

NEWS · SONGS · VIDEO · CHARTS · COLOUR · FUN

MAY 28, 1983

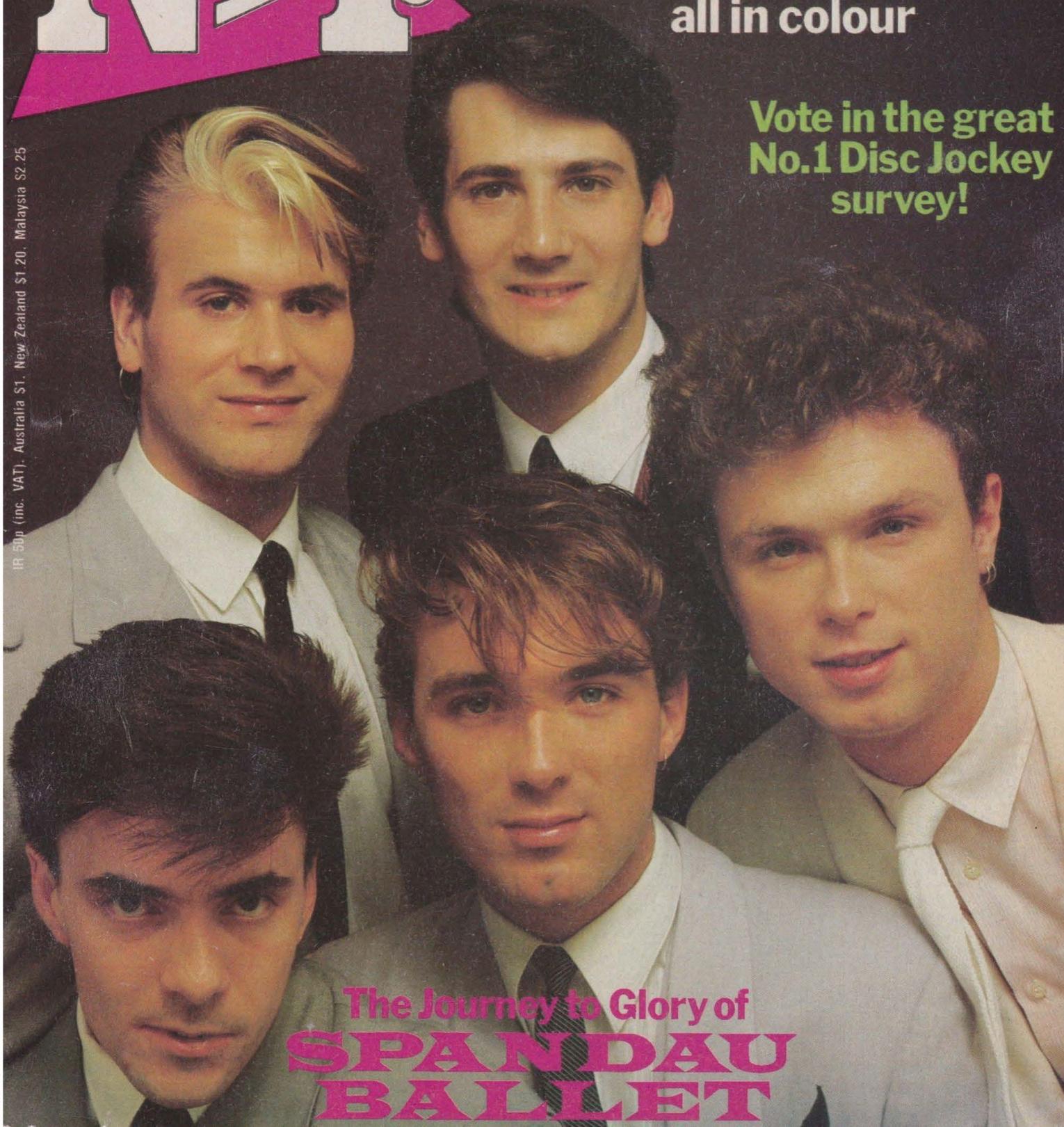
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The Journey to Glory of
**SPANDAU
BALLET**

№1!

No. 4



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THEIR
NEW
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SPECIALS

Spandau Ballet exclusive 8
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official biography 38

**“The limo at the
Albert Hall got
kicked in. It had
all the wing
mirrors and the
aerials ripped
off . . .”**
— Tony Hadley

Spandau Ballet fans wait for their big moment — poster, interviews and four pages of mayhem start on page 8.



“Hey, Kelvin, what’s your attitude to Fame?”

“I keep it in the family, y’know.”

— Musical Youth at home, pages 20/21



POINTS

We'll make a point and you can raise the roof about it! We asked for your thoughts on Radio 1, and here's your reaction.

Radio 1? Half of it's rubbish the other's okay. David Jensen and John Peel believe in giving new bands air-play, but others stick to the ones who already have enough publicity. How can they expect new bands to do well if no-one hears their records? - *Andy Pandy's sister, Lancs.*

I always listen to Radio 1, it's the best station for pop. I like all the DJs but my favourite is Steve Wright - he makes me laugh. - *Heather Price.*

I think Radio 1's good but I don't like Steve Wright. His programme's virtually the same every day. His social worker, Damien, is forever coming in and saying

something silly. - *Kagz Little, Scotland.*

Steve Wright's great, he plays all the best records and his programme's filled with gossip, jokes, quizzes and fun. He should be on the breakfast show, he's miles better than Mike Reid and his guitar! - *Paul Squires, Sussex.*

Radio 1 is the only station I know with witty dishy DJs and fab music! - *Sally Woodhouse.*

Radio 1 tends to kill off records by overplaying them. It'd be nice to hear some real soul and reggae; if this kind of music got more air-play, it might do better in the charts. - *Uniz A., Finsbury.*

Now tell us what you think of live gigs. Are they too expensive? Difficult to get home from so late at night? Sometimes with all the discomfort, would you rather stay home and watch a video?

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



"I'LL THANK YOU TO TELL PEOPLE I'M ON THE ROAD - NOT ON THE STREETS!"

PUZZLE ANSWERS

Starcross
Across: 1. Tracey Ullman 7. Tin 8. Van Day 10. Sealed 13. Rupert 15. Orange 16. Siouxsie 18. Flat 19. Box 21. Alannah 22. Kung 24. Spandau Ballet.
Down: 1. Tears For Fears 2. AC 3. Exile 4. Liverpool 5. Andy 6. Eye 9. Bananarama 11. Dress 12. T Rex 14. The night 17. Sexual 20. OK 23. Ha.

LEAVE IT OUT!

1. Girl in = Suitcase (Friday Night, Kids From Fame) 2. I = No (War Party, Eddy Grant) 3. Match = World (True, Spandau Ballet) 4. Demand = Command (Pale Shelter, Tears For Fears) 5. Disappears = Reappears (Overkill, Men At Work).

SO WHAT'S NEXT?

What's next?! How the hell should we know! OK, here's a few hints . . .

KAJAGOOGOO

See the Kajers crew shake a cocktail, a leg and a whole lot more in the video for their latest single, 'Hang On Now'.



STING

Breathe in, breathe out . . . this week's colour poster of Sting will take every little breath away.

COCONUTS

It's enough to drive The Kid and Coati insane! The Coconuts, minus their tropical gangsters, kiss and tell their style secrets.

ALTERED IMAGES



"The name is Bond - Gregory Bond!" See what happens when Clare Grogan reunites with her Gregory's Girl co-star Gordon John Sinclair in the new Altered Images video.

Songwriters on Song

They all reckon they can write - but what have they got to say about other writers? Boy George, Orange Juice's Edwyn, and Modern Romance's David Jaymes voice their opinions on the songwords printed in No. 1!

The JAM BEAT SURRENDER IMAGINATION

The final episode of No. 1's exclusive serialisation.



Ever imagined what London's funkier, flashiest trio are like behind all that razzamataz? No. 1 goes back to their roots.

And there you have it. Well, some of it . . .

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

OUT NEXT THURSDAY!

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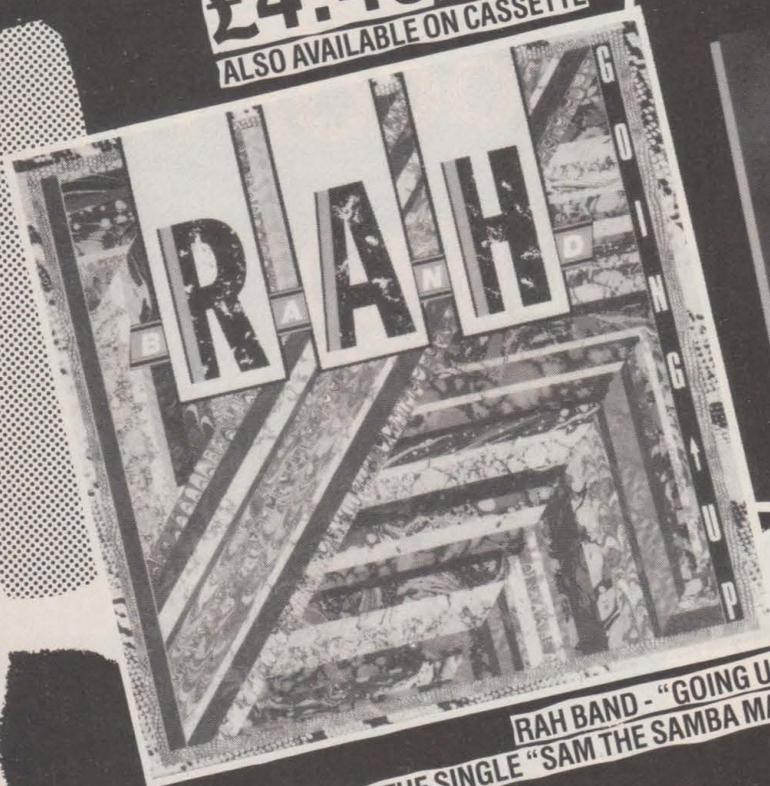
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CHEAPSIDE EC2
COVENTRY STREET W1
EALING BROADWAY CENTRE W8
EDGWARE ROAD W7/ELTHAM SE5
FINCHLEY ROAD NW3
FLEET STREET EC4
HIGH HOLBORN WC1
KENSINGTON HIGH STREET W8
KINGS ROAD SW3
LEWISHAM RIVERDALE CENTRE SE13
LONDON WALL EC2
OXFORD STREET W1
PUTNEY SW15

QUEENSWAY W2
SHAFTESBURY AVENUE W1
SOUTHGATE W14
TOTTENHAM COURT ROAD W1
VICTORIA STREET SW1
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BOWIE ADDS BEAT

The Beat, riding high in the charts with 'Can't Get Used To Losing You', are rumoured to be joining David Bowie for his Milton Keynes concerts on July 1, 2 and 3.

News too of a row within the Bowie camp which resulted in the departure of young Texan guitarist Stevie Ray Vaughn, who played on 'Let's Dance'.

Steve was apparently unhappy

with his contract – 200 dollars per show – and tried to re-negotiate it.

Bowie promptly signed up guitarist Earl Slick, who has worked with him many times before.

Meanwhile, Bowie's new 'China Girl' video can be seen on *The Old Grey Whistle Test* on May 27 and 31.

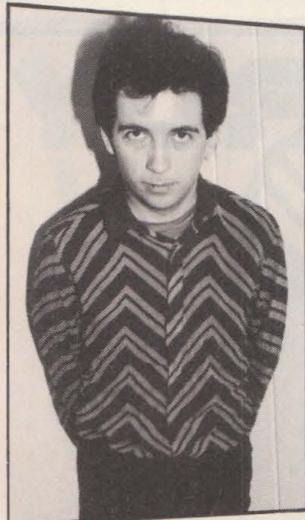


Bowie in controversial 'long fingernail' scene from the new video

Pete's musical programme

Pete Shelley's next LP will have a built-in computer programme.

By connecting up a cassette recorder to your friendly home computer, the lyrics will flash up onto the screen as the record plays.



Pete Shelley

Not only will it show the words, but matching pretty patterns.

Shelley, former punk singer with Buzzcocks and now electronics whizzkid, has a few more surprises up his sleeve.

For instance, there's a secret code built into the programme. What is it, asked *No. 1* all agog? "I'm not telling you. It wouldn't be a secret then," he replied.

Expect the LP with the dazzling display in a few weeks' time.

Elvis goes independent

If you're a fan of Elvis Costello, you'd better put in an order for his new single 'Pills And Soap' fast.

Elvis is putting the single out on an independent label — and there'll only be 15,000 copies of it available.

Says Elvis: "I'm not under contract to anyone at the moment, so I'm putting it out independently."

Elvis has been in London shooting the video for 'Shipbuilding', the song he and Clive Langer wrote for Robert Wyatt, and adds: "The new single is a lyrical continuation of 'Shipbuilding', although it's not related in any other way."

ABC's drummer David Palmer has left the band to pursue a series of solo projects, starting with a tour of Japan with Yellow Magic Orchestra's Yukihiro Takahashi in August.

A statement issued by ABC wishes David every success, but details of a replacement aren't known. The band are compiling material for their next album.



David Palmer

TUBE TAKES OVER!

The Tube makes TV history on June 24, when the programme takes over the Channel 4 airwaves for the night.

Titled *A Midsummer Night Tube*, the show will be transmitted live from 8pm to 1am. Guest bands will include Shalamar, Wham, King Sunny Ade and his 20-piece African band, Robert Plant and The Truth.

Celebrities rumoured to be putting in an appearance are Spandau Ballet and The Police,

and on film will be those home-loving types Duran Duran relaxing in downtown South of France.

Also featured is a major interview with David Bowie, U2 playing live in America, Robert Palmer, Marillion at the Marquee and The Tubes.

It promises to be a great night, and we at *No. 1* have lined up a special competition to celebrate the occasion. Find out how to win an all-expenses paid night out with the stars in next week's issue . . .

Eurythmics tour dates

The Eurythmics set off on tour next month. It kicks off at Southend Cliffs Pavilion June 18, Great Yarmouth Tiffanys 19, Scarborough Futurist Theatre 21, Southport Theatre 22, Margate Winter Gardens 24, Poole Arts Centre 25, Cornwall Coliseum 26, Southampton Gaumont 28.



Pete Howard

The Clash have yet another new drummer. He is Pete Howard, 23, and Englishman formerly with London band Cold Fish — and according to our informant, Howard is a permanent Clasher. CBS, however, know nothing about him.

Howard is said to have joined The Clash on May 16 in Texas for a U.S. tour which includes a three-day festival in Los Angeles where The Clash are headlining alongside David Bowie, Men At Work, Stray Cats and others.

The last 'permanent' Clash drummer was Terry Chimes (reinstated for his second stint), though their longest serving was Topper Headon.

► Coming soon . . . a 'Status Quo Live In Concert At The NEC Birmingham' video, plus 'Black & Blue – Two Rock Giants – Live, Hot And Ready', a video featuring Black Sabbath and Blue Oyster Cult. You'd never have guessed, would you?

► Geoff Deane, the ex-Modern Romancer currently working on his musical *Utopia*, has split with his record company, WEA.

In a statement Geoff says, "I had all my transfer requests turned down and after months of frustrating un-cooperation they suddenly decide that we're 'not compatible' and that it might be better if I left.

"I felt just like a Sex Pistol."

► Among the live acts on Friday's *Switch* will be Mari Wilson, Altered Images, I Level and Aztec Camera.

Only one song per band this week — the election is limiting the programme to just 30 minutes.

On video you'll see Japan, Police and The Truth.

TOURS

Nick's public situation

Apart from releasing a new single, 'Take That Situation', and working on a new album, Nick Heyward is planning a short tour for next month.

Dates are: Newcastle City Hall June 23, Edinburgh Usher Hall 25,

Manchester Apollo 26, Birmingham Odeon 27, Liverpool Empire 28, London Dominion July 1/2.

Ticket prices are £4.50 and £3.50 for the provincial shows, £5.00 and £4.00 for the London dates.

Special guests on all shows will be The Bluebells.

Nick will also take part in Radio 1's *Charity Pop Quiz* on May 28, appear on *Cheggers Plays Pop* June 8, *Pop Quiz 11*, *Razzamatazz 14*, and *Get Set For Summer 18*.

And you still want to see him live??

Suzi Quatro, who is now the proud mum of daughter Laura, is going back on the road.

Suzi will be taking her unique brand of rock 'n' roll to Ashton-under-Lyme June 3, Bolton Silverwell Sports Centre 4, Barnsley Civic Theatre 5, Isle of Man Summerlands 6, Warrington Parr Hall 8, Usk Stardust Club 9, Windsor Blazers 13-18.

Baldy And The Brainstormers, otherwise know as **Bad Manners**, are doing a special concert at Hemel Hempstead Pavillion on May 31 to entertain the People's March For Jobs rally in the afternoon.

