

MAY 14, 1983

EVERY THURSDAY 35p

NO.1!

SONGS BY HOT CHOCOLATE,
A FLOCK OF SEAGULLS,
GALAXY AND
LOADS MORE

SIMON LE BON

'My punk past'

MEET THE FUN BOY FOUR!

WIN!

*A guided tour
of London with*

MADNESS

The
JAM

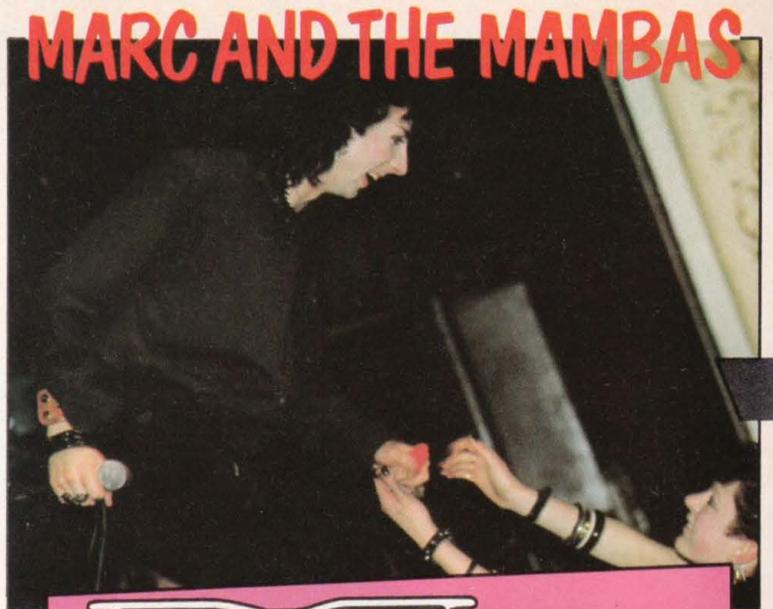
IN THE CITY
THEIR OWN STORY - PART TWO

IR 50p (inc. VAT), Australia \$1, New Zealand \$1.20, Malaysia \$2.25.

No. 1!

No. 2

"Come on, let's have a bit of class for God's sake!" – Marc Almond to giggling girls in the audience at a Marc And The Mambas gig. Reviewed by his audience on page 38.



VIDEO

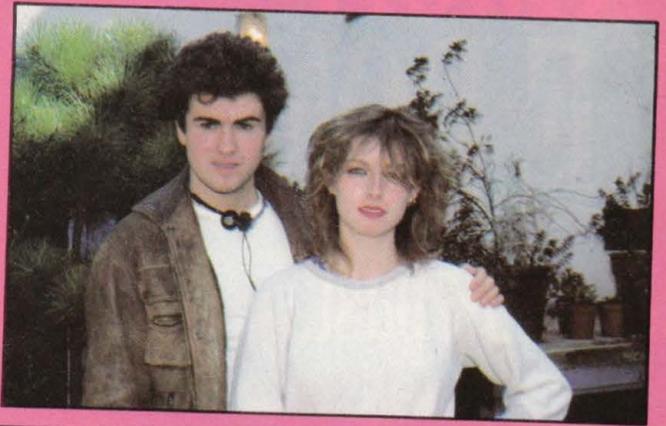


You've seen The Fun Boy 3, now take a look at The Fun Boy 4. No, the band haven't expanded. But Terry Hall hired a lookalike of himself for the threesome's 'Our Lips Are Sealed' video. Terry says he did it "to stop boredom" in Funboy videos.

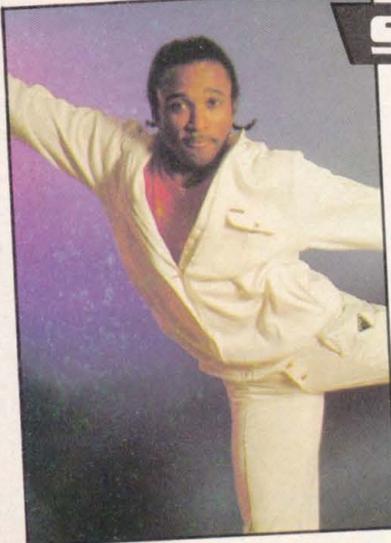
Find out what lookalike Pat Clynes thought of it all and see the results in our picture display on page 32.

BLIND DATE

Take a lonely girl from Bananarama. Take a fast rapping boy from Wham. Mix them together on a Blind Date, add a cocktail or two and a No. 1 reporter and the result – Whamarama! Listen in on page 20.



SONGS



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Dancing tight, gonna squeeze you all night
Dancing tight, gonna squeeze you all night

Hey you looking out of the window
I've been watching you for so many days
Now I'm feeling brave enough I wanna ask you
Can I take you out, hey what do you say

I'll be throwing pebbles up at your window
So make sure that you're ready when I call

CHORUS:
Dancing tight, I ain't gonna let you go
Gonna squeeze you all night
Dancing tight, I ain't gonna let you go
Gonna squeeze you all night
Hey girl what do you say

You say you've never been dancing
Well just you watch me girl

And then you'll know what to do
It's easy when you feel the beat and the rhythm
'Cos that's the thing that makes your body move

Oh we'll be gently swaying through the evening
To the early hours of the morning

REPEAT CHORUS

Dancing tight, I ain't gonna let you go
Gonna squeeze you all night
Gonna rock you till the morning time
Dancing tight, I ain't gonna let you go
Gonna squeeze you all night
We could be dancing

REPEAT CHORUS

Right now, we could be the greatest dancers around
Baby don't you let me down

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DANCING TIGHT

We could really have a night on the town
 Baby don't you let me down

Don't let me down girl
 Don't let me down
 Don't let me down girl
 Don't let me down

Dancing tight, I ain't gonna let you go
 Gonna squeeze you all night — so get some dancing shoes on
 Dancing tight, I ain't gonna let you go
 Gonna squeeze you all night
 Gonna rock you till the morning time
 Dancing tight, I ain't gonna let you go
 Gonna squeeze you all night

Words and music Phil Fearon
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 On Ensign Records



"It was so exciting. It's really hard to describe that kind of excitement because it was so fast. It was just really moving."

PAUL WELLER ON PUNK

"People looked silly and they acted crazy. The whole thing was crazy."



SIMON LE BON ON PUNK

Two views of the punk explosion, 1976. **Paul Weller's** is taken from the second episode of our exclusive serialisation of the official Jam story, *The Jam: A Beat Concerto*. As The Jam try to move up from local gigs in Woking, The Sex Pistols and The Clash take London by storm.

Suddenly Weller knows where he wants to be: **In The City**, page 28

Meanwhile, in an exclusive interview, super smoothie **Simon Le Bon** owns up for the first time.

Yes, the boy every girl's mum would like to have at her tea table used to be a punk.

Spikey hair. Unpressed trousers. The lot. You don't believe it? See it, page 8

COLOUR

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Rip Rig And Panic 17
David Grant 18
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FREE!

Another four-in-one badge.

If you were daft enough to miss out on number one of *No. 1*, or if you're just plain greedy, here's another chance to pick up the badge we gave away.

Remember it's a badge which contains four stickers of **Duran Duran, Dexys, Yazoo and Culture Club**. You can wear which one you like and change it every day. And you can fit in the pics we're featuring in the mag too!

Now the bad news. Only the first 25,000 people to send in the coupon below *and* the coupons in the next two issues will collect another badge.

So cut this one out and keep it safe. *You must have all three coupons.* When you've got them, send them in to the special address we'll be publishing with the last coupon.

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Dave Ball brandishes Q's latest deadly poison-tipped quaver

SOFT CELL'S SECRET AGENT

Soft Cell are joining forces with James Bond for their next single, when they release their version of 'You Only Live Twice'.

The 007 film soundtrack will be part of an EP to be released in late spring.

What's more, the group's electronic wizard David Ball just missed the chance to play on the theme tune for the next James Bond epic.

It seems the track was being recorded in the studios below Soft Cell's office — by the master '60s arranger John Barry, Dave's all-time No. 1 hero.

Dave dashed down to London to meet the great man, only to be told: "What a pity you didn't get here sooner. You could have played on it yourself."

Dave got over his disappointment when he found out his hero was a Soft Cell fan. In fact the duo have been offered some unreleased John Barry material to put their own lyrics to.

DON'T PANIC!

Guess who's the mystery Panic person in the back row of our photo on page 17?

Just in case you were wondering about our cryptic caption, the masked woman in the slinky black lace isn't part of the normal Rip Rig line-up. Nor is she a stray ghost who's somehow showed up in our shot.

No, the lady in question is called Bella and she's the daughter of famous painter Lucien Freud. Which still doesn't explain what she's doing with such a motley crew!

Oh, and just to further confuse matters, you might have spotted our *deliberate* (ahem) mistake in mixing up Mark Springer and Sean Oliver in our main pic.

Dig the new Style

Paul Weller's Style Council release their second single on May 20, entitled 'Money Go Round (Part 1)'. While the seven-inch features 'Part 2' on the B-side, the 12-inch flip includes two new tracks, 'Head Start To Happiness' and 'Mick's Up'.

"The song came about in between takes for 'Speak Like A Child'," explains Paul. "We were just jamming about, and luckily it was all recorded; it sounded so good we built a whole single round it."

True to his initial intentions, Paul has still not put together a permanent Style Council line-up, beyond himself and Mick Talbot, who wrote the instrumental named after him, 'Mick's Up'. 'Money Go Round' features the spectacular bass playing of I-Level's Joe Dworniak, and according to Paul is "definitely aimed for the dance floor".

With live shows so far limited to

recent Youth CND festivals (and all royalties from the new single going to the organisation), there are no plans for a tour until at least the late summer.

And an album?

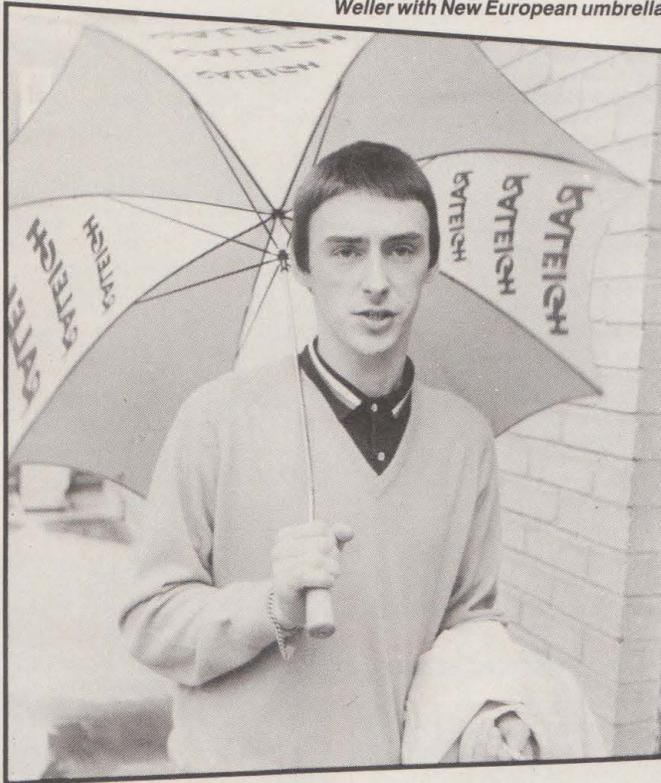
"Yeah, maybe by the end of the year. But we wanna concentrate on singles for the moment, so expect a couple more of those first."

Living up to the self-promoted title of New Europeans, Paul demanded we mention that they're "recording in Spain, before going off to Holland. Everyone's going on about breaking America right now, but they're only after more money. We're gonna concentrate on Europe for now, but that's something I'm gonna have to elaborate on another time."

And the next Style Council concert?

"A Rumanian beer festival," quipped Paul. "After all, we've got to keep up the mystique!"

Weller with New European umbrella



▶ Liverpool audiences are mourning the death of The Warehouse, the city's major venue which was wrecked in a mystery blaze last week.

The blaze is said to have caused £100,000 worth of damage to the five-storey building in Fleet Street in the city centre.

▶ Muddy Waters, possibly the most influential American blues singer, died of a heart attack at home in Chicago last week. He was 68.

▶ Altered Images have added two new members — but Clare Grogan says, "There will only ever be four in the band."

John Wilson (drums) and Jim Prime (keyboards) have joined the group for a live appearance on Channel 4's *Switch* on May 27, and possible live gigs.

▶ Fun Boy Three cellist Caroline Lavelle (right) who has also appeared with Marc And The Mambas, has a new single called 'Speak To Me'.

Produced by Jeremy Green, it also boasts Nigel Kennedy — "Britain's No. 1 violinist" — and banging away on African percussion and Simmons drums are Neville and Lynval from the Fun Boys.



TEA FOR TWO

The Creatures, better known as Siouxsie and Budgie, deliver their first full length banquet this week with the release of their debut LP 'Feast'. Produced by The Creatures and Mike Hedges, it is the first LP on their Wonderland label.

All tracks were written by Siouxsie and Budgie except 'A Strutting Rooster' which is a re-arrangement of an oldie.

The album was recorded at the Sea West studio in Kuilima, Hawaii and features an Hawaiian choir.

BATCAVE TAKES WING

London's most unusual club the Batcave is packing up its limbs and hitting the road.

Host Ollie Wisdom promises "blasphemy, lechery and blood" with DJ Hamish to "send young limbs writhing", and a support programme of horror movies.

The dates kick off with Ollie's Specimen playing the Cave's normal London abode on Wednesday 25, and after that the band is supported by Alien Sex Fiend, unless otherwise specified.

Dates are: Glasgow Night Moves May 26, Liverpool Warehouse 28, Leeds Warehouse 30, London as usual June 1, Manchester Hacienda 2, Nottingham Asylum 3, Rayleigh Crocks 4, London Heaven 6 (with Test Dept), London usual 8, Sheffield Limit Club 9, Bristol Trinity Hall 10, Hastings Downtown 13.



TOURS

Those exponents of daft dances **Kissing The Pink** are off on tour this month.

Dates are: Hitchin Regal May 20, Oxford Polytechnic 21, Norwich University of East Anglia 22, London Heaven 23, Portsmouth Polytechnic 24, Bristol University 25, Exeter University 26, Torquay 400 Club 27, Aston University 28, Lancaster Sugarhouse 31, Edinburgh Nite Club June 1, Dundee Barracuda 2, Strathclyde University 4, Aberdeen Venue 5, Newcastle Dingwalls 7, Sheffield Leadmill 8, Leeds Warehouse 9, Bradford University 10, Manchester Polytechnic 11, Redcar Coatham Bowl 12, Liverpool State Rooms 14, Keele University 15, Loughborough University 17, Cardiff University 18, Brighton Pavilion Theatre 19.

Their debut album 'Naked' is released on May 27.

Icehouse, the band from down under who brought us 'Hey Little Girl', are to join David Bowie on four of his concerts as special guests.

The three Milton Keynes dates, July 1, 2 and 3 are sold out, but you might still catch them at Edinburgh's Murrayfield, home of Scottish Rugby Union on June 28, which has a capacity for 60,000.

Tickets will cost £9.80 in advance, or £10.80 on the day. People who can afford it should apply enclosing an s.a.e. to S & P Promotions, P.O. Box 4NZ, London W1A 4NZ. A limit of four tickets per person, and please allow three weeks for delivery.

Radio Forth reckon they'll be broadcasting Bowie songs all day, saying: "We might as well go over the top. It's the biggest musical event we've ever had in Scotland."

Martha And The Muffins, the Canadian new wave band best known for their 'Echo Beach' single of a few years ago, return to these shores to play some live dates. These coincide with the release of their new single 'Danseparc (Everyday It's Tomorrow)'.

They'll be at London Hammersmith Palais May 16, Reading University 17, London Marquee 19, Folkestone Leas Cliff Pavilion 21.



Road Work

Men At Work, that hugely successful Aussie band, are coming over for a full tour.

As well as the two London Lyceum dates on May 24 and 25, the bronzed ones will be playing Glasgow Apollo July 3, Edinburgh Playhouse 4, Newcastle City Hall 5, Manchester Apollo 6, Notts Royal Centre 8, Hammersmith Odeon 9/10, Brighton Centre 12, Birmingham Odeon 14.

Tickets are £5, £4.50 and £4.00, except Brighton which is £5.00 all tickets. Available from usual ticket agencies and box offices.

Cliff Richard celebrates 25 years in the music business with a new album and a major tour at the end of the year - including an incredible 27 London shows.

The album 'Dressed For The Occasion', recorded live at the Royal Albert Hall, is in the shops now, and you can see him at Oxford Apollo October 5, 6, 7, 8, Glasgow Apollo 11, 12, Edinburgh Playhouse 14, 15, Manchester Apollo 19, 20, 21, 22, Birmingham Odeon 26, 27, 28, 29, and London Victoria Apollo from November 3 to December 3, every night excluding Sundays.

1919, whose album 'Machine' on Red Rhino is moving up the indie charts, play London's Brixton Ace on May 17 as guests to Nico.

New WEA signing **The Truth** are just putting the finishing touches to their debut single and then set off on tour. May dates are: Hull Dingwalls 26, Newcastle Dingwalls 27, Glasgow Strathclyde University 28, Edinburgh Nite Club 29, Sheffield Limit Club 31.

RECORDS

In the meantime there's going to be a new single from the band, a live version of 'Canton' backed by 'Visions Of China' recorded at the band's farewell concerts at Hammersmith Odeon.

Twisted Sister have a new single out on May 20 called 'The Kids Are Back'.

Motorhead have a new single out this week called 'I Got Mine' taken from their new album 'Another Perfect Day' out on May 27.

Altered Images have a new single out this week called 'Bring Me Closer' coupled with 'Surprise'.

Their third album produced by Tony Visconti/Mike Chapman is out mid-June.

Spear Of Destiny, who have just completed a highly successful British tour, bring out a new record this week. 'The Wheel' is coupled with a re-working of a fave old Theatre Of Hate song, 'The Hop'.

From the 'Grapes Of Wrath' album, it is available both in seven-inch form and in a seven-inch double pack featuring a live version of 'Grapes Of Wrath'. There is also a five-track 12-inch comprising 20 minutes of music with live versions of 'Solution', 'Roof Of The World' and 'Love Is A Ghost'.

Kirk Brandon is exhausted.

The Police have a brand new single out on May 20 called 'Every Breath You Take' from their album 'Synchronicity' which is released on May 27.

Abba member **Agnetha** releases her first solo album this week called 'Wrap Your Arms Around Me'. There's also a single from the album called 'The Heat Is On'.

Abba celebrate 10 years at the top this year. Not bad for Eurovision Song winners.

Big Country release a new single on May 20 called 'In The Big Country' - what else?

Disco funsters **Imagination** release a new single on May 27 called 'Looking At Midnight'.

David Essex follows up his successful 'A Winter's Tale' single with a new one called 'Smile'. It's out on May 13.

Phil Collins who went to No. 1 with 'Can't Hurry Love' follows it up with another single from his 'Hello, I Must Be Going' album called 'Why Can't It Wait 'Til Morning'.

JoBoxers enter Round Two of their chart bout with the release of their follow-up to 'Boxerbeat', 'Just Got Lucky' (too modest by half!).

Japan have a live double album set for June release on Virgin which'll be called 'Oil On Canvas'.



Hey! Elastica, that wackily named Edinburgh-based band set out on a UK tour with their new rhythm section next month.

They'll be taking their frothy pop to Bannockburn Atom Club June 1, Glasgow Henry Afrika's 2, Edinburgh Moray House College 3,

Kirkcaldy Abbots Hall 4, Arbroath Smokies 5, Sheffield Limit Club 7, Manchester Hacienda 9, Retford Porterhouse 10.

The band have just completed work on their debut album, tentatively titled 'In On The Off Beat'.

