

AUGUST 7, 1982 35p

# RECORD MIRROR

# BOW WOW WOW

'I'm no sex symbol'  
sez Annabella, p17

**Samson**

**Sheena  
Easton**

**Damned**

**Go Go's  
album**

**Psychedelic  
Furs**

**Birthday  
Party**

**Peter And The  
Test Tube Babies**

## THE NEW NEW ROMANTICS

*Sinister youth  
cult exposed!*



AS USED ON TOP OF THE POPS

# POP CHARTS

## TOP SINGLES

Week ending August 7, 1982

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	2	6	COME ON EILEEN,	Dexys Midnight Runners, Mercury/Phonogram
2	1	6	FAME,	Irene Cara, Polydor
3	4	4	DO IT GAY,	Zoo, Yazoo, Mute
4	3	4	DRIVING IN MY CAR,	Madness, Siff
5	7	5	IT STARTED WITH A KISS,	Hoi Chocolate, Rak
6	5	6	DA DA DA,	Trio, Mobile Suit Corp/Phonogram
7	6	6	SHY BOY,	Bananarama, London
8	11	3	STOOL PIGEON,	Kid Creole & The Coconutz, Zetland
9	9	6	I SECOND THAT EMOTION,	Japan, Hansa
10	14	4	THE ONLY WAY OUT,	Cliff Richard, EMI
11	19	3	STRANGE LITTLE GIRL,	The Stranglers, Liberty
12	8	8	ABRACADABRA,	The Steve Miller Band, Mercury/Phonogram
13	15	7	ME AND MY GIRL (NIGHT CLUBBING),	David Essex, Mercury/Phonogram
14	10	9	A NIGHT TO REMEMBER,	Shelamar, Solar
15	20	6	TAKE IT AWAY,	Paul McCartney, Parlophone
16	12	7	NIGHT TRAIN,	Village, Polydor
17	28	4	ARTHUR DALEY (E'S ALRIGHT),	The Firm, Barking
18	18	8	VIDEOTHEQUE,	Dollar, A&M
19	23	4	THE CLAPPING SONG,	The Belle Stars, Siff
20	24	5	CHALK DUST—THE UMPIRE STRIKES BACK,	The Beat, Hansa
21	41	2	MY GIRL LOLLIPOP (MY BOY LOLLIPOP),	Bad Manners, Magnet
22	27	5	LOVE IS IN CONTROL (FINGER ON THE TRIGGER),	Donna Summer, Warner Bros
23	13	9	INSIDE OUT,	Odyssey, RCA
24	16	8	NOW THOSE DAYS ARE GONE,	Bucks Fizz, RCA
25	25	5	TOO LATE,	Junior, Mercury/Phonogram
26	43	3	JOHN WAYNE IS BIG LEGGY,	Haysi Fantayzee, Regard
27	38	5	HURRY HOME,	Wavelength, Arista
28	35	6	HEART (STOP BEATING IN TIME),	Leo Sayer, Chrysalis
29	54	2	EYE OF THE TIGER, Survivor,	Scotti Bros
30	32	7	ROCK THE CASBAH,	The Clash, CBS
31	56	2	SUMMERTIME,	The Fun Boy Three, Chrysalis
32	21	10	IKO IKO,	Natasha, Towerbell
33	33	4	NIGHTS IN WHITE SATIN,	Ellie Brooks, A&M
34	—	—	18 CARAT LOVE AFFAIR/LOVE HANGOVER,	The Associates, Associates ASC 3
35	37	3	TODAY,	Talk Talk, EMI
36	22	6	MURPHY'S LAW,	Cher, Polydor
37	18	7	MUSIC AND LIGHTS,	Imagination, R&B
38	52	2	MACHINERY,	Sherena Easton, EMI
39	66	2	CAN'T TAKE MY EYES OFF YOU,	Boys Town Gang, EPC
40	—	—	BAMBOO HOUSES/BAMBOO MUSIC,	Sylvian and Sakamoto, Virgin
41	70	2	SECRET HEART,	Tight Fit, Jive
42	29	6	FREEDRID,	Lynryd Skynryd, RCA
43	—	—	WHEN THE TIMES BROKE FIVE,	Pink Floyd, Harvest, HAR 5222
44	39	3	WAR CHILD,	Bonnie Rychette, The Cure, Fiction
45	34	4	THE HANGING GARDEN,	The Cure, Fiction
46	55	2	FEEL ME,	Blancmange, London
47	—	—	BIG FUN, Kool & The Gang,	De-Ita Phonogram DE 7
48	51	2	LOVE MY WAY,	The Psychedelic Furs, CBS
49	—	—	THE DREAMING,	Kate Bush, EMI 5295
50	30	7	HAPPY TALK,	Captain Sensible, A&M
51	49	2	ALWAYS ON MY MIND,	Winnie Nelson, CBS
52	67	2	LOVE ON A SUMMER NIGHT,	The McCrarys, Capitol
53	26	8	NO REGRETS,	Midge Dins, Chrysalis
54	50	3	TANTED LOVE,	Soft Cell, Siree/Bizarre/Phonogram
55	71	2	ONLY THE LOVELY (KNEW THE WAY FEELS),	Paula Abdul, A&M
56	75	2	SAVE US,	Phish, A&M
57	74	2	IF YOU WANT MY LOVE,	Cheap Trick, EMI
58	64	2	MAN OUT OF THE PAST,	Donna Summer, Capitol
59	31	6	FOR THOSE ABOUT TO ROCK (WE Salute YOU),	AC/DC, Atlantic
60	44	3	POSTMAN PAT,	Kim Wilde, Post Music
61	—	—	ADVERTISE IN JEREMIAH/BEAUGOU'S BERRINDA,	Sumi Post, Teads RT 111
62	48	4	BEVA,	Toyah, Siree
63	46	4	MARGARET,	Cher, A&M
64	47	4	LOVE HAS FOUND ITS WAY,	Dennis Brown, A&M
65	44	4	CLAP YOUR HANDS,	Rocky Sharpe & The Rhythms, Rak 345
66	69	2	LOUIS QUATORZE,	Bob Wom, RCA
67	—	—	RUN AWAY,	100% Mercury/Phonogram MEV 112
68	—	—	IT'S NEVER TOO LATE,	Diana Ross, Capitol
69	—	—	UNDER THE BOARDWALK,	Ton Ton Club, Island WFE 752
70	—	—	TEAT CANNIBALS (PART ONE),	Tea Set, Capitol
71	—	—	Respectable (VIRG) TC 110	
72	—	—	IF YOU KNOW SOMETHING (AND FRIENDS),	Louis Clark
73	57	4	RED RIBBON,	The Firm, MCA
74	—	—	AFRICAN AND WHITE,	Chrisi Costello, Island
75	41	2	I WAS Tired OF BEING YOURS,	Elkie Brooks, EMI
76	—	—	WORK THAT BODY,	Diana Ross, Capitol

### SYMBOL KEY

- ◆ FAST MOVERS
- ◆ Platinum (one million sales)
- Gold (500,000 sales)
- ◇ Silver (250,000 sales)
- ◆ Platinum (300,000 sales)
- Gold (100,000 sales)
- ◇ Silver (60,000 sales)



TAKING TIME off from an exhausting session of shooting apples off small boys' heads, Robert Hood, sorry, Frier, Truck, no William! Tail, nose, Buster, Bloodsucker! I wish points fans to an Girl Lollipop: Fair warns yer double, dummit!

## BUBBLING UNDER

- ◆ BEACH BOY GOLD PART 11, sides Park Featuring Adrian Baker, Polo POLO 22
- ◆ CHERRY PINK AND APPLE BLOSSOM WHITE, Modern Romance Featuring John Du Prez, WEA K19245
- ◆ ENDLESSLY, John Fozz, Virgin VS 513
- ◆ GIVE ME MORE TIME, Nicole, CBS A2647
- ◆ HAPPY HOUR, Deadads, Warner Bros K17890
- ◆ HARD TO SAY I'M SORRY, Chicago, Full Moon K20501
- ◆ I-DELITY, The Kids From Fame, RCA 254
- ◆ HIT THE ROAD JACK, Buzz, RCA 248
- ◆ I'M AN IMAGINATION, B B & Q Band, Capitol CL 257
- ◆ I WANT YOU BACK IN MY LIFE AGAIN, Alvin Stardust, Siree Buy 152
- ◆ KEEP ON, D Train, Epic/Prelude EPC A2454
- ◆ LET IT WHIP, Dazz Band, Motown TMC 1276
- ◆ MR BLUNT, Nancy Nova, EMI KIP 1
- ◆ NO NO NO, Kissing The Pink, EMI 5328
- ◆ PLATTERAMA MEDLEY, The Platters, Mercury/Phonogram MER 111
- ◆ REFUGEE, Tom Petty & The Heartbreakers, MCA 778
- ◆ RIVER, King Trigger, Chrysalis CBS 2630
- ◆ SADDLE UP, David Christie, KR KR 81
- ◆ SENSITIVE, Mick Carr, Virgin VS 508
- ◆ THE THEME FROM 'MISSING', The Shadows, Polydor POPP 485
- ◆ UNIFORMS, Pat Townsend, A&M K11751
- ◆ WHEN THE HANGOVER STRIKES, Squeeze, A&M AMS 3237
- ◆ WHERE DID WE GO WRONG, Liquid Gold, Polo POLO 23
- ◆ WHY, Carly Simon, WEA K73300
- ◆ WILL YOU OR WON'T YOU, The Dooleys, Epic EPC A2522

## FLASHBACK

5	10	15
July 30, 1977	July 29, 1972	July 29, 1967
1 I FEEL LOVE, Donna Summer	1 PUPPY LOVE, Donny Osmond	1 ALL YOU NEED IS LOVE, The Beatles
2 MI BAKER, Boryg M	2 SYLVIA'S MOTHER, Doobie Hook	2 I'VE GOT BE HIM, Vikki Carr
3 FANFARE FOR THE COMMON MAN, Elton John	3 ROCK'N'ROLL PART 2, Gary Glitter	3 SAN FRANCISCO, Scott Mullican
4 ANGELO, Brotherhood Of Man	4 SEASIDE SHUFFLE, Terry Dacty & The Dinosaurz	4 ALTERNATE TITLE, The Monkees
5 SO YOU WENT AHEAD, Hot Chocolate	5 SCHOOLS OUT, Alice Cooper	5 SHE'D RATHER BE WITH ME, The Turtles
6 PRETTY VAGANT, The Sex Pistols	6 BABY DON'T CHANGE YOUR MIND, Gladys Knight	6 SEE EARLY PLAY, Pink Floyd
7 THE BERRY DONT CHANGE YOUR MIND, Gladys Knight	7 I CAN SEE CLEARLY NOW, Johnny Nash	7 WHITER SHADE OF PALE, Procol Harum
8 ON LORI, Alleana	8 CIRCLES, The New Seekers	8 BRIGHTEN UP, Engelbert Humperdinck
9 WERE ALL ALONE, P!nk Coedooze	9 MAD ABOUT YOU, Bruce Ruffin	9 UP UP AND AWAY, Connie Mann Singers
10 EASY, The Commodores	10 STAMMAN, David Bowie	10 DEATH OF A CLOWN, Dave Davies



TOP ALBUMS

WICKET

Table with 3 columns: Rank, Artist/Album, and Chart Info. Includes entries like 'The Kids From Fame', 'Too-Rye-Ay', 'The Kill', 'The Smokey Robinson Collection', etc.

VIDEO

Table with 3 columns: Rank, Title, and Chart Info. Includes entries like 'Complete Madness', 'The Complete Live Express', 'The Complete Live Express', etc.

Large advertisement for 'Catfile' featuring a photo of a young Kate Bush and text about the release of her album 'Hounds of Love'. Includes a quote from Rolf Harris and a review of the album.

# DISCO 45s

- 1 **SOONER OR LATER (INSTRUMENTAL)**, Jilly Graham, Warner Bros 12in
- 2 **WALKING ON SUNSHINE**, Rickers Ravings, US Streetwise 12in
- 3 **LET ME REMEMBER**, Shamler, Sire 12in
- 4 **STOOD PIGEON**, Kid Creole & The Coconuts, ZN 12in
- 5 **SO FINE**, Nona Hendryx, Warner Bros 12in
- 6 **MUSIC AND LIGHTS**, Imagination, R&B 12in
- 7 **LET'S FUNK TOGETHER!** DISCO INSTRUMENTAL, Blue Feather, Mercury 12in
- 8 **INSIDE OUT**, Odyssey, Mercury 12in
- 9 **KEEP ON YOUR FEET ONE MORE (REPRISE)**, DJ Train, Epic 12in
- 10 **LOVE ON A SUMMER NIGHT**, McCray, Capitol 12in
- 11 **LOVE HAS FOUND THE WAY**, Cece Branstetter, A&M 12in
- 12 **THE FUNKY DONUT** DOWN ON IT (REMIX), Kool & The Gang, De-Lite 12in
- 13 **LET IT WHIP**, Jazz Band, Motown 12in
- 14 **NUMBER ONE WAS TRIED BY BEING ALONE** (THE FUNKY DONUT), Kool & The Gang, De-Lite 12in
- 15 **DANCE WITH ME**, Rick James, Motown 12in
- 16 **I START**, Second Stage, Polygram 12in
- 17 **HAPPY HOURS=WE MACHINIST CRUISER**, Delecta, Warner Bros 12in
- 18 **TOO LATE (REMIX)**, Jazzi, Mercury 12in
- 19 **FREEDOM-FREEDOM A GOOD**, Thunderthumbs & The Tossamen, Polygram 12in
- 20 **JUMP TO IT**, Anetra Firenze, Arista 12in
- 21 **LOVE YOU MADLY**, Carolina Arista 12in
- 22 **RISE TO THE TOP** (REMIX), Kani Bona, RCA 12in
- 23 **THANKS TO YOU**, Simons, B&B 12in
- 24 **SECRET'S SHINING STARON** THE FLOOR, Fatback, US 12in
- 25 **I REALLY DON'T NEED NO LIGHT**, Jeffrey Osborne, A&M 12in
- 26 **MURPHY'S LAW**, The Roots, Polygram 12in
- 27 **STANDING ON THE TOP**, Tompans & Rick James, Motown 12in
- 28 **DO DO**, Steve Wonder, 12in
- 29 **MURPHY'S LAW**, The Roots, Polygram 12in
- 30 **NEVER EVER GO UP/BEAT THE STREET YOU'RE THE ONE**, Sharon Redd, Polygram 12in
- 31 **MAGINATION**, B&B Band, Capitol 12in
- 32 **ELECTROPHONIC PHINX/THAT'S A LADY**, Shock USA, Fantasy 12in
- 33 **PLANT ROCK**, Anna Bambarasa/Solo Sone Force, US Tommy Roy 12in
- 34 **NEVER KNEW LOVE LIKE THIS BEFORE**, Patrick Booth, Universal 12in
- 35 **LET'S ROCK LOVER A OVER AGAIN (INSTRUMENTAL)**, Fee, US Sutra 12in
- 36 **FELLY FINE/SPECIAL CLUB ME**, Vinyl Cabaret, Virgin 12in
- 37 **LOVE TO OUGHT TO LOVE ME**, Narside Michael, Warner Atlantic 12in
- 38 **LANCE FLOUDA TOUCH OF JAZZ/PLAYVINK KIMMY HUFF**, Zapp, Warner Bros 12in
- 39 **ABBY DONTY KNOW (INST/VOCAL)**, Robin Murphy, US Afro Melodie 12in
- 40 **SHOUT FOR JOY**, Dunn & Bruce Street, S&B 12in

- 41 **THE LOVER IN YOU**, Sugar Hill Gang, US Sugarhill 12in
- 42 **GRIZZLES**, Akasha, S&B 12in
- 43 **FUNK (INSTRUMENTAL)**, Gangster Boogie Band, US Prelude 12in
- 44 **KEEP ON MOVIN'**, Delecta, US Warner Bros LP
- 45 **SONOMA GET OVER YOU**, Mekanik, US Prelude 12in
- 46 **YOU HANGIN' THROU MUSIC MUST BE THE BEST** (SEARCHING FOR THE FINEST) (THE BEST) (I'M BEING LOVE YOU) (R&B REMIXES), Delecta, US Prelude 12in
- 47 **LOVE COME DOWN**, Evelyn King, RCA 12in
- 48 **THE VERY BEST IN YOU**, Change, London 12in
- 49 **KEEP ON DUBBIN'!** KEEP ON DANCIN', Poma, US West 12in
- 50 **THE MESSAGE**, Grand Master Flash & The Furious Five, US Sugarhill 12in

- 51 **WHY I CAME TO CALIFORNIA**, Loni Wan, US Elektra LP
- 52 **PEANUT BUTTER AND JAM**, Search, Polygram 12in
- 53 **WE'VE GOT THE GROOVE**, A Train, Polygram 12in
- 54 **FUNKY AROUND MY LOVE**, GROSS STRONGER, Boonstone, US S Noca LP
- 55 **POINT TURN YOUR BACK ON LOVE**, Freddie James, US Arista 12in
- 56 **PLAYING IN LIX**, Crystaline 12in
- 57 **WAKA JIJU**, Mitsu Okamoto, French ORC LP
- 58 **IN A WONDERFUL MIND**, Kid Creole & The Coconuts, ZN 12in
- 59 **GIVE IT UP**, Magic Lady, US AM LP

- 60 **541 DONT MAKE ME WAIT/DO ME**, Peach Boys, US West 12in
- 61 **WORK THAT BODY**, Diana Ross, Capitol 12in
- 62 **LOVE TIGHTS**, Conway & France, US Gold Train 12in
- 63 **STREETWALKER**, Conway & France, US Gold Train 12in
- 64 **MAY YOU WANNA KISS ME**, Love, Howard Johnson, US AM LP
- 65 **LETTER IT LOOSE/NEED WHAT YOU FIND**, Heavens, Epic 12in
- 66 **YOU DONTA GET UP**, Majik, US Gold Coast 12in
- 67 **THE PARTY**, Van Halen, Warner Bros LP
- 68 **THE BIG GUINS**, Heavens, Epic LP
- 69 **71 MOODY**, Chris Norman, Polygram 12in

- 70 **KEEP THAT SAME OLD FEELING**, Hot Outsize, Kablechown 12in
- 71 **TAKE YOUR TIME (THE ULTIMATE MIX)**, Roy Hamilton, Delecta 12in
- 72 **DANCE WITH ME**, Bobby McFerrin, Elektra Musical 12in
- 73 **ICESTAY**, Hedd Hot, US Warner LP
- 74 **IT'S ALTHOUGH/REMEMBER**, Jive S&B, US Atlantic RFP LP
- 75 **GIVE ME I**, Levels, Virgin 12in
- 76 **LET ME FEEL YOUR LOVE/HOTBAY**, Glass, US West 12in
- 77 **DONT STOP WHEN YOU FEEL YOUR LOVE/BEAT YOU/LOVE YOU**, My Girl, Love, Warner Bros LP
- 78 **TRIPPER** IT UP, B.L.T. US Gold Coast 12in
- 79 **GIVE ME JUST A LITTLE MORE TIME**, Angela Clemente, Postal 12in
- 80 **MONEY TALKS/69 THEM'S THROWING/WEATHERS**, Rick James, Motown LP
- 81 **SUMMER LIPS/READY/CONFESSIONS**, Nazards Mokal, Warner, Atlantic LP
- 82 **SMOLES UP**, Christie, KR 12in
- 83 **YOU CANT STOP**, Davis McPherson, US SAM 12in
- 84 **585 DOTS** GET UP, Jive S&B, US Atlantic LP
- 85 **CANT TALK MY EYES OFF YOU**, Boys Town Gang, Epic 12in
- 86 **NO I GIBB**, Jive S&B, US Atlantic LP
- 87 **883** & SLOW FUS REMIX, Jive S&B, US Atlantic LP
- 88 **DRIVE LIKE A LION**, Fonda Rae, Vanguard 12in
- 89 **BOOGIE IN YOUR BUST**, Koolha Murphy, US Entertainment Company 12in

# DISCO 45s

- 1 **DONT GO**, Yazoo, M&M 12/17/82 01
- 2 **JACOBS DRIBBLER**, Scott Brown, Rough Trade RT 111
- 3 **RUN LIKE HELL**, Pear & The Test Tube Babies, No Future CI 15
- 4 **ONLY YOU**, Yazoo, M&M 12/17/82 01
- 5 **THE BIG BEAR**, Pebbles V, VCA 12/17/82 01
- 6 **17 YEARS OF HELL**, EP, Pearbans, No Future CI 12
- 7 **LET BIRD GET BIRD**, Pearbans, No Future CI 12
- 8 **NIGHT AND DAY**, Everything But The Girl, Cherry Red
- 9 **PARTY 2**, Present, Westwood, Rough Trade RT 107
- 10 **THEY**, Tash, S&B SAFETY 25
- 11 **WOMAN**, EP, Rudimentary Love, Cass 22184/82
- 12 **BEAT**, LUCIFERS BEAD, Wounded, Grand Wonder WENEY 2
- 13 **FANCE**, Jive S&B, Warner Bros, WXYZ ABCDTY 4
- 14 **BECK NO PROBLEMS**, EP, Warner Bros, Hot Points CI 13
- 15 **TEMPTATION**, New Order, Factory FAC 5012/2
- 16 **WANTS WANDA**, BE & WITM, Vanolens, Interscope HI 4
- 17 **IF THE WORLD**, EP, Chants, Factory, Red City HOOT 10
- 18 **THEY**, THEY WE NEED HELP!, Fanfare Studio, Interscope HI 3
- 19 **RUNNING AWAY**, Paul Halo, Outernational, Fall Out 3
- 20 **THEY**, THEY WE NEED HELP!, Fanfare Studio, Interscope HI 3
- 21 **WVA LA REVOLUTION**, Actant, Fall Out TALK 002
- 22 **THE HOUSE THAT MAN BUILT**, EP, Conflix, Cass 22184/82
- 23 **GUESS WHO**, A Certain Ratio, Factory Benelux FB 17
- 24 **PLU ME OUT**, Various, Cass 22184/82
- 25 **PAPA'S GOT A BRAND NEW PIGRA**, Pigbag, V12/12/82
- 26 **MORE SHORT SONGS**, EP, Six Minute War, S&M 1
- 27 **LOVE, POLITICAL AND UNCOMPRISING**, Chace UK, Rough Trade RT 20
- 28 **LOVE PROUD AND PUNK**, EP, Sawbones/Eliza Gonzales Dead Connection, Test Tube Babies T07 1
- 29 **WHOS GONNA WEAR THE WAR**, Hawkins, Blacklist BLS 309
- 30 **CAED**, 12in, Interscope HI 3
- 31 **FAITHLESS**, Scott Phillips, Rough Trade RT 101/1
- 32 **WILD MEN**, EP, Abban 10M 103
- 33 **OPEN YOUR EYES**, Louie, The New Church, Rough US 220
- 34 **IVE GOT A CHUN**, G. Linnal, S. No Future CI 11
- 35 **FROM FROM FROM FROM**, Westwood, Rough Trade RT 107
- 36 **LOVE WILL LEAD YOU BACK TO ME**, Factory, Factory FAC 5012/2
- 37 **BURNWALL**, Delecta, WXYZ ABCDTY 4
- 38 **WILD MEN**, EP, Abban 10M 103
- 39 **EL SALVADOR**, EP, Interscope HI 3
- 40 **DEAD HERO**, Semtex, Hot Points CI 15
- 41 **THINK OF ENGLAND**, EP, Instant Action, Half Man, Half Dog, Interscope HI 3
- 42 **THE SIX MINUTE WAR** & TRACK EP, Six Minute War, S&M 1
- 43 **BRIXTON**, Streets, DONT DONT 3
- 44 **TEASING UP THE PLAINS**, 23 S&B, Felton, FIP P 20
- 45 **NO MOVES FLY HERE**, M. Cass, 32184/82
- 46 **PAKES**, EP, Interscope HI 3
- 47 **11,000 MARCHING FEET**, Kozzner, Red Rhino Records 15
- 48 **LEAD BELT STRAINS**, EP, Bad Brains, Alternative Tardes US 220
- 49 **THE DIRTY DOWN**, Lynch, Clay LV 1
- 50 **RUNNING AWAY**, Various, Rough Trade RT 293

## INDIE LPs

- 1 **JUNKYARD**, Birthday Party, 4AD CAD 209
- 2 **THE CHANGELING**, Toop, S&B VOD 9
- 3 **THE LORDS OF THE CHURCH**, Lords Of The New Church, Regal LP 500
- 4 **THE 45**, Colateral Visions, Rough Trade RLOHJ 42
- 5 **WE ARE ... THE LEAGUE**, Art-Nonsense League, WXYZ LIMP 1



