecting the tuning of his guitar.

There was also some

nastiness when Bow Wow Wow, the opening act, were pelted off stage by beer cans and they decided to pull out of the tour.

"I really am ashamed of the people who did that to them," he says. "There were a dozen or so drunks in the audience who did it — it was disgusting. We wanted Bow Wow Wow to support us because we liked their records and they're very good on stage.

"Annabella's a real little showlady and she's a brave girl. My little boy likes Bow Wow Wow as well. He calls them 'Woof Woof Woof'."

After their British dates, Queen will be playing America and Japan. Brian can't say when they're likely to return.

"They love us in Japan," he says. "I think we paved the way

for many other bands to go over there."

Brian says Queen have been approached to do another film soundtrack following the success of Flash Gordon, but he won't give any further details. He's also considering writing a book.

"I've kept a journal over the years. I've jotted down thoughts and impressions of things I've done and places I've been," he says.

"For the time being though, my main interest is my family, even though that's not a very cool thing to say. I want us to have as much physical and mental contact as possible. But that's obviously difficult when I'm touring."

With that thought, Brian goes off for a bite to eat and nap, saying mysteriously:

"Sometimes it's not the practice before a gig that makes it really good, but just thinking about it."

OVER at the ground, Heart have the difficult job of captivating a crowd pre-occupied with settling in and finding the hamburger stands and toilets. Superstars in America, Heart have a small following over here, but their approach is a little too casual to win their new friends.

The Teardrop Explodes are like ducks in a shooting gallery for most of their set. A stream of cans and bottles is lobbed at the stage but Julian Cope stands his ground.

The Teardrops put on a pretty good show and a brash 'Passionate Friend' helps win the crowd over. They leave the stage to well deserved applause.

Oh God, here comes Joannie and the boys. No photographs of the less grace this article — the tetchy Miss Jett ordered our man Fowler out of the pit.

From where I am she looks like a scrawny sparrow that's been covered in tar, so perhaps it's as well. The crowd loves her as she cranks her way through 'I Love Rock and Roll'. She even does the Stones' 'Star'.

A wooden seat is a pretty uncomfortable place to wait for Queen. The concert is due to end at 10.30 with a strict curfew and fines for playing overtime, but after hurried negotiations with the cops they are allowed more time.

"We can't stop all these people enjoying themselves, it wouldn't be right," says a police officer.

The Flash Gordon theme blasts into the night sky, smoke drowns the stage and Queen at last are off.

There's a berserk version of 'We Will Rock You' and Freddie mounts his favourite climbing frame at the front before they plunder the new album with a heart-pounding 'Action This Day' and a nifty inserted version of 'Play The Game', with a lingering May solo.

'Staying Power' follows, a really sweaty work-out.

'Somebody To Love' is a beautiful blue-eyed anthem punctuated by May's fervent guitar. 'Now I'm Here' snarls around the stadium before the show's masterpiece 'Love Of My Life' with 37,000 voices in perfect chorus and harmony. Fred looks moved.

The effects are a real whizz. Clusters of lights pop up and down like UFOs while separate beams of lights stab out from the edge of the stage.

Even minus Bowie 'Under Pressure' is an admirable stage song where Fred's voice is skilfully textured to handle all the atmosphere of the song.

"The bigger the lit the better it is," says Fred before 'Fat Bottomed Girls' and 'Crazy Little Thing Called Love'. Into extra time, with 'Bohemian Rhapsody' and a startling 'Tie Your Mother Down', followed by a furious 'Another One Bites The Dust' and 'We Are The Champions'.

An earthquake of a show leaving no nerve endings unstimulated. They can't quite leap buildings at a single bound or run faster than a speeding bullet, but Queen are super heroes.

I wish I could have told Fred that personally ...



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SLAUGHTERHOUSE EIGHT



Pic by Justin Thomas

SUNIE raps the rap with UB40, rasta rockers who rehearse in a bacon factory

OINK!

BUSINESS has taken me to Birmingham before, but neither I nor sharpshooter Justin Thomas could recall ever seeing the city in sunshine before. But this time a sunny afternoon was the setting for our visit to "do" UB40, those retiring chaps now in the charts with 'Love Is All Is All Right', their umpteenth hit, yet still unfamiliar faces to many.

The benign weather must have done something for their spirits, for we found an expansive and lively bunch, all too ready to fool for the camera and generally humour the visitors from London. They must be glad to be back on their native soil, after a recent trip to Zimbabwe that lost them money and caused them some very sticky moments indeed. They'd agreed to the offer to go there and play several large, outdoor concerts, and since artists aren't allowed to take earnings out of Zimbabwe, they said they'd donate all profits to a government charity aimed at helping the newly emancipated state get on its feet.

The horrors they encountered were legion, including two gigs in Bulawayo that were cancelled at the last minute due to gale-force storm conditions — "In Africa In summer!" — and a security presence that you wouldn't see here at anything less than a public riot.

"The whole security thing... it seems like in any third world country, they've got no respect for life," Robin Campbell states flatly. "Or for themselves — there were people climbing over the walls into the stadiums

expecting to get battered." "One guy jumped down off the wall," recalls Astro, "and then just stood there as the guys with the dogs let him have it." "There were thousands of kids outside who couldn't get in," continues Robin, "not because it was packed to capacity, but because the tickets were so extortionately priced that no-one could afford to get in. There were more people outside than inside. It should have been wonderful, but the organisation was terrible and the security was disgusting."

The concerts having been played, the hapless musicians and their crew found that their hotel bills, supposedly footed by their hosts, were unpaid, and it was only by a miraculous feat of negotiation on the part of their tour manager that they got out of the place at all. There were brighter moments, of course. Audiences were enthusiastically appreciative, though the same couldn't be said of one old lady living near the cricket ground venue in Bulawayo, who wrote a virulent letter to a local newspaper after having her ears blasted by UB40's soundtrack, which reportedly could be heard for six miles around.

"She said we must never be allowed to play there again. She said she prayed for rain that day, and her wish was granted!"

THAT WAS Astro speaking. In the course of the interview, he says little. "You're wrecked," says his colleague accusingly. It has more to do, I suspect, with the fact that Campbell won't let the poor bloke get a word in edgeways, as Astro mildly points out. "Do theyicker a lot, I wonder?" "It's easy for us to argue, 'cos we're all friends. We've all got roughly the same

plans, personally and for the band, and we've all been friends for ten or twelve years. We do actually scream and swear at each other, but it means nothing, 'cos we're mates, know what I mean?"

Not just friends, but something more akin to a huge, sprawling family. Apart from the fact that All and Robin Campbell are in the band, big brother Dave is now their manager, and there's an ever-growing network of wives, girlfriends and offspring surrounding the group. When Astro's second child, now on the way, appears, he or she will be the tenth UB40. Their population increases at about the same rate as that of the Chinese. How do they reconcile their family lives with a work schedule that has been constantly recording and touring?

"Reconcile?" cracks Robin. "It's hard to recognise 'em when they get home. All comes back off tour and tells us, 'Little All's shaving now. Got a girlfriend. I'll have to show him how to sign on next week.'"

"I do wish I was at home more," admits Astro, "but then, I enjoy what I do."

Don't the UB40 wives and mothers ever mobilise and try to stop the tour? An irresistible picture.

"All the time," replies Robin, one of two band members who's not yet a dad. "The UB40 wives and mothers are a bunch of nutters. They spend nine months of the year on their jacks, which is likely to send you a bit crackers, innit?"

"They all moan about missing their kids," Robin observes in a matter-of-fact sort of way. "Especially Brian and Norman, they're always moaning about it."

Still, home they are for the time being, rehearsing material for a new LP. They aren't finding it particularly easy, but financial pressures decree that it's time. Now that they run their own label, Dep

international, it's in their own interests to see that the product gets out on time.

"The way we worked before, things just came together, by jamming and stuff, whereas now we find we're back here and straight away we've got to go in and do an album. We didn't have that kind of pressure with 'Present Arms', and none with 'Signing Off', but now we've got three weeks to get an album together."

As before, compositions will receive a group credit, since only the lyrics of their songs are actually written. The music is devised collectively, with each person creating his own part. Production, too, will remain in the group's hands. It's never been the group's strongest point, I suggest to Robin.

"No, because there's eight of us producing, so there's always compromise, plus we're learning it as we go along. Apart from anything else, I couldn't stand having a producer telling me what to do, and I don't think the others could, either."

THE UB40 family has acquired a new home, or rather a new HQ, in the shape of a two-storey building near the city centre that used to be a bacon factory. With two rastas in the band, it's not hard to see the irony of that.

They plan to convert the place into offices, rehearsal space and storage, with a recording studio in the basement. The latter is already in use as the group's rehearsal room, and early complaints about the noise they were making there led to the invention of a novel form of soundproofing.

Lloyd, large and impressive road manager, clad in his nice clean jeans and tee shirt and a liberal appliance of after shave, found himself despatched to the local cattle market, there to mingle with a

lot of old farmers in mucky boots and buy large quantities of straw. The bales he returned with are now stacked outside to deaden the noise, giving the yard a rustic appearance just slightly at odds with the rest of the inner-city surroundings.

After discussing their plans for the building, with which they are rightly delighted, we turn to talk of finances and such material subjects.

"The press get upset when we say we'd like to earn a lot of money," says Robin.

"This name is a millstone round our necks sometimes. Like, we're tagged The Spokesband For The Unemployed. But we've never written one song specifically about unemployment! We will on this LP, but we never ever have before. There's no logic in these middle-class preconceptions. Why shouldn't we want to earn more money, to buy our own houses? Suddenly we've sold out and become nouveau riche or something, because we're not living in hovels any more. We've Betrayed The Cause."

He laughs. "I think the spirit of UB40 is pretty pessimistic," he says in reply to a later question. "If it were optimistic, we'd be offering solutions, whereas we're only pointing out the problems."

Isn't it somehow irresponsible to go around pointing the finger at Society when you've no alternatives to offer? Astro speaks up. "Not as irresponsible as letting people go on believing in the system, and thinking that everything's hunky dory."

"What it boils down to," says Robin with un-Spartan clear-sightedness, "is that I am only writing songs, whose words people aren't even listening to most of the time. Apart from anything else, All sings like he's got a mouthful of spanners, and you can't hear a word he's saying. We

are predominantly a dance band. That is our function."

Not a folk group singing eighties protest songs, as one of my colleagues has suggested?

Robin giggles and offers an impolite suggestion as to the gentleman in question's origins, while Dave Campbell is heard to mutter, "Bet he's in his thirties," in scathing tones.

"Sounds like our old man," says Robin, referring to Iain Campbell, famous folk singer and father to the brood. "He sees us having a lot more social relevance than I do."

DAD has recently taken a degree, and is now off for an annual tour of Denmark. "Folk music is still really popular over there, he's still top jolly," Robin remembers being embarrassed about his father's job as a child.

"Kids would come up to you going 'Innit true, innit true — who's your dad?' and I'd say, 'He's a dustman.' I was totally embarrassed. I couldn't handle it when people said 'Liar! If that's your dad on the telly, how come you're living in that shitty little house down there?'"

At first, Campbell Senior had little time for reggae, whether produced by his sons or any one else even, ironically enough, demanding of All, "Why don't you stop ****ing around and get a proper job?"

But these days he's proud of UB40's work and achievements, though according to Robin, "he still takes the piss. How can we sell people this rubbish, an' all that."

"He must find it strange that things have turned about, and that now he's asked, 'Are you Robin and All Campbell's dad?' "It's all right, though," I'm told. "When he gets asked that, he just says, 'No, no. My son's a dustman!'"



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This week's competition features Toni Basil—the choreographer/video artist/dancer/singer who leapt out of your TV screen with 'Mickey'. And now, she's done it again with her latest single—'Nobody', CW 'Thief on the Loose'. We're giving away 100 limited edition picture discs of the single so if you fancy Toni Basil spinning on your turn-table, enter our competition now.

