

NEWS · SONGS · VIDEO · CHARTS · COLOUR · FUN

MAY 21, 1983

EVERY THURSDAY 35p

NO.1!

Songs by Big Country,
Twisted Sister,
Phil Collins, Police
and loads more

MARC & THE MAMBAS

Exclusive interview
and picture

RAGS TO RICHES

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No.1!

No.3

"I go to a lot of jumble sales, but I like some expensive clothes too."
Sarah Jane of The Belle Stars joins Mark from Madness, Kate from Haysi Fantayzee and Dig from JoBoxers in Rags To Riches – the No.1 guide to how to look like a million pounds for a mere fistful.
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SPECIALS



"We have total control over what we do. A lot of bands say that, but we really mean it. Virgin Records allow us a lot of freedom – they have to, it's part of the deal!"

Why Heaven 17 have been taking it easy and biding their time. The boys who won't let themselves be pushed around tell how they resisted Temptation and fell into the Luxury Gap. Page 27



MEN AT WORK

OVERKILL



I can't get to sleep
I think about the implications
Of diving in too deep
And possibly the complications
Especially at night
I worry over situations
I know will be alright
Perhaps it's just imagination

Day after day it reappears
Night after night my heartbeat shows the fear
Ghosts appear and fade away

NEWS

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Depeche Mode, Boomtown Rats tour dates 6

EXCLUSIVE Yazoo split – full details 5

VIDEO

Two hundred years ago America's church leaders banned the Square Dance. They said it was too sexy. Malcolm McLaren heard about it from the 200-year-old man in our picture (opposite) – and naturally decided to revive it. Then he video'd the results. Take a peep into the weird world of Mad Malcy on page 32.

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CHARTS

Spandau Ballet dance to victory in our first No. 1 Readers' Chart, as voted on by you lot out there. For full results turn to page 46 – and for your chance to vote this week, see page 14.

UK Singles UK Albums Video
Deejay's Choice Readers' Chart
Indies Writer's Chart U.S. Charts
46 & 47

SONGS

Only brings exasperation
It's time to walk the streets
Smell the desperation
At least there's pretty lights
And though there's little variation
It nullifies the night
From overkill

Day after day it reappears
Night after night my heartbeat shows the fear
Ghosts appear and fade away
Come back another day

Ghosts appear and fade away
Ghosts appear and fade away

I can't get to sleep
I think about the implications
Of diving in too deep
And possibly the complications
Especially at night
I worry over situations
I know will be alright
Perhaps it's just imagination
It's just overkill

Words and music Colin Hay
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On Epic Records

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DISCS TO BE WON!

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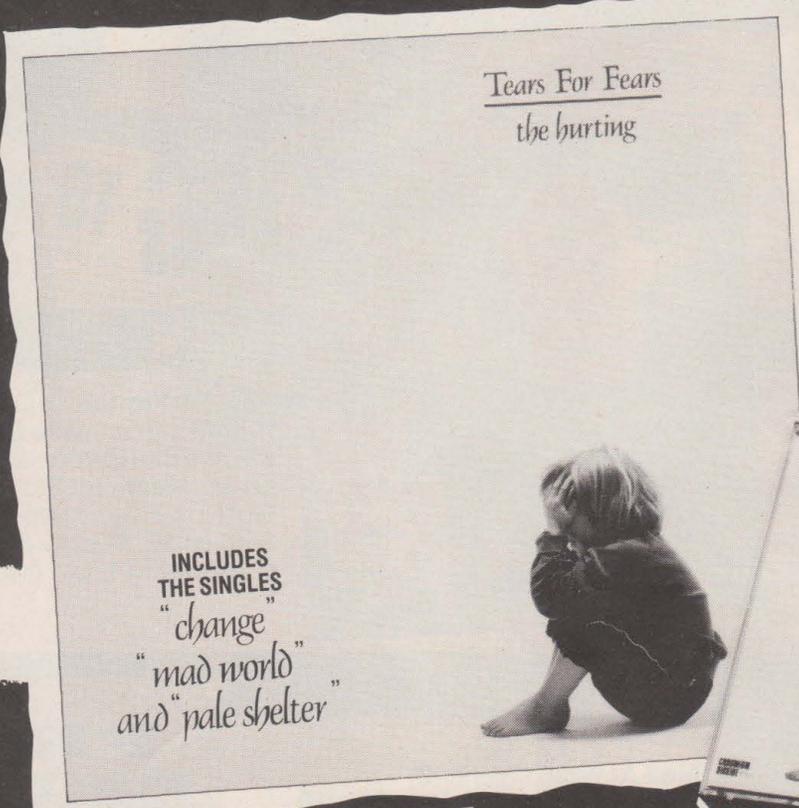
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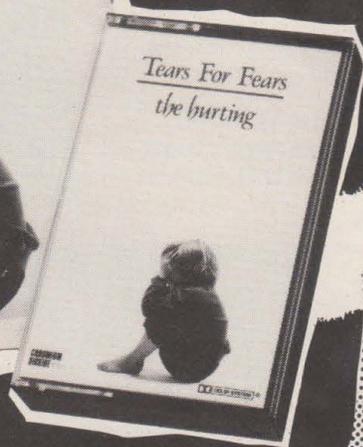
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DISTRIBUTORS FIGHT FOR ABC MOVIE

ABC's first feature film, *Man Trap*, could be in the nation's cinemas by summer.

Film distributors are currently fighting over the rights, and it seems likely that it will be shown as support to a major movie.

Man Trap includes most of ABC's hits. Shot by director Julien Temple,

who also made the Sex Pistols' *Great Rock And Roll Swindle*, it lasts an hour.

The film includes scenes from the group's concerts mixed with fantasy sequences filmed in Italy, Poland and Austria.

It should also be available on video by September.

ABC prepare to orchestrate another publicity campaign



Sylvian shaken but not scarred

Contrary to what a Virgin spokesperson described as "an inflammatory report" in a national newspaper, David Sylvian did not receive stitches following a car crash late last Wednesday night.

Sylvian, riding in the front seat of his tour manager's car and on his way home, hit the front window when the car was in collision with another vehicle in Kensington.

He was briefly admitted to hospital and treated for bruises, minor cuts and shock.

David is fine and is in little danger

of permanent damage to his face.

The accident comes just before the release of a new single on May 27.

Called 'Forbidden Colours', it's a collaboration with Riuichi Sakamoto who appeared on the 'Bamboo Houses' single last year, and is the main theme from the Bowie film *Merry Christmas Mr Lawrence*, which is due for release in the autumn.

Fans are warned to avoid Japanese import copies of 'Forbidden Colours' as the Virgin single is cheaper!

David Sylvian sporting new non-blond hair, with sidekick Riuichi Sakamoto



YAZOO split — for real

Yazoo are to split — and that's official.

The Basildon duo are finishing their second LP — which they've been recording on and off most of this year — and then parting to "pursue their own projects".

"It's a form of split," said a spokesman for Mute Records. "They've got no plans to work live again. Mute boss Daniel Miller thinks they may well get back together sometime, but no one knows when. And of course Daniel wants them both to stay with Mute."

Synth player Vince Clarke's

plans are unknown, but Alison Moyet intends to continue in the blues vein she explored on a recent *Switch*, with a backing group.

Evidently the split has already had an effect: Alf is reported to be "happier than she's been for ages".

In their brief existence — barely more than a year — Yazoo have achieved some startling successes, including Alf winning several top female singer awards, and a string of hits such as 'Only You' and 'Don't Go'. Their new release is 'Nobody's Diary'.

No Bounty for Sting

Sting is definitely not starring in the third remake of *Mutiny On The Bounty*, as has been reported at least three times in the press.

The star part of Mr Christian has been taken by Australian actor Mel (Mad Max) Gibson, who flew off to Tahiti with the rest of the film crew on Friday.

Sting is going to start work on the sci-fi movie *Dune*, which goes into production in Mexico at the end of this month.

We don't know whether the author of *Dune*, Frank Herbert had any say in choosing Sting, but apparently he was pretty vocal when approached by iron Maiden's bass player Steve Harris who'd read the book and was so impressed he wrote a song about it for the 'Piece Of Mind' album.

"It was all finished and we had a



Maiden's Steve Harris: no *Dune* tune

spoken intro to the song with a couple of lines from the book," says Steve. "We thought Frank Herbert would sell a few books because of it."

"We were really surprised when he said that unless we took the song off the album he'd serve us with a huge lawsuit, which would stop us releasing the album."

A swift title-change followed, the spoken intro was dropped, and so was the threatened law-suit.

► The new David Bowie single is going to be 'China Girl', released in June. The song was written and originally recorded by Iggy Pop.

► In number one of *No. 1* we told you about a band called The Happy Few. Well, they're not. Drummer John Doyle and keyboard player Evan Charles has joined Richard Jobson, Russell Webb and John McGeoch and the band is called The Armoury Show.

► This week sees the release of the first Tears For Fears video. Titled 'Tears For Fears — The Videosingles', it comprises 'Mad World', 'Chains' and 'Pale Shelter'. The 'Pale Shelter' video has never been seen on television.

► Bassist Tracey Lamb has left Rock Goddess to be replaced by 19-year-old Londoner Dee O'Malley.

The band are rehearsing for their European tour with Iron Maiden, and will be recording new material on their return.

► The Style Council will be performing the full seven minute version of their new single 'Money Go Round' on Friday's *Switch*.

Other live acts include the B52s' first live TV appearance, Maze, the jazz funksters who recently sold out five nights at the Hammersmith Odeon, and Prince Charles And The City Beat Band.

Videos include Nick Heyward, JoBoxers, Bob Marley and Altered Images.



After a lengthy absence from the pop scene **The Boomtown Rats** are back.

At the beginning of June they embark on a short university tour performing some of the 30 new songs they've written and then they're off to France to record a new album.

We asked lead singer Bob Geldof (above) if the new material would be very different.

"I don't know," he said. "People say it is and we're having fun playing it which is usually a good indication."

"About a year ago I was really fed up with music but now my interest has been rekindled."

Dates are Bristol Polytechnic June 4, Brighton Top Rank 10,

Clock D.V.A. (below), the cult Sheffield band, release their third LP on Polydor on June 3. Titled 'Advantages', the first 10,000 copies will sell for £3.99.

The five-piece will be playing three dates, Nottingham Asylum May 27, East Anglia University 29, and London Heaven 30.

Mode on the road

Depeche Mode return from foreign shores to play a British tour, but you'll have to wait until September to see them.

They'll be at Dublin SFX September 9, Belfast Ulster Hall 10, Bristol Colston Hall 12, Brighton Dome 13, Southampton Beaumont 14, Coventry Apollo 15, Sheffield City Hall 16, Aberdeen Capitol 18, Edinburgh Playhouse 19, Glasgow Tiffany's 20, Newcastle City Hall 21, Liverpool Empire 23, Manchester Apollo 24, Nottingham Royal Concert Hall 25, Hanley Victoria Hall 26, Birmingham Odean 28, Cardiff St Davids Hall 30, Oxford Apollo October 1, Portsmouth Guildhall 3, London Hammersmith Odean 6 and 7.

Folkestone Leascliff Hall 11, Bangor University 16, Aberystwyth University 17, Birmingham Aston University 18, Reading University 21, Oxford University Collage 22, Bradford University 23, Hull University 24 and Keele University 25.

Jimmy Cliff is just one of the headliners at London's Brixton Ace this month. The reggae superstar will be playing the converted cinema on May 18, tickets are £5.00.

Also appearing at the venue will be ex-Killing Joke Youth's new band **Brilliant** on May 19, and there's an Artists For Animals benefit on May 26 featuring **Conflict**, **A Flux Of Pink Indians**, **Sub-humans** and others.

George Benson, the smooth soul singer, will play four shows in Britain this summer, accompanied by members of the Royal Philharmonic Orchestra.

They are Birmingham National Exhibition Centre July 1 and 2, and Brighton Centre 3 (two shows). Tickets are priced £12.50, £10 and £7.50. An album, 'In Your Eyes' will be out soon.

Mezzoforte, the Icelandic jazz funk band have added six new dates to their UK tour. These are Edinburgh Coasters June 8, Ipswich Gaumont 21, Bristol Dingwalls 23, Oxford Apollo 29, Manchester Apollo July 3 and Liverpool Pickwicks 5.

China Crisis have added two dates to their tour. These are Lancaster University May 19, and Southend Cliffs Pavilion June 2.

Rip Rig And Panic have a date in their home town of Bristol on May 24.

Iron Maiden, one of the most popular heavy metal bands in the world, are to embark on a major British tour to tie in with the success of their single 'Flight Of Icarus'.

Their new album 'Piece Of Mind' is out next week, and you can headbang with Bruce Dickinson and Co at Hanley Victoria Hall May 18, Bristol Colston Hall 20, Birmingham Odeon 21, 22, Manchester Apollo 23, London Hammersmith Odeon 26, 27, 28.

Zaine Griff is appearing at the Marquee Club in London every Tuesday night for the rest of May.



Eddie Tenpole Tudor, who has split from his band, releases a solo single on May 20 titled 'The Hayrick Song'.

Dead Or Alive, the Liverpool band fronted by dreadlocked Pete Burns, have signed to Epic and release their debut single 'Misty Circles', at the end of the month.

Ex-Zounds members Steve Lake and Laurence Wood have a new band called **The World Service**. A single is out on Rough Trade this week called 'Celebration Town/Turn Out The Light' in 12".

Rod Stewart releases a new single, 'Baby Jane', on May 27.

Misty In Roots, one of the top British reggae bands release a double A side single, 'Follow Fashion'/'Poor And Needy', on their People Unite label on May 20.

The Fearless Four are a New York rap/funk quartet and Y Records have brought out their US disco smash 'Rocking It' over here.

Richard Strange releases his first record for nearly two years. 'Next' is described as a "dancefloor smash and party fave", and is out on his own Interlam label.

Leisure Process release a new single 'Anxiety' on May 27. The duo, Ross Middleton and Gary Barnacle, are currently working on their debut album which is due out in the autumn.



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WILL

Soft Cell's vice investigator Marc Almond takes *Lynn Hanna* to sleazy Soho and explains what it means to be a Mamba



Marc Almond's moving into Soho. He's found a flat in the heart of London's red light district. By day the place is seedy enough, the sex shops jostling the few respectable restaurants. After dark it's an area where lonely people get by on dreams of glamour.

Some might think it's the place that suits him perfectly.

Marc draws on Soho for inspiration. He's looking forward to watching the neon reflections on his ceiling and listening to the shady night sounds of the street.

In Soho sex is sold as a substitute for affection. Some of Marc's songs about this fantasy world – the blank-eyed girls in the pay of brutal punters – can chill the blood. But he's also attracted by the strange courage of life's losers.

He writes the wrong sort of songs to be welcomed into the pop establishment.

"I find I'm lonely a lot of the time," he says in his rapid speech that just staves off a stutter.

"I write about cruelty and loneliness – loneliness is one of the main things you feel if you spend your life in hotel rooms.

"I can never talk about my innermost feelings. The only way I can communicate is by songs.

"But I don't write in a sad way. I look on my songs as anthems.

"The idea is you feel uplifted afterwards."

Marc, myself and Ann Hogan, The Mambas' quiet, petite pianist, are wandering through Soho in search of some lunch.

As usual, Marc is in the middle of frantic activity, recording his second LP with his other group The Mambas.

"I feel I can never do enough work," he says.

"I wear myself to a frazzle, but I'm much happier working. I've got so many ideas, but there's not enough hours in the day.

"It's all I've got really. There's nothing else I could do.

"Some people would be intent on making their cash and living a life of idleness. But the only time I'm happy is when I'm in a studio, singing live, or writing."

It's typical of Marc that having found success with Soft Cell he's now searching

for fresh experience.

The new Mambas music is influenced by the fierce passions of Spanish flamenco. Marc has written a lot of the melodies as well as the words. And the lyrics are more personal than those of Soft Cell.

Not content with working with the eight Mambas, most of whom have some classical training, he's planning to set up another label with Soft Cell's record company Some Bizzare – purely for unusual partnerships. This last year he's been playing with anyone from The Banshees' Steve Severin and The Birthday Party's Nick Cave to Andi, the singer from Sex Gang Children.

It's unusual for a pop personality to use the advantages of success – to direct an audience's attention to other areas or introduce new people into the limelight.

Yet that's exactly what Marc's doing – helped by the pioneering spirit of Some Bizzare who are organising their own musical revolution around groups like Cabaret Voltaire and the German experimentalists Einsturzende Neubaten.

But then the way to insult Marc Almond is to call him a pop star.

"It's a derogatory term – something disposable like a packet of soap powder. Like here today, gone tomorrow.

"And I don't want to be gone tomorrow.

"It's a term that gives me instant paranoia," he continues. "I feel like saying, I'm not at all."

"I despise most pop stars and most of the pop scene, because I despise the way that people are caught up in an illusion that makes everyone else like dirt.

"I feel I'm the last person for people to stick on their walls. Special treatment makes me feel guilty. I've no right to that sort of thing just because I've been on telly.

"Pop star is a shallow term unless it's earned and worked for."

With Marc also writing a book about his life and Dave Ball's outstanding talents now in demand to produce other people, some might wonder how Soft Cell will stand up to the strain.

"When people say Soft Cell are going to split, nothing could be further from the truth," Marc explains.

"When Dave and I first started, we were two people with individual ideas and

CONTINUES OVER

styles. That's how we came to work so well together, because we were different and we merged our styles.

"That's why I feel so confident about us. What I've been doing with The Mambas and Dave's been doing on his own has given us a new lease of life as Soft Cell."

Sitting in a restaurant picking at a plate of pasta, with a few contributions from Ann, Marc talks energetically.

"For someone who always claims to be unpolitical, I'm a very political person really. I haven't altered since success. It's made me more angry and unhappy about a lot of things.