- 6 **THEM/ARCASAR SWEAT**, Defunkt, Harbinal NHRB 1311
- 7 **WARGASM**, Various, Fax FAX 4
- 8 **PUNK AND DISORDER**, Various, Abstract ABST 170
- 9 **IN THE PLAT FIELD**, Various, 4AD CAD 13
- 10 **MOVEMENT**, New Order, Factory FAC 50
- 11 **CALLITON TO THE WIND**, And-Peak, Roadbeat 407 7
- 12 **GENERATIONS**, Passage, 4AD CAD B RED 29
- 13 **FOUR CRASHER**, Various, 4AD CAD B RED 29
- 14 **DORLANDS**, Cowboy Tunes, Chantey 2 SITU 2
- 15 **GREATEST HIT**, Blue October, Rough Trade RLOHJ 38
- 16 **HIT**, MICKIE AND MR. JIVE, Pigbag V, VCA 12/17/82 01
- 17 **NEAR NOTHING**, EP, Blue October, Rough Trade RLOHJ 38
- 18 **NEAR NOTHING**, EP, Blue October, Rough Trade RLOHJ 38
- 19 **ROTORU ASSEMBLY**, Various, Red City Assembly 1
- 20 **TWO BAD DAD**, Generally Sam & Clint S&B, Greenstreet 5
- 21 **TEVEN**, Strickland V Y21
- 22 **SEVER**, Strickland V Y21
- 23 **CHARGE OF BLOOD**, Positive Noise, DADA STALP 9
- 24 **BEST OF THE DAMNED**, Damned, Big Beat DAM 1
- 25 **NEW INDUCTION**, New Hope, Factory FAC 50
- 26 **EVALUATE**, Chances, Edge Forward STEFF 7
- 27 **INDUCTION**, New Hope, Factory FAC 50
- 28 **WAVE OF LIFE**, Last Record, Skrammed TMR 001
- 29 **SHOWING OFF**, USA, Grindstar GRADP 2

# US 45s

- 1 **EYE OF THE TIGER**, Survivor, Scotti Bros
- 2 **HARTE SO GOOD**, Jive S&B, Warner Bros
- 3 **ARRACACARA**, The Steve Miller Band, Capitol
- 4 **WANT TO BE A DANCER**, Warner Bros
- 5 **HARD TO SAY I'M SORRY**, Discopop, Full Moon/Warner Bros
- 6 **ROSIANNA**, Tom, Columbia
- 7 **EVERYBODY HAS A BETTER**, Air Supply, Arista
- 8 **KEEP THE FIRE BURNING**, Hot Speedwagon, Epic
- 9 **LET THE LOVE**, The Love Train, Capitol
- 10 **YOU WANT ME**, The Human League, Atlantic
- 11 **WASTED ON THE WAY**, Crosby, Stills And Nash, Atlantic
- 12 **VIACATION**, The Go-Go's, IRS
- 13 **LET IT BE**, The Police, A&M
- 14 **TAKE IT AWAY**, Paul McCartney, Columbia
- 15 **YOU SHOULD BE WITH ME**, The Cars, A&M
- 16 **YOU SHOULD BE WITH ME**, The Cars, A&M
- 17 **TAINTED LOVE**, Soft Cell, Sire
- 18 **IT HAS BEEN A LITTLE BIT HARD** ON ME, Juice Newton, Capitol
- 19 **SO NORMALLY**, Koolha, Columbia
- 20 **THEY**, THEY WE NEED HELP!, Fanfare Studio, Interscope HI 3
- 21 **WHAT KIND OF FOOL AM I**, Rick Springfield, RCA
- 22 **THEY**, THEY WE NEED HELP!, Fanfare Studio, Interscope HI 3
- 23 **WANT TO BE A DANCER**, Warner Bros
- 24 **WANT TO BE A DANCER**, Warner Bros
- 25 **WANT TO BE A DANCER**, Warner Bros
- 26 **WANT TO BE A DANCER**, Warner Bros
- 27 **WANT TO BE A DANCER**, Warner Bros
- 28 **WANT TO BE A DANCER**, Warner Bros
- 29 **WANT TO BE A DANCER**, Warner Bros
- 30 **IF THE LOVE FITS WEAR IT**, Leslie Parré, Arista
- 31 **FANNING SOMEBODY**, Glenn Fryer, Polygram
- 32 **PAPERLIPS**, Genesis, Atlantic
- 33 **JACK AND DIAMOND**, John Cougar, Real Gone/Atlantic
- 34 **THEY**, THEY WE NEED HELP!, Fanfare Studio, Interscope HI 3
- 35 **LAUGHT UP**, Jive S&B, Warner Bros
- 36 **THEY**, THEY WE NEED HELP!, Fanfare Studio, Interscope HI 3
- 37 **WANT TO BE A DANCER**, Warner Bros
- 38 **THEY**, THEY WE NEED HELP!, Fanfare Studio, Interscope HI 3
- 39 **STILL**, THE POLICE, A&M
- 40 **EVERYBODY HAS A BETTER**, Air Supply, Arista
- 41 **WASTED ON THE WAY**, Crosby, Stills And Nash, Atlantic
- 42 **REALLY DONT NEED NO LIGHT**, Jeffrey Osborne, A&M
- 43 **EVERYBODY HAS A BETTER**, Air Supply, Arista
- 44 **BREDAWAY**, Someway, Marshall Chameleon, Warner Bros
- 45 **THEY**, THEY WE NEED HELP!, Fanfare Studio, Interscope HI 3
- 46 **LET ME FEEL YOUR LOVE**, Parker J, Arista
- 47 **EVERYBODY HAS A BETTER**, Air Supply, Arista
- 48 **VALLEY GIRL**, Frank & Momo Zappa, Bizarre Pumpkin
- 49 **END IS ENOUGH**, LONELY, Paul Davis, Arista
- 50 **EVERYBODY HAS A BETTER**, Air Supply, Arista
- 51 **LET ME FEEL YOUR LOVE**, Parker J, Arista
- 52 **EVERYBODY HAS A BETTER**, Air Supply, Arista
- 53 **HOKED ON SWING**, Larry Elgart & His Manhattan Swing Orchestra, S&B
- 54 **GLORIA**, Liza Brington, Atlantic
- 55 **ROCK GARDEN**, The Police, A&M
- 56 **DO YOU WANNA TROUBLE**, M. Cass, 32184/82
- 57 **ARRACACARA**, The Steve Miller Band, Capitol
- 58 **FM THE ONE**, Roberts Flack, Atlantic
- 59 **TAKE ME BACK TO THE FUTURE**, RCA
- 60 **YOU CAN DO MAGIC**, America, Capitol

## US LPs

- 1 **MIRAGE**, Fleshout, M&M, Warner Bros
- 2 **ASHA**, Guffin, Epic
- 3 **EYE OF THE TIGER**, Survivor, Scotti Bros
- 4 **AMERICAN FIGHT**, John Cougar, Real Gone/Warner Bros
- 5 **PICTURES AT ELEVEN**, Robert Plant, Swan Song
- 6 **ARRACACARA**, The Steve Miller Band, Capitol
- 7 **9 GOOD TROUBLE**, Hot Speedwagon, Epic
- 8 **ALWAYS ON MY MIND**, Mike Nelson, Columbia
- 9 **ROCK GARDEN**, The Police, A&M
- 10 **STILL LIFE**, Rolling Stones, Rolling Stones Records
- 11 **THREE SIDES LIVE**, Various, Atlantic
- 12 **SPECIAL FORCES**, 23 S&B, Felton, FIP P 20
- 13 **SCARS**, Journey, A&M
- 14 **DARE**, The Human League, AMV/Interscope
- 15 **GAFF**, Jive S&B, Warner Bros
- 16 **ALL FOUR ONE**, The Moles, Capitol
- 17 **GAFF**, Jive S&B, Warner Bros
- 18 **COMBAT ROCK**, The Clash, Epic
- 19 **ROCKY & BULLDOG**, Liberty
- 20 **NON-STOP BROTT CARABET**, Surf, Cal
- 21 **CHICKEN**, EP, Blue October, Rough Trade RLOHJ 38
- 22 **ETW IN THE SKY**, The Alan Parsons Project, Arista
- 23 **EVERYBODY HAS A BETTER**, Air Supply, Arista
- 24 **WANT TO BE A DANCER**, Warner Bros
- 25 **ON THE WAY**, Jive S&B, Warner Bros
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## Wigan lives!

WIGAN'S FAMOUS soul all-nighters are back — even though the famous Casino has been closed.

The soul nights are to be held at Wigan's Tiffany's, just yards away from where the Casino was before it was demolished. It starts on August 13, and will be held on the second Friday of each month. The next all-nighter is on September 10. It opens at one o'clock in the morning and runs through until eight o'clock, and costs £2 to get in.

DJ Russ Winstanley said: "It will run along the same lines as the Casino — which launched such hits as Gloria Jones' 'Tainted Love' which became a massive hit for Soft Cell."

Anyone wanting to go along has to be over 18 and a member of the Wigan Casino Appreciation Society. Membership is 20p and available from Tiffany's on the night.

## Incaged Tygers

TYGERS' Pan Tang hit the road next month following the success of their 'Reckless' single.

The heavy metal band are promising a new stage show which will be presented when they support Iron Maiden at the Reading Festival on August 28. A week before the concert, they release a new album called *The Cage* — which will include the title track.

Dates start at the Newcastle Moyle on September 2. They go on to play: Sheffield City Hall 4, Hull City Hall 5, Chippenham Guild, Diggers 6, Manchester Apollo 10, St Albans City Hall 10, London Hammerhead, Odeon 12, Turndale Walls Assembly Hall 13, Oxford Apollo 14, Birmingham Odeon 15, Liverpool Empire 16, Midhurst Town Hall 17 and Edinburgh Playhouse 18.



KOOL AND THE GANG

# KOOL IN AUGUST

TOP US band Koool and The Gang are all set to go on tour later this year.

They are already pencilling in dates for the end of September and most of October.

It looks certain that they will play five nights at London's Victoria Apollo from October 15 to 19. Their gigs will mark a return of rock music to the venue — at the moment the hall is hosting the 'Sound Of Music' musicals.

The band — who have had over 100 Top 30 singles in the last two years — are also planning to put their show on the road to take in most big cities.

And an album of new material is promised for September — but not the rumoured "greatest hits" album that was thought to be coming out. The LP will probably include their last hit 'You Can Have It And Your Latest Single 'Big Fun' — released this week — but the rest of the tracks will be new songs.



TYGERS' JON DEVERILL:

on road again



DEPECHE MODE: second album due

## In the mode

DEPECHE MODE are to release their sixth single next week. The group bring out 'Leave In Silence' on August 16. It is backed with 'Except From 'My Secret Garden'.

Both songs are produced by the group's mentor Daniel Miller, also responsible for Depeche's spin-off group Yazoo. Meanwhile the group are putting the finishing touches to their second album which is due out in the early autumn. No live dates have yet been revealed, although they are expected to take to the road some time before Christmas.

## From the ashes of Yes (PART 100)

A "SECOND" "super band" has come out of the ashes of Yes. Following on the heels of another banding together of Yes, Steve Howe and Geoff Downes, Chris Squire has now put a group together and they're recording an album.

The line up is Chris Squire bass, Alan White drums and backing vocals, Trevor Rabin guitar and vocals and Tony Kaye keyboards. Tony was the original Yes keyboard player and his last permanent band was Badfinger. Rabin used to be in a South African group called Rabbit before being himself out here.

The band's name is being kept under wraps at the moment, but the album produced by Bob Ezrin is scheduled for release in January. It's expected that the band will also be touring then. A Yes convention will be held at Fagins Rock Club, Oxford Street Manchester August 31. The convention will run from 7pm to 1am and apart from videos and other attractions it is also hoped that Chris Squire and Geoff Downes will be making personal appearances. Tickets priced £1.25 are available from Yes Music Magazine, 55 Sydney Street, London SW2. Don't forget to include a SAE.

## 'Tones return

THE UNDERTONES swing into action again when they play a London date next week — but they ARE touring.

They appear at the Kilburn National Club on August 10 which marks only their second live date this year.

An album is due to be released later this year, although there is no news about its title or whether a single will come out at the same time.



HOT CHOCOLATE: on tour until October

## Hot to trot

HOT CHOCOLATE start out on a massive tour this month.

The group follow up their 'It Started With A Kiss' hit with dates that run right through to the beginning of October.

And they are all ready to follow up their current single with a new number, 'Chances', which is released on September 13. It is included on the album 'Mystery', which comes out in two weeks' time. Their tour starts at Kew's South Lakeside Leisure Club on August 14. Then: Southampton Theatre 15, Balley Frontier Club 16, St Austell Cornish Coliseum 16, 19 and 20, Blackpool Pavilion Theatre 22 and 23, Chippenham Guild Diggers 27 and 28, Poole Arts Centre 29 and

30, Ipswich Gaumont September 1, Coventry Theatre 2, Oxford New Theatre 3, Birmingham Odeon 4, Croydon Fairfield Hall 5, Reading Hexagon 6, Sheffield City Hall 8, Middlesbrough Town Hall 9, Glasgow Apollo 10, Dundee Grand Hall 11, Edinburgh Playhouse 12, Newcastle City Hall 13, Warrington Spectrum 17, Slote on Trent Burslem Queens Theatre 16, Manchester Palace Theatre 19, London Dominion 24 and 25, Bristol Hippodrome 26, Brighton Dome 27, Portsmouth Guildhall 30, Eastbourne Congress Theatre October 1, Basildon Festival Hall 2, Preston Guildhall 3, Bradford St George's Hall 4 and Scarborough Futurist Theatre 5.

## Roxy plus

ROXY MUSIC have added two more dates to their tour which starts later this month.

They play an extra date at the Dublin Royal Dublin Society on August 13 and the Birmingham National Exhibition Centre on September 26.

Birmingham tickets are £7.50, £6.50 and £3.50 and are available by post from Roxy Music Concerts, National Exhibition Centre, Birmingham B40 1NT. Cheques or postal orders should be made payable to REC Ltd (Roxy Music) and sent with a SAE. Dublin tickets are nine, eight and seven Irish pounds and are available from the box office.

Ticket details have also been released for their London concerts at Wembley Arena. They all cost £7.50 and are available by personal application only from the box office on August 7 and 8 in the morning of each day.

GILLAN RELEASE their new single next month.

'Living For The City', a revamp of a Steve Wonder song, will be out on August 20 and the B-side will be 'Sinking Ship' a new Ian Gillan/Jonny Gers composition.

## SPLIFF PRODUCTIONS

### A REGGAE NIGHT

with the very Mobiles appearance of

### DENNIS BOVELLS DUB BAND

Plus The Babylon Rebels

with DJ & TOASTER RANKING DEAD

at the IMPERIAL CINEMA, MOSELEY ROAD, BIRMINGHAM on Friday August 6 from 8 p.m. onwards  
Admission (for door only) £2.50 (aged £2.00, over 16s)

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GENESIS Live In Hamburg

September 16, Price £26

Deport Moving September 26, Return Morning September 11

£ Ticket for concert • Luxury coach • Good hotel • Cross-Channel ferry

£20 deposit per person secures place

ROXY MUSIC LIVE IN BRUSSELS

September 10, Price £26

Deport Moving September 18, Return Morning September 11

Price: £27 includes Ticket for concert, 4 star hotel, Luxury coach, cross-

Channel ferry (per person secures place)

RICHIE BLACKMORE'S RAINBOW

Live at Vorst National Brussels

November 27, Price of £26

Deport Morning November 26, Return Morning November 28

Includes • Ticket for concert • Luxury coach • good hotel • Cross-Channel

ferry • £20 deposit per person secures place

SKIPPER £4 (Skipper not

included)

£ Ticket for concert • Luxury coach • good hotel • Cross-Channel

ferry • £20 deposit per person secures place

£ Ticket for concert • Luxury coach • good hotel • Cross-Channel

ferry • £20 deposit per person secures place

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ferry • £20 deposit per person secures place



**TURN ON**  
SIMPLE MINDS spring into action with an album and single this month and a tour to begin in September. The single "Glittering Prize" comes out on August 20 and

is taken from their new album provisionally titled "New Gold Dream (81-82-83-4)", which comes out some time in September. The group's four kicks off

at Edinburgh Coopers' on September 8, 9 and 10, then: Sheffield Lyceum 11; London Lyceum 12, Reading Top Rank and Brighton Top Rank 17.

**NEWS EXTRA**

**DELTA FIVE** got on the road again this week, replacing a stage in lineup earlier this year when singer Jojo White, guitarist Graham High and drummer Simon Jay joined the group. They close on play Leeds Warehouse 11, Glasgow Nightclub 12, Manchester Warehouse 13, Liverpool Warehouse 14 and Birmingham City Zoo 16. Meanwhile their new single is a double A-side called "Powerless"/"The Heart Is A Lonely Hunter." It comes out this week.

**THE BLUES BAND** set out on the road again next month for a four-week tour. The group led by veteran singer Paul Jones, plays Glasgow City Centre 27, Edinburgh Playhouse 6, Newcastle Hayler 6, Glasgow King Charles Hotel 12, Reading Haveray 14, Brighton Top Rank 15, London Hammersmith Odeon 17, Sheffield Lyceum 18, Birmingham Odeon 24, Manchester Warehouse 25, Manchester Festival 26, Nottingham Rock City 23, Oxford Polytechnic 24, Huddersfield Polytechnic October 1, Aylesbury Plaza 2 and Bristol London 2. An album "Sweet Liberty" comes out on September 22. The group's new drummer Bob Townsend.

**LONDON'S BRISTOL Fair Deal** has opened a new club which features bands, food and drinks until 10 p.m. in the morning. It is simply called The Late Club and is located at 25, 27 and 29, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121 and 122. The club is open every day from 10 p.m. to 1 a.m. and is a popular for the name bands like Rula DC who appear on August 21 and The Larkers who are featured on September 18.

**HESS THE VILLAIN** won the Bridgehouse album promotion. David Cameron's first week. The group appeared on a singlehouse compilation album to be released later this year.

**ATOMIC FOOTSTEPS** have scored guitarists John Marsden to their lineup. He replaces John Drennon and also has his own solo album, Message From The 7th Storey, released September 21.

**TOURS**

**CHAS AND DAVE** set out on the road for more dates next week. They start at Jersey Top Record on August 11, going on to three nights at the Festival Square Pavilion 12, 13 and 14, Great Yarmouth Warehouse 15, Reading Top Rank 16, Liverpool Warehouse 18, London Fair Deal 20, Cambridge City Zoo 21 and Brighton Top Rank Community Festival 22.

**RITS CD** set out on a series of dates to coincide with the release of their latest album "Rhythm Connection." They start at the London Zoo Club on August 6, Hitches Reg 10, 11, 12, 13, 14, Liverpool Warehouse 18, London Fair Deal 20, Cambridge City Zoo 21 and Brighton Top Rank Community Festival 22.

**THE GO-BETWEENS** will release a couple of extra dates to their current tour on August 17, Trolley, in addition on August 4 and the London Rock Garden 27.

**CABARET VOLTAIRE**, currently top of the Indies charts with "24/7" play their home town, Shefferson on August 27. The venue is the Lyceum.

**TOM ROBINSON** plays a one-off "acoustic set" at the London Empire of Russia on August 8, 20. In addition the release of his new album "North-By-Northwest."

**BLISS RECORD** A La Truss play a one-off date at Newcastle Theatre on August 17. Tickets, in advance, from HMV, Volume and Virgin.

**JOHN MARTIN** accompanies the release of his new album "What Kind Of Secret" with a one-off show 27. His tour starts on September 17. In addition: London Apollo 19, Brighton Top Rank 20, Manchester Warehouse 21, Reading Top Rank 22, Dundee Cell Hall 24, Aberdeen Capital 25, Glasgow City Zoo 26, Glasgow City Zoo 27, Edinburgh Playhouse 25, Birmingham Odeon 26, London Lyceum 27, London Lyceum 28, London Lyceum 29, London Lyceum 30, London Lyceum 31, London Lyceum 32, London Lyceum 33, London Lyceum 34, London Lyceum 35, London Lyceum 36, London Lyceum 37, London Lyceum 38, London Lyceum 39, London Lyceum 40, London Lyceum 41, London Lyceum 42, London Lyceum 43, London Lyceum 44, London Lyceum 45, London Lyceum 46, London Lyceum 47, London Lyceum 48, London Lyceum 49, London Lyceum 50, London Lyceum 51, London Lyceum 52, London Lyceum 53, London Lyceum 54, London Lyceum 55, London Lyceum 56, London Lyceum 57, London Lyceum 58, London Lyceum 59, London Lyceum 60, London Lyceum 61, London Lyceum 62, London Lyceum 63, London Lyceum 64, London Lyceum 65, London Lyceum 66, London Lyceum 67, London Lyceum 68, London Lyceum 69, London Lyceum 70, London Lyceum 71, London Lyceum 72, London Lyceum 73, London Lyceum 74, London Lyceum 75, London Lyceum 76, London Lyceum 77, London Lyceum 78, London Lyceum 79, London Lyceum 80, London Lyceum 81, London Lyceum 82, London Lyceum 83, London Lyceum 84, London Lyceum 85, London Lyceum 86, London Lyceum 87, London Lyceum 88, London Lyceum 89, London Lyceum 90, London Lyceum 91, London Lyceum 92, London Lyceum 93, London Lyceum 94, London Lyceum 95, London Lyceum 96, London Lyceum 97, London Lyceum 98, London Lyceum 99, London Lyceum 100.

**JO-TENSION** play London's Upper Woodrow Ouseley Hotel on August 27.  
A FREE outdoor concert at the Museum Gardens in London features Jim Morrison, Jimi Hendrix, Cream and the Beatles Automaton. It's on Saturday August 7 and runs from midday to 6 p.m. The event will also feature side shows, performances of 40.

**WEEKEND HAVE** cancelled their date at the London OCA. However are at the studio at the moment and plan to arrange more dates in the near future.

**RELEASES**

**IMP RIG** and **PANIC** have a new single out on August 20. From their first album "I Am Cool" it's called "Storm The Reality Again." But the single is a remixed version of the album track which 12 inch has an extra song on the B side.

**VETERAN SUE** singer Smokey Robinson comes back with a new single, "It's called 'Crusin' — a number which was originally released three years ago and got to number one in America.

**HOLLY BETH VINCENT** of Holly and The Italians fame, releases a new single, "I'm Not Alone." It's called "I'm Not Alone" and comes from a forthcoming album set for sometime in the autumn.

**FORMER COCONUT** and **Vogue** model Riki Griffin has an album out this week, entitled "Silly" "Real" "Genuine." It features Don Johnson club mix, a digital computerized version of Phil Spector's "The Best Part Of Breaking Up."

**NARADA MICHAEL WALDEN** has a new single out this week. It's called "Summer Lady" and is taken from his latest album, "Confessions."

**THE LOVING SPOONFUL** hit, "Summer In The City" reissues on August 11 in a new version by Ted and Ted.

**FORMER ULTRAVOX** guitarist Steve Shears has a new single out this week. It's called "I'm Not Alone" and is a 12 inch version with an extra track.

**BLASTS** from the past come out on abundance next week when Delta Records releases a series of old favourites including "A White Shade Of Blue" by Procol Harum and "Oh 3 On 3" by The Animals.

**ROCKCHICK** release their first single, "Car Stereo," next week. The track is written and produced by the team of Leeson and Tate, who are responsible for many of the Stones and Elton's hits.

**AMERICAN SOUL** set, Duns and Bruce Stone, have a single out called "Burn For Joy".

**DOGGIE BROTHERS** superband and singer Mitchell McDonald return on their own with their first album called "That's What It Takes." Established exponents of funk and soul are Chris Brown and Kenny Loggins join him in the songwriting.

**THE SUGARHILL GANG**, the band who made reggae music popular in August 11 in a new version "The Lower In You," it's produced by Bob Willsfield, who achieved recognition with "16 Waka." A&R.

**TV AND RADIO**

**THE QUEEN** of nascent soul, Marc Wilson, takes her musical judgements to Radio One's Friday "Rockin' with Marc Wilson" show. The host is "Old Grey Whistle Time" man David Mervin. TV's "Rockmaster" will accompany with the jazz and a clip of Sheryl Crow's "Killing Me Softly" featuring Alvin and some Young Mar.

**SATURDAY'S** highlight has to be Radio One's "In Concert" with the second man Gary Delta taking the fat on his well-worn, On the box (BBC 1) is the "David Essex Showcase" with the Delta, Arnie, and the band. They'll also be in the streets, Angela, and Handi-Wanda. Tight fit and the stars turn up next week.

**TUESDAY** will please fans of pop rockers Johnny who turn up on BBC 1's Late Night In Concert.

**WEDNESDAY** will be a fine featuring "New On Tour" on BBC 1. The show will feature many of the best new songs. The "Miles" will present their work on August 10 and 11. The show will be on BBC 1.

**Daniela Soave**  
takes a  
**Ghandi**  
at **HAZAN**



HAZAN: Indian success

**IT'S NOT** only curry which gives you long runs in India... pop duo HAZAN have had number one for 13 weeks — with the same single!

HAZAN are Nazki and her brother Zohab, who come from Karachi but study at the American school in London. They've just released a new British single "Get A Little

**SUCCESS BY DEGREES**

Closer and in their school holidays they're doing a million and one other things in the recording studio. "Our first hit was a double platinum in India and we're working on another one at the moment," Nazki explains. "It's basically me playing in India. They've never had young singers before, they're all in the 40 to 50 age range so that's probably why

we're doing so well." When you discover that HAZAN's last Indian album was only released a couple of weeks ago and they're now working on the follow up, you begin to understand the demand.

With a huge following in India and South America, there seems little doubt that Zohab and Nazki will succeed, but they don't want to risk that possibility. What

do they think of the English/Indian group Monsoon?

"Well, I don't mean this in a bitchy way, but what they're doing is not new in India," Nazki says. "They are taking standardised tunes and jazzing them up, which is new for the west but not for India — which is why they only sold about 15 copies there. The idea is good, but it is a bit too gimmicky."