The first 100 correct entries drawn out of the bag on the closing date will be sent a picture disc. Cut out and send to Record Mirror/Toni Basil Competition, P.O. Box 16, Harlow, Essex to reach us by June 21st.

ALBUMS

Walden heart

NARADA MICHAEL WALDEN: 'Confidence' (Atlantic SD 19357)

FOR SOMEONE who used to play drums for John McLaughlin and follows the peaceful path of guru Sri Chinmoy, Narada Walden is a lively fellow.

He plays a delicious fusion of soul and rock with a hard touch for the floor and velvet for his ballads. He's distinguished himself as a producer to Sister Sledge and Stacey Lattisaw, so it goes without saying that the production is superb.

While this set can't quite match the supreme excellence of his last album, 'Dance Of Life', this isn't far behind.

Once you get past the mundane opener and single, 'You're Number One', then you're into Walden's uptempo mood, his forte, with 'Summer Lady' and 'You Ought To Love Me'.

While his lyrics and voice aren't going to win any awards, his songs and intelligence are of the highest quality. It won't be long before he's recognised as one of the soul giants.

++++

Mike Gardner

RICHARD 'DIMPLES' FIELDS: 'Mr Look So Good' (Epic EPC 85693)

RICHARD 'DIMPLES' Fields is the latest in a long line of soul crooning ladies' men, but on his second album in seven months he proves he has the edge with an irresistible sense of humour.

On his last set he sang 'I've Got To Learn To Say No' to a background of women on his answering machine. This time he takes it a step further with 'Taking Applications', which has them lining up to be interviewed to get close to him.

His sweet soul, romantic character and this consistent album show that he's going to be around for a while. +++

Mike Gardner

GENESIS: 'Three Sides Live' (Charisma GE 2002)

WHAT HAPPENED between stage and vinyl? Somewhere in the process the sort of excitement I witnessed at Wembley has been lost.

Recorded mainly on their European and American tour last year, 'Three Sides Live' is hardly a sparkling addition to the band's catalogue. Half of it is rather a dull compilation of tracks, that doesn't do them justice.

There's not too much here that will have you settling back recalling the thuds, crashes and bangs and THAT light show. The tracks have also been recorded in front of less than inspired audiences so that the all important electricity and a sense of dynamism is often missing.

Side one opens with a scratchy version of

'Turn It On Again' which misses a few peaks, but there's a good spacey version of 'Dodo', a track which only now is beginning to grow on me. 'Abacab', though, is another disappointment, lacking a certain edge and hardness. You're expecting something to happen throughout this track but it just maintains a wearying limp pulse. Side two picks up with 'Behind The Lines' and 'Duchess' but 'Me And Sarah Jane' is the first ballad to suffer from a too soft approach and 'Follow You, Follow Me' again never takes off.

It's up to sides three and four to show the real guts of the album with a thundering version of 'Misunderstanding', 'In The Cage' and 'Afterglow' followed by 'One For The Vine', 'Fountain Of Salmacis' and 'I/Watcher Of The Skies'. A patchy live album. I'll be listening to their last live epic 'Seconds Out', for a long time yet. +++

Robin Smith



HOW COME Rico gets four stars? Phil Collins sees red

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

Live and dead

Going, going, gone

ROLLING STONES: 'Still Life' (American Concert 1981) (EMI/Rolling Stones CUN 39115)

STILL LIFE? Oh, how very droll, Mr J, considering you must have run the best part of a marathon over the two nights I saw you on last year's American tour.

Inevitably, after the magic intensity of those gigs, this live platter falls short of expectations. For example, Jagger's non-stop electric presence aside, how can a number like 'Let Me Go' possibly seem the same without a huge hopper ferrying him from the stage?

Then there's the sound. Though you can't fault dependable old Charlie Watts, for the first half of side one the drums are far too upfront. And the ultra-efficient Bob Clearmountain might have recorded and mixed the whole thing, but in parts the clarity—or lack of it—suggests he was equipped with nought but a pre-war Grundig.

Thus a quieter cut like 'Time

Is On My Side' is dogged with the amount of echo you'd expect when a band's playing in a mega-stadium flanked by mile-high speakers. Fortunately 'Imagination' comes out better. Keef and Ronnie's guitars limbering up jauntily in preparation for the sparkling 'Start Me Up' and 'Satisfaction' outro.

So what else is there? A hastily-executed 'Under My Thumb', 'Let's Spend The Night Together' and 'Shattered'—you know the one with the unforgettable line "and sex and sex and sex and sex! Does it matter?"

Do the Stones still matter? If the stampeo to see them on their upcoming English dates is anything to go by, clearly YES. But 'Still Life' does them precious little justice. I know it's only rock 'n' roll but that doesn't mean automatically go out and buy it. ++

Mike Nicholls

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No sweat

DEFUNKT'S Joe Bowie, the dictator



DEFUNKT: 'Thermonuclear Sweat' (Hannibal HNBL 1311)

THE HOT, tense and erratic summer of '81 saw no shortage of funk. With post-funk pioneers like Talking Heads having earlier striven to unearth that which had been forced underground, there seemed endless runners pushing to get their own out in. On the one hand you had soul boys like Level 42 and Central Line crossing over into the mainstream. And on the other, ultimately directionless Flash Harrys such as Spandau Ballet hastily recruiting the services of Beggar & Co before the bandwagon could leave them behind.

The sudden upsurge gave ample opportunity for the Americans, arguably the most adept purveyors of the genre, to capture another market and some London clubs attracted more than their fair share of inquisitive revellers.

Whilst a decidedly out-to-lunch James Chance bemused and disappointed, the group originally formed as his live backing band brought the proverbial house down. Their name? Defunkt, and anyone who liked their funk richly wrapped and shot through with lashings of avant garde jazz had a field day. Defunkt's debut made no compromises.

This, their second LP, makes for one of the most gruesomely direct pieces of uneasy listening heard in a long time.

Though not endowed with the most extensive knowledge of jazz, I presume the antecedents of much of 'Thermonuclear Sweat' — a more appropriate album title you are unlikely to clock all year — are in the bebop of the fifties through to such recent masterworks as Miles (Davis) Live at Filmore.

The villain of the piece is self-styled "conceptual dictator" of the outfit, one Joe Bowie, a suitably manic trombonist whose predilection for Jimi Hendrix is made evident by his own vocals on 'Smooth Love'.

'Believing in Love' is a more unpredictable pot-pourri of meandering cross-rhythms, trad rock and discordant bass but henceforth it's almost exclusively high speed jazz. Obviously, all the musicians are pretty brilliant and I'm afraid you'd need one to describe exactly what they're up to. So let's hear it from guitarist Kelyyn Bell:

"There are polytonal, even metatonal layers moving above, below and through the beat and the beat itself often develops polyrhythmic counterpoints scarred and charred in the Defunkt mixer and typically regurgitated in the billious crossfire." Just as I suspected all along. + + + +

Mike Nichols

RICO: 'Jama Rico' (Two Tone CHR TT 5006)

RICO USES two studios. One, the town House in London, two, Joe Gibbs' studio in Kingston, Jamaica. He is at home in both capitals, at ease wherever and whatever he plays. In London, he works with various ex-Specials, in Kingston, with local luminaries like Sly and Robbie. Whichever he plays, what comes out is music — music pure and simple, intelligent, soulful and instrumental.

The trombone is a mouth instrument, played straight from the heart. Least that's the way that Rico plays it. Rico's trombone sings, whether on the more eccentric tracks recorded with Dammers and Co ('Destroy Them' and 'Easter Island') or on fluid ballads like the yearning 'Some Day'.

Rico's moods and music are recognisably Rastafarian, taking in ska, jazz and bluebeat but always coming back to things spiritual. Righteous anger on 'Destroy Them', prayers for peace and righteous reconciliation on 'Love And Justice'. In fact, Rico's 'message', the spiritual import of his music, is as apparent in his trombone playing as it is in the lyrics of Burning Spear or Bob Marley.

Rico's music is an encyclopaedia of styles, a record of ideas that stretch from London bluebeat clubs to New Orleans jazz. Yet nothing could be further from a museum than 'Jama Rico'. Rico takes his acquired knowledge and shows how to arrange, how to balance rhythm and lead till both startle.

'Jama Rico' is that rare instrumental album, the one which surprises because of what the music feels rather than because of the musicians' technical skills. This ain't no background music, this is a one warrior charge. + + + +

Mark Cooper



RICO: a warrior charge

JOHN COUGAR: 'American Fool' (Riva RVLPL 16)

COUGAR'S THE boy who helps provide Rod Stewart's beer money.

In Britain he's never been a particularly good investment for Stewart's record company and this album finds him down on his luck. It's a collection of clawless songs where Cougar tries to cover all the bases, but ends up flat on his bum. To think this man once produced the truly wonderful single 'I Need A Lover'.

Judging by Cougar's picture on the cover of 'American Fool', he'd be much better off modelling for Marlboro cigarette ads. +

Robin Smith

HEART: 'Private Audition' (Portrait EPC 85792)

IN THE past Heart have failed to crack it in the UK with their vinyl product, basically because

they've not been in the country to promote their releases. A shame, since some mighty fine albums have emerged from the American combo fronted by Ann and Nancy Wilson. Happily the emergence of 'Private Audition' coincides with the band's British dates with Queen, which could well result in greater chart impact.

The new LP comprises 10 studio cuts which evidence a good deal of diversity in sound. While they rock with tunes like 'City's Burning' and 'Fast Times' there are mellower moments as well — 'One Word' and 'Angels' immediately spring to mind. The latter is apparently based on the thoughts of Sean Lennon and the passing of daddy John.

Ann Wilson provides some raunchy vocals a la Robert Plant, while sister Nancy and Howard Leese play some commendable guitar. By far the best number is 'The Situation' which deals with young Nancy's hate of video games like Space Invaders and Pac-Man.

Overall, Heart fanatics will revel in 'Private Audition' but one can't help feeling that the absence of a potential hit single may hinder the group's chances of a full-scale breakthrough — we shall see. Nevertheless, a well deserved + + + +


Steve Gelf

SPARKS: 'Angst In My Pants' (ATL K 50 888)

IT REALLY makes my blood boil that I have to waste precious time listening to such a heap of crud as this. This is facile, plodding, dull and insulting. My cat has more talent in her whiskers than Ron and Russell Mael have put together. Why they are given the opportunity to indulge in their ridiculous fantasies when they are incapable of making an LP is beyond me. Record companies aren't losing money because of home taping, they're losing it because they're paying ridiculous amounts of money to one hit wonders like Sparks. +

Daniela Soave

"no regrets"
MIDGE URE
chs 2618
THE SINGLE

 Chrysalis

OH NO, not again. Please show me some mercy, I beg you. Don't shove that cigarette lighter up my left nostril or put your hands round my neck.

I didn't mean it. I'm so sorry, I really am. I think you're all wonderful people and I'm sure your mums are proud of you.

It's no fun being on Tank's death list and three weeks ago I qualified with honours after a 100 word slagging of their debut album, 'Filth Hounds Of Hades'. I made several unpleasant comments about how they were living under Motorhead's shadow and that they were never going to be big.

A day afterwards, drummer Mark Brabbs phoned me up threatening to break my legs and damage other parts of my anatomy. But let it never be said that RECORD MIRROR writers don't stand up to their convictions, so after a cooling off period they agreed to an interview.

"I don't mind people criticising us, but I don't like being slagged unfairly," says Mark, with a wicked gleam in his eye.

"I can see how you could say our bass player Algy sounds worse now than he did with The Damned, because he didn't even sing with them then.

"We're not like Motorhead at all. We're more soulful and our identity is different. We are a three piece, but that's where the similarity ends.