"I'm very angry about a lot of the world and the way it is and the way people treat other

people. I'm the biggest hypocrite because I'm seduced into that world, being a human being, then I sit up and think, I'm really against this.

"I've no answers for what is right, but I really think about it."

Marc sees red at the thought of the individual crushed and suffocated by society. And he hates the lazy practice of pigeonholing people, especially those stereotypes that apply to women, for whom he feels particular sympathy.

Marc Almond hasn't lost touch with life, because he's still an outsider. Without the protective cocoon that usually comes with stardom, he's still just as likely to be harassed when a punk club's

raided by police as any of the other clientele, as happened to him recently.

"This is 1983," he says. "Pop should make a few parents gasp at *Top Of The Pops*. There should be some excitement, a spark of revolution, a bit of risk and passion in the charts."

At a time when most pop music has its head in the sand, he's one of the few mainstream performers willing to confront reality.

His songs talk about pain and pleasure, disgust and attraction. They disturb the darker side of desire, yet they have a horror of what Marc calls "the piece of meat on the butcher's slab".

He'll tell you that his lifestyle isn't moral, but he

says his songs are some sort of purging of his sins.

More than most of pop, Marc Almond's music is in tune with the times. "I try and see as much of life as possible. I feel so many people in music have lost touch with life.

"I want my music to develop through being a part of life, the suffering and cruelty and loneliness - but the survival as well.

"It's like looking for the light at the end of a tunnel. You may never reach it, but it's important that it's there for you to aim towards.

"The biggest compliment I can get is when people say Marc Almond's a torch singer. Because that's how I see that term.

"A leading light."

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O can't you see
You belong to me
How my poor heart aches with every step you take

Every move you make
Every vow you break
Every smile you fake
Every smile you fake

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Since you've gone I been lost without a trace
I dream at night I can only see your face
I look around but it's you I can't replace
I keep crying baby please

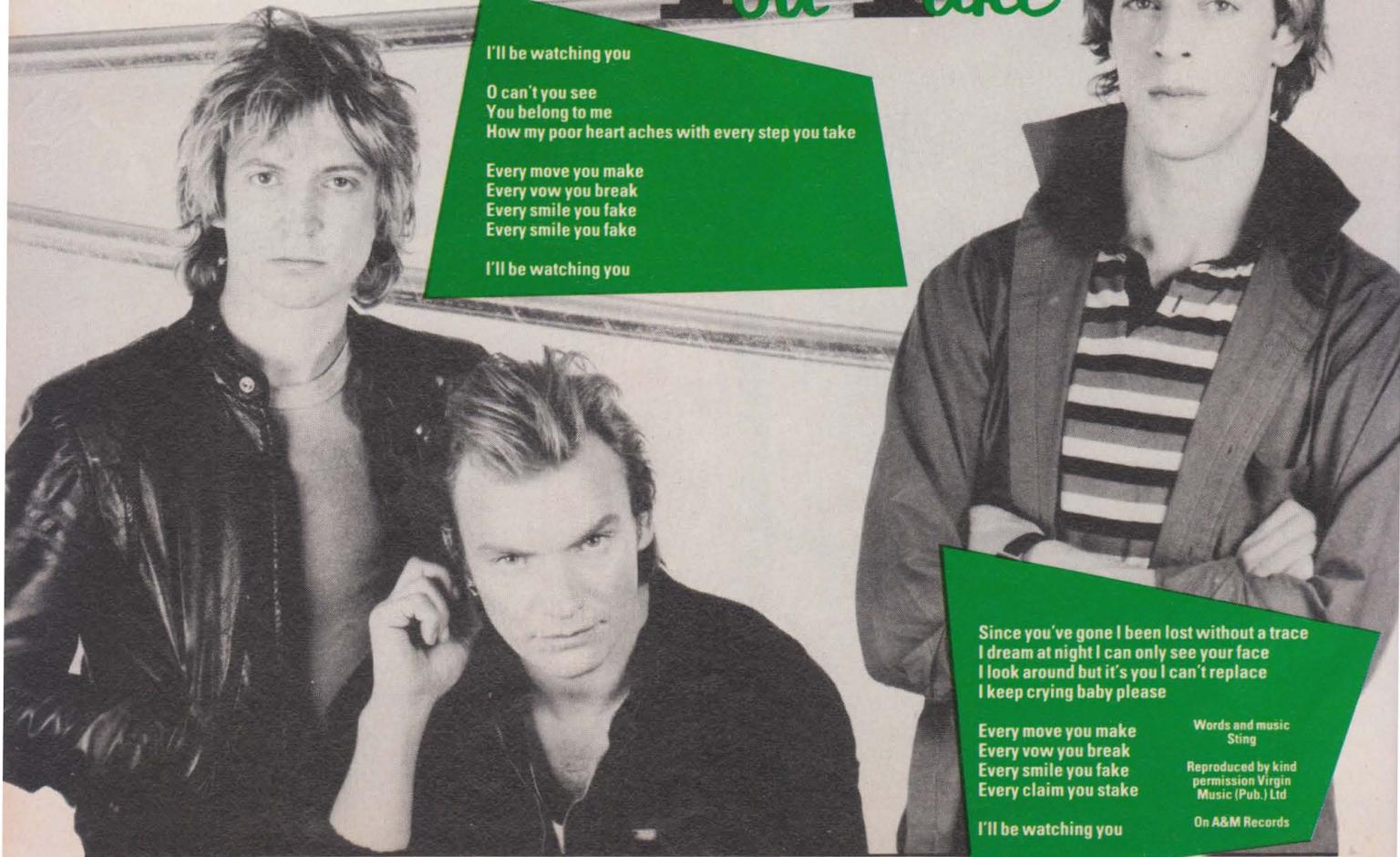
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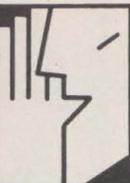
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WHISPERS



This is the Modern Whirl

Whether you've donned broly or sunglasses (or, if you're **F.R. David**, both) you can't deny it. *Summer is on its way.*

In sharp response to our unpredictable weather, most of our favourite non-tax exiles have headed for sunnier climes.

Spandau Ballet trotted off to Bari in Italy the other weekend – a place which, according to manager **Steve Dagger**, is the country's equivalent of Great Yarmouth – to perform 'Lifeline' for a TV show (a little slow, these Italians).

The show was apparently "like *Sunday Night At The London Palladium*, but it goes on for three days!"

There was some very un-Palladium like behaviour though as the police got carried away in their job of protecting the lads from their screaming fans (both of them).

Batons were drawn and battle commenced.

"The police were loving it," says **Dagger**. "Everytime a star appeared and the fans went wild – WACKK!!" . . .

A rather distressing telegram arrived on the *Whispers* desk this week from another place in the sun.

"No. 1 – help! Stop. **Soft Cell** stuck in Spain. Stop. Band were due to do show in Alicante. Stop. **Marc** cancelled – don't know why. Stop. Law in Spain that unless physically impossible for band to play they have to if contract signed. Stop.

"Main promoter **Miguel Lollipop** fainted when heard news. Stop. Local promoter took over and ran off with £9,000 in suitcase from band's previous two shows. Stop. Sod. Stop.

"Looks like band may have holiday in jail. Stop. Rang Phonogram for help and they laughed. Stop. It's just started raining. Stop. Bye!" . . .

More problems with the boys in blue a little closer to home.

Seems that every time **JoBoxers** set out to do a spot of promotion they end up playing cops and robbers.

When they hired a car for a photo session, police swooped down on them

Thomas Dolby continues to do his impersonation of sliced bread in America. He's been inundated with offers for various production projects. Amongst Tom's most fervent admirers is wacky **Michael Jackson** who even had the lad over to lunch in his Hollywood gaffette. Other people who'd like to get Dolby twiddling their dials are **Joni Mitchell** and **Earth Wind & Fire's Maurice White**. Fact.

Thomas was most flattered, though, at the request from ex-Kansas singer **Steve Walsh**. "I've always adored the works of Kansas," guffawed the bespectacled genius. "This relationship will be both fruitful and artistically demanding. I feel another **Foreigner** coming on" . . .



Pic.: Joe Bangay

Meet **Virgin Records'** new signing, **New York rapper Prince Charles** – real name **Melvin Hackenbucker** – has modelled himself on the heir to our throne for years.

"This is no act," says the Prince. "I love the royal family and I've always dressed like one of them – mirror shades, leather pants, studded wristband, X-rated cap . . . the lot. People often mistake me for the real **Prince Charles!**"

Fortunately **Melvin's** girlfriend **Mavis** – seen here with him on a house-hunting expedition last week bears no resemblance whatsoever to **Lady Di**. Otherwise there could be a right royal mix-up!

because the boys' number plate matched that of a getaway car which had been involved in a bank robbery earlier that morning.

Then when they were shooting the video for 'Just Got Lucky', the police arrived on the scene at **Woolwich Docks** – seems they'd received a complaint about them riding up a one-way street the wrong way in a cart!

Maybe they should stop pounding the **Boxerbeat** . . .



"I diagnose a severe case of anonymity in your own country, Mr **Dolby**. My usual prescription in cases such as these is a rest cure in foreign parts, followed by the reissue of old material. My fee is an appearance in your video . . ." **Magnus Pyke** examines Tom's back catalogue.

While making a personal appearance at the **HMV** shop in **Oxford Street** last Thursday, **Heaven 17** were to be found autographing their album 'The Luxury Gap' with the instruction 'Vote Labour' along with their names. When one innocent customer requested that the political message be omitted from his copy, a vindictive **Martyn Ware** wrote all over the record. . .

They were weeping along the **Westway** last week when news broke. **Clash** bassie **Paul Simonon** has finally married long-time heart-throb **Pearl Harbour**. The couple wanted the event kept quiet but you know what gossip columns are like, they sneak in when you least expect them and snaffle valuable secrets and unleash them fearlessly on an unsuspecting world.

Incidentally, any similarity twixt **Pearl's** status with **The Clash** and **Anita Pallenberg's** with the **Stones** is coincidental. . .

Meanwhile **Clash** guitarist **Mick Jones** was spotted in **Portobello Market** at the weekend wearing what looked like a flared denim suit. . .

Busy **Tracey Ullman** is making a new series of *Three Of A Kind* and will star in **Paul McCartney's** movie *Send My Regards To Broad Street*. She's so busy in fact that her agent reckons she's in danger of over-exposure. The sensible chap has vetoed all press and TV until such time as we've all forgotten who **Tracey** whatsername is. . .

Rusty Egan, drumming DJ, is taking the **Camden Palace** out on tour. He plans to open a **Palace** type thing in **Glasgow's Ultrathèque** late May. **Paul Haig** will guest along with a bevy of **Sun** type lovelies especially imported from **London's Kings Road**. Don't they have their own clothes horses in **Scotland?**

New **EMI** signing **Hazan** are a brother and sister duo from **India**. Nothing particularly remarkable in that you may counter, except that **Nazia** and **Zoheb's** debut single 'Dreamer Deevane' has already been number one in **India** for 13 months.

The single, produced by **Sal Solo** of **Classix Nouveaux**, features **Kajjers** keyboards player **Stuart Neale**. It's claimed to be the first rock record to ever get in the **Indian charts** – sort of 'Anarchy In The Punjab'. According to singer **Nazia**, "All other records in **India** are film soundtracks, traditional **sitar** music. We didn't want to use that traditional style. The kids went wild for the single" Beat it, **Michael Jackson** . . .

No.1!

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STUFF

And Nonsense

► Go West, young men!

Life may have been a bit quiet on the English front for Ultravox lately, but in the States the band are reaping the rewards of a major tour.

Riding on the crest of a wave of British bands like Dexys, Duran and Culture Club, 'Reap The Wild Wind' has made its way into the Top 100. All holidays have come to an

end though (unless you're Robert Palmer!) and the band will be back to promote their new single 'We Came To Dance'.

And while the Ultraboys take Vienna to Manhattan, Madness are taking off with their US remix of 'Our House'.

The band are releasing an American LP which will be "in a similar style to 'Complete Madness' but different."



► Muted mania

Depeche Mode are just back from a massive tour of America and the Far East, and it's been an education according to singer Dave Gahan.

"They went absolutely bananas in Bangkok," he says. "I've never seen anything like it. They literally smashed in our dressing room door to get their hands on us. We were holed up for hours.

"The Japanese are weird too. They sit in total silence throughout the gig and then clap at the end. Very odd, but it was lots of fun."

Right now they're working on a new album which Dave promises will be "unlike anything we've ever done," and a new single is likely to appear in July.

► Nick Heyward is planning to tour at the end of this month, but no dates have yet been given. Watch this space.

The Modes - floored by fans?

► Steve's sax appeal

It's not easy bringing a blush to debonair man-of-the-world Steve Norman's face, but one Spandau Ballet fan managed it at a recent gig.

A suspender belt flew out of auditorium and wrapped itself around his saxophone

mouthpiece, much to the amusement of the rest of the Spands.

The saucy item now has pride of place in the band's Reformation office.

For the fashion-conscious, it was white lace with pink trimming.



Steve Norman gets down with his No 1 fan - his Mum of course.

Yvonne FRENCH

(Presenter of Channel 4's Switch)



Photo: Bob Bromide

YEARS

- 1. YOUNG HEARTS RUN FREE** Candi Staton. A great song which reminds me of parties I went to when I was about 15.
- 2. SHAME** Evelyn 'Champagne' King. A good record, and I had a lot of fun when it was around.
- 3. ME AND MRS JONES** Billy Paul. A gorgeous record, also I remember it was being played in a club one night and a handicapped boy was asking girls to dance. They kept turning him down - it was really sad.
- 4. LIVING IN THE CITY** Stevie Wonder. The lyrics make this one special.
- 5. BREAK UP TO MAKE UP** Delroy Wilson. I used to play this on my Walkman in the summer and dance down the road to it.
- 6. START** The Jam. I just love the feel of this record.
- 7. DO ANYTHING YOU WANNA DO** Eddie And The Hot Rods. I like the message in the lyrics.
- 8. REDEMPTION SONG** Bob Marley And The Wailers. One of many Marley favourites.
- 9. GREEN ONIONS** Booker T And The MGs. One of the true standards.
- 10. ROCK AND GROOVE WITH ME** Bunny Wailer. Another one I loved to dance to.

AND YEUKS

- 1. TOGETHER WE ARE BEAUTIFUL** Fern Kinney. Awful and my ex-flatmate played it constantly.
- 2. OOH TO BE AH** Kajagoogoo. Chronic.
- 3. EBONY AND IVORY** Stevie Wonder and Paul McCartney.
- 4. BOHEMIAN RHAPSODY** Queen. It bored me to tears.
- 5. O SUPERMAN** Laurie Anderson. Epic murder!

They could both do better.

INTIMATE DETAILS

EARLY LIFE

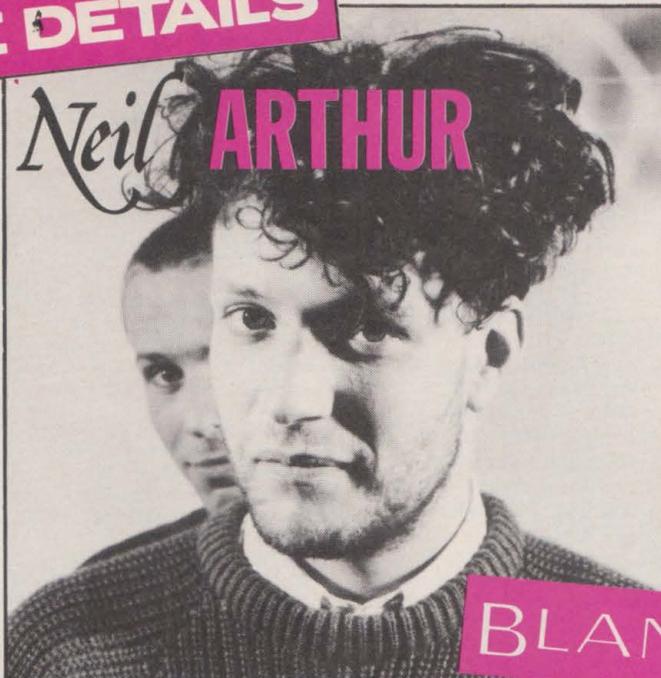
Name: Neil Arthur
Born: Bull Hill Maternity Hospital, Darwen, Lancs on 15.6.58
School report: Enjoyed art most of all. I was good at English and Maths until the third year.
Childhood ambition: I always wanted to get into art as an illustrator, painter or graphic designer.
1st Crush: Linda Ferdinand. I should think she's married by now, we were 5 at the time.
1st Kiss: Can't remember. My mum used to kiss me goodnight.

HOME LIFE

Lives: London SE15 in a huge old Georgian house. It's not mine, I share it with four other people.
Cooks: I do actually — lots of curries, lots of stews. I like simple food and vegetables, although I'm not a vegetarian.
TV: Sometimes. I like *Coronation Street*. Also educational programmes like *Horizon*.
Records: I love 'Music for Airports' by Brian Eno. Pere Ubu, Young Marble Giants, and classical music as well. There were rumours that I didn't like synthesised music, but I do.

LOVE LIFE

In Love: I should say mind your own business, but yes I am.



About 50 people turned up including David Bowie, but I only saw the back of his head. I like seeing Pere Ubu when he's over, and The The, Shriekback, Go-Betweens.

Nights Out: I go out for a meal about twice a month. Can't afford French, although I love it. African food and Indian is nice, or it's down to the chippie.
Nights In: I've just started reading a Russian book on psychic research.
Lights Out: Always very late. I'm never in bed before midnight.

PRIVATE LIFE

Lusts: I lust after things I can't have. I also lust after carpets.
Fears: Heights. I'm terrified of them. I hate large crowds in pubs. But it's funny because I like large crowds at our gigs!
Confessions: I've never told

BLANCMANGE

Furry Friends: I really love dogs, but it would be unfair to have one where I am because there's not enough grass. Also in this business it means I'm away quite a lot. I had a canary once called Leek and Potato — or Spud. He died last year and I had a dream about him last night. I dreamt that he spoke to me, which is odd: canaries can't talk.