ANNIE LENNOX: "Eurythmics is not a toothpaste"

**Eurythmics old iron**

**E**URYTHMICS ARE walking in the right direction at least. Their latest single, "The Walk," is picking up a lot of interest, and one half of the duo, Annie Lennox, is confident that the next single might just be the biggie.

"We're finally finding our feet," she says. "When Dave and I had the first single, everything was very experimental, but this single is the first step into something tangible. I'm more confident than ever about my singing and songwriting. "Of course you'll get pissed off if you don't take an interest in your business affairs. You've got to keep an eye on who's signing what. So now we make it our business to know what's going on."

With the advance Annie and Dave got for Eurythmics, they invested in their own eight track recording studio, a simple PA and some simple synthesizers, as well as a drum machine. "Eurythmics is not a band in the way that a lot of rock and roll are. We're two people with various attributes and skills. We can make a tape and we can make a record and we can make a single we're more concerned with what it sounds like on cruddy

speakers because most people listen to the radio on tiny transistor.

The duo have kept to their own business, dispensing with a manager, a publicist and a lot of his other very expensive hangers on.

"We are now at a stage where we are managers; so nobody takes massive cuts," she says. "We're refining the mechanics of running the group. We learned a lot from the Tourists about economics — you can't expect everything to be paid for. This ethic of only being the poor musician is way out of date."

"If we have financial success there is one project we have been considering. We have been in discussion with Chris and Coxy from Throbbing Grafts and though we are musically at the different end of the spectrum, we've discovered we can do something that would possibly cross over. And I am going to do a solo project with Coxy. That's involved me to do a couple of songs and play with an Italian girl artist, which I've never met. But it will be fun going out to Laine Carroll and seeing what comes of it."

augmented it with people like. If we wanted to present the group as a soul show with three backing singers we could, but on the other hand, Dave and I want to show that two people can do it perfectly well on their own. We want to go on the road and present a very tight show just between the two of us."

"Another project the pair are working on is part too secret, although Annie could divulge a few facts.

"If we have financial success there is one project we have been considering. We have been in discussion with Chris and Coxy from Throbbing Grafts and though we are musically at the different end of the spectrum, we've discovered we can do something that would possibly cross over. And I am going to do a solo project with Coxy. That's involved me to do a couple of songs and play with an Italian girl artist, which I've never met. But it will be fun going out to Laine Carroll and seeing what comes of it."





# NEW BEAT

## Exclusive! Sheena Easton's own guide to making your first million

**WATCH OUT, Human League.** You might have sold a very impressive four million singles and three million albums worldwide, but Sheena Easton has done just as well in America alone. To date she's sold over five and a half million singles and two million albums there, and the figure should be even greater once she has played to approximately 155,000 people on her 28 date US autumn tour.

"I'm just finishing rehearsing, and I'll be flying back to America in a couple of days' time," Sheena says in a rare break. "It's going to be a huge tour lasting two and a half months."

It's Sheena's second American tour this year. Earlier in the spring she made her American debut by playing the major cities.

"I just appeared in small venues with about two and a half thousand capacity, and all

but a couple sold out. The reception was very good, so this time I'm doing five thousand sweaters with a couple of dates at 10,000 sweaters, back on the home front. Sheena looks set to have a large hit with her latest single 'Machinery,' it's a step away from the ballads she is fond of doing, but to her it's not that radically different.

"It's no that unusual," she says. "All my songs are good basic pop and so is this. It was written by a girl called Julia Downes who sent it into Chris Neal, my producer, and when he heard it he originally intended keeping it for a group. But when I listened to it I got him to put it on hold for me."

Next on the agenda is Sheena's third LP, which comes out in August. "It will be called 'Machinery, Money And Music,' which is the title of one of the songs, but I chose it because it also sums up my life over the past year," Sheena explains. "There's still no chance of us writing a B side, I'm still as talented as ever when it comes to writing songs."

"Besides, I don't have the time. In between the tour dates I have to search for somewhere

### SHEENA: 'spare us a quid, chuff?'

to live in Los Angeles. I don't really know where I'll settle, but it definitely won't be in the center. I hate Los Angeles. The surrounding areas are lovely. It's either do in the country or down by the coast.

"I don't like the Spanish ranch house types, I think they're horrible, so I think I'll be looking for something with

more English flavour," she adds. "I may as well buy somewhere here because I'll be spending a lot of time in America over the next year. I finish working in the States just before Christmas and I start some more work there at the beginning of next year, so I don't think I'll come back to Britain over Christmas. It'll

make a change.

"I've got my own one hour TV special for NBC and it will take until March to have it rehearsed and filmed. And then I've got a lot of work lined up in Japan and Europe," she

concludes.

And of she goes back to her rehearsals, throwing another 250 adjectives out the window. At work and no play doesn't make Sheena a dull girl — it makes her a millionaires.

by DANIELA SOAVE

**BILLY IDOL**

**NEW SINGLE NOT IN THE CITY**

**NOW TOP 40 IN U.S.A.**

TAKEN FROM THE ALBUM 'BILLY IDOL' ALSO AVAILABLE ON 12" EXTENDED VERSION

Chryslers

**He made me do it over and over again'**

**German blonde's shock confession**

**MARIETTA: cor, etc**

like the band too now. He collects our posters."

— So what? Rick really like Marietta? Does he get drunk and leave his smelly socks all over the place?

— Oh, he is quite shy until he's had half a bottle of whisky, he also has quite a temper but usually we start an argument and he gets angry and I get a light kick out of the wall and damaged a door in a temper.

— But it's difficult for Rick to assume the responsibilities of being a father and husband straight after a tour. There has

to be a bridging period so that he can calm down, and I understand that."

Rick helped convince Marietta was on the brink of signing a recording deal, but she had to wait for a while outside Europe," continues Marietta. "I'm sure that many music business relationships fail because the wife sits at home all day chatting while the husband is out buying in exotic places. When he gets home, there's nothing to talk about. So I learnt how to fly and I'm also very fond of darts."

Rick helped convince Marietta's siblings and Cliff Richard also feature on backing vocals.

"I was quite angry, he made me do it over and over again," says Marietta. "But I think it was a mistake. I missed out something that sounded happy, it's the sort of song that cheers you up if you get out of bed on a gloomy morning."

Marietta says she is not fixing up any remaining sessions with Rubby when Cluo plays.

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"I brought some ear plugs with me in case he needed them," she says.

"I want to try and combine some of the singles. I don't think there's really been done properly before."

ROBIN SMITH



# PARTY POLITICS

**A** LITTLE while ago I would have protected the Birthday Party from criticism like a mother with a new baby. Now . . . well you can release the dogs on them.

They're off to the land of "Cabaret" — Berlin — soon to set up shop there. This will probably surprise their large British following, not to say disconcert them. Since they brought their wares from Australia a couple of years ago the Birthday Party have steadily acquired a deserved respect on the British, and especially London scene. And there's was indeed a much needed presence.

To experience their act was to be given a glimpse of pure madness — but most deftly without laughter. Extremes of emotion, unrehearsed, unordered and unguarded, paraded across record and stage giving a disturbing impression that this is a kind of insanity you have to go through life with; there really is no alternative. No half measures you could accept as opposed to the Birthday Party's gospel.

So why the emigration when a band really couldn't ask for a more devout audience and their second LP 'Junkyard' scales the Indian charts readily?

Berlin has better people, not the watchers, but the

doers; the creative people. There's much more of a crossover; bands work with a lot more."

**T**HE DISTINCTION between the "watchers" and the "doers" suggests that singer Nick Cave thinks the watchers, in everyday terms the audience are more too creative, doesn't it? Nick explains his concept of the audience:

"Our precept has always been 'express yourself' and now we see the audience as a polyheaded monster, that

## Christine Buckley lears up her BIRTHDAY PARTY invite

haven't listened to it. They don't express themselves."

Uhmm, how do you know that, Nick? It seems a bit of a dubious sweeping statement to me, and all else apart is it not an expression that they turn up and pay?

Of course the Birthday Party are by no means a pop band destined for the heavy heights of the charts; they set limits on the amount of success they could achieve by their style. That was a conscious decision sure enough but I really can't accept the whole of the line Nick Cave spins about his opposition to the band "



BIRTHDAY PARTY: Berlin bound

audience relationship. It's interesting that Johnny Rotten said the Berlin wall reference in 'Holidays In The Sun' was about bridging just that divide. That's by no means the Birthday Party's intention in going there though, I'm sure.

"The thing we've most been opposed to being is a band of entertainers. Ours is an expression rather than full

extreme approach, can't keep churning it out when their heart isn't in it. Like the Sex Pistols they've either got to make everyone know they're there or go out with a bang.

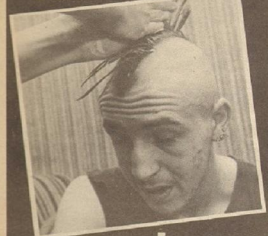
There's many a good party spoilt because it dies rather than ends and this is one. It's dying through lack of enthusiasm and has been going so for some time. The performances have been tired recently; the mania watered down. Nick explained why they were planning a change — why they couldn't carry on in the same vein:

"We need friction. We need to produce the kind of antithesis that's in 'Junkyard'. Otherwise it will become a watered down collective taste. The clash has to be more violent, more extreme than changing the speed, or the volume, or whatever."

Well hopefully perhaps we will see a new revamped Birthday Party in a new form as vital as before; the renaissance is due. But let's also hope that they don't continue venting their frustration on the imagined shortcomings of the audience, but they certainly owe more respect than so far shown. Familiarity breeds contempt? Well, that works both ways Nick . . .



Cut...



above...



the rest



**ARRGH!!!** It's enough to give anyone the heebies. Here's Robert Taylor from Gwent getting his head shaved by Jeffrey Collins as the first step towards his chic new Mohican look.

Jeffrey then slaps on the thickened soap to make the remaining hair stand up. Note the primitive blow drying methods.

A quick blast of Crazy Colour before the final spiking touches.

And, after all that, aren't you just itching to have it done yourself?

# TOTO GOELO

## I EAT CANNIBALS

SPECIAL RE-MIXED AND EXTENDED 12" OUT THIS WEEK

CATALOGUE NUMBER TIC 10-12



MUSIC YOU CAN SEE ON RECORDS YOU CAN WATCH



# THE CHOICE

### A lowdown on the high life by Sunie

# Choice choice

**B**LESS MY cotton socks, can this be true? Sources close (as they say) to the McPherson camp inform me that Suggs and Bette Bright are seriously considering naming their infant daughter "Scarlett". This could be the gravest mistake in the name game since Princess Anne ignored my advice and named her daughter Zara . . .

Poor old Anabella Levin, it seems that it she's not being tagged as the cuppet of "Swingin'" Maklein Bering, she's being gilded by someone else. She tells a sad tale, now when it came to recording her 1st Ward Canzy hit, producer Kenny Laguna (of 1910 Fullington Company fame) obviously realized that Bow Wow Wow took out to Albuquerque to do it. The Woosers' cologne, only to find upon arriving that they'd been booked to support Laguna's protegee Joan Jetz at a local gig. Still, being the hardy rock 'n' rollers they are, Anabella and the lads rose to the occasion and brought the house down.

Our old mate Sling appears to have lost caution to the wind, and is now appearing in public with girlfriend Trystia Slayter. Their date at Stringfellow's a few nights ago was reported as their first public appearance together, but our man in Hempstead says he's seen them down the boozier no end of times . . .

A girl in ever-increasing demand these days is Nicky Holland, who's recently shot from being a barely-hollered keyboard player in the Harlequin Beauties to RM cover status (see last week). Currently among the strong on the Fun Boy Three's second LP, La Holland is also doing likewise for the next Teardrop Explodes waxing. She's planning to secure the services of the world's top bodier for same. Ah, Julian enters his Casals period . . .

Litany Supplement: Japan manager Steven Neplez-Bell has just published his slender volume of Sotiris reminiscences, "You Don't Have To Say I Love Me" while one Nicholas Fitzgerald plans to publish a Briton Jones bio shortly, in case he hopes to replicate the mousy old question of just how the founder Stone mix has ended. They don't hold the launch by the Holiday Inn pool . . .

One of our resident regulars



SUGGS: a dad

boves reports that elderly out-of-work actor Mick Jagger was in the queue to see Aswad play the Venus Trolley night. The toothless Jagger was unable to gain entrance to the gig until a young lady in the line recognized his wretched visage and indicated his identity to someone on the door . . .

Public Image Limited to play live again! Well, that's what you can forget about checking 'em out, unless you've the price of a return ticket to New York handy . . .

Haircut 100 are hovering on the boundaries of the US top 30, ready to join the League and Soft Cell in the new British Invasion. Jokers in the pack must be Flock Of Seagulls, those faceless Scouers whose watered-down blend of U2 and Altered Images has won them a success undreamed of by their hippie companions . . .

And now, ladies and gentlemen, there will be two minutes' silence for someone who was mentioned in Private Investigator for the first time barely a fortnight ago, and has since (with) sold Passed On. One of Spandau Drummer John Keeble's pet leards, which regular readers will recall were a birthday present from the brothers Kemp, has gone to meet his maker, but don't be sure whether it's Gila or Tonio who's snuffed it. Oh well, deepest sympathy, anyway. **Right!**, you can break silence now upon consideration, lower life forms only merit 15 seconds restlessness . . .

Now, the new Cristina LP, a collaboration with last year's nine day wonders Was (Not That) comes out in October and is provisionally titled "The Last Ribbons", rather on the demure side for Mademoiselle Monet, methinks . . .

And now, a free plug for a fab event run by people too mean to take out an ad. From the Saturday, August 7, Bushby's in the Charing Cross Road, WI, there'll be a free, free, free, free disco for youthful groovers, hosted by Capital Radio's Dave Crawley and (see above) GARY CRAWLEY.

The Lurchine Shin-Dig runs from 11.30 to 2.30, admission is a measly 50p (1.50 to you youngsters), and for operators they've got personal

appearances from Wham! and Bazoo . . . one bites the dust! After the demise of new romantic monthly New Sounds New Styles, it appears that the cassette-format SPX is to fold. Unless a last-minute rescue is launched at the 11th hour, the admirably-concocted taping is unlikely to last more than one further issue . . .

A party through this weekend at Victor Lovvenda's country pad, Skobs, by Hootie machine proved one hell of a swell affair, with champagne a-floater, a furrier in full swing and helicopters ferrying folk about, to say nothing of the antics taking place in the jessuz! Getting sloshed — sorry, of course I mean splashed — were Leeny Henry, Bigger and Co, Light Of The World, Michael from Aswad and Spars heroes Garth Crooks and Chris Huyton . . .

A curious case of too many Whats is coming to us later this month — not too many wats, as in well gaited, rock casualties and that sort of thing, but Whats as in — What? for the called 'What' (the B side is called 'Yes' — godd'it), while Captain Sensible's follow-up to the sublime 'Happy Talk' is titled, in suitably yobbish fashion, 'Wot. Welcome to the wonderful world of sophisticated Western culture, kids . . .

The Fun Boy Three, who assume to spend more time in London than in Coventry these days, spotted hitting it big at Chelsea nightclub The Main Squeeze the other night. A bit unexpected for Ter, Nev and Lyn, but then they weren't buying, I hear. Probably saving their pennies for the next morning's Alka Seltzer and Dietzle cocktails . . .

One of my international notes has filed a report from



# Seeing some cents

**RISE** TO the occasion: the small but perfectly formed David Van Day of Dollar, with new love Tansin. The lady, said to be "a model", is even more wonderfully made, but stands a good head and shoulders above our boy. Hence the use of the Charles And D Stand On A Box Technique in this exclusive pic . . .

Michigan, USA, concerning the ever more ludicrous and nauseating antics of Ozzy Osbourne, the most byzantine public figure since the Yorkshire Ripper, gave up his mission. The town of Potoskey, in northwest Michigan, was reported to be "in apnea" at the prospect of an imminent concert appearance by the bathroom Gobsourne, with any letters to local rags, over 100 complaining phone calls logged by the County Sheriff, high school debates and rumours of devil worship on stage proliferating.

The gig finally went ahead, but not before 30 ministers in the area had held an emergency meeting to try to prevent it. One of their back-up arguments involved the playing of Led Zeppelin's (7) "Stairway To Heaven" backwards — it's claimed that you can hear Page, Plant & Co singing "Satan, Mr Satan" when the disc, sounds better than the lyrics when played the right way round, actually . . .

Yet the weekend just past saw another bash in support

of South Atlantic Fund, this one being a 220 per head party at London's latest overpriced nightclub, Stringfellow. Basking the booze and watching the strippers were Madness, happy-go-lucky Sling, a lovely boy Bob and Paula, Hazel O'Connor and Steve Strange. Stars? Nah, no stars . . .

Bucks Flat have been partying too — following in Quo's footsteps, they hired out Fulham FC's Clavon Cottage ground for their soiree. Those attending included David Van Day, tucked under the arm of a jolly and glamorous girlfriend, Fizzler Mills Molan's sweetheart Susanne Sattley (of the Human League) and notorious hard-man actor type John Bindon . . .

Man of fashion August Darnell is back in town, charting the flight of his 'Stool Pigeon' into the upper reaches of the chart. He's already expanded the wings of the Palace, where he was overheard complaining about the loss of his hole — seems the Kid was vacationing in Haiti when he received the call to Biff to promote his record, and had to fly in, in 860 Cest Mundi, however: the



COAT: missing

small, disgruntled one has gone AWOL, having last been spotted in Puerto Rico. The same night that the typically named August grand London's hippest rock fiends with his presence, the joint also played host to Boy George and Jon Most of the Culture Club, the Balle Stars, Kets and Jeremy of Hays! Fantazys, Marc Almond and an even-more-Morricane Joe Strummer. I really dropped my autograph book in my excitement . . .

# God only nose

### (HOOTER SPECIAL)

**PETE** The Conk-error: a stuffed Steve Strange, adorned with innumerable Cherry B's after a night at the Palace's Air Gutter Contest, looks on awe-struck at the Towarded proboscis. And if you think of Pete looks a bit like the worse for wear himself, imagine how you'd feel after judging a line-up of 72 . . .



MICK: queuing

By Jon Shepherd

By Adam Thomson

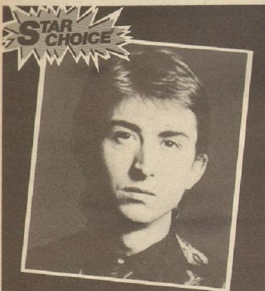
By Graham Soper





#### BILLY MACKENZIE OF THE ASSOCIATES

**FULL NAME:** William MacArthur Mackenzie  
**NICKNAME:** The Fisher  
**DATE OF BIRTH:** March 27 1957  
**PLACE OF BIRTH:** Dundee  
**EDUCATED:** St Michael's and St Mary's, Dundee  
**HEIGHT:** Five feet, seven inches  
**WEIGHT:** Nine stone, four pounds  
**COLOR OF EYES:** Brown  
**FIRST LOVE:** Dorothy Hepburn (my school mistress)  
**FIRST DISAPPOINTMENT:** Pseudonym speculation  
**FIRST LIVE SHOW SEEN:** Raymond Revue Bar  
**FIRST RECORD BOUGHT:** 'Ooo Wah Ooo Wah Diddy' — Manfred Mann  
**MUSICAL INFLUENCES:** None  
**INSTRUMENTS PLAYED:** None so to speak  
**HERO:** Howard Ashman/Stephen  
**NEPHEW:** Lillian Board the athlete  
**FAVOURITE BOOKS/MAGAZINES:** *Exotic: Book of Men, The Hangman's Whipped Maniac*  
**FAVOURITE FILMS:** *Heaven Can Wait, Kiss, Goodbye Mr Chips, Yve Marie, The Stalker*  
**FAVOURITE TV SHOWS:** *Swishhead, World About Us*  
**BEST LIVE SHOW SEEN:** *The Beatles at The Rialto Theatre, London*  
**FAVOURITE CLUBS:** *Heavenly Harpers*  
**FAVOURITE FOOD:** *Smoked salmon*  
**HAIRCUT:** *By Sheen*  
**FAVOURITE DRINK:** *Rum and blackcurrant*  
**SOCIAL HOME:** *Dublin or Toronto*  
**IDEAL HOLIDAY:** *Arctic*  
**IDEAL CAR:** *Old one*  
**MOST FRIGHTENING EXPERIENCE:** *Being run over three times*  
**WORST EXPERIENCE:** *None met*  
**FURREST EXPERIENCE:** *Walking down the street and my Lee's flat burst about six inches and was dripping down my leg*  
**SUPERSTITIONS:** *None*  
**FANTASY:** *To be relatively healthy everyday*  
**MOST HATED CHORUS:** *Feeling good shoes*  
**AMBITION:** *Four children*



#### MARK HOLLIS OF TALK TALK

**MORCY AND BESS** — *Mews Devins* (directed by Gil Erena). *It's got a good beat.*  
**METAL MACHINE MUSIC** — *Low mood. Great for a party.*  
**TRAINS OF A CLOWN** — *Smokey Robinson And The Miracles. Great for hitting the big people at a party.*  
**SEVEN JULY SEVEN '81** — *Love. I saw a lot of jazz.*  
**CONCIERTO DE ARANJUEZ** — *Regino Sainz De La Maza. Superb lyric.*  
**HARLEM SHUFFLE** — *Bob and Carl. I like songs about card games.*  
**SNOW IN SAN ANSELMO** — *Van Morrison. Maybe if enough people loved it the world may be OK.*  
**IN A SENTIMENTAL MOOD** — *John Coltrane. No explanation needed.*  
**TRY A LITTLE TENDRINESS** — *One meeting. Great.*  
**CARMINA BURAMA** — *Carl Orff. Great for waking up to and relaxing after breakfast.*

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This is the age of the train 

# Hand of hope and glory



PHOTO BY JOHN DAVENPORT

**I**F THE new M single "Danube" gets into the top five, then French singer Brigitte Balthazart is going to be walking a tight-rope literally.

Brigitte recorded the song with her live-in boyfriend Robin Scott by the Australian river of the same name.

"We were working at a place called Lintz and the engineer laid a bet with me that if I got into the top five, I would have to walk across the Danube on a tight-rope," she says. "All the rest of the guys in the studio kept pushing it, so in the end I had to accept it, so I wouldn't look like a chicken."

"It won't be much problem for me, though. I was at a circus school in Paris and part of my act was tight-rope walking — along with a load of other things."

Robin Scott met Brigitte in a Paris club, where all-girl reggae group the Sitts were playing.

At the time she was doing her various circus acts around France, but decided to take up his offer of doing the backing vocals on his top-selling hit single "Pop Music." Now the chanteuse is based firmly in England's deepest Surrey with Scott and their child.

"I had to make up my mind whether I was going to be a singer or continue in the circus profession," she says. "In France there is definitely a circus revival going on at the moment. There are three circus schools in Paris and in the streets everywhere you can see people performing their acts — it doesn't seem to happen in England."

"It was drag out because they found that animals are just too expensive to keep. But there's much more to the circus than that." "Danube" makes its way up the charts, then you'll find the circus could come back to town again.

**BRIGITTE NOVAK:**  
gypsy poos

"The idea is that we'll go out on a tour in the autumn and we'll have a whole range of circus acts as well as all performing. It won't be me doing my tight-rope stuff — there'll be loads of other acts as well." Simon Hills

# HERE'S A PLACE FOR US

**H**ORRIFYING ISN'T he? This colourful gentleman is known as Fish and he's the lead singer with Marillion.

The sand has blinded Genesis influences with a wandering ponderous style of their own, with songs minus songs like "Three Boats Down From The Candy and Forgotten Sons."

Fish never appears on stage without closing his face and he's not averse to putting on a bit of eye-liner when he goes shopping.

"It's a grimace really," he says. "The make-up accentuates my facial expressions. I put black around my eyes and when I open them wide they look really effective and scary."

The other members of the band are Mark Kelly, keyboardist, Steve Horder, lead guitar, Paul Trevor, bass, and Mick Poynter, drums. They've played 150 gigs since May last year and they got their name from the Tolkien book Silmarillion.

Fish only started singing a couple of years ago after going to a Peter Gabriel concert. "It was really inspiring," he said. "I thought if he could be a performer then so could I."

Fish used to work in forestry but he decided that his healthy outdoor life wasn't for him.

"It's a romantic image with someone sitting on your shoulder and that kind of thing," he says. "But I spent most of my time wading around in the mud."

"My landlady used to allow me one bath a week and I made the most of it with a pile of sweets, a packet of export and six cans of beer. That's why I'm called Fish."

**A**FTER HIS days in the forest ended, Fish was in a selection of memorable bands before discovering his roots with Marillion.



**FISH:** skate, rattle and roll

"We have the same kind of grass roots following that the Human League and Echo and the Bunnymen had," he says.

"We have good solid hard core fans, it's really a word of mouth thing with us. I'd call it a beddit following, the sort of people who don't go to a lot of gigs."

"There's nobody else doing our kind of thing. We find we can't confine our songs to three minutes. I look at the band as a window. People can look through it and view experiences."

"I assimilate experiences like

a bucket filling up with water. After a couple of weeks I overflow and I have to write something down."

"Three Boats Down From The Candy" was written after a one night stand on the beach at Brighton and "Forgotten Sons" is anti-war, written after Fish's cousin was temporarily blinded on service in Northern Ireland.

"We're into a variety of experiences," says Fish. "My ultimate aim is to write to the Children and write miserable books."

Robin Smith

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**RIVER**



Cryslis

**I'm a drink therefore I am...**

**S**LURP SLURPI Have come US super singer Juice Newton, finally bubbling under the British charts with her latest single "Love's Been A Little Hard On Me."