"A lot of our early songs were written for five people anyway. Originally we wanted to have a keyboard player and another singer, but we went out on the road so quickly supporting Girlschool, that there wasn't enough time to

STRANGLERS in the NIGHT

Never give TANK a bad review
... if you want to live
ROBIN SMITH risked his neck

get them, so we kept Tank as a trio."

To prove how well the band are doing Mark says Tank's last single 'Stormtrooper' sold 15,000 copies in two days and that's not bad without a 'Top Of The Pops' appearance.

"If we were prettier than they'd probably have us on," chips in Algy. "There seems to be a lot of prejudice against our type of band. Yer Spandau's get asked on all the time, but nothing happens to us."

ALGY is the most vicious member of Tank and the one to be watched closely. He was so annoyed with one journalist that he set fire to him!

"He was a bit of a wimp and we poured lighter fuel over

him," he says.

"Really it's not that dangerous, it just burns with a blue flame but of course you get scared shitless when it goes up. Anyway, this bloke was screaming his head off. He was wearing a nice new mohair jacket and we ruined it."

Tank have also been known to destroy recording studios, notably one in Deptford.

Mark's brother guitarist Pete smashed down a wall with some amplifiers after Algy had threatened to hack his head off with his bass guitar. Before they went home they tore the roof down.

"I usually don't get upset, I'm a deep and meaningful human being," says Mark.

"We do have the odd bust up now and again but we

make up for it in the mornings with a cuddle. Then we go off for a drink later on, but we're not pools though."

Algy, Pete and Mark met up in Croydon a couple of years ago. At that time Pete and Mark were in a band called the Brabbs Brothers, who packed out the Croydon Red Deer on Saturday nights.

"One night Algy came in and pointed at us saying one day we'd all be in a band and be stars," says Mark.

Eventually they did join forces and signed up with Motorhead's manager Doug Smith.

"We were looking down a list of names and I chose Tank 'cos it was direct and we've got this interest in military things," says Algy. Mark builds model tanks

and paints them using an airbrush, while Algy collects old Marvel comics. He's partial to Sgt Fury and Captain America. On the next album there'll be a song dedicated to the Red Skull, the arch villain who killed Captain America's partner Bucky.

Tank have just started work on their new album and they've spent all day fiddling around with three new songs.

"It'll be a progression," says Algy. "But we're not a political band — that's not what we're about at all."

"I like everything the Clash did up to 'London's Calling', after that it's all a load of bollocks."

A veteran of the heady days of '77, Algy's a born survivor, a sort of artful dodger

character.

"'77 was one of those summers," he says. "There was so much energy then, it's all part of the history of rock — you can trace summers like that back to Woodstock or whatever. A lot of people lost their style after that, but I hope I never did."

Mark spent his formative years at art college and he has a degree in graphic design, clever little sod.

"I hate students, they're pathetic," he says. "I've looked the way I do for a long time, so I was an outcast amongst all those trendy people. They'd be into Ian Dury for three months, then into Lena Lovlich for another three and then the futurists came along."

"I had one ally there, a bloke who was into Uriah Heep. When they heard us talking, the others used to leave us alone."

"My old lady's a bit of a futurist bird though, and I took her along to see Saxon. She was almost headbanging at the end and she enjoyed it."

"The trouble with futurists is that they spend so much time at gigs trying to outdo each other that they can't enjoy themselves. I'm a fun person."

AS the table in a South London pub is piled high with empty bottles, Tank admit to going on stage more than once 90 per cent pissed. One night they even left Mark asleep at his kit after a show.

"Our audiences vary from about 50 to 500 upwards, so we've still got a lot of work to do," says Mark.

"We have a couple of really dedicated fans. They follow us all over the country and they piss up against walls after gigs so the police will arrest them and they can stay in the cells for free, rather than going to hotels."

So far Tank haven't

'We were so annoyed with one journalist that we set him on fire — he was soon screaming his head off'

TATTOO
(Giving It All Up For Love)*

HUEY LEWIS
AND THE NEWS



SPECIAL
3 TRACK
EP

APPEARING AT THE

Venue
3RD JUNE

B/W 'DO YOU BELIEVE IN LOVE' + 'SOME OF MY LIES ARE TRUE (Sooner or Later)'

* Taken from the album 'PICTURE THIS' • ALSO AVAILABLE AS A PICTURE DISC

ventured much out of Britain, but they're lined up for a residency in Portugal and they hope to go back to Germany, where they spent a night of debauchery in a five star hotel.

"It was full of old couples waiting around on the dance floor," says Mark. "I thought the place needed livening up, so I took my clothes off and danced on the piano."

"That's what it's all about, having fun. Heavy metal acts look terrible with their hair all over the place on stage but they know how to enjoy themselves and that's why it's still popular. You don't have to look good to enjoy it."

But there is a more serious side to Tank — Algy reckons that he and a few of his friends are psychic.

"Algy and Pete know a lot about the black arts and things like that," says Mark seriously. "There's a certain word that you're not meant to say nine times and when I started to say it, they threatened to beat me up — they're that serious about it." Algy reckons he saw an evil mysterious ghost cat — and swears he was sober at the time. He was staying at friends' house when they heard an eerie scratching sound coming from outside the room.

"I felt the presence of something that wasn't normal," he says. "I got a glimpse of the cat and it was fiery looking, like nothing else I'd ever seen. I'd say it wasn't of this world."

"I've seen some objects glowing as well, ornaments suddenly start glowing round at peoples houses and that kind of thing. People may laugh, but there's a lot to these things that we still don't know about."

So be warned kiddies, buy another copy of the Tank album now, or the curse of Algy will be upon you. Can I go home now, please?

Pics by SIMON FOWLER



Old man Smith auditions for The Omen IV

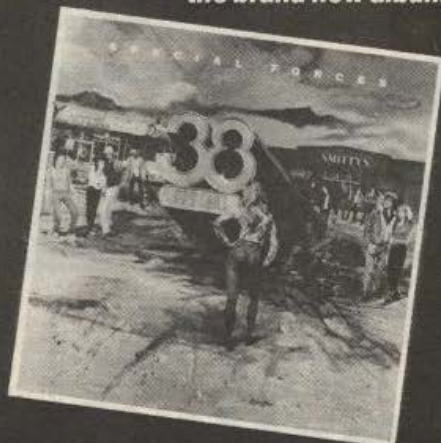


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ON STAGE

Squeaky clean



NICK HEYWARD: sickeningly fresh faced

HAIRCUT 100
The Ritz, New York
 ALL THE chaps in Haircut 100 are nice clean boys. In this, their first appearance in the US, their mums would have been proud of them. Polite and courteous, they cultivated a collegiate image that would be called "preppy" over here and had little trouble winning over a crowd weaned on plenty of advance publicity.

Manhattan record shops sported Haircut posters in the weeks leading up to their three-night stand prominently in their windows, together with a comball 'Win a Free Haircut and 100 Silver Dollars' competition. Even the only "progressive" radio station in town jumped on the bandwagon, hailing Haircut as just the most exciting band to emerge from England since... (fill in name of choice).

There was really no need for any of the ballyhoo, though. Haircut's music and performance spoke for itself. Their only shortfall at this time is a desperate need for new material. They were forced to encore with three songs that had already been part of the set — 'Calling Captain Autumn', and the more obvious and eminently popular 'Love Plus One' and 'Favourite Shirts'.

But to honestly live up to their pedigree, Nicky and Co might have come up with the

unexpected here and there — tried a new song, or even a non-original, on a crowd that was obviously on their side right from the opening number, a percussive reworking of War's 'Low Rider'.

Predictably, the remainder of the set was 'Pelican West' in different order. 'Marine Boy' was missing, though, perhaps something to do with the surprising absence of keyboards, but Phil Smith held his three-man brass section together with quiet mastery and it was they, collectively, who made the band that little bit different, gave them that little edge over more ordinary offerings.

Nick Heyward wore baggy eyes, permanently suppressed grin and John Lennon corduroy cap. Les Nemes, bass player and perhaps the preppiest of the lot, wore white cardigan draped around shoulders and tried hard to keep that mouth full of upper-class teeth in check.

They could, indeed, have flown over straight from Wimbledon but for the fact it hasn't yet started. They even tossed out strawberries to the adoring masses. Not a bum note played throughout a lovely show, but the lack of newer songs exposed an evident lack of experience, though even now they could fill bigger venues than the Ritz.

Michael Barnard



WELLER AND FOXTON: a nightmare of patriotic fervour

British steel

THE JAM
The Palladium, New York

IF NOTHING else, The Jam are good at stirring up pro-British feelings on foreign shores just when we need them. If there were any punters with Latin American sympathies here, they'd have felt vastly intimidated by the countless Union Jacks on people's fronts and backs within the square mile surrounding the Palladium.

The show had sold out weeks earlier, giving an indication of The Jam's vast popularity, and enabling promoters to add a second show three nights later. Their great support shows no sign of wavering here, either, and they leave New York with their reputation enhanced.

They tore through a set lasting about 70 minutes with ferocious intent, barely pausing for breath between songs. Such was the power and energy they generated that to stop for too long even tuning up would have detracted from the continuity of a mightily impressive command performance.

The following they've steadily built up here over the last five years was there in full force together with the newer, younger recruits of the last couple of years. Weller, Foxton and Buckler have gone through various image and musical changes, but the sheer strength and quality of their songwriting has seen them through and made them the very best at what they do.

The only disappointment, if you can call it that, was The Jam's reluctance to use early material, concentrating as they did primarily on 'The Gift', and a couple from 'Sound Affects'. A banner over the stage proclaiming 'Trans-Global Unity Express' gave some idea of their concept. The band seems to take this moniker more seriously than the fans and their rendering of 'Trans-Global Express' revealed no new insights on what must surely be one of the album's weaker tracks. Augmented by a two-man horns section, they sounded at

times like a workman's Santana, particularly on the Latin-tinged 'Praisious', which they followed with an arrangement of Curtis Mayfield's 'Move On Up' and a couple of timely remarks about one M Thatcher.

The diaphans were kept happy with 'Blinding Hell' and 'David Watts' and a rather topical 'Little Boy Soldiers', though the instrumental 'Circus' might not have been the best song to use as an encore when there was so much more, and better, material to call upon.

Power trio would be too much of an understatement. The previous night, 'Monsters Of Heavy Metal' had played the Palladium, but for all their decibels, it's doubtful whether any such abrasive outfit could equal the solid and satisfying night's work put in here.

Michael Barnard

AU PAIRS
Zig Zag Club

'PLAYING WITH A Different Sex' was possibly my most favourite LP of last year, so I was looking forward to seeing the Au Pairs. But I came away disappointed even before the set ended. Whoever was mixing the sound should be sacked, or given a severe warning never to let it happen again. There was far too much top, and very little substance in the sound which was punctuated by the squeals and wails of feedback.

Jane's bass was often inaudible, and at the best of times it sounded tinny and cheap and very, very irritating. A great pity, as her bass often provides a backbone for Lesley Wogd's and Paul Foad's guitar etchings.

Perhaps the bad sound was the reason the Au Pairs seemed so subdued and lifeless. I mean, I would have stormed off stage screeching my head off if I'd be in their position. Lesley hardly left the safety of her mike stand, and even Foad's crazy zig-zag choreography was kept to a minimum. They have to be commended for doggedly continuing the set.

My memory has blotted out most of the evening, save for a sub-standard rendition of 'Headache'. Once I was convinced that things were not going to improve, I decided to go home and have a cup of tea. Still, I shall still be at the Au Pairs' forthcoming concerts and keeping my fingers crossed that tonight was simply a bad night.

Daniela Soave

extremely entertaining artist on stage.

In the past he has only toured here with Utopia or as a solo artist with the accompaniment of his backing band, but his latest visit came in the form of a one-man-show... an interesting prospect, to say the least.

Not surprisingly, The Venue was well packed for the late-night performance on the first of his two dates at the London gig. Judie Tzuke was seen in attendance as well as the odd Stray Cat by the time Todd had taken to the stage to ecstatic response from the fans.