Support band is Justahaha, and tickets are £3.50. A hundred tickets are available to UB40 holders.

Major Accident, whose current single 'Fight To Win' is climbing the indie charts, are to play a short UK tour.

The dates are Durham Fowlers Yard May 28, Newcastle Dingwalls 30, Sheffield Dingwalls June 1, Bradford Palm Cove 2, Manchester Circle 4, Sheldon Civic Hall 11, Peterlee Musicians Collective 19.

Midnight Oil, the Aussie band whose current album '10,9,8,7,6,5,4,3,2,1' has gone triple platinum in their own country, are flying over to do a CND benefit gig at the Lyceum on May 31.

Support bands are **The Europeans** and **The European Theatre of War** and tickets are priced at £3.50.

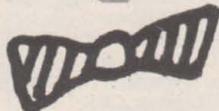
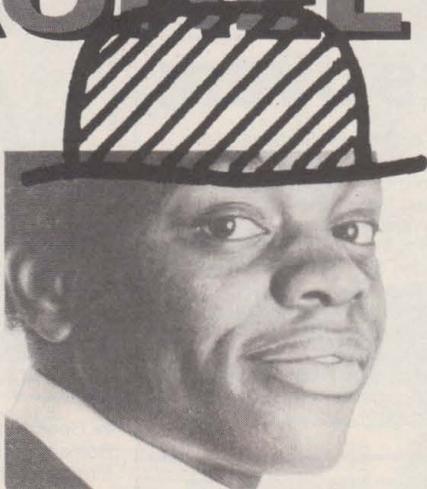


New band **Mary Jane Girls** release their debut single this week. Called 'Candy Man', their music is described as "funk and roll" and according to svengali Rick James, the girls are "female characters women could identify with musically".

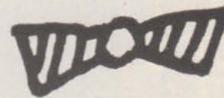
China Crisis will now be playing Newcastle Mayfair on June 9 and not May 25. The Liverpool Royal Court gig has also been changed

from May 20 to June 10 because of TV appearances. Tickets for the May dates are still valid.

LAUREL & HARDY



NEW SINGLE



7" 'LOTS OF LOVING (AND SHE GONE)'

PLUS 'WAN' FE RAVE!' CBS A3410

ALSO SPECIAL 12" 'LOTS OF LOVING LOTS OF DUBBING (AND SHE GONE)' CBS TA3410

PLUS 'WAN' FE DUB!'



RECORDS

Girlschool are off on tour at the end of this month.

Dates are: Leeds Queens Hall May 28, Sheffield Dingwalls June 1, Newcastle Dingwalls 2, St. Neots The Riverside Festival 3, Isle of Man Palace Lido Douglas 5, Manchester Metro Theatre 7, Chippenham Goldiggers 8, London Marquee 28, 29, 30. The Douglas gig will be broadcast live throughout Europe by Radio Luxembourg.

The Cocteau Twins, who are rapidly building up a cult following, fly back from touring with *Orchestral Manoeuvres* to do a date at the *Brixton Ace* on June 8.

Support acts will be **Gene Loves Jezebel** and four-piece Melbourne band **Dead Can Dance**.

Bodypopping soulsters Shalamar release their new single on June 3 titled 'Dead Giveaway' from their forthcoming album 'The Look'.

American punk/rastafarian band **Bad Brains** are coming over for a short tour, "by public demand".

You can catch them at: Bristol Dingwalls June 3, Hull Dingwalls 4, Swindon Solitaire 8, Aberdeen Venue 10, Glasgow Strathclyde University 11, and London Dingwalls 13.

Their new single is 'I And I Survive'.

The Armoury Show, the new group featuring ex-Skids Richard Jobson is to go on the road next month.

Dates are: Edinburgh Nite-club June 8, Glasgow Nightmoves 9, Aberdeen The Venue 10, Dundee Marriot Hall 11, Sheffield The Leadmill 12, London Heaven 13.

Orange Juice have a new single, a re-recorded track from their 'Rip It Up' album called 'Flesh Of My Flesh'. The B side is a monologue from drummer Zeke.

Shakatak release a single on May 27 featuring Gill Seward on lead vocals, called 'Dark Is The Night'.

Central Line, whose last single 'Nature Boy' was a big hit, have a single on June 3 called 'Surprise Surprise'.

Bucks Fizz release a new single on June 4, called 'When We Were Young'.

Reggae toasters **Clint Eastwood & General Saint** have a new single called 'Stop That Train' from their album of the same name.

Virgin Records are ten years old next month, and to celebrate they're offering special deals through the Virgin shops on LPs by **The Human League**, **Phil Collins** and others.

Gravel-voiced superstar **Rod Stewart** releases a new LP on June 10 called 'Body Wishes'.

Recent signings to Arista **The Lotus Eaters** release their debut single 'The First Picture Of You' on June 1.



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WE CAME TO DANCE

Remixed 7" version available in Clear Vinyl.
 Remixed + Extended 12" version.
 Produced by George Martin for Air Studios Ltd.

Side B

OVERLOOK

 Chrysalis



NO.1 SPANDAU BALLET
Photo: Chalkie Davies

**"There's young girls who scream and want to rip your arm off. But it's not their fault – they just want a part of you."
– Tony Hadley**

As Spandaumania sweeps across the country, **Paul Simper** flies north to wrench a story – and the band – from the clutches of their fans

First three in the car pull down the two seats so the others can dive straight in," shouts Martin Kemp as Spandau Ballet prepare to leave Manchester's BBC studios. In the foyer Tony Hadley stops to sign a book for one little girl who's sneaked through the security. "Oh, my God, he signed it!" she squeals to her mate, her face exploding with ecstasy. In front of them, pushing against the foyer's large glass doors, are a mob of screaming girls, straining against a cordon

The Journey to Glory of

SPANDAU Ballet

of eight policemen, like a boiler about to burst its sides.

Suddenly the doors open against the throng and the band are swept into the middle of the storm.

It's chaos – complete chaos – as the five of them struggle down the steps towards the limousine and safety.

There are hands everywhere.

Grabbing, tugging, trying to wrest a piece of Steve or Gary or John for their bedroom wall.

Somehow the first three are squeezed

CONTINUES OVER

THE
Spandau Ballet

**NEW 7" AND EXTENDED
12" SINGLE**

**"did you have
to love me
like you did?"**

PRODUCED BY AUGUST DARNELL

into the limo with the help of their human shoehorns, Alf (their minder) and the police.

But behind them it's getting worse. Tony has been toppled on the steps and he and Martin look like a lost cause.

Thankfully a couple of officers spring him back onto his feet and with heads down the two Spandau boys charge for the car – a charge which has about as much

"There were some girls who turned up for 16 shows but they couldn't get any tickets for Sadlers Wells so we sneaked them in the back way."

– Gary Kemp

SPANDAU MANIA

momentum as running against a Force 10 gale.

But they get there.

Within seconds though the fans have surrounded the car. And all thoughts of other traffic on the main road are forgotten as they bang on the vehicle.

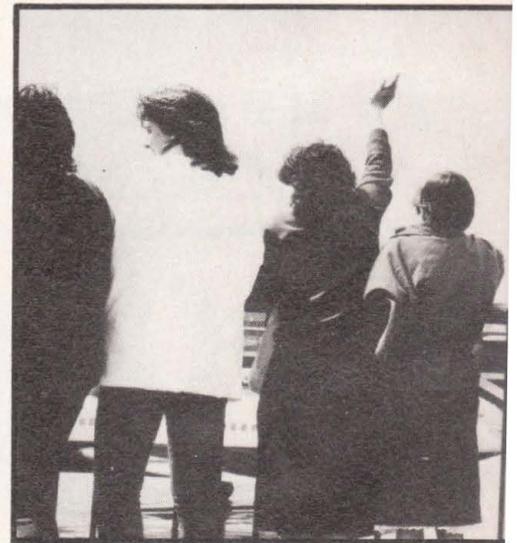
All they can think of is how to peel this shiny black coat of armour which stands between them and their battered prizes.

Then suddenly the car springs free.

In a last desperate effort the girls charge down the road after it. But they know they've lost.

The screams die down and the running slows to a breathless halt.

And Spandau Ballet live to play another day.



A bobby loses his helmet in the hysteria. "The odd thing is that they dream about you being their boyfriend yet they actually want you to be whisked away." – Tony Hadley

COMMUNICATION

It's a bit strange, really.

A couple of years ago Spandau Ballet's audience was almost more interested in itself than in the five lads on stage.

Now they've got a No. 1 album and single – and it's madness!

As we fly from Heathrow to Manchester, where the band are appearing on *Get Set For Summer* the next morning, Tony Hadley sets the scene for the mayhem which will occur later.

"If there's just two or three fans they'll stand there and it's just like a burning feeling inside of them because they've met the band.

"They get really excited and their hands are shaking but you can actually have a little talk with them.





**"It's 1964-5 again. You didn't really have this mania in the '70s but it's starting again now with people like us and George and Duran."
— Steve Dagger**

"They don't really see us as people. We're not real to them. We don't live at home — we live in the Daily Star and No.1."

Gary Kemp turns florist as he hands out roses to the fans at the end of their performance of 'Gold' on Get Set For Summer.



**Photos by
John Stoddart**



"Taxi!"

"But if there's more than that they want the autograph but they just can't contain themselves."

When we arrive at the Britannia Hotel in Manchester there's already a number of fans waiting outside — some of whom will spend most of the night there.

The first indication that things might get a bit out of hand occurs when Gary Kemp goes to do a phone-in at Piccadilly Radio.

After the show he's simply leapt upon and a car chase follows, with the fans dashing up and down ramps trying to catch the limousine.

IN THE LIFELINE

"We've got some roses if you want to use them for anything," says the BBC floor manager to Spandau's manager Steve Dagger at the studio the next day.

The poor woman obviously doesn't know what she's letting herself in for. Spandau play three songs at intervals during the show. Each time

they reappear the hysteria increases.

At the end of their second number, "Gold", Gary Kemp starts to hand the roses out to the kids and they storm the stage.

"That was just a rehearsal," the band's minder Alf (who accompanies them on a lot of these trips) cheerfully warns the band back in the dressing-room.

And he's right.

Even before they've finished playing "True" the kids charge at them.

With the speed of a startled rabbit Gary leaps through a hole at the back of the set and the others follow close behind.

That is — all except Steve Norman who's a little slow to move and has to be rescued by the band's road crew, Pete and Nicky.

It's not until we're back on the plane (and there's a load of fans who somehow make the eight-mile journey to the airport for a final yell) that Steve fully recovers from his valiant running of the gauntlet.

"I suppose we had an idea what was going to

happen because the madness was beginning to start when we were doing television, before the tour," he observes.

"Then with the No. 1 and the tour I suppose they just thought they should be screaming at us!

"I think they respect us as well — not just kids but everybody — because we can actually play and we make an effort to get everyone involved in the live show.

"I really enjoy myself on stage and I think your enjoyment is reflected in the audience. Of course, as the tour goes on you realise more and more what makes them scream.

"So by the end of the tour they're going mad!

"You have to save the special bits though — like when me, Gary and Martin all come to the front of the stage.

"Some of the fans are nutty. When we were on tour if they saw the coach they'd just run for it — in front of cars and everything.

Lisa Gilmour, Vicky Steenson and Jayne Horry stayed up most of the night at the band's hotel.

"We sneaked into the nightclub downstairs in the hotel last night, by going in with some blokes. Then we ditched them and went and talked to Tony!"

"I'm surprised no one got hurt. But they just don't care. They've got in their mind that you're there and there's like a direct path.

"Whatever's in their way — sod it! If you happen to get in the way it's dangerous.

"It's really exciting when the adrenalin starts flowing round you. But I also get really scared.

"It's alright if you can actually see a pathway but with something like this morning there wasn't the security.

"When we were in Italy last weekend, one geezer tried to get my chain. Another grabbed my earring, which could have ripped my ear open, so I had to elbow him out of the way."

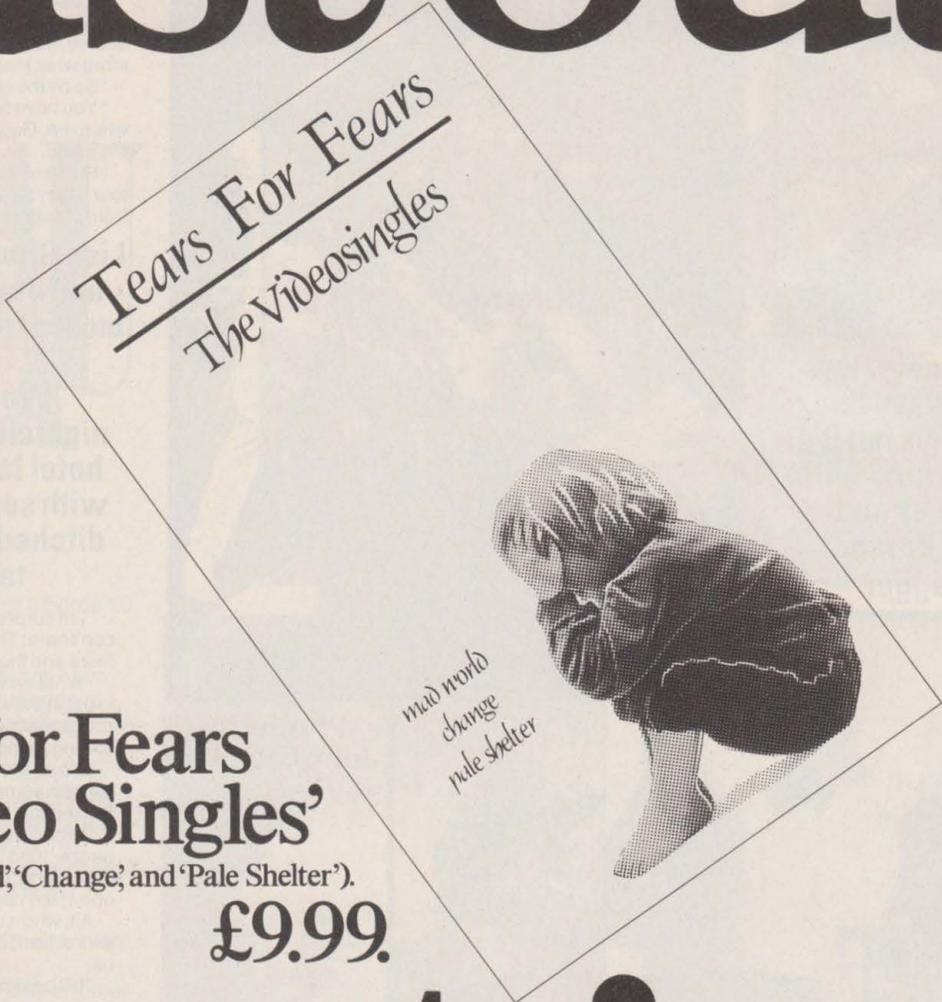
Alf, who's used to these things as he deals with a lot of bands, leans over from the seat behind us.

"It'll be like this and worse from now on," he smiles.



Exclusive: starting in two weeks in No. 1 — The Spandau Ballet Interviews

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(includes 'Mad World', 'Change', and 'Pale Shelter').

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WHISPERS

This is the Modern Whirl

Despite our rather premature summer-is-here prediction last week, it seems that most pop people we know are busily packing up and taking off for warmer climes.

Heathrow has been thronging with the rich and famous. **Sting** took off for Mexico to start shooting the long awaited *Dune* movie (four years ago **David Bowie** was scheduled for that lead), **Simple Minds' Jim Kerr** and **Charlie Burchill** were heading towards **Katmandu** "to get our head together, man", and even little known Bristolians **Electric Guitars** were spotted scuttling through the Duty Free to film an ad for Shell Oil in Japan. What a way to earn a living...

Still, it was pleasing to note that some of these idle loafers don't forget where they got their first break. Good old **Fun Boy Neville Staples** finally did the decent thing and became a British citizen last week. Despite a list of misdemeanours as long as your leg, Mr Staples managed to convince the authorities that he was no longer an illegal alien and swapped his Jamaican ID for a long term stay in this green and occasionally pleasant land...

Talking of the Fun Boys - and who isn't these days when they're rarely off our TV screens? - it transpires that moody **Terry Hall's** favourite riposte to his pop colleagues on *TOTP* sessions is far from printable.

Terry tells us that he's fed up with the false bonhomie between artists on the show. When they come up and say "we love your record", he just grunts "Well I expletive deleted hate yours." Nice one, Tel...

Incidentally young Hall was mortified at missing the Cup Final because of touring commitments last weekend. Terence is a keen **Man Utd** fan and was looking forward to sharing a *TOTP* dressing room with **Ron Atkinson** and the lads but they didn't show up. Spoilsports...