Turn Ons: TV, radio, video . . .
Turn Offs: Untidyness. I hate things being left around. I put absolutely everything away, but if you opened one of my

cupboards it'd be in turmoil. I also forget where I've put things. Also, I hate it when people don't listen, and pointless questions, and narrow-mindedness. Also being asked to justify reasons for doing things.

SOCIAL LIFE

Films: I've got a video. I've seen *Zombies — Dawn Of The Dead* twice at the cinema and twice on video. You can say that I like it!
Gigs: Used to go to a lot. I went to see The Human League twice at the Nashville and it was a really rotten, cold snowy night.

anybody this. At school I had my picture taken, as you do, and recently it appeared in a magazine as a comparison with Leo Sayer. My hair was long in those days. I was so embarrassed about it, but is was very funny.

I wish . . . My bird of paradise plants would start growing. I was in Tenerife and bought some banana seeds as well, and neither of them have grown. I also wish the Conservatives don't get in again.

Commoner cents

Prince Charles, the rightful heir to America's funk throne, flew into Britain last week to promote his new single 'Cash (Cash Money)'. Whilst here he also found time to stage a few shows and knock our wayward economy back into shape.

On bended knee, with studded black cap, *No. 1* asked His Royal Highness if music was the answer to the problems of this crazy world.

"It certainly wasn't my first choice of a way to survive in

Boston," Charles replied.

"Dealing drugs was considered and tried. Pimping and prostitution was tried . . ."

"That's the street economy — who's got the best girls, who's got the best stolen goods.

"You can make a lot of money on the black market but in the long run music will make you more."

Thank God the man met Di and learnt to play an instrument or two.

► **H₂O, the new Glasgow five-piece who have jumped into the Top 100 with their debut single 'I Dream To Sleep', have joined Kajagoogoo on their British tour.**

Frontman Ian Donaldson is reported to be delighted, especially as . . . "We once played a gig where the electricity cut out because nobody had 50p for the meter."

► **All Liverpoolians gather round. A brand new club called The Venue is to stage its first gig on May 23 with up and coming locals, Ex Post Facto.**

To launch the club they had an 'On Yer Bike' first night where people were invited to play a tune on a bicycle.

Well, it's different.



Prince Charles

IT'S A COLOUR KILLER THRILLER

50 Picture disc albums to be **WON**

No. 1 brings you another first . . . your chance to win a colour picture disc of Michael Jackson's chart topping album, 'Thriller'.

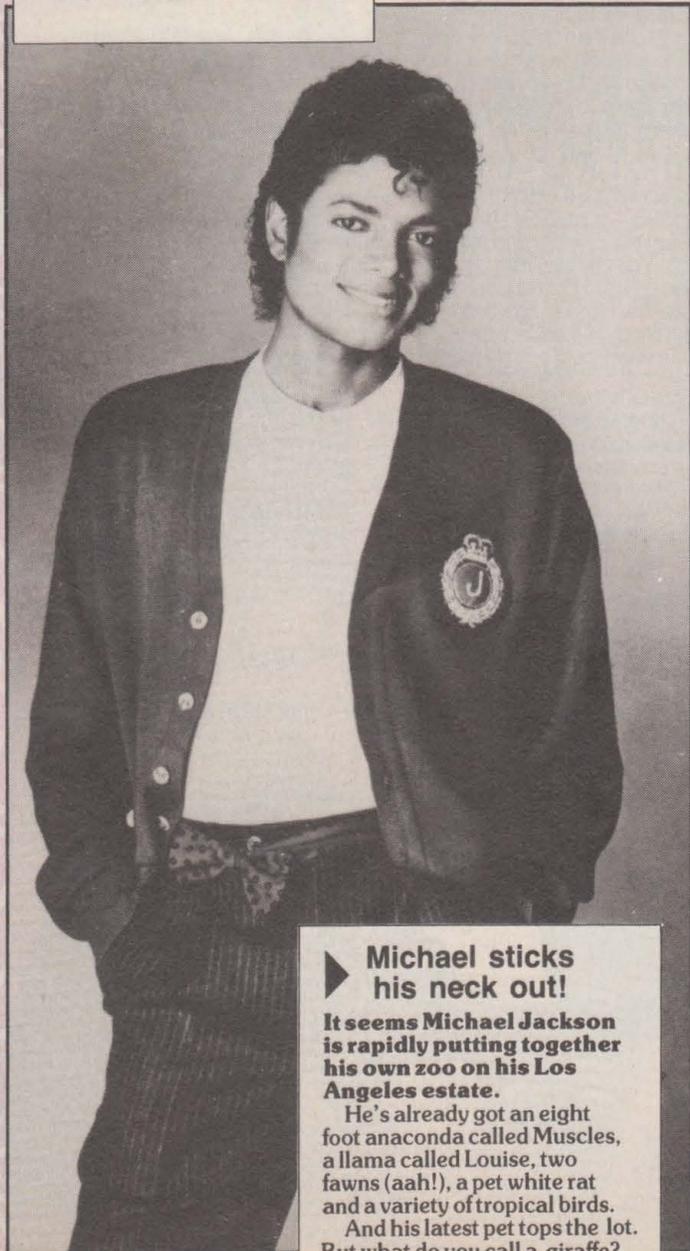
The picture version won't be in the shops 'til June, but 50 lucky readers can get hold of their very own copy by answering three simple questions.

1. What was the name of Michael's first hit from the 'Thriller' LP? Was it a) Billie Jean, b) Mary Ann, c) Billie Jean King.

2. What is the name of Michael's favourite film character: a) R2 D2, b) E.T., c) Mickey Mouse.

3. What was the title of Michael's last album: a) 'Off The Wall', b) 'Off The Fence', c) 'Off The Floor'.

Can you beat it? If you think you've got the answers, jot them on a postcard and send it to **Michael Jackson Competition, No. 1, Room 2614, Kings Reach Tower, Stamford St., London SE1.**



► Michael sticks his neck out!

It seems Michael Jackson is rapidly putting together his own zoo on his Los Angeles estate.

He's already got an eight foot anaconda called Muscles, a llama called Louise, two fawns (aah!), a pet white rat and a variety of tropical birds.

And his latest pet tops the lot. But what do you call a giraffe?

MIKE Nolan

Toni Tompkins from Woodford Green definitely got her money's worth when she pinned down Mike Nolan from Buck's Fizz.

Toni: How did you get into singing?
Mike: It's something I've always wanted to do. I used to sing in pubs and clubs after I left school, working in a warehouse during the day.

Toni: When did you meet the others?
Mike: If you mean Bucks Fizz, it was in January '81. Nicola and Andy who wrote 'Making Your Mind Up' asked me if I was interested in doing a demo of the song.

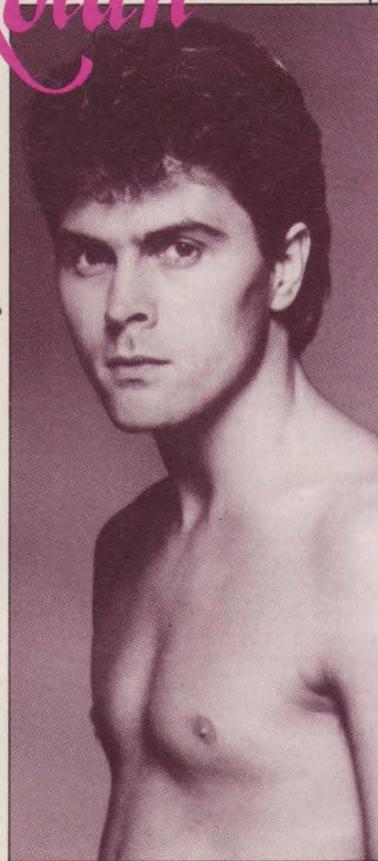
I thought the chances of the song winning the Eurovision Song Contest were very slim but I went along anyway.

There were all these six-foot blokes there taking the piss out of me. I'm not as small as David Van Day though.

Then they made a short-list (ha ha) and I met up with Cheryl, Bobby and Jay one Sunday. It was like a waiting room in a doctor's surgery, but we just all clicked.

Toni: What are your future plans?
Mike: Well, we've got a new single coming out in June called 'When We Were Young' which is very different from our other stuff.

We were a bit disappointed that



PERSON·2·PERSON

'Run For Your Life' didn't do so well. But this one is the one we hope we can break the States with.

Toni: Are Bucks Fizz going to stay together?

Mike: Everyone in the group has different plans. I want to do some solo work, but we'd like to stay together for another ten years!

In a year's time we could all be doing different things - maybe solo - but as long as our songs are successful we'll stay together.

Toni: When are you touring next?
Mike: Well we had to cut short our tour because Bobby was ill with a throat infection, but we'd like to do a

mini-tour towards the end of the year.

We're planning an album around about Christmas, but it's not a Christmas album if you know what I mean.

I lose a lot of weight on tour because of all the nervous energy. I'm terribly nervous - my stomach just knots up. Cheryl is the same whereas Bobby and Jay aren't at all nervous.

Talkative chap, isn't he? Now it's your turn. Send us five questions you've always wanted to ask your favourite artist, with your name and address, to: Person 2 Person, No. 1, King's Reach Tower, Stamford Street, London SE1.

More Badges

to cut out and use in your 4-in-1 badge!

Next week:

Tears For Fears
Michael Jackson
Human League
Heaven 17

STARWEARS

WHAM

George:

"I've always been clothes-conscious, ever since I was a soul boy in '77. I was the first to wear dungarees in Bushey. Everyone called me a sissy. And I was the first boy at school to wear pegs.

I don't spend much on clothes at all and I really *hate* shopping. I tend to borrow things from friends and then wear them so long that they don't want them anymore! On *Top Of The Pops* I wore all other people's clothes.

My favourite pair of jeans I bought off one of the girls in the group, Shirley, for £10. They're from Chelsea Girl. She wants them back now, but she can't have them! I'm hoping short jeans will still be okay to wear in the summer. I've worn them all through the winter and frozen, so I'm not going to give up now!

I'm definitely going to have to rectify my shoe situation, the ones I keep wearing at the moment are really worn out - I got them from Dolcis for £9.99.

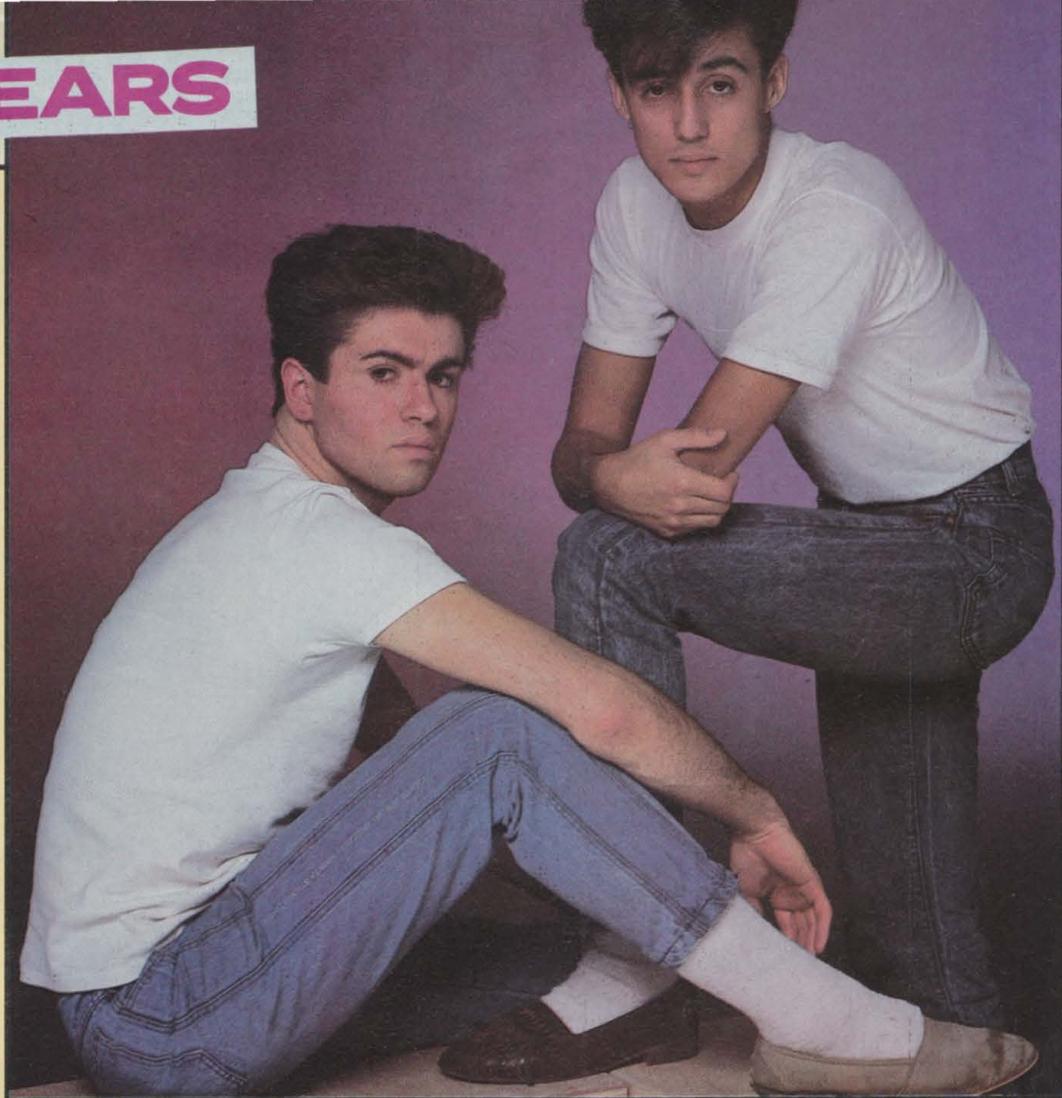
It looks so tacky if you're wearing good clothes and grotty old shoes. I'm waiting for the new summer stock.

T-shirts have *got* to be white for me, and if I'm wearing long trousers the socks have got to be white as well. I get my socks from Marks and Spencers - my mum buys them for me, in bulk!

I usually buy leather jackets second-hand, they're cheaper and they look older. But that's as far as I go with second-hand things. Shirts and underwear I tend to buy as originals!

I did get some old '50s suits from a second-hand shop in Watford called Zoo Rider, and Flip's always a good place for things like that.

Andrew and I always try to



Above: George Michael (sitting) and Andrew Ridgeley stick together in style.

dress casually in a kind of easily-copied style; whenever we go on stage we like to wear things that match in the same way. We've got to think up a new style for our new single - 'Bad Boys'.

I tend to look better in more casual stuff. If I'm going out and want to impress a girl, then I wear a nice jumper and a jacket, and make out I've got lots of money, even though I haven't!"

Sliced loaf

Will Meatloaf be changing his name to Meatball perhaps?

Considering that the large one has managed to lose 60lbs of ugly fat in just three months (that's over 4 stone!), he might just do that.

Here Meaty shows us how it was done - lop off a leg here, an arm there. Course, he reckons

he was on the Cambridge diet where sufferers are supposed to drink nothing but milkshakes and watch the pounds disappear.

He also reckons that this pic was taken from the video for his new single 'The Razor's Edge', filmed at Lambeth Hospital.

He now weighs in at a nimble 235lbs, but if he keeps guzzling the milkshakes he should end up pint-sized.

Meatloaf prepares for major surgery. Pic: Steve Rapport



MARI WILSON



Wonderful to be with

You said you'd be over after ten
I sat at home and waited until then
Didn't you know my heart goes bang bang
Whenever you're near

I confirm you have that magic touch
Will you say you love me very much
Oh didn't you know that things are
Never what they appear

Chorus:

Wonderful to touch
Because you're wonderful to hold
Because you're wonderful to be with
Be with me tonight
Here in wonderland with you
I do the things I plan to do
You're wonderful to be with
Be with me tonight

I'm assured that opposites attract
When I'm sure of you I might react
Didn't you know that I was
Living under your spell

Now when I consult my crystal ball
It doesn't look so wonderful at all
Oh didn't you know there's a secret
I never tell

Repeat chorus to fade

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F R O M

FAST FASHIONS

A four star guide to second-hand shopping that proves you don't have to spend a fortune to look like a million dollars

But you don't know where they've been," me mum gasps every time she catches me in second-hand cast-offs. "Someone

could've died in that coat!"

Such a morbid imagination, mum, really!

So here's a warning for the pure of heart: some of the contents in this feature may well disturb you, but they won't half save you a lot of dough.

For those of us who *aren't* squeamish about wearing some old man's string vest next to our precious skins – and honest, it's an old wives' tale about diseases being transmitted that way – try these ideas for size.

Market bargains *do* have their disadvantages: you can't be shy about trying things on in public, your precious 'find' may reek a ▶





► bit of eau-de-Mothballs, and someone *may* have died in it!

You'll also have to do some detective work to track down the good stalls. Some only stock hideous piles of outsize rubbish; others clearly know the game.

When Bedders, Dig, Kate and S.J. agreed to help us search out some second-hand looks for you, our Ed set an optimistic limit of a fiver an outfit. Well, it's a

Words and research: Debbi Voller Photos: Mike Prior

long time since he went hunting for '50s dresses!

But markets and second-hand shops have now tumbled how much they can get for their jumble, so we ended up tagging them out for around £20 a go.

Don't get ripped off though: check clothes for rips and broken zips. That fab pully

you've just unearthed won't look so hot if the pattern down the front is an irremovable coffee stain.

Antique silks can be dodgy little numbers if the fabric's knackered. They'll literally fall apart on you, and mending one hole only creates a host of newcomers.

Second-hand shops like Flip have their wares freshly laundered (absolutely *no* danger of disease here!) and you can try them on in comfort.