To be frank I was all set to be disappointed, having always caught Todd with full backing in concert. It seemed that for him to sustain interest alone would be very difficult. But somehow he managed to do it. With the aid of taped music and the occasional video there was never a dull moment. Some might say that it's cheating to use pre-recorded sounds on stage, but Rundgren approached his use of them with that certain tongue-in-cheek element which made it all seem credible. He made fun of his equipment and himself and it was hard to keep a straight face.

Whilst using the recorded backing music he also played several tunes with an acoustic or electric guitar — sometimes just with piano. At one point he urged half a dozen members of the audience to join him on stage to play bongos and other percussive equipment. Throughout, there was an atmosphere of fun.

It was terribly self-indulgent, but one couldn't help feel that Rundgren was well aware of the fact — indeed, he was prepared to let everyone in the audience know too! The only tedious part, to my mind, was a piano extravaganza which could quite easily have been left out. On the whole though, highly entertaining.

Steve Gell

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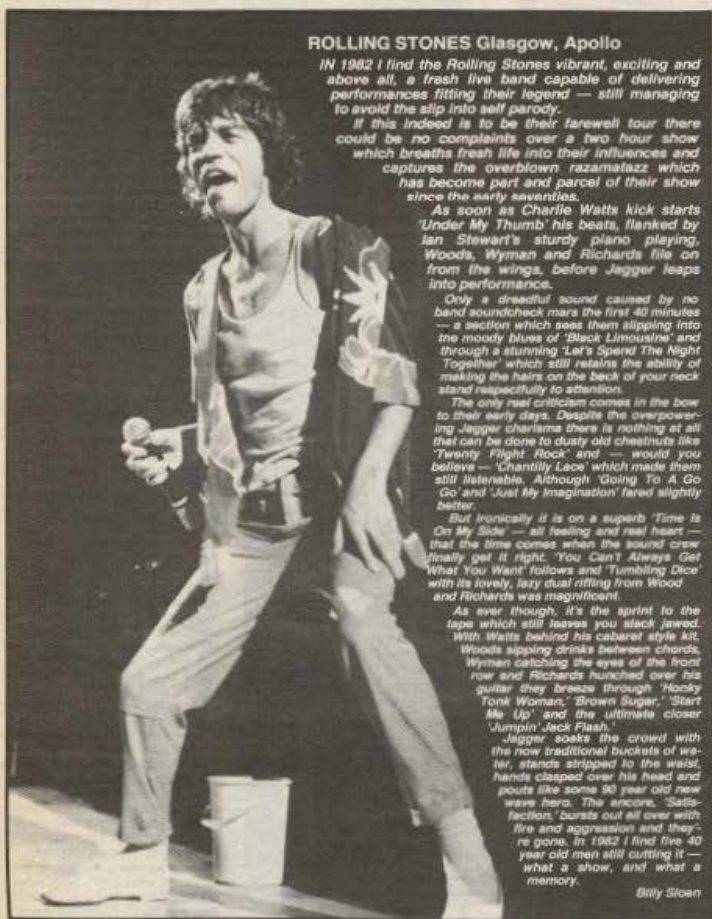
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Fortifying the over forties



ROLLING STONES Glasgow, Apollo

IN 1982 I find the Rolling Stones vibrant, exciting and above all, a fresh live band capable of delivering performances fitting their legend — still managing to avoid the slip into self-parody.

If this indeed is to be their farewell tour there could be no complaints over a two hour show which breathes fresh life into their influences and captures the overblown razzmatazz which has become part and parcel of their show since the early seventies.

As soon as Charlie Watts kick starts 'Under My Thumb' his beats, flanked by Ian Stewart's sturdy piano playing, Woods, Wyman and Richards file on from the wings, before Jagger leaps into performance.

Only a disasteful sound caused by no band soundcheck mars the first 40 minutes — a section which sees them slipping into the moody blues of 'Black Limousine' and through a stunning 'Let's Spend The Night Together' which still retains the ability of making the hairs on the back of your neck stand respectfully to attention.

The only real criticism comes in the bow to their early days. Despite the overpowering Jagger charisma there is nothing at all that can be done to dusty old chestnuts like 'Twenty Flight Rock' and — would you believe — 'Chantilly Lace' which made them still listenable. Although 'Going To A Go Go' and 'Just My Imagination' fare slightly better.

But ironically it is on a superb 'Time Is On My Side' — all feeling and real heart — that the time comes when the sound crew finally get it right. 'You Can't Always Get What You Want' follows and 'Tumbling Dice' with its lovely, lazy dual sitting from Wood and Richards was magnificent.

As ever though, it's the sprint to the tape which still leaves you slack jawed.

With Watts behind his cabaret style kit, Woods sipping drinks between chords, Wyman catching the eyes of the front row and Richards hunched over his guitar they breeze through 'Honky Tonk Woman', 'Brown Sugar', 'Start Me Up' and the ultimate closer 'Jumpin' Jack Flash'.

Jagger soaks the crowd with the now traditional buckets of water, stands stripped to the waist, hands clasped over his head and shouts like some 20 year old new wave hero. The encore, 'Satisfaction', bursts out all over with fire and aggression and they're gone. In fact I find five 40 year old men still cutting it — what a show, and what a memory.

Billy Sloan

Recognise the 90 year old new wave ?

Amateur hour

THE RAVISHING BEAUTIES Purcell Room, London

MISS VIRGINIA Astley and her fellow Beauties must be congratulated upon their audacious choice of venue; the setting of the Purcell Room, which is part of the Festival Hall, gave their concert an instant air of Occasion.

Their performance didn't always live up to its gracious surroundings, mind; a stage presence that at first seemed endearingly girlish became, after endless fiddling with lights and giggly, breathless intros ("This is called 'Futility'. It's from a Wilfred Owen poem called 'Futility'. About the futility of war') linesome and amateurish.

Much of this may be attributed to nervousness, which also caused Virginia's breathing to be horribly audible when singing and when playing her flute, and Kate, the most beautiful of the Beauties, to render one song completely and excruciatingly out of tune. When they transcended their nervousness, however, gremmlins flew away and some gorgeous moments emerged. Their classically-derived music can be unnervingly reminiscent of school concerts, but when, as in 'We Shall Meet Them

Again' — a song about the death of children — the whole thing suddenly soars, and keyboard player Nicky's deeper voice creates some thrilling harmonies with the other two, the effect is stunning.

The Beauties, uniformly slender and clad in matching toffee-coloured frocks, are possessed of considerable charm, and their musical touch can be sufficiently light to make even 'Greensleeves' sound delightfully fresh. On the other hand, certain pieces were so clumsily delivered that one cringed for the performers. A little less fluttering, and a finer balance between the sublime and the ridiculous, will improve the Ravishing Beauties no end. *Sunie*

DEFECTS, CHELSEA, CHRON-GEN, ANTI-NOWHERE LEAGUE Mayfair, Newcastle

I WENT expecting violence — but to be fair to bands and audience I saw nothing.

The Defects, a four-piece Belfast band, boast the loudest and best chainsaw guitar sound in captivity. There is the sound of the Pistols '77 style and that's fine by me. They're the only real punk band of the evening. Chelsea get an enthusiastic

reception (something to do with the fact that the last time they played Newcastle they incited a mini-riot?) but interest wanes so that Gene October (surely not as old as everyone says) has to really work hard to get any reaction to a final 'Right To Work'. Of the night's bands Chelsea are the showbiz troupers and tell us we're "the best audience." We love you too Gene.

Chron-Gen look good — they're young and pretty — but have no songs which, in a non-video-on-TOTP-situation is bad news. Giving them other people's songs to record wouldn't do any good either because they contrive to render Plastic Bertrand's 'Het Boy, Jet Girl' unrecognizable and totally uninteresting. Perhaps Kim Wilde could use them as mimers on TOTP.

The Anti-Nowhere League? — What a Joke! — Any band that tries so hard to be nasty just has to be very nice indeed. I bet they have to physically restrain each other from helping old ladies across the road and patting little puppy-dogs on the head. If you look closely you can see the indentation on singer Animal's face where he cuddles up to his teddy-bear every night. I mean, do they really expect to shock anyone in 1982 with a song called 'F--- Around The Clock'? It's so passe daring. The ANL need a month's residency on Play School — that'd toughen them up a bit.

Jonathan Hope

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WELCOME, POP-PICKERS. If you've

thrilled to the yearning tones of Mari Wilson's latest single, 'Baby, It's True,' you've probably caught yourself wondering about Neasden's Queen of Soul. Maybe you've wanted to know how Mari manages her hair or how she's climbed the rocky road from her humble beginnings in North London to her current eminence in pop's hall of fame.

We at RECORD MIRROR have been asking ourselves the very same questions and so we popped round to meet Mari and to get a glimpse of the real Ms Wilson.

She was a little tired after a night in the recording studio but she answered all our questions politely and we came away feeling we'd known Mari for years. Let's hope you do too!

How long have you had the beehive, Mari? "A couple of years now. Now my hair's longer, it's easier. Sometimes my hair resists and then it can take an hour and drive me nuts. I do get stared at a lot because of it. A few months ago I was out at a club and this drunken Scotsman staggered up and said, 'You look like somebody right out of the sixties'. I just said, how unusual — nobody's ever said that to me before."

What is it you like about the sixties, Mari? "I loved the songs because I like tunes with a beginning, middle and end like the Beatles or Tamia. The sixties were great because there were so many defined styles then — the Vidal Sassoon haircut, the crop... they were all so neat. Now you can just grab a tuft, pull it back, put a ribbon on it and step out. But that's not really a style — something's gone from somewhere. I guess I just like the classic styles."

So Mari, is it true you're a believer in class and glamour? Are you really a glamourpuss? "Put it like this, Mark. I don't think it's good to see the star of the show drinking vodka and tonics at the bar before the show. When you go to a musical or a show, you don't see the actors out at the bar in their make-up. Occasionally if I've been stuck in the dressing-room for ages I might venture out but I don't really like to."

That's not what the audience wants, they don't want to see you doing what they're doing. It's a form of respect for the audience to stay hidden



the WILSON administration

BY MARK COOPER

because they love to see something larger than life. I love making a dramatic entrance when nobody's seen you before."

Mari, Mari, does this mean you and your show are escapist? "Well, nobody expects messages in films. There wasn't a story in the Fred

Astaire films, they were just an excuse to see him dance. None of those huge sets would ever have fitted in a theatre but nobody noticed. When you go

out in the evening, you don't want to be told how awful the world is. You could stay at home and find that out by watching the news."

So what about the lyrics, Mari, all those boy and girl songs? "The man in the street wants a song he can hum along to. The Pink Floyd exist for different reasons but for the radio or driving along, there's nothing like a pop song. I do sing with a lot of emotion. The first night I did 'Cry Me A River' my heart was going nineteen to the dozen and I did actually cry. I felt like Vicki Carr."

"I love the old pop language. We have one song, 'The End Of The Affair,' which I love to sing — 'I call you up, you let me down / And everywhere I turn, I watch these vivid visions of my love / Baby, they burn my eyes.' Those words just send shivers down my spine."

WHAT do you think of when you treat your master-of-ceremonies, Hank, the way you do? "It's as if I hate Hank but I do like him really, even if he is a creep. I just don't want him to know I do. Women now make out they're so independent that they don't need men anymore and that they don't spend time sitting by the phone waiting for a call but they do really, they just don't want to admit it. But I won't put up with too much from Hank. Women now are much stronger and less submissive."

Is that why you sing love songs, Mari? "That's really what everyone on this planet is doing, looking for the perfect partner. I'm sure there's loads of people who'd disagree but deep down, I think all people want the perfect relationship."

Now that you've given up your day job and have a 12-piece band, what ambitions do you have, Ms. Wilson? "I'd love me and the band to have our own TV show like The Partridge Family with something happening to a different member of the band each week and each episode ending with a song... my other ambition is to star at the London Palladium and have it all filmed with me waiting nervously in the wings like Judy Garland in 'A Star Is Born'."