Now you may never have heard of the juicy Miss Newton, but back home in the States she's a big country star, scoring hits over the last couple of years with "Angel Of The Morning," "Queen Of Hearts" and "The Sweetest Thing Is (Loving You)," as well as picking up hundreds of those silly awards the Americans are so fond of.

Teaching herself to play the guitar at the age of 13 and then moving to California, the young Juice soon got involved with other musicians and groups, before taking off on her own career, which has made her America's number one country singer.

And the only question that remains, since we all agree about Dolly Parton's tits, is how she got the name Juice. Makes you think.

Simon Talbot

**JUICE NEWTON: no lemon**



# LOVE at first DUE

**T**OTO COELO think you don't have to spend a lot on engagement to look good.

They pop down to Woodworth's and spend a couple of quid on dustbin liners which they stick into cute little skirts.

The girls have just released their single 'I Eat Carrots' and hope that their distinctive blend of song, dance and music will make them as successful as Toni Basil.

Toto Coelo made their debut performance at a Royal Wedding gate hosted by the Welsh Guards last year and since then they've played London clubs and supported Brian Auger.

The group are Sheen Doran, Lacey Reed, Lindsey Davies, Rae Holmes and Anita Mahabir. The eldest member, Sheen appeared in St Trinian's films when she was young and toured Scandinavia with Abba. Lacey was on 'Opportunity Knocks' when she was 14 and Lindsey appeared in pantomime when she was just five months old.

She was born in Dublin and she's the clever one with A levels in English and sociology. Anita is half Malaysian, a quarter English and a quarter Irish. We haven't a clue what Toto Coelo means — and she's the first one of you clever Trevars out there to write in English and American styles. You can no longer say "I hate what an Australian band sounds like". Bands in Australia can still make a living from playing pubs. This is no longer true in England: "I think English music has suffered accordingly," says Marty. "If you have two acid weeks of gigs, you can experiment a lot and then bring those ideas to the studio."

While there may not be one Australian sound, there is an



**TOTO COELO:** the perfect sort of girls for country walks and visits to the theatre

# MASS HYSTERIA

Mark Cooper falls pray to The Church

**T**WO YEARS ago Marty Wilson-Piper left his native Liverpool and went to Australia. Since then he has been gigging constantly in The Church, authors of the 'Blurred Crusade', recently released on Carrere.

"We've been gigging out since '80," says Marty. "Australia it's a thousand kilometres between each city. When we began all four of us travelled in the ex-terminus, down crazy roads in 100 degree heat without any air-conditioning."

The Church have survived and prospered and Marty has left only seen one kangaroo, a dead one.

The fact that the band

came from Australia is both incidental and essential, according to guitarist Peter Koppen. "Cities are pretty much the same all round the world. The city we happen to live in is Sydney, it might as well be Munich. There's less of a mainstream in Australian music now. Audiences are more discriminating and there's less pressure to imitate English and American styles. You can no longer say "I hate what an Australian band sounds like".

Bands in Australia can still make a living from playing pubs. This is no longer true in England: "I think English music has suffered accordingly," says Marty. "If you have two acid weeks of gigs, you can experiment a lot and then bring those ideas to the studio."

While there may not be one Australian sound, there is an

Australian sensibility emerging in the cinema and music industries, an aboriginal Gothic with psychedelic overtones best captured in the cinema of Peter Weir.

The Church have definite psychedelic leanings and a style that recalls England's left boys and all kinds of American West Coast bands. Naturally, the band prefer to discuss their own individual strengths.

"We are concerned to be neither fashionable nor undisciplinable," says Peter. "We'd like the music to sound as fresh in 1982 or 1995. Steve Kilbey, the group's songwriter) would like to be able to listen to his lyrics in 30 years' time."

Kilbey's lyrics and melodies are the immediate focal point of the group. Pete describes them as deep without a meaning.

Kilbey's subject, according to Pete, is the fate of ideals and the consequences of the romantic view. "Steve does suffer for the sake of an idealistic view but he doesn't blame the world. He accepts that he's often stranded because of an idealistic view."

The Church's 'blurred crusade' will bring them to England in the early autumn. Then we can see Australian psychedelia for ourselves and judge whether the music is credible or prosaic.

One thing's sure — any band that regularly drives a thousand miles between gigs and plays two weeks on the trot should be able to handle an audience.



TDK

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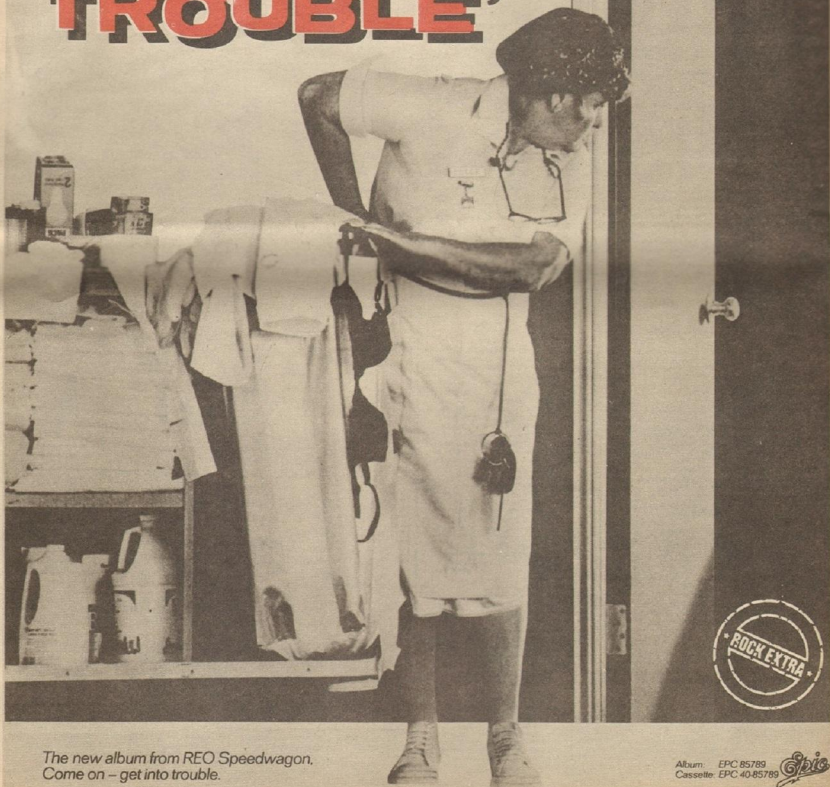
**THE CHURCH:** in the nave-y

Mark Cooper

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*Epic*



ANNABELLA AND LEROY: but is it art?

**ANNABELLA** LWIN is not the easiest person to interview. This is because she is both 16 and a trouper. Since she was 14 Annabella has been "a rock and roll puppet in a band called Bow Wow Wow."

In the past nine months, she and the boys have toured America and Japan. They've appeared on *Falsetto's*, *Prevention*, *Madness*, and, of course, *Queen in Europe*. Annabella has had to grow up fast. She's learnt not to trust anybody. "I haven't changed in all this," she says Annabella dorky. "I won't be changed. I have my own ideas and I'll stick to them when this is all over... Nobody knows what my ideas are... This business is full of many cultured people, people who don't give a f--- and a patron leave. When I did the *Marjet* picture and the whole for *Candy*, I wasn't sure about them. In the end I consented because they kept telling me I had to show my commitment to the business. If I hadn't consented, they'd have insisted and I would have been really hurt. They wouldn't have cared. It's business, you see."

Annabella is 16 and already worried about her age. Recently she appeared in the *New* newspaper painted all in gold. Goldfinger-style. She did the session for the American cover of the album *I Want Candy*, released over here by her former record company, EMI. The pictures were supposed to stay in America but no mind, Annabella's proud of them. "I do hate these being anything about us in the Sun because it's cheap and nasty paper, all scandal and gossip. As far as I can see, a symphonic is a girl who writes about what the f--- she's talking about. It hurts me to know that because of articles and because of the pictures were not regarded seriously. The stuff we're in is serious for us. We're not a gimmick; we just like to take things less seriously than a lot of bands. We're going to write about what the f--- we're next about ourselves. I'm writing some of the lyrics.

pointed every bit of me you can see, mostly with a spray. The paint was only on for about an hour, then I took a bath and a shower till I got it all off. My skin hasn't suffered. I like the shots better than the pictures of me on the record ship. These are more artistic, more original, more different. As far as I'm concerned I'm not doing it again."

**ANNABELLA** has a heat of changing ideas mid-session. She has the attention spans of any teenager who's got lots of energy and ideas to move about. Being interviewed must be torture for Annabella. She has to sit in the same room for over an hour while a man asks questions that she knows are designed to get her to say something she shouldn't say.

Annabella talks very fast and changes the subject when she contradicts herself. She changes the subject a lot. Especially when I'm asking her about all these dodgy photos and her relationship with the boys in *Bow Wow Wow*. Annabella would probably like to let the truth about these issues, but she's learnt not to give anything away. After all, she's a trouper. I can't quite push her to answer her contradictions. After all, she's only 16.

Annabella tells fast because she's nervous and a little frightened. Like the rest of *Bow Wow Wow*, she's a victim. Her plight is worse than there because she's younger and female. "The lady is a little worried about her reputation... Personally, I don't want to be known as a nymphette or a sex symbol. As far as I can see, a nymphette is a girl who writes about what the f--- she's talking about. It hurts me to know that because of articles and because of the pictures were not regarded seriously. The stuff we're in is serious for us. We're not a gimmick; we just like to take things less seriously than a lot of bands. We're going to write about what the f--- we're next about ourselves. I'm writing some of the lyrics.

We've got to prove that we're serious, that we can do it ourselves."

The lady explains that her photographs might not be back up her desire for respect. "I accept that some people would think I was a nymphette. They would get that idea. After the *Music* picture came out, my best school friend wrote to me and called me all kinds of names. She said I was a slut and needed help. She was still at school and I was in a band — I'd still been at school. I'd never have considered doing those shots. Now I can't break the barrier between her and me, I've lost contact, I can't reach her. Now we do know my views haven't changed?" "I met an old school friend or mine the other day and she was at college. I couldn't believe it, all my friends have left school now and are going to college. I thought they were still in the fourth form. I missed a year there ourselves."

**ANNABELLA LWIN** is 16 and already a cynic. She has picked up the strange, twisted language here and there and uses them in her dialogue. She says that her semi-nude photographs are "artistic" and not "pornographic." She suggests the world is a backwards place for raising hypocritical outcry about her pictures. Just as they did Michael Jackson or Diana Ross who's superstars now, they made it in the Sixties when pop music was more pure. How everyone's complaining for a striking narrative and the record companies are getting very stingy, messages are really important now... "The other half of Annabella is a lovely victim, a little girl trying to be a professional

# ANNABELLA

MARK COOPER puts a fatherly arm round ANNABELLA's shoulders

Wow Wow have to appeal to different markets, Annabella explains.

"I want *Candy*'s was RCA America's idea. The re-release of the 'Cassette Put' in America was with the title 'I Want Candy' is a carry-over between Bill and RCA. Bow Wow Wow have had a couple of hits so the record companies are getting some product on the market. 'Bow Wow Wow have not been singly managed in fact they have been exploited by all who have come within arm's length of them. Even their original waitress has been reduced to the bland bubblegum of 'I Want Candy' while Annabella has been systematically sold as a sex object while being taught to cheat that she's called 'hot' and not 'pornography'."

Half Annabella is proud of her pictures and thinks that they do the job. "The pictures did cause a bit of a furore. They were taken to shock us. Everyone thinks we're a gimmick and that I'm such a nymphette. It shows how much people are taken in by images. My job is creating images but it is a job. Barry doesn't actually like the look in 'Crossroads', there's just good acting. People like Michael Jackson or Diana Ross who's superstars now, they made it in the Sixties when pop music was more pure. How everyone's complaining for a striking narrative and the record companies are getting very stingy, messages are really important now... "The other half of Annabella is a lovely victim, a little girl trying to be a professional

and being told that anything for photo sessions is part of the job and demonstrates her commitment to the band? Would you regard it as reasonable to be required to strip to prove your commitment to your job?"

"The sessions I've done, it's more important. Now I try and find out who the session is for. There's some funny photographers about who'll ask pictures of you to the wrong places or ask out. But when you're not looking, I suppose I could have said 'No' to it but I thought I'd be letting the band down if I didn't show up."

I wonder who gave Annabella that idea.

**ANNABELLA** AND her boys want to take control of their band and their lives. At the moment, it appears that they have little say in their own careers. Annabella feels that they've played too many support dates in America and that they've been encouraged to go a little too commercial. "I want *Candy*'s is very American. I don't want to become really commercial like Binnamans or Sheena Easton. I still think we should play more dates in Britain and play some smaller places too."

Bow Wow Wow want to distance themselves from Malcolm McLaren, to prove that they are more than puppets. Annabella says that personally she hasn't seen the old man in some time.

instead, Bow Wow Wow seem to have fallen more into the hands of RCA America and RCA England. Malcolm began the band with some supposedly subversive ideas about pleasure, leisure and youthful sex. They've ended up as an adolescent rock and roll band playing the same old American stadiums while their head singer is put through a series of humiliations in order to make money for the various interests she represents.

Annabella is professionally employed. She has spent the last nine months touring with the same old American stadiums while their head singer is put through a series of humiliations in order to make money for the various interests she represents. Annabella is professionally employed. She has spent the last nine months touring with the same old American stadiums while their head singer is put through a series of humiliations in order to make money for the various interests she represents.

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## SINGLES

## BLONDS GO IT ALONE

**STING: "Spread A Little Happiness" (A&M)** The pop-faced leader of the pop finally reveals himself as the fool we've expected him to be all along. This is a pointless version of an old song which proves only that Sting's voice lacks power or conviction.

His scholarly intellect is revealed with a cover pairing of a character from the Meyrin Fiske "Gormenghast" trilogy called Steerpike — a selfish and cynical character — who's made to look like Sting himself. Is this telling? The single comes from the Dennis Potter play "Dromedary And Treason" which features the bronzed one playing the lead part. Despite the title, the only reason this seems to have been released is to give Sting and A&M a little more money.

**CAPTAIN SENSIBLE: "Wot" (A&M)** Fake funk treating to be funny funks out and falls. But the wacky man from The Damned has got to make it once and he might get away with this time. Ordinary compared to "Hussy" talk.

**BILLY IDOL: "In The City" (Chrysalis)** Billy's city sounds like Heleldri if it's as hot as the record. The six-part funk goes off to New York, but I'm afraid he's still going to be subjected to his music. Trouble is, the thing is obvious and catchy enough for this to be a bad, god help us!

## HIP BUT NOT BLOND

**ORANGE JUICE: "Two Hearts Together/Hokyo" (Polygram)** Scotland goes to Helsinki, and let's hope it's a one-way ticket. Inevitable funky background on both numbers and an attempt to fuse it with an African beat — the boy Zulu Makhaya sings "Hokyo" in Zulu, the native language of Zimbabwe. The things mousy-haired old Echinys does for art.

**FASHION: "Love Shadow" (Arista)** The only half-decent effort from our production. A lightweight number, with a quirky sub-funk production that gets the old top tapping. Gina X has been dragged in to add some cute pie vocals — as she sounds like a mouse singing from inside an empty Cestac can.

**CLINT EASTWOOD & GENERAL SAINT: "Matty Gunga Walk" (Karelessweave)** Our merry boaters bounce back again with their world-everywhere. Someone's decided to clean up the irreverent humour and stylized duets. Another one bites the dust: (ouch).

**CHINA CRISIS: "African White" (Virgin)** Aaaaah. This is more like it. A welcome reversion to this sub-disco record

BILLY "no peroxide" idol: "It's all natural, mate"

where irascible guitar leads a distinctive feel that others lack. Pity about the weak vocals, though.

**BLUE RONDO A LA TURK: "The Heavens Are Crying" (Virgin)** And so more mortals on earth will be when they hear this wondrous, Cleveland-arranged piece by Madness producers Alan Winstanley and Clive Langerer can do nothing to hide this uninhibited pre-funk disco that's as cool as a rainy night in Cardiff. A record for mistaking men in satin tux jackets and red-tinted spectacles. Let's hope the hype stops here.

## THE BEST

**ORCHESTRA MAKASSY: "Mambo Bado" (Virgin)** The brown rice and yam movement starts here with an energetic slice of disco African-style. Orchestra Makassy have about 857 members, but this is undisciplined, fresh and exciting disco punctuated by a raucous brass section. And unlike their counterparts, it's not too heavy on the percussion side — so you can actually dance to it!

## THE REST

**MODERN ROMANCE: "Cherry Pink And Apple Blossom White" (WEA)** Watch out — that guttural sound is back, courtesy of our nutty boys from Leyton. Another horrific bastardization of that clean summer sound that threatens to blast its way up the charts and get played every five minutes on the juke box down at the Pig and Whistle. Given men will be weeping, old women will be dancing, and we'll all be asking ourselves who in God's name actually buys this rubbish.

**DIANA ROSA: "We Never Too Late" (Capitol)** Chicken in the basket soul for mums and dads

to grove to at their local pub. Diana Rosa is their age now, but she's managed to escape sounding like it up to now. And to think she used to be sultry, sexy and vibrant... maybe Grayney Love will be the follow-up.

**KENNY ROGERS: "We Will Turn You Around" (Liberty)** Old Tom was the biggest thing in the West until Victoria Principal's tits took over. Courtney's finally graduated from the horse to the Cadillac. Eldorado, and Kenny's admitted a with this low-key disco-country. Perfect to bring in to while you drive to Jiff's gal.

**LARRY ELGAROT AND HIS MANHATTAN SWING ORCHESTRA: "Hooked On**

Big Bands" (RCA) Sid and Doris Dinklers rock stars on 45-style. All the old Glenn Miller type songs packed in to a lushly three minutes.

**GULLY: "Take Me To Your Heart Again" (A&M)** Makes a change from posing in Freeman's catalogue ads — this ballad's a bit less meaningful.

**JIMMY CLIFF: "Roofta Roofta" (CBS)** The Babylon system that gets old Jim down has made him one of the richest men in reggae... and in his case that's rich. This record is as radical as a pillarbox.

**CREATION REBEL: "Love I Can Feel" (Cherry Red)** A massacre of the John Holt song. A massive miss.

**IVORY COASTERS: "Mungwa Makass" (Recreational)** Does about as much for Africa as Kojima.

**NICK STRAKER: "Way Of Life" (Pinnacle)** RECORD MIRROR's had about 216 press releases about this no-hopie — probably one for every record he's sell. When will they learn that there's



Reviewed  
by blond  
SIMON HILLS

no place for pre-funk reggae, especially this song which makes Eddie Grant sound like a roots rocker.

**I...LEVEL: "Give Me" (Virgin)** A pleasant but rather unimpressive record. You'd probably dance to it at Tramps because it's the only way you can see of getting off with Tracy. The normal ingredients of a "travesty" disco record — superb funk bass work and ultra bland vocals.

**THOMAS DOLBY: "Whisper" (Venice In Perf)** This word is powerful as a fart. A shame, because Tom's electronic pop never catches it, makes it, though you feel it could.

**HELEN APRIL & JOHN DIMMER: "Blue Eyes" (Spaced)** As if we haven't had enough of Captain Sensible. Helen "Warms see my the April and John — stumpy yums — Dummer try and out in a good of tune. If the Captain made you sick, this will give you pills.

**MANFRED MANN'S EARTHRAND: "Redemption Song" (Bronze)** There ought to be a law against a bunch of old boxes like this taking a great song and turning it into a muddle of ambroses. They squeeze out all the emotion and merely show off their electronic prowess. Look to the Bob Marley original and avoid. The lowest of the low.

**TAURUS: "Time Is Tight" (RCA)** Disco version of the Boomer T and the MGS chestnut. It has the feel of a disco-style "Teister" as the synth-wavers buzz out the tune. The song's so strong that it's a pretty compulsive number.

**MIKE POST: "Theme From Magnesium PP (Billboard)** Now let's not be cruel. But there's one time when you just want that Ferrari to go thundering into the wall at the top. Nice guy music, for the sickly smart-ass from Hawaii.

**NICK GARVEY: "Take A Look Over My Shoulder" (Virgin)** A production job that's as smooth as a baby's bum. The old Motown slowie's latest single is so mushy it squealed over the floor when Tebbutt stepped on it.

**SWIMMING IN THE SEA: "Hero For The Heroine" (Epic)** Equivalent? Every name there's an indie label number like this trying to be thought provoking. It has a whetting girl singer with a voice as thin as paper.

**999: "Wild Sun" (A&M)** Has been by Japan with a "commercial" track. They've always sounded like park's equivalent of XTC — but not quite as bright.

**UROPA LULA: "Our Love Has Just Begun" (Arista)** Another band jumps onto the electropop bandwidth hoping it can get rich by copying everything that's already been done to provide a new generation of influences from Bowie to Japan. Let's hope it fades into obscurity quicker than syn-thesizer.

**DAVE EDMUNDS: "From Small Things Big Things Come" (Arista)** Much more of derision from every quarter of the disco era as old Dave comes through this Springsteen composition. Nevertheless it's the sort of song that I expect to be most of our retirement pots — the big one for Dave Edmunds is Dave, anyway... and it follows along with enough gusto. The big one for Dave Edmunds is the actually boasts a voice with a bit more than the rest. This week's dress can claim.

PHOTO BY LAUREN LAMONT



PHOTO BY LAUREN LAMONT



# Feeling

**Simon Tebbutt thinks  
the PSYCHEDELIC FURS  
are miraculous**

**WATCHING**  
The  
Psychedelic  
Furs could  
get to be a religious  
experience.

"We've just done a video for our new single, 'Love My Way,' and because it's a really arty, spacey kind of song we thought we'd get cloud machines and project them all over the place. Then we thought it'd be nice to use water as another reflective surface. I think you can see we're meant to be walking on it," explains lead singer Richard Butler. "But it tends to look a bit more like we're paddling. It's quite good actually."

The Psychedelic Furs, you may recall, are the London four piece who formed back in 1977 and feature Tim Butler, Vince Ely and John Ashton alongside Richard. Most people's idea of the archetypal cult band, they've just finished recording their third album, due for September release, with the legendary Todd Rundgren in the good old USA. "I took us about two months in all," explains Richard, "and we were living right next door to Todd's studio in Woodstock, a boring town about three hours drive away from New York City."

"But we chose Todd because he'd done some covers of the Beatles stuff and we heard 'Strawberry Fields' while we were touring round the States and we thought anybody who can get all those sounds down that accurately has got to be good for the sounds we want."

"And it's worked out great. We used a lot more instrumentation. Cellos, synthesizers, a horn section and backing vocalists."

"We're going to start rehearsing in about a week's time for a tour of England, Europe, America and hopefully, we'll do Japan this time too. We've still got to do exactly what we're going to do on stage having got all this sound on the..."

"We may use tapes. I want to go for a cello player live but there are disagreements

about that. Some of the band want a horn section which you can synthesise better. "And we're still working on ideas of slides to use as backdrops on particular songs. There's an old Warren Beatty film where at one point it flashes up a lot of images. It says 'love' and you get a picture of a family. 'Death' and there's a picture of somebody lying dead. Then it's 'love' again and there's a picture of the Hitler Youth. It flickers in and out and you get all these images mixed."

"We've got this song called 'Pissed in the Sea', an anti-political song, and that would seem to fit in there. I think the stage show's going to be quite a big production because the tour takes us right through until next February."

**T**OURING IS something the Furs are quite used to, especially in America where they've undertaken a couple of three month jaunts already. In fact in many ways the group are bigger across the great pond than at home in Blighty. "Yeah," acknowledges Richard, "but we don't know why. We're still not on a level with the Human League or Soft Cell for instance but we're like a big cult band."

"I suppose it would seem

**'They see you  
walking around  
with make up on  
and wearing  
pastel coloured  
clothes and they  
really go for you'**

logical to go over there and live, instead of battering our heads, especially in some of the cowboy towns. They see you walking around with

"But I've got high hopes because 'Love My Way' is doing pretty well at the moment and we'll release a follow up when that starts going down."

"I think there's a permanent British invasion across in America. They all have a bit of respect for British bands since the Beatles, and having done a couple of tours we've been to some towns about four or five times and got to know some people which is rare."

"Some places are great. Like Austin in Texas which is a huge college town. I couldn't believe the music scene there. They're very Anglophile and very aware of music for such a small town



RICHARD BUTLER: praying for success

in the middle of nowhere. "But we have had some flak there, especially in some of the cowboy towns. They see you walking around with



JOHN ASHTON

make up on and wearing pastel coloured clothes and they really go for you."

"In Richmond Virginia we played a real cowboy bar. They had one of those bulls where you put your money in and it throws you up against the wall. We came in for some real stick there. But it's fun. It adds a bit more excitement and excitement to the show."

**P**RIOR TO forming the Furs Richard spent the obligatory spell on the dole after leaving art college where he studied Fine Art. "I still care for enjoyment," he says, recalling the four years spent studying only to find there was no work. "At some future time I think it might be nice to set up an art company with the Psychedelic Furs as artists. But that's a little way off."

"I just started the Furs because I couldn't get any work doing art. I asked my brother Tim if he'd like to

start a band and he didn't want to play drums because a drum kit was too expensive so he thought he'd get a bass because that had fewer



VINCE ELY

strings than a guitar so I'd be easier to play. It just started like that, just with friends. "When I made up the name, 'psychedelic' seemed more of an era and a feel, than it was anything to do with drugs. But not in America. It's like calling yourself the Drugged Furs which has been more of a problem over there."