Dig and Mark found it easier to pick up things in these places, as markets do tend to go a bit overboard with those '50s dresses!

Now pick up the threads with our famous four . . .



MARK (BEDDERS) BEDFORD (Madness):

"I get a lot of second-hand things from Flip and Camden Lock, mainly old shirts. You can get good ones for a fiver, although I think it's worth paying more if you come across something really unusual, like the one I found for this feature!

Flip's good for '50s jackets, but I always find it difficult to get second-hand trousers that fit. Still, these aren't too bad."

HAT: From the Bahamas, actually! It's made of coconut straw. **TWEED JACKET:** American Classics, £10. **SHIRT:** American Classics, £9.50. **TROUSERS:** Flip, £2.99. **SHOES:** My own! **TOTAL:** £22.49.

SARAH-JANE (Belle Stars):

"I used to study, teach and design fashion before I became a Belle Star."

I've always been into cowboy stuff. Belle Starr was actually a famous cowgirl who owned a warehouse until she got killed by her husband! I've got eight pairs of cowboy boots, ten cowboy hats and a collection of sheriff's badges.

I like wearing broderie anglaise with cowgirl bits and pieces. I look like a cross between a cowboy and a biker!

I go to a lot of jumble sales. Whenever we tour I search out the local junk shops and markets."

MAJORETTE'S HAT: Laurence Corner, £8.88. **PLUME:** £1.25.

VICTORIAN PETTICOAT: Covent Garden Market, £10.

LEGWARMERS ON ARMS: Flip, £2.99. **GLOVES:** Junk shop, £1.

SPOTTY SCARF: Junk shop, 5p. **BELTS:** Present from Slim Jim of The Stray Cats. **GARTER:** Given to me by a friend, cos I collect them.

BOOTS: Another present! From a boyfriend in L.A. **SHERIFF'S BADGE:** Western shop in Ipswich, 95p. **TOTAL:** £25.12 (Expensive taste, this girl! - Ed.)

DIG WAYNE (JoBoxers):

"I don't shop that much, I usually just stumble onto things and then wear them every day for three or four weeks until I get sick of 'em."

I was into '50s things for a long time, as I had a '50s band in America. I had some really good stuff but I sold it all.

In America you get jumble from thrift shops, and places like the Goodwill and Volunteers of America - like your Oxfam shops here. Things are cheap because they don't realise what they're worth.

Kids in America just tend to buy T-shirts, jeans and track shoes, not like you lot!

I shop at Camden Market on weekends. My girlfriend in New York makes a lot of my hats."

HAT: Laurence Corner, £8.63. **SWEATSHIRT:** Flip, £1.99. **TROUSERS:** Flip, £2.99. **SHOES:** Found them in a pile of rubbish in Wapping. **SOCKS:** Mother Nature, they don't look good with shoes! **BELT:** Thrift shop in New York. **TOTAL:** £13.61.



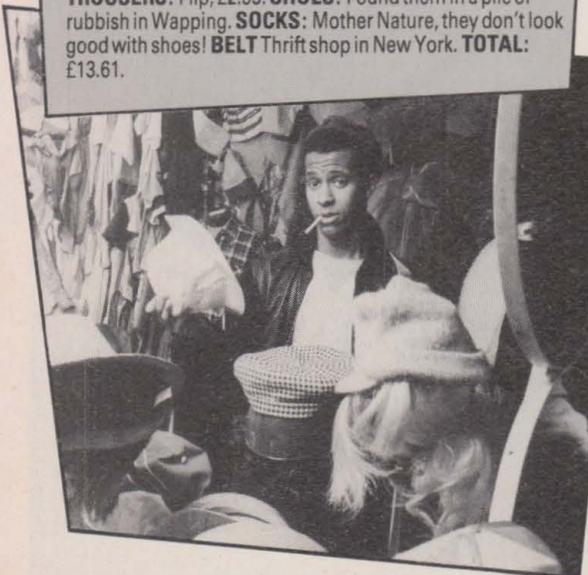
KATE GARNER (Haysi Fantayzee):

"I like to give clothes an individual look. I buy new or second-hand, alter them to fit, and at the moment I'm spraying nearly everything with metallic paint."

I recommend visits to army stores and leisure shops like Milletts. You can get some cheap, unusual things from there - I love their donkey jackets.

I'm squeezing into really tight clothes these days, I'm tired of baggy fashion. So I pinned this black sophisticated number at the back to make it look sexy, until I can get it altered! I can keep it, can't I?"

BLACK DRESS: American Classics, £15. **SHOES:** My own, sprayed in metallic paint. **TOTAL:** £15.



AMERICAN CLASSICS: 400-404 King's Road, London, SW10.

COVENT GARDEN MARKET: Antique stalls, on Mondays.

FLIP: 125 Long Acre, London,

WC2. Branches also at 191 King's Road, SW3; 98 Curtain Road, EC2; and 72 Queen Street, G1 in Glasgow.

LAURENCE CORNER: 62-64 Hampstead Road, London, NW1.

Although we only scouted around London, you'll find similar things in local charity shops and jumble sales. And as Kate suggested, try Milletts or other camping and surplus stores. There are branches all over the country.

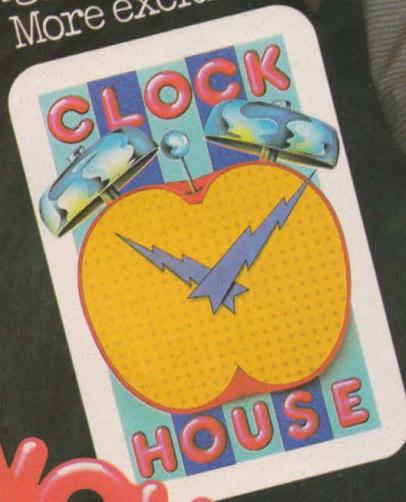


Where we went

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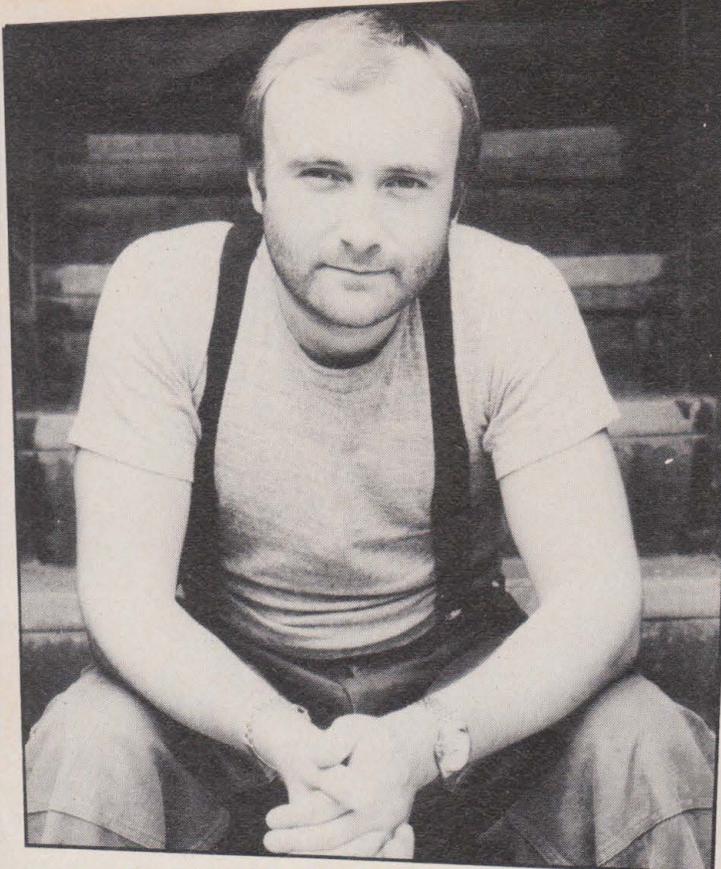
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PHIL COLLINS



Why can't it wait till morning
We can talk about it then,
Cos I've had a drink too many,
And my troubles, well I ain't got any.

Why can't it wait till daylight,
Things will seem much clearer then,
I'm tired and my eyes are weary,
And I just want you lying here with me,
So close your eyes,
I'll make it oh so nice.

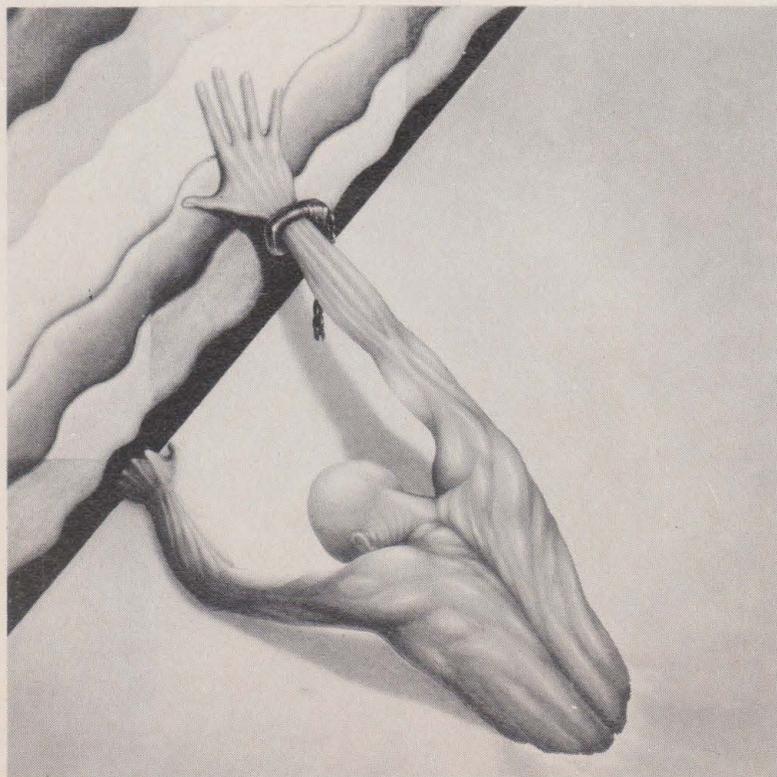
I don't wanna think about what we've said,
And I don't wanna know why we hurt ourselves,
I just wanna hold you so close to me,
It'll take care of itself,
And I wanna sleep.

So why can't it wait till next time,
Cos that time may never come,
Stay here with your arms around me,
You're going nowhere without me,
So close your eyes,
I'll make it oh so nice for you.

Words and music Philip Collins
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WHY CAN'T IT WAIT TILL MORNING

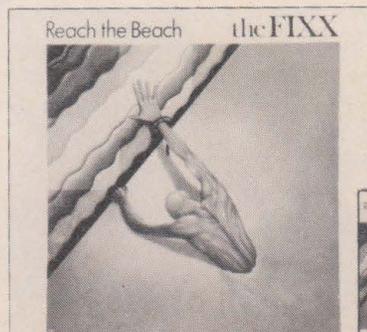
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CHAIRMEN OF THE BOARD

How to make a million without really trying. First quit a going concern – The Human League – but retain a share of the profits. Second, form a brand new company – Heaven 17 – and make a takeover bid for the charts. Shrewd businesswoman *Karen Swayne* takes notes on the back of her overdraft. Pavement artist *Mike Prior* takes penthouse pictures.

There are those who will try to convince you that it's a tough life in the music business these days.

You've heard the complaints – there's no money to be made, any hard earned pennies that do filter through are pocketed by the taxman, and, all in all, it's a pretty hard task keeping body and soul together.

But you won't find Martyn Ware or Ian Craig Marsh crying crocodile tears into their Pina Colodas.

"Basically, the reason we're in this business is to earn money," admits Martyn with disarming honesty. "We've made enough to get the lifestyle we're happy with, and we intend to keep it."

Chances are he'll get his wish, for when these two canny Sheffield lads split from the Human League a couple of years ago, they made a deal selling their rights to the League's name in return for a percentage of future group earnings. Then they sat back and watched the royalties flooding in – even though they had nothing to do with the new group!

The worldwide success of the League's 'Dare' album gave them a guaranteed income without having to lift a finger. And it left Marsh and Ware free to devote their energies to their new band, Heaven 17.

Along with amiable blond vocalist Glenn Gregory the two also work under the title of the British Electronic Foundation, an organisation they set up to allow them the freedom to work on other projects.

So far the results of this union have been fairly few and far between. But with Heaven 17's hit single 'Temptation' featuring the glorious vocals of Karol Kenyon and a new album, 'The Luxury Gap', the three are back in the public eye.

"We didn't intend for there to be such a gap(!) between our albums," says Martyn (Heaven 17's classic debut LP 'Penthouse And Pavement' was released two years ago), "but we've been busy with other things."

One project which took up a lot of their time was a BEF release which went under the name of



Boardroom tussle: Glenn Gregory (centre) gets to grips with partners Ian Craig Marsh (left) and Martyn Ware. No holds barred.

'Music Of Quality And Distinction'.

This album, made up entirely of cover versions sung by artists like Gary Glitter, Sandie Shaw and Paula Yates, came out last year. It was originally intended to be the first of a series of similar discs, but didn't sell as well as the trio had hoped.

"It didn't do disastrously," says Martyn, "but as the record buying public obviously didn't find the



idea that fascinating we can't really justify the cost of making another one."

Instead, they've spent the time since then working on material for 'The Luxury Gap'.

"We spent months in the studio doing demo tapes," says Martyn, who does most of the talking. "The only way we can work is under pressure, so we wrote a lot of songs in the studio."

"It's a very expensive way of doing it, but we like it that way, even though it does cost a fortune."

"We're not a traditional pop group in the sense that we don't sit in a rehearsal studio and jam until something occurs to us."

Heaven 17 make another break with tradition by refusing to play live. The only exception to this rule was their appearance on the first edition of *The Tube*.

"They kept having shots of my bum when Glenn was singing!" laughs Martyn.

"They're a very arty lot at Channel 4," adds Glenn sarcastically.

Instead of treading the boards, the trio put in a series of personal

appearances where they sang vocals over backing tapes.

It was something of a disillusioning experience however.

"We won't do any more," declares Martyn, "because the club managers were just using them as an excuse to rip off the people who came."

"The PAs were being advertised as live gigs and they were doubling the admission prices so there were a lot of disappointed people who'd gone along expecting to see a band."

If they have their way Heaven 17 will never do a tour.

"It is a good feeling being onstage," admits Martyn, "but both Ian and I played loads of gigs with The Human League, and these days you just don't need to do it to be successful."

"We're not into the idea of life on the road. It's not like we're some heavy metal band who enjoy hotels and groupies and all that – I'm quite content with my life, and there's no way I'm going to disrupt it if I can possibly help it."

EXCLUSIVE

THEIR OWN STORY



The JAM

A BEAT CONCERTO

By Paolo Hewitt

Suddenly, The Jam are famous. Although their clean-cut suits bring sneers from some London punks, they play to increasingly packed clubs around the capital.

Their debut single – the classic 'In The City' – takes them into the Top 40. . . and Polydor take them into the studio to record an LP.

"It was exciting," recalls Bruce Foxtan, "because we were all so green about it."

"We did it in about eleven days," says Rick Buckler. "I think it's good because it does capture quite truly what we were like in those days."

The album – also titled 'In The City' – is released to rave reviews on May 6, 1977. Riding on a wave of energy, The Jam hit the road. . .



PART THREE

THE

BITTEREST

PILL



Their first British tour: Paul, Rick, Bruce and Paul's dad John Weller stuck in a red Cortina, travelling around England, from town to town, city to city. Forty two dates were booked for The Jam and

they managed 38 before they cancelled the rest due to exhaustion.

"We were just too knackered," Bruce Foxtan says. "It wasn't exactly big time. Alright we had a record out and we had done well, it was in the charts. But the places were still similar to what we'd been playing in London."

To Paul Weller these early dates were a drag. Not only did he find the routine of touring physically exhausting but, because of the build-up in the press about the group, they would have to prove themselves each and every night to justify all the fuss.

"I haven't got any happy memories at all of the first tour," Weller says. "I thought it was a lot of hard and painful work really. Mentally I was screwed up. I had just had enough of it."

To complicate matters further, on

their first tour Paul Weller had met a girl called Gill in Aylesbury and for the first time in his life he'd fallen in love.

They were soon seeing each other on a regular basis – but not before The Jam released their second single, 'All Around The World'. Issued on July 8, 1977, 'World' still stands as a classic Jam single – a crisp, dynamic song that pulled no punches.

The record reached 13 in the charts and confirmed the band's growing British audience. Abroad it was a different matter, as The Jam discovered when they went to tour America.

"It was a drag over there," recalls Weller. "We played in these really crappy little clubs, doing two sets a night."

The Jam played 16 American dates in 12 days and quickly burned



To split or not to split. . . that was the question. Pic: Virginia Turbett

themselves out. It was too much too soon.

"The people from Polydor turned up in New York," recalls Rick Buckler, "and we were like flaked out. They thought we were being rude but we were knackered."

What also hurt was Paul's fervent dislike of America. The gaudy commercialism, the polite falseness, the American dream and their way of life all found little comfort with this arrogant teenager who loved his homeland.

On top of that he missed Gill.

"He was only 19," says John, "and he was missing her like mad. Everything was getting on top of him."

Something of a loner anyway, Paul had started to isolate himself away from friends and family as he began to experience his first true relationship with a girl.

There had been girls in his life before but he found it difficult to communicate with them properly, and the affairs were usually short-lived.

But he was completely besotted with Gill.

Their time together, even to this day, has been plagued by constant rows and arguments as much as it has been boosted by love.

Once during a blazing row at his home in Woking, rather than hit Gill, Weller smashed a tea cup over his own head in frustration. His parents found him and Gill sneaking off to the hospital to have his wound seen to.

"We've always had a really strange relationship. . . we've had loads and loads of rows. Funny relationship."

It was not long before Paul and Gill moved into a flat in London's Baker Street and Weller cut himself off completely from everything and everyone. His parents were totally behind the move.