Mari, the last question, what kind of star will you be? "One of the reasons the seventies was so dull was that every Tom, Dick or Harry decided they wanted to be in a group. Nobody's talentless, everybody's good at something, whether it's being a housewife or a songwriter. I can't draw so I wouldn't try to be a painter. There's so many people in the music biz who don't really have the talent for it. In Fred Astaire's day, you had to be really good. Maybe it's fairer now, but it's not as good."

Thanks, Mari. You, at least, have got it. Class. They don't make 'em like you anymore.

Photo by Adrian Booth

MARI'S profile

FULL NAME: Mari MacMillan Ramsey Wilson
NICKNAME: Maz
DATE OF BIRTH: 29th September 1957
PLACE OF BIRTH: Kingsbury
EDUCATED: Preston Manor Grammar School
HEIGHT: Five foot, six and a half inches
WEIGHT: It varies every week
COLOUR OF EYES: Blue
FIRST LOVE: Stephen Hudson at Wykeham Primary School
FIRST DISAPPOINTMENT: Finding out that Stephen Hudson didn't love me
FIRST PERFORMANCE: Aged 11 singing 'Puppet On A String' to 25 Scottish relatives
FIRST LIVE SHOW SEEN: NME Pop Poll concert at Wembley — Amen Corner topping the bill
FIRST RECORD BOUGHT: 'Excerpt From A Teenage Opera' — Keith West
MUSICAL INFLUENCES: Beatles, Stevie Wonder, Judy Garland, Mum and Dad
HERO: My Dad
HEROINE: Emily Pankhurst
FAVOURITE BOOKS: Grimm's Fairy Tales, Down And Out In Paris And London by George Orwell, The UFO Phenomenon
FAVOURITE MAGAZINES: Cosmopolitan
FAVOURITE FILMS: Psycho, Casablanca, Matter Of Life And Death and A Star Is Born
FAVOURITE TV SHOWS: MASH, Not The Nine O'Clock News, Coronation Street and The Prisoner
BEST LIVE SHOW SEEN: Sammy Davis at London Palladium
FAVOURITE FOOD: Seafood, shellfish and Japanese food
FAVOURITE CLOTHES: My ones! Anything glamorous with lots of beads
HAIRCUT: What! Pass...
FAVOURITE DRINK: Cold dry white wine, iced tea, Horlicks
IDEAL CAR: I've got one — Austin 1300 Estate with sun roof — 1971



MARI WILSON: chins by Polyfilla

MOST FRIGHTENING EXPERIENCE: Walking into my bedroom late one summer night to find a sparrow flying around! Of course I woke my parents up to take care of it
SUPERSTITIONS: Never put shoes on the table and don't cross on the stairs
FANTASY: To date Oliver Reed — as he was looking about 10 years ago
MOST HATED CHORE: I don't think I have 'cos I love tidying up and dusting — I even tidy the stage sometimes! I guess I hate soundchecks — they're a real chore
AMBITION: To appear at the London Palladium with lots of glossy stage sets, curtains and magnificent dresses and to have my own TV show

Photo by Philip Dean

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IT'S MAO OR NEVER!

SEASONS COME and seasons go but the Gang Of Four, you'd be forgiven for thinking go on for ever. A menace to some, an inspiration to others, they've skirted the lower regions of the charts, maintained their relative aloofness and toured the world. Hooray!

Dour or dynamic — according to your way of thinking — the Gang (complete with Sara Lee as bassist after Dave Allen left last year) have trodden a steadfast path through the world of modern music; always threatening, never quite fully achieving what they appeared to be setting out to do. Until now...

The Gang Of Four are now the gang of five. Three years after their inception in Leeds the nucleus has swollen to include a new female vocalist; a third album has been delivered, a somewhat belated tour is imminent, a hit single is only 10 places away. Finally, it seems, take off could be at any moment.

"We're at the same stage now as the Human League were at the beginning of last summer," says writer and singer Jon King, not even trying to conceal the irony in his statement. "It's all a matter of time, and to say that there's a lot resting on 'Songs Of The Free' is a magnificent understatement."

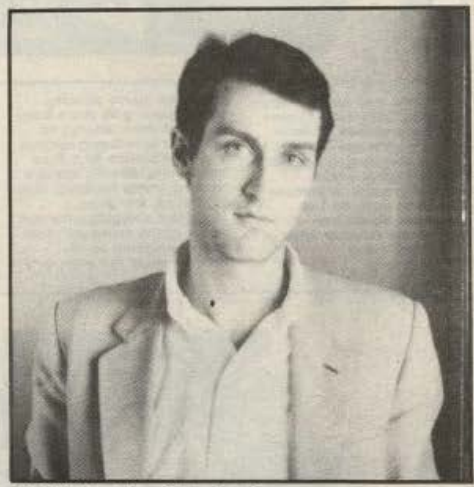
"'I Love A Man In Uniform' is almost a hit. With a bit of luck and radio play 'Call Me Up', that's next, will be a hit. And the album's been going down really well. Obviously it's only a question now of people seeing and accepting what we do as being 'enjoyable'. At this moment I can honestly say that I'm confident."

Confident, and assured. Jon King, a founder member of the Gang and writing partner of guitarist Andy Gill right from the Fast Product 'Damaged Goods' days, is happy with his role as band spokesman. He's articulate, anxious to clarify and often wry to the point of being indulgently sarcastic — a pleasing mixture.

TO King, the committed, the latest album, 'Songs Of The Free' (their third for EMI) is the principal item on the agenda. It's the album that's brought a new dimension to the Gang Of Four — the erstwhile threatening quartet who dominated last year's Futurama festival with a mixture of all-out rock attack and brow scratching lyrical interplay. It's a trademark they don't actually reject, but would just as easily barter. With 'Songs...' King feels they've almost done it.

"There was a great need for all of us to extend the ideas we already had," he says. "In a way things had almost come to a halt after our first album. We had the right feel to the sound and that's all we'd been thinking about. We hadn't really paid as much attention to the vocal delivery as we could have done."

"Then the recording was delayed until the New Year and Andy and I came back with something like 25 songs, and we were determined to do something with the vocals. I started to sing falsetto for the woman's



JON KING: Take off imminent.

parts, with an eye to getting a more gutsy 'Philly' sound, and more vocal interaction.

"We were aiming for a broader texture, and, yes, more melody. Melody had been lacking to some extent and we wanted it..."

Charged with the accusation that the Gang intended to become more accessible to survive King is almost ready to agree. "That's fair comment," he says, "if you want to communicate and you find that you can't you look at the method you're using. We did, and yes, we now are more accessible; in inverted commas."

"There's always been a

Gang Of Four's Jon King reveals his true colours to Jon Shearlaw

groove element about us, we play powerful dance music after all. But if what you're doing is lyrically serious — and we are a very serious band — it's important to 'sugar the pill' if you like."

For the Gang Of Four the sugar coating came with the addition of two female vocalists for the recording of six tracks of the album.

Stevie Lange and Joy Yates are both professional singers and says King: "They'd been working with James Last before us, and then I bumped into them at the BBC when we were doing the Whistle Test and they were off to back Lana Zavaroni. Some people have all the luck!"

WITH backing vocals firmly established as part of the "new sound" the Gang set about recruiting for their live shows and they've ended up with the

woman simply known as Eddy for the upcoming tour.

"She's Scottish and she's got a very strong voice," says King, "and she'll be with us from now on."

With a fresh approach, and the encouraging fact that 'I Love A Man In Uniform' is the first Gang single to have achieved real across the board radio play, King is also anxious to bury a few myths about the band. Having reached the bridgehead of a third album on a fully supportive major, with no possibility of disappearing from view, he points out that the band aren't "obscure", they aren't "superior". And, perhaps disappointingly for their detractors, they aren't even "Marxists!"

"It's all meant to be funny... and serious at the same time. We're not writing from personal experience, rather we're presenting a series of cameos in a theatrical way; expanding on phrases and thoughts," says King.

"ALL our lyrics, all our messages, our seriousness; it's all used quite self consciously. We're not trying to sell anything. We're not rock'n'roll evangelists — that's a misconception that's got to go."

"In a lot of ways we're a traditional rock band, bass, drums, guitar and so on. In fact in America, where we've gone down really well, all they say is that we're a 'kick ass white band'."

"People are in for a really exciting night out — not jollity, but tense entertainment."

Entertainment! The dream of freedom! The life blood of the Gang Of Four! They're a group who've come a long way in the last three years, a time that's seen them go through trials and tribulations that might have easily flattened lesser rivals.

"There is a certain amount of surprise that people express about us," he says. "It's the apparent contradiction between how 'rigorous' we can be in our work and how 'extroverted' we can be when we're not working, but that's not a contradiction at all."

"Entertainment is a serious business... and if we go out to enjoy ourselves we take it very seriously indeed!"



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a history of insanity

MADNESS re-live a nightmare of nutty nostalgia for **MIKE NICHOLLS**

THREE STEPS beee-yond! Or three years, to be precise.

Yep, Madness have just celebrated their third anniversary aboard the rock 'n' roller coaster and in grand style, scoring a double by topping both the singles and album charts and releasing a video-tape documenting how they've achieved 16 successive hits with their unique brand of complete madness.

To commemorate this fine affair the lads offered to take me on a guided tour of the cradle of nutty civilisation, the eminently dodgy north London district of Camden Town. Though most of the lads now live a little farther out in the neighbouring suburbs — it happens to all young marrieds — Camden remains the place and thus the starting point of our

sentimental recollections of the days when you could sail a barge up the canal to Regents Park for less than a fiver . . . and keep the boat!

These days the Nutty Boys use an alternative mode of transport — bicycles. "We're bikers," announces *Chrissie Boy* as he skids to a halt by a classically steazy Italian cafe. Inside breath-takingly garish paintings of Venice disguise the peeling wallpaper and steaming cups of cappuccino change hands.

Outside a distinctly downmarket class of person is loitering about, one of those one-man-band chaps furtively cadging fags and mouthing abuse. Carl — that's Chas Smash to you — arrives, followed by Suggs' who's late on account of having been engrossed in decorating his recent multi-storey acquisition.

"Don't tell anyone where the house is," Suggs requests. "Last week I had two fans from Portsmouth down. They'd hitched all the way and then spent two days searching for the right road."



WHAT'S THIS, only on halves? Well, it is only lunchtime at the Dublin Castle. Suggs, Carl and Chris fondly recall the times they wouldn't be seen dead at the place except at night.

That was right at the start, when they secured a residency at the Castle, as those who saw the Madness film 'Take It Or Leave It' may vaguely remember.

"Those were the days!" Carl claims, possibly

referring to the fact that in those days he was only expected to dance whereas now he blows a bit of trumpet too.

"The place would be packed to the ceiling," he goes on, "people fainting, police shutting the place down until it was sound-proofed."

Suddenly our attention is diverted to the one-arm bandit which has just deposited a minor jackpot in

the direction of a gleeful Suggs. No prizes for guessing whose round it is. Meanwhile Chrissie ushers yours truly into the back room, the "concert room" where they used to play.

Pushing aside a mirror, he reveals a clutch of bare wires. "There used to be a lamp there," my guide informs me, "but one of our gigs soon got paid for that. We used to get thirty quid a night but we never had anything left by the end."



NOT ONE step beyond trusty Camden Town tube station are the premises of Peter Holt. He's the one boxed in by shoes and leaning against the proverbial ladder.

Picking a brothel creeper or two is sax-person Lee Thompson, who has graciously relieved Chas of his interviewing commitments.

In case you're thinking we're plugging Mr Holt's shop as a last ditch attempt to bring our advertising revenue up, there's more to it than that. It was directly upstairs from here that Madness first rehearsed, the good proprietor charging a fraction of the going rehearsal room rate, if anything at all. These days the boys can

also afford new shoes, but although they've made their first million (*And the rest — Financial Ed*) life hasn't changed much.