Future recording star **Matt Fretton** who you may have seen on tour with **Eurythmics** and **Depeche Mode** received a conditional discharge in Bow Street a few days back after being found drunk and disorderly in Leicester Square.

Matt and his dad were both done for throwing dustbins at passing tourists, although according to Fretton Jnr, "it wasn't nearly as much fun as the time we were done for chucking benches around Hyde Park." Ho, ho, ho...

With all the **Bowie** mania on Fleet Street we tried to avoid adding to the furore but failed dismally. Amongst the more off-beat stories circulating these parts is that Guinness are sponsoring part of **Dave's** current tour. So what, you may ask. Well, Bowie has a distinct disliking for the stout in question and never touches a drop himself...

The Guinness one is not much happier with water either if evidence from **The Belle Stars** is anything to go by. On tour in Europe last week they spotted a water-winged Bowie

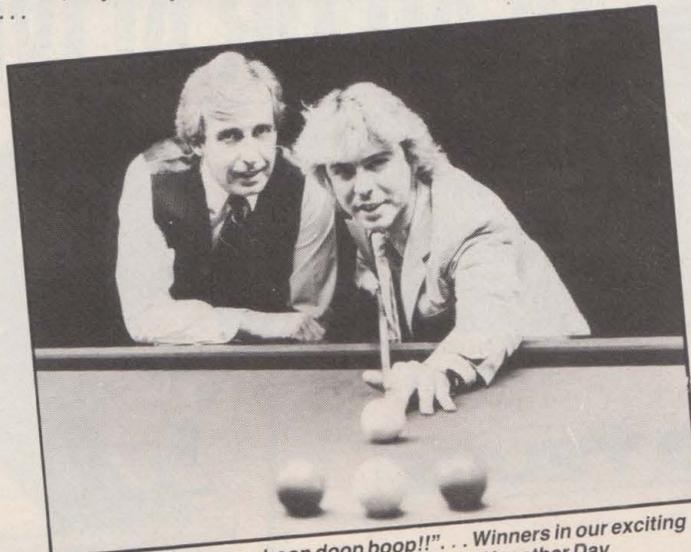
splashing merrily in the shallow end of a hotel pool. **SJ** and **Stella** nearly drowned with shock when **DB** came over for a chat and told them he liked their single. What a convincing liar!...

Hay fever sufferers please note: **Eddie Tenpole** had a novel way of advertising his new single, 'The Hayrick Song'. Armed with a pitchfork and eight bales of hay, a record secreted in each one, he set off on a horse and cart to Ye Olde Oxford Street. After being thrown out of the HMV shop, where he created havoc, Eddie then drove on to Radio One and plonked a bale of hay on **Mike Read's** lap, ruining several precious needles in the process...

Still on a rural theme, we were flabbergasted to hear that **Echo And The Bunnymen** bumped into former **Led Zeppelin** vocalist **Robert Plant** at Rockfield studios and, gasp, got on famously. The Welsh countryside



"Bad boys, shee doop shee doop whoo!!"... **Runners up in this week's Wham lookalike contest were Eddie Tenpole Tudor (left) and Mike Read. If Read had just played snooker instead of pocket billiards, maybe they'd have sneaked it...**



"Bad boyos, whoop whoop doop doop!!"... **Winners in our exciting Wham lookalike contest - who else but David Vanother Day Vanother Dollar (cueing) and Terry Griffiths (queueing). Note Terry potting David's balls with a magnet under the table...**

resounded to the sound of 'Stairway To Heaven Up Here' as the game old duffer taught the Bunnies a few new licks...

Back in town the oldest punk rocker at the Palace this week was **Britt Ekland**, 40, accompanied by greasy paramour **Stray Cat Slim Jim**. Dressed in Hollywood punk chic, Britt paraded her wallet self-consciously while **Yello** and LA's loony **Residents** did their inimitable thing onstage including a show-stopping 'Maggie May'...

Tragedy was narrowly averted at one of last week's performances of **Trafford Tanzi** featuring all-round star **Toyah**.

Thereze Bazar chanced to be in the audience accompanied by some pals. During an early scene from **Tanzi's** babyhood **Toyah** advanced on the punters with a giant pot of green goo goo muck. The crowd squeaked with terror as she made her way towards **Thereze**, then breathed a huge collective sigh of relief when the muck was liberally splattered over the unfortunate sitting next to **Ms Bazar**. You wimp **Toyah**...

Don't shed too many tears, but the current series of *Fame* looks like being the last. American TV audiences have finally wised up and given the awful show a fat ratings raspberry...

Unlikeliest collaboration we've heard of for many a month - **John Denver** is recording with **The Wailers**. Jah forbid!...

Barmy Michael Fagan is back in Brixton nick after a ruck involving his family, an Islington off license and the long arm of the law. Visiting hours are between 4 and 5 pm, **Your Majesty**...

Kid Creole's sidekick and song and dance man **Coati Mundi**, 56, revealed a strange childhood hobby when he spoke to *No. 1*.

"I used to love collecting worms when I was at school," boasted **Coati**. In *Noo Yok* everytime it rains the worms come out and congregate on the pavement.

"I used to pick them up, put them in a jar and sell them to fishermen. That was my first job."

We're glad that this particular worm turned into the slightly more respectable pastime of making records. Harumph...

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STUFF

And Nonsense

▶Water carry-on

The Pale Fountains say they've just finished writing a film sound-track — all they need now is the film to go with it.

"It would be the ideal music for one of those big Biblical films like *The Robe*," says bassist Chris McCaffrey. "It's got that very *epic* quality that those films always seem to have. It's even got those great *bonging* sounds that you always

hear in Hollywood religious epics at the moment of tension."

And the secret behind that *epic bong*?

"Buckets of water!" says Chris. "That's what orchestral musicians use. And that's what we use too."

"You see, what you have to do is to strike a large tubular bell and lower it into the bucket while it's still chiming."

"As far as I know, I'm the only pop musician who plays tubular bells in water at the moment."

Maybe it'll start a New 'Wave'?



▶It's Silver Jubilee Year for London's Marquee club, and on May 28 four albums will be issued featuring stars from ancient to modern times, ranging from The Yardbirds to Dire Straits and Marillion.

The set will be called 'The Marquee Collection' and it'll be on England Records.

▶Prize fighters

The Sugar Ray Five (below) have every reason to have sappy grins on their faces. The band — which as you may have noticed has seven, not five members — won the Battle Of The Bands competition last week.

"We won £10,000 prize money, two weeks holiday in the South of France, and hopefully a recording contract," crows sax player Paul Dewdney.

"We've got a single coming out next week too — but I can't tell you which label it's on."

▶Big little girl

Who is Margaux Buchanan?

Margaux (above) is the girl who has moved DJs Peter Powell, David Jensen and Janice Long to utter such superlatives as "great", "terrific", and "wonderful" at the very mention of her debut single, 'Little Girl'.

Sparse on words (the main line being "little girl you're making me nervous"), but high on atmosphere, it was written by Margaux's boyfriend Gordon Reaney and his mate Tony Lyons.

"It's the three of us against the world," she laughs.

"I've done so many different jobs just to stay alive and enable me to carry on singing. You name it, I've talked my way into it, from a telephonist to a nurse."

After 18 months of trekking round record companies, MCA signed her up and Margaux says they've got an album's worth of material waiting to be recorded.

"Tony and Gordon write a song practically every time I walk out of the room — and they're all really brilliant."



Apart from the obvious perks, they must have been pretty pleased at coming out tops over 1,525 other hopefuls. After all, they were on the telly and all that.

"The TV show was really bad," Paul moaned. "They edited it in all the wrong places, and the camerawork was terrible. We came across really badly."

It's tough at the top.

▶Long time no see — Kim Wilde will be back with an LP and single soon, we hear.



▶The Rolling Stones are finishing off their latest LP in New York. It should be in the shops some time in August.

Pete Burns

YEARS

DEAD OR ALIVE

1. **YOU DISAPPEAR FROM VIEW** Teardrop Explodes. This will shock Julian, but this is brilliant.
2. **FUTURE GENERATION** B52's. My current fave.
3. **IS THERE SOMETHING I SHOULD KNOW?** Duran Duran. I'm not a fan of theirs, but this is great.
4. **ALL I NEED** Sylvester. Brilliant vocals.
5. **IT'S RAINING MEN** The Weather Girls. It's so tacky it's great.
6. **NATIVE LOVE** Divine. Because he's so fat.
7. **GIVE ME BACK MY MAN** B52's. My all-time favourite B52's song.
8. **YOU'RE THE ONE FOR ME** D Train. Best disco record ever.
9. **NEW TOY** Lene Lovich. Very underrated.

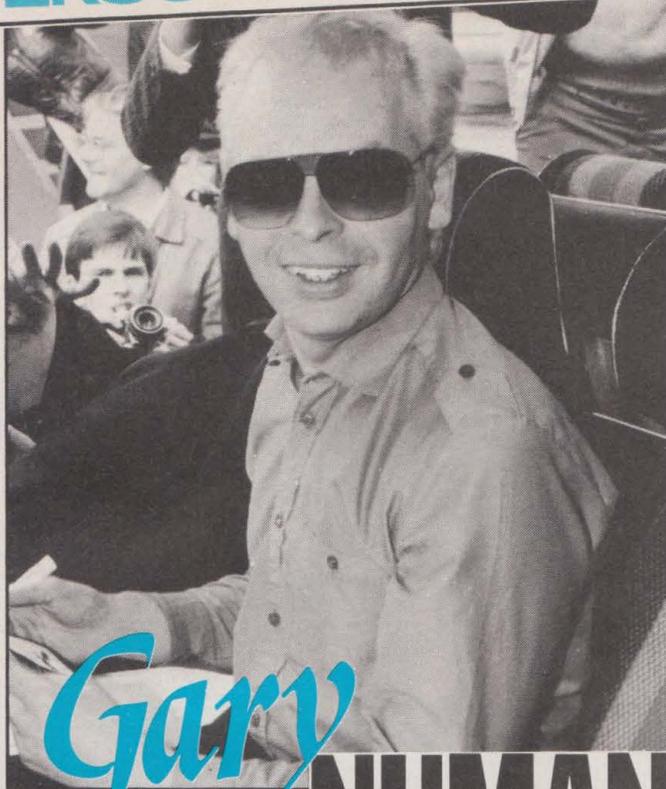
AND YEUKS

1. **GET THE BALANCE RIGHT** Depeche Mode. The worst lyrics I've heard.
2. **I LOVE CANDY** Bow Wow Wow. Sickening.
3. **GIRLS ON FILM** Duran Duran. The most irritating chorus ever.
4. **FAVOURITE SHIRTS** Haircut 100. I've never liked boys next door.
5. **WAVES** Blancmange. Gets on me wick.



Pete Burns, driving force behind Liverpool's up and coming Dead Or Alive, is a renowned character on Merseyside. Their new single is 'Misty Circles'.

PERSON·2·PERSON



Pic: Dick Wallace

Gary NUMAN

Sarah Myrem from Horsham, Sussex puts five questions to flying ace Gary Numan.

Sarah: I remember hearing that you were planning to produce board games – what's happened about that?

Gary: Nothing as yet. I've been inventing games since I was about six or seven, and I've got lots of them, but I really do them just for fun.

At the moment I'm doing one which is an aeroplane dog-fight game based on the Battle of Britain.

Sarah: I know you're planning to do some live dates – what sort of shows will they be?

Gary: We're planning a big tour from mid-September which will be about 40 dates.

It's been so long since we've done anything, we don't know what the reaction will be or how many people are still interested.

The stage set is still under discussion. The panels we used at Wembley were very dynamic, but it would be nice to go for something different. We're considering using lasers in some way.

Sarah: As a fan of the author Philip K Dick, what did you think of *Bladerunner*? (Dick wrote the book *Do Androids Dream Of Electric Sheep* on which the film was based.)

Gary: I thought the film was great to look at, but the storyline didn't

do justice to the book, which is brilliant.

I was very influenced by the book on the 'Replica' album.

Sarah: Didn't you once plan to fly a plane over old bomber routes – what was the story behind that?

Gary: It was an ambition of mine, yeah, but it would cost more money than I've got at the moment.

The idea was to get a Dakota, which is a World War Two troop carrier, and fly it across wartime routes.

It was going to be an educational thing, like a school trip to Dunkirk.

Sarah: Will there be a drastic change of style on the new album?

Gary: No, not drastic. It'll be as different as the others have been from each other. It will probably be called 'Warriors' and is more of a development.

I've been through the dreary electronic bit, then I got into more disco/dance stuff – which I still like, so it'll be more danceable.

I'm trying to come to a compromise between the unusual experimental sounds which were on the first albums, and a fun dance beat, to get away from the sombre image!

Send us five questions for your favourite star. Jot them down now and send them off to: Person-2-Person, No. 1, King's Reach Tower, Stamford Street, London SE1.

► Sticky business

Switch presenter Mark Issue got more than he bargained for when he tangled with manic South London drunkobillies King Kurt.

The boys with the silliest haircuts in town readily agreed when Issue suggested that they all run up to him and stuff his pockets with fivers as he spouted his glowing tribute to their musical talents on the show.

Come the actual day, they decided to liven things up a bit . . . by substituting treacle, feathers and beans for money.

There was another sticky incident for King Kurt at a gig later that week.

The police burst to the club waving truncheons and shouting "Where's the riot then?" – to the astonishment of the trouble-free crowd.

Funniest sight of the night was a few unsure members of the boys n blue standing on the stage being taunted by cries of "Which one of you is Sting then?"



A little light relaxation for King Kurt

► Sharp words and Stiff retorts

Dee Sharp was well miffed when The Sapphires brought out a version of 'My Baby Must Be A Magician' the very same week that his 'Magician' came out.

"It's a shank," he says indignantly. "To the best of my knowledge I found that song. All of a sudden I hear Stiff are rush-releasing the single."

"Nonsense!" Stiff retort. "It's a pure coincidence, we had the single earmarked for release months before it came out.

"Anyway, what's all the fuss about? It's only a record."

In the meantime Dee has another single up his sleeve which is supposed to be fab, but he's keeping it very, very quiet. Wonder why?

No. 1 Readers' Chart

If you spotted the deliberate mistake in last week's issue, you'll have noticed that we didn't have a Readers' Chart coupon. What can we say? Yeah, we're stupid. But now it's back in its rightful place, and we want you to vote for your five current listening favourites.

Stick this coupon on a postcard or the back of an envelope and send it to No. 1 Readers' Chart, Room 2614, King's Reach Tower, Stamford Street, London SE1 9LS.

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

ISSUE 3

My favourite records right now are:

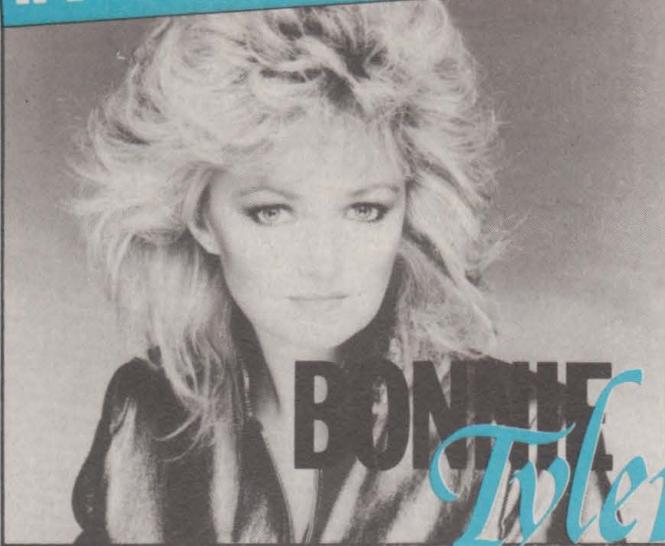
- | | |
|---------|---------|
| 3 | 4 |
| 1 | 5 |
| 2 | |

Name:

Address:

Age:

INTIMATE DETAILS



EARLY LIFE

Real name: Gaynor Sullivan.
Born: A little village called Skewen, just outside Swansea.
School report: A straight B's girl – very average.
1st Crush: A boy at school. I can't remember his real name, but his nick-name was Cow!
1st kiss: When I was about 16½. His name was Andrew.

HOME LIFE

Lives: Swansea, but I want to buy a flat in London as well.
Cooks: No time.
Sleeps: As much as possible. I get up about midday.
TV: *Three Of A Kind* – I really like Tracey Ullman.
Records: Michael Jackson, Jim Steinman, Phil Collins.

LOVE LIFE

In love: My husband Robert.
Out of love: There must be a hundred people, but I can't think of one!
Furry friends: I love dogs. I had one of my own but he died.
Turn ons: Bright eyes, full lips.

Turn offs: Rotten teeth and bad breath.