The LYCEUM The Strand, London WC2

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THE QUESTIONS

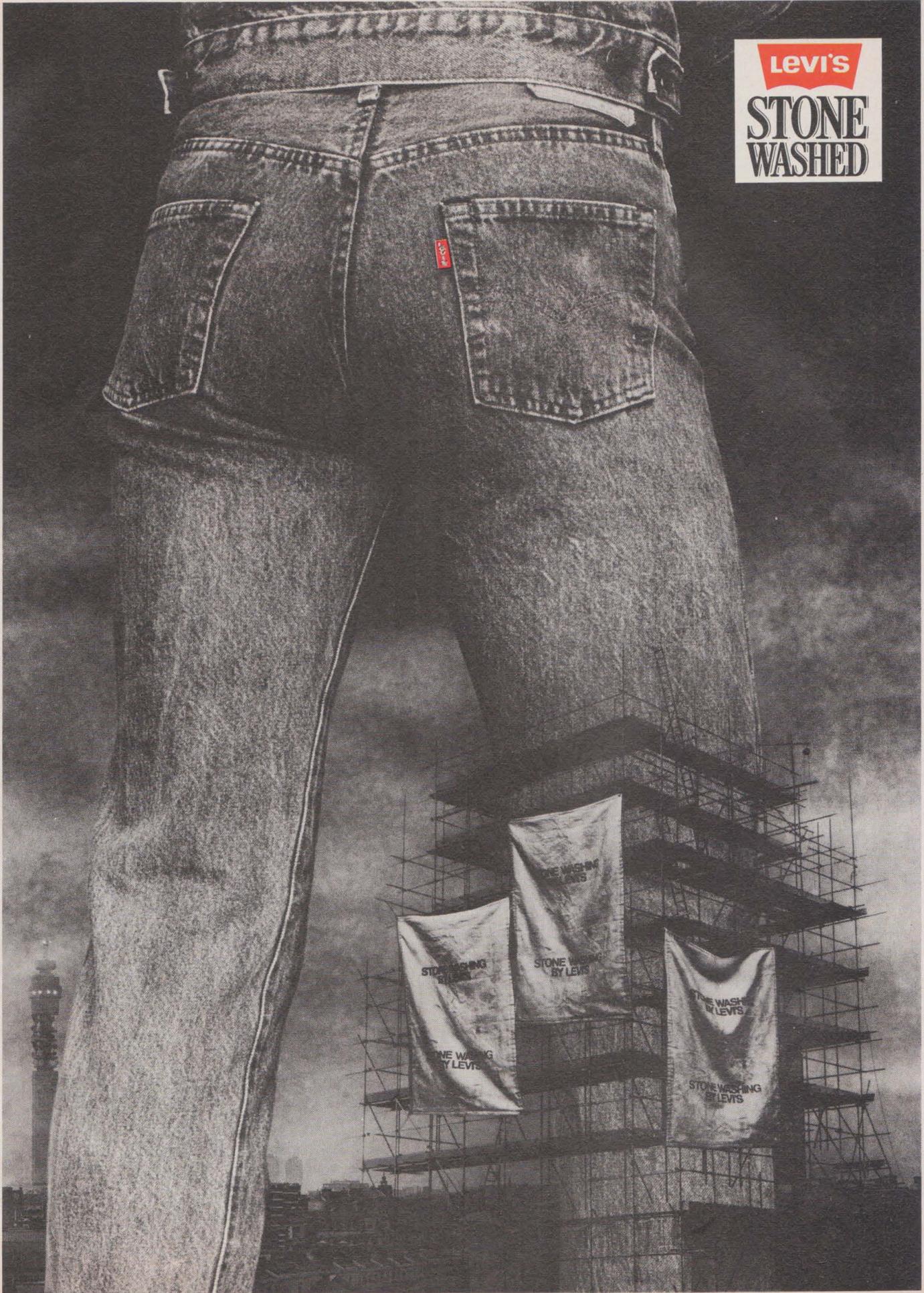
PLUS D.J. VAUGHN TOULOUSE and GUEST APPEARANCE of Chris Free and Lucy Barron

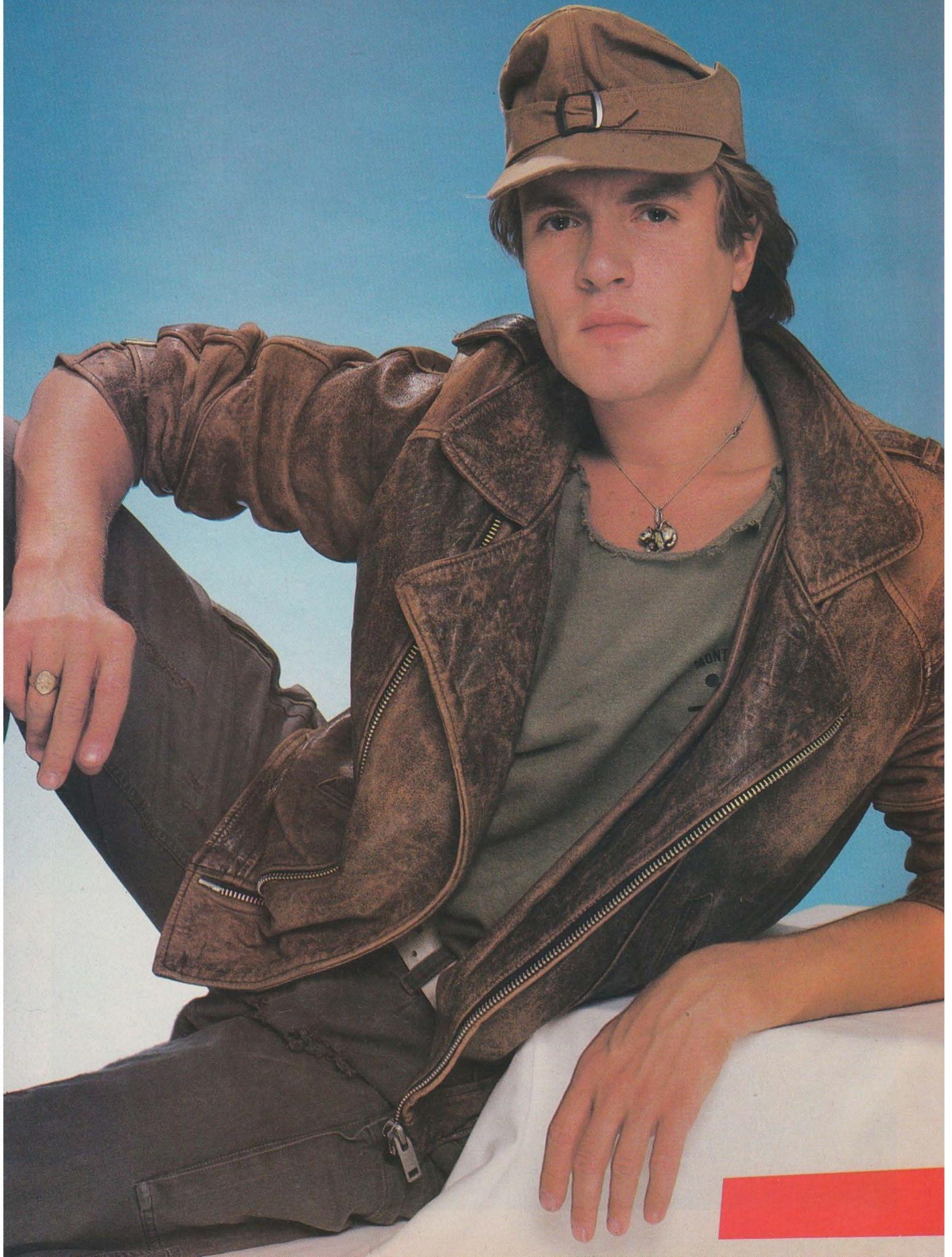
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DURAN DURAN ANARCHY IN THE UK

SE EK and ye shall find, consult the A-Z of London and you'll probably get lost. Like we did.

I was on my way to Simon Le Bon's home in Harrow with Duran Duran's press officer, Suzi.

Simon had scrawled down the directions from his house to EMI's offices. So all we had to do was read everything backwards.

It's easy enough to remember to go left instead of right, but how do you reverse things like "take the third exit at the second roundabout"?

Finally in frustration we dispensed with the instructions, and the A-Z. Road signs and natural instinct finally found us knocking on Simon's door.

The second obstacle was Sam – a small dog with a piercing and relentless bark that was well out of order for its size, and which seemed intent on tripping me up.

Simon reached over to extend a handshake and we bellowed hellos at each other.

"Haven't I seen you somewhere before?" he asked.

"No, I've just got one of those familiar faces," I explained.

But I'd seen Simon many a time in Duran's exotic promos filmed in faraway hot spots. Don't you just *hate* people who look brown and healthy all year round?

As we turned to leave for the studio I couldn't help smiling at a note attached conspicuously to the front door.

"HAVE YOU TURNED EVERYTHING OFF SIMON? DADDY."

An essential prod, it turns out, since Simon's been guilty of leaving his dinner alight in the oven before now.

When Simon Le Bon was a young Brummie stripling he slept on park benches, had his hair in red spikes and played in a band called Dog Days. Now he's a bronzed superstar in a band that makes hearts flutter all round the world . . .

I clambered into the back of Suzi's car while Simon stretched his legs out in the front, but before we'd gone far he made a tempting proposition.

"Pull over here! Anybody want a Kitkat, Chocolate Creme Egg, Flake . . .?"

A few minutes and the obligatory autograph later, Simon returned with a calorific feast, which we scoffed all the way to the studio.

Whether Simon pops into a newsagent or sets off on a world tour, a shining trail of adulation always seems to follow his screen image around.

There's a difference, though, between Simon's personality and persona. From the outside you see a solid and self-assured exterior, but huff and puff and you'll blow that deception away.

You'll be left with someone who's got more gut-feeling than confidence, a star who spent his early days sleeping on park benches, and a fashion leader who once vaselined his red hair into spikes and left it that way for a month at a time!

"The first time I became fashion-conscious was when I realised I was the only boy still left at my school wearing short trousers!

"I was 17 when punk rock came along, and it hit me at exactly the right age. I got totally into it, in a fashion, music and lifestyle

sense."

Rupturing yourself with safety-pins in the name of a brave new-wave tomorrow never appealed to my cowardly nature. So I asked Simon about the motivation behind such a hard, invincible image, and got told it was a sense of humour!

"There was such a *huge* sense of humour – girls walking around with just a pair of stockings and suspenders and a man's shirt, sitting on a train and watching people go *Ooh* and move into another carriage.

"It was *funny*, and people behaved funny."

Fellow seditionaries will doubtless be able to picture Simon with red vaselined spikes. You may even have been park bench bedfellows!

"I used to look a total mess, grimy and dirty. Not just because I wanted to look that way, but because you actually did spend the nights sleeping in Hyde Park on benches because you couldn't afford a taxi and you'd missed the last train.

"I remember hanging around one night outside the Playboy Club in London with a mate of mine, and for some reason we really did believe we'd find a rich widow who'd fancy one of us and try to take us home.

"Then I was informed that there was an Arab gentleman interested in my body, and I thought, no way!

"As usual, we ended up sitting on Euston Station all night, waiting for the 7.30 train.

"I've come a long way from punk. Now I wear a pair of jeans one day, an Anthony Price suit the next . . . tomorrow a studded loincloth!"

At 18 Simon went to art school, where he joined his first group: a punk band called Dog Days. He then went on to a drama course in Birmingham where he met up with Duran Duran.

Together now for three years, they took only three months to write their material, make a demo and perform, make a record, tour and get a contract from EMI.

But this is where we come to another of those contrasts. This is where the gut feeling comes in.

"The very first time I got up on stage with Duran Duran I was absolutely petrified, I was so scared the whole left side of my body was shaking.

"I must've looked nervous, but I got over my nerves that night by just getting so crazy and into the music. I thought about making a noise, and moving and being dramatic."

Drama, energy and excitement are words that keep finding their way into his conversation. To see Simon slumped into an overworked and exhausted heap you wouldn't believe it, but they *are* the words that sum up his attitude to life.

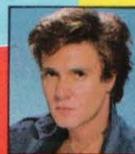
"Before every show, you wind yourself up and store your energy in a spring, then as you approach

CONTINUED OVER

Debbi Voller talks to the hunk who used to be a punk.

We wondered what he would look like if we turned back the clock – and as Simon couldn't find a photo of himself at 17, we decided to make one up for ourselves . . .

On the right you have a helpful punk and the modern Mr Le Bon. Flip over the page for a great hunky punk fake . . .



DURAN DURAN ANARCHY IN THE UK

Poster pic: Fraser Gray

CONTINUED

the performance you take the catch off and the spring starts going – and that's your show!

"You use a whole day's energy in the space of 1½ hours."

I'm not so sure Simon hasn't dabbled in a touch of good honest 'hippie' the way he talks about energy. His idea of it definitely isn't the kind that comes from vitamin supplements.

It's more the sort of mystical force that Obi-Wan kept harping on about in *Star Wars*, and the next Duran Duran album may rock around what will be an unfamiliar subject unless you've dabbled in yoga – Kundalini. It means 'the serpent power' – the union of the snake.

"Lyrically I find the idea of the union of the snake a very inspiring one.

"The serpent personifies energy and lives at the base of your spine. It's a Hindu philosophy about life – that you have this incredible energy which can be developed by Kundalini."

If a good magician is measured by the amount of doves and handkerchieves he can stash away in his overcoat, then Simon's genius lies in the uncoiling springs and serpents he lets loose on an unsuspecting audience.

And you thought you'd just come to see a rock band play!

"We try to get our audiences to add to the performance by getting a whole mood going. Songs like 'Night Boat' create one mood – you get them to feel like the rushes on the water, and songs like 'Girls On Film' create a party mood. The audience become part of the whole drama."

Screaming's a vital part of that drama too, an essential feedback, the very thought of which sends Simon into an enthusiastic monologue.

"Don't anybody ever stop screaming, I love it!

"It's such a commitment, it's part of the show, it's like *Hey!* It's like *Welcome*, it's like the cheerleaders at an American football match. *Hooray*, getting it all together. Let's get this excitement going!

"Screaming excites both myself on stage and other members of the audience."

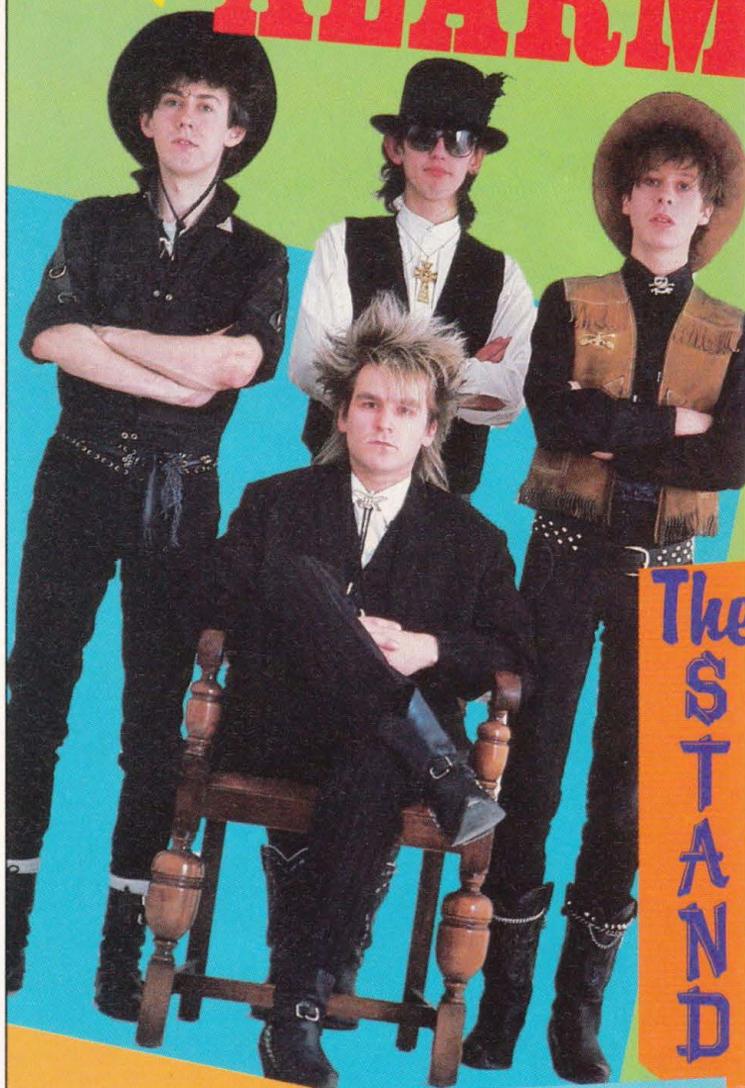
Simon Le Bon . . . the centre of attention. Duran Duran . . . a rock and roll fairy story. Simon insists they *deserve* every ounce of their whirlwind success, and that the same success would come to anyone who wanted it badly enough.

Again, it's all to do with feedback.

"People only make their own lives adventurous, don't they? In books adventure just seems to happen to people, but in real life it's people who *seek* adventure that usually get it."

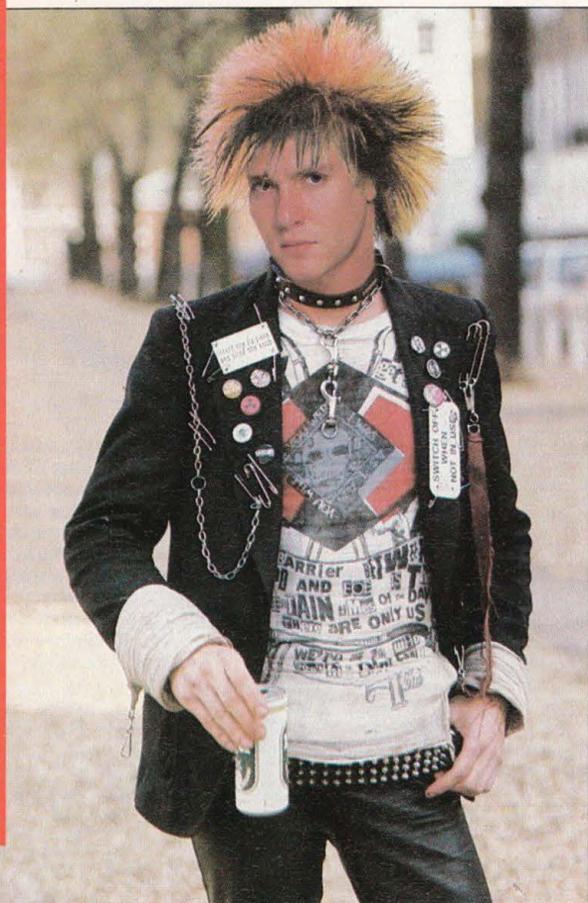
Seek and ye shall find!

THE ALARM



The
S
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N
D

The famous face of Le Bon meets the borrowed body of a present day punk – and makes another first for No. 1!



I have been out searching with the black book in my hand
And I've looked between the lines that lie on the pages that I tread
I met the walking dude, religious, in his worn down cowboy boots
He walked like no man on earth I swear he had no name.

Chorus:

Come on down and meet your maker
Come on down and make the stand
Come on down, come on down
Come on down and make the stand

As I crawled beneath the searchlights looking through the floorboards of this life
I met Doctor Strangelove's cousin he bore the marks of time
"Hey! Trashcan where you going boy your eyes are feet apart
Is that the end your carrying shall I play the funeral march"

Chorus

When I looked out the window on the hardship that had struck
I saw the seven phials open the plague claimed man and son
Four men at a grave in silence with hats bowed down in grace
A simple wooden cross, it had no epitaph engraved

Chorus

Come roll out the red carpet come bugler sound the horn
The hero is returning you've got to welcome him to his home
Don't say I didn't warn you this prophecy's coming true
I can hear the cavalry thundering a riding over the hill

Chorus to fade

Words and Music Macdonald, Peters, Sharp
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On I.R.S. through A & M Records

DAVID JOSEPH

HIS NEW SINGLE LETS LIVE IT UP (NITE PEOPLE)



7" & 12" VERSIONS AVAILABLE IN PICTURE BAG RELEASED 16TH MAY 1983

PRODUCED BY GODWIN LOGIE AND DAVID JOSEPH

DAVID JOSEPH APPEARING LIVE ON SWITCH CHANNEL 4 FRIDAY 13TH MAY 6 PM



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12IS 116

THE **SAPPHIRES**

MY BABY MUST BE A MAGICIAN

A New 7" and 12" Single



SWF
7" Buy 179 12" Buy 1179

WHISPERS

This is the Modern Whirl

Boy George is dead – that is according to the Belgian press and radio. Stories claimed that the idol had topped himself last Friday, but a Virgin Records spokesman laughed when the news was broken to him gently over a pint and remarked that the Boy "looked alright when he left the office five minutes ago". . .

Be warned, you can expect more scurrilous half truths when the *News Of The World* unveils its sordid exposé of George soon. Bet they don't know that **Derek 'Please Sir' Gulyer** plays washboard on the next **Culture Club** album. . .

Palace intruder **Michael Fagen's** absurd cover of **The Sex Pistols' 'God Save The Queen'** is said to have advance orders of 100,000 copies. Even so, he won't be seen on *TOTP* yet. Fagen and his minder **Jock McDonald** are in the USA "winding up the American press".

Latest plans are for Her Majesty's bedroom companion to front **The Bollock Brothers** on a cover album of old Sex Pistols Chestnuts. Ex-Pistols **Steve Jones** and **Paul Cook** may guest. . .

Back in London, **Meatloaf's** salad-only diet suffered a setback recently when CBS minions interrupted the great man's interview schedule with a gargantuan three course lunch. Loaf, who'd lost sixty pounds existing on lettuce and tomatoes, was overcome at the sight of illicit grub.

"I wolfed the lot down in about thirty seconds and then threw up all over a journalist," Meat groaned. . .

Top Of The Pops held a £25 a head party to celebrate its 1,000th edition last week. One veteran of the show, **Gary Glitter** was so overcome by the revelling that he insisted on pestering **Kate** from **Haysi Fantayzee** all evening. Seems that Glitter, who once recorded a song called 'Do You Wanna

Touch Me?', couldn't take no for an answer. . .

Incidentally, which BBC wag arranged the dressing rooms so that **Human League** were next door to their old 'friends' **Heaven 17**? . . .

Duran Duran, *en vacances* in the South of France *a ce moment*, have been inundated with offers to attend the Cannes Film Festival. Acting roles and soundtracks should follow. . .

Yuk, yuk, yuk. **Marc Almond** introduced the youngest ever **Mamba** at the Drury Lane Theatre when he brought a baby onstage to help him sing **Lou Reed's 'Caroline Says'**. The sprig showed all the signs of a star in the making by grabbing at the microphone, gurgling in the wrong places and finally bursting into tears.