"It's not had time to," says Chrissie Boy. "We've been two bloody busy working!" And making money, but not having time to spend it. Another of life's strange paradoxes.



PIX BY ANDY ROSEN

HAIL! THE Cycle Sluts, as my old chum John Cooper Clarke once barked.

That foolishly provocative sign about not riding on the tow-path is just begging for a bit of by-law breaking, so here we are, preparing to speed off towards Holloway.

"The canal was first engineered in 1066," announces Lee authoritatively. "An angry conservationist told me that the other day!"

Wending our way down the

canal bank — Virgin boss Richard Branson has got a fleet of houseboats moored in aristocratic Little Venice a couple of miles farther up — we spy two familiar figures, Madness drummer Woody and his lady wife who plays in some group called the Mo-Dettes.

Not wishing to be way-laid by the press, they dash off to Tesco or somewhere similarly mundane leaving the rest of us to indulge in a brief bout of repartee with a

brace of brickies who appear to have recognised the Nutty Boys.

Ah well, that's fame. Fancy them clocking the chaps when a party of passing school-kids didn't. Meanwhile ominous looking storm clouds are gathering on the horizon, ie 100 yards away.

The band have also some new material to rehearse ("It's all go y'know") so with hearty farewells they pedal off into the pale grey yonder.

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MARTIN RUSHENT, producer of the Human League and Altered Images, talks to MARK COOPER. Pic by ERIK PELHAM

MARTIN RUSHENT, 33, is currently the 'hottest' producer in Britain. After making his reputation with albums for the Stranglers and Generation X, Rushent left London in 1978 and moved to rural Berkshire. Holding off his creditors, he turned the land around his cottage into a studio complex, Genetic Studios. His record company, Genetic Records, intends to work similar wonders with Pete Shelley and the Members. Rushent lives with wife Linda and their three children about 100 yards from the studio and within a mile of the Thames.

A LIFE IN THE DAY OF



I ENDEAVOUR to get up at the same time as my wife so that I get a chance to see her and the kids in the morning. Whatever time we've finished in the studio the night before, I'm always up by ten at the latest.

I work a nineteen hour day on average, seven days a week. I have done for the last 14 years. This isn't because I'm greedy but because, if I'm not occupied, I get irritable and eat a lot and feel hyper-tense. I'm not searching for a cure for this condition; I've found one. Work! I find holidays really difficult after the first few days because I can't stand doing nothing. I managed to enjoy doing the last one because I had to go off and work in the middle of it.

Once I'm up, I have a cup of tea, read the post and the papers and listen to the news on Radio 4. I think people should be informed at a deeper level than a glance at the headlines allows. If I'm not going to London to talk business with record companies, I'll read the music press and articles from technical journals.

A producer nowadays has to be an engineer and to follow all the developments in recording technology. The producer's role is vital now and that's partly because it's virtually impossible for any individual to be really good at all aspects of making records. The equipment is so complex and the options available to artists so enormous, an expert is needed to realise a band's ideas from all the technology. At the same time, a producer has to have an ability to see over the knobs and buttons to the music. You're not making records to demonstrate hi-fi equipment but things that people are going to love and possess.

After the time spent reading, I spend half an hour

pick and choose to find the people who have real ideas buried in the rubbish. I can't make good records with lousy artists; I help them achieve the ideas they start out with. I have to have their respect and to be able to lead them in directions which they aren't always keen on at first. I have to have confidence in myself. In that sense, it helps working out of my own house. I possess an ability to lead people where they want to go; I can't write my own songs.

People who don't make records or can't play an instrument misconceive the relationship between a producer and the artist. They judge bands on their live performances and if the record sounds better than the gig, they credit the producer. But records aren't intended to represent bands as they exist live. That's not what the bands expect. You don't intend to get the same reaction from a film as you do from a play. A record is more like a film, it's something you make in the studio.

As a producer, you wait for someone who's really good but whose potential hasn't been recognized. The Stranglers were my lucky break. They'd gone round all the record companies before United Artists signed them and I got to work with them. I made good records with the Stranglers. They had hits and I got a name as a producer.

I don't work with dull acts any more, or ones I don't want, even though I get lots of calls from name bands who aren't suited to our sound. The sound and the band have to mix. People like the Human League are marvellous to work with because we have the sound and they

have the songs. They have such strength of writing power. Four of them can write, lyrics and/or melodies. I have absolute confidence in their writing ability as they have in me as a producer. I know that when we come to make the next album, they'll have a whole bunch of killer material.

After the tapes, I'll do any other business, like this interview today, and then have an hour to myself. I'll watch a video of something I've missed from last night's TV, play tennis or have a swim. Producers don't get much exercise although it's much better now that I don't have to spend two hours every day driving up the M4. Then at two o'clock, we're in the studio, working right through till eight.

At eight we take a break and I'll have dinner with my family. I make the necessary calls to the East Coast of America at eight and then I'll do the West Coast at 12. We're launching the label over there at the moment so I spend half my time in America. We have three records in the American disco charts right now. British music is breaking over there again, even sooner than I expected: Soft Cell, the League, Haircut 100, they're all climbing the charts. A new generation is coming through in America, the kids have finally got tired of listening to the Stones and the rest of their parents' music.

I think British music is the best in the world. I have to admit I've learned an awful lot about dance mixes from New York clubs. I started doing them after hearing Grandmaster Flash over there. Now everybody wants dance-mixes because they

give bands a foothold in America.

In a dance-mix you can use all the ideas you come up with to alleviate the boredom of recording. You can put in all the ideas you leave off the singles because they'll put the radio planners off. We're going to release an album of the League's dub mixes under the title of the League Unlimited Orchestra. It's a homage to Barry White.

After the meal, we go back in the studio and work through till three or four or however long it takes. Then I'll read for half an hour in bed to wind down and settle down for a few hours' sleep.

I was a pop fan as a kid and I've always been a fan. A lot of people call it disposable but it isn't. When people use music to give the flavour of an age, they always turn to the pop music of the time. Pop music comes straight from people's subconscious and it tells the truth about a time. Pop doesn't change the world but it has altered the way people see it. I don't think people who've listened to or loved pop culture will go to war over something like the Falklands as willingly as they would have 60 years ago before there was a pop culture.

I'd like Genetic Records and the studio to be remembered as making classic pop records. We worked flat out on this place and now we're benefiting from what we've put in. If you give life everything you've got, life will return it twofold, not only in money but in happiness. I don't have a job, I've created one. I've now got a job with Genetic.

MARTIN RUSHENT

with my assistant Carrie being briefed, followed by meetings with our general manager, Tim Cuthbertson, and our accountant, my father. He makes sure we're not broke. When we started building this place we went into huge debt.

I had this fantasy and the only way to transform it into reality was to put my testicles on the table and do it. I didn't want to die not having had a go. There were periods when it seemed certain we'd fold. For about five months, I'd been wondering if we were going to be able to make it through to the close of business that day. But we were lucky, from the start this place just took off.

Genetic is a family business. My wife works on the administrative side, my father does the accounts and the only other producer who works here is Alan Winstanley who used to be my engineer during the Stranglers' period.

We don't take on artists who aren't suited to our sound — I'd like people to be able to recognize the sound of this place and for the record label to have a reputation like Stax or Island used to have. All the artists we work with (and I only have

live at the moment) become part of the Genetic family. They can walk in here any time of day, whether they're working or not, and be sure of a welcome. They're all big friends with the kids.

Before Genetic, I began to feel there was an element of whorishness in my work. I'd make a record and that would be the end of my involvement with the act. It was more like doing a job. Now I'm really involved with the careers of all my acts whether they're on the Genetic label or not. I flew to New York for the League's debut at the Ritz to demonstrate my support for them.

After the meetings with the Genetic staff, I'll spend the next hour listening to tapes of new bands. At the moment I'm sticking with the acts we've already got but it's important to be aware of what's going on and to check out new bands. I spend twelve to fourteen hours of every day making my own records so I don't have much time to listen to other people's. Each song now takes four to five days to complete — that doesn't leave much time for listening to new work.

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DISCOS

ODDS 'N' BODS

FRED DOVE'S promotional ploy with Larry Graham seems to be paying off, the pre-sale orders evidently are already higher than Patrice Rushen's ... Capitol have reassessed the first two albums by Maze, 1977's 'Maze Featuring Frankie Beverly' (CAPS 1039) and 1978's 'Golden Time Of Day' (CAPS 1040) ... Steve Collins, DJ on the in-stores Radio Top Shop, says that as the radio stations in Oxford Circus's Top Shop and the West One Shopping Centre are "going commercial" they need more full-time professional DJs with previous broadcasting experience, capable of running a programme and self-op commercials: apply with tape and CV to Sue Hutchinson, personnel manager at Top Shop, 214 Oxford St, London W1A 2LP ... Touch are available for PA's, call Andy Sojka at Elite on 01-903 0305 ... Fatman Graham Center returns to Meyfel's Gullivers weekly from next Friday (11), when he will be promoting his own 'Fatman's Fun House' with his own sound and lighting installation downstairs — this will not affect Graham Gold and myself upstairs in the funk room ... Graham Bond guests on Radio Tee's Morning Call programme this Friday (4) to discuss the DJ Federation ... Nick Ratcliffe (Winkfield), raving

DISCO DATES

FRIDAY (4) Bob Jones & Ian Reading jazz-funk Southern Zero 6, Chris Kaye jazz-funks Brands Hatch Keaton weekly, Stuart Hamilton has 'Antezy fun' weekly at Litherland's lavish new Clouds. SATURDAY (5) Morrissey Mullen play Catford Saxon Tavern; SUNDAY (6) Chris Brown & Johnnie Walker revive the past five years' jazz-funk biggies at Camberley Frenchies' 5th anniversary party. David Joyce jazz-funks Heston's Spartans ten weekly to regular 'house full' signs; MONDAY (7) Pete Tong starts jazz-funking KC's in Gillingham's King Charles Hotel weekly. Modern Romance starts week with Chris Britton at Watford Balleys; TUESDAY (8) Tony Jenkins returns with weekly alternative soul plus guest PA's to Herrow Weald's Middlesex & Herts Country Club (all tickets gone though for the first one); WEDNESDAY (9) David Joyce jazz-funks Waterlooville Jester weekly.

about Level 42 live, says they announced their Guildford Civic Hall gig was being recorded for a live album ... Saddy 'Cardboard' Martin (Swindon Brunel Rooms) raves about a recent appearance by Sticky Stuff, whose own self-penned jazz-funk material went down a storm ... Pete Tong's playlist for the Peter Powell soul show last week does look more tuneful and together than the last one I heard and commented on, much more the influential direction they should be heading ... Dazz Band's fast Rick Jamesian 'Let It Whip' is the US Soul number one and big Disco there too ... Deodato has a 7in on Import, but hang on as there's a 12in (and eventual album) coming here soon ... Boney M freak Guy Andrews from Bawry (which is where I go shopping in the market when with my parents nearby) recommends two "very danceable" German 12in releases, 'My Friend Jack' (Hansa 800 223-213), "faster than the British version with untypical horns and 'Searching' type inserts", and 'Boney M. For Dancin' (Hansa 301 500-565) "with terrific very 'Newyork' rhesions of 'Fidelidad' / 'Children Of Paradise' ... Chris Ellis reports from Athens that, fashion-wise, Greek leather goods are very good, as are woollens — although too much for them right now ... I've been dieting again after accumulated 'bloat bloat' excesses, and what with heavy house moving exertions and med-only intake I'm able to get into my summer clothes again after only ten days!