SOCIAL LIFE

Films: I don't get the time to see many films. *ET* was the last one I saw – I watched it twice and cried both times.
Gigs: Again, not much time. The most recent ones were The Q-Tips and Squeeze, and I'm hoping to see Bowie in June.
Nights out: Eating and drinking and lots of good friends.
Nights in: Candelit dinner for two and a lazy evening.
Lights out: About 3 a.m.

PRIVATE LIFE

Lusts: Franco Nero (in *Gypsy*) and Oliver Tobias.
Fears: I hate power cuts. The thought of being alone in the dark terrifies me.
Confessions: Just silly things, like putting salt in my brother's friends' tea.
I wish: To keep singing and recording and be happy. Corny but true.

Return of The Free T-Shirt

The Millennium Falcon is out of mothballs and back in action with the new Star Wars epic, *Return Of The Jedi*.

Apart from the regular gang of Han Solo, Luke Skywalker, Princess Leia, C-3PO, R2D2, Chewbacca, and Lando Calrissian, we're promised some new oddballs including the reptilian Admiral Ackbar, semi-human Bib Fortuna, Jabba the Hutt, the Rancor and a musical trio made up of Max Rebo, Sy Snootles and Droopy McCool.

And you thought Limahl had a daft name . . .
 The film won't be opening in

this country until June 2, but we've got a special treat for *No. 1* readers.

Twentieth Century Fox have parted with 25 *Star Wars* T-shirts. All you've got to do for a chance to get your grubby hands on one is to answer these simple questions:

1. What was the title of the second *Star Wars* film?
2. What character does Alec Guinness play?
3. Who is the chief baddie in all three films?

Answers on a postcard please to: Star Wars Comp, No. 1, King's Reach Tower, Stamford Street, London SE1.



Fat is back



This very large and proud of it lady is Plum, who's just released a single sending up the likes of Jane Fonda and the Green Goddess called 'Too Much Ain't Enough (Fat Is Back)'.

Plum is in great demand as a backing singer and she also shakes her size 22 frame at the Camden Palace.

"You know most girls spend their lives trying to look like something out of a magazine," she says. "Girlfriends invite me home 'cos they think I'm no threat, and usually their fellas jump on me whenever they get a chance."

"Last week I had to fight off Blancmange at the Palace."

HAYSI FANTAYZEE **SISTER FRICTION**

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HAYSI CRAZY

Any Haysi Fantayzee fans who don't want to dig too deep into those moth-eaten pockets of yours – we're going to help you out.

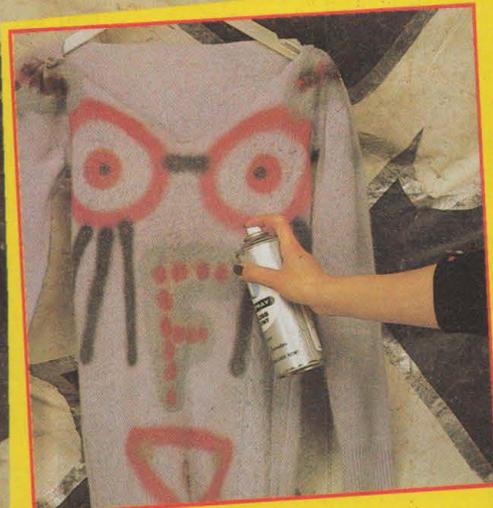
This coupon, when snipped out of *No. 1* and presented to an HMV shop, will enable you to have a whole 30p off the purchase price of their new single 'Sister Friction'.

Naturally the offer is subject to availability – so you'd better get in quick.

KATE

STARWEARS

Kate's dress from Top Shop. Kate's corset from a sex shop. Urban African camouflage designs by Kate.



Take a dress, rip it up, take it in and add an African touch!



Two of Kate's waist-crushing corsets get the full treatment.

Kate photos by Mike Prior

WARCRAFT

Haysi Fantayzee have got the glitter bug!

Bored with waiting around to appear on Top Of The Pops one day, Kate and Jeremy killed time by doodling with some gold and silver pens they'd bought . . . all over their clothes!

Jackets, hats, belts, shoes; nothing escaped the Midas touch, and a new metallic image was born.

"I call it the Urban African look," said Kate as she set to work on an old dress for us. "If you can't paint your body, paint your clothes!"

It's a simple idea that you can all indulge in. Make war on plain clothes by taking aim with spraycans and firing your imagination with metallic pens.

The results are shiny, shiny!

WARPAINT

Buy metallic markers from art shops and stationers like Rymans, for drawing finer details.

Markers come in copper, silver, gold and metallic colours for around a pound.

Best buy sprays are metallic car sprays from Woolworths, also for a pound.

If you want to spray your hair and skin to match, get special glitter disco sprays from chemists, about £2.50.

WARPATH

1. Make sure you only use metallic paint or the colours will just sink into the material.
2. Beware! The paints don't stick to plastic, only leather.
3. Use Kate's ethnic designs for inspiration or create your own originals.
4. If you don't trust yourself to get it right first time, cut out stencils of your patterns and spray or draw through them.
5. When using sprays, mask off areas that you *don't* want covered in glitter.
6. Clothes must be dry-cleaned and touched up occasionally if colours start to fade.

Win your own customised donkey jacket painted by Kate and Jeremy.

The winner will be the first to give us their surnames.

Entries on a postcard to Haysi Competition, No.1, Room 2614, King's Reach Tower, Stamford Street, SE1.

The next 25 correct answers earn a copy of Haysi's 'Battle Hymns' album.



Jeremy's donkey jacket was found frozen to a lamp post, thawed out and decorated! New ones must have leather patches.

LOOKING AT MIDNIGHT



Imagination

Hiding here I'm just another shadow
Faces from the past keep drifting by
Staring eyes that see through every window
All the world is in disguise
I got no way of knowing whether it's day or night

Chorus:
I keep on searching for the light
And I just don't know where I'm going
Whether I'm wrong or right
Looking at midnight, midnight
I wonder which way to go now
Don't miss the sign that points the other way
Midnight, midnight, nothing left to show now
Win or lose it's just a game we play

Through the mirror of my life I'm falling
Into every space I disappear
Echoes from the darkness keep on calling

Doesn't anybody know I'm here
With no sense of direction
I must pay the price

This endless search for perfection
But I won't let you think about it twice
Looking at midnight, midnight
I wonder which way to go now
Don't miss the sign that points the other way
Midnight, midnight, nothing left to show now
Win or lose it's just a game we play

I got no way of knowing whether it's day or night
I keep on searching for the light

Midnight, midnight . . . repeat till fade . . .

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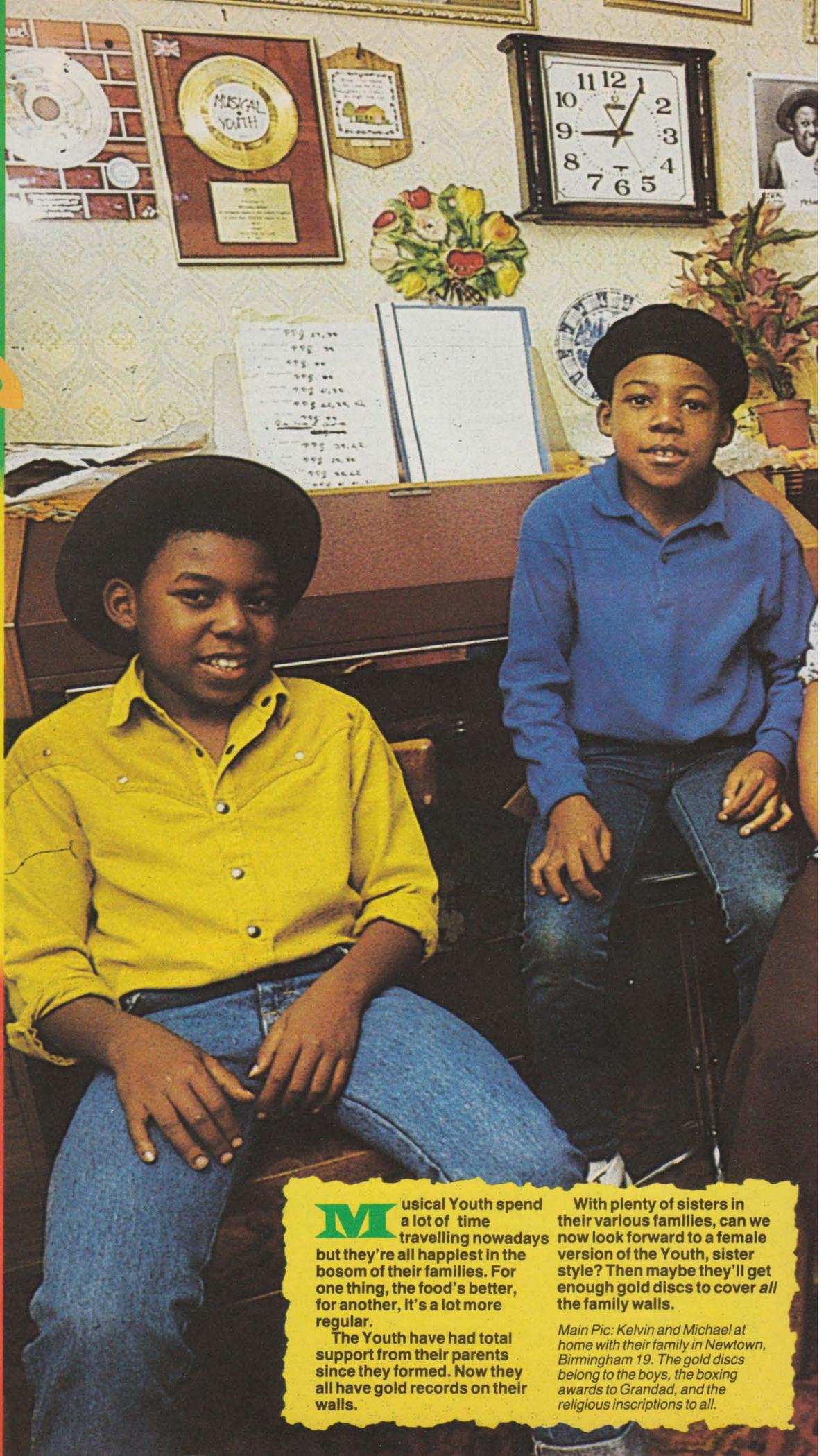
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KEEPING IT IN THE FAMILY WITH

MUSICAL Youth



Musical Youth spend a lot of time travelling nowadays but they're all happiest in the bosom of their families. For one thing, the food's better, for another, it's a lot more regular.

The Youth have had total support from their parents since they formed. Now they all have gold records on their walls.

With plenty of sisters in their various families, can we now look forward to a female version of the Youth, sister style? Then maybe they'll get enough gold discs to cover all the family walls.

Main Pic: Kelvin and Michael at home with their family in Newtown, Birmingham 19. The gold discs belong to the boys, the boxing awards to Grandad, and the religious inscriptions to all.



Above: Dennis with mother Ullei and two of his sisters in Nechells, Birmingham 7.



Above: Junior and Patrick at home with mother Jean, musician friend Bop Simmons and manager Tony Owens in Edgbaston, Birmingham. Right: Junior with Jean.



Above: Outside the Railway pub with Freddie, father of Patrick and Junior and the man who brought the Youth together before stepping down as lead singer.



Photos by Adrian Boot



BLIND DATE

TRACIE meets PAUL YOUNG



What's it really like meeting your legend in his own lunchtime? Here, in the spot where we bring together two stars who don't know they'll be meeting each other, we set up Tracie Young with her idol Paul Young. **Karen Swayne** listens in as Tracie tries to talk while holding her head in one hand and her scrapbook in the other.

After a somewhat shaky start though, Tracie soon recovered her composure, with the help of a Southern Comfort and Coke, and was back to her bubbly, chatty self once more.

We'd lured her down from Canterbury, where she was in mid-tour with The Questions, with a few white lies. A bit of elaborate organisation ensured that meeting Paul Young for lunch was the last thing she was expecting.

A bit sneaky perhaps, but worth it just for the look on her face!

With the tape recorder hidden behind a handy napkin (it's a bit difficult to chat naturally when you're staring down at a Sony)

"Oh no! God, how embarrassing! How could you do this to me?"

Tracie blushes scarlet, hides her face in her hands, and for a moment it looks like she's going to make a run for it.

The reason for all this anguish?

Well, we at *No. 1* had sprung a little surprise on her, and it had turned out to be more of a shock to the poor girl's system than we'd anticipated.

Tracie Young had spent her teenybopper days as an avid fan of soul band The Q-Tips. She'd even kept all their press cuttings and put them in a scrapbook.

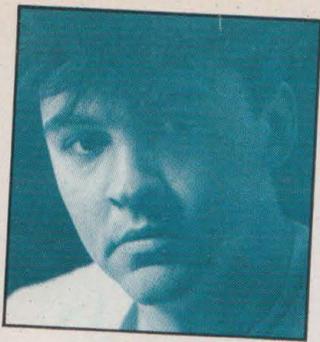
Part of the reason for her devotion was that she lusted after the sultry-voiced singer Paul Young (no relation), and as she'd made no secret of this fact, we thought it might be a nice idea for them to meet face to face.

The theory was great – the reality a bit more traumatic.

ONE FOI

The end of the meal, and it's all coming back again! Tracie leafs through the pages of Paul's past.





everyone relaxes a little, and the conversation starts on fairly neutral ground as Paul asks how her first ever tour is going.

"It's been really great," she enthuses. "Well, up 'til last night anyway. There was this boy at the front who had his foot on my mike lead and he wouldn't take it off.

"I kept pulling, but he just wouldn't budge, so in the end I just yanked it and it came out.



Oh no... oh yes! Tracie's just realised who's coming to dinner.

R THE ALBUM

"I was left standing with a dead mike – I felt a right idiot!"

"I think the worst one was when Marc Almond's mike kept cutting out on *The Tube*," laughs Paul.

"I kept playing it back on video, it cracked me up so much.

"Then God got his own back, because my mike packed up when we were on the show.

"Was the *Switch* your first TV?"

Tracie: "Yeah, apart from the *Top Of The Pops* I did with The Jam. *Switch* was awful because there wasn't an audience, so I had to follow the camera. I'd never done anything like that before and I couldn't suss out which camera was on me.

"I'd just pick the right one and the light would go off!"

The conversation turns to food as the menus arrive.

"I hate all that rabbit food," says Tracie, skipping over the salad section. "Just looking at a tomato makes me feel ill!"

"I eat stupid things – like the other day for breakfast I had a bakewell tart, a tin of macaroni

and a packet of Twiglets!"

"I have to eat healthy food," admits Paul. "I had two years of being ill on tour and not being able to take the pace. In the end I had to knock it on the head."

"You really used to tour a lot, didn't you," says Tracie. "I remember one year you did about 240 dates – something ridiculous like that."

She should know. Tracie went to as many as she could possibly get to. There were a few missed ones though, and she hasn't forgotten.

"I went all the way to Southend to see you and you didn't turn up," she accuses Paul. "And it was my birthday!"

"I'm sorry, it wasn't our fault, honest," he apologises. "The farewell shows we did at Christmas were really good – did you see them?" Paul asks,

desperately trying to get on safer ground.

"No, I really wanted to go, but if I had I would never have got home.

"The last time I saw you was in September. I was at the front as usual and this boy was jumping all over me yelling for Stiff Little Fingers.

"I went home from the last concert and started looking at the scrapbooks, and thought 'Oh no, this is tragic, I can't handle it'.

"So I took one last look and then packed them away because I knew I'd want to cry every time I saw them.

"They went to a good cause though."

That good cause was Paul Young himself.

Totally by coincidence, the CBS press officer, Sharon, who's been in on the scheme from the start, has brought the two books along – much to Tracie's dismay.

"Oh no!" she shrieks (again). "This gets worse as it goes along!"

"I thought it would be better once the initial shock had worn off. All my dreadful past is coming out.

"Let me have a look, it's so long since I've seen them.

"All my memories are in here – how could I part with them? This is really traumatic – I'm going to get all emotional in a minute!"

Thankfully it doesn't end in tears. Thanks to her mum,

Tracie is getting used to embarrassing experiences.

"She came to one of the Respond dates. She waited 'til there was a big crowd of people gathered round, then said in a really loud voice, 'I hope you've been changing your underwear, Tracie'. Can you believe it? I'm sure she does it on purpose!"

"My mum and dad were in our last video," chips in Paul. "My dad had to pretend he was asleep – he managed that easily enough."

Tracie: "We're meant to be doing a video for the next single. It should be good as long as it's not as cold as when we did the Style Council one.

"That was filmed in the wilds of the Malverns in mid-winter, and it was awful. The first thing the wardrobe supplied was thermal underwear – seriously.