"I knew my singing was bad but I didn't think it was *that* bad," wept a disconsolate Almond before handing the baby, **Cresse**, back to her ma. The prodigy has already appeared on a

Seen at Top Of The Pops' 1,000th edition party



Gary Glitter, who actually remembers the first edition of TOTP, checks out Alannah Currie's flavoured lip-stick.

record by proud father **Genesis P. Orridge** of **Psychic TV** Fame. And all before the age of one. . .

Hold the front page! **Steve Strange** has been asked to star in a re-make of **Oscar Wilde's Dorian Gray**. . .

Kirk Brandon, shortly off on a European tour, popped into the office to leave us with this cryptic message: "The person who makes a mistake and learns from it is the teacher. The person who makes a mistake and doesn't learn from it is a moron. All fans of **Spear Of Destiny** will know what this means." The rest of us, of course, are none the wiser. . .

David Bowie, rehearsing for his world jaunt in Dallas, is keeping in trim by boxing several hours a day. Bowiephiles may want to know that **Greg Gorman**, who shot the 'Let's Dance' cover, plays a photographer in **Dustin Hoffman's Tootsie**. . .

Mari Wilson and **Buster Bloodvessel** were seen comparing hairdos at London's Hope and Anchor last Tuesday. Can romance be in the air? . . .

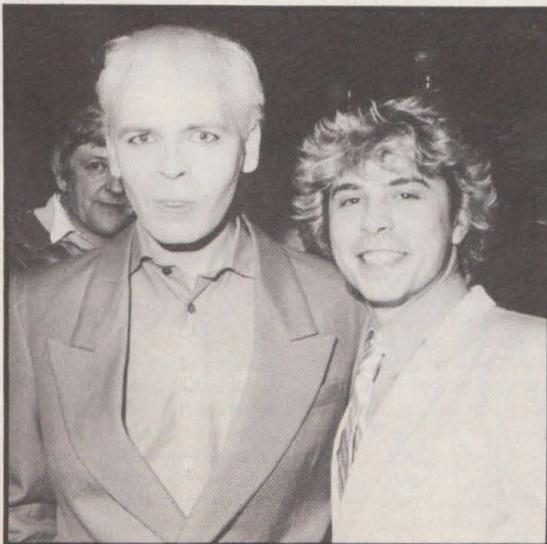
Grandmaster Flash's new single 'New York, New York' is apparently even heavier than 'The Message' and includes lines about babies being flushed down toilets. Nice. . .

After seeing **Men At Work's** video for 'Down Under', a certain **Gilbert Law** confessed to police that he'd murdered his wife in 1973. "It all came back to me when I saw the head sticking out of the sand on *Top Of The Pops*", he said. Most people we know only felt like knocking off someone *after* they'd seen the video. . .

Spandau Ballet might never have been where they are today if the Bishop of Stepney, **Trevor Huddleston**, hadn't presented **Gary Kemp** with a tape recorder after hearing two songs at a primary school prize day. Several major record companies are anxious to snap up the rocking Bishop's services as an A&R man. . .

Finally this week, the legendary tightwad **Lemmy** won £100 in fifty pence pieces at Bond Street's Embassy Club and promptly gave it to a barman to count. On finding his stash thirty bob shy of the ton, an enraged Lemmy despatched the hapless barman to the machine to retrieve the balance. The miserable old so-and-so didn't even leave him a tip. . .

David Van Day missing **Therese** like mad. **Gary Numan** prepares to meet **Alannah Currie**.



"How do you get to No.1?" asks Lee of Imagination. "Just like that," says Steve Norman.

No.1!

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Published weekly by
IPC Magazines Ltd,
King's Reach Tower,
Stamford Street,
London SE1 9LS.
Sole agents:
Australia & New
Zealand, Gordon &
Gotch Ltd; South
Africa, Central News
Agency Ltd.

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Printed in England by
Chapel River Press
Ltd., Andover.
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STUFF

And Nonsense

PERSON·2·PERSON



DAVID VAN DAY

Lorraine Davies from Manchester puts David Van Day on the spot this week.

maybe a little bit more raw, but hopefully it'll still appeal to Dollar fans. I'm writing some of my own stuff now.

Lorraine: What was your worst ever experience?

David: When I was in a plane and we had turbulence, and the air hostesses had to lay down in the aisle. That was frightening, and I thought my number was up and all my evil deeds flashed before me.

Also, a bit of name dropping here – when I went flying with Gary Numan he nearly hit a helicopter going up! Thing was though, the helicopter didn't have permission to be there and we did, so it wasn't his fault!

Will it be your turn to ask a pop star five questions next week?

Send five questions that you're dying to ask, together with the name of the artist and your own name and address to: Person 2 Person, No. 1, King's Reach Tower, Stamford Street, London SE1.

Lorraine: Are you still talking to Therese?

David: Yes, we're still friends, we actually get on much better now. We still have business things to tie up, and when we see each other we're always polite.

Lorraine: How do you feel about singing on your own – will you be getting a new partner?

David: No, I've been in enough groups now to feel I can go it alone and stand on my own two feet, otherwise there'd have been no point in leaving Therese. Now I've got more freedom, I just argue with myself!

Lorraine: Why do you dye your hair?

David: I don't! The sun bleaches it! Oh, all right then, I *streak* it, because I think it's boring to be one colour all your life; don't you?

Lorraine: Will your new music still sound like Dollar?

David: It's slightly more lively,

► The two faces of The Beat

The Beat's Dave Wakeling said last year that he thought the band's image was a bit too serious, and that they wanted to have some fun.

If you saw them hamming it up on *Top Of The Pops* last week with that old Andy Williams number 'Can't Get Used To Losing You', you'd have to admit they succeeded – with a vengeance.

Says guitarist Andy Cox: "The record was a total joke.

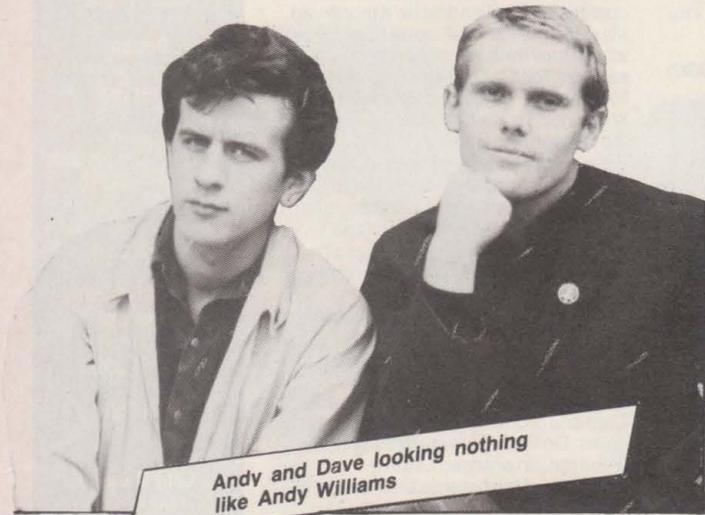
We got the idea when we were on Dutch TV and someone tinkered about on the piano during rehearsals.

"We all rolled about laughing, and then decided to release the song as a single.

"In fact it's on our first album."

Andy Williams masks were to have been handed out to the crowd on *Top Of The Pops*, but Andy says they were truly awful.

"A bit like David Frost after he'd had a very bad accident."



Andy and Dave looking nothing like Andy Williams

No. 1 Readers' Chart

Forget the General Election. Use your vote wisely and get your number one act into the No. 1 Readers' Chart. Remember, it's the *only* chart compiled by readers.

Send it to No. 1 Readers' Chart, Room 2614, Kings Reach Tower, Stamford Street, London SE1 9LS.

This week's Readers' Chart is on page 46.

| | | |
|-------------------------------------|---------|---------|
| My favourite records right now are: | | ISSUE 2 |
| 1 | 3 | |
| 2 | 4 | |
| 3 | 5 | |
| Name: | | |
| Address: | | |
| Age: | | |



► **Madness are on the ball**

You're an embarrassment: Amidst the cheesy grins and muscular thighs are five hunky members of Madness — can you spot them?

The reason behind this sporty get-up is that the Maddy boys were doing their athletic bit for charity by playing in the Goaliggers five-a-side footy competition.

Also spotted showing off their knobbly knees were Musical Youth (singing 'Pass The Footy' perhaps), Blue Zoo ('I Just Can't Get It In The Net') and Modern Romance ('High Ball').

Mickie Most's team won the event, and all the proceeds go towards building hard surface kickabout areas for kids.



► **Free-one!**

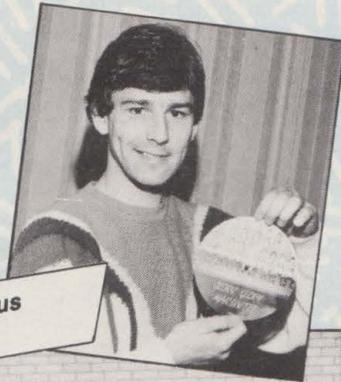
Manchester United are an eleven piece band who've just cut their first single, called 'Glory, Glory Man. United'.

It's an unusual offering. Right back in the mix you may detect Arthur Albiston, while Norman Whiteside produces some lovely vocal runs upfront.

Somewhere in between Bryan Robson holds it all together.

The boys are hoping for Euro success next year, though are somewhat worried about Terry Wogan's comments on their unusual red and white stage gear.

They've kindly signed three footballs and donated 25 picture discs to the first readers to write in to *No. 1* to claim them.



Manchester United, plus backing singers



► **Free-too!**

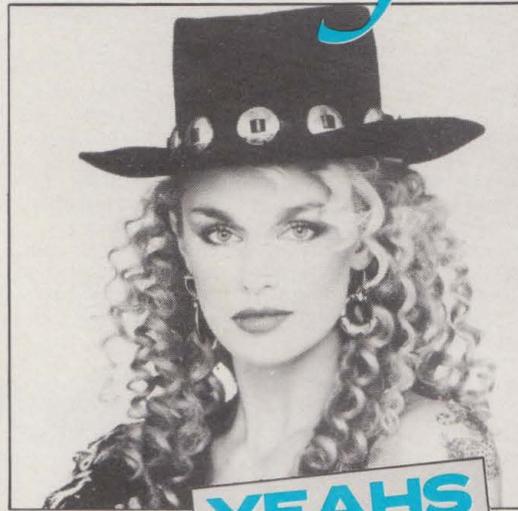
Eleven piece bands are all the rage at the moment. Another combo, Brighton and Hove Albion (these band names are getting ridiculous!) have just released 'The Boys In The Old Brighton Blue/Goldstone Rap'.

They've offered *No. 1* another three signed footballs (is this another new craze?), 25 twelve-inchers, and six giant sized hands in bright blue foam! First to write in, get the goodies.

Apparently both groups will be competing in some kind of song contest to be held at Wembley Stadium on May 21. Remember, you read it here first!

Sara-Jane

BELLE STARS



YEAHS

- BILLIE JEAN** Michael Jackson. Love the bass line and brass. Great dance record.
- HUNGRY LIKE THE WOLF** Duran Duran. Great chorus.
- EYE OF THE TIGER** Survivor. Good rockin' beat and I like the film.
- SHOCK THE MONKEY** Peter Gabriel. The video sold me on this one.
- THE APPLE STRETCHING** Grace Jones. The lyrics are interesting.
- SEXUAL HEALING** Marvin Gaye. The 'feel' is amazing.
- STOOL PIGEON** Kid Creole. I've always liked songs about gangsters — good dance routine to go with this.
- THE MESSAGE** Grandmaster Flash. The words say it all.
- SPACE ODDITY** Bowie. It makes you think.
- SEX MACHINE** James Brown. Horny dance record I've always loved.

AND YEUKS

- UP UP AND AWAY** Swingle II. Sickly vocals make me want to be sick too.
- BIRDIE SONG** The Tweets. Plain annoying.
- ANYTHING BY E.L.O.** Something about the phasey three-part harmonies turns my stomach.
- ORVILLE** Keith Harris. Crap.
- SAVE YOUR LOVE** Renee and Renato. Nauseating.

▶ Sapphiring for their art

The Sapphires are really cut up about the new video for their single, 'My Baby Must Be A Magician'.

Says Ruby: "We got a professional illusionist in on it called The Great Kovari.

"In one scene he cuts Vicky in half, and Sylvia has her head chopped off.

"I came off lightly though," she says. "He just turned my head round the wrong way.

The Great Kovari (George to his friends) swore the girls to secrecy, so we'll never know how it was done.

"Vicky was also levitated and although she knows how he did it, she's keeping her mouth shut. We'll get it out of her though," she snarled.

Ruby denies that the sisters' follow-up will be a remake of 'Just An Illusion'.

Ruby's got her head screwed on



▶ Something's Cooking

If you blinked you would have missed Cook Da Books on the European slot on Top Of The Pops a couple of weeks ago.

The Liverpool band weren't at all bothered though. They're doing very nicely thank you.

"They showed a clip from the French film *La Boum* which we appeared in for about five minutes," says singer Digs.

"The soundtrack 'Your Eyes' has gone gold in France and is

▶ Shakin' Stevens is reported to be "exhausted" after returning from his seven-week European tour.

He will now spend two weeks at home in Wales before going into the studio to work on a new album.

▶ One of the gigs Bow Wow Wow will be doing on their current American tour is to sail up and down the Mississippi on a riverboat.

Whoever said we'd see that gang up the creek without a paddle?

▶ Norwich band The Farmer's Boys, who are enjoying some success with their 'Muck It Out' single, don't believe in flash equipment.

"We use an ironing board to put our synth on," says Baz. "It's the right height, and folds away nicely."

doing really well in Europe.

"The film's a bit bland – teenage love and all that – but it was fun filming it. We were driven around in big limos and given the star treatment."

Carrere have rush-released the single due to its remarkable European success, which means they have two singles out right now. 'Low Profile' was released in March on their own Kiteland label.



Cook Da Books – cuisine Francais? L/R: Owen, John, Digs, Tony.



INTIMATE DETAILS



Nick BEGGS

EARLY LIFE

NAME: Nick Beggs

BORN: Winslow in Buckinghamshire, 15.12.61.

SCHOOL REPORT: I liked school on and off. I was a hippy and had long hair and they said I could only have a prefect's badge if I cut it, but I wouldn't.

Most of the time tho' I was really well behaved and never cheeked the teachers. I wasn't too brilliant, maths was my weakest subject and art my strongest. Music was taught but in a very boring way so I never took much interest in it. My spelling is still atrocious.

CHILDHOOD AMBITION: To be a pilot or a musician.

FIRST CRUSH: I was always having crushes at school.

FIRST KISS: Probably at my birthday party when I was seven or eight.

HOME LIFE

LIVES: I left home when I was 17 and moved into a council flat in Leighton Buzzard. I now live with my girlfriend in a two bedroomed flat.

COOKS: Vegetarian food, but I can cook most things fairly well. My favourite takeaway is a MacDonalds.

SLEEPS: Yes.

TV: Worzel Gummidge, The Sooty Show, Rentaghost, Emu's Broadcasting Company, Rainbow.

RECORDS: 'Blue Eyes' by Elton John.

LOVE LIFE

IN LOVE: Yes.

OUT OF LOVE: No enemies, just people who don't like me.

FURRY FRIENDS: I used to have a Shetland sheepdog called Brandy.

TURN ONS: Nothing in particular – playing live maybe.

SOCIAL LIFE

FILMS: *Far From The Madding Crowd*, *Tess*, *This Island Earth*, *Oh Lucky Man*.

GIGS: I would've loved to have seen Japan before they split.

NIGHTS OUT: The Embassy, Kahns, Fatsos.

NIGHTS IN: Sleep.

LIGHTS OUT: I sleep by candlelight every night. I dream constantly about flying but I don't know what this means.

PRIVATE LIFE

LUSTS: The company of old friends, I love to reminisce with them.

FEARS: My main fear is that mankind and civilisation are teetering on the edge of an abyss, I still have great hope for the future though.

CONFESSIONS: I'm very bad tempered first thing in the morning and get bored very easily.

I WISH: That my mother was still alive to share in the happiness and success of Kajagoogoo.

Dancin' In

Fed up with the radio? Bored of the charts? Fancy rewinding to some really sharp sounds?

Here's something to make you flip... No. 1 are giving away six Sony Walkmans and six complete sets of 'Flip Hits' cassettes, courtesy of Motown and RCA.

'Flip Hits' contain four of the best from artists as prolific and varied as Stevie Wonder, Bow Wow Wow,

Evelyn King, The Four Tops, Hall & Oates and Bucks Fizz.

And if you're one of those impatient souls who can't get enough too quickly, you'll be pleased to hear you can flip it over and it'll play it all again!

To warm your ears to those hot tracks, answer the three questions opposite and say in not more than 12 words what makes Motown No. 1.

RIP RIG & Panic



STAR WEARS

Gareth Sager:

"IT'S so dreary seeing everybody dressed the same or in the latest pop star fashion.

I think you should wear the kind of clothes that get you expelled from school.

People say we're smelly and look like tramps which isn't far from the truth. If we got a launderette allowance, things would be different.

We dress like wayward kids or freaks and we're too cocky to ever think about being embarrassed.

Every member of our group wants to express themselves totally in everything they do.

A lot of the clothes in the pictures were designed for us by a girl called Clare who lives in Brixton. I think clothes are going to be taken over by girls designing for their friends.

Clothes should be made by someone who knows the people



Rip Rig & Panic (l/r): back - Gareth Sager, Panic person, Mark Springer; sitting - Neneh Cherry, Sean Oliver. Below: Mark Springer

who will wear them. It's a lot cheaper than boutiques and a lot more individual - not so it's elite but so it encourages other people to go out and find something that they can make for themselves.

Clare makes stuff that has more guts than shop clothes and so take more guts to wear.

She uses a lot of African fabrics and dyes because she lived in Africa for a while.

The women in the group go out and buy fabrics and wrap them around themselves so they mostly stay on! They're called Lappa, their dresses.

The men are all a bit dodgy. The men wear dresses sometimes and sometimes they wear trousers that stop at the knees...

If you're doing a photo session it's pathetic to pretend it's an everyday occurrence. In these photos we look a bit like

characters from the French Revolution, a period when clothes had more guts and style.

We want a turn away from plastic to more lasting styles.

We don't change our clothes to go onstage. We drink in dressing rooms. We'll change afterwards because we get sweaty onstage but the new clothes aren't fresh, they're just dry!

Our clothes are like the different kinds of musics we mix. They only collide because everybody has such a pre-supposed idea of what should be put together. We try to create environments in our music and clothes - like discovering Everest in the middle of the desert.

I prefer a good dul' three-piece suit with an interesting person inside it to something that's hip but worn by a bore.

I suppose our one worry about our clothes would come if people started copying them. But we change all the time and they're so individual, I don't think it'll happen!"

The Streets!

Motown Complete Set: Diana Ross, Stevie Wonder, Four Tops, Temptations, Jimmy Ruffin, Jr Walker And The All Stars, Smokey Robinson And The Miracles, Martha Reeves And The Vandellas, Motown No. 1 Hits Vol I, Motown No. 1 Hits Vol II
RCA Complete Set: Bucks Fizz, Kids From Fame, Odyssey, Bow Wow Wow, Eddy Grant, Elvis Presley, Hall & Oates, Bonnie Tyler, Evelyn King, Ottawan.

Rules: the six prizes will be awarded to the entrants with the greatest number of correct answers who, in the opinion of the judges, have said best what makes Motown No. 1. The competition is open to all readers in Great Britain, Northern Ireland, Channel Islands and the Isle of Man other than employees and their families of IPC Magazines Ltd, and the printers of No. 1. Decisions of the judges will be final, as will that of the Editor of No. 1 in all other matters affecting the competition. No correspondence will be entered into. The winners will be notified, and the results will be published later in No. 1.

Easy? Brace yourself!

1) Which of the following three groups originally recorded 'Tears Of A Clown'?

(a) The Beat (b) Smokey Robinson And The Miracles (c) JoBoxers

2) Diana Ross worked with which of the following groups on one of her albums (a) Bow Wow Wow (b) Chic (c) Prince Charles

3) Eddy Grant had a big hit with (a) 'Electric Avenue' (b) 'Electric Street' (c) 'Electric Lane'

Name

Address

1)..... 2)..... 3).....