"My kids can do what they want," says Ann Weller. "I only advise them."

"Anyway, Paul leaving home did him a lot of good because he can

cook now, iron, sew, wash – and it's made him much more independent, which is a good thing really."

Once ensconced in London, Weller became something of a hermit. Outside of the group, he just stayed at home with Gill watching television.

And by his own admission, he was losing interest in The Jam.

"Basically, I let go of the reins," Weller admits. "I think meeting Gill and that screwed me up quite a lot. It really tore me between carrying on or not."

Weller's songwriting suffered accordingly. Since The Jam's American tour he had been trying unsuccessfully to write material for their second album. In an attempt to come up with some decent songs, The Jam headed for a rehearsal studio in the country.

"The idea," recalls Foxton, "was that because we were in the middle of nowhere we wouldn't have anything to do and be very productive. We just finished up going up the pub every day because it just wasn't working."

Despite this, the band did eventually record the album, 'This Is The Modern World'.

But with Paul wrapped up in Gill and living in London while Rick and Bruce still lived in Woking with their parents, the social bond between the three of them was gradually disappearing.

"Probably started happening when he met Gill," claims Bruce. "It could have been any other way around, if Rick or myself had met a girl."

"But certainly our relationship suffered a bit. Well, a lot – like the old cliché, love is blind. But there's nothing you can do. I wouldn't want Rick or Paul interfering in my life."

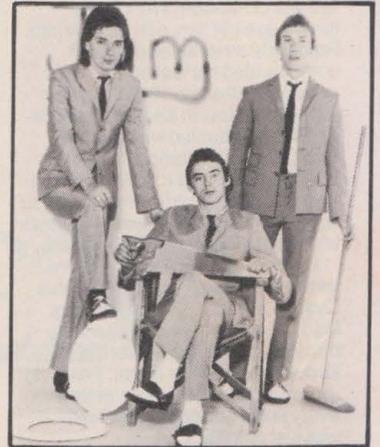
"Obviously it affected the touring. The laughs dwindled because you've got your missus on tour, all that side went a bit by the board."

"The main concern though was, like, don't neglect the songwriting – and if he had've done, what could we do about it? It was up to him to realise it."

In October, 1977, The Jam's second album 'This Is The Modern World' was released along with their third single, 'The Modern World'. Both came as something of a disappointment.

Confused, directionless and misplaced, the album saw The Jam in their worst light. Lacking the spirit of their debut LP, Weller's songs were either too busy apeing old Who riffs or splashing around in a pool of average songwriting.

Hardly the stuff of giants – and the British public agreed. It reached just



Some confusion about the image here, lads. . .

22 in the charts before slipping away.

Worse still, there didn't seem a lot the group could do to alter the situation. As a songwriter, Paul had dried up completely. Bruce Foxton's material was hardly spectacular and Rick Buckler, after a few cursory attempts, had realised that he couldn't write songs at all. And still the band were growing further apart as friends. . .

"I just totally immersed myself with Gill," Paul admits, "so therefore we weren't as close. I wanted to take

CONTINUES OVER



Direction. . . Reaction. . . Creation. . . The Jam's original slogan is summed up by this brilliant set of pictures from their first Hammersmith Odeon gig. Photos by Pennie Smith

"It's like whenever you meet a girl and fall in love with her or get infatuated," Paul explains, "it's on your mind all the time. You just eat it and sleep it."

When he returned home, he was a very different Paul Weller to the cocky, troublesome character his friends were used to at the Wheatsheaf pub in Woking.

Whereas before Paul would gleefully join in throwing beer around, upsetting tables, ripping up his clothes in public, he now sat quietly in a corner with Gill, his arm protectively around her shoulders as they huddled together.

"He'd come in and we'd all be over in one corner mucking around," says Paul's old friend Steve Baker, "and he'd come over, say hello, then go and sit in the corner with Gill and just talk to her all night."

Not that Paul and Gill's relationship was a smooth affair.



her on tour with me, the whole thing. All a real mistake when you look back at it, to cut yourself off that completely, but there you go – things happen that way.

"We weren't as close as what we had been before and that's my fault really."

To promote 'Modern World' The Jam undertook another British tour, concluding with a Christmas gig at Hammersmith Odeon. After that, Paul again retreated to his London flat, disillusioned.

Whereas before the rock press had been on his side, with the release of 'Modern World' they turned against him, and it threw him. Relatively small sales of the LP compounded his feeling.

Two months into 1978, The Jam put out their fourth single, 'News Of The World' coupled with 'Aunties And Uncles' and 'Innocent Man'. Only 'Aunties' was a Weller original – and that a year old – while the other songs, both by Bruce, were too weak to cover up for Paul's sterile phase.

By then, though, The Jam were back in the States, supporting Blue Oyster Cult and going down like a lead balloon in front of audiences brought up on a staple diet of Led Zeppelin and heavy metal. Trudging round the States for five weeks with every show greeted by derision – it was just pointless.

It was a very depressed Jam that arrived back in England. The general feeling was that creatively their days were numbered.

The situation wasn't helped by a conversation Bruce had with a

"I think meeting Gill screwed me up quite a lot. Basically, I let go of the reins."
— Paul Weller



Paul with Gill and his father John. Photo by Virginia Turbett

Sounds reporter in a late-night disco – a conversation he mistakenly believed was not for publication.

"I don't know whether it's going to work out," he was reported as saying. "But one thing I do know is that when The Jam fall through I ain't gonna join another band. This is the only band I'll ever play with."

"I wouldn't like to go through all that hustling round the clubs again, and I wouldn't want it to be a case of Bruce 'who used to be in The Jam' Foxtan's new band. No, what I want is to get a small business of my own.

"I'd really like to open up a guesthouse or a small hotel.

"I've seen all these people open up one year with just four or five rooms, the next year it's seven or eight, then the next year they're having an extension built. You can't go wrong.

"I've got a bit of money saved up and when it all falls through – which could be tomorrow, who knows? – that's what I think I'll do.

"Open up a place."

To be rambling on like a failed musician making his last will and testament showed how far Foxtan's confidence had sunk.

It was in this frame of mind that The Jam began putting together new material for their third album. Paul's heart just wasn't in it.

Finally, it was to be the band's producer Chris Parry who shook Weller out of his complacency. He came down to the studio, heard the new songs and told the group what he thought.

"His actual words were, 'This is shit'," recalls Weller. "And in that

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

instance he was right. It was good that someone actually came out and said it.

"I think Bruce was a little choked because a lot of the songs were his, but my songs were terrible as well."

Scrapping the stuff they had recorded, Paul packed his bags and moved back to Woking to live with his parents for a while. It was a last-ditch measure to try to concentrate his talents more fully.

With his own interest in the band slipping away, with Bruce Foxtan's self-confidence in tatters, with the band's reputation in the press at an all-time low, and with music fans in both Britain and the States turning their backs on The Jam, the very survival of the group rested on Paul's shoulders.

It was literally make-or-break time. Whether The Jam would pull through, only the next few weeks would tell.



Bruce with his girlfriend Pat. Photo by Virginia Turbett



THE BITTEREST PILL

(I ever had to swallow)

Oh oh oh
In your white lace and your wedding bells
You look the picture of contented new wealth
But from the onlooking fool who believed your lies
I wish this grave would open up and swallow me alive

For the bitterest pill is hard to swallow
The love I gave hangs in sad coloured mocking shadows, yeah, yeah

When the wheel of fortune broke you fell to me
Out of grey skies to change my misery
The vacant spot, your beating heart took its place
But now I watch smoke leave my lips and fill an empty room

For the bitterest pill is hard to swallow
The love I gave hangs in sad coloured mocking shadows

The bitterest pill is mine to take
But if I took it for a hundred years
I couldn't feel any more ill
The bitterest pill is mine to take
But if I took it for a hundred years
I couldn't feel any more ill

Now autumn's breeze blows summer's leaves through my life
Twisted and broken dawn, no days with sunlight
The dying spark, you left your mark on me
The promise of your kiss but with someone else

For the bitterest pill is mine to swallow
The love I gave hangs in sad coloured mocking shadows
The bitterest pill is mine to take
But if I took it for a hundred years
I couldn't feel any more ill

The bitterest pill is mine to take
But if I took it for a hundred years
I couldn't feel any more ill
(to fade)

Words and music Paul Weller
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B.L.U.E ZOO (I Just Can't) FORGIVE AND FORGET

Blue Zoo pics: Frank Griffin.

Who ho ho . . . oh, oh, oh
Forgive and forget
Who ho ho . . . oh, oh, oh
Forgive and forget

My it was so long ago
when you and I first met
the days were dying slowly
a time and place was set
I recall your anger
when you lost and I had won
you were so vindictive
I thought it would never end

Oh, I just can't Oh, I just can't
Oh, I just can't forgive and forget

Oh, I just can't Oh, I just can't
Oh, I just can't forgive and forget
Who, ho, ho . . . oh, oh, oh

When we started growing up
the conflict had all gone
closer together, with time on our side
I thought I was the only one
to take you where you wanted
then it turned out you tricked me all along

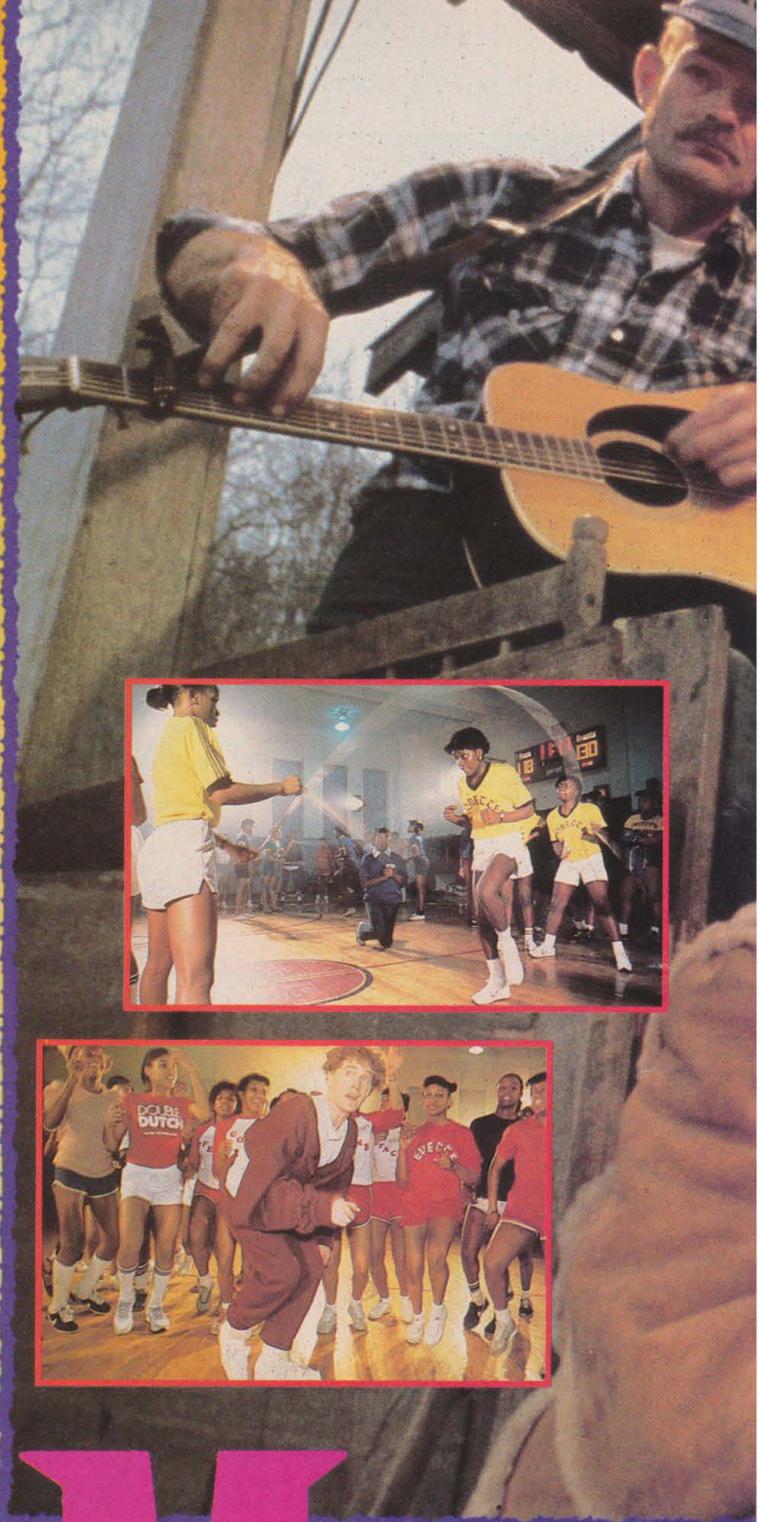
Oh, I just can't
Oh, I just can't forgive and forget
Oh, I just can't
Oh, I just can't forgive and forget
Who, ho, ho, forgive and forget
Who, ho, ho, forgive and forget

When I was you that night
I had no way of knowing
the sound of your voice echoed in the street
You looked at me
I asked where you were going -
tried to explain to you where we could meet

I remember how I felt
when you said it was all over
The look on your face
gave the game away.
Just a little honesty
as friend or as a lover
means as much to me as you standing here today.

I just can't, I just can't,
I just can't forgive and forget
Who, ho, ho . . . forgive and forget
. . . I just can't.

Words and Music Tim Parry. Reproduced by kind permission Magnet Music Ltd. On Magnet Records



Malcolm McLaren pics: Bob Gruen.

Malcolm M

VIDEO



Malcolm McLaren must be a travel agent's dream. His globe-trotting search for bizarre dances and snatches of folk lore has taken him from Africa to New York's schoolyards and on to the mountains of East Tennessee.

The results of these exotic holidays will be heard when the 'Duck Rock' album is released on May 27.

There are also plans for a documentary video to illustrate the music. Here are some shots from that film.

One of the strangest songs on Malcy's LP is 'Duck For The Oyster', which sounds like a Chinese meal but actually springs from McLaren's visits to the ancient community of the Hilltoppers.

These poor backwoods folk had certainly never heard of Malcolm or The Sex Pistols but

were smart enough to recognise a dodgy geezer when they saw one, and promptly locked up their daughters.

Anyroad, Malcolm has adapted the Hilltoppers' Square Dance — a crazy courting ritual which involves the gingham skirted young 'uns taking their partners in and out the window and into the clover. All this to the sound of slapped thighs, scraping fiddles and raucous whistling.

McLaren has updated this jollity with the massed squeaks of

a million Pac-Men and *vollà!* Touch dancing is born.

It sounds a whole lot more fun than the pogo.

Meanwhile, Malcolm's follow-up to the Buffalo Gals is the 'Double Dutch' dance, after the skipping game popular with the schoolgirls of New York.

Malcolm's adaptation of the game has been put to a tune sung by the Zulus of Kwayazululand.

How about something nice and simple next time, Malcolm? Like marbles in Mongolia.

McLaren

SINGLES

Reviewed
by Sunie



AZTEC CAMERA **Walk Out To Winter** **(Rough Trade)**

Another fabulous song from the pen of young Roddy Frame, who turns out lovely melodies at the drop of a hat and is no slouch in the lyric department either. But it's paced all wrong, and as usual the production falls well short of the warm, shimmering sound the song deserves.

A message to you, Roddy: get yourself a new producer and a decent haircut, and you'll be a dead cert for the charts and the pin-up pages.

STYLE COUNCIL **Money-Go-Round (Part 1)** **(Polydor)**

The bitterest let-down, yours to take. The spectacle of media folk grovelling at the feet of their Woking demi-god is ridiculous enough, but when the great capuccino-swiller can serve up no better refreshment than this, one begins to hope that the Council lose the next election.

No one could deny Weller's talents, but he's as capable as the next Joe of making a lousy record, and this one is a stinker. (Fashion note: the emperor's new clothes are styled in Milan.)

1ST LIGHT **Explain The Reasons** **(London)**

Smashing summery Britfunk. It makes no great demands on Derek Green's sweet soul voice, and could do with an extra speck of oomph to make it really stand out from the crowd, but it's a very promising start. More please!

ALTERED IMAGES **Bring Me Closer (Epic)**

Truly horrendous. The princess of Squeal Appeal attempts to "get down" over a flat-footed disco track. 'Don't Talk To Me' showed a huge improvement in wee Clare's delivery and was a nifty tune to boot, but this mess means a good three steps back. Scores nine on the nauseameter — bleugh!

POLICE **Every Step You Take** **(A&M)**

The lyrics are so banal that you're forced to assume that the old wasp has done it on purpose. "Oh can't you see, You belong to me," indeed! Formula stuff from the blond hit squad, with pleasant vocals over a rather dull backing. Just because I'm humming it doesn't necessarily mean I like it.

IMPULSE **The Prize (Epic)**

I tried spraying this record all over my eager young body, but no dashing young accountants came haring after me with bunches of flowers. Pity, because it's not much fun to listen to, either. The sooner these cod-moderns in their high-necked black shirts are swept out of the way by the likes of Big Country, the better.

THE BOX **Old Style Drop Down (Go! Discs)**

Hold on a minute, though: the dreaded rock revival seems a bit less tempting as I listen to this noisy bash. The box may hail from Sheffield, home of the hits, but I can't see 'em leaving it on the strength of this.

Q FEEL **Dancing In Heaven** **(Orbital Bebop) (Jive)**

Another duff offering in a far from vintage week for 45s. Q Feel have come up with a futurist (hey, remember futurism?) bubblegum piece with no attractive features beyond its perfectly round shape. Written by a computer, performed by robots and bought, if at all, by morons.

STAMPEDE **The Other Side (Polydor)**

Come back Twisted Sister, all is forgiven! Stampede are clone stompers, all clean leathers and Farrah Fawcett hairdos, churning out totally anonymous aural stodge. The four of 'em together aren't worth the spit on Dee Snider's mascara.