"And I refused to wear it!"

Paul changes the subject: "What star sign are you?"

Tracie: "Not a very good one I'm afraid – Aries. I know what you are 'cos I check your horoscope every morning." (Aah!)

Paul: "Aries is quite a well-balanced sign, isn't it?"

Sharon: "It was 'til today, anyway!"

On that astrological note we'll leave the Young twosome, last seen cuddling on the pavement outside the restaurant posing for snaps for Tracie's family album.

The Young Ones, hmm... could be a TV series in this...

Anyone else got a scrapbook? Think you can beat Tracie as the No.1 fan of your particular favourite? If you think you've got the goods on a certain star, let us know about it – you could find yourself featured in No. 1! Write to: Scrapbook, No.1, Room 2614, King's Reach Tower, Stamford Street, London SE1, giving your address and phone number.

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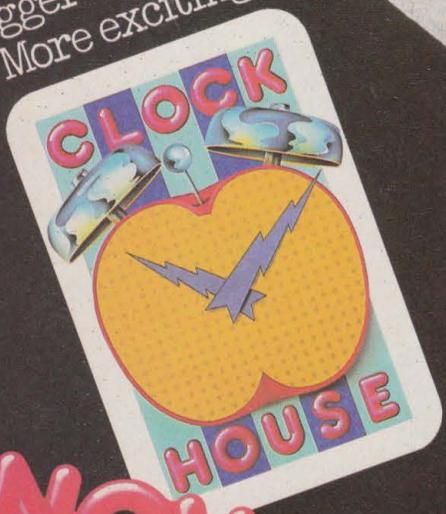


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Nick Heyward

SITUATION TAKE THAT

How can you take back my pride
And shout at me until I hide
But what makes me so dumb inside
Is waiting for my heart to die

I tried and knew that something
Was to keep me down
It's all over with the justice
Of an empty clown
Sadness is the reason I can't stand out
From the crowd
I only need a minute to look
Up and proud

Make me shout make me shout
Content to sit and pour it out
Going to take that situation
And do it right, and put it right
And do it right, and do it right

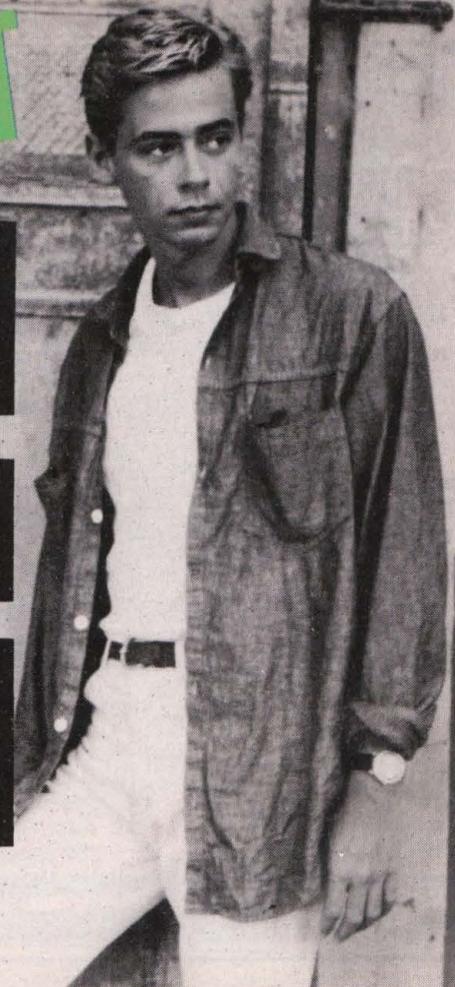
How can we just sit about
And not begin to work it out
The trouble is with your old friends
Is one who blames and just complains
Take that situation
And do it right

Make me shout
You're too late
I let you get back in a state
Take my blame and take a break
Before you end this sorry state
Going to take that situation
And do it right, and put it right
And do it right, and do it right

Come on and shout
And pour it out
On a day that left me back in doubt
Take my blame and dance and shout
'Cause I'm still saying you make me shout
Take that situation
And do it right

Take that situation

Words and music Nick Heyward
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On Arista/Ariola Records



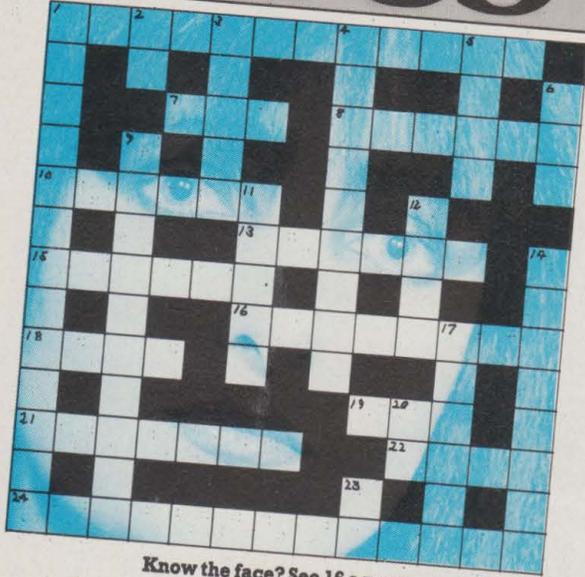
SPEAR OF DESTINY THE WHEEL

Lullaby from heaven as the wheel goes round
Echoes from your future as the wheel goes round
There's love inside the circus
There's fun on the carousel

There's magic inside the melody
There's laughter with clowns
As the wheel goes round
As the wheel goes round

Words and music Kirk Brandon
Reproduced by kind permission Chrysalis Music Ltd © 1983
On Epic Records

CROSS



Know the face? See 16 across

ACROSS

- 1. The girl who wants to break away (6,6)
- 7. — Pan Alley(3)

- 8. David, once of Dollar (3,3)
- 10. Describes the Fun Boys' lips (6)
- 13. Paul McCartney's making a film about this check-trou-

- 15. — Juice (6)
- 16. Female creature? (8)
- 18. You'll find an ordinary one between penthouse and pavement (4)
- 19. 'It's back to the lunch— and worker/management rows' (The Jam) (3)
- 21. Ms. Thompson Twin
- 22. — Fu Fighting (4)
- 24. 5 lads who'll be true to you (7,6)

- shelter (5,3,5)
- 2. Half of AC/DC (2)
- 3. — on Main Street (The Rolling Stones) (5)
- 4. Home town for OMD (9)
- 5. DJ Peebles (4)
- 6. — of the Tiger (3)
- 9. Siobhan, Sarah and Keren (10)
- 11. '—ed To Kill' (Fashion) (5)
- 12. Marc Bolan's group (1,3)
- 14. 'Because— belongs to lovers' (Patti Smith) (3,5)
- 17. Marvin Gaye's '— Healing' (6)
- 20. — Jive (1,1)
- 23. Ah,ha,ha—(True)(2)

DOWN

- 1. Looking pretty pale in the

LEAVE IT OUT!

All of these lyrics have one word wrong. Which?

- 1. I'm coming to see you I'm coming real soon/
I'm packing my girl in this afternoon
- 2. You invite me to a war party/Me I wanna go
- 3. I bought a ticket to the match/But now I've come back again
- 4. When all I want to be is/Completely in demand
- 5. Day after day it disappears/Night after night my heartbeat shows the fear

PUZZLE ANSWERS ON PAGE 43

ORANGE JUICE



THE SINGLE
FLESH
OF MY
FLESH



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WHO RULES THE WAVES?

— your chance to tell us what you think about DJs

In our first two issues we asked you what you thought of *Top Of The Pops* and *Radio One*.

Dave, our roadie, nearly disappeared beneath the pile of letters that poured in!

As you've obviously got strong feelings on the subject, we decided to do our own survey on DJs.

Who turns you on? Who do you turn on for?

Who do you rush home to hear? Who do you rush to switch off?

Fill in our form, wherever possible giving us reasons why as well as straight yes or nos. No. 1 will compile the results into a DJ chart with a difference.

To: DJ Survey, No. 7, Room 2614, King's Reach Tower, Stamford Street, London SE1 9LS.

Who is the best music DJ, and why?

Who is the funniest DJ, and why?

Which DJ do you think talks too much, and why?

Which DJ do you hate the most, and why?

Name

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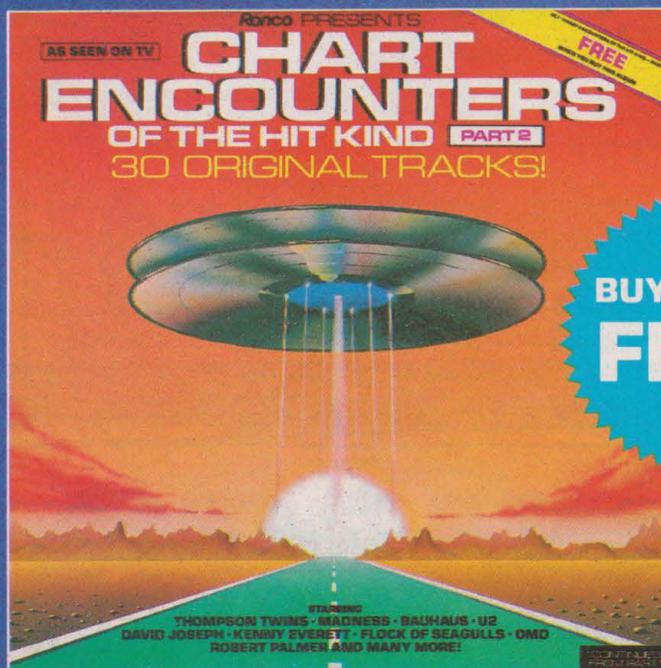
- | | | |
|----|--------------|-----------------|
| 2 | BASILDON | Raquels |
| 3 | BOURNEMOUTH | Midnite Express |
| 8 | HUDDERSFIELD | Polytechnic |
| 9 | DARTFORD | Flicks |
| 10 | NOTTINGHAM | Assylum |
| 11 | BATH | Moles |

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Flesh of my flesh

Orange
Juice



Here's a penny for your thoughts
Incidentally you may keep the change
And here's a book of etiquette
I bought to keep you sane

And mutual friends say make amends
And a stitch in time saves nine or ten
Goodbyes
Flesh of my flesh
Flesh of my flesh
Flesh of my flesh

The difference between you and me
Is that the world owes you a living
And you always toe the party line
In your loving and your giving

And mutual friends say make amends
And a stitch in time saves nine or ten
Goodbyes
Flesh of my flesh
Flesh of my flesh
Flesh of my flesh

Words and music Edwyn Collins
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FOUR
MORE
PICTURES
TO CUT
OUT AND
USE IN
YOUR
4-IN-1
BADGE



VIDEO

FIVE MEN

**AND
A DOG**



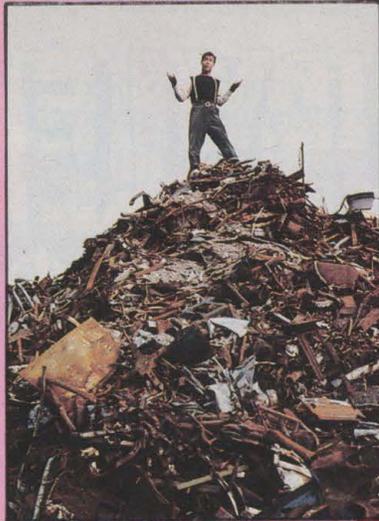
The new JoBoxers single, 'Just Got Lucky', is completely different to the first, and the third won't be anything like their second.

Sean explains, "We don't want to write sequels and just churn out stuff that all sounds the same 'til everyone's sick of it. We just want to write good songs."

'Just Got Lucky' was shot at the King George The Fifth Docks at Woolwich, and sees our heroes racing through the streets in a go-cart after a posh white Roller that tries to run them over!

I ask Rob about the four-legged guest appearance by Russell, the dog who does tricks for a certain beer ad.

"Well you know they always have that lady with wings on the front of a Rolls Royce - well the dog's our poor man's substitute on the go-cart.



big ol' East Ender with fists like Dee Snider."

Dig adds drily: "He got upset when a bottle of vinegar got broken, I'd hate to have seen him when he discovered those tables."

I ask for a quick comment on their first ever *Top Of The Pops* appearance. Mustn't it just have been the most incredible...

"It was boring," Dig cuts in mournfully. "You just sit around all day and rehearse. And that BBC building's really awful; it's like being in a hospital or something.

"The studio's just a bunch of stages, funny lights and scantily-clad girls and then when they came on with those awful pompoms and boxer gloves..."

"They think they're giving you the full treatment laying on one of their dance routines," says Sean. "They don't actually think to ask you first."

Debbi Voller

JoBOXERS JUST GOT LUCKY

Your technique it leaves me weak
My heart knows it's the beat I seek
And I found it, just got lucky
I never worry that your love is fake
I'm free and easy and I'm feeling jake
And I found it, just got lucky
Oh yes I found it, just got lucky
'Cause I never felt this way before
Like a dog always beggin' for more

I've been fooled by love so many times
I gave up on all the silly rhymes
Kept my feelings all inside my heart
A locked door, no key was cut that was the fit
Now I'm such a very lucky guy
Gangway, one side now, come on hear me say

I found the answer and it's plain to see
That I'm for you and you're for me
'Cause we found it, just got lucky,
Together we found it, just got lucky
'Cause I never felt this way before
Like a dog always beggin' for more

I feel a quiver every time we kiss
The sky's the limit with a love like this
'Cause we've found it, just got lucky
Together we found it, just got lucky
'Cause I never felt this way before
Like a dog always beggin' for more

Words and music: Wayne/Bostock
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On RCA Records



"Russell was ever so good, his trainer just put him on the front of the cart and said 'Stay', and he did all day.

"I've never had so much fun in all my life - careering down a hill in that cart! Bits of it were falling off all over the place and it didn't have any brakes!"

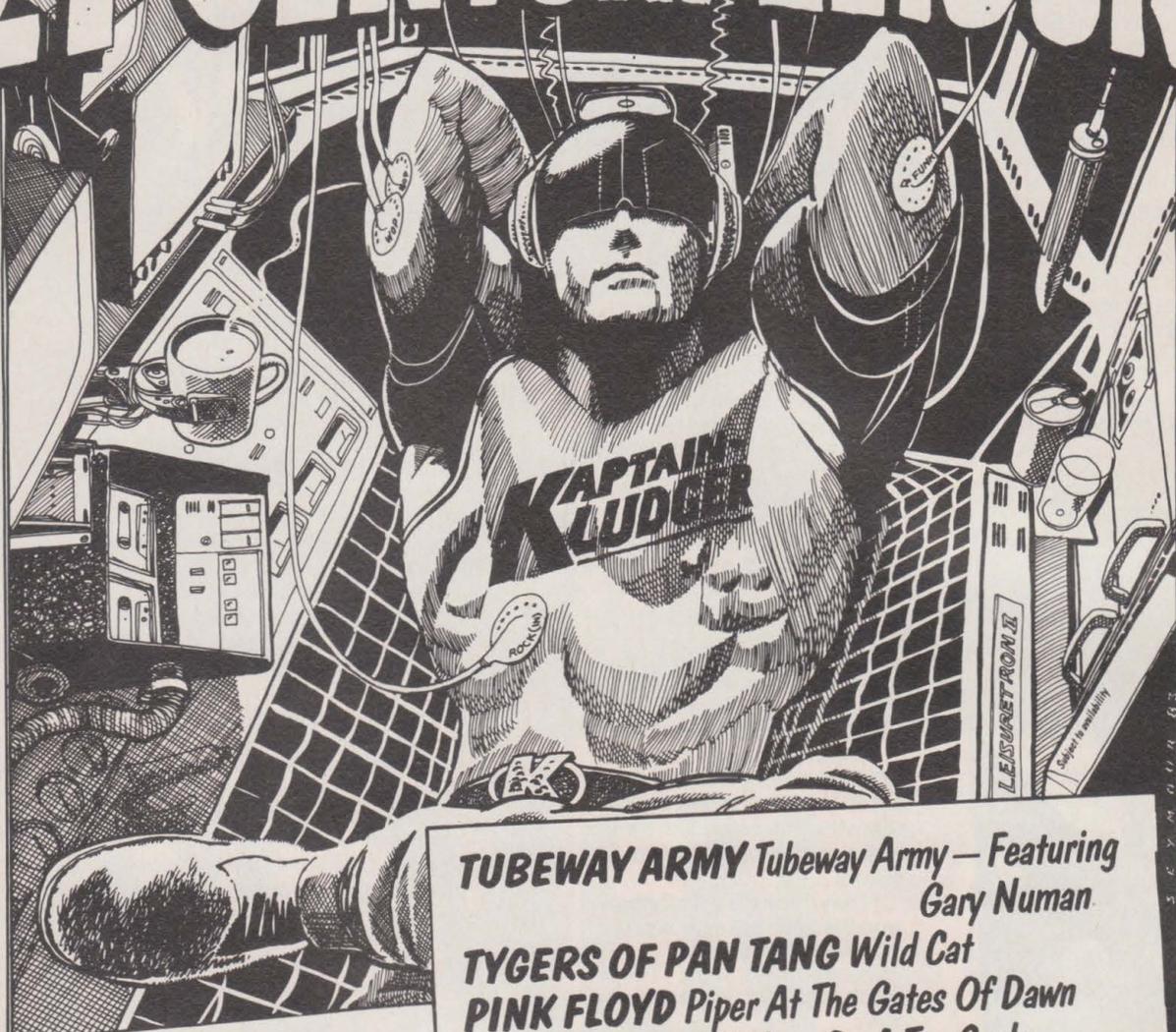
As the 'Boxerbeat' video for their first single never got a showing on *Top Of The Pops*, what kind of madness did we have the misfortune to miss?