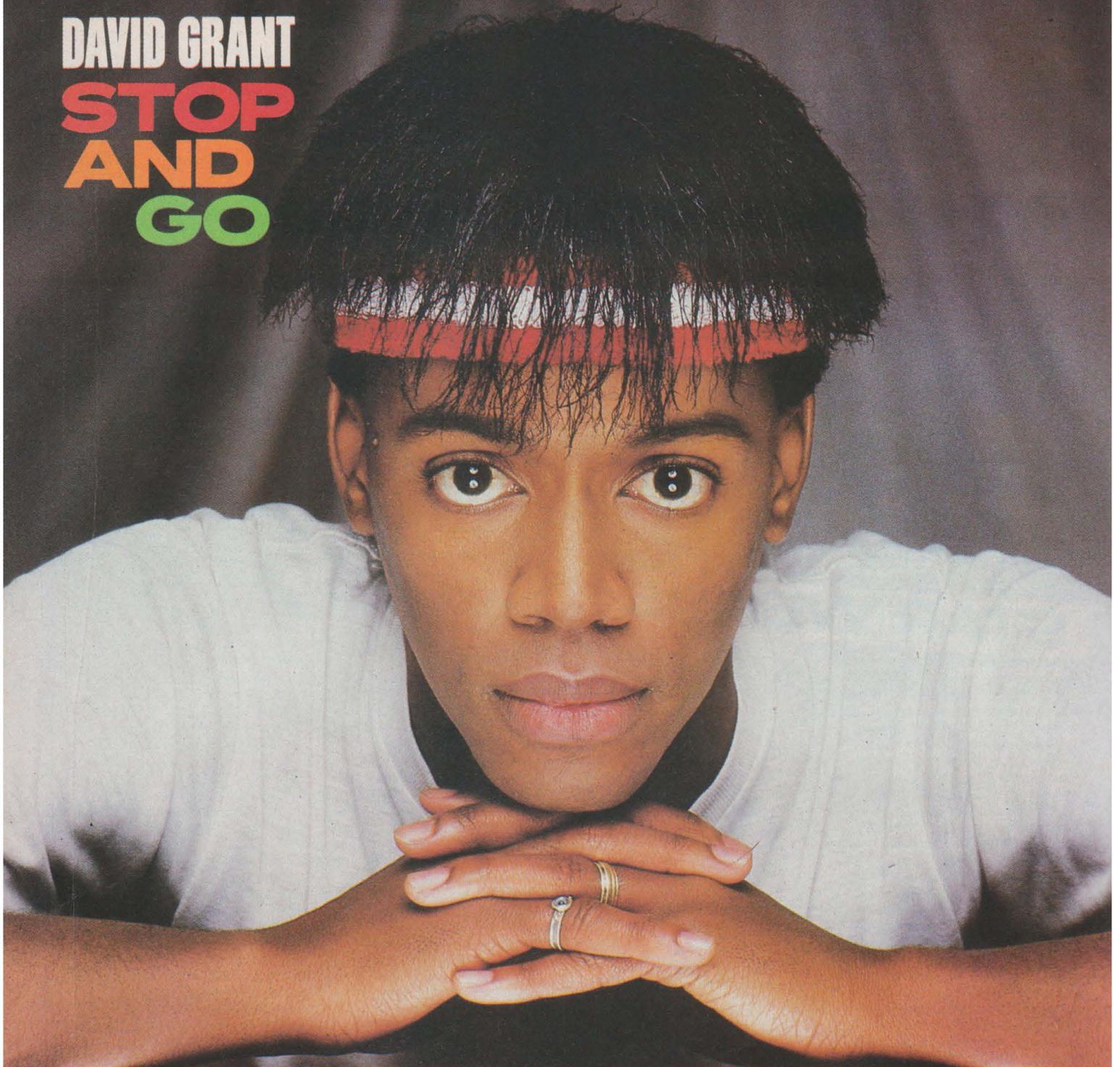
Motown are No. 1 because

.....

.....

Now flip the coupon into an envelope and send it to: No. 1 Flip Hits Competition, 55 Ewer Street, London SE99 6YP by May 26, 1983, the closing date.

DAVID GRANT STOP AND GO



Let me tell you what is on my mind
Before I break us up because I've had enough
Your idea of love is not the same as mine
Yours is just a fake you're just a waste of time
You don't know how to run your life
But you think you can run mine
Baby but I'm past the point of caring what you do (ooh)
Open up your eyes it's time you realised
I don't need you so

Chorus:

Don't try to tell me stop and go
Don't try to tell me stop and go
Don't try to tell me stop and go
I don't need you so
Don't try to tell me stop and go
Don't try to tell me stop and go

Does it mean so much to have me where you want
Well let me tell you this I'm just not taking it
You don't really give a damn you say I let you down

But I had to make a stand

When you're in need you act so sweet
And you fill me with your lies
But you're just using kindness as a weapon
And now I've seen your aim
Looks like you've missed again 'cos I don't need you so

Chorus

Made my way through every storm
And now I'm back on land and I don't need a hand
So come in number nine your time is running out
You're used to using me and it's too late to turn to me
Now is the time to make a break
Cos at last, at last I've learned
I don't need you so

Chorus to fade

Words and music David Grant/Derek Bramble
Reproduced by kind permission Solid Music Ltd/D. J. A. Publishing
Samusic Ltd © 1983
On Chrysalis Records

pink floyd

new single

not now john

c/w

the hero's return
parts I+II

available now on 7" and 3-track 12" in special bag

taken from the album and cassette
'the final cut', except the hero's return part II
previously unreleased



single HAR 5224

12" single 12 HAR 5224

album & cassette tc/shpf 1983

BLIND DATE

Have you ever wondered what happens when two of your favourite pop stars meet up? Do they get on? Do they mumble some excuse and hide in the loo? Do they thump each other? Or maybe they form a mutual admiration society! Well now you can find out. Every couple of weeks, we'll be inviting two stars out for a meal together – the catch being that neither of them will know in advance who their partner is going to be. That's right, a real blind date! Will it be their best friend? Worst enemy? A hero or a fan? All will be revealed as the weeks go by . . .



There's been a lot of romance in old London Town of late. Spandau's Martin and Wham's Shirley, Haysi's Jeremy and Wham's Dee . . .

Wham! That name seems to keep cropping up.

Wonder what George is up to? The lad seems to have kept quite a low profile in all the toings and froings.

Surely there must be some nice girl he fancies?

How about Bananarama's Keren? Now there's a girl who seems to be at a bit of a loose end at the moment, what with Siobhan going out with Bobby Bluebell and Sarah having a boyfriend of her own as well.

Perhaps a little bit of matchmaking by good old No. 1 wouldn't go amiss . . .

It's a lovely Friday morning. The sun is genuinely *beaming* out of a rich blue sky and Keren's looking bright and brave as we approach the South Of The Border restaurant near Waterloo.

She's definitely not sure of the identity of her lunchtime beau.

"Is it Gary Kemp? I bet it's one of Spandau Ballet."

"It's not anyone terrible, is it?"

We enter the restaurant and

Paul foxes George with a tricky question off the top of his hat.

are shown to an intimate corner table for three.

There's no sign of George yet so we sit down and order two vodka and oranges. A couple of drinks later and there's still no sign of the little lad.

"I knew it," says Keren. "I've been stood up!"

Thankfully, just as we're

about to despair – Keren's already begun to tuck heartily into her savoury potato – in bounds George with a pair of Walkman headphones round his neck.

"Sorry I'm so late. I got a cab from Radlett and the traffic was awful."

George smiles at Keren.

"I know this sounds really silly but I thought it would be you."

Keren laughs. "I was convinced at first that it was someone out of Spandau Ballet for some reason.

"We've never met before, have we? I've met Andrew. The first time I had a hangover and the second time I was paralytic!"

A waitress arrives and asks George for his order.

"Actually," he replies, "I'm not really hungry. Can I just have a glass of wine, please?"

The waitress raises an eyebrow but the liquid lunch duly appears. Talk turns to

public appearances . . .

Keren: "We did one at The Palace and Duran Duran were there and Spandau and the fans were absolutely *mental*. We thought we'd have no trouble but we actually got mobbed and had to be ushered in.

"We were pinned against the wall. It was great because we'd never had anything like that before.

"But we went up to Leicester to do a thing for *Saturday Superstore* and then it got really violent. There

were boys there and they were like trying to grab you and pull you over the barriers and kiss you.

"It was horrible! Lips all over me!"

George: "We seem to get less of the girl fans which I guess is because we appear with two girls."

KEREN

meets GEORGE



"But Andy's got one girl who sends him practically psychotic letters – they're really bad.

"They say like, 'when I found out you were going out with Shirley I smoked 20 fags in a row. But just because I smoke don't think I'm common and easy!'"

Keren: "Sarah's boyfriend runs our fan club from the flat and it's a lot of work. I reply to all the personal ones unless they're too bad.

"But it's been awful since one of the music papers put about me not having a boyfriend. People write in saying, 'I know you haven't got a boyfriend but I think I'm just what you're looking for!'"

George: "We haven't officially got a fan club but my mum does it all from home."

George and Keren battle it out in the No. 1 National Smiling Contest – the prize is the spare vodka and orange opposite them.

INTERVIEW: PAUL SIMPER

PHOTOS: FRASER GRAY



KEREN of Bananarama

GEORGE from Wham

BANARAMA!

At this point a young boy and what we assume are his parents sit down at the table next to us.

He looks first at Keren then at George and starts tugging at the mum's arm. George smiles and turns to Keren.

"Do you all write together or individually?"

Keren: "It's a bit of both really. The main problem we've had when people have written songs for us is we hate the lyric.

"It's like 'Shy Boy' was so embarrassing to sing – originally it was called 'Big Red Motorbike'."

George: "I heard you didn't like that – I think it's my favourite."

Keren: "You were over in America recently, weren't you? Didn't you do *American*

Bandstand and *Solid Gold*? (American TV programmes). We did them a couple of weeks ago."

George: "I suppose they expect all the girls to be sort of *Dallas* types.

"We got on the stage and all these dancers were doing this really awfully choreographed routine. The girls were wearing sequined boob-tubes and trousers with diamonds on!"

Keren: "Disgusting!"

George: "And the blokes had white flared trousers so we just said NO WAY!"

A couple of heads turn to see what the noise in the corner is about.

Keren: "We went to Munich and that was awful. I actually cried – I felt I was having a nervous breakdown when we

got there.

"Siobhan had to be strip searched in the airport. It was horrible – the bloke was about 18 and she started calling him all the names under the sun.

"The next thing was two big frauleins came in with rubber gloves slapping their hands and me and Sarah just tried to hide and Siobhan hid behind Sarah and they just dragged her out."

George: "We did one disgusting show in Munich where the girls just had little gold knickers on and poncho outfits."

Keren: "We did that and we just really messed about, it was so awful. There was a party afterwards and we just went berserk.

"Our record plummeted after that! . . ."

Keren laughs and finishes her drink.

"I'm afraid I've got to go now. We're doing a programme for Australian satellite TV with David Frost."

We all get up and walk back into the sunshine. Keren gets into a cab which is waiting to whisk her to the studios.

Keren: "Bye, George."

George: "Bye, Keren. I'll see you again."

The cab drives off. We wave and then stroll towards the No. 1 offices.

So there you have it.

Has George found true love?

Will this be the beginning of Whamarama!?

Who will be next?

Tune in soon for more startling revelations . . .

EASTER THAN THE SPEED OF NIGHT

I don't want to let another minute get by
They're slipping through our fingers,
but we're ready to fly
The night'll be our cover and we'll
huddle below
We got the music in our bodies and
the radio

There really isn't any time to lose
They're going to catch us if we wait
until it gets too light
You're such a pretty boy
Let me show you what to do, and
you'll do it
But you gotta move faster
Faster than the speed of night

Faster than the speed of night
Faster than the speed of night
It's all we ever wanted
And all we'll ever need
And it's slipping through our fingers
Faster than the speed of night

Let me show you how to drive me
crazy
Let me show you how to make me feel
so good
Let me show you how to take me to
the edge of the stars and then back
again

You gotta show me how to drive you
crazy

You've gotta show me all the things
you want to happen to you
We've gotta tell each other
everything we always wanted
someone to do

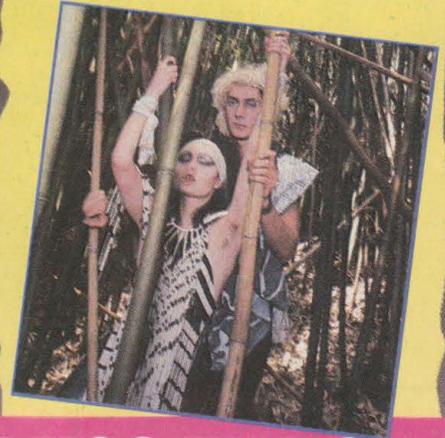
I don't want to push you now and I
don't want to rush
We're getting closer every second
now, but close is not enough
The night'll be our cover and we'll
huddle below
We got the music in our fingers and
the radio

There really isn't any time to lose
We're going to lose it if we wait until it
gets too light
You're such a pretty boy
Let me show you what to do, and
you'll do it
But you gotta move faster
Faster than the speed of night

Faster than the speed of night
Faster than the speed of night
It's all we ever wanted
And all we'll ever need
And it's slipping through our fingers
Faster than the speed of night

*Words and music Jim Steinman
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Music Inc./Virgin Music (Publishers) Ltd.
On CBS Records*

BONNIE TYLER



MISS THE GIRL The Creatures

kiss the girl - kiss the girl
hands around the steering wheel
caress the shiny vinyl feel

don't you miss the girl?
miss the girl
seduced reflection in the chrome
there's petrol stains outside your home

kiss the girl - kiss the girl
your loving strokes are fatal charms
revenge bites back into her arms

you didn't miss the girl - you hit the girl
you hit her with a force of steel
she's wrapped around your burning
wheels

kissthegirlmissthegirlkissthegirl
missthegirl

*Words and music by Siouxsie/Budgie
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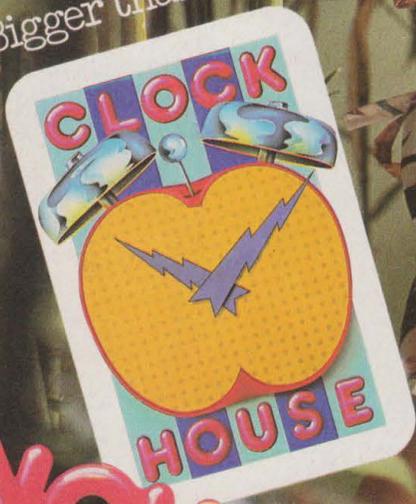


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MADNESS

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Dontcha just hate sightseeing tours? Fifty of you, plus Auntie Lil, all crammed into a rickety old coach, hurtling past 101 sights you'd have liked to see if the driver hadn't been in a hurry to get home for his tea.

You've got ice-cream on your lap, crisps down your neck and if that baby in front of you screams just once more . . .!!

But fear not! From the mag that brought you Heavenly Hi-Fi and the boys that put the BAG back into trousers, here comes *The Maddy Boy Mystery Tour!*

No. 1 are giving away two tickets (plus train fares to get you on the spot) for you and a friend to see London as you've never seen it before (and will probably never see it again).

Stroll round *The Windsor Castle* — no, not that one! — where the boys began their meteoric rise to the top of the class all those years ago. Throw nuts at Suggsy in *London Zoo*, lock yourself in *The Tower* with Chrissy Boy, crawl round every pub in Camden . . . no, no, that's not right!

Still, wherever we go (and whatever they do), we can promise you it'll be a day you'll never forget.

TAKE IT!!

RISE & SHINE!!

Not only are we fixing it for one of you lucky people to see those Maddy Sights with a friend, but the winner — and the nine next best entries — will also receive a copy of the band's *Take It Or Leave It* video, that inimitable chronicle of their early days in North London.

Don't despair if you miss the tour, because No. 1 are also giving away 25 copies of the boys' magnificent 'The Rise And Fall' LP (10 will go to the video winners) which include their Top Ten (Chas) Smashes, 'Our House' and 'Tomorrow's Just Another Day'.

Rules. The prizes will be awarded to the first entrants out of the hat with four right answers. The competition is open to all readers in Great Britain, Northern Ireland, Channel Islands and the Isle of Man other than employees and their families of IPC Magazines Ltd and the printers of No. 1. All prizes must be taken as offered, and there can be no alternative awards, cash or otherwise. The prize outing will be at a date convenient to Madness and No. 1. If the winner is aged under 18 parental consent must be obtained before the first prize can be awarded. Decisions of the judges will be final. No correspondence will be entered into. Winners will be notified and the result will be published later in No. 1.

HOW TO ENTER

S'easy! Fill in the missing words to the songs on the right, as well as your name, address and tape choice and send the coupon to: Maddy Boy Mystery Tour Competition, 55 Ewer Street, London SE99 6YP, to arrive not later than May 26, 1983, the closing date.

A vertical column of ten empty rectangular boxes for entering answers.

Meanwhile Rick had done well at school, passing the necessary exams to ensure a place in sixth year. But as he grew older his interest shifted.

Not halfway through my first year of 'A' levels I'd had enough," he says. Against his parents' wishes, Rick left school at 17 for a job in a garage. He went through several jobs and ended up working in a drawing office," he recalls. "I soon found out I didn't really like it."

It was then Rick had joined The Jam.

Brookes again. This time he had no qualms in taking their offer to join The Jam as a rhythm guitarist.

"I thought we had more of a chance of getting some gigs with the stuff Paul and the guys were playing," recalls Foxtan, "as opposed to heavy metal and trying to get the odd college date here and there."

Bruce Foxtan had made the right choice in shelving Zita.

EXCLUSIVE

THEIR OWN STORY



**The
JAM**

**A BEAT
CONCERTO**
By Paolo Hewitt

PART TWO

IN the CITY



The Jam – the group formed by Paul Weller, named by his sister Nicky, managed by his father John and supported by his mother Ann – is changing.

Rick Buckler has joined as drummer, and with the departure of guitarist Dave Waller, The Jam are a trio: Paul, Rick and Steve Brookes.

They drop their 'druggy' look and

becomes obsessed with '60s mod culture. The Kinks, Who, Beatles and Small Faces increasingly influence his songwriting.

Within the group, however, tensions are developing between Paul and Rick, a typical hothead drummer. And Steve Brookes doesn't like Bruce. Meanwhile Paul and Steve's longterm friendship is disintegrating.

"I never used to speak to any of them,"

IN 1976 the Weller family moved from their house in Stanley Road to Balmoral Drive on the Maybury Estate. Further up the road in London, things were also changing. Punk rock was about to hit the capital.

With their earliest London gigs The Jam had already flirted on the outskirts of the pub-rock scene – a circuit that bands such as Dr Feelgood and Ian Dury were to use as a stepping stone to greater things.

Pub-rock bands were basically a reaction to the much bigger groups of the day who you could only see in giant arenas. With the arrival of The Sex Pistols in the summer of '76 everything fell into place.

The Pistols weren't a bunch of goodtime musicians content to churn out 12-bar blues in a dingy

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Details in Clockhouse at all C&A stores



Left: The Jam storm Manchester's Electric Circus, June 1977. Pic: Kevin Cummins. Above and below: The Jam celebrate signing for Polydor with a Beatles style photo session. Pic: Pennie Smith

London pub. They stood for youth and a brand new attitude which would galvanise kids into action.

Paul Weller was one of those people. Already sick of Woking and the small minds he felt around him, he'd become besotted with London as *the* place to live and work.

When he saw the Pistols, and the opening of clubs such as the Roxy and 100 Club to cater for the growing punk movement, when he read about The Clash and what they stood for, when he felt the wind of change which was beginning to sweep London, he knew he *had* to be a part of it all.

"It was so exciting," he says. "It's really hard to describe that kind of excitement because it was so fast. It

was just really moving. That's how it seemed.

"Also people forget the fact that we didn't come from London. So while you had all these groups singing about how boring it is in London, for us it was like something else."

One of Paul's neighbours at the time was Steve Carver.

"He used to love London," recalls Steve. "I remember he used to say, 'I'm going up to London with a tape recorder. I want to *tape* London'.

"I think he idolised it, you know. He always thought of it as magical."

As punk began to spread, so The Jam totally devoted their time to gaining regular London gigs.

Weller began changing the set away from their soul material, to harder, faster songs, getting inspiration from bands he saw like The Clash and the Pistols.

Nevertheless, Bruce and Rick still harboured doubts.

"I don't think they were quite as

involved in it as I was," comments Weller. "Not at the early stage anyway. I think afterwards they were. Because there's like three years' age difference as well. I was only 17 so I think that made a difference.

"I'm the sort of person that if there is something I believe in, once I really get into it I don't care about anything else. I just go for it.

CONTINUES OVER



RICK BUCKLER

Paul Richard Buckler was born on December 6, 1955, five minutes before his twin, Peter.

His father was a postman in the Woking sorting office, and his mother stayed at home to look after the family which included Rick's two older brothers, Andrew and John.

"We were always very conscious about the boys' education," says Mrs Buckler, "and it was a big shock for Paul to be in a group."

Paul attended Goldsworth Primary School and then Sheerwater Comprehensive. In between he was a member of the Boys Brigade and went to Sunday School regularly.

Both Paul and Pete were given piano lessons when young; ironically, Pete stuck at them and still plays, while Paul refused to learn from the teacher.

The next instrument that Paul – now nicknamed Rick – took an interest in was drums. At school he formed a group, with brother Pete on bass and a guy called Howard on guitar, playing contemporary rock. Heavy metal, basically.

"But the fascination for me," explains Rick, "wore off when we started playing it. You suddenly realise that it's just boring to play."

The band lasted a year, never managing to play live. Meanwhile Rick had done well at school, passing the necessary exams to ensure a place in the sixth year. But as he grew older his interest diminished.

"I got halfway through my first year of 'A' levels and I'd had enough," he says. Against his parents' wishes, Rick left school at 17 for a job in a garage.

"I went through several jobs and ended up working in a drawing office," he recalls. "I soon found out I didn't really like it."

But by then Rick had joined The Jam.

BRUCE FOXTON

Born on September 1, 1955, Bruce Foxton comes from a family of three.

Bruce's father worked for Woking council, painting and decorating, before moving to Charringtons the coal people, where he would go round houses taking orders. Mrs Foxton had various part-time jobs.