ULTRAVOX **We Came To Dance** **(Chrysalis)**

Ultravox write some OK tunes, but invariably team them up with the most pompous words in the world. Here, Midge intones the usual meaningless blather in his mournful tones. Doesn't he ever feel like singing something normal, about getting up, feeding the cat, hanging out with Mick Karn and so on?

BIG COUNTRY **In A Big Country** **(Phonogram)**

Funny, isn't it, here we are in 1983 and suddenly this kind of rocky guitar pop sounds refreshingly different again.

Stuart Adamson's crew and JoBoxers seem to be heralding a return to real live groups as opposed to a singer and a couple of goodlooking stooges who can dress well, dance moderately and look a bit tasty on video. This may be no bad thing.

The song isn't quite as absurdly catchy as 'Fields of Fire', but the old bagpipes guitar is still blowing away across the glens.

IN A BIG COUNTRY

I've never seen you look like this without a reason.
Another promise fallen through, another season passes by you.

I never took the smile away from anybody's face
And that's a desperate way to look for someone who is still a child.

Chorus:
In a big country
Dreams stay with you
Like a lover's voice
Stay alive.

I thought that pain and truth were things that really mattered
But you can't stay here with every single hope you had shattered.

I'm not expecting to grow flowers in a desert,
But I can live and breathe and see the sun in wintertime.

Repeat chorus

So take that look out of here it doesn't fit you,
Because it happened doesn't mean you've been discarded,
Pull up your head off the floor, come up screaming
Cry out for everything you ever might have wanted.

I thought that pain and truth were things that really mattered,
But you can't stay here with every single hope you had shattered.

I'm not expecting to grow flowers in a desert,
But I can live and breathe and see the sun in wintertime.

Chorus to fade



Words and music by Big Country. Reproduced by kind permission Virgin Music (Publishers) Ltd. On Phonogram Records

We walk the streets
In tattered armies
We got the lion in our heart
We're not lookin' for trouble
Just for some fun
But we're all ready if you wanna' start

Chorus:
So, just remember the
The kids are back
The kids are back
Oh, watch out
The kids are back

Well, can you blame us
For living our dreams?
Just look around and you'll see why
We don't want to follow
That same routine
Maybe it's for nothin', but we gotta try

Repeat chorus

Now there's no problem
No need to fuss
We aint out to stop your fun
Don't mind us askin'
'Cause we gotta know
How can we stop it when you're havin'
None?

Repeat chorus



Words and music Dee Snider
Copyright control on WEA Records

TWISTED SISTER
The Kids Are Back (WEA)
Undoubtedly another hit for the Alice (Cooper) Through The Looking Glass gang. Seems a shame though, that the cheeky parody of their presentation doesn't come over on their records – shut your eyes and this could be any bunch of tame heavy metal plodders.

That said, I love Dee Snider if only for his invitation yelled across the TOTP studio: "Hey, Boy George! You wanna jam?"

The Kids Are Back

AGNETHA FALTSKOG
The Heat Is On (Epic)

Aggie is a beauty, while her oppo looks like a 45-year-old housewife from Sevenoaks, but Frida's definitely the one to watch in the solo stakes. This feeble pulp pop doesn't come close to the powerfully commercial sound of 'Something Going On'. Ah well, there's always Benny's solo album to look forward to . . .

DON HENLEY
Unclouded Day (Asylum)

Fairly shook me out of my stirrups, this one. The old Eagle kicks off his cowboy boots and slips into a gospel number, delivered over a backing that's a mere tobacco-spit from reggae. So surprising that I was quite charmed by the end result, which is no bum steer.

MICHAEL FAGAN AND THE BOLLOCK BROTHERS
God Save The Queen (Charly)

There are quite clearly no

bounds to Jock McDonald's bad taste. A couple of hundred years ago, he would probably have been organising the paying customers at public hangings. The palace intruder's version of The Sex Pistols' Jubilee classic is innocuous enough in itself, but the thinking behind it is loathsome beyond words.

THE PIRANHAS
Easy Come Easy Go (Dakota)

Is Boring Bob outlining the philosophy of relegated Cup finalists Brighton and Hove Albion? Probably not, but it's a tempting notion. This is the usual mixture of bouncy melody, tropic of Sussex brass and the lugubrious tones of Mr Grover himself, the only man alive whose cheery bonhomie matches that of Terry Hall! One for your mum.

THE FEARLESS FOUR
Rocking It (Y)

Great repetitious synthy dance track, topped with the most boring rap-chant vocals you could ever hope to find. Honestly, you'd have to scour New York to find worse, and goodness knows there's enough tedious funking about going on in that part of the world. C'mon now, one two three — I'VE HAD ENOUGH OF THAT FUNKY STUFF . . .

CHARLOTTE CORNWELL as SHELLEY MAZE
Never Going Home (CBS)

From the forthcoming TV series *No Excuses*, written by Barrie Keefe. Unless I'm mistaken (and we must take that possibility into account) the series also stars Peter Hugo Daly, which is a point in its favour. The same cannot be said for this song, which is sub-Springsteen bluster of the emptiest kind.

SHRIEKBACK
Working On The Ground (Y)

Great name, Shriekback. They seem to be into a sort of English voice over scratchy dance guitars, spiritual heirs of the Gang Of Four groove thang here. And for people who like that sort of thing . . . Well, this is exactly the sort of thing they like.

THE LONDON COWBOYS
Street Full Of Soul (Flicknife)

Poor old Glen Matlock. A second division rocker since his early burst of glory with the Pistols, he's gained no league or cup honours in several seasons and by the sound of this offering he's in danger of sliding into the third. Dull, unimaginative rock.

BIG COUNTRY

THE ELIMINATOR

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B52 strike...

Code name
WHAMMY!

Subject to availability.

B52's

'WHAMMY'

Includes hit single
'Future Generation'

AGES

Album and
Cassette

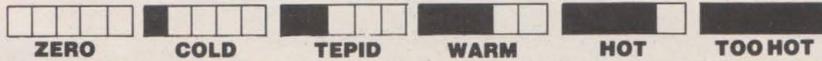
£3.99



OUT OF LONDON SHOPS BIRMINGHAM 74 Bull Street · BRIGHTON 5 Queens Road · BRISTOL 12/14 Merchant Street · CARDIFF 6/7 Duke Street · CROYDON 46 North End · DURHAM Unit 9, Milburn Gate Centre, North Road · EDINBURGH 131 Princes Street · GLASGOW 28/32 Union Street · LEEDS 145 The Briggate · LIVERPOOL Units 4 & 7 Central Shopping Centre, Ranelagh Street · MANCHESTER Unit BB, Arndale Centre, Market Street · MILTON KEYNES 59 Silbury Arcade, Secklow Gate West · NEWCASTLE 10/14 High Friars, Eldon Square · PETERBOROUGH 34 Queensgate Centre · PLYMOUTH 105 Armada Way · PORTSMOUTH Units 69-73 The Tricorn, Charlotte Street · SHEFFIELD 35 High Street · SOUTHAMPTON 16 Bargate Street · LONDON SHOPS 9 Marble Arch · MEGASTORE 14-16 Oxford Street (50 yards from Tottenham Court Road tube station) · ALSO AT AMES RECORDS AND TAPES ACCRINGTON 25A Broadway · ALTRINCHAM 91A George Street · BLACKBURN 19 Market Way · BURNLEY Balcony, Market Square · CHESTER 52 Northgate Street · ECCLES 74 Church Street · NELSON Marsden Mall Arndale Centre · PRESTON 12 Fishergate Walk · RAWTENSTALL 27 Bank Street · ST. HELENS 8 Palatine Arcade · STOCKPORT 20 Deany Way · WARRINGTON 2 Dolmans Lane, Market Square

ALBUMS

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



BILL NELSON

Chimera (Mercury)

The perfect gentleman of experimental pop, Bill Nelson's back with another LP which doesn't do justice to either pop or experiment.

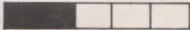
Too clever for pure pop, not daring enough for real experiment, 'Chimera' hovers uneasily between the two.

That said, some of this LP is very pleasant in an unassuming sort of way. If Nelson's intention is to produce a superior sort of background music, he's certainly succeeded.

Aided by musicians of the calibre of Japan's Mick Karn, the texture of the music is often attractive.

But the best mood music is haunting, and most of this is forgettable.

Lynn Hanna



NICK LOWE

The Abominable Showman (F. Beat/Warners)

Pure pop has come a long way since Basher Lowe coined the term back when pub rock was mutating into punk.

Nick's pop has remained a mix of bad puns and sly references to past classics. He sounds as cheerful as ever and he still makes free with a jumble of styles, taking in ska and swing on his journey to the bar.

Unfortunately time has moved on. Pure pop is now pretty boys and girls with synths and no memories.

Meanwhile Nick works America and has delivered a rushed and lacklustre helping of slapdash tunes with titles like 'Time Wounds All Heels'.

None of the songs sound like they matter and, sadly, they don't raise the usual quota of smiles. Both too throwaway and too ponderous, Nick's latest labour of lust/love just sounds laboured.

Mark Cooper



THE WAITRESSES

Briseology (Polydor)

I was a waitress myself once. It made me tired and bad-tempered most of the time, and, as chance would have it, this album has much the same effect.

Shame really, because there's some good ideas lurking in here somewhere, and I can't fault the song-titles: how can anyone resist 'Everything's Wrong If My Hair Is Wrong', or 'They're All Out Of Liquor, Let's Find Another Party'?

It's too bad that you don't just read albums, you have to listen to them as well.

All you'll get for your trouble out of this lot is something that sounds like late Blondie vocals spliced onto the

PLANET ROCK

IRON MAIDEN Piece of Mind (EMI)

Iron Maiden really *enjoy* themselves. These sleeve notes are full of pub crawls, junk food and lots of laughs.

At a live gig, these knights transform their fans into majestic warriors. They transport them to some mythical land and ensure that the soaring guitar solos and frantic pace keep them there.

Unfortunately vinyl will never recapture the sweat, total deafness and headbanging excitement of a live gig. These people live on another planet – this record will only take you halfway there.

Anne Lambert

SNAP SHOTS

THE CREATURES Feast (Polydor)

Siouxsie Sioux and Budgie Banshee's first full-length venture as The Creatures is more a set of sharp fragments than an album.

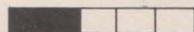
The Banshees have always expressed moods intensely – from the violent, heady whirls of their early work to the inward gnawing of 'A Kiss In The Dreamhouse'. The Creatures throw up the same images but let them flit past. As a result, their sound is never as fluid or as heavily magical as that of the Banshees. Yet their sparsity can create a stark beauty.

Recorded in Hawaii, ethnic effects run through the album. Where they take over completely, as on 'Inoa Ole' and 'Festival Of Colours', the spindly sound is suffocated. When used subtly the drummers and chanters complement the brilliant flaky edge of Siouxsie's vocals and Budgie's percussion.

'Miss The Girl' and 'Morning

wrong backing track. It's too tinny, too tame and as dated as deely-boppers.

Maureen Rice



THE DECORATORS Rebel Songs (Red Flame Records)

You can starve yourself of sleep and cut down on calories, but you cannot do without the new



Dawning' stand out.

More than a tourist guide, less than a journey, The Creatures' debut LP is sometimes insubstantial, sometimes as thrilling as the sudden flight of a hummingbird.

Next time, let's hope the whirlwind romance turns into a long honeymoon. The first cuts aren't always the deepest.

Leyla Sanai



Decorators album.

Impossible to describe accurately to the uninitiated, 'Rebel Songs' is everything you gave up wishing an album could be: singular, stylish – and a little bit scary.

Mick Bevan's late-night voice and heart-stopping lyrics will make your flesh creep and your heart weep, and if you don't find yourself singing right along with him then you're probably dead and just don't know it.



Listen to them twice and you'll love them forever.

Maureen Rice



YELLO You Gotta Say Yes To Another Excess (Stiff)

This is the first album that Yello, a bizarre Swiss trio, have made for Stiff. It isn't an auspicious debut.

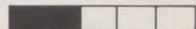
Past evidence, particularly the 'Claro Que Si' set, showed that Yello's mix of oddball humour with sophisticated electronic trickery could be stimulating and funny.

'You Gotta Say Yes' sacrifices that vitality for some easy laughs which soon grow tiresome.

Dieter Meier, Boris Blank and Carlos Peron try to specialise in the artistic side of pop. Like Laurie Anderson, many of their ideas for synthesised treatments make more sense in performance. Here the results are uncomfortably close to a techno-rock mess (hullo Alan Parsons and Pink Floyd). As for the lyrical experiments in English and Esperanto, they strive hard to be witty but are only embarrassing.

You can say no to another excess. It's excessively dull.

Max Bell



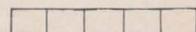
ROUGH TRADE Shaking The Foundations (CBS)

Doom and gloom merchants this bunch, who sing about the coming of the anti-christ, torture on the sexual battleground, wells of loneliness, bottomless pits and endless nights, blood stained pillows and crimes of passion, ecstasy and agony, amusement and abuse, the heights we climb and the depths we sink to.

Music devoid of style and optimism – the boring repetitive hook lines tagged on the end of every song are as depressing as the lyrics.

I've got enough problems of my own, thank you!

Debbi Voller



IN THE FLESH

KAJAGOOGOO

Friars, Aylesbury
Nobody really lets rip until little Limahl steps into the spotlight.

He holds up his hand for silence and you can hear a pin drop.

What is he going to say?
"Hello - and welcome . . ."

That's all, but that's enough. Nobody here will be making any friends down at the Noise Abatement Society.

I liked Kajagoogoo because they didn't pull any fast ones. They were, to my cynic's surprise, really good musicians and enthusiastic performers.

Limahl is perfect in his role as lover-boy, the bottle-blond tart with a heart of gold, stretching as far into the audience as he can.

They played tracks off the album, the new single, old A-sides, B-sides and lots more besides. They told little stories,



and thanked everyone for their support. They had the crowd dancing and clapping and singing along and sent them home worn out and thoroughly happy.

Some people say it isn't kool to like Kajagoogoo: nobody here could possibly have cared less.

Maureen Rice

IRON MAIDEN

Nottingham Royal Concert Hall
This was the thirteenth time I'd seen Iron Maiden and, quite honestly, I've never seen them any better.

Promoting their strongest album to date and backed to the hilt by a packed and fervent crowd, they delivered an impressive set.

New drummer Nico McBrain gave a workmanlike performance and the rest of the band performed with equal zest.

They played all of 'Piece Of Mind' bar two tracks and if the crowd didn't seem to approve quite as much as I'd expected, I'm sure they'll get to like the songs when they're a little more familiar.

"Iron Maiden, number eleven? Nahhhh . . ." intoned singer Bruce Dickinson before they played their chart hit 'Flight Of Icarus' and I could have sworn I felt the walls shake with the roar.

If their astounding rise continues, this time next year Iron Maiden will be the biggest heavy metal band in the world.

David Ling

Pop's favourite detectives nearly became a flash in the pan the other night. "We played Leeds University," explains Twin Tom Bailey, "and it was so hot that the sweat condensed on the

WATCHING the DETECTIVES

ceiling and it started raining!

"Then it dripped on the equipment and fused the PA. It was really frightening because loads of kids were passing out and I guess we could have been electrocuted with all that water about."

Tonight in the whiter than white surrounds of Nottingham's six-month-old Royal Concert Hall, The Thompson Twins look much less likely to quick step and snuff it.

For a start it's their second seated venue of the tour. Although any instructions to stay on the seats are soon disregarded, as the Twins move quickly into third gear with 'Love Lies Bleeding', the affair's a little less manic than previous shows on the tour.

The Royal Concert Hall takes 2,400 people - and it's full. Even so, it doesn't feel cramped, just a bit warm with half the audience jiving and swaying on the balconies. Anyone for *Night At The Opera*?

In fact 'Space Is The Place' as far as The Thompson Twins are concerned. Their stage show is

Down', features Alannah, silhouetted, rhythmically banging a steam boiler with a hammer. The boiler may not be there but the steam is real enough!

It may all sound daft but in a place this size the effects come across extremely well.

"I don't like to see shows where people just stand there playing - that's really boring," explains Alannah Currie in the Twins' dressing room, at the end of the evening.

"I like people like Annie Lennox and Grace Jones who actually do a show.

"You can't play to places like this without projecting something more - getting into more theatrical ideas.

"We've really only just started making use of the screens - we've got a long way to go yet. A lot of what we do is like a play; it's

behind her in an enormous pigtail, she looks like a demented field mouse.

Yet amongst all the play-acting there is still a great musical discipline. The band's usual format of four keyboards, bass, and Alannah's wonderful world of percussion fuses into a

INSTANT REACTION

"It's the first time I've been here and I really enjoyed it. They didn't play much of their old stuff but I think they're much better now."
- Julia Edwards, 16, from Northampton.

INSTANT REACTION

"We came because we really enjoyed their latest LP. They were even better live although the sound was a bit loud. The show wasn't quite as good as Spandau though."
- Jill Stephenson, 20, and Kay Karlbonsoe, 19, from Nottingham.

very simple, very spacious - and highly effective.

Their set surrounds them with screens (and umbrellas!) and is wittily lit to cast different shapes and shadows.

The impression you get is of those home made peepshows where you make three-legged kangaroos, with the help of your hands, a candle and some toilet paper.

The tour de force, 'All Fall

almost like a cartoon with my big hats and everything."

As Alannah, Tom and Joe Leeway rush round the stage it's actually more of a pantomime than a play. Joe and Alannah even have a swordfight with their drumsticks at one point!

Wearing her black cap, which sports a peak you could use as a springboard down at the local pool, Alannah is constantly clattering and battering round the stage.

With her clouds of hair trailing

strong and rhythmic whole.

They've come a long way from those hectic art student days when chaos and amateurism were enough to satisfy their cult following.

Now their show is clean, efficient and highly professional.