"Oh it was chaos!" laughs Sean. "We were jumping around on these antique marble-topped tables in a Victorian pie and eel cafe in Islington... and we cracked 'em.

"The manager was a real thug. It was a good job he didn't realise what we'd done at the time. He was a *giant*, a



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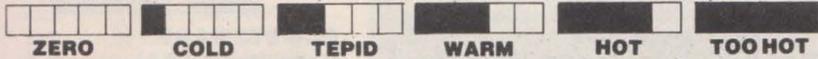
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ALBUMS

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



MOTORHEAD

Another Perfect Day (Bronze)

This is Motorhead's first outing with their new guitarist Brian Robertson (ex-Thin Lizzy) and I'm glad to say that it should please all the old fans and make some new recruits to the Motorheadbangers' army.

"Top notch," growls Lemmy before the opening chords of the first number, and that seems to sum up the approach of the new line-up.

The main surprise is that the new Motorhead seem to have actually thought about the songs before they recorded them. Most sound all the better for it.

The heaviness of old is still there for all to hear, but Robbo's arrival has made the overall sound more refined—without losing any gutsiness.

Listening to a Motorhead album is no longer like having an articulated lorry running over your head. Now it's more like a transit van.

David Ling

BATCAVE

Young Limbs (London)

Hi there, all you wacky young blood drinkers out there in rocking Transylvania! In case you didn't know, there's a downbeat dive in old Soho that's just your kind of coffin!

Yup, I'm talking about the Batcave where hordes of cute and crazy young bloods go to spill warm beer over each other and enjoy the really important things in any teenager's life—"Blasphemy, lechery and blood." Whoee!

Now, the freewheeling groups who do their thing down in the Batcave—Meat Of Youth, The Alien Sex Fiend, The Specimen and the rest—have their own wild album on release. There's even some mouldy oldies here—Patti Palladin (they don't come much older) and Jimmy Pursey (they don't come any mouldier).

You want a groaning, moaning, dreary, lumpy noise that'll drive your parents screaming mad? You wanna be so bleaked out you could die? You got it, Batcavers!

And you're welcome to it.

Sunie

ROBIN GIBB

How Old Are You? (Polydor)

If expensive wallpaper could sing, it would sound like this...

Mark Cooper

BARCLAY JAMES HARVEST

Ring Of Changes (Polydor)

Barclay James Harvest are so bland

DUCK SOUP

MALCOLM MCLAREN

Duck Rock (Charisma)

The old rascal's done it again.

From The Sex Pistols to Bow Wow Wow, Malcolm McLaren has force-fed rock some of its most powerful fuel.

This LP is his most ambitious project to date. With ABC's producer Trevor Horn, he has set out on an epic journey to check out the roots of rock and roll.

The results are fascinating. There's an Afro/Cuban chant that dates from before the time of Christ, a hillbilly hoedown, a skipping song from the Bronx and pop from the troubled black township of South Africa's Soweto. Running behind the tracks is a late night funky phone-in from New York that links all the strands of this musical marathon.

McLaren is a delightfully dotty travelling companion, hip-hopping from one culture to another and shamelessly stealing from them all.

He's gone right back to the deep black roots of popular music, and Trevor Horn's mixed it with the white man's magic of advanced technology.

'Duck Rock' is like those vivid snatches of sound that leap out at you when you twist a radio tuner through the stations—a whole world opened up at the flick of a switch.

I doubt whether you'll hear a more revolutionary record all year. Food for thought for a long time to come.

Lynn Hanna

SHOCKING PINK



KISSING THE PINK

Naked (Magnet)

I felt a surging of my flagging spirits when first I heard Kissing The Pink's 'Last Film'. A positive rousing of the soul.

Music to march to and be moved by, their debut album proves there's a lot more where that single came from. They're fast establishing a style with a mind of its own.

If anything, 'Naked' sounds like some kind of glorious film score for an action-packed mystery movie; give it a good listen and don't let those moods just wash over you.

Different, but not too clever for their own good, Kissing The Pink have hit a balance between precious and pop. Pink and perky.

Debbi Voller

they make Toto sound like hard core punks.

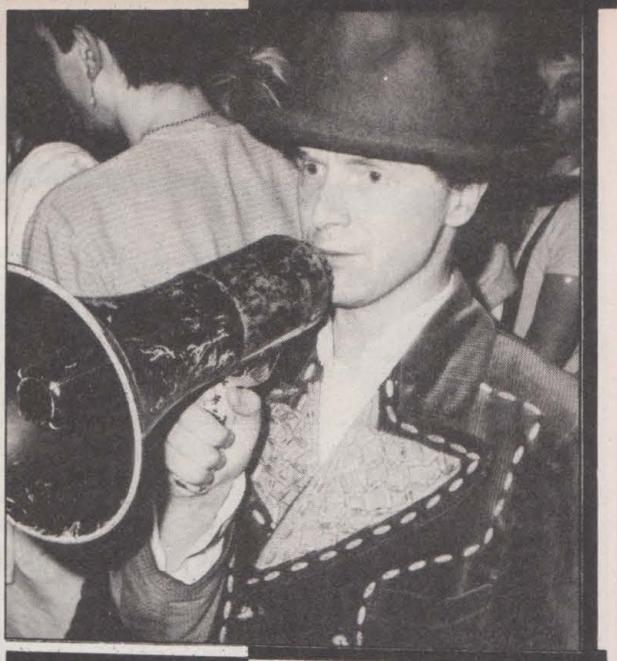
In their nine years on Polydor they've churned out eleven LPs, with such cosmic titles as 'Everyone is Everyone Else' and 'Eyes Of The Universe'.

Maybe 'Ring Of Changes' means they've come full circle because, despite the space-age technology

and digital this and that, their music is still steeped in the long hair, beads and sandals of the '70s.

Very pleasant if you live in a time warp—incredibly dull if you don't.

Anne Lambert



STEVE MILLER BAND

Live (Mercury)

Considering that Steve Miller has been around since the year dot it's taken him a long time to make a live album.

'Live' (great title, huh?) is also a Miller Greatest Hits.

All his tried and tested favourites are here—the autobiographical swagger of 'Gangster Of Love', the mid-period humalong ditties that secured his stardom, 'Fly Like An Eagle', 'The Joker', 'Take The Money And Run', and the more current 'Abracadabra', immaculately played, enormously catchy and ultimately gutless.

Oh well, Miller's an amiable old codger and, while this may be for the fans, he seems to have plenty left to please.

Max Bell

VARIOUS ARTISTS

The Whip (Kamera)

A grotesque pink talon beckons from the record cover, the obscure sleeve notes seem to be promising a dark and mysterious offering, but the only nasty goings-on are to be found in the often painfully bad music.

'The Whip' is an album made up of the 'new punk' brigade, a soundtrack to an imaginary film.

Amongst the dross ('Brigandage's' thrash, 'Brilliant's' amateur dramas and 'Play Dead's' sheer tunelessness) there are a few ideas that work.

The most obvious is the Marc Almond and Andi (Sex Gang Children) track. The two sing different sets of lyrics, but the mix works well if a little confusingly.

This positive punk lot get more Gothic and more mystical, everyday. Unfortunately the result here is too overblown and pretentious for any but their most devout followers.

Karen Swayne



THE COCONUTS
Did You Have To Love Me
Like That (EMI America)

Kid Creole's Coconut branch out on their own and come up with a gorgeous sexy breeze of a song.

The sultry vocals blend with the lazy funky backing in a way that is utterly irresistible, and the result is guaranteed to bring a little sunshine into even the dullest of lives.

"The horniest record out," reckons a friend of mine, and I don't think he's talking about the brass section either.

FLOYJOY
Answer Through Me!
(Virgin)

Produced by Kid's sidekick Andy Hernandez (Coati Mundi to you), this is another gem. It's a lush, lavish dance track with a swinging bassline and glorious vocals from one Elana Harris. A classy contender for the charts.

HAYSIFANTAYZEE
Sister Friction (Regard)

Another endearingly dotty but rather insubstantial offering from everyone's favourite anorexics. Over the electro-bippetybop

backing (including the *Switch* theme tune), Kate seems to be singing "*Sister Friction, Love her diction*"— what this means is anybody's guess.

Entertaining nonsense.

NICK HEYWARD
Take That Situation
(Arista)

Young Nickypoos discards the pensive soulful (some would say wimpy) tag, and hits back with a blasting jazzy uptempo number.

The big band brass sound and

MOTORHEAD
I Got Mine (Bronze)

Making no attempt to out-gross Twisted Sister — but still intending to outgross them in sales — Motorhead fight back with a remarkably restrained offering.

Even though there's the obligatory guitar solo, Lemmy and co have cleaned up their act, and guess what — there's even a tune in there somewhere!

Compared with earlier over-the-top extravaganzas this is tame stuff. God forbid that these boys are getting musical in their old age.

choppy guitar build up to a BIG finish with Master Heyward's vocal chords sounding in good form. A grower and a hit.

DEAD OR ALIVE
Misty Circles (Epic)

An ultra-funky electronic workout which should pack the floors in more adventurous clubs. The growling vocals come courtesy of dreadlocked demon Pete Burns.

The band have been around a while but seem to have finally hit on music which lives up to their image. If you look at the cover you can see their problem — pouting Pete comes over as a cross between Boy George and Marilyn Monroe, both of whom are tricky acts to follow.

IMAGINATION
Looking At Midnight (R&B)

No real surprises here. The boys sound as unbutch as ever, as they move into the Philly soul area, but show a distinct lack of Imagination when it comes to producing something new. Can't wait to see the outfits though. . .

ROD STEWART
Baby Jane (WEA)

Rod forsakes raunch for 'modern' fake funk. He warbles his way unconvincingly through this plodding anonymous ditty with all the conviction and commitment of a *TOTP* rent-a-dancer.

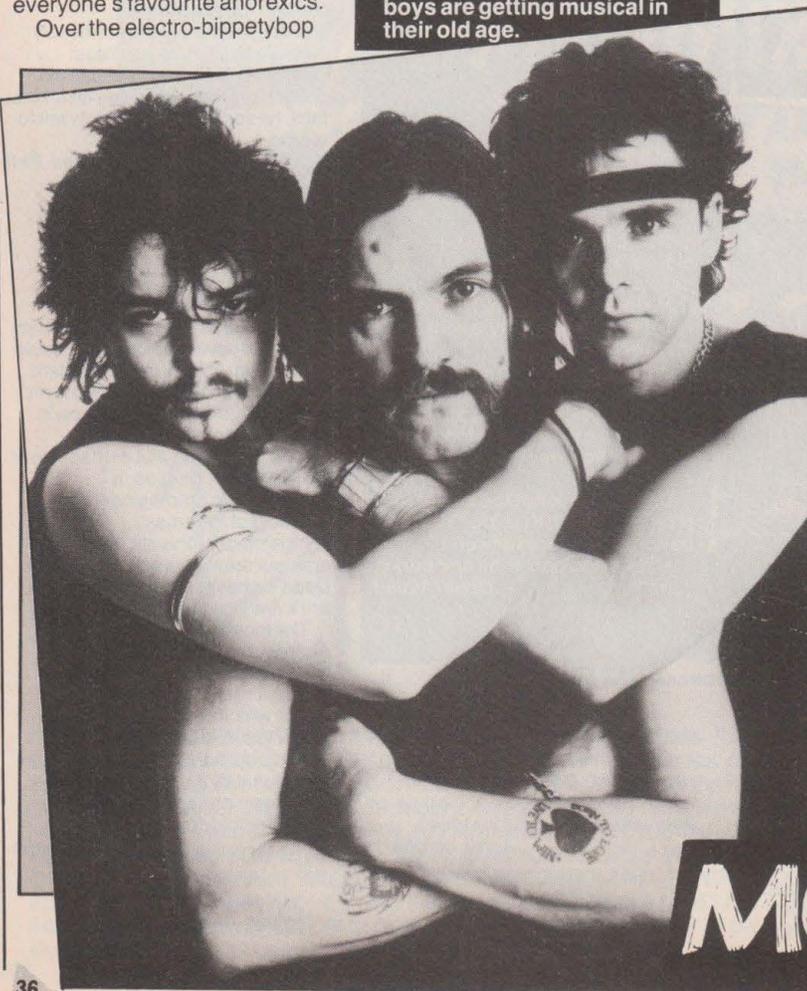
SHAKATAK
Dark Is The Night
(Polydor)

More slick but sleep-inducing jazz funk from the Shakagang. I've forgotten what it sounds like already, but will no doubt be reminded by numerous radio plays.

THE MAIN T POSSE
Fickle Public Speakin'
(Respond)

Comes complete with the Weller involvement and stamp of approval, so Vaughn Toulouse should have few problems with this one.

It's a further excursion into the world of soul, Vaughn's gruff rap alternating with female vocals, but is uncomfortably flat and uncannily similar to 'Money-Go-Round' in parts.



I GOT MINE

Here's the story there's only me
No other place for you to be
It's only you babe it's only you
I can't believe the things you do
Right now right here aint gonna let you disappear
Right now this time you got yours and I got mine

Come on baby go back to start
I got your picture in my heart
It's only me babe it's only me
Refuse, disposal, refugee
Rock 'n roll you just might be my new career
Rock 'n roll you just might be my new career

Come on baby come on with me
You got me fallin' out my tree
Be my lover, the number one
Be my friend but don't be gone
Nobody gonna interfere

Words and music Kilmister/Taylor/Robertson
Reproduced by kind permission Motor Music Ltd/Leosong
On Bronze Records

MOTORHEAD

KING SUNNY ADE AND HIS AFRICAN BEATS
Synchro System (Island)

A refreshing change from the current pop offerings, Sunny Ade makes music which flows across the senses. An undulating, insidious record, 'Synchro System' is tribal in the true sense of the world, and its gentle rhythms are pure delight.

JAH WOBBLE
Invaders Of The Heart
(Lago/Rough Trade)

Another off-beat charmer. Ex-PiL bassist Jah Wobble has come up with a swirling Eastern-style single that is uniquely different. It's haunting, evocative, and weirdly wonderful - splash out on the 12-inch for maximum enjoyment then catch up on those belly dancing lessons.

THE TRUTH
Confusion (Hits Us Every Time) (WEA)

Someone's been listening to early Jam, but this sub-standard modstomp will never get a place in the history books. Very dull and dated debut from former Nine Below Zero leader Dennis Greaves' new band.

KAJAGOOGOO
Hang On Now (EMI)

The GooGoo's float back into the pop arena with another typically lightweight track. After the banal non-event of 'Ooh To Be Ah' their latest single has a bit more going for it, but lacks the instant appeal of 'Too Shy'.

In the future though they're going to have to come up with something a bit stronger because there's plenty more pretty boys waiting in the wings to steal their crown.

LAUREL AND HARDY
Lots Of Loving (And She Gone) (CBS)

The pop-up toasters pop back with jolly reggae skank. It's a simple and catchy song with neat lyrics: "For this little girl made me look an idiot. She take away me money and me bowler hat".

ELECTRIC GUITARS
Wolfman Tap (Naive)

An unusual, energetic and rhythmic single which is incredibly infectious. Defies description but could possibly be filed under aggressive doo-wop.

FANTASTIC SOMETHING
If She Doesn't Smile (It'll Rain) (Cherry Red)

Does the world need another Simon and Garfunkel? Fantastic Something obviously believe it does, and have made a record

JAPAN
Visions Of China/Canton
(Virgin)

A chance for Japanophiles to relive the memories of those farewell concerts in the comfort of their own home.

These two live tracks indicate that these must have been somewhat subdued occasions. Instead of gnashing of teeth and wailing in the aisles we have muted applause and a polished sound, better than most bands get in a studio.

'China' sees "the world's most beautiful man" and his equally lovely associates at their most stylish and stylised.