BREAKERS

BUBBLING UNDER the UK Disco 90 with increased support are Decoupage 'Puerto Rico' (Salse Version) (RAB 12in), George Duke 'Ride On Love' (Epic 12in), Pigbag 'Papa's Got A Brand New Pigbag' (V 12in), Cherl 'Murphy's Law' (Polydor 12in), BLT 'Tighten It Up' (US Gold Coast 12in), Touch 'Love Something Special' (Ella 12in), Ross Royce 'Best Love' (Epic), Electra 'Feels Good (Instrumental)' (US Emergency 12in), Kani Burke 'Shakin' / Night Riders' (RCA 12in), Shekarak 'Streetwalkin' / Blitch To The Boys' (Polydor LP), Change 'The Very Best In You' (US Atlantic LP), Jean Cam 'Don't Let Me Slip Away' / 'If You Don't Know Me By Now' (US Motown LP), Shalamar 'Work It Out' (Solar/RCA 12in), Lisa Hill 'I Am On The Real Side' (US Cherry Hill 12in), Angela Clemmons 'Give Me Just A Little More Time' (US Portrait 12in), Deniece Williams 'I's Gonna Take A Miracle' (CBS), Norme Lewis 'I'm Into Your Love' (RCA 12in), Vogue 'Love Buzz' (Remix) / 'Dancin' / The Night Away' (Mercury 12in), Head & The Helmets Band 'The Helmet Song' (THD 12in white label), (THD 12in white label), 'D' Train 'You're The One For Me' (KISS Remix) (US Prelude LP), Camie Lucas 'Show Me Where

SHOUT! SHOUT!

(KNOCK YOURSELF OUT)

WORDS AND MUSIC BY ERNIE MARESCA AND THOMAS F. BOGDAN



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ROCKY SHARPE'S revival has yet to figure in the Pop Orientated Dance chart, but as I know from long experience the original by Ernie Maresca remains one of 1962's best dancers — and in fact over the years I've been anticipating just such a successful resurrection, suggesting it to Mud in 76 and Showaddywaddy more recently. Ernie incidentally co-wrote many of Dion's hits. Wop wop wop ...

You're Coming From' (Solar), Kat Mendu 'I Wanna Dance (Remix)' (Canadian Formula 12in), The RB's 'Lunguay (Club Mix)' (Hansa 12in), Atlanta 'Keep On Movin' And Groovin'' (US Chaz Ro 12in), Ray Parker Jr 'Jack And Jill' (1982 Version) / 'The Other Woman' (Arista 12in), Armed Gang 'All I Want' (US Chaz Ro 12in), William Booty Collins 'Take A Lickin' And Keep On Kickin' / 'The Funky Functioner' (Warner Bros LP), Dance Reaction 'Disco Train' / 'Train Sound' (Carere 12in), Howard Johnson 'So Fine' / 'This Is Heaven' (US A&M 12in), Freddie Hubbard 'Gibraltar' (US Pablo LP).

UK NEWSIES

STEVE WONDER: 'Do I Do' (Motown TMG 1269) Dynamic old style happily swinging ever changing 114bpm groove with Dizzy Gillespie sitting in on trumpet, his strongest dancer for ages. ODYSSEY: 'Inside Out' (RCA RCAT 226) Remember Slave's 'Well For Me? You will when you hear this pleasant lazily rolling 113-112bpm 12in jagger, their most musically and aesthetically "together" offering in a while, never straining a muscle to achieve its effect, while the 'Love's Alright' flip's another low-key 111bpm swayer that's nice too if less distinctive. ERNIE WATTS: 'Charlots Of Fire' (Quest X 1758R) Quincy-produced good subdued 111bpm 12in 'Dance Version' of the Vangelis movie smash by the super-session saxist, easier to



JAMES HAMILTON at the controls

synch for some good mixes that a first hearing might suggest, flipped by the 9-33bpm 'slow Version'. XCLUSIV: 'Fools Are Friendly' (La Maitre Music KA100-12) Chic chirped steady electronically tripping 118-117bpm 12in burbler with instrumental last half and 116½-117bpm flip, most notable as a great mixer with Elektrik Funk, produced by Jeremy 'A Walk In The Park' Paul for the Croydon pyrotechnics company's first label venture. FIRST LIGHT: 'Don't Be Mistaken'

(Oval FLIGHT 22-12) Beefy sparse backing let down by amateurish clichéd Britfunk voices on a jolting 115bpm 12in bumper, double-A'd with an interesting 120bpm revival of America's 'A Horse With No Name' moulded now into a different groove. GEORGE DUKE: 'Ride On Love' (Epic EPC A13297) Slightly inconclusive but incisively smacking 0-117bpm 12in burbling jigger with nice keyboards between squeaky singing, flipped by the great truly HEAVY 80bpm P-funk 'Son Of Reach For It'. STAR SOUND: 'The Greatest Rock 'N' Roll Band In The World' (CBS A13-2296). Horrendously inappropriate screaming 'Stars On 45' intro starts an otherwise murky recorded and not particularly accurate c123bpm 12in Rolling Stones medley, mercifully edited from their new 'Stars Medley' LP (CBS 85651) marston disc long version (which includes 'Star Star' — no way would that get on single). However the vinyl isn't wasted as the 2-track flip includes their excellent US hit 123bpm 'Beales Medley' extracted from the first LP, the best thing they ever did and great for mobiles, starting usefully with 'My Sweet Lord'. THE KINGS OF SWING ORCHESTRA: 'Switched On Swing' (Phillips SWING 1). Lovely big band 172bpm 7in quickstep medley spilt by over obvious mechanical clapping, but flipped by an unimpaired with slower 340bpm 'Hooked On Love' medley which is even better MOR. MECO: 'Pop Goes The Movies Part 1' (Arista ARIST 460). Beautifully dovetailed 0-132bpm 7in evocative movie theme medley lumbered with mechanical clapping that's too unemphatic to add 'disco' appeal and merely detracts from the natural rhythm — however, the lush 131/95-03bpm Part 2 is more subtle. NOLEN & CROSSLEY: 'Ready Or Not' (Motown TMG 1261). Lightly sung rolling jolting routine 125-124bpm 12in smacker, not an old song although it would have been more interesting if it was. JON ANDERSON: 'Surrender' (Polydor PGGP 299). Surprisingly soulful if somewhat inconclusive old Chi-Lites-ish 82bpm 7in slowie sung in such a way he sounds like one of the backing chix. TINA TURNER: 'Ball Of Confusion' (B.L.F. VS 500). Good rhythmically complex 83bpm 7in Temptations remake, not for the regular disco crowd though uncommitted whities may dig. BERNARD LAVILLIERS: 'Pigelle La Blanche' (Barclay 100 146). This interesting slow jogging 89bpm 7in sounds disconcerting like Jake Thackeray singing one of Grace Jones' reggae efforts in French! ATKINS: 'Feel It, Don't Fight It' (Warner Bros K 17935). Rather good old fashioned Philly style 123bpm 7in falsetto stomper with Northern appeal, recommended as such. TONY COOK & THE PARTY PEOPLE: 'Remember (You Took My Heart)' (Oscalet OSCA, via 01-749 3996). Northern soul-ish lightweight 120bpm 7in romper.

of '88.7 KISS FM Mastermixes' (Prelude LP) that consists of remixed 'D' Train, Gayle Adams, Sharon Redd and all the other Prelude material that fits, plus good 12in remixes by Howard Johnson, B.L.T., Gene Chandler, Armed Gang, and more. Back to normal next week! LISA HILL: 'I Am On The Real Side' (US Cherry Hill CHP 1945). Vocally distinctive Lisa wails and raps away over a jolgy 113(Star)-112bpm 12in loper in a style reminiscent of certain '60s soulstresses, while the backing bubbles with good restrained stereo ingredients. ANGELA CLEMMONS: 'Give Me Just A Little More Time' (US Portrait 495-02753). Synching sensationally with the Chairman Of The Board's 127bpm original classic 1970 romper, this good opened-out 126bpm 12in up-date didn't turn a hair when I mixed between the two at my sixties soul night — where CoB are one of the most requested acts (OK, neither are from the sixties, don't quibble!). In fact an intelligent CoB three-track 12in right now could even be a hit, while this new version's breezing up the US charts. CAYAR: 'Never Stop Loving You' (US Survivor USO-131). Rather nice old style Philly soul style 0-107-106bpm 12in roller with 'Teddy-type masculine vocal group work interwoven with a steadily ticking unhurried rhythm. KLIQUE: 'I Can't Get Enough' (LP 'Let's Wear It Out' US MCA MCA-5317). Self consciously hung up on their similarity to Shalamar, the two guys and one gal are times indistinguishable (another way of saying they're not very distinctive themselves), this maddeningly familiar creamy rolling 114-117bpm chugger having tight chunky bass guitar and nice sax as it progresses, 'Pump Your Rump' being a vocodered sparse synth backed 111bpm funkier, Dance Like Crazy Let's Wear It Out' more mundane slow 106-112bpm funk, 'Baby You Can Be The One' another 120bpm routine one, 'I Can't Shake This Feeling' being the outstandingly Shalamar-like 116-118bpm looping swayer. RITCHIE FAMILY: 'One And Only' (LP 'I'll Do My Best' US RCA AFL1-4323). Although the title track single's a killer the rest rather burr, as the girls walk away and the beat rushes by on this 118-119bpm disco dancer, the 122-123-124-125bpm 'This Love's On Me', 117-118bpm 'Alright On The Night', Narada Michael Walden-ish 123-124bpm 'Tonight I Need To Have Your Love', the slower 92-94bpm 'Walk With Me' being quite nice. HI VOLTAGE: 'Let's Get Horny' / 'Somewhere Beyond' (US One Way OW-004). Two sides and two different Toe Scott-mixed instrumental treatments of Began Ceek's 124bpm 12in combination of elements from Kasso's 'Shannon', 'Instant Replay' and other inspirations, aimed at mixers. DOLETTE McDONALD: '(x)ras Special' (US BC BC-4015). Began Ceek-produced chick sung c111bpm 12in remake of the current Atmosfer track given a lighter treatment. TINA FABRIK: 'Non Stop' (US Prism FDS 430). Stage struck gal wails away over a tight but changeable 122bpm 12in thumper which starts well before switching into a more mundane groove, probably best for guys with a less vocal 'Non Stop-Music' fix.

IMPORTS

HOT NEWSIES there's no time to review before the Bank Holiday deadline include a double album

DONT WORRY! James hasn't eaten the Pop Orientated Dance section — it now appears as the Nightclub chart on page 4

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WRITE TO: MAILMAN,
RECORD MIRROR,
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LONDON, WC2.



POP-A-GRAM



SOLVE THE eight cryptic clues and write the answers across the puzzle so that the starred down column reveals what Mercury might discover on a summer trip in the Shuttle. Remember the clues aren't in the correct order. You have to decide what the right order is.