There are still problems however.

Tom and Alannah have very different ideas of what makes for the best kind of show.

While Alannah enjoys the space and clarity of tonight's performance, Tom prefers the sweatiness of some of the previous dates.

"I really like it when it's like *dangerous!*" he chuckles. "I appreciate though that the bigger we get the more we'll have to do places like tonight."

Somehow you get the feeling these Twins will manage to cope.

IN THE FLESH



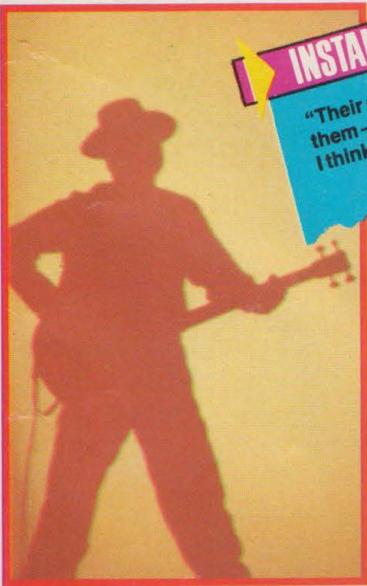
INSTANT REACTION

"They were brilliant. I threw a red rose to Tom Bailey but he didn't get it."
— Michelle Pickering, 14, from Keyworth, Nottingham.



INSTANT REACTION

"Their music's changed quite a bit since I first saw them – especially the way they use the keyboards – and I think that's a good thing."
— Kathy Kettell, 24, from Leicester



"I could see this hand slowly moving towards my drumsticks just as I was about to use them. I couldn't think what to do so I just stood on it!"

— Alannah Currie

Photos by
Bryn Jones

Kate's GARAYZEE

NEW SINGLE

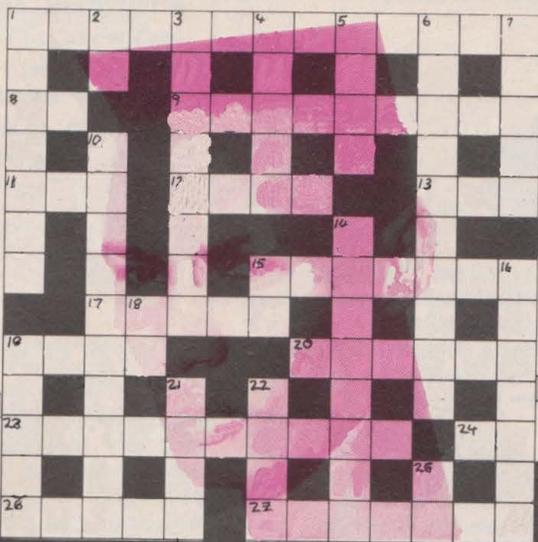
SISTER FRICTION

LIMITED
EDITION
POSTER
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3 Track 12" Available

CROSS



Figured out who it is on the right? Right!

1. What was the name of her previous group?
2. When she was 17, she came to London to:
 - (a) be in *Jesus Christ Superstar*
 - (b) study music
 - (c) work at the Playboy Club?
3. Two singles were recently in the charts together. Which was released first (careful. . .) and which video included a rocket and a cow?
4. No problem remembering her birthday! Why not?

ACROSS

1. I Am Me? (7,6)
8. Rip It - (2)
9. Remember The Human League's reflective friend? (6,3)
11. Lady from Wham! (3)
12. Brown Girl In The - (4)
13. Elvis is yours from head to - (3)
15. Blondie's first No. 1 hit: - - Glass (5,2)
17. Mr Collins from Orange Juice (5)
19. Diana, who told you to work that body . . . (4)
20. Lionel Richie's romantic possession (2,4)
23. Lady with her Jamaican Guy (5,5)
24. ' - Never Giving Up' (2)
26. That Egan chappie . . . (5)
27. He's happy and sensible! (7)

Know the face? See 23 across.

DOWN

1. - And Lightning (Thin Lizzy) (7)
2. - The City (The Jam) (2)
3. "If there were no -/If there were just one more chance" (Icehouse) (8)
4. - Duran (5)
5. - Maiden (4)
6. All that Heaven 17 desire . . . (10)
7. Renato's chum (5)
18. Are they still a sign of the times? (5,5)
14. Spandau songwriter (4,4)
15. Harry Nilsson (inits)
16. DJ Alan. Fluff to you . . . (7)
18. Dave Stewart (inits)
19. One of the Taylor boys (5)
21. Kevin Rowland is a . . . (4)
22. Godley and Creme's old group (2,1,1)
25. Remember Trio's hit: Da, da, - ? (2)

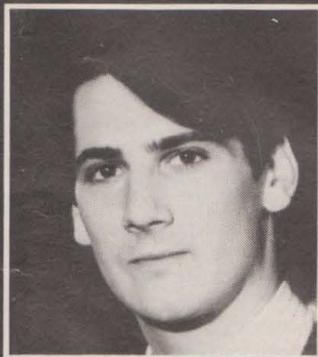
SPLIT PERSONALITY



PUZZLE ANSWERS ON PAGE 42

SECONDS OUT...

1 SPANDAU MANIA



Britain's No. 1 magazine meets Britain's No. 1 band - How are the Ballet boys handling Spandaumania?

3 BLIND DATE

Who's this hiding and who is her mystery partner? And more important, what did they have for lunch together?



5



Joboxers

On the box - we visit lovely Woolwich to watch the boys make their video for 'Just Got Lucky'.

7

Part four of this revealing saga - That's Entertainment.

8

AND STILL ONLY 35 PENCE!

4 MUSICAL



It's a family affair - the Youth put their feet up with the old folks back home. Great colour spread.

6 CLIPPING PRIZES
Win a sparkling donkey jacket painted specially for you by Haysi Fantasyzee - and get 50p off their new single.

2 BIG COUNTRY

in BIG colour

HIT ME WITH THE CONTENTS OF NEXT WEEK'S No.1!

ROUND 4!

No.1! NOW IT'S No.1 EVERY WEEK OUT NEXT THURSDAY!

WRITE

ONE TO ONE

So . . . what do you think of it so far? (And don't say rubbish!)
 Post your point of view on us, you or anything else you want to One To 1, Room 2614, King's Reach Tower, Stamford Street, London SE1 9LS.
 And we'll send a £5 record token to the writer of our letter of the week.

So there we were, desperate for letters to fill these pages when we were new to this game – and here we are now, knee deep in all these letters and bottles of champagne that keep flooding into the office. Keep 'em coming!

Reading Beki Bondage's *Yeahs And Yeuks*, I noticed she mentioned 'Sparrows Song' by St Winifred's School Choir as a Yeuk!

Actually, St Winifred's sang on *Grandma*, which I admit was just as bad – and I should know because I was in the choir when this record was made. It was hated by 99% of us, but we didn't have any say in the matter!

Tara Daynes, Stockport, Cheshire.
 (ex St. Winifred's Choir person)
Hope a £5 record token will help you live it down!

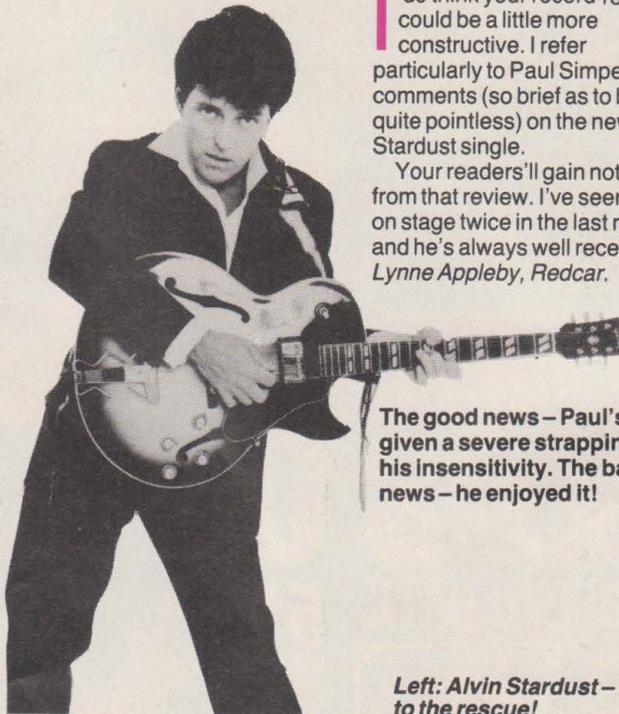
Thank you, thank you! Thank you for putting Boy George in your first No. 1 magazine, what a great start.

Wow! Those two gorgeous pictures, one on the front cover which looks appetizing enough, then open it up and he hits you in the face again.

I know I haven't got a million to one chance of meeting him, living in *Wyre Piddle*, but at least now I can spend many happy hours gazing at him.
Louice Middleton, Wyre Piddle, Worcs.

Oi, you! I've just spent my bus fare on your new magazine and I have a complaint . . . it's too good!

Not only do you give us a free badge but there's also a choice of groups to go in it!



What have you done?
 Now I'll have to walk to school every Thursday!
Maxine, dedicated Soft Cell Fan.
So we're keeping you fit and healthy as well!

I do think your record reviews could be a little more constructive. I refer particularly to Paul Simper's comments (so brief as to be quite pointless) on the new Alvin Stardust single.

Your readers'll gain nothing from that review. I've seen Alvin on stage twice in the last month and he's always well received.
Lynne Appleby, Redcar.

The good news – Paul's been given a severe strapping for his insensitivity. The bad news – he enjoyed it!

Left: Alvin Stardust – fans to the rescue!

Pen Pals

Let's get you all writing to each other then! Tell us your particulars and which particular kind of person you'd like to get in touch with. Send details, name and address to Pen Pals, No. 1, Room 2614, King's Reach Tower, Stamford Street, London SE1 9LS. We'll do the rest.

Pen Pals

Sorry, I don't like the temperature gauge on your album page!

Can you imagine what it would be like if this sort of thing caught on? People would be walking around saying things like, "Have you heard Heaven 17's new one, it's really warm," or even, "I bought Meatloaf's album yesterday, it's a bit tepid."

All rather confusing if you ask me!
Zoe Mackenzie, Clapton, London.

In your first issue a couple of readers complained about the Respond Posse tour because Paul Weller wasn't there.

Well, Paul Weller *said* he was going to let Tracie and The Questions go it alone, so if they only went to see him, they might as well've stayed at home.

I went to see Tracie and The Questions on the cold, wet eve of my physics and maths exams, but it was well worth it.
Brad Dermott, Stoneycroft, Liverpool.

I have to complain about the people you interviewed at the Leicester date of the Respond Posse Tour.

They seem to forget that these were the first live dates for Tracie, and The Questions are

Puzzle answers

STARCROSS

Across: 1 Twisted Sister 8 Up 9 Mirror Man 11 Dee 12 Ring 13 Toe 15 Heart Of 17 Edwyn 19 Ross 20 My Love 23 Grace Jones 24 I'm 26 Rusty 27 Captain

Down: 1 Thunder 2 In 3 Tomorrow 4 Duran 5 Iron 6 Temptation 7 Renee 10 Belle Stars 14 Gary Kemp 15 HN 16 Freeman 18 DS 19 Roger 21 Dexy 22 10CC 25 Da.

SPLIT PERSONALITY

. . . it's Annie Lennox (Eurythmics)
 1 The Tourists 2 Study music 3 Love Is A Stranger; Sweet Dreams 4 Christmas Day.

POISON ARROW

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

It makes me sick seeing Duran Duran, kajagoo goo and Culture Club staring out of every magazine I read.

My friends and I are devoted Jazz Funkers into Soul, Electric Funk, Reggae, Lovers Rock and Aqua Funk. We have style and good taste.

The singers in these groups

are much better looking, and at least you can tell what sex they are!

Print this letter or I'll have the Croydon Posse after you!
Angela Benham, Croydon Soul Patrol.

Print this letter and you'll have most of our readers after you, you mean.

POINTS

We'll make a point and you can raise the roof about it!
 We asked for your thoughts on *Top Of The Pops* and this was the mixed reaction.

Top Of The Pops . . . is about as lively as a fossil. *Switch* is much better! – Fred, Somerset

It's better than *Dallas*! – Susan Wraith, S. Humberside.

TOTP is even better now they've started having Jonathan King with the US charts. It should be on for at least an hour. – Nina Bugeja, Lancs.

Jonathan King once said, "I think 90% of the population find me absolutely horrid" and I have to agree with him. – Pauline, Cleveland (one of the 90%).

When *TOTP* finally got rid of Legs & Co, I thought it was safe to go back to watching it. But that was before being subjected to Zoo! – Angela, Middx.

I like Zoo, they always wear such exciting costumes. – Allison Johnson, Mid Glam.

People who go on *TOTP* should sing *live*, know their song words, and come in at the right

places! – D.M. Rodney, Swindon.

TOTP is a mime show for demented DJs. How can someone watch three hairy gorillas jump around for half an hour? – Sean Whetstone, Surrey.

Pop stars should introduce the songs, and not those silly Radio One DJs. – Andrew Hutchcraft, Cambs.

As for Jimmy Saville and his Superman jacket, I ask you! Have you ever seen anything so stupid? The 1,000th edition was a disgrace. – Liz, Scotland.

Even though it's the oldest pop show, I think it'll stay the best for a long time to come. – Suzanne, Warwickshire.

Now for something topical. Tell us what you think of the General Election!

Write a letter or a line to *POINTS*, No. 1, Room 2614, King's Reach Tower, Stamford Street, London SE1 9LS.

hardly overflowing with experience.

Let these acts get a few more live dates under their belts and a few more singles behind them, and then start passing

judgement.

Remember, Motown was going in the late '50s but didn't see the light of day over here until '64.

An angry Stylist

Fun Boy Three



Please would you print the words of 'Our Lips Are Sealed' by Fun Boy Three, but their Urdu version.

I want to be able to sing along and astonish all my chums!

Karen Hulse, Cannock, Staffordshire

As for the words, our lips are sealed. And the tune's different too!



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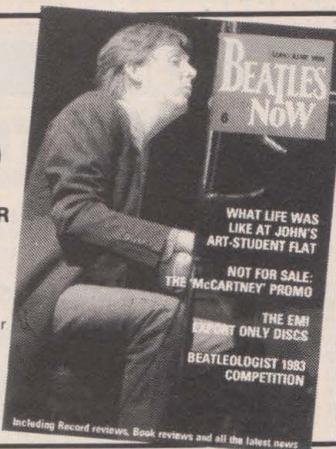
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- 11 **I WON'T HOLD YOU BACK** Toto (Columbia)
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- 13 **PHOTOGRAPH** Def Leppard (Polygram)
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- 25 **STRANGER IN MY HOUSE** Ronnie Milsap (RCA)
- 26 **FAMILY MAN** Daryl Hall & John Oates (RCA)
- 27 **SHE'S A BEAUTY** The Tubes (Capitol)
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- 29 **SEPARATE WAYS** Journey (Columbia)
- 30 **TRY AGAIN** Champaign (Columbia)

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U.S. ALBUMS

- 1 **THRILLER** Michael Jackson (Epic)
- 2 **PYROMANIA** Def Leppard (Polygram)
- 3 **FRONTIERS** Journey (Columbia)
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- 5 **KILROY WAS HERE** Styx (A&M)
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- 17 **THE CLOSER YOU GET** Alabama (RCA)
- 18 **JARREAU** Jarreau (Warner Bros)
- 19 **TOTO IV** Toto (Columbia)
- 20 **THE GOLDEN AGE OF WIRELESS** Thomas Dolby (Capitol)
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- 23 **KISSING TO BE CLEVER** Culture Club (Epic)
- 24 **KIHNSPIRACY** Greg Kihn Band (Elektra)
- 25 **AFTER THE FIRE** ATF (Epic)
- 26 **JANE FONDA'S WORKOUT RECORD** Jane Fonda (Columbia)
- 27 **WE'VE GOT TONIGHT** Kenny Rogers (Liberty)
- 28 **TOO-RYE-AY** Dexys Midnight Runners (Polygram)
- 29 **OUTSIDE/INSIDE** The Tubes (Capitol)
- 30 **POWERLIGHT** Earth Wind & Fire (Columbia)

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DISCO/DANCE SINGLES

- 1 **DANCING TIGHT** Galaxy (Ensign)
- 2 **JUICY FRUIT** Mtume (Epic)
- 3 **LOVE TOWN** Booker Newberry III (Boardwalk)
- 4 **CANDY GIRL** New Edition (London)
- 5 **MUSIC D** Train (Prelude)
- 6 **STOP AND GO** David Grant (Chrysalis)
- 7 **CANDY MAN** Mary Jane Girls (Gordy)
- 8 **IN THE BOTTLE** C.O.D. (Streetwave)
- 9 **SAVE THE OVERTIME FOR ME** Gladys Knight & The Pips (CBS)
- 10 **MINEFIELD** I Level (Virgin)
- 11 **BEAT IT** Michael Jackson (Epic)
- 12 **SOMETHING SPECIAL** Steve Harvey (Pressure)
- 13 **LOVE'S GONNA GET YOU** UK Players (RCA)
- 14 **MORNIN'** Al Jarreau (Warner Bros)
- 15 **SMOOTHIN' GROVIN'** Ingram (Streetwave)
- 16 **THE GIRL IS FINE (SO FINE)** Fatback (Spring)
- 17 **LOVE IS THE KEY** Maze featuring Frankie Beverly (Capitol)
- 18 **WHEN BOYS TALK** Indeep (Sound Of New York)
- 19 **IF YOU WANT TO HEAR** Band AKA (CBS)
- 20 **IN THE STREET** Prince Charles & The City Beat Band (Greyhound)
- 21 **WALKIN' THE LINE** Brass Construction (Capitol)
- 22 **YOUNG, FREE AND SINGLE** Sunfire (Warner Bros)
- 23 **HEAT YOU UP, MELT YOU DOWN** Shirley Lites (West End)
- 24 **LET'S DANCE** David Bowie (EMI America)
- 25 **DIDN'T KNOW ABOUT LOVE** Lenny White (Elektra)
- 26 **BAD BOYS** Wham (Innervation)
- 27 **WEEKEND** Class Action (Jive)
- 28 **YOU DON'T KNOW WHAT YOU'VE GOT** Karen Young (Pinnacle)
- 29 **TWIST (ROUND 'N' ROUND)** Chil Fac-Torr (Philly World)
- 30 **FEEL THE NEED IN ME** Forrest (CBS)