But not too much of a problem because the future's looking pretty psychedelic and rory for the Furs with a host of projects lined up.

"It's nice to move into something else," says Richard. "CBS in America are keen on the idea of me doing a solo LP of covers next year. And we may be doing the soundtrack for a movie by the girl who made 'Fall of the West' about punk in Los Angeles. It's good to have these things building up because only half of them ever work out."

Watch out for the Psychedelic Furs. They'll be walking on water yet.

# Adrian Lee



## The Magician





++++ Truly Fab  
 +++ Worth a listen  
 ++ Average  
 + Dodgy  
 - in the dumpster

### GO-GO'S: 'Vocation' (IRS SP 70031)

THREE OR four years ago, everyone was wondering who was going to save America from R.E.O. Speedwagon and Journey. Nothing Stone saved The Clash. The savior of money was on the New Wave.

Remember the New Wave? In America, this phenomenon introduced Elvis Costello and numerous "powerpop" bands with skinny ties and legs alike. The New Wave bashed and riddled two years ago. Since then no longer guarantee a record contract and the records never went Top 20. So why are Joan Jett and the Go-Go's currently the hottest properties in America? Why are Joan Jett's bubblegum version of Chinn-Chapman and the Go-Go's revivals of the first Blondie album the rage of the moment?

The best American "New Wave" album was made before the term was invented. Blondie's 1976 debut was witty and assured, offering a guided tour of American pop culture, playing with its totems while keeping the best at a distance.

So why are the Go-Go's intent on imitating this four-decade six years later? The answer must be that neither they nor America knows any better. It's a big country over there, news travels slow. Slow enough to muffle the wit and irony of Blondie and replace it, six years later, with the cute and comfortable Go-Go's.

This is not the Go-Go's fault. These charming ladies write bubbly and bouyant pop songs with lots of hooks and roots here and there to the Shangri Las and other golden girls. They have the producer of that first Blondie album, Richard Donner, to give them the big drum sound and that breezy garishness that is the essence of "New Wave."

The Go-Go's are a good pop rock band suddenly elevated to enormous heights. They will go on "newly" relentlessly bright across the stadiums of America, they will occasionally play small clubs as a tribute to their roots.

The Go-Go's are a dance band, as friendly and comfortable as the first next-door. They manage this without irony, an unusual achievement in Reagan's America. "Vocation" is this novelty's second album. It is snappy and cheerful but by half way through the second side you wish someone would stop being smiling.

Who will save America from Joan Jett and the Go-Go's? + + +

Mark Cooper

### THE GO-GO'S: cute and comfortable

#### NEW CHURCH: 'Lords Of The New Church' (Jugal Records ILP003)

BING A boy of some wit and taste it is of my intention to preside over the burial of this LP with bewilder and clarity. Condemned here is the cold, sick, and human detritus of the once mighty punk rock. The Lords Of The New Church have a Drowned, a Sham and a Dead Boy, but now, I won't mention their names: cos these has-beens have already had far too much publicity. To explain—these boys never Punked, but they were always Ruckers—unknown!

This is rock'n roll posing at its worst, some sort of fourth wave apocalypse, where heroes start the assault with Fender guitars, black leather, is a very mean color, and drug abuse is well, just, you know—the only way out baby!

"The Lords" (how dare they blaspheme) haven't quite recovered from their Keith Richards "romantic loser" obsession—an affliction common in 14-year-old guitar players, but somehow not so dignified in men over 30 than you.

This record has no thread or continuity and is just one whine of leashed rock'n'roll, cliched guitar riddling and keyboard-phasing.

Just take a listen to the words: "Ya gotta walk it man, just like ya talk it. Wear the uniform of your gang... Or... 'Shut up... and sit down' I Rich bitch run your heart out." The final lyrical flourish is this: "If you're lying outside of the law, but to your hole-in-the-wall Bottomen Island. A smuggerin' inn. Find safety and relief in this."

I said I'd be brief: this is rock'n'roll. This is conservative... this is RUBBISH, is that clear? +

Jim Reid

#### B A ROBERTSON: 'RBA' (VHS K52383)

WHAT DOES "Bang Bang," pop, pop and "Gee" You got it. We loved TV personality and sometime musician B A Robertson's his latest LP. It's a sure seller, see the single "Dot Dot Dot" which I've just heard on the radio so that must mean something with its rhythmic beat over the top. It's called the "RBA," but it's short on strong ideas and strong on bland ones.

A lot of clever clever lyrics about silly love songs.

lots of good choruses, like on "Ready O' Noor" and "Nothing Like A Good Romance" which manages to get mutuality like ruffin', workin', rubbin', cuttin' and nassin' in the racing top too best of Four Minutes To Midnight" and a wacky wacky version of "Houd Me" which P J Pezzy did better even if he did spit his pants over it.

Car stereo fodder, this is an album for recently recondemned estate agents from Surbiton fallen folk of the property boom and collapse. Just like B A Robertson's musical career. To take it snatch from One Plus One "The square on the side that I langie my love. I one in one I three should go! But two into three into four I don't know, I just don't figure it out." Nor can I.

Simon Tebbutt

#### THE ROOM: 'Indoor Fireworks' (Red Flame RFS)

THE DECORATORS: 'Tablets' (Red Flame RFL)

WHEN I first picked up The Room's album, I wasn't really grabbed—The Room, indoor fireworks, pretty nice sounding stuff. But then I saw the cover of the album. I was Leant To Walk That Tight To Craw. Now with a title like that it must be worth a listen, but I was disappointed again. The Room are one of those bands who seem to have something to say, but haven't found a good way of saying it.

It's not bland music, you can't exactly say that—there's enthusiasm there. It moves along at a fair old pace, but there's no energy, some definition. The problem is it's all on the one level; you want to turn the guitar up a bit and get rid of the nice melodies. Dave Jackson's voice needs roughening up too; good though it undoubtedly is, it sounds too confidently harmonious and worked at—you're a long time coming to find some spontaneous feeling in it. The Room's music is like wallpaper, you can get some very nicely presented wallpaper, but you just can't nodd it, it never sticks out.

Staying in the Room and born the same stable (Red Flame) can The Decorators improve on The Room? Their vocalists sound like Peter Ferrar from The Only Ones and that sort of thing complaining does have an attraction, look what it did for Pete Shelley!

They're certainly skilled at their craft; bass Decorators, the sound is tight and bounces along happily but what's lacking is a bit of panache (some names just suit this type of comment don't they?). Again, they need a bit—well quite a lot to be truthful.

They don't demand your attention in any way. The album set off at what promised to be a good pace with the quite catchy "Strange One" and started to flag a bit on the slower, "moodier" numbers, which sound just as much moody as they read. What the Decorators really came to grief on though was the harder they set themselves off trying to bring very much to the fore.

So, on a fair few occasions there's the brass and strings bawling it out for all their worth, not to mention the piano which goes in from time to time in an unexpected gang. The resultant sound is not flat, but very past overwriting with a sense that none of the components really know where they're going.

Nice try, but no thanks.

Christine Buckley

RAGE: 'Nice 'n' Dirty' (Carroll CAL 130)

HIST: 'Back With A Vengeance' (Neat 1003)

RAVEN: 'Wiped Out' (Neat 1004)

WHY STRANGE is that the ruffian bands always choose the most spectacular album titles.

We may as well brag: these three together. They all have a distinct no wave smell about them and a tried selection of songs.

High class bad certifies to what they were hazz and covered for everybody. Years later they're still doing the same and they'll probably be roped into this year's Reading bash for the best reason: The one had decent taste on this album as American Radio Station's last moment of inspiration.

Raven sound like cheap old Sabbath played at 33 rpm, all frantic guitars and no substance. Statesmen's sound, like nobody in particular and trash around which a four armed octopus. You reach some

Robin Smith

## Come hear the bland

### STEVIE WINWOOD: 'Talking Back To The Night' (Island ILPS 9777)

MAINTAIN SUSPECT isn't the only one keeping up with the latest synth technology.

Stevie Winwood has always liked working solo in the studio. The new computer-programmed synths must be right up his mixing-deck. Talking Back is dominated by keyboard synths, a few simple drum parts and the occasional Winwood guitar and piano playing.

Unfortunately the synths sound fairly ludicrous when taken out of Winwood's (now) predictable songs. On the opening track, "Vaseline," there is a high-pitched synth riff that is positively bubbly, a reminder of the Accolades. Stayed across a typical Winwood shuffle. Now can Stevie be bland and incongruous at the same time?

Yes it can. In fact, this is the same old Stevie, a genius because a formula, making music that utterly lacks the excitement or excitement that characterized his earlier best work. Left alone in the studio with no one to challenge him, Stevie has wound up producing blue-eyed MOR. The synth and piano, a reminder of the Accolades, stayed across a typical Winwood shuffle. Now can Stevie be bland and incongruous at the same time?

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Alan Cooper

### LEE WILSON takes offence

INFA RIOT: 'Still Out Of Order' (Secret Sec 7)

WHEN MOVEMENT occurs, when ideas become stagnant order and rule prevail. Punk Rock has become a series of well defined codes, by-words and RULES. As a protest it's probably inevitable.

Of course today's punk groups still deal in 'protest', 'rebellion' and 'anarchy'—but these phrases have become overused, abused and misinterpreted as to become almost meaningless. Punk has lost its original language; it is very narrow, very conservative.

Do live RIOT transgress this? Well occasionally. The infra teaches the more obvious aspects of the dressed. Exploited and takes a wider view of things. Most punk is self pleasured and cringing. It says look at me. In the victim. It's pretentious, it's like Marxism to avoid this and present itself, presents itself with some pride and dignity.

Yet they are not so far off the marks to stop making puny attacks on "class" or the "pootha pack". Boys, if you feel persecuted, then why not show the tolerance to others, that you rightly expect for yourselves?

Nevertheless, infra RIOT do make direct hits, sensibly dealing with the transcendence of fashion, classism and the frustration and boredom of unemployment.

There is anger, and some righteous and perfectly right assessments of the news that is Britain. Under the carpet they go, the young, the weary, the old, under the carpet they're asleep, but you can't sleep too well yet.

When they are specific, they're good, but songs like 'In For A Riot'—"against the people's hate"—merely sink to the general level of punk, dull and bluster.

Still I won't quibble. If this is a flawed album, it still has enough compensation, enough to be named as what aggressive rock'n'roll is all about. + + +

Jim Reid

# Fun and games

**TRIO: Trio' (Mercury AA 8435 163)**

**GURKY AND** storming looping by turns, fills in the debut album from German minimalist merchants *Trio* who, like those other electro boppers *Soft Cell* before them, were seen as a bit of a joke until the phenomenal success of *'Da Da Da'* made everyone sit up and take notice.

And I love it. Actually, I'm not sure if I like it so much merely because it drives everyone in the office bonkers, or if it's because *Trio* are original, funny, tongue in cheek and not at all your usual bleak, staid European act. I hope it's the latter.

The best song here is still the traditional electro synth pink and pink *'Da Da Da'* which, every time it comes on

the pub juke box, has all the punters wondering what the world's coming to, but there are other delights too. Unfortunately, a lot of them are in German or a mix of English and German and it's difficult to understand what they're getting at, but who cares.

Kicking off with predictably Teutonic titles like *'Achtung Achtung'* and *'Ja Ja Ja'*, Steven, Peter and Kralla sound their eccentric way through a mix of emotions and epochs and influences that range from East Berlin to the West Coast of America.

There's the superbly understated *Broken Hearts For You And Me* with its almost sing-along chorus, the utopian rockability *'Nasty'*, Sabine Sabire Sabire which sounds like a bloke phoning his girlfriend but I don't know, and *'Ye Ye'*

containing the wonderful lyric *'Sitting in the la la Waiting for my ya ya who may sound funny-but I don't believe she's cooing!'*

Now do you follow that? Only by buying it. Once you get over the irritation you'll find yourself totally infatocated.

Simon Tebbutt

**JEFFREY OSBOURNE: 'Jeffrey Osbourne' (A&M 64896)**

JEFFREY OSBOURNE is a new name to most but those who know of Funk Outez Ltd will be familiar with the voice. Now the warm, sensitive and soulful singer has wrapped his vocal chords around a solid set of songs, most of them co-written by himself. Then he's had the superb sense to insure himself with the production know-how of keyboard wizard George Duke and the talents of members of Brothers Johnson, Average White Band and Larry Graham.

Most of LTD's success was built on ballads so attention should be drawn swiftly to the wistful *'Congratulations'*, *'On The Wings Of Love'* and *'Baby'*. But his quality lyrics can also do the business on the brighter tracks like *'New Love'*, *'Who You Talk To'* and the single *'I Really Don't Need No Light'*, unfortunately dismissed by yours truly in the singles column recently but sounding a treat on this album.

The whole album shows that Osbourne can be placed amongst that special breed of vocalists like Luther Vandross and Peabo Bryson who can sing a shopping list and stop you in your tracks. + + +

Robin Smith

Mike Gardner



TRIO: Germans have a sense of humour (ha, ha, ha, ha!)

# JOHN WAYNE IS BIG LEGGY

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RECORD

Haysi Fantayzee

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# The new New Romantics

The truth behind the latest trend to grip the nation  
Spokesmen for their generation: Mark Cooper and Sunie

## CROONER OR LATER

**F**OUR YEARS ago, Vic Godard was the lead singer of another Subway Sect, a 'punk' Sect, a veteran of the 'White Riot' tour. Today Vic Godard is a crooner, complete with bow tie, tuxedo and a dangling cigarette.

The new Vic specialises in witty love songs that play with the language of swing and showbiz romanticism and come on as handy as a cool cocktail. What happens? We?

"I've always listened to this kind of music — four years ago I started taking it seriously. My parents know all the standards off by heart, the kind you hear in working men's clubs on a Friday night. My mother used to

play the piano in a pub during the war. In those days everyone knew at least one song — my uncle's party piece was 'Rocky' by The Drifters. Vic's parents didn't really like the first Subway Sect though they always tried to be polite. Now they'd get along just fine.

**G**ODARD'S FAVORITES are the great American songwriters who formed American popular music, taking it through from street music, ragtime shows and music to the arrival of Hollywood. A number of those writers were, in fact, influenced by the com-

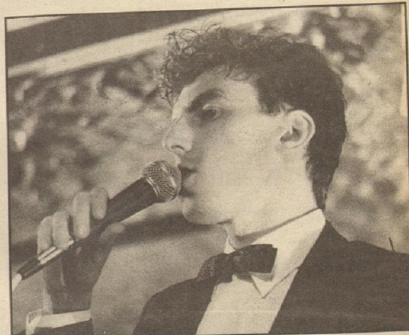
posers of English composers like Gilbert and Sullivan. Godard has spent the last few years learning the craft of songwriting and earlier this year released an album of swing material, 'Songs For Sale'.

Despite regular appearances at Bernie Rhodes' Club Left (every Sunday at Ronnie Scott's) and a tour with Alien8 Images, Godard considers himself a songwriter first and foremost. "In the States everyone decided that anyone could sing. Songwriters decided to become singers and vice-versa, to the detriment of both skills. In many ways I prefer my songs to be sung by someone else — as Doris Warwick sang the songs of Burt Bacharach.

While Vic writes within a tradition, he is keen that his music should be considered contemporary. "I don't like increasing the past for its own sake. I suppose my lyrics are second-hand romanticism. Everyone romanticises songs up, it's in a more jaded form than the last time.

While Vic waits for the world to catch up with him, he's working on some new and day-jobbing occasionally as a club-hopper. A sensible occupation for a man who writes his songs in his head.

Anyone for a song? MC



VIC GODARD: all Sect for the big time

## Discography

**PALE FOUNTAINS**, 'Just A Girl' (Operation Twilight)  
**CAMEL**, 'Storm' (Red Flame)  
**AZTEC CAMERA**, 'Mistress Of Wine' (Postcard)  
**WEEKEND**, 'A View From Her Room' (Rough Trade)  
**EVERYTHING BUT THE GIRL**, 'Night And Day' (Cherry Red)  
**VIC GODARD**, 'Songs For Sale' (London)

**FRANK SINATRA**, 'In The Wee Small Hours' (Capitol)  
**HOLLY CARMICHAEL**, ... sings Holly Carmichael (MC)  
**BOBBY HOLIDAY**, 'Songs For Distinctive Lovers' (Verve)  
**ELLA FITZGERALD**, ... sings Cole Porter (Verve)  
**THE VERY BEST OF EDITH PIAF** (EMI)



**LOVD BADEN-Powell** would be proud of them ... camping halls, acid shorts and sweet little boy singles. Not only do Pale Fountains score high in the new pop cuts charts — 'A Girl' is a mix of Bacharach, Love's 'Forever Changes' and Aztec Camera's 'We Could Spend Letters'.



**FRENCH IMPRESSIONISTS**: picture this

## Pissaro artists

**O**F ALL the currently voguish "jazz" pop groups, whether of the laid-back or "free" variety, the French Impressionists are the most extreme. What they play, although all original material, is not pop that's been filtered through jazz or vice versa, but a straightforward, almost conservative tinkling jazz based around Malcolm Fisher's cocktail lounge piano.

Fisher, drummer Barry Ross and pin-beat player Paul Yacoubian have been playing together for six months, but

the making of them has been the recruitment of 22-year-old Louise Hess as singer.

"A friend told us that his girlfriend was a dancer who was into Holly Carmichael," the male contingent relate. Mike Hess was duly auditioned and hired — and she is one heck of a find. Although she claims to have no previous singing experience — "except at home when I'm on my own" — her high-pitched voice is a delight, and she gives original Fisher's tricky melodies with no apparent difficulty. "Anything I put my mind to, I can do," she says, matter-of-factly.

A four-track EP (a selection of songs from ...) is due out soon on the Belgian Independent, Crespeaux, though the French, or more properly, Glaswegian Impressionists

confess that their studio sound is still unsatisfactory. "We need a proper producer," they say. The EP will include 'Blue Skies', probably the most instantly appealing of their seemingly endless catalogue of Fisher songs. Don't they ever feel tempted to do a few covers?

"Of course. That's the kind of music we all love. But until we're established in our own right, we won't play cover versions of old songs. We don't want to appear revivahate."

Photo by Neil Wilson

Photo by Mark Baker

**A**LONGSIDE the free jazz of Rip Rig and Clo and the nutty jazz of Pigbag, another mood is growing, a mood Indigo.

Taking the samba as a starting point and Miles Davis' 'A Love Like This' as a pointer, this bunch are concentrating on acoustic instruments, a cool, subdued feel and, above all, songs.

Liverpool's Pete Fountain's mention (Burt Bacharach, Vic Goodall) gives a nod to Cole Porter, Ben Watt speaks of Rickie Lee Jones and the blues before all different eras and practices different styles but each is a songwriter specializing in moody melody.

**S**OMEWHERE BETWEEN discipline and chance spontaneity lies the storm that is Carmel. Carmel is a singer who takes her singing seriously and intends her voice to last. She knows that timing takes time, that "it takes a singer years to get her sound. Either you get famous for two or three years or you do this as a career."

Carmel comes from Southport. At 18 she took classical singing lessons: "I wanted to learn to sing properly. The lessons were good but I had to persuade them to find the natural tone for my voice. Eventually they gave them up—I didn't want to get involved in something that was so restrictive and disciplined."

She moved to Manchester and sang with a band called The Thunderboys who specialised in a quirky pop "somewhere between Lene Lovich and the B-52s." Then Carmel met Jim, the bass player in the duo "C." "I had an idea of what I wanted to do," explains Carmel, "but I wasn't clear. I can see how we could work together doing something minimalist." Carmel's cousin Gerry joined on drums and the current line was born. Together they make a music that is sparse but passionate, a kind of minimalist music that is bursting point then sinking down to a whisper. Above all, there is the presence and voice of Carmel herself.



CARMEI: split

The voice there moves to black singers than classical training—"I love passionate singers. I love the power of Aretha Franklin, she can drive a song with the sheer emotion of her singing. And I love gritty singers—often their voices are very rough and untrained but they sing from the throat and have that raw emotion..."

The trio strive for simplicity at all costs: "The lough on them and Jim is lough on me in terms of getting simple. We do some old songs, like 'Tracks Of My Years' but we try to find our own way of doing them..."

After punk's insistence on fast, loud frenzy the current crop put their emphasis on calm, society, on conversation and the romantic twilight.

Since punk bands bashed themselves re-inventing style after style in the name of antiauthorism it's now still.

How the spotlight falls on the cocktail dealings of easy listening and the great songwriters of The New Wave. Carmel calls on the names of Edith Piaf and Billie Holiday and is the first in the pack, while others point at the dream chameleons of the Strifes, Françoise Hardy and Astrud Gilberto. It all adds up to a mood rather than a movement. Whatever the pop charts will be affected remains to be seen, but if you prefer clubs, intimacy and a quiet evening, your time has come.

Is this jazz?

"To me jazz means the ability to respond to other musicians so that together you can make music that expresses the mood you've created between the players."

On the single 'Storm' Carmel hovers between the spontaneity of jazz and the glibly polished of soul. So far she's refused the blander settings of pop: "We were almost forced to do a single as a crossover, to do a mediocre re-visit of a soul song. It is tempting to do a quick single and go for the money my dad always wanted me to be rich..."

Instead Carmel is waiting, taking more singing lessons, refining her art, finding her voice: "I was sitting in the dressing room after supporting Pigbag at Hammerstein, reading a biography of Edith Piaf. It was too crowded to go downstairs and watch and I was feeling fed up with being a warm-up machine for bands. Then I read that Piaf didn't begin to break through until a single audience till she was 30... That's another eight years in which to work on my voice..."

## THE NEW WAVE

**T**HE NAME COMES from a furniture store in Hull, the tune from the songbook of the modern, Cole Porter. Everything But The Girl's version of 'Night And Day' reclaims a classic from the vaults and makes it live again. Ben Watt and Tracy Thorn want to write their own classics—they've proved they can do justice to the ones we already have.

Ben and Tracy met at Hull University where both have just completed their first years reading English. Most of their colleagues don't know they exist as, when they first met, they tend to talk the two rather strangely. "Normal people aren't supposed to be on the radio or in the music papers," explains Tracy ruefully. "I was thrown into sharing a room with a girl when I went up. When she heard 'Night And Day' on the radio, she couldn't believe it was me. I had to show her a copy of the single."

Everything But The Girl is a safe project in the careers that Ben and Tracy have already established. When they met at Hull, introduced by Cheryl Red,

the record company both share, each had already made a record. Ben began with a solo single entitled 'Care' and followed it with a duet with an EP, 'Gammer into Winter'.

Tracy writes and produces for the critically-acclaimed trio, Marine Girls. Ben writes in a folk-style that acknowledges his debts to Nick Drake, John Martyn and the music that his father, a jazz pianist, played round the house. Tracy writes in a poppier vein and admits the realism that the Buzzcocks and the Undertones have brought to the love song.

Tracy is proud of her reading of 'Night And Day', despite Ben's reservations about his guitar part. "I'd never heard the song before which helped," she says. "I wasn't intimidated by great versions from the past. We changed the melody a little to go along with my voice and that's put our individual stamp on it."

'Night And Day' shows the two at their best and neither are great believers in the 'everything goes' doctrine of much contemporary pop. According to Ben, "The responsibility of the musician is to show the beauties of music, of being able to play, not deluging it in being fashionable to play. Too many people make a virtue out of 'frailty'."



EVERYTHING BUT THE GIRL: night Porter

Tracy and Ben take pleasure in Hull's distance from the music biz and find that songs come naturally away from the intimidating fashions of the capital. Ben believes in writing about the bare facts of living: "Once you strip away the trendy clothes and the music press, what's left is a person naked in the bedroom, same as everybody else."

Tracy agrees: "I want to be able to make people laugh and cry in the same song. I want to write unromanticising about love and relationships." She

releases a solo album on Cherry Red later this month, while we can expect another minor chord masterpiece from Everything But The Girl by the end of the summer. The feel is late relationships, the mood a kind of blue. An ideal time to reappraise relationships by calling on the skills of the songwriters who already looked at love from every angle but those available to the lovers of the Eighties. Everything But The Girl are modern lovers.

## Sunday people

WEEKEND offers time out, a chance to be soothed and stimulated. Their nucleus is a trio, singer Alison Simon, a London-based guitarist and her guitarist brother Simon. The first two hail from Waise, while Simon is a Lancashire who came to Wexford from working at London's Great Jazz club, Mole Records.

Together they make music that pays tribute to hymns, and to the blues, as well as their own. "We like the music that's strong, atmospheric and quiet," explains Alison.

# the camera never lies

**I T WOULD be foolish not to include Aztec Camera in such a roundup as this, since they were exploring relaxed, melodic jazz pop a good couple of years ago, and their influence is now making itself apparent upon such newcomers as Liverpool's Pale Fountains. But they declare today that they are "more into rock now," and would rather dissociate themselves from the New Wave Of British Funk Jazz (see Phil Cooper and I were once tempted to style it).**

Currently a duo, following the departure of their second drummer, Aztec Camera, in the shape of Roddy (git, vcls) and Campbell (bass), are an easy-going looking odd three, clad in country shirts, jeans and natty jackets. They share a nice line in quiet humor and a total lack of that whiney you might expect from former leading lights of Scotland's Postcard Records.