It's a lovely, haunting track, far superior to 'Canton', which is a tinkly instrumental which sounds like the soundtrack to one of those obscure sub-titled movies they're so fond of at Channel 4.

which is virtually indistinguishable from the real thing. It's a gentle, folky, '60s influenced number, pleasant enough but a bit too derivative for its own good.

Peace and love anybody?

GRANDMASTER FLASH & THE FURIOUS FIVE
New York New York
(Sugarhill)

More hard-hitting stuff from Flash and his furious pals. It's a continuation of the themes contained in 'The Message', as the gang take us into the seamier side of the Big Apple.

"New York New York, big city of dreams, everything in New York ain't what it seems, too much, too many people," they warn as they catalogue a selection of everyday events: suicides, murder, transvestism, overcrowding, and yeah, flushing babies down toilets.

This band are obviously not sponsored by the NY Tourist Board. . .

THE SMITHS
Hand In Glove (Rough Trade)

The ridiculously pretentious press release could be enough to put you off The Smiths for life but this record is a dense and lyrical delight. Gorgeous guitar and emotive vocals make this an unusual release that's worth seeking out.

EDDIE TENPOLE TUDOR
The Hayrick Song (Stiff)

More frolics from that lovable loony, and there's no great change in style. This is a jolly sing-a-long 'rural punk' knees up which could get irritating after a few hearings.



Visions of China

I'm walking young and strong
But just a little too thin
I may be happy, but I don't have a clue
To this life
In my mind

Chorus:
Stay with me
We could learn to fight
Like every good boy should
Cling to me
We are blacked out
In visions of China tonight

I'm building heroes again
I never thought of before
I remember the fashion, but don't have a clue
To your life
In my mind

Chorus
We walk backwards, say nothing
My visions of China
We're young and strong in this party
We're building our visions of China

Words and music David Sylvian/Steve Jansen
Reproduced by kind permission Chadwick Nomis Ltd
On Virgin Records

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EXCLUSIVE

THEIR OWN STORY



The JAM A BEAT CONCERTO By Paolo Hewitt

With even his own group starting to doubt his ability, it was clearly make or break time for Paul Weller.

But the move back to Woking, coupled with the precarious position of The Jam, finally pushed him into

It's 1978 and The Jam's fortunes are at rock bottom. Neither they nor their fans are satisfied with the 'Modern World' LP.

While audiences in both the UK and USA turn their backs on The Jam, Paul Weller's songwriting has dried up.

In love for the first time, bored with the group, he's at a crisis.

Desperately trying to regain inspiration, he moves back into his parents' home in Woking...

most exciting, challenging sessions we've done."

Two singles preceded 'All Mod Cons'. August 8, 1978, saw the release of 'David Watts', a sparkling cover version of a Kinks song, coupled with 'A-Bomb In Wardour Street', a terse number which showed Weller recapturing some of his old talent. It reached 25 in the charts and was immediately followed by 'Down In The Tube Station At Midnight'.

If 'A-Bomb' had shown Weller back on the track, 'Tube Station' confirmed beyond all doubt his ability.

The story of a man viciously attacked in the underground, it was on this song that Paul Weller really came into his own. He was to use its basic ingredients for the next year

and a half, creating characters and painting vivid, detailed portraits of them over some great pop music.

"A lot of my songs start off as visual ideas," he explains. "I see the songs as little films in my head. They're not all essentially about me. Some, I use characters in situations, and 'Tube Station' is one of those.

"The original idea was to try and write a short TV play, only in a three minute music context. I wrote the lyrics really quickly.

"At first they were written as a short story. I later split them into lines and chopped bits out here and there.

"It's always amused me how the songs most people think of as my best were written so quickly."

'Down In The Tube Station At Midnight' was released on October 6, 1978, and reached an

encouraging 15 in the charts. The week after it came out, 'All Mod Cons' was released.

The Jam's renaissance had begun.

Bristling with talent and imagination, 'All Mod Cons' stands as one of the premier LPs of the late '70s. The music is uplifting and forceful, the words colourful and dramatic, as Paul Weller finally imbues The Jam with their own distinctive sound and style. Things could only get better from here.

The string of titles that followed speaks for itself: 'Strange Town', 'When You're Young', 'The Eton Rifles', the acclaimed 'Setting Sons' LP...

By now, The Jam's following verged on the fanatical—a fact brought dramatically to life with the release of their tenth single on March 7, 1981.

'Going Underground' entered the charts at No. 1 on its first week of release.

PART FOUR

THAT'S

ENTERTAINMENT

Now, the obvious question was: how do you follow that? The adage that once you're at the top the only way is down never seemed more appropriate for The Jam.

"I was really worried after that," Weller admits. "I see so many people who get number one records and then get screwed up. One hit wonders.

"I was scared we'd just slip up like that—which didn't happen because the band had such a strong following."

concentrating his talents more fully.

Somehow it brought him out of his shell both musically and personally. Where previously he had become arrogant to hide his growing disinterest, he now emerged with a clear perspective, determined to prove that he wasn't washed up.

Weller, with his back against the wall, responded by producing a batch of songs that were quite easily the best of his career till then.

The Jam embarked on recording their all-important third album.

"We got a couple of songs going," recalls Bruce Foxton, "and we really did realise that it was happening again. It was a good feeling recording 'All Mod Cons', because it was a vital, really important time—a shit or bust sort of album.

"We wanted to prove that we didn't want to be written off with 'Modern World', so it was one of the



Bruce Foxton aboard the Bullet Train in Japan—just one of many foreign tours. Photo: Pennie Smith

The band certainly had enough time to contemplate their next move. Always preferring the stage to either a studio or sitting idly at home, their touring was extensive as they made progress in America and even added Japan to their growing list.

The constant waiting around in airports, hotels and dressing rooms gave Weller, as the songwriter, enough time to start sorting out new ideas.

The only problem, if it can be called that, was the amount of alcohol the band were now consuming. Before each gig, Paul would regularly imbibe vodka or beer as a confidence booster, using it to calm his nerves.

"It wasn't alcoholic proportions, but I used to get regularly pissed."

GENERATION GAP

A month before the release of 'Sound Affects', Paul Weller finally met Pete Townshend.

As leader of The Who, Townshend had always been seen as Weller's major influence. It was hearing The Who's classic 'My Generation' that first directed Weller towards his obsession with mod style. And in The Jam's early days Weller adopted many of Townshend's mannerisms — the windmill arm movements, the leaps across the stage, the crashing guitar chords and feedback.

There had been previous attempts to meet.

On Weller's 19th birthday two NME journalists, Tony Parsons and Julie Burchill, had driven him down to Townshend's Twickenham home, only to find the Who guitarist out. They left him a copy of The Jam's debut LP and left.

But three years later, when they did eventually meet at a specially arranged interview for *Melody Maker*, they discovered they had little in common.

Townshend didn't like The Jam nor Paul The Who. They differed enormously over America, and clashed on politics.

Pete Townshend's final conclusion was that Weller was "a tougher nut than I ever was".

Weller admits. "On the early tours I would never drink before I went onstage, but I really started to enjoy things when 'Mod Cons' was out, touring especially, so I started drinking again."

Hangovers amongst the group were commonplace, and on some occasions they even suffered further physical side-effects. One time in France, for instance, Paul's stomach swelled up abnormally.

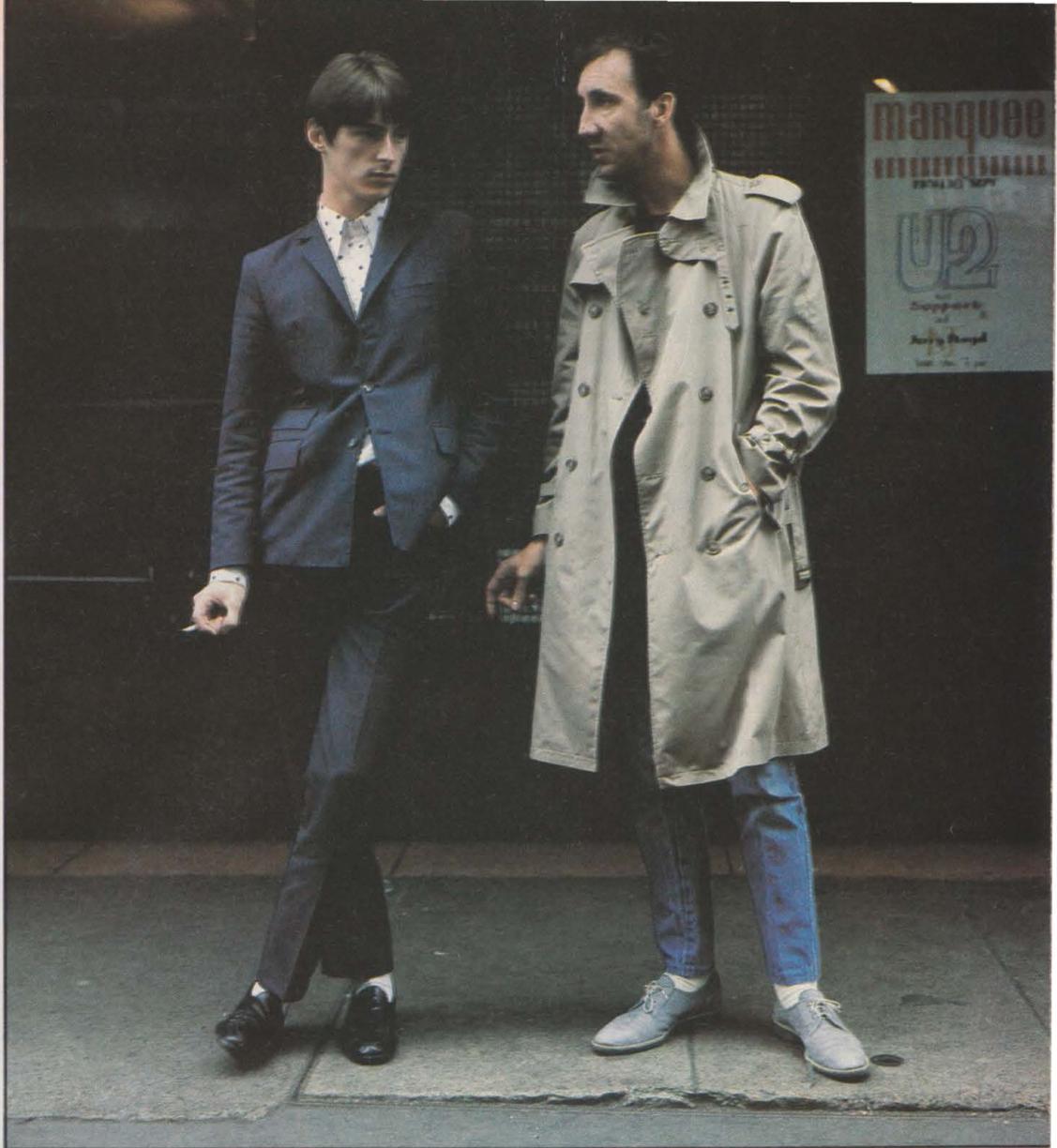
"My gut just came up like a hard boiled egg. You could actually ping it. So the doctor said to me no more beer for two weeks.

"Two weeks went by, stomach went down, and I was back on the booze."

Eventually something had to give.

One night after a show at London's Hammersmith Odeon, Rick Buckler and a tour manager called Dickie Bell sat down and consumed 34 bottles of wine between them.

Rick has a weak heart, and by the time the tour got to its next stop in Jersey, most people with the group felt that he was actually close to



Paul Weller and Pete Townshend—a historic meeting outside London's Marquee Club. Note the up-and-coming act appearing that night. Photo: Janette Beckman

death. Pale and fragile, for a time it was touch and go.

The experience hit home hard. Rick stopped drinking completely.

This dependence on alcohol in order to relax undoubtedly had its roots in the enormous pressure that now rested on The Jam's shoulders. The Jam — Weller especially — were pop stars to many, idols to thousands.

All of them stressed constantly that idolatry was not what they

wanted. In interviews Weller would always disown any suggestion that he was a 'spokesman' or 'leader' for youth.

"Some of it gets to be a little like adulation," he states, "but at the same time a lot of them are such nice people as well.

"If you want to keep as sane as possible you've got to try and remove yourself. See how crazy it is and let it just wash over you a little bit.

"I also find it really funny because it's like living out a cliché."

What wasn't amusing was when over-zealous fans interfered in the group's personal lives.

"I used to live in this one flat in Pimlico," Weller remembers, "which was more or less opposite a school — which was a dopey move to make. Most of the kids round there knew where I lived and really used to crack me up.

"I used to get people hanging around outside the windows at night and have to crawl around the room on all fours. It was horrible.

"And then people managed to get in the front door and knock on my flat door, all this sort of thing, and it really used to freak me out."

For Bruce and Rick the adulation was less intense, but still a pressure.

"I've never taken the attitude that I was a famous person," Rick says. "I still get shocked when people come up and say, oh you're so-and-so out of The Jam.

"It never really went to our heads. None of us started wearing glitter clothes and all that sort of caper."

In fact, Weller had already taken advantage of the songwriting



Photo: Derek D'Souza

CONTINUES OVER

royalties he was receiving and set up Riot Stories, his own publishing company.

The first book to appear was *Notes From Hostile Street*, a collection of poems written by his old school friend and former member of The Jam, Dave Waller.

Tragically, Dave Waller was never to write a second book. In 1982 he died from a drug overdose in Woking's Wheatsheaf Hotel, one of the pubs he and Paul used to visit as teenagers.

"It didn't really shock me at all," Paul says about Waller's death. "It was bound to happen at some point anyway. We used to try and dissuade him from using drugs, but I think he had a bit of self-destruct in him. For some people, living is really painful, and I think Dave was a bit like that."

An incident on a plane showed how tensions could run high. Flying into Los Angeles, Bruce and Rick fell out over a petty argument about a glass of vodka and went for each other's throat, throwing punches before they were pulled apart.

Foxton in particular seemed to feel the pressures of constant touring, and was prone to erupt.

These small outbursts on Bruce's behalf may have stemmed from his natural insecurity, a small part of his overall make-up that Weller had already noticed.

"I think he's insecure," says Paul. "Like something would worry him

and he'd just keep on and on about it. It would get everyone down a little bit, so arguments started that way.

"We haven't spoken about it before, but I think that's why he didn't pack his job in till the last moment, and he was always a bit apprehensive about changing his style, stop wearing flares and get his hair cut.

"I always thought it was a bit funny, but I also thought it a bit silly, especially now, because he has established himself as one of the top bassists anyway. It's just in his character, I suppose."

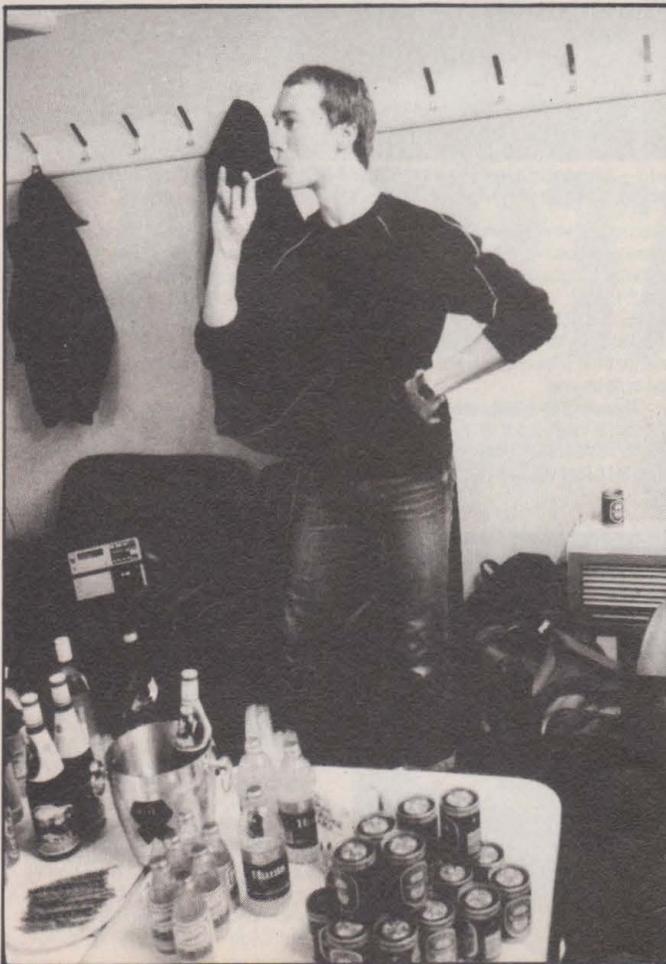
Where Rick or Paul managed to keep their emotions under check while touring, Bruce's reactions would manifest themselves outwardly. Sometimes there would be tantrums.