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INDEPENDENT SINGLES

- 1 **BLUE MONDAY** New Order (Factory)
- 2 **SHIPBUILDING** Robert Wyatt (Rough Trade)
- 3 **CATCH 23** G.B.H. (Clay)
- 4 **PEPPERMINT PIG** Cocteau Twins (4AD)
- 5 **BAD BOY** Adicts (Razor)
- 6 **MEGLOMANIA (EP)** Blood (No Future)
- 7 **TELECOMMUNICATION** Blitz (Future)
- 8 **ALICE** Sisters Of Mercy (Merciful Release)
- 9 **CATTLE AND CANE** Go Between (Rough Trade)
- 10 **CROW BABY** March Violets (Rebel)
- 11 **HANGOVER** Serious Drinking (Upright)
- 12 **ZOMBIE CREEPING FLESH** Peter & The Test Tube Babies (Trapper)
- 13 **SONG AND LEGEND** Sex Gang Children (Illuminated)
- 14 **ANGRY SONGS** Omega Tribe (Crass)
- 15 **NOBODY'S DIARY** Yazoo (Mute)
- 16 **MEXICAN RADIO** Wall Of Voodoo (Illegal)
- 17 **LOVE WILL TEAR US APART** Joy Division (Factory)
- 18 **LOW PROFILE** Cook Da Books (Kiteland)
- 19 **WEREWOLF** Eraserhead (Flickknife)
- 20 **COUNTRY FIT FOR HEROES VOLUME 2** (No Future)
- 21 **A GIRL CALLED JOHNNY** Water Boys (Chicken Jazz)
- 22 **ANACONDA** Sisters Of Mercy (Merciful Release)
- 23 **BANDWAGON TANGO** Testcard (F)
- 24 **BAD SEED (EP)** Birthday Party (4AD)
- 25 **BEASTS** Sex Gang Children (Illuminated)
- 26 **LOVE UNDER WILL** Blood And Roses (Kamera)
- 27 **WHITE RABBIT** Damned (Ace)
- 28 **TAKE IT ALL** Red Lorry Yellow Lorry (Red Rhino)
- 29 **SOMEWHERE/HIDE** Danse Society (Society)
- 30 **FAT MAN** Southern Death Cult (Situation)

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READERS' CHART

- 1 **TRUE** Spandau Ballet (Reformation)
- 2 **FASCINATION** The Human League (Virgin)
- 3 **TEMPTATION** Heaven 17 (Virgin)
- 4 **CHURCH OF THE POISON MIND** Culture Club (Virgin)
- 5 **BEAT IT** Michael Jackson (Epic)
- 6 **PALE SHELTER** Tears for Fears (Phonogram)
- 7 **OOH TO BE AH** Kajagoogoo (EMI)
- 8 **WE ARE DETECTIVE** Thompson Twins (Arista)
- 9 **OUR LIPS ARE SEALED** Fun Boy Three (Chrysalis)
- 10 **IS THERE SOMETHING I SHOULD KNOW** Duran Duran (EMI)
- 11 **LET'S DANCE** David Bowie (EMI America)
- 12 **CANDY GIRL** New Edition (London)
- 13 **WORDS** F.R. David (Carrere)
- 14 **LAST FILM** Kissing The Pink (Magnet)
- 15 **BREAKAWAY** Tracey Ullman (Stiff)
- 16 **FRIDAY NIGHT** Kids From Fame (RCA)
- 17 **YOUNG, FREE AND SINGLE** Sunfire (Warner Bros)
- 18 **BOXERBEAT** JoBoxers (RCA)
- 19 **DANCING TIGHT** Galaxy (Ensign)
- 20 **THE HOUSE THAT JACK BUILT** Tracie (Respond)

This week's Readers' Chart coupon is on Page 14.

WRITER'S CHART

Chosen this week by Mark Cooper

- 1 **SHIPBUILDING** Robert Wyatt (Rough Trade)
- 2 **BUFFALO SOLDIER** Bob Marley and the Wailers (Island)
- 3 **HEAVEN SENT** Paul Haig (Island)
- 4 **BEAT IT** Michael Jackson (Epic)
- 5 **CATTLE AND CANE** The Go Between (Rough Trade)

VIDEO

- 1 **OIL ON CANVAS** Japan (Virgin)
- 2 **DURAN DURAN** Duran Duran (EMI Music)
- 3 **THE WALL** Pink Floyd (EMI Music)
- 4 **ABBA: THE MOVIE** Abba (MGM/UA)
- 5 **THE HIGH ROAD** Roxy Music (Spectrum)
- 6 **NON-STOP EXOTIC VIDEO SHOW** Soft Cell (EMI Music)
- 7 **THE BRIDGE** Dexys Midnight Runners (Thorn EMI)
- 8 **A ONE MAN SHOW** Grace Jones (Island)
- 9 **PHYSICAL** Olivia Newton-John (EMI Music)
- 10 **THE SINGLES VIDEO** The Human League (Virgin)

Compiled MRIB

DEEJAY'S CHOICE

Chosen this week by Mike Read of Radio One

- 1 **TRUE** Spandau Ballet (Chrysalis)
- 2 **LAST FILM** Kissing The Pink (Magnet)
- 3 **MISS THE GIRL** The Creatures (Polydor)
- 4 **MODERN LOVE** David Bowie (EMI LP Track)
- 5 **JUST GOT LUCKY** JoBoxers (RCA)
- 6 **FRIDAY NIGHT** Kids From Fame (RCA)
- 7 **BAD BOYS** Wham (Innervation)
- 8 **TRUE LOVE WAYS** Cliff Richard (EMI)
- 9 **WATCH YOUR STEP** Carlos Santana (CBS)
- 10 **WISH I WAS** Sandie Shaw (Choose Life)

NUMBER ONE FOR RECORDS AND TAPES

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U.K. SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	HIGHEST POSITION	
1	1	5	1	TRUE Spandau Ballet (Reformation)
2	3	5	2	TEMPTATION Heaven 17 (Virgin)
3	2	5	2	(KEEP FEELING) FASCINATION Human League (Virgin)
4	8	5	4	DANCING TIGHT Galaxy (Ensign)
5	11	4	5	OUR LIPS ARE SEALED Fun Boy Three (Chrysalis)
6	34	5	6	CANDY GIRL New Edition (London)
7	4	4	4	PALE SHELTER Tears For Fears (Phonogram)
8	21	3	8	CAN'T GET USED TO LOSING YOU The Beat (Go Feet)
9	5	7	3	WORDS F.R. David (Carrere)
10	16	3	10	BLIND VISION Blancmange (London)
11	7	5	7	WE ARE DETECTIVE Thompson Twins (Arista)
12	10	9	8	BLUE MONDAY New Order (Factory)
13	6	6	3	BEAT IT Michael Jackson (Epic)
14	9	9	1	LET'S DANCE David Bowie (EMI America)
15	20	5	15	LAST FILM Kissing The Pink (Magnet)
16	—	1	16	BAD BOYS Wham (Innervision)
17	19	5	17	MISS THE GIRL Creatures (Polydor)
18	32	3	18	FAMILY MAN Hall & Oates (RCA)
19	13	5	11	TRUE LOVE WAYS Cliff Richard (EMI)
20	33	2	20	BUFFALO SOLDIER Bob Marley (Island)
21	25	5	19	OVERKILL Men At Work (Epic)
22	17	4	17	FRIDAY NIGHT Kids From Fame (RCA)
23	15	6	5	LOVE IS A STRANGER Eurythmics (RCA)
24	12	6	2	CHURCH OF THE POISON MIND Culture Club (Virgin)
25	26	2	25	SHIPBUILDING Robert Wyatt (Rough Trade)
26	45	2	26	DON'T STOP THAT CRAZY RHYTHM Modern Romance (WEA)
27	—	1	27	WHAT KINDA BOY YOU'RE LOOKING FOR Hot Chocolate (RAK)
28	—	1	28	NOBODY'S DIARY Yazoo (Mute)
29	30	2	28	NOT NOW JOHN Pink Floyd (Harvest)
30	27	3	27	FUTURE GENERATION B-52s (Island)
31	36	3	31	MUSIC (PART 1) D Train (Prelude)
32	50	2	32	CATCH 23 GBH (Clay)
33	14	5	10	FLIGHT OF ICARUS Iron Maiden (EMI)
34	—	1	34	FEEL THE NEED IN ME Forrest (CBS)
35	28	3	28	CREATURES OF THE NIGHT Kiss (Phonogram)
36	42	2	36	COUNTDOWN Rush (Phonogram)
37	18	5	14	ROSANNA Toto (CBS)
38	—	1	38	JUICY FRUIT M'tume (Epic)
39	—	1	39	THAT'LL DO NICELY Bad Manners (Magnet)
40	37	2	37	STOP AND GO David Grant (Chrysalis)
41	—	1	41	IN THE BOTTLE COD (Streetwave)
42	39	5	36	SWEET MEMORY Belle Stars (Stiff)
43	43	3	37	MUCK IT OUT Farmers Boys (EMI)
44	—	1	47	JUST GOT LUCKY JoBoxers (RCA)
45	23	7	5	BREAKAWAY Tracey Ullman (Stiff)
46	35	8	11	THUNDER AND LIGHTNING Thin Lizzy (Phonogram)
47	22	8	18	I AM (I'M ME) Twisted Sister (Atlantic)
48	38	5	31	THE TWIST Chill Fac-Torr (Philly World)
49	31	4	20	THE HOUSE THAT JACK BUILT Tracie (Respond)
50	24	4	20	YOUNG FREE AND SINGLE Sunfire (Warners)

THE NEXT 25

51	—	—	—	YOUNG AMERICANS TALKING David Van Day (WEA)
52	—	—	—	MORNIN' Al Jarreau (WEA)
53	—	—	—	DON'T TALK TO ME ABOUT LOVE Altered Images (Epic)
54	—	—	—	WHY CAN'T IT WAIT 'TIL MORNING Phil Collins (Virgin)
55	—	—	—	SILA VIE EST CADEAU Corinne Hermes (Polydor)
56	—	—	—	CANTON (LIVE) Japan (Virgin)
57	—	—	—	IT MIGHT BE YOU Stephen Bishop (WEA)
58	—	—	—	CAPITALISM & CANNIBALISM Anthrax (Crass)
59	—	—	—	LOW PROFILE Cook Da Books (Kiteland)
60	—	—	—	BAD BOY Adicts (Razor)
61	—	—	—	SCREAMING Gene Loves Jezebel (Situation 2)
62	—	—	—	WEEKEND Class Action (Jive)
63	—	—	—	WAR PARTY Eddy Grant (Ice)
64	—	—	—	CASH Prince Charles (Virgin)
65	—	—	—	PRICE YOU PAY Questions (A&M)
66	—	—	—	CANDY MAN Mary Jane Girls (Motown)
67	—	—	—	FORGIVE & FORGET Blue Zoo (Magnet)
68	—	—	—	LOVE IS THE KEY Maze (Capitol)
69	—	—	—	MOONLIGHT SHADOW Mike Oldfield (Virgin)
70	—	—	—	QUAL X-Mal Deutschland (4AD)
71	—	—	—	PUTTING ON THE RITZ Taco (RCA)
72	—	—	—	JEOPARDY Greg Kihn Band (Beserkley)
73	—	—	—	NIGHTMARES Flock of Seagulls (Jive)
74	—	—	—	CLUNK CLICK Laurel & Hardy (CBS)
75	—	—	—	THAT'S WHY THEY CALL IT THE BLUES Elton John (Rocket)

Chart compiled by Musical Express

U.K. ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	HIGHEST POSITION	
1	3	10	1	TRUE Spandau Ballet (Reformation)
2	1	5	1	LET'S DANCE David Bowie (EMI America)
3	5	3	3	THE LUXURY GAP Heaven 17 (Virgin)
4	2	22	1	THRILLER Michael Jackson (Epic)
5	15	2	5	POWER CORRUPTION AND LIES New Order (Factory)
6	12	10	2	THE HURTING Tears For Fears (Mercury)
7	7	4	3	CARGO Men At Work (Epic)
8	4	3	3	MIDNIGHT AT THE LOST AND FOUND Meatloaf (Epic)
9	8	12	1	SWEET DREAMS Eurythmics (RCA)
10	6	5	3	FASTER THAN THE SPEED OF NIGHT Bonnie Tyler (CBS)
11	10	8	1	THE FINAL CUT Pink Floyd (Harvest)
12	9	12	2	QUICK STEP AND SIDE KICK Thompson Twins (Arista)
13	38	2	13	CHIMERA Bill Nelson (Mercury)
14	13	3	13	LISTEN A Flock Of Seagulls (Jive)
15	11	4	8	WHITE FEATHERS Kajagoogoo (EMI)
16	43	2	16	NIGHT DUBBING Imagination (R&B)
17	17	2	17	SONGS Kids From Fame (BBC)
18	23	3	18	TWICE AS KOOL Kool And The Gang (Mercury)
19	16	3	16	YOU CAN'T STOP ROCK 'N' ROLL Twisted Sister (Atlantic)
20	14	12	3	TOTO IV Toto (CBS)
21	—	1	21	DRESSED FOR THE OCCASION Cliff Richard (EMI)
22	44	9	7	WAITING Fun Boy Three (Chrysalis)
23	18	44	2	RIO Duran Duran (EMI)
24	25	5	10	MUSIC FROM LOCAL HERO Mark Knopfler (Vertigo)
25	19	5	12	HIGH LAND, HARD RAIN Aztec Camera (Rough Trade)
26	20	11	3	WAR U2 (Island)
27	31	2	27	WE ARE ONE Maze (Capitol)
28	35	4	25	MAGICAL RING Clannad (RCA)
29	—	1	29	SLOGO Blackfoot (Atco)
30	24	5	24	ELIMINATOR ZZ Top (WEA)
31	—	1	31	HAPPY FAMILIES Blancmange (London)
32	47	2	32	THE HEIGHT OF BAD MANNERS Bad Manners (Telstar)
33	—	1	33	LAUGHTER AND TEARS Various (WEA)
34	22	5	15	PRIDE Robert Palmer (Island)
35	33	27	2	HELLO I MUST BE GOING Phil Collins (Virgin)
36	41	5	24	JARREAU Al Jarreau (WEA)
37	—	1	37	H ₂ O Hall And Oates (RCA)
38	27	4	16	HIGHLY STRUNG Steve Hackett (Charisma)
39	21	10	7	THE KEY Joan Armatrading (A&M)
40	30	19	9	LIONEL RITCHIE Lionel Richie (Motown)
41	—	2	41	ZIGGY STARDUST David Bowie (RCA)
42	28	8	4	SCRIPT FOR A JESTER'S TEAR Marillion (EMI)
43	—	16	1	TOO-RYE-AY Dexys Midnight Runners (Mercury)
44	42	3	41	STEVE MILLER LIVE Steve Miller (Mercury)
45	—	1	45	THE FORMER 12-YEAR-OLD GENIUS Coati Mundi (Virgin)
46	45	18	1	BUSINESS AS USUAL Men At Work (Epic)
47	34	22	2	KISSING TO BE CLEVER Culture Club (Virgin)
48	37	5	26	STREET SOUNDS III Various (Street Sounds)
49	—	1	49	WORDS FR David (Carrere)
50	29	3	29	STONEKILLERS Prince Charles (Virgin)

THE NEXT 25

51	—	—	—	KIDS FROM FAME LIVE Kids From Fame (RCA)
52	—	—	—	SUBTERRANEAN JUNGLE Ramons (Sire)
53	—	—	—	GRAPES OF WRATH Spear Of Destiny (Epic)
54	—	—	—	WHAMMY B-52s (Island)
55	—	—	—	HUNKY DORY David Bowie (RCA)
56	—	—	—	REACH THE BEACH The Fixx (MCA)
57	—	—	—	TRICK OF THE LIGHT Modern Romance (WEA)
58	—	—	—	BAT OUT OF HELL Meatloaf (Epic)
59	—	—	—	POWER AND THE GLORY Saxon (Carrere)
60	—	—	—	LIVING MY LIFE Grace Jones (Island)
61	—	—	—	MONEY AND CIGARETTES Eric Clapton (Duck)
62	—	—	—	QUEEN'S GREATEST HITS Queen (EMI)
63	—	—	—	HAVANA MOON Carlos Santana (CBS)
64	—	—	—	YOU GOTTA SAY YES TO ANOTHER EXCESS Yello (Stiff)
65	—	—	—	THE COLLECTION Dionne Warwick (Arista)
66	—	—	—	THE JOHN LENNON COLLECTION John Lennon (Parlophone)
67	—	—	—	DAZZLE SHIPS Orchestral Manoeuvres In The Dark (Telegraph)
68	—	—	—	RICHARD CLAYDERMAN (Decca)
69	—	—	—	PIN-UPS David Bowie (RCA)
70	—	—	—	DEEP SEA SKIVING Bananarama (London)
71	—	—	—	PHIL EVERLY Phil Everly (Capitol)
72	—	—	—	STAR PEOPLE Miles Davis (CBS)
73	—	—	—	LOVE SONGS Barbra Streisand (CBS)
74	—	—	—	JOURNEY THROUGH THE CLASSICS Louis Clark & The RPO (K-Tel)
75	—	—	—	INFORMATION Dave Edmunds (Arista)

Chart compiled by New Musical Express



No! THE CREATURES