Postcard released two lovely, lyric Aztec Camera records: 'Madness Of Wine', the second of them, is a far-off memory now, in single terms. What have they been up to since?

"We've been up in Scotland, taking around in dark rehearsal studios and being interested," is the frank reply. With their signing to Rough Trade and move to London, however, things have been rather more interesting of late. Why sign to an independent label?

"At first, with Postcard, we wanted to do the whole thing independently, and so did Alan Horne (Rough Trade). Then it became fashionable to sign to a major."

"Besides," adds Roddy, "most of my favourite groups, like Fall and on indie labels. A major label would've wanted a hit anyway, and I'm not sure I've written one yet."

A characteristically modest declaration. Though easy to argue with, they are aware of a certain stigma involved in being a Rough Trade group but say with ironical smiles that "happily we are transcending that."

Looking back, they reflect that Postcard had good press but failed to capitalise on them. As to their own past, they admit to "being caught up for a



RODDY



CAMPBELL

time in any thing—listening to jazz and all that," but are now confident that they've found the right path.

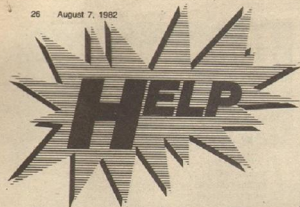
Their current aim is to "get all the stuff Roddy's written in the past done," and to me and they release a single in August, 'Pillar To Post': it's produced by John Brand, who did Magazine's 'About The Weather'. It's already recorded, but is to be re-mixed, after the first version was rejected by the duo.

"It's going to be brilliant once it's re-mixed," Roddy informs me. "And when I say brilliant I mean you're actually going to be able to hear the cues..."



That's all folks!





## Fame wanted

**O**N A recent 'Top Of The Pops' evening seemed to be wearing 'Fame' T-shirts. But not one of the T-shirt shops we visited has them. **Kendal**

● **The official Stirling Cooper brand 'Fame' T-shirts**, as seen on **TOTP**, retail at £4.99, one size only from any UK branch of **Flouise Stirling, Catter** outlets supplying the artefacts of ambition include **LONDON** (Bourne's, Dickens And Jones, Top Shop); **BIRMINGHAM** (Flouise's); **EDINBURGH** (Flouise's); **GLASGOW** (Baily's and Fraser's); **MANCHESTER** (Kendal Mine); **SHEFFIELD** (Scholfield). Or you can buy mail-order from **Flouise Stirling Enterprises, 44 New Bond Street, London W1**. (Price £4.99 plus £1.00 p&p - Cheques/postal orders payable to **Stirling Cooper Enterprises**.)

## Help mate

**I**M INTERESTED in spending a few weeks between school and college doing conservation work of some kind. Any ideas of who I can contact? **Surrey**

● **For fax on writing weekends, vacation camps and other possibilities**, write with an s.e.e. to the **British Trust For Conservation Volunteers, 2, Dellar Street, London NW1**, or **Acorn Ganges, The National Trust, 42, Queen Anne's Gate, London SW1**.

● **If you're too late for some of the schemes happening this year, why not join your nearest branch of Friends Of The Earth**, tackling a range of tasks from wasteland clearance to recycling projects. **Friends Of The Earth, 377, City Road, London EC1**.

## KOMPOSERS KLUB

**KOMPOSERS KLUB**: Who says you or your mate need the other half of your songwriting team? Our list of young talent is growing and, if anyone else out there wants to see some results, we'll put you in touch. **Komposers Klub, c/o Help Record Mirror, 48 Long Acre, London WC2**.

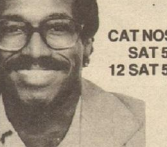
## SHOUT FOR JOY

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Operating as a kind of residence from again, **Christen** has led to a great deal of self searching, and now you need to find others who share similar beliefs.

Start getting your head together by giving yourself a break, and, at the same time, a chance to see how a holy order lives at first hand, by visiting a retreat for a day or a longer stay. You may decide there's more scope for a lighting student out in the larger society or from within the membership of the largely paternalistic established church itself.

Accommodation at retreats, including the Cistercian monastery on **Canterbury Island**, or **Tarby**, or the Anglican monastery of **St Edwards House, London SW1**, is inexpensive. A full list of retreats, when you can get away from it all and think about it instead, is available from **The Association For Promoting Retreats, Church House, High Road, London W2 (Tel: 01-727 7924)**.

## Self help

**YOU'VE PUBLISHED** details of self help groups in the past and I wonder if there's one for my Auntie who recently had a hysterectomy. **Glas, Reading**

● **Ask her to contact Celine Tobutt, Gwynne Lodge, Summerhills, Burnham Road, Althorne, Essex**

## Hair problem

**I**M VERY dark haired and embarrassed as I have some strands of grey which look like a mousetail. At school, the other girls kid me about it and

# Religious retreat

**A**LTHOUGH I have no family religious background, I consider myself a born again Christian, holding Christian values and beliefs. This has been indicated, I know, by my own emotional crises, loneliness and isolation.

After being dismissed from my only job because of habitual lateness, I'm now unemployed and apparently without a future. The genuine reason for losing this job was because of ridicule and abuse from the other members of staff. This depressed me so much that I lost the discipline and determination essential to keeping time.

While I'm straight, physically I feel unwell and find the bitterest season in the environment around me more than I can stand. I've lost all desire and enthusiasm for material pleasures and don't seem to fit in with any aspect of youth culture.

I'd like to escape material society and my obligations altogether, so I'm seriously contemplating joining a monastery and becoming a monk. This seems my only route.

**M, London**

● **At some point in our lives, we all wonder at the meaning and purpose of it all. Who are we? Where are we going? Where is it all about?**

These questions, asked sometimes cynically, but mostly with heartfelt sincerity, have no ready-packaged, straight-from-the-freezer solutions. But the established religions of the world, Christianity, Buddhism, Hinduism and the rest, and their orthodox and alternatives, new and old, offer a framework for living and a path to follow, giving scope of the answers in exchange for simple faith and true belief.

Religion is not an escape from everyday pressures, the reality of pain and suffering, the pleasure and richness of the world — the paradox of life and death. It can't simply be used as a shield to crawl into whenever you feel hurt, threatened and unable to cope, because any belief and philosophy you freely choose to live by will ultimately lead you back to yourself and to choices you must make, and you cannot escape your self.

Belonging to a religion is about interesting with other people. Why not discuss the monastery life with a nun, a Catholic priest? This course of action would involve a great deal of commitment on your part over many years before the established church would approve your selection. Talk to some of the fringe front-line Christian selling literature on the streets who've opted for a communist lifestyle, too.

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## Hair problem

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makes me really upset. What can I do? Is there something wrong with me? **Reigate, London**

● **Lots of girls, especially those with very dark hair, have facial and body hair which shows up a lot more than on your blonder counterparts.**

A special cream that you buy from the chemist should remove the facial hair you describe.

## Secret romance

**I**M ENGAGED to a great girl and want to marry her, but my problem is my past. From the age of 16 onwards, I was involved with another boy called Dave who has recently moved back to Manchester.

What I feel for him now is friendship rather than anything else, and he knows it. But he's very jealous of my girlfriend, who I know slightly, and says he'll tell her about us if I don't see him again.

I know he'd be hurt if we marry, but most importantly, I'm not sure I can live with him and my past. I'm beginning to wonder if I'm being too hard on myself. I know I'm bisexual.

**Andy, Manchester**

● **It's time to be even more honest with yourself, with Dave and your girlfriend too. He hasn't been around for a while, and now there's his former site. Simply lay it on the line and cancel out the possibility of his breaking the news to her in anger by mentioning this relationship, now past and gone, to your girlfriend first.**

If you're contemplating a lifelong relationship, you have a right to know about your sexuality, and there is no point in keeping secrets from each other. Once you start pouring your heart out, she's bound to mention some untold confessions too.

This information shouldn't change her feelings one iota relative to you. If it is likely to make a difference, it's best to find out now, rather than too late.

Examine your motives for wanting to marry. Trying to use marriage as a convenient front, as an excuse to be the hope you'll eventually be dishonest and a mistake, if your reasons are poor. Don't let your willingness to work at it after the marriage has gone, mean this marriage stands a better chance than many.

## Clothes dummy

**I**M STILL at school and my parents aren't very well off so I have very few clothes. Trouble is, my friends are choosing them and this is really embarrassing.

I don't mind wearing jeans, but she bought me a horrible old-fashioned suit which I have to wear sometimes. I don't

Problems? Need some ideas or information? Or would it help to talk through over 20 writers? **Suzanne Garrett, Help Record Mirror, c/o Help Record, 48 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 0163 1147.

hurt her feelings. She thinks it looks smart, but my friends saw me out the other day and had a really good laugh.

How can I suggest she buys me something? It's so humiliating, and I look ridiculous. **Derek, Brighton**

● **In your mum's eyes the suit probably does look smart, but bearing in mind the fact that her taste and finances alike don't run to contemporary spare-time or weekend fun. Sticking in a supermarket, where a shop assistant, car, walking shoes, slinging parkas are just a few pence more than really for these plenty more.**

Some more cash yourself is the fastest route to choosing your own clothes. By buying something else she always wanted you could more than make for the unsuitable suit being confined to permanent storage.

## Misplaced loyalty

**E**VERY SATURDAY night, my boyfriend, whom I've known for six months, insists on going out drinking with his mates, although we have a good time on Fridays. He still gets on down, as there are lots of things I'd usually stay in watching television out of kyla.

How can I stop him going out with his mates all the time? Should I go with my friends rather than him? **Debbie, Lincs**

● **You said 'If he sees Saturday night as the last bastion of personal freedom, it's a matter of attachment to a girlfriend, there's no way you can force your boyfriend to give up his night with the lads, however chauvinistic. But there's no need for you to play little woman sitting indoors moping into the TV screen. Don't let him see you for granted.**

See Saturday as your own when you can't want your yourselves with a right to make your own money. You could always slip in a Friday in their company too, leaving time to make your own and worry instead.

When he hears about the good time you've been having, he may want to match it with you. After all, eventually, as his friends start forming solid relationships, one by one, and drop out of the Saturday routine, even if you take their girlfriends along, his attitude is bound to change.

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# TUBE STRIKE

**Peter and the Test Tube Babies**  
by  
**Simon Tebbutt**  
Pics: Andrew Hanson

**R**UN LIKE hell — here come Peter and the Test Tube Babies.

Peter and... who? The Test Tube Babies, the original Brighton punk four played finally bubbling under the charts with their second single "Run Like Hell" after four years of growing round the county.

And they live up to their image as hardcore, hard drinking punks. They even break out their punk bands like Chases.

"Saturday night was the last night of our tour up north," explains guitarist Derek, the most reasonable and talkative of the manic bunch. "It was a great piss up with us taking the piss out of Chases on stage. Then we had a race with them in our van down the motorway ending up in one of the Trust House Forte places where



CHRIS

we started throwing chips over them and got banned from the cafe.

"And now we might have blown the tour we were going to do with them. They're so hard it, Gane October and that. They're so out there. We're too rowdy for them."

"We act abusive and chaotic on stage but we're the same off stage. It's not put on with us."

Clearly, Peter and the Test Tube Babies first came to public notice a couple of months ago with their first single "Banned From The Tube" (they've been banned from just about everywhere in Brighton).

They are doleful leader Peter, Chris Trapper, drummer Ops (or Hoopins) and the lanky Derek. And most of them live in the county seat south coast (using home known as Anarchy Ranch, where they indulge in creative leisure pursuits).

"We go drinking mainly and go to gigs," says Derek. "The band's a pretty full time thing.

Tomorrow we're off to play a punk festival on the Isle of Wight."

**L**IKE THE Anti Nowhere League, Peter and the Test Tube Babies write songs that are humorous, songs like Elvis Is Dead, "Transvestite" and the B side of the current single, Up Yer Butt.

"That took 45 seconds to write," says Derek proudly. "It's a joke really. Peter writes the words and I write the music."

"We just do it bunch of piss takes," adds Chris. "We're not serious or anything. Politics is a load of crap. We just want to have a laugh really."

"People think just because we have funny lyrics, we're not a hard core punk band," continues Peter. "We write about things that happen to us, like being banned from pubs. We see to go out and get pissed and make



JOHN M. GROORDEN, OGS



DEREK

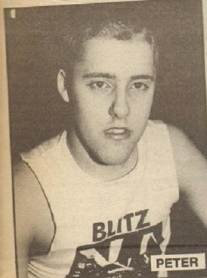
stomps of ourselves and then write about it," concludes Derek succinctly.

But the group are serious about some things, especially doleful promoters.

"We played one gig up in Bradford where the PA blew up on our second number. Everyone went looking for the promoter who'd run off," says Derek. "We got his address and went round to his house. He immediately switched all the lights off and phoned the police and said there was a crowd of hoodlums around his door. So we never did sort him out."

That's slowbiz. But Peter and the Test Tube Babies, unlike most acts who say it aren't in the game just for the money.

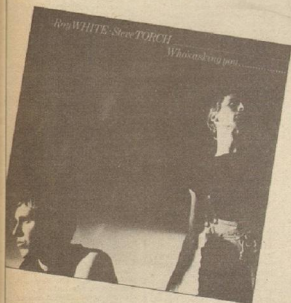
"We've been going four years now and it's gradually taking off," says Derek. "It's been a slow struggle but we're getting better gigs now. The last tour was just doleful venues, but we're headlining now. And 'Run Like Hell' sold six and a half thousand in a week. But success won't change us. We'll just buy more beer."



PETER

Roy WHITE Steve TORCH

See White and Torch as special guests on David Essex Showcase this Saturday



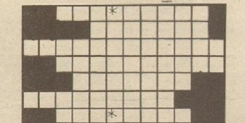
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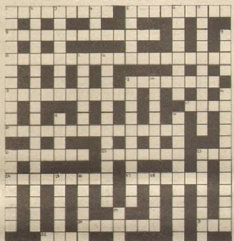
## POP-A-GRAM

SOLVE the seven cryptic clues and write the answers across the puzzle so that the letters down column spells out the rank of a No. 1 captain. Remember the clues work in the correct order. You have to decide what the right order is.



So no vinyl about him for this 1982 outfit? (8)  
Who fell flat on M Jackson's best selling disco LP (3,3,4)  
Yes, 500 each could change these Californians, especially at this time of year (5,4)  
That's not my male and male into a beta king (5,7)  
Whenever old tales he told, you'd hear of 'em (7)  
At the instant Press Inc. you'd find some Secret sound people (8)  
Mass Out about all over the funny house (10)

## X-WORD



## CLUES

## ACROSS

- 1 Writing material which is never on time (3,4)
- 2 Live Stones LP (8,4)
- 3 Good Trouble group (7,5)
- 10 Record Store 'Wonder' release (11,1)
- 12 1979 Joe Jackson LP (2,3,9)
- 15 Police guitarist (4,7)
- 17 Rhoads CD (single) label (4)
- 20 A gambler for 'The Who' (2,3,3,3)
- 21 They want a Rocket To Russia? (7)
- 22 Group singing in their air (7)
- 23 Outrage label (1,5,1)
- 24 'Johnny Army's former leader' (3,1)
- 25 Do they make Rod run faster? (3,4)
- 26 See 13 down
- 27 Peaky singing partner (3)
- 28 A hit for the Hollies and Jackson Square (5)

## DOWN

- 1 Indolent literature from The Cors (11)
- 2 When Jim Kerr did (8,3,7)
- 3 Pinhead by 24 acres (8)

## LAST WEEK'S WORD ANSWERS

ACROSS 1: West; 2: The Beat; 3: Bummer; 9: Zappa; 10: Play Judo; 11: Dollar; 13: Star; 15: That Lady; 16: Juliet; 19: Stone; 21: Andrew Gold; 22: Stone; 24: Raw Power; 25: Pink; 27: Schools; 28: Tough; 29: Clay

## DOWN

1: Walk For The Blackout; 2: Rough Trade; 3: Terry Hall; 4: See One; 5: Yvonne; 6: Stone; 7: Agna; 11: Dee Dee; 12: Alan Gamble; 14: On Of The Town; 15: The Mule; 17: Nick Lowe; 19: Street; 20: Copycat; 23: Turbo; 25: Glow; 26: PhD

## LAST WEEK'S POP-A-GRAM SOLUTION

Billie Jean, Sex Pistols, Lou Reed, Green Onions, Spinners, Gary Human, Mousse, Bob Seger

DOWN: Jackson

LAST WEEK'S WINNER: Simon Hanger, 14 Parker Court, Beale Street, London

## NAME

## ADDRESS

Remember, you have to complete both the Pop-A-GRAM and X-Word to qualify to win an album. Send your complete reply to Popagram, Record Mirror, 49 Long Acre, London, W6C 8LF.



# TALKING THE DAMNED'S COURSE

Christine Buckley  
exhumes the DAMNED

**P**OPLE USUALLY smile when you mention the Damned, but I'm not sure it's always for the right reason. Every interview takes the same old lack of "well, they're still here" and suggests that after all this time they surely can't have long left for this world.

And with this last year of inactivity they were certainly helping the music city they grew up in Captain Constance's runaway success with "Happy Talk" dramatically forced more positive attention back onto the band. How after a chart hit with the single "Lonely Money", the Damned are performed.

And they look set to make that spot in the sun get them the slice of the cake they deserve. This last year or so has been spent frantically searching the sea with Chiswick Records in favour of new label EMI. They've also recorded an album, planned a tour for September, and recruited new manager Andrew Hilly, heirman of the Captain's solo acts.

If you're new to the Damned, which they're determined to have greater control over their destiny. But Scobie explains:

"We had to decide whether we were just going to stay sticking our foot for the rest of our careers or make a single go in a new record company who could get us across to a bigger audience, and a bigger market in order to make it all worthwhile."

Last year was indeed a watershed for the Damned, a make or break period. Contractual obligations to Chiswick stopped them from doing anything but the odd gig; hardly a happy state to be in.

"It's a miracle the Damned survived last year," says Paul. "Contractual obligations to Chiswick stopped them from doing anything but the odd gig; hardly a happy state to be in."

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"It's a miracle the Damned survived last year," says Paul. "Contractual obligations to Chiswick stopped them from doing anything but the odd gig; hardly a happy state to be in."

**T**HE Damned are one of those bands who get great store by the audience, by the reaction and support. Oh, I know that's

what they all say and not an awful with an ounce of scorn as going to say otherwise. But really you can't think of the Damned in any other way than performers.

This is why despite the music being standing in their way like a brick wall the Damned have never really thought of giving in. Well not usually at any rate. Although doesn't the example of Cross appeal?

That's not your can't do it, you really can't. You've got to be accessible to the public, the Cross aren't. They're not accessible to everybody; only to the people that know them and what they're doing.

One thing the Damned have been charged by is the misleading fact they have as the comedy act of punk, a label it has been very difficult to jettison, let alone shake off.

Of course they're not a serious band, in the New Order sense of the word, but equally you can't call them simple clean funsters. Neither is their attitude to the three-way hammer of Spideginsounds for instance, but rather a more provoking turmoil of chaos.

And whilst this is their raison d'être, they're as present rulebook. It is probably also the reason you can't call them simple clean funsters. Neither is their attitude to the three-way hammer of Spideginsounds for instance, but rather a more provoking turmoil of chaos.

missing the next trip upward. There just isn't a convenient box for them so they cannot be distributed as a more commodity. With songs such as 'Love Song' and 'New Roses' they're sure ready entertainment whilst 'The Pain' and even 'The Club' show that there's not a total abandonment trip. And like the Black Album, their forthcoming album promises more of this double-edged thrust.

**T**HERE'S no need to put the Damned on. While The Clash, themselves quite happily and Adam Hogg from one pigeon hole to another the Damned largely inhabit music's cross reference section. Mind you, the same could be said of the Redskins in the states; is this the Damned of the eighties—the Mothers? Not really.

Dave Vanlan's then? It's either way they do look poised to properly take off and bring a bit of life back to the awfully flat music scene. So, amidst all this optimistic "happy" talk does that see an end to the Damned at all?

"Not an end to the Damned. I can see an end to being poor. There won't be an end to the Damned."

"You'll go on and on like the Rolling Stones."

"It's like it. It's the only thing I'm good at. The thing I can do in life is play drums for the Damned."

"Things do indeed look hopeful for the Damned; it reminds me of a line from a poem by Pope (I've no idea) — Ed? See Cromwell, damned to everlasting fame."

# The peasants goes on

**BLUE ZOO**  
Zig Zag Club, London  
THE ADVENT of the promo-  
viser, with the accent on  
packaging and promotion, has  
still not killed off the amateur  
rock club circuit. As ever there  
are hundreds of bands ready to  
trade the boards to stardom. As  
ever, very little changes.

Blue Zoo find themselves in  
an unenviable position — a  
group on the fringe of chart  
success, needing that first hit to  
attract attention, yet meanwhile  
reliant on the occasional gig,  
unable to maintain interest.  
Blue Zoo are not a 'live act',  
but a group waiting for a hit  
record to give them the time  
and money to put things  
together properly. Tonight's  
show had a hint of desperation  
about it, frantically wanting to  
shine and glitter, but ultimately  
reduced to a series of ill-  
conceived ideas and half-  
hearted gestures.

Searching vainly for direction  
and interest, Blue Zoo  
plundered through a set that  
was neither good nor bad but  
merely puzzling. There was  
a touch of funk in those guitars, a  
nod to disco-bout and a  
sprinkling of rock'n'roll, yet  
nothing seemed to gel.

Striding above all this,  
however, was vocalist Andy O,  
a natural showman, an affable  
of some deity and no mean  
singer. Andy O has the public  
face and front — literally — to  
propel Blue Zoo into the charts.  
How if only they'd get their  
act together . . .

Jim Reid

**ANIMAL NIGHTLIFE**  
Heaven, London  
A DODGY Lyceum-style sound  
made Animal Nightlife  
sing less than Heavenly, but  
make no mistake: this was  
a special act.

My last musical encounter  
with the nine young Nightlifers  
was at the beginning of the  
year. Then there were plenty of  
fresh ideas flying about but a  
certain lack of cohesion hung  
around making Les Sewell,  
the band's manager, a witness to  
too obvious a sign of the show,  
Times have changed since  
and Nightlife are a different  
proposition in mid-Summer.

They've retained the services of  
a second gig on the  
nightclub — Christy, she's  
called. It's the band themselves  
who are the real revelations,  
though. One of the signs of  
back-to-basics basement 'jazz'  
is the place comes as a funny,  
often fearful, cocktail of  
breath-taking modern day  
rhythms 'n' blues.

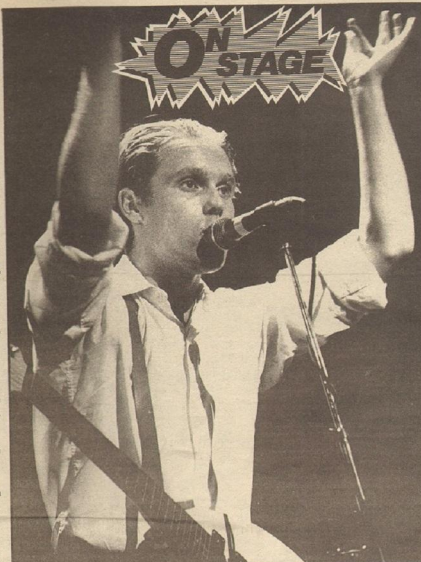
Animal Nightlife have more  
real than their grasp than  
most people possess in their  
own record collection. 'Love Is  
Just the Great Pretender', a  
possibly the best example of  
their style. It mixes a wistful  
little tunes with a witty and  
inventive lyric.

As things stand the group are  
a mere signpost away from the  
big time. The showman, a  
attractive front line — Andy  
Polanski, Leah and Chris —  
look like becoming Mike End's  
equivalent of Odyssey, with  
body and wit to match a clear,  
penetrating vision of  
credibility.

When a band sing, 'the basic  
pleasures of man are here in  
our condition' they've got to  
be taken seriously!

Gary Hurt

**ASWAD**  
The Venue, London  
THE ARRIVAL of the  
Rainbow have spent too long



DAVE WAKELING: joy on a grey day

## Big funk

**KOOL AND THE GANG**  
Coliseum, Richfield,  
Ohio

**KOOL AND The Gang** have  
now started themselves to  
being the state of the art of  
affluent black pop. They are  
near the supreme rhythm  
package — a modish slab of  
music that lifts and inspires  
— hit after hit is  
delivered with the force of a  
clenched fist. The pacing is  
perfect — just after you're  
warned to the hard valley of  
'Let's Have A Good Time',  
'Stepping Out' and 'Love  
Festiva!' it's time to cool down  
with the sultry 'Too Hot'.

Lead vocalist James Taylor  
is an excellent host for the  
dance party, steady and firm  
in the lazzurra department, yet  
the central catalyst in their  
intricate choreography. The  
music is simple. There's  
nothing busy or elaborate  
in the piece either are so  
effective.

The heat don't stand a  
chance when Koool and Co.  
push out the hits with the  
passion and energy of  
newcomers. The hits reached  
back into the early Seventies,  
with songs like 'Hollywood  
Swinging' and 'Opal'.  
Swans', right up to date with  
a stupendous version of 'Get  
Down On It', 'Ladies Night'  
and a very apt 'Celebration'.  
Miss their October British  
tour at your!

Mike Gardner

out in the cold. As England's  
best-known roots reggae band,  
they've acquired a reputation  
for integrity and minimal record  
sales. Now they've signed to  
CBS and gone crossover. On  
tonight's showing, Aswad have  
succeeded only in falling  
between two stools.

