Always, is due for release by Earthworks the first week in November (See interview elsewhere in this issue.) Tony plans to start doing live gigs with his own band soon (can your heart stand it?). Souzy Kaasoya has signed with Earthworks for two lp's, and a 12" which we should see this month. The wonderful Le Telephone Sonne was the first Zaire record to crossover in France and was a huge hit this summer. There's a new lp out by Highlife Internationale on Sterns of sophisticated highlife-jazz. Earthworks has also put forth an absolutely killer new lp by Dele Abiodun called Confrontation, recorded in Nigeria and mixed in London. It is, if possible, even harder than Sunny Ado's Aura, and carries some incredible, serious dub mixes. If these guys aren't careful, they'll reinvent funk. —Reggae-wise, Frankie Paul performs for the first time in London on October 27, and Michael Palmer on October 28. The new Aswad lp will be the biggest selling reggae lp of the year other than Marley’s Legend, according to one observer. —Misty in Roots are recording a new album. The Twinkle Brothers may tour Europe soon. —Mikey Dread and Winston Reedy have signed with UB40's label, Dep International.

ATTENTION NYC POSSE: English journalist Charles DeLedsman will be visiting NYC in late November to interview NYC reggae radio DJs and explore the crucial reggae scene of the Apple for an article. Hands across the H2O and all that. Drop us a card here at the Beat and let us know if you can help Bro. Charles experience the fullness of NYC reggae — in love and Oneness.

—Matt Groening

LONDON RUNNINGS
By C.C. Smith

DATELINE: London. Thomas Mapfumo, the long-awaited, highly revered revolutionary Zimbabwean musician will perform live at the 100 Club on November 23 and at South African ex-patiate, musician and promoter Julian Bahula's new club, The-Forum, on December 12. Mapfumo's tour kicks off in Hamburg, part of a whole month of African music, including dates by Ladysmith Black Mambazo, Phillip Tebane, Manu Dibango, Sam Mangwana, Tokoto Ashanty, Akendengu and many others. Where's my passport? . . . Also, watch for a new Mapfumo lp on Earthworks . . . . Mose Fefan's band TP Somo Somo is the talk of the African scene in London at the moment. —Tony Allen's new hot and heavy dance ep, Never Expect Power

DOUBLE TROUBLE
Lijadu Sisters
(Shanachie, 43020, U.S.)

Identical twins, identical throats, sweetly soaring, steady and subdued: These are the Lijadu Sisters. Hailing from Nigeria, where they have put out four albums, Kehinde and Taiwo Lijadu stepped up to London for this painless AfroSlick production, featuring six songs of laconic niceness crooned in unison over propulsive martial bass, articulate talking drums, and periodically pesky synthesizer. The songs are perky, memorable, and pleasing and you will find it hard to resist swaying gently in their soothing vocal breeze.

All of the songs have faint gospel overtones, with “Oreore—Elejibo” and “Not Any Longer” standing out. Not that there's any filler on this lp — although each cut is a fairly extended groove, every moment is expertly sustained, and other than some pedestrian keyboard coloring, Double Trouble is a record the Lijadu Sisters can be proud of.

An added bonus to Double Trouble are Tunde Harrison's amusing liner notes, which reveal that the Lijadu Sisters are liberated, independent, and sly. Unmarried, with four children between them, the sisters won't say which one of them is mother to which child, and in general they answer questions playfully and evasively. When the reporter inquires about the sister's lovers, their response is: “We are not dead. Not yet. We are living beings. To live and to love is the essence of our lives. If you don't have someone who loves you, you are dead. If we didn't have lovers how come we compose love songs?” The elliptical logic of the Lijadu Sisters' responses carries over to the music on Double Trouble—a misleading title, by the way. There's no trouble in any of these songs.

—Matt Groening

OUTCRY
Mutabaruka
(Shanachie, 43023, 1984)

PRESSURE DROP
Oku Onuora & AK7
(Heartbeat, HB-26, 1984)

The term “dub poetry” is one that lately has been coined to describe the work of those writers, poets and artists who talk over music, often, but not always, reggae music. This term is limiting in that although the music is an integral part of it, the thrust and importance of the work are in the words that these word warriors project and the images they conjure. Artists such as Linton Kwesi Johnson, Benjamin Zephaniah, Sister Breeze, and the late Michael Smith are known for their uncompromising and militant stance on social issues and a myriad of subjects ranging from women's rights to everyday life in their respective home areas of London and JA. And now two of Jamaica's finest poets have released albums that represent all and more that has come to be known as “dub poetry.”

One artist, Mutabaruka, follows the success of his first album, Check It! with the equally phenomenal and long-awaited Outcry. From the opening poem, "Prisoners," based on a statement by Malcolm X, to the