"They were ordinary working class," says Bruce of his parents. "They didn't go short, but I always remember my dad getting things on the never-never, all HP stuff. He's still got a few debts now."

As Sheerwater Junior and Comprehensive schools were just off the Maybury Estate where he lived, Bruce went to both. It was there he learned to play guitar, from a guy in the fifth form.

Bruce left school with a few CSEs and became an apprentice compositor in the print trade. After a couple of years, Bruce met a couple of guys at work who wanted to form a heavy rock group. Zita they called it, and Bruce joined as a guitarist.

Whilst with Zita, Bruce attended another audition round the bedroom of a guy who lived in Woking. The two guys Bruce met impressed him, but he went back to Zita.

Two years later he met Paul Weller and Steve Brookes again. This time he had no qualms in taking their offer to join The Jam as a rhythm guitarist.

"I thought we had more of a chance of getting some gigs with the stuff Paul and the guys were playing," recalls Foxton, "as opposed to heavy metal and trying to get the odd college date here and there."

Bruce Foxton had made the right choice in shelving Zita.

Whereas with Rick and Bruce, they're probably a bit more hesitant about things.

"For a start Bruce still had his job, which is fair enough in some ways, but he wasn't really willing to give it up just like that. Whereas I would never even consider working.

"I would never hedge my bets. I've never believed in that."

Punk spread rapidly across London, and The Jam quickly became part of the scene. Not only did it change Weller's songwriting, but his attitude too.

The Clash, with their abrasive statements, had a particular impact.

"I mean, the Pistols didn't have many ideals, did they?" says Weller. "It was enough for them just to exist. But I was really influenced by a lot of things Joe Strummer said.

"What The Clash said in interviews was so different, no group had ever said it before. They just showed up the music business for what it was, you know, the whole system. The whole separation of stars and their audience.

"I had never thought of those things before. It totally influenced me."

The emergence of punk, however, didn't mean that Weller would forsake his mod inspiration. What separated the band from many of their punk contemporaries were the black mohair suits they'd begun wearing on their early dates at London's Greyhound, and still stuck to defiantly.

Weller was always surprised that they were accepted in these clothes, but the songs he was writing were proof enough of his credibility. 'In The City', for instance.

"I had the title for months," he explains. "First it was called 'In The City There's A Thousand Things I Want To Say To You', because even then I was into pretentious titles! I used to sing that line to my mates and they would get excited about it even at that stage.

"I knew it was a classic even before I wrote it because I could feel the whole song. All I needed was the guitar riff to go with it, which eventually came.

"During the early days we would open up with it, close with it and encore with it! It was such a powerful song."

So proud was Paul of 'In The City' that he even made up his own badge, with the original title of the song written on it, and proudly wore it up the pub on a Friday night.

But still, within the band, there was plenty of friction.

"I remember when they were still playing the Roxy Club," says Steve Carver, "and I've sat in the van with them and they've decided that particular night that they weren't getting on.

"I remember sitting there and John not even starting the motor, just saying, 'Let's get it sorted out', and before driving off the decision has been made to knock the band on the head! But of course, the next day John makes a phone call and everything is put straight."

Many a time, simply through constant bickering, the group nearly fell apart with Bruce, Rick and Paul going for each other's heads.

"I can remember one argument at the Hope & Anchor," recalls Foxton,

"where it came to blows between me and Paul, and me getting a black eye. I thought, that's got to be the end of the band. John was freaking.

"I can't remember what it was over; it could have been anything, like loading the gear in or something."

The group knew, though, that their time was approaching.

"All of a sudden we began to notice the same faces at different gigs," Weller recalls. "Like Shane (who later went on to sing with The Nips) was one of them, and Adrian Thrills (whose first three issues of his fanzine *48 Thrills* carried covers of The Jam before he landed a writer's job on *New Musical Express*), and this other geezer called Claudio.

"To see these people who were like fans in a way, the whole thing was so exciting. I loved every minute of it and we just knew that something was really happening and that we were going to happen."

By now The Jam had started to attract press attention – and when they played a Saturday morning gig in Soho Market, with The Clash watching, they received their first reviews.

One of these was from Caroline Coon in *Melody Maker* who accused them of being "revivalists", noting Weller's Pete Townshend influenced guitar playing.

When the review appeared, Weller cut it out, stuck it on a bit of cardboard, and wrote underneath it: "How can I be a revivalist when I'm only 18?" He then tied it round his neck and wore it to the pub that night.

Strange cat.

Revivalist or not, The Jam secured residencies at London's Nashville and Red Cow, playing to packed, enthusiastic audiences every time.

"Then Chris Parry from Polydor Records turned up on the scene," recalls John Weller, "and took quite an interest. He finally came to the Nashville Rooms one night when it was packed with about 500 people, and he was kind of knocked out by that."

Polydor signed The Jam for £6,000 – something that Paul Weller felt a little ashamed about at the time.

"That was something I always used to be really embarrassed

"The Clash showed up the music business for what it was. They totally influenced me."

– Paul Weller



The Clash in their best punk era pose and clothes. From left: Mick Jones, Paul Simonon, Joe Strummer

This series is condensed from *The Jam: A Beat Concerto* by Paolo Hewitt, copyright Riot Stories 1983. The pictures used with the serialisation may not necessarily appear in the book.



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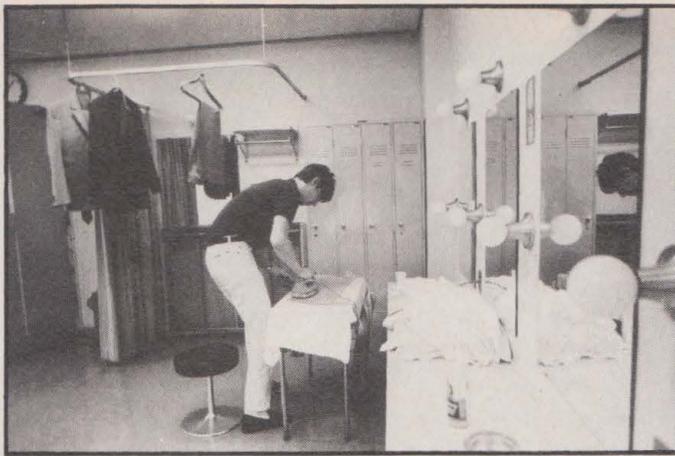
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Paul always was a sharp dresser! The stage suit gets a last minute pressing in the dressing room . . .

about, which is a bit stupid if you think about it. But The Clash signed to CBS for 120 grand and the Pistols signed for 40 million or whatever, so I was a bit embarrassed because it was almost like a credibility thing, you know."

Conversely, Steve Carver can clearly remember Weller's aloof attitude when the news of the signing came through.

"Me and Pete, my brother, were in the Princess pub (Weller's local) with Paul, and Bruce came bouncing in with John and said, 'We've cracked it. We've got the contract'.

"Paul didn't register at all, and I said to him at a later date that he didn't seem over the moon. 'To be quite honest,' he said, 'I'd just found my old Who badge in the back of one of my drawers and I was more chuffed about that'."

Rick Buckler's parents were similarly cool when they heard the news. In classic parental style they asked him when he was going to get a proper job. If at all.

Bruce's parents felt the same way, but Bruce had by now finished his apprenticeship as a print compositor, and with that under his belt, matters cooled out somewhat.

For the Wellers, though, it was the culmination of everything they'd worked for since Paul was 14. Every sacrifice they'd made, all the hassles they'd gone through together, had

now started to pay off.

Paul Weller was 18 and about to embark on a career that would take The Jam, in the UK at least, to the very top of the tree. All the time he knew already that he was going to make it, which is why he'd sacrificed everything—school and social life—to get there.

On April 29, 1977, The Jam released their first single, 'In The City'. It reached 40 in the charts after The Jam's first appearance on *Top Of The Pops*; a more than respectable position for a new group.

When, as a fresh-faced 14-year-old who was shy, nervous and withdrawn, he first began to take the guitar and his ability seriously, Paul Weller had made himself a promise: "Which was," he reveals, "that if I hadn't made it by the time I was 20 I'd give up and go and do something else. That's why I was really pleased—because I was 18 and making records."

It was to be the first of many promises that Weller would make to himself.

IN the CITY

In the city there's a thousand things I wanna say to you
But whenever I approach you, you make me look like a fool
I wanna say, I wanna tell you, about the young idea
But you turn them into fears

In the city there's a thousand faces shining bright
And those golden faces are under 25
They wanna say, they're gonna tell you, about the young idea
You better listen now you've said your bit

And I know what you're thinking
You still think I am crap
But you'd better listen man
Because the kids know where it's at

In the city there's a thousand men in uniforms
And I've heard they now have the right to kill a man
They wanna say, they're gonna tell you, about the young idea
And if it don't work at least say we've tried

In the city
In the city
In the city
In the city
In the city there's a thousand things I wanna say to you

Composed by Paul Weller
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NEXT WEEK—PAUL FALLS IN LOVE AND THE BAND FALLS APART

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VIRGIL
1975

For their 'Nightmares' video, A Flock Of Seagulls have organised their very own 'Spot The Loony' competition. Bassist Frank Maudsley borrows all his moves from Thomas Dolby while assorted members of the flock stand around in white coats worrying if all that American touring has finally gone to his head. The feature film follows shortly.

You keep stopping when you could be walking
Looking at the pictures on the wall
You keep quiet when you should be talking
You just don't make any sense at all

Nightmares

Remember when you were much younger
And you were lying in your bed
Among the satin sheets and pillows
Your mother there to ease your head

Chorus:

Mama, Mama I keep having nightmares
Mama, Mama, Mama am I ill
Mama, Mama, Mama hold me tightly
Mama, Mama do you love me still

But now it's different you are older
There's no one there to hold your hand
Your Mama's gone beyond the veil Joan
There's no one left who understands

Repeat chorus

Do you love me
Do you love me

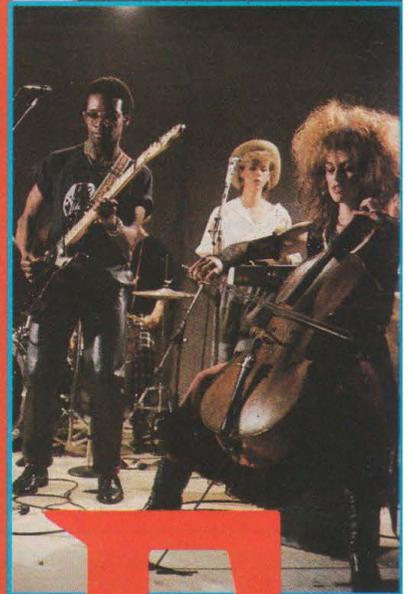
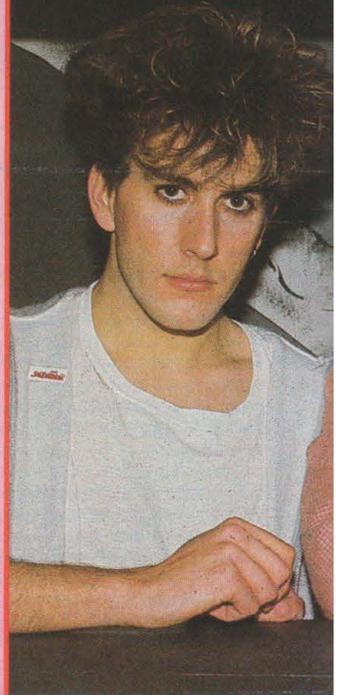
So you're left standing in the corner
You keep your face turned to the wall
A fading dream a fading memory
A shooting star that had to fall

Repeat chorus

Mama, Mama do you love me still
Mama, Mama do you love me still
Mama

Words and music M. Score, F. Maudsley, P. Reynolds
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On Jive Records

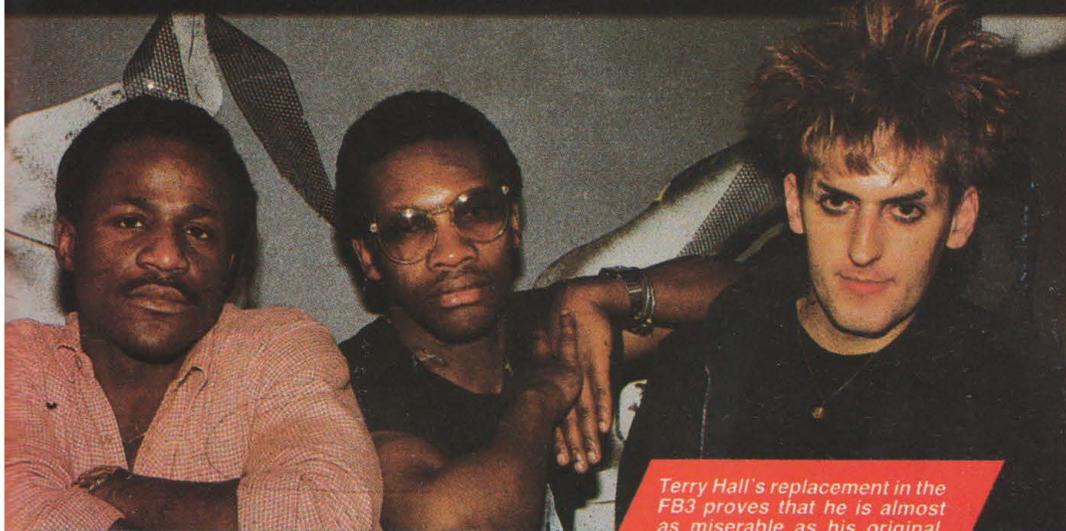
Flock of Seagulls



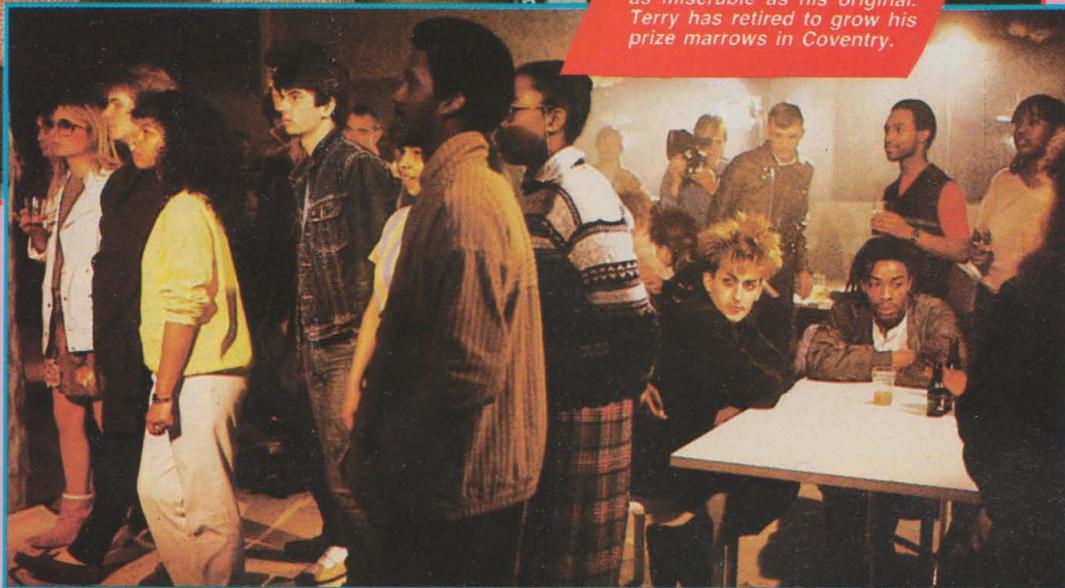
Photos: Brian Cooke

FUN

Our lips are sealed



Terry Hall's replacement in the FB3 proves that he is almost as miserable as his original. Terry has retired to grow his prize marrows in Coventry.



When The Fun Boy Three decided to use a Terry Hall lookalike in their new video, they opened the door on confusion.

Terry got the idea when he ran into his perfect likeness at the HMV record shop in London. Unfortunately, when they came to film 'Our Lips Are Sealed', Terry's twin was nowhere to be found.

A search was launched.

The double never came forward. Instead, the Fun Boys got loads of calls—and Pat Clynes, the man in our photographs.

Pat didn't have to dress up for the cameras. "I do play on my resemblance to Terry," he admits. "It's not my idea to have my hair like this . . ."

Meanwhile, Terry found himself in all sorts of scrapes.

"I went into the Virgin Megastore and the girl behind the counter said, 'I hope you don't mind me asking, but did you know that they're looking for a Terry Hall lookalike?'"

"Finally she said, 'It's not, is it?' and was really embarrassed. We both were."

Terry describes the lookalike as a 'talking point' on which to hang the video.

"Most of the song is us playing live. Now we've played live, we want to present ourselves as a real rock and roll group.

"The lookalike is there to relieve the boredom for people at home watching this on TV. Live music isn't very 'live' on the telly.

"There isn't much of a story. A bloke walks into a club and looks for us three or three lookalikes: it's not clear. It's a mystery story—a mystery to us!"

Being Terry, Terry doesn't much like making videos.

"Most musicians don't make very good actors. Most of them don't even make very good musicians.

"It's hard to keep a straight face staring at a camera. It's even more embarrassing than *Top Of The Pops*. At least at *TOTP* there's other people making prats of themselves as well . . ."

Still, Terry is pleased that few lookalikes came forward.

"I suppose it proves that it's hard to look like me. Anyone can look like Boy George for example. You've just got to be fairly ugly and fairly fat." Mark Cooper.

Photos: Steve Rapport

BOY 3 THREE



SINGLES

Reviewed by
Debbi Voller



SPEAR OF DESTINY

The Wheel (Burning Rome)

Still got the bruises to prove my evergrowing loyalty to this band; Kirk Brandon fanatics don't dance at his gigs, they push and stamp on your toes!

Anyway, it was worth the pain for the pleasure. 'The Wheel' runs rings round anything else you'll hear.

If you're still in the dark about S.O.D., try this two-record package and sample the energy. It's music to move mountains by!

THE PHOTOS

There's Always Work (Rialto)

The kinda thang that drives me onto the dancefloor. This one had me bouncing all over the office.

JEANETTE

In The Morning (Survival)

Virtually just drums and voice, this is different. Refreshing and uplifting, Jeanette's voice is strong enough to carry her through a song *without* the aid of music; and does so on the B side.

If this gets more airplay it could be big.

CAVA CAVA

Burning Boy (Regard)

We couldn't miss CaVa CaVa's last single when it came into the office; it arrived in the form of a palette-shaped picture disc.

This is just an ordinary black round one, but it's excellent, full of the right ingredients for the current pop market.

One thing though — the lead singer's voice is a bit Walt Disney — I thought I had it on the wrong speed at first.

BLUE ZOO (I Just Can't) Forgive And Forget (Magnet)

Dramatic offering from Blue Zoo. A frenzy of fast and furious sound that shouldn't be caged up.

Interestingly enough, it's sharply produced by Tim Friese-Greene, who did such a good job with CaVa CaVa as well.

YAZOO

Nobody's Diary (Mute)

You don't need me to tell you what

the new Yazoo single sounds like. It sounds like all the rest, and yet, it doesn't!

Somehow they keep coming up with enough hit variations on their theme. Can't fail.

THE COCONUTS

Did You Have To Love Me Like You Did? (EMI America)

Those Latin-style ladies go it alone, with August Darnell (Kid Creole) merely producing.

Not that they've ever really played second fiddle, but they're one of the few backing groups who've got what it takes to go up front.

THE SAPPHIRES

My Baby Must Be A Magician (Stiff)

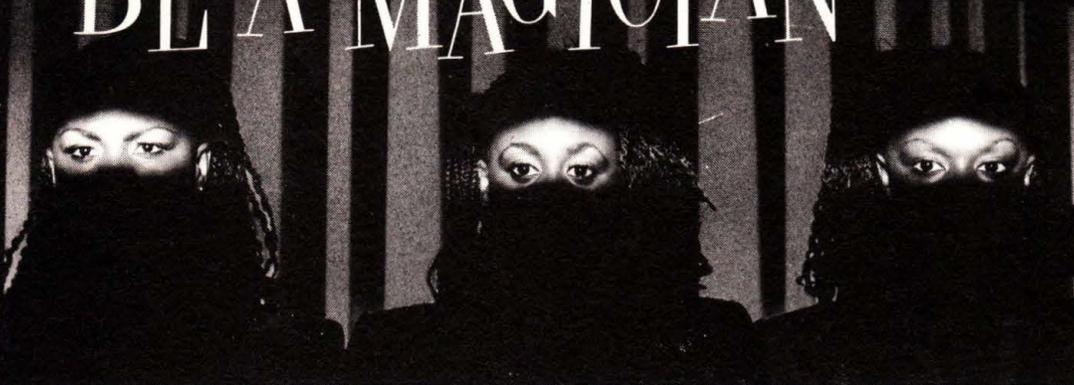
DEE SHARP Magician (RCA)

The Marvelettes had the original hit with this soul number on Tamla, and I think it's The Sapphires who'll score with their carbon copy remake.

A little less husky, a little more sparkle, and a bit Stork and butter — you can't really tell the difference!

Dee Sharp's big band adaptation is irresistibly smooth and just as good in its own way, but I can't help feeling The Sapphires have the edge.