Over the past seven years,  
Aswad have become a real  
smooth outfit — perfect four-  
way harmonies, inventive use of  
reggae's sensibility. On  
the way, technique has  
superceded feeling and Aswad  
have lost touch with the  
potential fire and joy of their  
music.

As dub masters (the stand  
out on their 'Not Satisfied'  
album is the 10-track dub  
single), you'd expect Aswad to  
have a sense of dynamics.  
Strange, though, that they should

fall flat in the timing of their  
show and the pacing of their  
arrangements. Thus despite  
Brimley Forede's sub-Marley  
gesturing, the 'African Children'  
ballad stays in the middle of the  
set and the band keep  
hampering out heavy metal  
endings with derivative lightness  
to make a desire to sell records  
and their own technical skill  
have led them towards a sweet  
MCOR that is uncluttered and  
lacking in the one essential of  
the genre — strong melodies.  
Out in the cold, Aswad were  
tough, respected but contained  
as a cult. Playing MCOR, though  
they may get a new audience  
but, more likely, they'll merely  
end up being the old theatre.  
That's the Catch-22 of British  
reggae. Murder, isn't it?

Mark Cooper

# sinner

**THE LORDS OF THE NEW CHURCH-GANG OF  
FOUR/THE BEAT/2/THE POLICE**  
Gateshead Stadium, Newcastle

THIS WAS the day Sting returned to fleece his hometown  
tickets (25.0), T-shirts (5), programmes (2), merchandise (7).  
With a warning on the ticket to buy only inside the stadium so  
that you receive only official items at their 'normal price' there  
was a suspicion that the whole affair was Sting's revenge on  
Tyne-side for the years he spent playing in pub jazz-rock bands.  
The Lords of The New Church, the Beat and, did nothing  
to dispel this feeling, with a meticulously short-cut filled with  
socio-culturally unoriginal songs and stereotypically familiar poses  
which should go down a storm on the American stadium circuit.

The Gang of Four began their set with what was really the  
worse sound I've ever heard — a howl of feedback and so  
much trouble that it was impossible to distinguish between  
Hugo Burnham's cymbals and Andy Gill's guitar. The sound  
man took his ear plugs out as the Gang swung into 'Man in  
Uniform' and a glimmer of the power of one of the hardest,  
most exciting live bands around began to show through.

The Beat play bright, bubbling sunshine music and under  
the grey Gateshead skies their first inevitably fell a bit flat,  
although their joy and enthusiasm did reach the crowd enough  
to cause the first real stir of the day. They observed their  
scores, but I was surprised at their threat treatment of their  
singles — I had expected them to be more adventurous live.

A well supported UB were welcomed with energetic  
booming breaking out across the audience. They produced a  
set of excellent, if traditional rock, characterised by The Edge's  
distinctive guitar and Bono's soaring vocals.

The Police were totally predictable. Coming on over a tape  
to excite the audience from the half empty stadium, Sting  
yodded and changes basses for every other song (did he  
really need that many — or was he just trying to ward off  
boredom?), Andy Summers played his heavy metal guitar,  
solo, and Stewart Copeland hit everything in sight but,  
unfortunately, not in time.

I can't say that they played badly — they're much too  
professional and slick for that — but their gutsy hits were  
robbed out with a lack of excitement which suggests that their  
days as a group may be numbered.

The time are too swelled to carry on with anything as  
meaningless as the Police has become — Sting will drift into  
acting, Stewart Copeland will become a film director, and Andy  
Summers will probably end up playing for the Tigers of Pin  
Tang.

The audience loved it — but then at 6.30 a time they could  
hardly afford not to could they? Jonathan Hope

# KERRANG!

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# PHIL LYNOTT

**HOW CAN I describe a typical day? I don't think I can. Today I woke up at seven o'clock because I know I had to catch a plane to London. My waking time depends on what time I want to bed, which most of all is after the one o'clock news on ITV.**

**My bed in Dublin dips in the middle, but my bed in London is a huge long size which gives you a fantastic night's sleep. The Dublin bedroom is a jucky jumpy room, the most lightening colour to wake up in, especially if you've got a hangover. The colour was a mistake, another thing I must rectify in the future.**

**Also in the room is a blue carpet, a large mirror, an old fireplace with an electric fire in it and two chests of drawers. I have a dual identity. When I'm at home I get breakfast in bed if I've been a good boy.**

**When I'm on my own in London I zoom down to the kitchen as quickly as possible and grab some cornflakes, an apple and then break a bit of cheese off so I can zoom back to bed. I'll have to go out to buy my own newspaper so I don't bother. By the time I get to the bedroom there's a trail of food stretching from the kitchen. It's the worst!**

**I cannot for the life of me cook apart from doing a pretty good omelette and egg sandwich. I don't eat a lot of meat because as I'm too busy recovering from a hangover!**

**Before I eat my cornflakes I make my daily half a dozen phone calls. It's make a check call to the wife and, being a dabbler, I'm on the phone for an hour, by the time I put the receiver down my cornflakes have gone all soggy.**

**After my cornflakes I make my phone, jump up and pull on a pair of slippers, stroke my face and then it's a bit like the old school composition... I wash my face and brush my teeth, and do a sharp up to my face by 9.**

**I leave the house at half past one. We've been working on an album so we get into the station at two o'clock and work through until nine in the evening. Time flashes when I'm in the studio, I never feel it boring. In fact it flashes by so fast that in the past few months I've found that there aren't enough hours in the day. We're very busy at the**

**moment. We made a video of our concert at the London Dominion and we're getting the videos right. You have to make sure the sound is okay too. Then you add the audience and then check everyone likes the shots of themselves, and finally you get the artwork together for the cassette release.**

**We've been working really hard night up to the end of the spring. Now we're working through five recordings of our tour to listen to for a live album and we're also bringing out a new studio album. With that and the video cassettes, we'll need a break after that. Plus, it takes time to prepare for a tour, so we won't be on the road again until January.**

**So although the next few months will be busy, they'll also be rather quiet in the sense we won't be doing any live dates. So I've decided to take a barber's holiday and go out on the road and do solo dates. Brian Downey and Darren are going to come along and play on them, too. I'm only doing it to fill in time. It's got mad if I were doing nothing!**

**I've actually done a solo tour in Ireland anyway. I won't do one in Britain. Why? Because I'm scared of the reactions. Ireland's okay, you can stream into a town and play, and if you don't like you, they don't like you and that's as far as it goes. As backstreeties do nothing, I'll go to Scandinavia and Germany and see how I feel.**

**I like doing my own stuff. And there's always lots of new things that I can learn from my solo tours and put to good use. The Thin Lizzy, I always find that once I've worked all the sentimental stuff out of my system I'm much more aggressive on stage with Lizzy.**

**And Lizzy, I miss my day. After working hard in the studio, I allow myself to have the first drink of the day around nine o'clock. Actually, it's second but it was good because I was a few drinks. Then it's back to work again. I'll half past one in the morning!**

**Isn't that a bit of anything I might have grabbed some chips at some point? I'm a much prefer fried meals. Mind you, I wouldn't like to say that I was an animal!**

**I don't really like eating much. I'm not very interested in food, to eat you eat a tub. After the studio we might go to a club and see shows. It's about three. Or we do probably go for a meal. But I can never get past the sixties. As only when I'm at home with my family that I eat anything like regular**

**meals. When I go to a restaurant I go for corn on the cob, green peas, escampagne, that sort of thing and then I go on to the classics.**

**My cupboard in London is always bare. My mixer Gus is a health food fanatic and he keeps up the stock of yeast pills. I'm in a capsule and I stuff like that. But that's all you'll find in it!**

**Why do I have a mixer? Well, years ago they were trying to get me to have a bodyguard and I didn't want to have a hunking big person following me round, so I asked Gus, who's been a friend of mine since we were kids. It's good you know, because I can't drive and I don't want to learn. I'm too old and besides I know that I would drink and drive so it's sensible for me to let someone else drive me.**

**My hobbies are, well, when it comes to football, Lizzy always has a game in between the sound check and the actual gig when we're on the road. We play the football and kick the ball around the hall. At home I have a kick about on my own at the beach, which is close to my house. The only trouble is that Gasher, my dog, likes holes in the balls. In the end I thought about getting a trike instead but he ate two of them, would you believe it!**

**The fiddler who works on the beach has a seat and one day he took me out on it. Really, it was a fantastic feeling. All the elements, water, air, and the boat, and the man building it. The boat has no engine but it really goes going at half an hour. I was really running off the top. I just love the feeling!**

**Other pastimes include going to the theatre, the wife's keen on it, she's always out and I like going to the Rocks too. I'm trying to see Moll Max too.**

**And that's about it. Not a very good club, but then I can't say I'm very keen on it.**



PHIL LYNOTT: wire waiting helps supplement the income

DUBLIN BORN Phil Lynott, 30, has been a musician all his life, never having had a 'real job'. Prior to forming Thin Lizzy, he was in two local groups, Sidel Row and the Black Eagles. Phil has published three books of poetry, and his second solo album, *The Philip Lynott Album*, will be released in August. He splits his time between his family life in Dublin, where he lives with his wife and two daughters, and his business life in London. His hobbies include the theatre, cinema, football and one man sailing.



## Indisparne

SPECIAL GUEST

### THE BLUES BAND

### RALPH McTELL

David Swarbrick and Simon Nicol  
Huang Chung ' Huey Lewis and The News  
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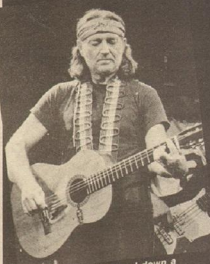
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**WILLIE NELSON:** turned down a job with Depeche Mode

## A drop of the hard stuff

John Shearlaw trails the outflow of country WILLIE NELSON

IN THE world of country music, where battle scars and venerability are worn with pride, Willie Nelson has a piece all of his own.

He's a country superstar who has found no difficulty, even at the tender age of 48, crossing over into the pop market, as well as hitting it big as an actor. And his latest UK hit, "Always On My Mind" is only the tip of the iceberg for a man who's put his name to more than 1,000 songs in a 25-year career.

To his fans Willie Nelson is a legend; a crazy, fat, long hair always matted in a bandana, and a gravelly voice that bars raw nerves and soothes them at the same time. It's no surprise at all that his two sell-out concerts at the Hammerstein Odeon a couple of months back attracted a guest list of other musicians that nearly put the Rolling Stones to shame. He delivered a captivating two hour set with an embarrassment of riches, featuring hits from Red Headed Stranger through "Angel Flying 'Too Close To The Ground," "On The Road Again" right down to "Blue Eyes Crying In The Rain."

It was the latter song, which won a

Grammy award for the "Best Country Vocal Performance," that set the seal on Willie's success. As one of original country "outlaws," a hard drinking, hard smoking, long-haired rebel playing the blues of Texas he was one of a small core of singers who turned country music on its head.

And, newer ones to rest on his laurels, Willie followed up with the "Stardust" album, produced by Booker T. Jones and covering so many fields that he became firmly established as a "crossover" artist. From outlaw to household name, Nelson went from strength to strength with albums like Waylon And Willie (with Waylon Jennings) and "Frosty Peaks" before making his acting debut with Robert Redford in "The Electric Horseman".

British pop success is just another step for someone who has been a cult figure over here for the best part of 10 years, and knowing Willie he won't be happy to leave 1982 as a country one-hit wonder. Of his success he can only say: "It's scary that things are going so well. I'm singing and acting... I don't actually work for a living."



10cc: low capacity, high output.

# 10cc

## LATEST ISSUE OUT NOW

# NOISE!

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Noise!  
AT YOUR  
NEWSAGENTS  
NOW

WE JUST been told by 10cc that in a couple of weeks I'll want to print a retraction to my bad review of their current single, "Run Away". Not because they're about to physically persecute me, but because their songs have a way of creeping up behind you, and before you know it, whomp! you like it.

"Very, very few of our records have been instantaneous hits," Eric Stewart tells me. "They grow on people. In a few weeks you'll be wondering why you don't like it in the first place."

"When our singles start selling they don't half start sounding better, even to us!" Graham Goulton grins.

"The anxiety of the charts really improves them."

At the moment Eric and Graham are writing new material with the aim of repackaging their "Ten Out Of Ten" LP by putting four new tracks on it. They're going into the studios in September and they'll start working on their new LP at the same time.

Like many of today's groups, 10cc has been honed down to a frugal nucleus of two, which is augmented by whatever musicians they require when they go on tour.

This leaves Eric and Graham free to pursue other projects in between 10cc's workload — and it also leaves a lot of money!

When Eric was recovering from his near fatal car crash, Graham wrote the soundtrack for an American film.

"It was an 80 minute cartoon called 'Animatronics,'" he says. "It was the first full length feature film I've ever done, and the soundtrack consisted of both instrumental and pieces with words. I worked with a storyboard, which is basically a big board with pictures of every sequence, so you can take a look at that and decide the mood and the song immediately. It's a big help."

"Working with cartoons is easier in a way, because if I write a song which was a few seconds over the allotted time, they would simply draw

Daniels Soave  
meets the  
long distance  
runners  
of pop

a few extra frames and extend that sequence."

Another project involved producing the *Flaminos*.

"They wanted someone who had worked in the States, but was still working in music, so they got in touch with me. Graham adds: "It was very hard work but a lot of fun as well."

While Graham was reeling it up with the *Flaminos* in New York, Eric wasn't exactly idle. He was writing the soundtrack for a French film called "Gris," which was being produced by the same guy who did "Emanuelle On".

"It was almost a French version of 'Saturday Night Fever,'" Eric says. "They wanted all the songs in English which was just as well, it would have been difficult writing them in French. The trouble was that when they dubbed the French

dialogue for the English version they used really dated words, so you'd have this incredibly cool scene coming out with 'Yeah, that'd be groovy, man. The film lost its original meaning, so they didn't bring it out here. It was quite big in Europe, though."

August is holiday time for Graham and Eric, and then it's recess to the gradinate again. Eric's bringing out a solo LP at the end of August, which will be called "Froody Footies." It's a look at his roots and what influenced him.

"I've been working on it on and off for two years now," he said. "Basically it's a collection of new songs done in the recording style of the Beatles. I've used the same sort of guitars, mixes and PAs."

"It's refreshing to do different things. You always learn something you can't learn in 10cc. When I was working on Paul McCartney's *Tag Of War* it was exciting to see him and George Martin working together. I've known Paul for years ever since I was in the *Mindbenders*."

Unlike their co-associates Godley and Creme, Eric and Graham haven't ventured into the video world. They don't even use *Kew and Lol* to make videos for them.

"They're too expensive," says Graham. "We use Hippoboscids who do our album covers. We do have a lot of ideas and contribute to the *storyboards* though."

Once 10cc has finished touring away in the studio, they want to go out on the road again. Ten years on and they're still not sick and tired of touring.

"We don't," Eric says. "We like the fresh reaction. We don't write our own songs but we get loads of ideas."

Which is why 10cc reckon they'll stay in writing songs and making albums 10 years from now.

# Burke's peerage

**H**ES BEEN around longer than you'd suppose and done things that might surprise you... In other words, he isn't the Burke you think he is. That's Ken! Burke we're debating, whose single has been 'Ris'n' To The Top' in the disco charts.

As Burke's single comes along as one of several warm cuts on his new RCA album, his second for the label and sequel to last year's 'You're The Best', that included 'Let Somebody Love You', which smuggled into our pop Top 60 for a fleeting moment last July.

But it wasn't the first time Ken! had seen his name on a list of best-sellers. With his three brothers and a sister, he was a member of the Five Starsteps, whose first run lasted from 1960 to 1971. Ken's biography claims a "hit" for the Starsteps, which normally in these cases means a hit in Troop Town, USA, or at best, a specialist soul success. But there's no one books on this one; check the facts and you'll find it's the summer of 1970, it's the Billboard Hot 100, and the Five Starsteps' 'Oh, Child' (on Buddah) Records, is in the Top 10.

A year later, the group had

disbanded, heading off in different directions mulling the usual "expand my creativity" line. Chicago-born Ken! had already formed up a relationship with the boss guitar, inspired early on by the late Larry Brown of the Impressions.

After the split of his family fivepiece, Burke's boss went pieces, given further encouragement by Larry Graham; pieces like *Diana Ross* sessions and Smokey Robinson sessions. In the mid-sixties, the Starsteps (now Four, not Five — it didn't want to play) reformulated and recorded the *Second Resurrection* album for George Harrison's Dark Horse label.

Failling softy again, Ken! spent the rest of the decade working towards that RCA deal and the disproofing of one particular music biz theory — that you really can't make it with a silly name. **PS**



KEN BURKE: silly names make it

# TOO - RAH - AYE

Paul Sexton meets the one man Rah Band

**T**HE RAH BAND's Richard Hewson admits that before he became involved in the business in the late Sixties, his knowledge of pop was, let's say, minimal.

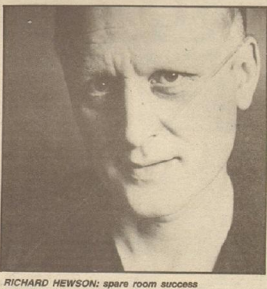
"I wasn't into pop music at all," he admits. "I thought Quincy Springfield was a cowboy. But he showed up and now looks polished for his second chart appearance of the year, following 'Purified Garden' with 'Tears And Rain'." I say "Oh" because Richard Hewson largely is the Rah Band. He plays most of the instruments, writes, produces, arranges. A right clever Dick if ever there was one.

"It all happens at Richard's studio in his house, where he holds up signs to read the clock sometimes. 'Studio is rather a posh word, it's a spare room really, with an eight-track in it. It's just a mass of wires.

"The vocalist on 'Purified Garden' was Liz, my wife. She's not really a singer, but she just happened to be passing the front room and I said: 'Come in and sing on this.' I wrote every day, I wrote a record, tore it down, turning the demo into the master."

How does he manage such a professional sound in a spare room? "I judge by certain records. I check and double-check with various yardstick records," claims Richard.

The first record he did was "The Crunch" in 1977. "The first recording was on RCA — The



RICHARD HEWSON: spare room success

Crunch And Beyond" was the album. But I got so busy that the Fish Band (RAH are his initials) kind of fell by the wayside." An eventual move to DMG brought him like 'Talon', and now he's deal with KR! Records is through RCA again. Hewson's first score were gained as an arranger for many famous people like, for instance, the Beatles. "I used to be a music student, with Peter Asher (now an accomplished producer), and we had a little

band. I started to work at Apple, and they didn't have anybody that could do arranging, so they gave me a couple of arrangements." He arranged 'The Fish' 'Long And Winding Road' among many others. "I worked with Colton T Ward, Carly Simon, Cliff Richard, Art Garfunkel. All of them had their moments."

Touch of modesty in there, wouldn't you say? That's Richard Hewson — the star in the spare room.

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



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## Clever Trevor

WALTERS' WEEKLY climb towards reggae regularly continues on the radio waves even as we speak, courtesy of Trevor Walters' Magnet single 'Loving As One'.

It's the second time you'll have heard of Trevor, since 'Love Me Tonight' cracked the top 30 late last year. During the gap, he's been pondering ever exactly the right sound to hit us on the radio — he wrote both singles himself — and writing for his album. "I hope to get it finished at the end of August," he reports, "so we should be hearing it before the year-end. Will the album match the singles? They're all love songs. But different sides of love. I cover a good part of the love scene," he says.

Born in Hackney and knocking on 22, Walters is already well on the way to his long-anticipated "I made my first record when I was 11, and the first that came out was with a group called Santic when I was about 12. We toured all over the place, never made any money out of it but the experience came in handy."

Those early records featured the production of Leonard Chin, much known in reggae places, and now it's the Campbell Brothers lending a feathery soft arrangement to Trevor's vocals.

He speaks of herasing Andy, Dennis Brown and Delroy Wilson when he speaks of influences, but cares not a jot for the much-touted "lovers rock" label — even though he admits to loving the Janet Kay single! "I don't class it as lovers rock," he says of his own music, "but I haven't got a name for it. Best name for it right now, by the sound of it, is hit ratio music." **PS**



NEW ALBUM

# Gap Band II

TAPE MERS. 6

INCLUDES THE SINGLE EARLY IN THE MORNING.

LP MERS 6



THE NUMBER 1 ALBUM IN THE AMERICAN CHARTS  
THE NUMBER 1 SINGLE IN THE AMERICAN CHARTS

NEW ALBUM

# STEPHANIE MILLS TANTALIZINGLY HOT

LP CANS 2

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INCLUDES THE SINGLE  
YOU CAN'T RUN FROM MY LOVE  
7" CAN 1011 12" CAN X 1011

## ODDS 'N' BODS

**SHOWSTOPPER**  
PROMOTIONS last year will keep a huge marauda disco running for three months right during the summer season at St Tropez after their return last day jazz-ank special has finished... Southgate's Royalty meanwhile is packing 'em in six nights a week in its new guise of the Pink Elephant Fun House, with two separate discos, lots of fun and side-shows, dirt cheap admission. Canary Island's legendary Goldmine celebrates its tenth anniversary all this month with a different musical theme each Saturday, this week's featuring Chris Hill and Jeff Young reviving ten years of jazz (including Chris' "swing thing")... Chris Hill (he and Carol have been in the movies recently, it's doubtless saying "MISTER Porky, to you!")... Capital Radio's bright young blood, Gary Crowley starts a weekly Saturday lunchtime show this week (7) at London's Charing Cross Road Busby's, 11.30am-2.30pm, set seats only, aided by "Motorhead Brown and Pat's by Buzz and Whinn... "Ragga On It" is inspired by Freddie McGregor and will be out here on EMI... Thompson's new intense ballad signed out of "Follow This Ya Sound" as a 3-track 12in ripped by the Big Ship remix. Herbie Hancock's US 12in of Summer Lady is a new improved remix and will be out here imminently... Cherson D'Elagance in an 11 1/2 minute remix is on the new Discotek... Sharon Reddy's "Can You Handle It" is probably the KISS remix version (although it seems newer at c100rpm) is on US Prelude 12in (PFD-100). Ripoff by Musique 32 "Keep On Jumpin' (remixed) and In The Bush" (one version or another), both c130rpm. Holland's enterprising Rains Horn label is easily reported to be going broke, which will dry up a strong source of remixes... Soul State France may soon come here on Polydor-distributed 21 Records. Fatback She's My Shining Star is evidently now on UK 12in, Zapp "Dance Floor" is due too... MCA are re-releasing the Crusaders "Street Life" on 12in (MCA7 513). Motown revive Smokey Robinson's 1979 US smash "Crusin'". Patrick Bootle has a giant sprayer, or is his new heritage "badder" look? ... School's Out, huh, David and Jeff... KEEP IT TIGHT!

## BREAKERS

BUBBLING UNDER the UK Disco 90 (page 5) with increased support are the Dramatics "I Can Stand 12 in Dramatic Music" (Capitol 12in), Bobby "O" "Still Hot 4 U" (US



## JAMES HAMILTON at the controls

"O" 12in), Stephanie Mills "You Can't Run From My Love" (Casablanca 12in), Herbie Hancock "The Fun Tracks" (KBS), Midnight Star "Hot Spot" (US Scar LP), Light Of The World "Solo/Fantasy Faces"/"Everybody Move" (EMI LP), Patrice Cameron "Desires" (US Salsoul 12in), Tina D'Angelo "Ms Quale Idea" (System 12in), Al Marshall "I Like The Way You Dance With Me" (Pavilion 12in), David Morris "Saturday Night" (US Backcat 12in), Trevor Walters "Loving As One" (Migrant 12in), Amusement Park "Groove Your Blues Away" (US Our Gang Entertainment 12in), Marc Sidiq "Exciting" (One Minute From Love) (US Warner Bros LP), Bobby Womack "So Many Sides



THE CRUSADERS: 'Street Life' re-released on 12-inch

## DISCO DATES

THURSDAY (5) Blue Feather play Hitchin Right, Kiki Barnes starts a weekly play night at Brighton Fringe; FRIDAY (6) Blue Feather play Preston Clouds, Jerry Jameson's Salsoul-Khristiane weekly. SATURDAY (7) Blue Feather play Manchester Unity, Chris Hill & Jeff Young revive 10 years of jazz at Canary Goldmine. Froggy starts weekly funking Palmers Green Rogators on the North Circular. Paul Clark jazz-funks Leydown Stage 3, Alan Gaskell has a pyjama party at St Helens West Park in aid of the South Atlantic Fund (tickets 7.50, 7.97,

James funks Lancing Place club weekly (Sundays too); MONDAY (8) Shanelle, Jon Chris Britton for the week at Walford Balleys, Tom Holland souls Ford Regency Suite weekly; WEDNESDAY (10) Chris Bangy Banks Cherrylocks Galsheim (free admission) weekly; THURSDAY (11) Hot Culture play Mayor's Galleries, Peter Fogel his Epique Festival Club, Peter Payne Helms promotes a weekly covers parade at Soho Folksters, Russ Winstanley revives oldies weekly at Chester Maxwells.

Of W/Betty Lavette 1 Can Stop High Energy First Impression (Nones 12in promo), Kat Mandu 1 Wanna Dance (Nones) (Canadian Formula 12in).

HIT NUMBERS: Beats Per Minute for last week's pop chart entries on 7s (endings denoted by 60r for fedex/cds/incent) ...