A TU block is what Scorpions suffer (8)
Cory rode all about the slide area (2,9)
When routed, the army reveals what Dollar want you to return (2,5)
T hill gift all over the fantasy island (5,3)
Sam J Doben is AKA a spy whose themes are in the LP chart (5,4)
I'm steep ice, or so Eric's clocks would have you believe (4,6)
Daryl and John eat very pie to discover detectives (7,4)
Everyday a sat taste is what Iron Maiden note the number of (5,5)

X-WORD



CLUES
ACROSS
1 New direction for haircuts (7,4)
4 Super things that go with scary monsters (6)
8 Leader of The Sunnymen (3,8)
10 A star of Woodstock (4)
12 A warning from The Beat (3,3,2,3,3)
14 Andrew wouldn't let her slip away (4)
16 He could be described as Almost Blue (5,8)
18 ELO didn't know what they were doing in 1978 (8)
20 A 26 Down Ultravox instrumental (5,6)
21 Birds of a feather for Neil Young (5,3,5)
22 Former Thin Lizzy guitarist who had solo hit with Parisienne Walkways (4,5)
24 Abba hit (1,1,1)
25 A Sparks brother (3)
26 4 27 Across She was playing Silly Games in 1979 (5,3)
27 See 26 Across
28 Group that featured Steve Winwood. Perhaps they should have recorded with The Jam (7)
30 & 32 Down OMD hit (5,5)
31 Winner or Broughton (5)

DOWN
1 Hall and Oates 45 (7,4)
2 Had her biggest hit in 1979 with Lucky Number (4,6)
3 Spandau Ballet debut (2,3,1,4,5,5)
4 Mission label (4)
5 Don't You Want Him? (4,5)
6 Made by Tom Petty in 1981 (4,6)
7 Robert Palmer is still looking for them (5)
8 102 singles (4)
9 Spectacle No 1 (3,4,3,5)
10 1981 Stevie Nicks LP (5,5)
11 The remains of a crash involving Gary Numan (4,6)
12 A Def Happy single from 16 Across (3,5)
13 Paul and Linda trying to get away (4,2,3,3)
14 Recent hit for A Flock of Seagulls (1,3)
15 Erotic Cabaret group (4,4)
16 He Ain't Gonna Bump No More Big Fat Woman (3,3)
17 See 29 Across
18 See 29 Across
19 They can be found behind Gladys Knight (4)

LAST WEEK'S X-WORD ANSWERS
ACROSS
1 The Side Area, 7 Kneck, 9 One Trick Pony, 12 Red, 14 Setting Sons, 17 Bananarama, 18 Starman, 20 in Your Mind, 21 Set, 22 Flowers of Romance, 26 Hey Girl Don't Bother Me, 28 Buggles, 30 London, 31 Feet, 32 Pines of 30, 33 See You, 35 That's Entertainment.
DOWN
1 The Number of The Beast, 2 Ebony and Ivory, 3 Dire Straits, 4 ABC, 5 Sky, 6 La, 8 Cars, 10 Pink, 11 Four, 13 Danielle Williams, 15 Tommy, 16 Arnhem, 19 Tania Mokuau, 23 Foot Loose, 24 Fra, 25 Beatles, 27 Lust, 28 Tonight, 31 Foie.
LAST WEEK'S POP-A-GRAM SOLUTION
Chas And Dave, A Bridge, Hot Space, Bad Manners, Fantastic, Junior, Forget Me Not
DOWN: Adam Ant.
POP-A-GRAM WINNERS
May 22: Peter Tucker, 5 Wickham, Lee Chapel North, Bealidon
May 20: Annie Hall, 49 Priest Avenue, Wokingham

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 9JF.

Mystery miss

MY PROBLEM is that I bought an Altered Images LP called 'Pinky Blue' a couple of days ago and at the beginning of the song 'I Could Be Happy' Clare Growburn (sic) sings 'How-how-how-how I would like to climb in a tree ...' and I don't understand it.
Please could you let me know if it is a fault in the recording or is that just how the song goes?
Linda Buckley, Birmingham
● Who can tell?

Scots wha hae!

WHY THE hell were the England World Cup Squad holding up the Union Jack on Top Of The Pops the other week?
Terry Tartan, Edinburgh
● Because it would have taken another week to train them to clap their hands in time to the music

Fan fodder

SO YOU want a list of pop stars and their appropriate foodstuffs? Well, here goes!
Marc Almond is a cream puff.
Oszy Osbourne is a can of beans (boring old fart).
Steve Strange is a mince pie (think about it).
Altered Images are dolly mixtures.
Errol Brown is breakfast cereal (I've never heard so many corny lyrics in one song).
Iron Maiden are a bottle of castor oil (hard to swallow).
Bryan Ferry is lean bacon.
Lemmy is gorgonzola cheese (old and smelly).
Annabella is a jam tart.
And the gorgeous Cliff Richard is an angel delight.
Alice Proust, Glasgow
● Pass the sick bag, Alice

Water baby

I THINK the staff of RECORD MIRROR are all like things found in a bathroom. Marc Cooper is an electric toothbrush, Mike Nicholls is a bottle of hair restorer, Daniela Soave is a shower cap, Robin Smith is a bar of soap, Simon Tebbutt is a bottle of bubble bath, Mike Gardner is the bathroom mirror, Graham Stevens is a razor, Alf Martin is a bath, John Shearlaw is a blocked sink and Sunie is a piece of used bog roll.
Sally St John, Plymouth, Devon
● This letter was clearly written under the effluence

Men and boys

WHEN I read the piece on Duran Duran by Mike Nicholls my heart sang. At last a group



Peace and love

I THINK people should stick up for themselves and say what they really think of this war.
No, listen will you. The older people reckon a war will do us good, which I don't think it will. If anything, a lot of lives are going to be lost all over some small islands which are 8,000 miles away.
This war is stupid and useless and never solve anything. If lots of other people like myself refuse to fight then they can't put us all in prison.
I'm a fan of the Beatles and John Lennon and he wasn't a coward because he didn't want to fight. He was an honest man and stuck by his beliefs. And that is what we must do now before it is too late. In the words of these people; John Lennon — 'Give peace a chance', George Harrison — 'Save The World', Nicole — 'A Little Peace', Boney M — 'Don't Kill The World'.
I hate war.
Tony Williams, Latchford
● Tell it to The Sun not us, mate

Ancient and modern

PLEASE HELP me. I think there's something desperately wrong with my brain. For the past four years I've been a fan of Dave Edmunds and now all the music on the scene has changed and I can't stand it.
All my friends are freaking out to Altered Images and Japan and so on but all I do is sit in and listen to the old rockers. Piling it on.
Do you think I should retire?
Shona Sarah Dawson, Kircubbin, Co Down
● Why not, Dave did about 20 years ago

Toady DJ

AS A DJ and a regular reader I would like to congratulate you on your excellent chart coverage and news features.
Although I have always bought RECORD MIRROR, I have occasionally tried other papers but chart coverage in many of these are practically nil. In particular I find your Chartfile a godsend for those little pieces of information I always use myself at my regular gigs.
I have even heard Radio One DJs using material from this on their programmes. It is also interesting to learn that a Gallup is to replace the BMRB in January and I'm sure many people will welcome this as a step forward in making the chart return system more efficient.
So keep the info coming RECORD MIRROR, you're more than a match for even your nearest rival. And to all those Mailman readers — I haven't been paid a fiver to write all this, but what's wrong with a five pound record token?
Britte Nite Disco, St Helens.
● We love a crawler — but not that much

WILLING WILLCOX!

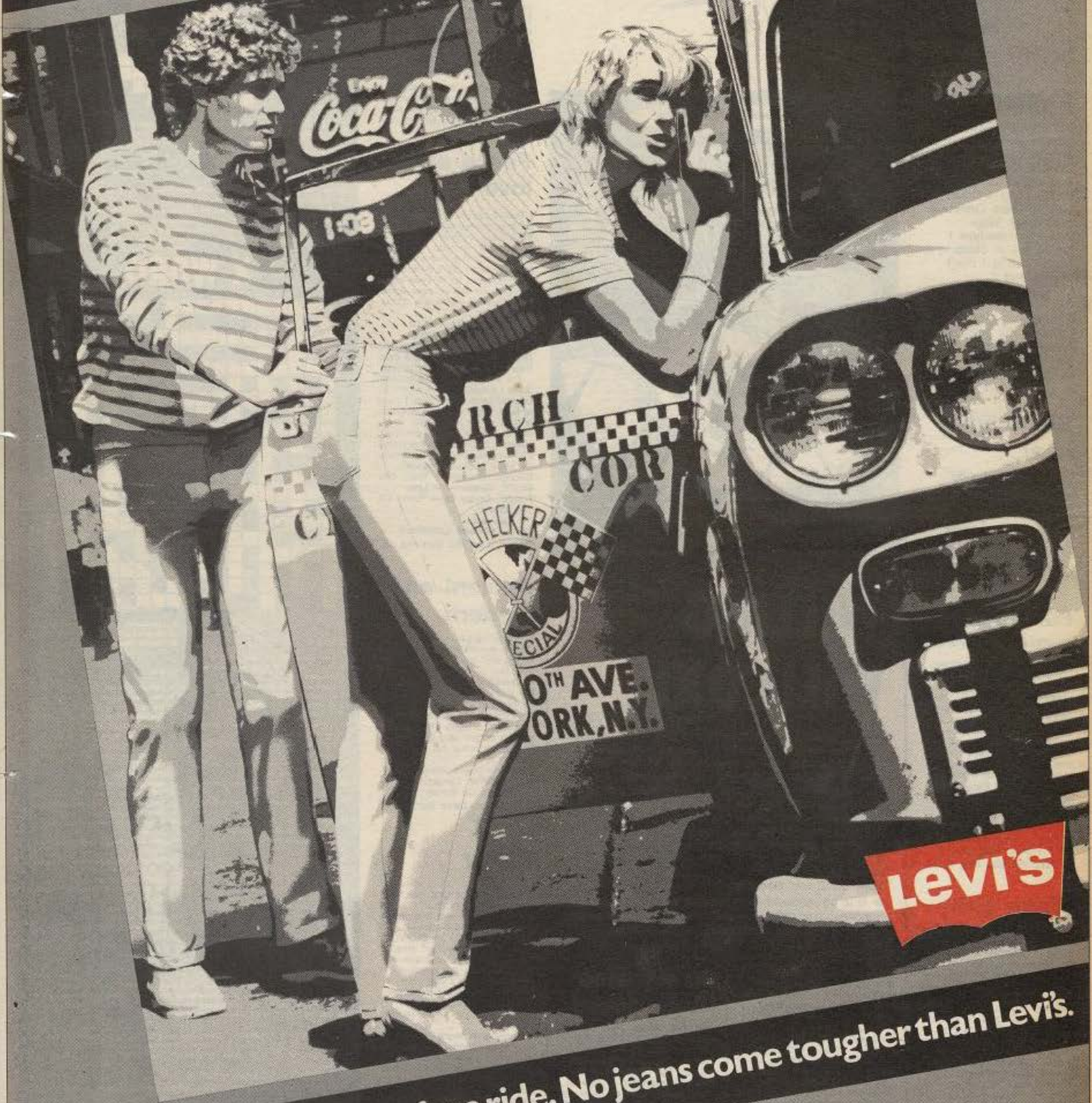
I MET Toyah last week at Radio 210 and she was fab. She was in a hurry to do an interview but she still came out to see us all, giving free photos and an autograph to everyone.
She wasn't at all pushy or arrogant as some people portray her, so I say damn you all. I like Toyah and don't think you've got the right to criticise everything she does.
If we listened to everything you said, we would be boring idiots with closed minds just like you.
Tom McGuire, Reading
● It is so refreshing to receive witty, erudite and constructive criticism like yours. Tell the nurse she can put the electrodes back on now

Bowie wins (Ants down!)

FINDING ADAM (Ant) on the cover of RECORD MIRROR was bad enough but hastening to ignore the flaccid flatulent fart I decided to flick through for articles of interest.
But in bold print on page six was: 'The young audience will grow up with me. Just like Bowie's did.' I was sickened. What a load of putrefying crap. How can anyone compare Adam's audience of giggling pre-pubescents barely out of nappies to Bowie's fans.
How many three to 10-year-olds would buy a record with a man in drag on the cover writing about mental illness and a computer controlled world? Hardly 'Prince on

brave enough to perform through the worst possible conditions to give us music from the heart. Music that means something.
Imagine working in temperatures of 100 degrees, in a region infested with malaria, living in constant danger of being drowned by elephant's piss and not even worrying about the perils a wayward number two could bring. That's what we need to be proud of.
Down with plastic pop and thank you Mike for risking your neck to bring us, the worried British record buying public, that heart stirring report. What chance have the Argies got when we have men like Mike. David Chancerey, Luton
● Don't worry about the Argies, that's one guest list Mike Nicholls definitely isn't on

TALK FAST



Don't let anyone take you for a ride. No jeans come tougher than Levi's.

TALK AS YOU WALK.