MY BABY MUST BE A MAGICIAN



The Sapphires

You are under my power
It is the power of love

Eyes that hypnotize
And all it takes is just one glance
Just one look at him
Puts me in a lover's trance
Now listen
No rabbits in his hat
No pigeons up his sleeve
But you better believe
When I'm blue he can do so much
My baby must be a magician
'Cause he sure got the magic touch

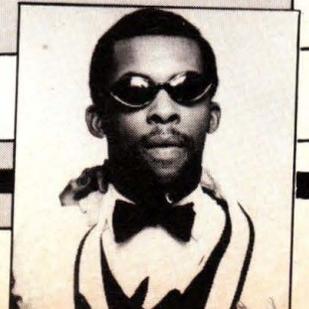
Oh my morale was low
Then he appeared just like a genie
His love has the power
He's my private great Houdini
No reading decks of cards
No coins that disappear
Like Aladin's lamp and such
But my baby must be a magician
'Cause he sure got the magic touch

Whenever I'm feeling bad
My baby simply kisses me
And then presto chango alakazam
I'm alright again
Oh yes I am, yes I am

No mystic crystal ball
No long black flowing cape
But I can't escape
From his tender loving clutch
Oh my baby must be a magician
'Cause he sure got the magic touch

Words and music Smokey Robinson
Reproduced by kind permission Jobete Music
(UK)
On Stiff Records

Dee Sharp — not
so magic



TONY BANKS
The Wicked Lady (Atlantic)

Genesis keyboard player Tony Banks gives us his synthesized version of the theme from the film of the same name. Wimpy not wicked.

KAREN O'CONNOR
Girl In The Uniform (Legacy)

Karen's voice has a touch of Debbie Harry about it, and that can't be a bad thing. It's one heavy record; drums pounding, sirens roaring and all! One to listen out for.

CINDY AND THE SAFFRONS
Terry (RCA)

You'll know this '60s classic; it's all about a guy called Terry who drives off in a huff on his motorbike and snuffs it, then hangs around the gates of heaven for the girl that put him there in the first place.

Cindy herself is better known as Joanne Whalley, and has done much on TV, stage and screen.

Sung in true '60s style, but I wonder if this song is just *too* familiar to storm the charts.

THE MARCH VIOLETS
Crow Baby (Rebirth)

Tough with a touch of the devil. Says "play loud, play purple" on the label. Not for wilting flowers.

JOE JACKSON
A Slow Song (A&M)

In which Joe Jackson has a moan about the music being too loud (sounds like my neighbours!) and gets the DJ to put on something slow. This slow song then proceeds to actually *undress* the guy and... wouldn't you like to know?

HAZAN
Dreamer Devané (EMI)

Kagagoogoo fans note: Stuart Neale is the man on the keyboards here.

Classix Nouveaux fans note: Sal Solo's produced this bland, electro piece of pop, sung by an Indian teenage duo.

Would've been better for a bit of sitar. (I'm just an ol' hippy at heart!)

GEORGE BENSON
Lady Love Me (One More Time) (Warners)

(Yet more brackets!)

Get laid back with Mr American Cool, and enter the competition on his record sleeve. The prize is a ticket to his concert and all you have to do is think of one good reason why you'd like to be there... er... er... er...

HOT CHOCOLATE

What Kinda Boy You're Lookin' For (Girl) (RAK)

Hot Chocolate have produced some nifty numbers in their time (boy), and this isn't one of 'em (man). Basically it's boring and disappointing (son).

Easy to say, but they're difficult to ignore. Knowing this lot, it'll still manage to be a monster (honey child).

INDEEP
When Boys Talk (Sound Of New York)

Excellent follow-up to 'Last Night A DJ Saved My Life'. I challenge you not to move to this irresistible New York clubland soul.

URIAH HEEP
Lonely Nights (Bronze)

I'm not into all this heavy stuff myself, but I do possess one Uriah Heep album, and jolly good it is too!

This isn't bad either, it's got life, guts and a catchy chorus. It's even got a tune!

JoBOXERS
Just Got Lucky (RCA)

So many groups make their second single sound like the first to ensure success, but *not* so JoBoxers!

Dig sings a powerfully punchy love song *without* the foot-stomping; it's the Boxers with kidgloves.

One complaint, boys: what gives with the sexist picture bag? Good music sells *without* the aid of female flesh, y'know.

MANCHESTER UNITED FOOTBALL TEAM
Glory, Glory, Man. United (EMI)

I *hate* football. I'm *glad* there's going to be less of it to plague us on TV in future.

Football songs are absolute *torture* and I hope the 'reds' go marching on to Wembley and stay there!

NILE RODGERS
Yum-Yum (Atlantic)

Former Chic leader Nile Rodgers is a hallowed being these days since he co-produced Bowie's latest album. He's written and produced this groovy piece all for himself, and it's yummy!

THE SUGARHILL GANG
Be a Winner (Sugarhill)

... in which the gang keep rapping on about S-U-C-C-E-S-S spelling, you got it, success!

Sorry to say I think this'll spell F-A-I-L-U-R-E.

MATT FRETTON
'It's so HIGH' (Chrysalis)

Frightens me how so much of the good stuff's by unknowns!

MAtt FREtton may SpeLL his name in a fuNNy way, but he makes thumping gOOd music.

Infectious and happy, touched with trombones and trumpets, but lost without that all-essential airplay. I wish it well.



WHAT KINDA BOY YOU'RE LOOKIN' FOR (GIRL)

They say I'm not your kind
They say that I should take you from my mind
But that is hard to do
'Cos everything I care about is you

What kinda boy you're lookin' for girl
Must he be just like your favourite movie star
What kinda boy you're lookin' for girl
Could you give your heart to someone
Who is crazy about you
Longing for you
Loving you each day

They say I'm far too plain
They say you're much too vain
To want this love of mine
But what else can I do
But let you know my love waits here for you

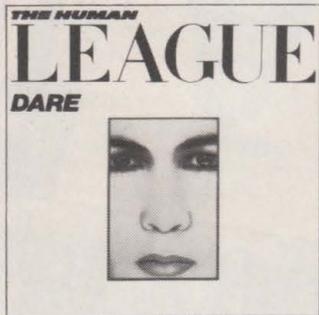
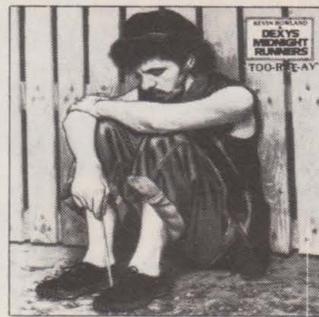
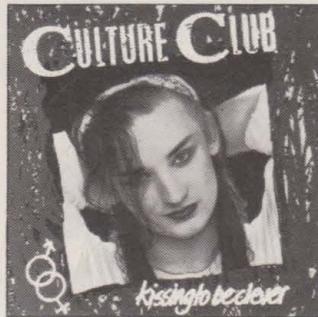
What kinda boy you're lookin' for girl
Must he be just like your favourite movie star
What kinda boy you're lookin' for girl
Are you sure I'm not the one
Who you should give your love to
Darling I would never break your heart
Girl, I love you
And I want you to know
Whenever you need
A love that's true
My love's waiting here for you

Girl it's true
Love's waiting here

What kinda boy you're lookin' for girl
Must he be just like your favourite movie star

Words and music Errol Brown
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Hot CHOCOLATE



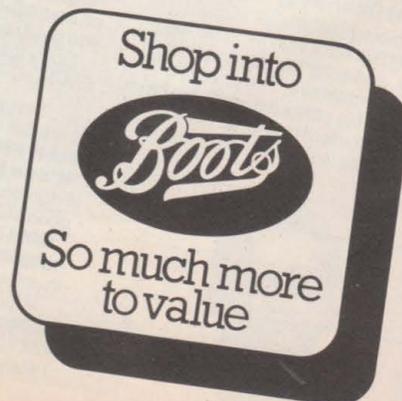
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 Fun Boy Three..... Fun Boy Three
 Haircut One Hundred..... Pelican West
 Heaven 17..... Penthouse and Pavement
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 The Jam..... The Gift
 Japan..... Assemblage
 Japan..... Tin Drum
 Kid Creole and the
 Coconuts..... Tropical Gangsters
 Madness..... Complete Madness
 Orchestral Manoeuvres
 in the Dark..... Architecture and Morality
 Simple Minds..... New Gold Dream
 Soft Cell..... Non Stop Erotic Cabaret
 Spandau Ballet..... Diamond

The Stranglers..... La Folie
 Ultravox..... Quartet
 Visage..... The Anvil
 Yazoo..... Upstairs at Eric's

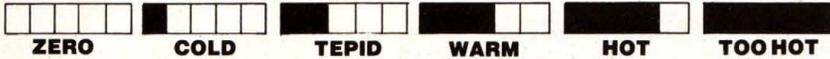
All these titles are from the BMRB's
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ALBUMS

Check the pulse of the new releases with our unique temperature gauge. The blacker the strip, the hotter the wax.



MARTHA AND THE MUFFINS Danseparc (RCA)

'Echo Beach' has always rated as one of my desert island discs, so I made a grab for this album when it came in.

And it's brilliant! Every single track!

'Danseparc' jogs along with a simple, catchy chorus, lots of tambourine and squeaky sax. It's another summery classic.

But then we're in for a surprise... the melodies that follow work up into a frenzy of busy percussion, coming back into focus sweeter than ever. Forceful and soft, chaotic and structured - a touch Talking Heads and Was Not Was.

This is my desert island album.

Debbi Voller



BOB MARLEY AND THE WAILERS Confrontation (Island/Tuff Gong)

The Lion is dead, long live the Lion!

Like an old friend, Bob Marley puts his head round the door and reminds us what reggae's been missing...

Consisting of cuts recorded, for the most part, between 1979 and 1980 and full of the joyful militancy of that period, 'Confrontation' is no cash-in but a call to arms.

"We'll free the people with music," Marley sings on 'Trench Town,' from the second, and weaker, side. The spring in his step and the joy in his voice would convert a white South African.

Like the man says, "Come let's chant down Babylon one more time." The Lion is dead, long live the Lion!

Mark Cooper



THE FIXX Reach The Beach (MCA)

Not the sort of album you'd go away humming after just one listen, and it may still wash over you after two or three.

In fact, it must've been about my fifth concentrated attempt before these songs reached me, but it was worth the wait.

Only their single release, 'Saved By Zero' has instant impact, and lightweight lyrics compared to the rest!

Singer Cy Curnin puts over a lot of power and feeling but his lyrics only give cryptic clues as to what's going on in his head.

More clever than catchy, this is an album to be patient with. Which is probably why you haven't seen The Fixx on *Top Of The Pops*... yet.

Debbi Voller



NIGHT MOVE

IMAGINATION Night Dubbing (PRT)

Everyone knows Imagination. That bubbling, rumbling organ and bass, the drum that snaps your feet across the floor and those vocal pitches which, as this cover suggests, might shatter a wine glass.

Everyone knows these songs. After all, this is an album of remixes. There's more though... this is not simply a clinical exercise. It's a demix. A look inside, and out. Imagination - they use it. Buy it!

Paul Simper



PEANUT PARTY



Pic: Adrian Boot

GODLEY & CREME Birds of Prey (Polydor)

Godley & Creme worry me - at least their complexes do.

If they're not droning on about rattlesnakes, cats, choirs of angels, prisoners being guillotined and fairground toughies who muscle in on their girl, the pair are likening some unfortunate girl to a worm crawling out of the woodwork.

They cry about being made to feel like a broken piano, and even bump one girl off for being unfaithful. It's all very worrying.

THE B 52s Whammy (Island)

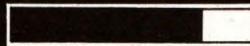
B52s have always been about dancing, fantastic parties and surrender to the rhythm - the sheer stupid extravagance of their image is best taken in company.

B52s also make soundtracks for imaginary movies. The delicate, otherworldly effects on 'Trism' would sound great as the theme tune for a new *Thunderbirds Are Go!* adventure, while the shimmering heat of 'Big Bird' conjures up visions of a swanky African surfari.

A point in the B52s' favour is that unlike most contemporary American pop bands they manage to develop the essential disco beat without losing their original inspiration, hard edged US punk.

The B52s are still the best thing to come out of Athens, Georgia since the peanut.

Max Bell



So experienced are this pair that they can't fail to be neat, slick, clever - and a bit boring.

A must for all Dallas fans.

Anne Lambert



PHILIP JAP Philip Jap (A&M)

Jap is the sort of chap who contorts his body into complex shapes and calls it art. Philip believes in taking his shirt off. He also specialises in the meaningful stare with which Pete Murphy sells Maxell tapes.



Jap's songs offer nothing but effort. He specialises in those sudden switches of melody that some call art and I call ugly.

When he comes close to finding a tune, as on the album's opener, 'Save Us', he merely sounds like Spandau at their most leaden. Elsewhere he sounds as contemporary as Mike Batt.

Lacking in grace, melody or wit, Jap offers awkward songs around which video makers will compose pretentious films.

Mark Cooper



CLINT EASTWOOD AND GENERAL SAINT Stop That Train (Greensleeves)

Things move fast in reggae. For two years Eastwood and Saint have been Britain's foremost DJs, mixing preaching and comedy in equal parts while touring the country.

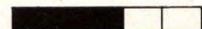
This is their second album and it shows both how their music has grown and how they are in danger of being left behind by Cockney toasters like Laurel and Hardy.

Eastwood and Saint have perfected their live shows with the aid of the Inity Rockers. On record they rather lack the slapstick comedy on which their performances trade. Instead we get a greater musical maturity, incorporating everything from sax to piano, ska to calypso, and some rather worn themes.

Eastwood and Saint are at their best when raising their eyebrows and relating a tale like 'Shame And Scandal (In The Family)', at their most predictable when dealing with subjects like 'Nuclear Crisis'. Their energy and humour haven't failed them yet but I'd like to see them concentrating on subjects closer to home.

Like rock, reggae breeds cliches. Eastwood and Saint have avoided half of them.

Mark Cooper



IN THE FLESH

STYLE COUNCIL Liverpool Empire

The Style Council chose to make their live debut as part of a Youth CND/Jobs Not Bombs concert, in the middle of a bill that included two local groups, a local poet, and numerous "personalities".

The slow handclapping that drowned out a speaker from CND, suggested that The Style Council were the major attraction.

Ecstasy reigned as Weller and Mick Talbot, joined by two black girl singers and a backing tape, launched into 'Solid Bond In Your Heart', "dedicated to all you scallies". It was a glorious start, a sweet soul classic covering more effectively the territory touched upon in 'The Bitterest Pill.'

Next up was the new single 'Money go Round', much in the same vein, only more politically explicit. Weller is aware of his position of power and is using it to try to open a few eyes.

Highlight of the set was the third number, more acoustic, though still relying on the counter-play between Weller's gruff vocals and the girls' soulful voices.

'Speak Like A Child' closed the set, without Tracie who was off elsewhere, but uplifting all the same, leaving the audience slobbering for more.

Paul Mathur

THE BELLE STARS

Hammersmith Palais
The Belle Stars tumbled onstage bathed in harsh candy pink and electric blue strip lights. They're brash and colourful with masses of gusto but little control or variation of tone.

Jenny Belle's been gifted with a better of a voice but she uses it as a vehicle for her lungs instead of to achieve a range of moods.



Similarly, the instruments never come into their own. The saxes blare over the rest, the guitar's scratch is throttled by over-zealous scraping.

The Belle Stars would do well to expand on the softer mood of songs like 'April Fool' and wrap their magpie mix of filched tunes and grating chants in a finer flow of melody. Looking at the hypnotism of George's cool soulful croon should remind them that pop is as much magic as glare.

The fluorescent stage lights dazzled through to the last encore. The retired couple behind looked well pleased with their custom-made slice of garish youth. I was less impressed.

Leyla Sanai

As the new Mambas make their debut, *Mark Cooper* takes a box at the theatre and watches Marc Almond bring the house down

The West End's Duke Of York's theatre is a long way from Hammersmith Palais.

In this intimate Victorian theatre, Marc and his moody Mambas can indulge their private vices and keep their distance from Soft Cell's huge following.

Or can they?

The solo Marc dresses all in black, wears his hair long and looks like a cross between a '50s

INSTANT REACTION

"Marc does Soft Cell to chart, but this is his own thing. Soft Cell is dance music, this is listening music."
Simon Macara, London

beatnik and a stage Hamlet.

He and the Mambas may be unrehearsed, but this allows them to be spontaneous. Marc can change songs on a whim, or miss a lyric - only to blush instead of die.

Marc And The Mambas might be pompous if they weren't so funny.

"This is another one of those tortured love songs about being tortured," giggles Marc, introducing 'Your Love Is Like A Lesion'.

The audience roars.

Marc's audience is almost the finest thing about The Mambas. While Marc camps it up like a Hollywood actress and plays the star, his faithful female followers keep him down to earth.

INSTANT REACTION

"It's the first time I've heard any of their stuff and I thought it was fantastic. His mistakes make it more unrehearsed so it doesn't seem like something he comes in and does and then just walks away. It's from the heart."
Judith Harvey, London

One half of Marc is a regular lad from Leeds. The other is swept up in his fantasies.

The other Marc likes to pretend he is a Spanish toreador or a fading and tragic star.

The ordinary Marc is a bit like Frankie Howerd.

"Come on, let's have a bit of class, for God's sake!" cries Marc as another ribald comment

sails out of the audience and lands at his feet like a banana skin.

"Show us your hairy chest, Marc," cries out a girlish voice. "Like your trousers, Marc," cries another.

"You mean you like what's inside," answers Marc sternly.

Marc and his audience chat away with great friendliness. When he announces a song, screams rend the air. Marc's followers like pretending that Marc is a Beatle and they like a good scream themselves. They bring out the ham in one another.

Marc behaves like a weak elder brother at his sister's birthday party. He tries to keep the girls in check but he has

Only the occasional "Ole!" and a rare flourish of tambourine indicate the supposedly Spanish direction of Marc's new songs.

Instead, The Mambas take us to familiar Almond territory - the seedy ports of Europe, the actor's dressing room, the lover's broken heart.

The string section saws away in the background while Marc presents 'Catch A Falling Star.' The audience clap along as Marc spits out the bitter lyric. "All that shines may not be lamé," he warns and, as for friends, "Your friend has his hand in your pocket every time."

It's tough at the top and worse at the bottom but Marc makes it glamorous. He has an innocent's fascination both with bright lights and degradation.

The stage is a marvellous sight,

Carry on Camping

discipline problems.

One moment he's scolding his noisy crowd, next he's asking them the time.

Girls come to the front for a kiss or a sip from Marc's bottle. He gives it gladly.

Marc's audience love him and laugh at him. The mix couldn't be healthier.

How many other 'stars' could handle an audience breathing down their necks? Marc thrives on it. Vulnerability makes him strong.

draped with varying backdrops and filled with Mambas led by Anne Hogan's piano and shock of blonde hair.

The Mambas play circus music with a touch of rock guitar or sax.

His most passionate singing is half moving, half camp. He may lack the concentration to do songs like Jacques Brel's 'If You Go Away' full justice, but then, he makes them human and approachable.

Marc coughs and introduces 'Your Aura'. He takes the tiny little steps of a ballerina while the audience whistle admiringly and the strings and drum machine pound away in the background like an old 78.

Then it's 'Empty Eyes', 'Untitled' and the rest. By now the atmosphere is a delight but just too casual for Marc to concentrate on the songs.

Afterwards, an excited mob mill around in the foyer and then queue in the alley leading to the stage door.

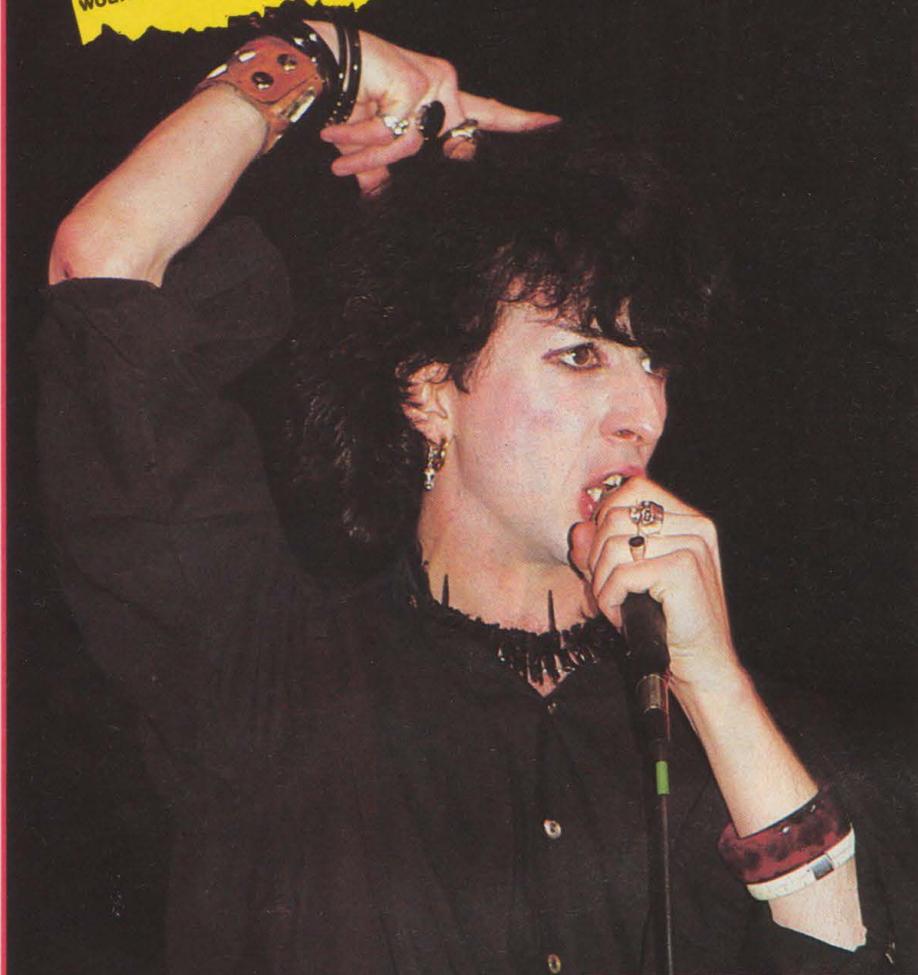
Marc sits in his dressing room with the rose a girl has given him. A fantasy come true.