Bad Manners 1408, Willie Nelson 0-19-36-3773-0, Psychedelic Furs 125-1250, Shereen Easton 1081, Survivor 108F, Blancmange 110F, Fun Boy Three 0-11-11, Boys Town Gang 0-11-0F, McCrorys 117-116F, Bow Wow Wow 129-133F, Prelude 121(CA)-124I, TightFit 0-112M, Philip Jap 139F, Cheap Trick 07-114-1150F.

## UK NEWS

ARETHA FRANKLIN: 'Jump To It' (Arista ARST 1247B). Luther Vandross-produced /copied feminist angrier. 0-119-120/20bpm 12in bumper starts with some skipable accapella wailing and a bit of talking before the best bubbles up and Lady Soul gets down to moaning and searing her way through the supporting choir with some incredible scorching "shabadoo-doo-wee-wo" scolding that'll make your neck hairs bristle! **LOANS & BRUCE STREET:** 'Shout For Joy' (Sattl 12SAT 506). With a name play on Dun & Bromsted, the guys chronic in Terry Wogan style and tell us to have a good time as the quality infectious languidly smacking 111(42)-1130pp on 12in bumper winds along to an



**JUNIOR** Both apprehensive perched between resident *Du* Neil Flincham (left) and Colin Currier during a recent PA at *Mad Hatters' Spessway* on the *Royal Mile* in Edinburgh—maybe he's just overheard someone ordering chicken in the basket? Flincham and Currier report with glee that they're getting total capacity crowds Thursday through Sunday with queues forming Fridays despite there being no admission charge... or maybe that's why? Their music is strictly restricted to disco funk, no pop or rock.

effective gap in the backing rhythm towards the end. An immediate monitor for those few pots initially on it, it's been surprisingly slow to spread considering how good it is (especially with Howard Johnson, and by A Taste of Honey, out of it!).

**TEDDY PENDERGRASS:** Now Tell Me That You Love Me (LP This One's For You Philadelphia Int'l 89377). Gamble & Huff prod/penned

absolutely gorgeous familiar 37rpm smoother with a Dexter Wansel-arranged catchy little twiddle in the backing (did he sing this at Hammersmith, while other nice slowies on a typical set are the Ashford & Simpson "prod/penned" 37-75rpm "Only To You" and synthetically burbling steadily rolling 0-98-101rpm "I Want You For Losing," if he had a funny way of walking before his accident, what'll it be like now?

**ORCHESTRA MAKASSY:** "Mambo Bado" (Virgin VS 826-12). East African jump up music for a change, but terrific and accessible Kenyan 131-130rpm 12in rattling wacker has ethnic chattering, good brass, and was evidently the first ever recording in the area on stereo multi-track equipment.

**RICHARD JOHN SMITH:** "Don't Go Walkin' Out That Door" (UK Five T 10). Commercially next week, this otherwise excellent John Romps-produced chugging 115rpm 12in smacker suffers from a lead vocal that's a bit too buried to cut through strongly out on the floor, but the following rhythms, lacking chic and fashionable post-so list all sound good, and there's an instrumental filler 115rpm "Keep On Walkin' Out That Door" too.

**STARPOINT:** "Bring Your Sweet Lovin' Back" (Casablanca CAN 1013). Rapidly rushed here as it's the best out on their import LP, this Chaka Khan-ish chick wailed jingly tapping and clapping 109-108-106rpm 12in sweeper has some nice little licks and works well with Stephanie Mills but is unlikely to mean much outside strictly disco circles, flipped by the Shalama-wah 115rpm "I Want You Closer."

**RAVI BANO:** "Tears And Rain" (KRI KR 10). A fast seller on red label "grr" but yet to get much dance reaction, this sweet chic-sung 3-track 12in plug side is now that attractively labeled 0-116rpm shuffler with appealing pitched vocal sound and linking "ain't" intro, flipped by the slow mood starting then woodened and coded 0-117rpm "Hungry For Your Jangle Love" (hang on — no such hang!), and jolly 0-117rpm "Pearly Games."

**HERBIE HANCOCK:** "The Fun Tracks" (CBS A2563). "Off The Wall" -ish jingly 12015rpm "carrier on 1m only just lacks that vital vocal spark, flipped by the slow atmospheric 28076rpm "Give It All Your Heart" (duet with Patrice Rushen).

**AVERAGE WHITE BAND:** "You're My Number One" (RCA

RCAT 260). Well made jittersy 108-106rpm 12in juggler much played by middle aged rascals, DJ's, who feel extra with the bland blue-eyed soul of these R2's yet run a mile from anything that's black, red, and relevant — which is enough reason for anyone's violent prejudice!

**NICK-TALKER BAND:** "Way Of Life" (Firebird FLAME 3-12, via Pinnacle). Reminding us we're out in Melanin's battle the Eurodisco success, this wassily jugging 118rpm 12in reggae favoured sweeper is flipped by the jizzily luteful slow 94rpm "Aniverse" instrumental.

**THE DRAMATICS:** "I Can't Stand It" (Capitol 12CL 252). Ultra-Frantic fast lissle-y-lissle-y 135rpm 12in raker, flipped by the only slightly less frantic charming 132rpm "It's Dramatic Music!"

**CARLY SIMON:** "Why" (WEA/Niraga K783057). Chic-prod/penned, haunting but trebly slow 93rpm 12in rolling jigger with an almost reggae feel allied to Chic's usual rhythm.

**THE CLASH:** "Should I Stay Or Should I Go" (LP "Combat Rock" CBS FMLN 2). As rock jocks surely know, this 113rpm treatment of a classic rock r/f is a gem with Bowie Fashion and Queen "Doo!"

**ROMANELL:** "Connecting Flight" (2 Records POSIX 484, via Polygram). Rusty 8pm co-prod/penned nato blend Vangelis-like 130rpm 12in instrumental flipped by the far stronger Giorgio-by-6 136rpm "Chain Reaction!"

**JANET KAY:** "You Bring The Sun Out" (Arista ARBT 12841). Lovely gentle lightly lovers rock 0-97-76rpm 12in treatment of Randy Crawford's smoother, belatedly a major label release (to no great effect so far).

**RUDDY THOMAS:** "Just One Moment Away" (Creole CR 12-27). Out again now long after its original success, this beautiful cool silky soulie swayer 74rpm 12in lovers rock sweeper is still worth hearing.

## IMPORTS

**GRANDMASTER FLASH AND THE FURCIOUS FEEL:** "The Message" (US Reggae 18 SH-984). Already grabbed in brief, this superior 100rpm 12in rapper is now shipping up a monitor thanks to its glibly really cool "message" delivered in a mixture of natural speaking voice and beat biting rap with a sound effect "Living For The City" live street both as the climax to the mesmerizing simple repetitive rhythm r/f.

**JERMANE JACKSON** (LP "Let Me Tickle Your Fancy" US Motown 60176L). In a very Hollywood sense, this simple jittersy 115rpm smacker is derivative but works well and has an "on your marks, get set, GO!" bit out of which Diana Ross "Work Your Body" chose sensationally (of the "reach three four" start), Lin Uih "I Didn't Do It" being a much less infected 100rpm jump bumper. This Tina's Sylvia Wonder-ah 115rpm jolter, Very Special Part a jingly 116rpm stunner, while the steadily swaying Syreeta-dueted 101rpm "You Belong To Me" is best of the show.

**ARCHIE BELL:** "Rascal 'N' You" (Canadian WYOT WMOT-101). David "Saturday Night" Mador co-prod/penned nice musically humming and emotionally bubbling then steadily ticking 115-116-117rpm 12in jiggly sweeper pushes manfully along building a good soulfully instilling groove. Archie's plaintive voice (dub over) blander guys (instrumental flip) to make it well worth hearing all day.

**ALF-ONZO:** "Low Down" (US Joe-Wee JWI 8190). Firm-up juvenile Jackson/Rafael Camason-sounding gay given a rather nice Sissy agency deceivably fast 125rpm 12in soul treatment to the familiar Boz Scaggs ode.

**VILLAGE PEOPLE:** "Fox On The Box" (Canadian Albe ART-37). Can't Stop Prods must be having difficulty in placing the, er, Village People to turn up on this Canadian label with a new Jacques Moris-prod/penned butchly hedged but subdued (for him) solid 116rpm 12in smacker, more funk than gay and with hetero lyrics.

CONTINUES OVER

## DJ TOP TEN

**DAVE FAWKNER,** *excellent Manchester jock, says "I've joined the army of English jocks in theory who have opted out for better pay and conditions — average pay for a jock out here is over £1000 a month after all deductions. The general think nothing of working an hour before the club opens, paying 50 to go in and then £2.75 a pint of beer." (WHO) Now it's £2.75 a pint, no wonder DJs get paid so much!" Of course the music scene is totally different from the UK: adds Dave, whose current floor fillers at Deacon's, La-Be in Tunbridge are these...*

- 1 MURPHY'S LAW, Cher
- 2 BAD BOY (BRAND), Credence Clearwater Revival
- 3 STAY, Aretha Franklin
- 4 ON THE ROAD AGAIN, Graham
- 5 TAKE IT AWAY, Paul McCartney
- 6 NEW YORK, NEW YORK, Steve Sinatra
- 7 NO HEAVENS, City Heat
- 8 DA DA DA, Ira
- 9 (ANYTHING), Rolling Stones
- 10 (ANYTHING), Kenny Rogers

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# PART 1

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★ Follow up to Klacto Vee Sedstein ★

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BS16 - (the heavens are crying) THE CITIES ARE DYING

SEVEN INCH

AS16 - THE HEAVENS ARE CRYING (PART 1)

BS16 - THE HEAVENS ARE CRYING (PART 2)



SCOS

## FROM PAGE 35

**NEW YORK EXPRESS:** "Hot On The Club" LP (US Cherie CR 19364). Slinky monotonous while male disco band won't probably mean much here although they should sound good (as obviously intended) over New York's urban contemporary airwaves, with such as the 11:00pm hit track, 12:40pm A-Bomb Calling (to change from Arco), 11:18:00pm "Show Me Your Good Side" (that's your funky back side).

**WYND CHMES:** "Stylin", "Smilin' & Proffin'" LP (Arrival US RCA NFL1-8021). Heartwave influenced group especially on the very "Open Till Closein"-type choppy c1:20:00pm material, the 12:25:00pm "Checkin' Out Your Stuff" being a dull c1:15:00pm jigger, "Rocky Road" a pleasant c1:05:00pm swayer, "Do It (Fun In The Sun)" a jerky c1:17:00pm filler and "Alastair" a slow c1:05:00pm filler.

**DAVE VALENTIN:** "Clove And Cinnamon" LP (in Love's Theme) US Artists/GRP GRP 5511). Patchy album that's already stiffed (although maybe some jacks charred it on name appeal?), this come-and-goos c1:13:00pm jazz flite "kooler" sounding Italy on the surface.

**ORIENT EXPRESS:** "Shine On" (US Radio Records O-99904). Cleanly chugging chop-sung c1:14:00pm 12th unadorned.

**SOME OF ROBIN STONE:** "I Need It Bad" (US Pezsa P-1111). Bangs tapping long lead in to an old-type Temptationsish c1:22:00pm 12th chugger.

**SYNTHESCESTRAL:** "Charisma Of Fire" (US Chaz Re CHOS 3535). Synth led unharmed c1:20:00pm 12th lush tape orchestration of the Venetian theme.

Next week in RM . . .

FASHION!  
BAD MANNERS!  
KATE BUSH!  
BLANCMANGE!  
KOOL AND THE GANG!



## Laura 'n' order

Laura BRANIGAN is shooting up the gay charts in the States and now here with her version of Umberto Tozzi's storming Euro-hit of 1979 (covered by Jonathan King), the Coena Summer-epic driving 1201:00pm "L'isola" (US Atlantic DM 4835) which is already getting so much pop radio play it drains that report.

12th has been joined by a UK 7th (K 11795). Born and bred in Brewster, a small upstate New York town, Laura moved to New York City for a drama school course before signing behind Leonard Cohen on his 1977 European tour as part of The Army.

## Level crossing



I LEVEL, whose now released "Give Me" debut on Virgin has got everyone talking, are (L to R) Duncan Brindgen, Sam Jones and Joe Downes. Lead vocalist Sam, who grew to sing with reggae group Brimstone, wrote the record while Duncan and Joe are co-writers of the Moody demo studies which their friends from past involvements, Duncan with Sheila Shalea and bassist Joe with BEP, both have backed John Foss. The variety of backgrounds is obvious in their group work now, giving "Give Me" a very strong wide appeal and freshness of approach which should make it a monster crossover hit.

## GAY TOP 20

- 1 CAN'T TAKE MY EYES OFF YOU, Boys Town Gang, EPIC 12th/promo mix
- 2 LOVE PARKS, Yvonne Elliman, US Moby Dick 12th
- 3 BABE WE'RE GONNA LOVE TONIGHT/COME AND GET YOUR LOVE/Oh BABE, Lims, US Prism, 12th/German Polydor LP
- 4 DO YA WANNA FUNK, Patrick Cowley/Sylvester, US Megatone 12th
- 5 GIVE ME JUST A LITTLE MORE TIME, Angela Chewron, Portland 12th
- 6 RAIN, Goochay Dance Band, Epic/12th promo/US Portland 12th remix
- 7 PASSION, Flirts, Canadian Unidisc 12th/remix
- 8 (THE BEST PART OF) BREAKIN' UP/LOVE IS THE DRUG, Roni Guttin, Vanguard 12th
- 9 HAPPY HOUR, Decadate, Warner Bros 12th
- 10 DON'T COME CRYING TO ME, Linda Clifford, US Capitol LP
- 11 CAN'T TAKE MY EYES OFF YOU (REMIX), Boys Town Gang, Dash/Bama Horn 12th
- 12 STORMY WEATHER, Viola Wills, US Sunergy 12th
- 13 GLORIA, Laura Branigan, US Atlantic 12th
- 14 MAMA TOLD ME, Fantastico, Canadian Rio 12th
- 15 FAME, Inna Cina, RSO 12th
- 16 I LIKE PLASTIC, Marsha Dettley, Raven, Red Bus 12th
- 17 SING SING SING, Cherie Cabello Orchestras, US Profile/Dash Flims Horn 12th
- 18 LOVE IS IN CONTROL, Donna Summer, Warner Bros 12th
- 19 LOVE BUZZ, Mercury 12th
- 20 LOVE YOU MADLY, Cardella, Arista 12th

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# AGOO DREAMS OF RECORD MIRROR OFFICES

## Knight of passion

PLEASE HELP me. I think I'm going mad. I always used to think that of the two girls in Bucks Fizz, only Aston was the pony one with the legs while Emily Mason was the chubby one with the bum.

But in my photo captions you always name them the other way round. I'd be grateful if you could sort this out for me as they always got mixed up when I see their names during our heated nocturnal escapades. Randy Handwarmer, Edinburgh

• You could always try looking at their faces. On second thoughts...

## Pure filth

CAN ANYTHING be done to keep the nauseating quality off Top Of The Pops? University of their name, they leave nothing to the imagination whatsoever and just pollute the atmosphere with their obscene dance moves and alternate, kinky wiggles and by stopping out and playing with one of which they are short supply.

It is to add? Oh do they think they turn good? No way. They're bad even and as for me, well I'd just like to know up a lease again away from the Top Of The Pops. Ragley Smith, Plymouth

• Back to your knitting, before you end up frustrated old spinster

## Pretty trash

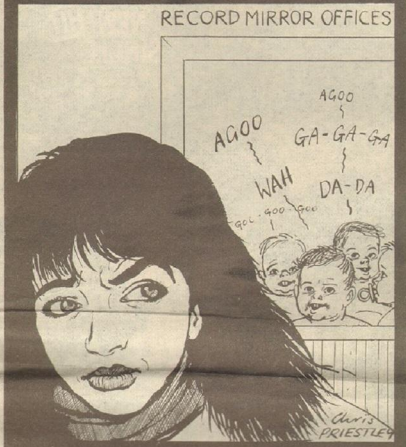
WE TRY out what a real uppity girl that Sune one is. RECORD MIRROR stated 10 July. She calls Midge Uss, Steve Strange and Freddie Foeley "pretty boys". All because she doesn't fancy them. Oh, but "Ranier" likes the debauch and macho type. So why is she escorted by that vast curly pinky Macdonald from the Associates? Well, Madame Sune, just because you go out with a gobby doesn't mean you can call everyone "pretty". Freddie Foakyley, Bangor

• Sune says: "You should have seen what I called 'em in the first place. Any girl can see that monkey William Macdonald is more of a man than all three of 'em put together"

## Leaving his Marc

AFTER BUYING RECORD MIRROR as usual, I am stuffed into dislabel by the stage of declass drive written by Daniels. Severe in which she demonstrates her stupidity by continuing to review the singles.

After prising the latest monochrome digests by the talentless Shena, Easton and the former Fun Boy Three, she goes on to chronicle the brilliant new single by Kate Bush. But she manages to leave her most inebriate and hurtful comments till when she sings off the biggest musical genius of all time, Marc Bolan. Her comments on putting apart the four tracks of his new EP, of her then goes on to call Bolan's lyrics "worse than Jon



JUST WHO does Daniela Seave think she is? Sticking her "review" of Kate Bush's new single under the heading of 'Odds' OK, so I seems record MIRROR don't think that Kate Bush is hip at the moment but naive as I may be I thought it was their purpose to give a constructive criticism on music.

Ms Seave says she has a clue about the record until she hears it another 50 times; wait what on earth is she doing at a so called music paper? Are they all that thick at RMR?

Next time you want to vent your frustrations don't pick on Kate Bush, because you can't get away with it - she'll be around a lot long after your pathetic ragmag fades through lack of readers or because all your "writers" are forced to go back to school for their own good. And in the unlikely event that this does get printed I just bet that you can't think of an intelligent reply; you can't justify your childish seeses can you?

• Fletcher, Windsor  
• Goo goo, Goo, Happy?

Anderson's. She has obviously never had the pleasure of listening to such classic albums as 'Unicorn' and 'A Beard Of Stars', in which the beautiful lyrics are second to none.

As for Marc being overrated, he never gets that creditably he deserves. It's always Bowie who gets the praise when it was Marc who created gam rock and beat foundations for many groups of the Seventies and Eighties - including Bowie. Bob Dylan can never be replicated and when he died the British music scene died in him. Robert Rumcorn, Haying Island.

• Just like your mental development

## Flights of fancy (yawn)

AFTER CONSIDERING the crap which continually seems to grace the charts this year, I have developed a supergroup collection of musicians so terrible they could not fail to reach Number One time and time again.

It would feature the Jam's

## Lamb lains

MY SON likes that Trio record, Da De Da. It's not surprising really as he's not yet three years old. What I do find hard to believe is that it's so high in our pop charts. What is the mentality of people who par

with over a pound in these hard times in exchange for a piece of meaningless German rubbish?

There are so many superb British bands struggling to keep alive who have more talent and originality in their empty pockets than Ted and Teri like have together in their thick heads. The same goes for the incredibly bland 'Fame' and the three-note cliché of a record from 'butter wouldn't melt in her mouth'. Nicole I know 'Happy Tails' is just as bad but at least Captain Sensible has agreed the point that the majority of the record buying public are just asleep, consuming piles of sugar-frosted crap when there is lush green grass all around them. I wish more of them could have the sense to sniff and taste the grass to see how sweet and refreshing it is. Iona Grundie, Cambridge

• Are you mad? Have you ever tried eating grass? It tastes even worse than piles of sugar frosted crap

## Girl hater

PLEASE DON'T print any more articles on Bannan. The sight of three scuffy, ugly girls

is not my idea of interesting reading. All Bannan, Kings Lynn

• Remind you too much of home?

## A lover writes

THIS LETTER is directed at all you dicks who seem to have nothing better to do than make stupid remarks about this critics in RECORD MIRROR.

If you don't like the paper don't buy it. At least have a colourful cover which is better than any of its competitors. Their cover looks like it had sat on them, interview, reviews and news and news and news. You load of brins droppings make out as if it is just a paper and condemns all bands and singers. Why don't you sit down with your 'Woman's Own' and read sappy reports on Freddie Mercury's 'rodies and stop smooching people who enjoy a good music paper.

• I'll be in for tea at the usual time. Mum

## Space waster

BEING A Bow Wow Wow fan, which is nothing to be ashamed of, I think it is about time that RECORD MIRROR started to give them more coverage.

Why is so much precious space given to the potless beliefs of Paul Weller which have been quoted many times before along with stories such as how Bannanama formed? It is obvious that Bow Wow Wow are the band that are setting the musical trends for the future, so what does one have to do to see more features on them? Louis Quatorze, Windsor

• Read this week's RECORD MIRROR for a start, pal

## Paul the prim

I'M GETTING sick and tired of Paul Weller's self righteous good-guy attitude. I've just finished reading 'Living On Borrowed Time' and just who is this devil god, he thinks he's got it all. He is special just because he does his own thing instead of following the crowd. He doesn't take drugs anymore and he isn't influenced by the favour of the press. Oh my, what a good little boy. He has a good mind, Paul?

• He's a real stooge at his

life. Millions of people have done it and do it everyday. He's no boss of exclusive privilege. Weller tends to make his judgments based on ignorance, especially when it comes to America. If he would give the country a chance, and be a bit more open minded, I'm sure he would discover that all his ridiculous opinions are wrong.

What does he do in the morning when he wakes up? Look at himself in the mirror and say "Boy, no, well is he wants to make himself out to be such a thinker as well as being so concerned about the state of the world. He wants peace, yes, but foreigners, or to be more specific an American

If Paul Weller expects a pat on the back he sure as hell won't get it from me. Nivia Green, Chelmsford

• Yes, he does go on a bit doesn't he. You two should get along fine

## Toyah bore

I AM just willing to say how brilliant an all rounder that Toyah Wilcox is. If she's not recording hit records she's forming for television, acting on stage or in the middle of a hectic concert tour.

I recently saw her at Newcastle and she had a varied selection of old and new music from her album 'The Changing', and it is really fire jumping and dancing to each song.

But the best thing about it is that she is a true British talent and not imported rubbish. I'm sure all non Toyah fans will admit she is one of the best singers to hit us for quite a long time. Rachel Butler, Teasdale

• Quite right. What rubbish have we of foreign rubbish when we have Toyah to fill the slot for us.

## Ancient rock piles

I WOULD like to second what Claire from Stocton said about Dave Edmunds and I think it is about time you printed a note back to us for quite a long time.

You are a real sick bag of old news. I've read that you are a load of senseless rubbish. Cathy Crummock, London

• Why don't you just buy one of those Help The Aged posters honey? And why do all Edmunds fans refer to themselves as 'old'?



CLARE GROGAN (right) eyes up her marriage partner

## Match of the day

I WONDER if you can tell me how much truth there is in the rumour that Clare Grogan and Lena Zavaroni are, in fact, sisters, and that one of them is going to marry Barry Manilow?

Personally, I hope that the second part is not true. Imagine the offspring from such a union. Allison Trevelion, Belling

• Lena Zavaroni is, in fact, Clare Grogan's mother and we have it on good authority that the chances of Barry being allowed to breed are remote



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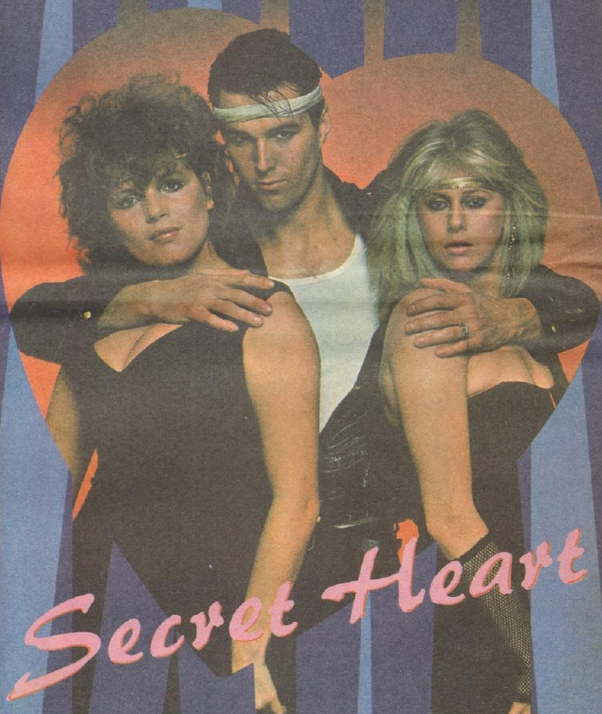
## AUGUST

Tuesday 3rd  
Trentham Gardens,  
Stoke-on-Trent  
Wednesday 4th  
Winsford Hall, Cheshire  
Thursday 5th  
Colne Hall, Lancashire  
Friday 6th  
Floral Pavillion, New Brighton  
Saturday 7th  
Queen Elizabeth Hall, Oldham  
Sunday 8th  
Frontier Club, Batley  
Tuesday 10th  
Inverness Ice Rink, Inverness  
Wednesday 11th  
Kelvin Hall, Glasgow  
Thursday 12th  
Fusion Club, Sunderland  
Friday 13th  
Billingham Arms Hotel,  
Billingham  
Sunday 15th  
Pavillion, Skegness  
Monday 16th  
Winter Gardens, Margate  
Tuesday 17th  
Kings Country Club,  
Eastbourne  
Wednesday 18th  
Middlesex & Herts  
Country Club, Harrow Weald  
Thursday 19th  
The Barn, Worcester  
Friday 20th  
Withiel Farm, Bridgewater  
Sunday 22nd  
Festival Hall, Basildon

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SINGLE



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