At last he's a star - and marvellously ordinary to boot.

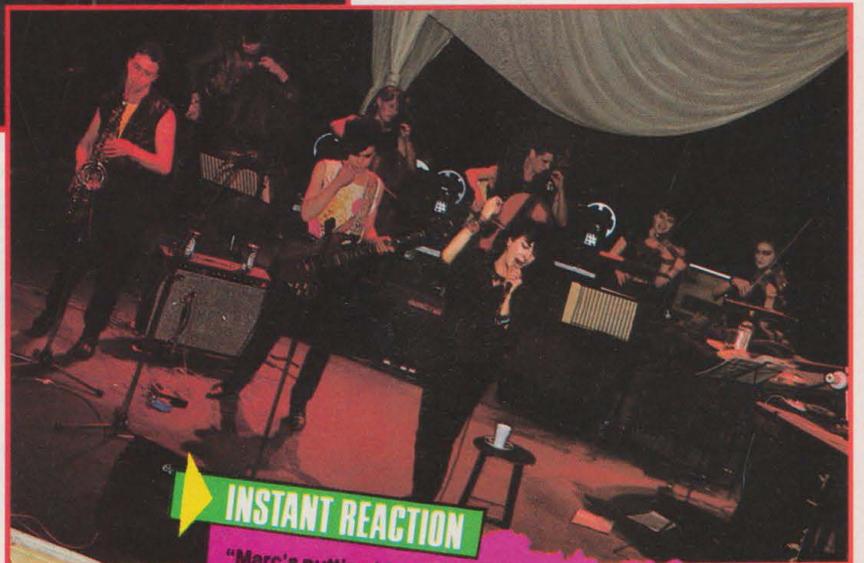
IN THE FLESH

INSTANT REACTION

"Marc doesn't care what other people think of him. If we don't like what he's doing, that's our problem. There's a lot of people who wouldn't mind what he sang."
— Gill Phibus, London



"Spit on the purists! They're there to be trod on!"
— Marc Almond



INSTANT REACTION

"Marc's putting himself into our hearts with his music. It's something you could lie in your bedroom and cry to. You just close your eyes and drift away."
— Sarah Barnett, London

Photos by Steve Rapport

THE PALE FOUNTAINS

There must be times when a man has to sit down and pray
There must be love when he thinks to himself
All he needs is just one extra
Day in a week
Is there something for me to realise who
There must be love at the end of that day when he sighs who

Had it in the palm of my hand
When I think to myself how I lied who
Had it in the palm of my hand
Seems there's always some kind of surprise when I think about
Days in a week
Is there something for me to realise who
Had it in the palm of my hand

A long lost friend, misty face and a boarded-up room
There comes a time when my mood didn't fit
And the silence reminds me of
Days in a week
Is there something for me to realise who
Had it in the palm of my hand

Had it in the palm of my hand
When I think to myself how I lied who
Had it in the palm of my hand
Seems there's always some kind of surprise when I think about
Days in a week
Is there something for me to realise who
Had it in the palm of my hand

Repeat chorus to end

Words and music Michael Head
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PALM OF MY HAND

YAZOO



*If I wait for just a second more,
I know I'll forget what I came her for,
My head was so full of things to say,
But as I open my lips all my words slip away and away,
I can't believe you want to turn the page,
And move your life onto another stage,
You can change the chapter you can change the book,
But the story remains the same if you'd take a look.*

Chorus:

*For the times we've had I don't want to be – a page in your diary babe,
For the good, the bad I don't want to see – a page in your diary babe,
For the happy, the sad – I don't want to be another page in your diary.*

*Perhaps if I held you I could win again,
I could take your hands we'd talk and maybe then –
That look in your eyes I always recognise,
Would tell me everything is gonna be fine,
You're gonna be mine for a long time . . .*

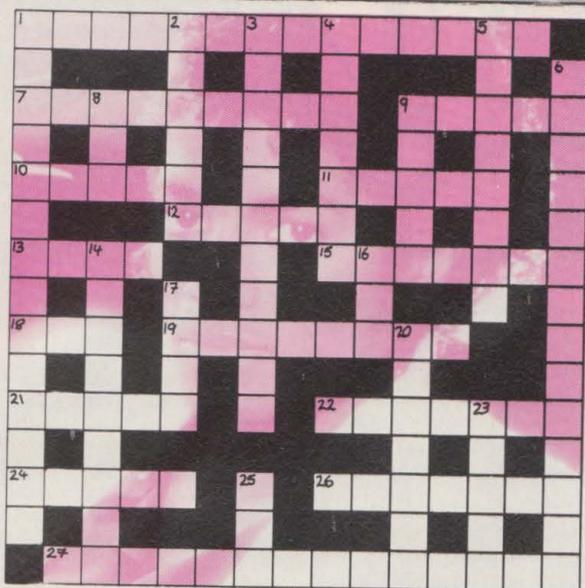
*For the times we've had I don't want to be – a page in your diary babe,
For the good, the bad I don't want to see – a page in your diary babe,
For the happy, the sad – I don't want to be another page in your history.*

Repeat chorus.

Words and music Alison Moyet
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On Mute Records © 1983

NOBODY'S DIARY

CROSS



Know the face? See 1 down

ACROSS

1. Each Dexy is one (8,6)
7. Bing always sang about a white one (9)
9. Melody (5)
10. and 11. The Beatles first film was called '____ Day's ____' (1,4,5)
12. Ms Foley (5)
13. ____ Lovich (4)
15. Radio space (3,4)
18. Martin Fry's bunch (1,1,1)
19. Paul McCartney album sounds just right for sports day (3,2,3)
21. She sings with Siobhan and Sarah (5)
22. The tough guy who chucks you out of clubs and discos (7)
24. A harmonica is a mouth ____ (5)
26. She's In Parties according to these boys (7)
27. Brains behind Bow Wow Wow (7,7)

DOWN

1. He told ya to beat it! (7,7)
2. Last summer Odyssey tried to turn you '____ Out' (6)
3. They're fascinated to be back in the charts (5,6)
4. Toto want to see her when they wake up (7)
5. Eddy Grant's Avenue (7)
6. Beatles lead guitarist (6,8)
8. Eurythmics label (1,1,1)
9. Eye of the ____ (Survivor) (5)
14. Bianca Jagger's birthplace (9)
16. The island where Britain's biggest ever pop festival was held (inits) (1,1,1)
17. ____ Rifles (The Jam) (4)
20. No change in business for Men at Work (2,5)
23. What you sit in to listen to your favourite discs! (5)
25. Kevin Godley and ____ Creme (3)

SPLIT PERSONALITY

Figured out who it is? Right!

1. Name his home town.
2. He wrote Britain's biggest selling No. 1 single ever. What was it?
3. Who's the odd one out: Stevie Wonder, Michael Jackson, Eddy Grant?
4. Which of his songs are about
 - (a) The previous day
 - (b) Some other time
 - (c) A festive time



PUZZLE ANSWERS ON PAGE 42

1,2...??

Question: What could be better than No. 1 number one?
 Answer: No. 1 number two
 Question: What could be better than No. 1 number two?
 Baffled? Here's a clue or two...

FROM RAGS TO RICHES

Know all those groups who claim to buy all their clothes at jumble sales for next to nothing? Well, we gave them next to nothing and asked them to prove it. Madness, Haysi, JoBoxers and Belle Stars take up the challenge.



MARC AND THE MAMBAS



Exclusive - Marc Almond talks about his new group, and what it all means for Soft Cell.



That boy George again, giving a Wham clothes rap.

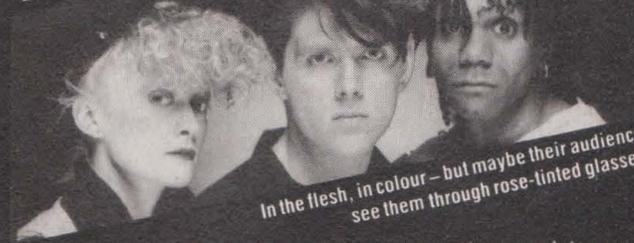
They left the Human League for a life of leisure and oddball record making. Suddenly they've got a hit LP and single on their hands. What went wrong?

MALCOLM McLAREN

An Englishman abroad. The mad maestro unveils his video picture album.



THE THOMPSON TWINS



In the flesh, in colour - but maybe their audience see them through rose-tinted glasses.

Got the answer? You will have if you pop into your friendly newsagent next Thursday. That's when No. 1 number three is on sale!

No. 1! NOW IT'S No. 1 EVERY WEEK

OUT NEXT THURSDAY!

POINTS

There's no excuse for not writing to us! If you can't manage a whole letter, half a letter or even a paltry paragraph – try this for size – send us one incredibly clever sentence. We'll even provide the food for thought – tell us what you think of Radio 1. Send your views to **Points, No.1, Room 2614, King's Reach Tower, Stamford Street, London SE1 9LS.**

I don't know who they think they are, but I think they're a right bunch of idiots!
Suzy Marmitte, Hornsey.

We give up. We can't answer your two questions – but there's an album for any reader who can!

After watching with horror the chart success of Kajagoogoo, it made me realise just how much time and money major record companies invest in useless groups with little or no talent, while there are so many highly inventive and worthwhile bands who are totally ignored.

While I realise that the problem will always occur, it seems tragic that some brilliant and hard working bands (B.B. and The Nightingales to name two that I know of!) find themselves struggling.

Surely a system whereby talent was judged more important than empty lyrics and sappy smiles, would be much fairer both to the record-buying public and the bands themselves. It's high time *something* was done!
Gary Connisbee, Feltham, Middx.

Something is being done. We're sending you our £5 record token. Mind you, unless record companies wise up overnight, you may have to blow it on the Kajagoogoo platter.

Puzzle answers

STARCROSS

- ACROSS**
1 Midnight Runner 7 Christmas 9 Theme 10 and 11 A Hard Night 12 Ellen 13 Lane 15 Air Time 18 ABC 19 Tug of War 21 Keren 22 Bouncer 24 Organ 26 Bauhaus 27 Malcolm McLaren
DOWN
1 Michael Jackson 2 Inside 3 Human League 4 Rosanna 5 Electric 6 George Harrison 8 RCA 9 Tiger 14 Nicaragua 16 IOW 17 Eton 20 As Usual 23 Chair 25 Lol

SPLIT PERSONALITY

- ... it's Paul McCartney
1 Liverpool 2 'Mull of Kintyre' 3 Eddy Grant hasn't recorded with him 4a 'Yesterday' 4b 'Another Day' 4c 'Wonderful Christmastime'

WRITE

ONE TO 1!

Got something you want to get off your chest (no we don't mean your sweaty t-shirt)? Is there something we should know?

Scrawl it on a piece of paper and join the stars in No.1 by sending it to: One to 1, No. 1, Room 2614, King's Reach Tower, Stamford Street, London SE1 9LS.

Don't forget, there's a £5 record token for the No.1 letter of the week.

I'm wondering if you could confirm or deny the rumour that Cliff Richard is stuffed?

After seeing him on telly recently, I've become convinced that all that thumb-jerking dancing is definitely operated by strings.

The overall effect is not displeasing – in fact, he looks a little like my favourite Thunderbird puppet, Virgil.

But frankly, I think the public has a right to know the truth...
Lorraine, Brentford, Middx.

Hmmm, a kind of living doll you mean. Seriously, though, God moves in a mysterious way and Cliff's just trying his best to be like Him!

Well dears, here we are, another year on at London's hottest night spot – the Camden Palace.

And hasn't it been a good source of income for our exciting host, Mr. Steve Strange?

And hasn't it been a lot of money for you and I to shell out if we want to go down there one evening?

Us lesser mortals can only ever stretch to a glass of water by the time we've paid the extortionate entrance fees!

So, my cherubs, unless you're rich or on the guest list (and it's only the rich who are on the guest list), save your money!
Alfie, Sutton, Surrey.

And shouldn't you be tucked up in bed anyway, that time of night?

Question: Why do bands like The Pinkees, Milkshakes and Scarlet Party all sound exactly like second-rate Beatle impersonators?

Answer: Because they are!

The Beatles were highly original, their music was new and intelligent and stood as an inspiration for the musical generation that followed.

Why do worthless bands perform the cheap trick of ripping them off, without even attempting to reach their standards of quality.

Glenn Rice, Brentford, Middx.

Twisted is the word all right – Twisted Sister are awful! Has this group ever heard of scissors? Whoever auditioned them must've been drunk!

Please, spare us any pin-ups.
Freda-N, Tottenham, London.

Why do Twisted Sister have silly frills hanging off their trousers?

And why do they put their make-up on so thickly and in such disgusting colours?

POISON ARROW

This is where we ask you to unleash the beast inside your cruel hearts and slag someone off. Send your nasty pieces of work to: Poison Pen, No. 1, Room 2614, King's Reach Tower, Stamford Street, London SE1 9LS.

Who the hell does super-creep Paul Weller think he is, criticising Duran Duran, who are for his information the best thing that's happened to the music world since Japan?

'Is There Something I Should Know' got to number one and

'Speak Like A Child' didn't – thank God!

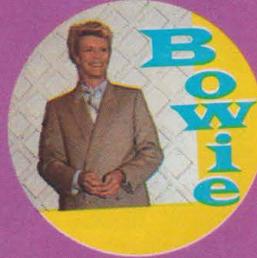
So here's one for you, Paul Weller, it's nice to know that the title of your latest so called song refers to yourself!
M.G., Hornsey.

Fancy being in a band called The Style Council, when they have about as much style as Kermit the frog. And you can't get any lower than that, can you?

Though given time, I suppose Paul Weller can!
N.G., Hornsey.

FOUR MORE POP PICTURES FOR YOUR No.1 BADGE

Make sure your chest bears the flavour of the week. Simply cut round these pics and slip your favourite into your badge!



NEXT WEEK: Four more badge pictures featuring: SIOUXSIE, FUNBOY 3, TOYAH AND BLANCMANGE

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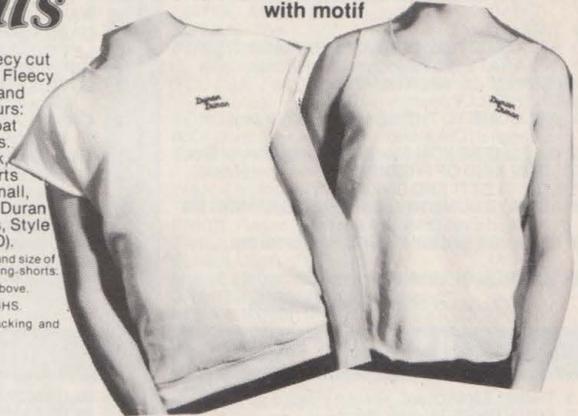
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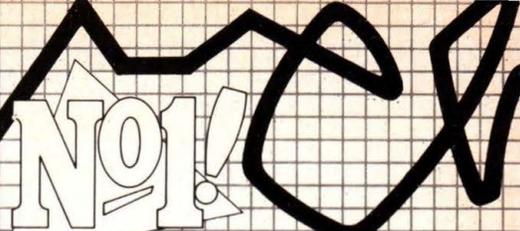
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 - 16 **R.I.D.** Duran Duran (Capitol)
 - 17 **LOVE** Lionel Richie (Motown)
 - 18 **STRAIGHT FROM THE HEART** Bryan Adams (A&M)
 - 19 **TIME** Culture Club (Epic)
 - 20 **AFFAIR OF THE HEART** Rick Springfield (RCA)
 - 21 **SEPARATE WAYS** Journey (Columbia)
 - 22 **MORNIN'** Jarreau (Warner Bros)
 - 23 **FAITHFULLY** Journey (Columbia)
 - 24 **WELCOME TO THE HEARTLIGHT** Kenny Loggins (Columbia)
 - 25 **IT MIGHT BE YOU** Stephen Bishop (Warner Bros)
 - 26 **SOME KIND OF FRIEND** Barry Manilow (Arista)
 - 27 **DON'T LET IT END** Styx (A & M)
 - 28 **ALWAYS SOMETHING THERE TO REMIND ME** Naked Eyes (EMI America)
 - 29 **STRANGER IN MY HOUSE** Ronnie Milsap (RCA)
 - 30 **SO WRONG** Patrick Simmons (Elektra)
- Compiled by Billboard Magazine

U.S. ALBUMS

- 1 **THRILLER** Michael Jackson (Epic)
 - 2 **FRONTIERS** Journey (Epic)
 - 3 **KILROY WAS HERE** Styx (A & M)
 - 4 **PYROMANIA** Def Leppard (Mercury)
 - 5 **BUSINESS AS USUAL** Men At Work (Columbia)
 - 6 **THE FINAL CUT** Pink Floyd (Columbia)
 - 7 **LIONEL RICHIE** Lionel Richie (Motown)
 - 8 **H2O** Darryl Hall & John Oates (RCA)
 - 9 **RIO** Duran Duran (Capitol)
 - 10 **THE DISTANCE** Bob Seger And The Silver Bullet Band (Capitol)
 - 11 **CARGO** Men At Work (Columbia)
 - 12 **WAR** U2 (Island)
 - 13 **THE CLOSER YOU GET** Alabama (RCA)
 - 14 **TOO-RYE-AY** Dexys Midnight Runners (Mercury)
 - 15 **KIHNSPIRACY** Greg Kihn Band (Elektra)
 - 16 **1999** Prince (Warner Bros)
 - 17 **CUTS LIKE A KNIFE** Bryan Adams (A & M)
 - 18 **LET'S DANCE** David Bowie (EMI America)
 - 19 **TOTO IV** Toto (Columbia)
 - 20 **THE GOLDEN AGE OF WIRELESS** Thomas Dolby (Capitol)
 - 21 **JARREAU** Jarreau (Warner Bros)
 - 22 **WE'VE GOT TONIGHT** Kenny Rogers (Liberty)
 - 23 **ELIMINATOR** ZZ Top (Warner Bros)
 - 24 **JANE FONDA'S WORKOUT RECORD** Jane Fonda (Columbia)
 - 25 **AFTER THE FIRE** ATF (Epic)
 - 26 **KISSING TO BE CLEVER** Culture Club (Epic)
 - 27 **POWERLIGHT** Earth Wind & Fire (Columbia)
 - 28 **LIVING IN OZ** Rick Springfield (RCA)
 - 29 **FLASHDANCE** Soundtrack (Polygram)
 - 30 **PLEASURE VICTIM** Berlin (Geffen)
- Compiled by Billboard Magazine

DISCO/DANCE SINGLES

- 1 **DANCING TIGHT** Galaxy (Ensign)
 - 2 **MUSIC** D Train (Prelude)
 - 3 **LOVE TOWN** Booker Newbury III (Boardwalk)
 - 4 **STOP AND GO** David Grant (Chrysalis)
 - 5 **JUICY FRUIT** Mtume (Epic)
 - 6 **SAVE THE OVERTIME (FOR ME)** Gladys Knight & the Pips (CBS)
 - 7 **MINEFIELD** I-Level (Virgin)
 - 8 **BEAT IT** Michael Jackson (Epic)
 - 9 **IN THE BOTTLE** C.O.D. (Streetwave)
 - 10 **THE GIRL IS FINE (SO FINE)** Fatback (Spring)
 - 11 **CANDY MAN** Mary Jane (Girls Gordy)
 - 12 **SOMETHIN' GROOVIN' DJ'S DELIGHT** Ingram (Mirage)
 - 13 **WEEKEND** Class Action (Jive)
 - 14 **LOVE'S GONNA GET YOU** UK Players (RCA)
 - 15 **DIDN'T KNOW ABOUT LOVE** Lenny White (Elektra)
 - 16 **YOUNG, FREE AND SINGLES** Sunfire (Warners)
 - 17 **TWIST (ROUND 'N' ROUND)** Chil Fac-Torr
 - 18 **IN THE STREET** Prince Charles & The City Beat Band (Greyhound)
 - 19 **WALKING THE LINE** Brass Construction (Capitol)
 - 20 **CANDY GIRL** New Edition (London)
 - 21 **LET'S DANCE** David Bowie (EMI America)
 - 22 **HIP HOP, BE POP** Man Parrish (Polydor)
 - 23 **LOVE IS THE KEY** Maze featuring Frankie Beverly (Capitol)
 - 24 **CASH (CASH MONEY)** Prince Charles & The City Beat Band (Virgin)
 - 25 **TIMES ARE TIGHT** Jimmy Young (Nite Life)
 - 26 **YOUNG FREE AND SINGLE** Lorita Grahama (Intense)
 - 27 **REACH OUT** George Duke (Epic)
 - 28 **SOMETHING SPECIAL** Steve Harvey (Pressure)
 - 29 **HOT NUMBER** Tony Franklin (Mirage)
 - 30 **HEAT YOU UP MELT YOU DOWN** Shirley Lites (West End)
- Compiled by MRIB

INDEPENDENT SINGLES

- 1 **BLUE MONDAY** New Order (Factory)
 - 2 **PEPPERMINT PIG** Cocteau Twins (4AD)
 - 3 **TELECOMMUNICATION** Blitz (Future)
 - 4 **CATTLE AND CANE** Go Between (Rough Trade)
 - 5 **ZOMBIE CREEPING FLESH** Peter & The Test Tube Babies (Trapper)
 - 6 **MEGLOMANIA (EP)** Blood (No Future)
 - 7 **HANGOVER** Serious Drinking (Upright)
 - 8 **SONG AND LEGEND** Sex Gang Children (Illuminated)
 - 9 **ANGRY SONGS** Omega Tribe (Crass)
 - 10 **ALICE** Sisters Of Mercy (Merciful)
 - 11 **A GIRL CALLED JOHNNY** Water Boys (Chicken Jazz)
 - 12 **CROW BABY** March Violets (Rebel)
 - 13 **SHIPBUILDING** Robert Wyatt (Rough Trade)
 - 14 **COUNTRY FIT FOR HEROES VOLUME 2** Various (No Future)
 - 15 **MEXICAN RADIO** Wall Of Voodoo (Illegal)
 - 16 **LOVE WILL TEAR US APART** Joy Division (Factory)
 - 17 **ANACONDA** Sisters Of Mercy (Merciful)
 - 18 **LIFE ON THE RED LINE** Violators (Future)
 - 19 **LOW PROFILE** Cook Da Books (Kiteland)
 - 20 **BAD SEED (EP)** Birthday Party (4AD)
 - 21 **WHITE RABBIT** Damned (Ace)
 - 22 **FAT MAN** Southern Death Cult (Situation)
 - 23 **BEASTS** Sex Gang Children (Illuminated)
 - 24 **CATCH 23** G.B.H. (Clay)
 - 25 **BANDWAGON TANGÓ** Testcard (F)
 - 26 **FORCES OF THE LAW** Destructors (Illuminated)
 - 27 **IT'S NOT ME TALKING** A Flock Of Seagulls (Cocteau)
 - 28 **KANGAROO COURT** Ritual (Red Flame)
 - 29 **WEREWOLF** Eraserhead (Flickknife)
 - 30 **CRY ME A RIVER** Julie London (Edsel)
- Compiled by MRIB

READERS' CHART

Compiled this week by Hornsey School. Vote for YOUR favourite records by filling in the coupon on page 14

- 1 **BEAT IT** Michael Jackson (Epic)
- 2 **TRUE** Spandau Ballet (Reformation/Chrysalis)
- 3 **FRIDAY NIGHT** Kids From Fame (RCA)
- 4 **CANDY GIRL** New Edition (London)
- 5 **BOXERBEAT** Jo Boxers (RCA)
- 6 **IS THERE SOMETHING I SHOULD KNOW** Duran Duran (EMI)
- 7 **OOH TO BE AH** Kajagoogoo (EMI)
- 8 **WE ARE DETECTIVE** Thompson Twins (Arista)
- 9 **WORDS** F.R. David (Carrere)
- 10 **YOUNG, FREE AND SINGLE** Sunfire (Warners)

WRITER'S CHART

Chosen this week by Karen Swayne

- 1 **OUR LIPS ARE SEALED** Fun Boy Three (Chrysalis)
- 2 **PALE SHELTER** Tears For Fears (Phonogram)
- 3 **CAN'T GET USED TO LOSING YOU** The Beat (Go-Feet)
- 4 **TRUE** Spandau Ballet (Reformation)
- 5 **SHIPBUILDING** Robert Wyatt (Rough Trade)

VIDEO

- 1 **DURAN DURAN** Duran Duran (EMI Music)
 - 2 **ABBA: THE MOVIE** Abba (MGM/UA)
 - 3 **THE WALL** Pink Floyd (EMI Music)
 - 4 **THE BRIDGE** Dexys Midnight Runners (Thorn EMI)
 - 5 **A ONE-MAN SHOW** Grace Jones (Island Pictures)
 - 6 **NON-STOP EXOTIC VIDEO** Soft Cell (EMI Music)
 - 7 **THE HIGH ROAD** Roxy Music (Spectrum)
 - 8 **THE COMPLETE BEATLES** Beatles (MGM/UA)
 - 9 **THE VIDEO SHOW** Hot Gossip (EMI Music)
 - 10 **THE SINGLES VIDEO** Human League (Virgin)
 - 11 **PHYSICAL** Olivia Newton-John (EMI Music)
 - 12 **THE VIDEO COLLECTION 1977-1982** Stranglers (EMI Music)
 - 13 **KATE BUSH LIVE AT HAMMERSMITH ODEON** Kate Bush (EMI Music)
 - 14 **TRANS-GLOBAL UNITY EXPRESS** Jam (Spectrum)
 - 15 **PEARLS: THE VIDEO** Elkie Brooks (A&M)
 - 16 **VIDEOTHEQUE** Various (EMI Music)
 - 17 **TAKE IT OR LEAVE IT** Madness (Stiff Films)
 - 18 **THE PRINCE'S TRUST ROCK GALA** (MGM/UA)
 - 19 **COMPLETE MADNESS** Madness (Stiff Films)
 - 20 **AROUND THE WORLD** Police (EMI Music)
- Compiled by MRIB

DEEJAY'S CHOICE

Supplied by Graham Dexter Smith, formerly DJ at Le Kilt and St. Moritz. Now Saturday night DJ at The Fridge, Brixton.

- 1 **TIMES ARE TIGHT** Jimmy Young (Nightlife)
- 2 **BEST OF LOUIS JORDAN LP** Louis Jordan (MCA)
- 3 **CASH (CASH MONEY)** Prince Charles And The City Beat Band (Virgin)
- 4 **TWIST ROUND 'N' ROUND** Chil Fac-Torr (Philly World)
- 5 **JOHANNESBURG** Gill Scott Heron (Arista)
- 6 **TEN CATS DOWN** Miller Sisters (Charley)
- 7 **WEEKEND** Class Action (Jive)
- 8 **JUNGLE STOMP** Prince Charles And The City Beat Band (Virgin)
- 9 **SHIPBUILDING** Robert Wyatt (Rough Trade)
- 10 **THE WORD IS OUT** Sugar Hill Gang (PRT)

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U.K. SINGLES

| THIS WEEK | LAST WEEK | WEEKS IN CHART | HIGHEST POSITION | |
|-----------|-----------|----------------|------------------|--|
| 1 | 1 | 4 | 1 | TRUE Spandau Ballet (Chrysalis) |
| 2 | 2 | 4 | 2 | (KEEP FEELING) FASCINATION Human League (Virgin) |
| 3 | 7 | 4 | 3 | TEMPTATION Heaven 17 (Virgin) |
| 4 | 13 | 3 | 4 | PALE SHELTER Tears For Fears (Phonogram) |
| 5 | 3 | 6 | 3 | WORDS F. R. David (Carrere) |
| 6 | 4 | 5 | 3 | BEAT IT Michael Jackson (Epic) |
| 7 | 8 | 4 | 7 | WE ARE DETECTIVE Thompson Twins (Arista) |
| 8 | 15 | 4 | 8 | DANCING TIGHT Galaxy (Ensign) |
| 9 | 5 | 8 | 1 | LET'S DANCE David Bowie (EMI) |
| 10 | 12 | 8 | 8 | BLUE MONDAY New Order (Factory) |
| 11 | 17 | 3 | 11 | OUR LIPS ARE SEALED Fun Boy Three (Chrysalis) |
| 12 | 6 | 5 | 2 | CHURCH OF THE POISON MIND Culture Club (Virgin) |
| 13 | 11 | 4 | 11 | TRUE LOVE WAYS Cliff Richard (EMI) |
| 14 | 10 | 4 | 10 | FLIGHT OF ICARUS Iron Maiden (EMI) |
| 15 | 9 | 5 | 5 | LOVE IS A STRANGER Eurythmics (RCA) |
| 16 | 34 | 2 | 16 | BLIND VISION Blancmange (London) |
| 17 | 21 | 3 | 17 | FRIDAY NIGHT Kids From Fame (RCA) |
| 18 | 14 | 4 | 14 | ROSANNA Toto (CBS) |
| 19 | 14 | 4 | 14 | MISS THE GIRL Creatures (Polydor) |
| 20 | 24 | 4 | 20 | LAST FILM Kissing The Pink (Magnet) |
| 21 | 30 | 2 | 21 | CAN'T GET USED TO LOSING YOU The Beat (Go Feet) |
| 22 | 18 | 7 | 18 | I AM (I'M ME) Twisted Sister (Atlantic) |
| 23 | 16 | 6 | 5 | BREAKAWAY Tracey Ullman (Stiff) |
| 24 | 20 | 4 | 20 | YOUNG FREE AND SINGLE Sunfire (Warners) |
| 25 | 19 | 4 | 19 | OVERKILL Men At Work (Epic) |
| 26 | — | 1 | 26 | SHIPBUILDING Robert Wyatt (Rough Trade) |
| 27 | 29 | 2 | 27 | FUTURE GENERATION The B.52s (Island) |
| 28 | 33 | 2 | 28 | CREATURES OF THE NIGHT Kiss (Phonogram) |
| 29 | 26 | 4 | 26 | I'M NEVER GIVING UP Sweet Dreams (Ariola) |
| 30 | — | 1 | 30 | NOT NOW JOHN Pink Floyd (Harvest) |
| 31 | 23 | 7 | 9 | THE HOUSE THAT JACK BUILT Tracie (Respond) |
| 32 | 42 | 2 | 32 | FAMILY MAN Hall & Oates (RCA) |
| 33 | — | 1 | 33 | BUFFALO SOLDIER Bob Marley (Island) |
| 34 | 48 | 4 | 34 | CANDY GIRL New Edition (London) |
| 35 | 41 | 7 | 11 | THUNDER AND LIGHTNING Thin Lizzy (Phonogram) |
| 36 | 32 | 2 | 32 | MUSIC (PART 1) D Train (Prelude) |
| 37 | — | 1 | 37 | STOP AND GO David Grant (Chrysalis) |
| 38 | 31 | 4 | 31 | THE TWIST Chill Fac-Torr (Philly World) |
| 39 | 44 | 4 | 36 | SWEET MEMORY Belle Stars (Stiff) |
| 40 | 25 | 5 | 19 | SHE'S IN PARTIES Bauhaus (Beggars Banquet) |
| 41 | 50 | 2 | 41 | GUESS THAT'S WHY THEY CALL IT THE BLUES Elton John (Rocket) |
| 42 | — | 1 | 42 | COUNTDOWN Rush (Phonogram) |
| 43 | 37 | 2 | 37 | MUCK IT OUT Farmers Boys (EMI) |
| 44 | 35 | 4 | 32 | MINEFIELD I-Level (Virgin) |
| 45 | — | 1 | 45 | DON'T STOP THAT CRAZY RHYTHM Modern Romance (WEA) |
| 46 | 40 | 7 | 11 | FIELDS OF FIRE Big Country (Phonogram) |
| 47 | — | 1 | 47 | HEY Julio Iglesias (CBS) |
| 48 | 28 | 6 | 5 | OOH TO BE AH Kajagoogoo (EMI) |
| 49 | 46 | 2 | 46 | ZOMBIE CREEPING FLESH Peter & The Test Tube Babies (Trapper) |
| 50 | — | 1 | 50 | CATCH 23 GBH (Clay) |

THE NEXT 25

| | | | | |
|----|---|---|---|--|
| 51 | — | — | — | NIGHTMARES Flock of Seagulls (Jive) |
| 52 | — | — | — | WHAT KINDA BOY YOU'RE LOOKIN FOR Hot Chocolate (RAK) |
| 53 | — | — | — | THE GIRL IS FINE Fatback (Polydor) |
| 54 | — | — | — | MARKET SQUARE HEROES Marillion (EMI) |
| 55 | — | — | — | WEEKEND Class Action (Jive) |
| 56 | — | — | — | LITTLE RED CORVETTE Prince (Warner Bros) |
| 57 | — | — | — | SILA VIE EST CADEAU Corinne Hermes (Polydor) |
| 58 | — | — | — | STUBBORN KIND OF FELLOW Fat Larry's Band (WMOT) |
| 59 | — | — | — | BECAUSE THE NIGHT Patti Smith (Arista) |
| 60 | — | — | — | IN THE BOTTLE C.O.D. (Streetwave) |
| 61 | — | — | — | BABY I DON'T CARE Elvis Presley (RCA) |
| 62 | — | — | — | STREET CAFE Icehouse (Chrysalis) |
| 63 | — | — | — | IN THE STREETS Prince Charles & The City Beat Band (Greyhound) |
| 64 | — | — | — | THE POWER & THE GLORY Saxon (Carrere) |
| 65 | — | — | — | WAR PARTY Eddy Grant (Ice) |
| 66 | — | — | — | LOVE WILL TEAR US APART Joy Division (Factory) |
| 67 | — | — | — | FASTER THAN THE SPEED OF NIGHT Bonnie Tyler (CBS) |
| 68 | — | — | — | THE STAND The Alarm (IRS/A&M) |
| 69 | — | — | — | IS THERE SOMETHING I SHOULD KNOW Duran Duran (EMI) |
| 70 | — | — | — | WHEN BOYS TALK Indeep (Sound of New York) |
| 71 | — | — | — | MONEY'S TOO TIGHT Valentine Brothers (Energy) |
| 72 | — | — | — | SWEET PRETENDER Phil Everly (Capitol) |
| 73 | — | — | — | FROM ME TO YOU The Beatles (Parlophone) |
| 74 | — | — | — | SPEAK LIKE A CHILD Style Council (Polydor) |
| 75 | — | — | — | PRICE YOU PAY Questions (Respond) |

Compiled by NME

U.K. ALBUMS

| THIS WEEK | LAST WEEK | WEEKS IN CHART | HIGHEST POSITION | |
|-----------|-----------|----------------|------------------|--|
| 1 | 1 | 4 | 1 | LET'S DANCE David Bowie (EMI) |
| 2 | 2 | 21 | 1 | THRILLER Michael Jackson (Epic) |
| 3 | 4 | 9 | 3 | TRUE Spandau Ballet (Reformation) |
| 4 | 11 | 2 | 3 | MIDNIGHT AT THE LOST AND FOUND Meatloaf (Epic) |
| 5 | 10 | 2 | 5 | THE LUXURY GAP Heaven 17 (Virgin) |
| 6 | 6 | 4 | 3 | FASTER THAN THE SPEED OF NIGHT Bonnie Tyler (CBS) |
| 7 | 3 | 3 | 3 | CARGO Men At Work (Epic) |
| 8 | 5 | 11 | 1 | SWEET DREAMS Eurythmics (RCA) |
| 9 | 9 | 11 | 2 | QUICK STEP AND SIDE KICK Thompson Twins (Arista) |
| 10 | 7 | 7 | 1 | THE FINAL CUT Pink Floyd (Harvest) |
| 11 | 8 | 3 | 8 | WHITE FEATHERS Kajagoogoo (EMI) |
| 12 | 14 | 9 | 2 | THE HURTING Tears For Fears (Mercury) |
| 13 | 22 | 2 | 13 | LISTEN A Flock Of Seagulls (Jive) |
| 14 | 12 | 11 | 3 | TOTO IV Toto (CBS) |
| 15 | — | 1 | 15 | POWER, CORRUPTION AND LIES New Order (Factory) |
| 16 | 20 | 2 | 16 | YOU CAN'T STOP ROCK 'N' ROLL Twisted Sister (Atlantic) |
| 17 | — | 1 | 17 | SONGS Kids From Fame (BBC) |
| 18 | 17 | 46 | 2 | RIO Duran Duran (EMI) |
| 19 | 15 | 4 | 12 | HIGH LAND, HARD RAIN Aztec Camera (Rough Trade) |
| 20 | 13 | 10 | 3 | WAR U2 (Island) |
| 21 | 19 | 9 | 7 | THE KEY Joan Armatrading (A&M) |
| 22 | 21 | 4 | 15 | PRIDE Robert Palmer (Island) |
| 23 | 40 | 2 | 23 | TWICE AS KOOL Kool And The Gang (Mercury) |
| 24 | 28 | 4 | 24 | ELIMINATOR ZZ Top (WEA) |
| 25 | 18 | 4 | 10 | MUSIC FROM LOCAL HERO Mark Knopfler (Vertigo) |
| 26 | 32 | 8 | 7 | CHARTRUNNERS Various (Ronco) |
| 27 | 16 | 3 | 16 | HIGHLY STRUNG Steve Hackett (Charisma) |
| 28 | 23 | 7 | 4 | SCRIPT FOR A JESTER'S TEAR Marillion (EMI) |
| 29 | 34 | 2 | 29 | STONEKILLERS Prince Charles (Virgin) |
| 30 | 38 | 18 | 9 | LIONEL RICHIE Lionel Richie (Motown) |
| 31 | — | 1 | 31 | WE ARE ONE Maze (Capitol) |
| 32 | 27 | 5 | 16 | KIDS FROM FAME LIVE Kids From Fame (BBC) |
| 33 | 31 | 26 | 2 | HELLO! MUST BE GOING Phil Collins (Virgin) |
| 34 | 25 | 21 | 2 | KISSING TO BE CLEVER Culture Club (Virgin) |
| 35 | — | 3 | 25 | MAGICAL RING Clannad (RCA) |
| 36 | 30 | 3 | 30 | SUBTERRANEAN JUNGLE Ramones (Sire) |
| 37 | 33 | 4 | 26 | STREET SOUNDS III Various (Street Sounds) |
| 38 | — | 1 | 38 | CHIMERA Bill Nelson (Mercury) |
| 39 | 26 | 3 | 23 | GRAPES OF WRATH Spear of Destiny (Epic) |
| 40 | 39 | 9 | 6 | DAZZLE SHIPS OMD (Telegraph) |
| 41 | 24 | 4 | 24 | JARREAU Al Jarreau (WEA) |
| 42 | 41 | 2 | 41 | STEVE MILLER LIVE Steve Miller (Mercury) |
| 43 | — | 1 | 43 | NIGHT DUBBING Imagination (R&B) |
| 44 | — | 8 | 7 | WAITING Fun Boy Three (Chrysalis) |
| 45 | 35 | 17 | 1 | BUSINESS AS USUAL Men At Work (Epic) |
| 46 | 50 | 8 | 15 | MONEY AND CIGARETTES Eric Clapton (Duck) |
| 47 | — | 1 | 47 | THE HEIGHT OF BAD MANNERS Bad Manners (Telstar) |
| 48 | 29 | 3 | 29 | FASTWAY Fastway (CBS) |
| 49 | 36 | 7 | 10 | POWER AND THE GLORY Saxon (Carrere) |
| 50 | 37 | 3 | 37 | LIVING MY LIFE Grace Jones (Island) |

THE NEXT 25

| | | | | |
|----|---|---|---|---|
| 51 | — | — | — | JOURNEY THROUGH THE CLASSICS (K-Tel) |
| 52 | — | — | — | PHIL EVERLY Phil Everly (Capitol) |
| 53 | — | — | — | HAND OUT Bucks Fizz (RCA) |
| 54 | — | — | — | 20 GREAT ITALIAN LOVE SONGS Various (Telstar) |
| 55 | — | — | — | THE FORMER 12 YEAR OLD GENIUS Coati Mundi (Virgin) |
| 56 | — | — | — | H ₂ O Hall and Oates (RCA) |
| 57 | — | — | — | TRICK OF THE LIGHT Modern Romance (WEA) |
| 58 | — | — | — | INARTICULATE SPEECH OF THE HEART Van Morrison (Mercury) |
| 59 | — | — | — | DEEP SEA SKIVING Bananarama (London) |
| 60 | — | — | — | HUNKY DORY David Bowie (RCA) |
| 61 | — | — | — | RICHARD CLAYDERMAN Richard Clayderman (Decca) |
| 62 | — | — | — | HAVANA MOON Carlos Santana (CBS) |
| 63 | — | — | — | THE WHIP Various (Kamera) |
| 64 | — | — | — | AVALON Roxy Music (EG) |
| 65 | — | — | — | INFORMATION Dave Edmunds (Arista) |
| 66 | — | — | — | THE BEST OF MY GOLD RECORDS James Last (Polydor) |
| 67 | — | — | — | THE RISE AND FALL OF ZIGGY STARDUST David Bowie (RCA) |
| 68 | — | — | — | SURPRISE, SURPRISE Mezzoforte (Steinar) |
| 69 | — | — | — | THE PERFECT BEAT Various (Polydor) |
| 70 | — | — | — | WORDS FR David (Carrere) |
| 71 | — | — | — | WORKOUT Jane Fonda (CBS) |
| 72 | — | — | — | LOVE SONGS Barbara Streisand (CBS) |
| 73 | — | — | — | HEAVY Various (K-Tel) |
| 74 | — | — | — | LOVE AND DANCING League Unlimited (Virgin) |
| 75 | — | — | — | HIGH ROAD Roxy Music (EG) |

Compiled by NME



No.1! KISSING THE PINK