"Bruce said he wanted to go home in Canada," recalls tour manager Ken Wheeler. "I went up to his room and his case and everything had gone. I panicked and ran all over the hotel looking for him. He was calmly sitting eating breakfast!"

By the time the group finally *did* arrive home, the ideas for their fifth album, 'Sound Affects', were already forming in Weller's active mind. Again he was working best with his back against the wall, the pressure on him to deliver yet another batch of songs.

Consequently he was writing in the studio or penning songs furiously at his London flat. 'That's Entertainment', for example, came

Rick Buckler—a combination of a weak heart and 34 bottles of wine nearly killed him. Photo: Virginia Turbett



THAT'S ENTERTAINMENT

A police car and a screaming siren
Pneumatic drill and ripped up concrete
A baby wailing and stray dog howling
The screech of brakes and lamplight blinking
That's entertainment
That's entertainment

A smash of glass and the rumble of boots
An electric train and a ripped up phone booth
Paint splattered walls and the cry of a tomcat
Light's going out and a kick in the balls
I say
That's entertainment
That's entertainment

Days of speed and slow time Mondays
Pissing down with rain on a boring Wednesday
Watching the news and not eating your tea
A freezing cold flat and damp on the walls
I say
That's entertainment
That's entertainment

Waking up at 6am on a cool warm morning
Opening the windows and breathing in petrol
An amateur band rehearsing in a nearby yard
Watching the tele and thinking about your holidays
That's entertainment
That's entertainment

Waking up from bad dreams and smoking cigarettes
Cuddling a warm girl and smelling stale perfume
A hot summer's day and sticky black tarmac
Feeding ducks in the park and wishing you were faraway
That's entertainment
That's entertainment

Two lovers kissing amongst the scream of midnight
Two lovers missing the tranquility of solitude
Getting a cab and travelling on buses
Reading the graffiti about slashed seat affairs
I say
That's entertainment
That's entertainment

Words and music Paul Weller
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about after a night on the booze.

"I wrote that," Weller reveals, "after coming back from the pub drunk with beery euphoria. I wrote seven verses, then I cut one of them the next day. The whole thing took about ten minutes because the words just rolled off my pen.

"I get moments like that when I just write reams and reams of stuff: songs, poems, thoughts in general. Most of it is crap, but I feel cleaned out after it and fresh.

"The tune to 'That's Entertainment' I got later. It's a very simple tune that doesn't hide the lyrics."

Three months before the release of the LP, The Jam's follow-up to 'Going Underground' was released. One of only eight singles to have also appeared on an album, 'Start!' entered the charts at number three, and two weeks later became their

second number one — confirmation of the dominant position they now occupied.

The 'Sound Affects' album itself rose rapidly to two in the charts — and a measure of the high esteem in which The Jam were now held came with the sales of 'That's Entertainment'. Although not officially released in the UK, it reached 21 in the British charts after it was issued as a single in Germany and imported into this country.

Meanwhile, in the prestigious NME Readers' Poll the group easily swept the board.

The group's worries about the success of 'Underground' and the effect it might have had on The Jam had proved unfounded. Up until their triumphant demise, there wouldn't be a pop group in Britain to touch them.

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

IN THE FLESH

Family entertainers

HALL AND OATES Miami

The first thing you notice about a Hall And Oates live show is that it is almost entirely comprised of hit records – those popular little things that inhabit radios and jukeboxes.

By American standards their pop success is a refreshing surprise. Good news.

The bad news is that Hall And Oates don't sustain that hit momentum. Off the record, they don't exactly want to make you dance and scream and let it all hang out.

Duo and band start with 'Family Man' (as if writer Mike Oldfield needed the money!) and are soon bobbing their blue-eyed soul under the boardwalk for 'Voices', 'Maneater', 'I Can't Go For That' – you know them and the rest.

Daryl Hall has a fine soulful voice that fits neatly next to John Oates' occasional high harmonies, the melodies hook and the backing is tasteful.

So what's the problem? Mainly, that their better material shows up the rest.

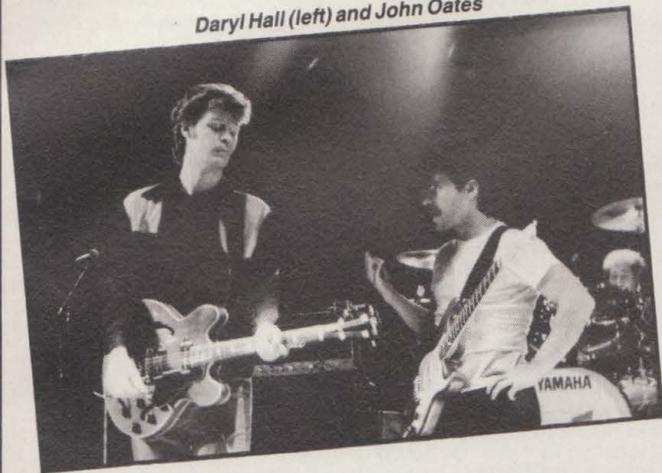
On the superb 'She's Gone' for example, Hall And Oates put their talent into focus, suggesting that despite their longevity and chart standing they could still learn a little more stage pizzazz to help the listener through the parts their other songs seldom reach.

The drawback for this particular English observer was that Hall And Oates were good but too predictable.

How predictable? These guys are as predictable as their next top ten hit.

Max Bell

Daryl Hall (left) and John Oates



NEW ORDER

Tower Ballroom, Birmingham
The venue, a plastic palm tree ballroom on the edge of a cold concrete reservoir, reflects well the spirit of New Order.

They are attempting to combine pop with a personal feel and on the whole they succeed.

The first part of the set is breathtaking, opening with the fragile beauty of 'Love Will Tear Us Apart' and going on to the eurodisco of 'Blue Monday'. Despite some self-indulgent doodling, the power is restored with 'Everything's Gone Green' and 'Temptation'.

New Order seem to have learned to respect their audience. Bernie Albrecht and Peter Hook joke and laugh, but don't compromise their ideals.

For the first time ever, they actually look as if they enjoy what they're doing.

Unpatronising and intelligent, New Order are what a pop group should be.

Paul M

MARILLION

Marquee, London

So many fans realised that the 'Skyline Drifters' were truly Marillion that this 'secret gig' was an astounding success. The sellout crowd went absolutely crazy and everybody loved them.

Everybody, that is, except me.

While the throng of bearded intellectuals were dancing about the floor making exhibitions of themselves, I was involved in a far more interesting task – counting the bulbs in the bank of lights above the band.

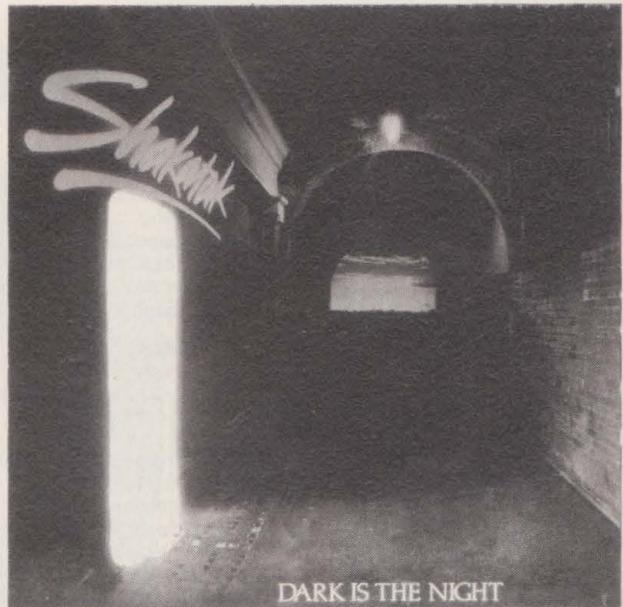
This was a shame as the show started so well. 'He Knows You Know' sounded far better than on vinyl, but gradually one epic number blended into another and another – leaving me convinced that Marillion were playing a two hour song with little gaps in between.

Marillion may be superb at what they do and I was clearly a minority of one at the Marquee, but next time I go to see them I think I'll take a camp bed and sleeping bag.

David Ling

Shakatak

BACK IN THE U.K. WITH A BRAND NEW SINGLE



DARK IS THE NIGHT

AVAILABLE NOW ON 7" AND 12"



Please can you feature something different for a change? Every magazine I pick up has either Boy George or Duran Duran leaping out. Please, please, how about a feature on the talented and good-looking Kirk Brandon and his Spear Of Destiny. He was in the ad, how about the mag?

Spear of Destiny fan, Welling, Kent.

You lot must be mind readers! Cuddly K.B. and his cryptic comments will be gracing our pages very soon.

Hands up those of you who have seen Tony Hadley's magic microphone. The video of 'True' shows Tony singing with a mike with a long lead. The next moment it disappears. Suddenly it reappears only to vanish again a little later.

7604, Hythe, Kent.

Probably ripped off by a fan, just like they're trying to do with Martin's jacket in our Spandaumania pics.

A word in Tears For Fears' ears regarding their London gig.

Just before singing 'Mad World' Curt said, "And now for those of you who are too cool to clap!"

Believe me Curt, the concert was very enjoyable but as you could see, the crowd were pushing and shoving all the time

OUT OF THE HAT

Each week we'll be picking one of your readers' charts out of our hat. The chosen chart gets printed, plus a £5 record token! Could be you next week...

- 1 **EVERY BREATH YOU TAKE** The Police
 - 2 **JUST GOT LUCKY** Jo Boxers
 - 3 **DANCING TIGHT GALAXY**
 - 4 **LITTLE RED CORVETTE** Prince
 - 5 **FAMILY MAN** Hall & Oates
- Neil Boughen, Stonebridge, London.*

This week's coupon is on page 15.

POISON ARROW

This is where you unleash the beast inside your cruel hearts and slag someone off. We accept no responsibility for what happens! Write to Poison Arrow, No. 1, Room 2614, King's Reach Tower, Stamford Street, London SE1 9LS.

Personally, I think FR David should be strung up by his ears with piano wire until his toe nails drop out.

How a record like 'Words' ever got to number two, I'll never know. It's about as interesting as a festering baboon.

It's not that the lyrics are

WRITE

ONE TO

Our Poison Arrows seem to be causing a stir. Keep on attacking and defending; post all your points of view 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.

to get to the front, and it was almost impossible to clap without falling flat on your face!

A. Beda, Peckham, London.

The perils of going to live gigs – people behave like animals! See our Points column if you've had a similar experience.

Please print my readers' chart as Jim said he would fix it for me! My favourite records right now are:

- 1 One Day At A Time Sweet Jesus
- 2 Theme from Play School
- 3 The Birdie Song
- 4 Do-Re-Mi (Sound of Music)
- 5 I Wanna Be A Winner (HP Sauce)

Helen Genevieve Gallon, Fort-William, Scotland.

OK, OK, it's fixed. But if you think you'll get a record token for this, better ask Jim for it. (Jim who? – Ed.)

I reckon Marc and the Mambas are one of the best groups around, he has such a great sense of caring and love for his fans.

Going to the gig at the Duke Of York was a great experience, the atmosphere was so friendly and Marc made us feel we were part of the show by talking back to us if we called out.

If only other pop stars were as human as Marc.

N. Jagabia, West Wickham.

IN DEFENCE OF PAUL WELLER

The Duran Duran fans who accused Paul Weller of having as much style as Kermit the frog have got a lot to answer for. His fans are up in arms! Even Paul's mum dropped us a line...

Is it hate Paul Weller month? At least he puts his money where his mouth is. – Regards, *Ann Weller, Woking. (PS He can't help it if he's the best dressed song writer there is.)*

Paul Weller is one of the most talented artists ever, but I don't know why I'm bothering to enlighten people. If they haven't realised it by now, they never will! – *Jamming Council Tenant, Hants.*

Paul is giving new, fresh talent a chance, he's one of the most sincere people in the pop business. Kermit's got a lot of style, but style isn't what music's about, it's about enjoying yourself. – *Annette Bolton, Norfolk.*

Look here M.G. of Hornsey, haven't you mistaken Paul Weller for Simon Le Bon? You called Paul a super creep! His latest single 'Money Go Round' does not refer to him; if he'd wanted to really make money, he would never have quit The Jam. – *Joanne Grimes, Gwent.*

Give Paul a break! How many Gother groups have had five singles straight in at number one? – *Jacqui L., Scotland.*

Simon Le Bon (and what kind of Sname is that!) has about as much style as E.T. – *Paul Weller's yellow underpants.*

Paul Weller is God. – *S.W., Portsmouth.*

I'm a mod and I live in Dudley, and I've written to say that Paul Weller is still a cool dresser. When will people learn that MOD is No. 1! – *Dave and the Eve Hill Mods.*

To all Duran Duran fans... I hope you get better soon. – *Gary Kemp's Tight Jeans, Middx.*

Duran Duran are a cash-making image, a pre-packaged lump of meaningless pap, comparable to a block of processed cheese which can be found in masses on any supermarket shelf.

Paul Weller is comparable to a fine, handmade cheese, each pack being unique and satisfying.

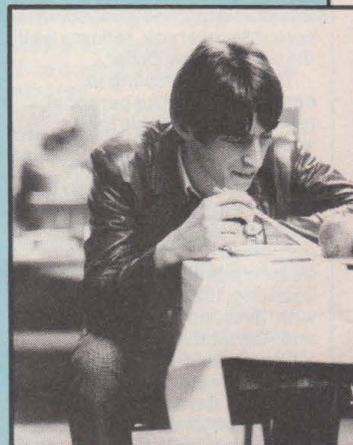
Which would you take – a rubbery product made only for profit, or a rare treat with roots and class? – *Simon Pope (The Young Pretender), Exeter.*

If Paul Weller 'speaks like a child' then what does porky old Le Bon do on that classic line; 'you're about as easy as a nuclear war'? I bet Paul Weller's green with envy about not writing that one! – *Richard Priest, Coventry.*

At least Paul Weller doesn't have to rely on make-up, dyed hair and sex appeal to sell records. – *E.I., Leicestershire.*

I wish Paul Weller every success with his new group. Also a huge thanks to No. 1 for printing so much info on The Jam and Style Council. – *Moiria Kelly, Norfolk.*

Happy Birthday Boy Wonder on the 25th! – *Paul W., Kingston.*



Paul tries to curry favour

For all of you who want to write to Boy George, here's Culture Club's Fan Club address: The Multicultural Club, Wedge Music, 63 Grosvenor Street, London W1.

NEWS

Eurythmics tour dates 5
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 The Beat for Bowie gig 5
 Pete Shelley's computerised LP 5
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 Shalamar, Orange Juice singles 7

VIDEO

JoBoxers' first video didn't even get a showing on *Top Of The Pops* so you missed the Boxer boots stomping on the tables of a London eel-and-pie shop. To make up for it, we've got shots of their latest video, 'Just Got Lucky'. And no, it's not just a tale of three men and a dog. Turn to page 32 for the dockland grand prix: go-cart against Rolls-Royce. . .

FUN

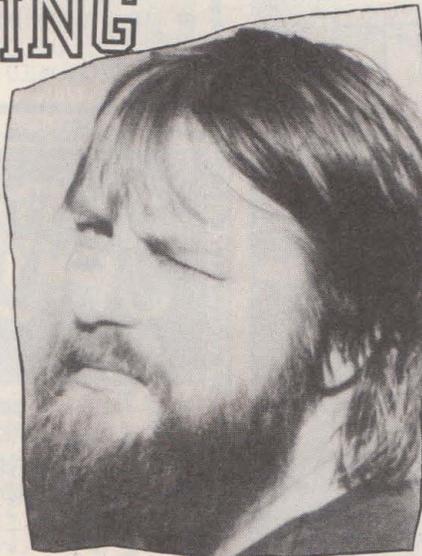
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SONGS

SHIPBUILDING

Is it worth it
 A new winter coat and shoes for the wife
 And a bicycle on the boy's birthday
 It's just a rumour that was spread around town
 By the women and children
 Soon we'll be shipbuilding
 Well I ask you
 The boy said Dad they're going to take me to task
 But I'll be back by Christmas
 It's just a rumour that was spread around town
 Somebody said that someone got filled in
 For saying that people get killed in the result of
 the shipbuilding
 With all the will in the world
 Diving for dear life
 When we could be diving for pearls
 It's just a rumour that was spread around town
 A telegram or a picture postcard
 Within weeks they'll be re-opening the shipyard
 And notifying the next of kin
 Once again it's all we're skilled in
 We will be shipbuilding
 With all the will in the world
 Diving for dear life
 When we could be diving for pearls

Words Elvis Costello, music Clive Langer.
 Reproduced by kind permission Plangent
 Visions Music/Warner Brothers Music
 On Rough Trade Records



Robert Wyatt

Robert Wyatt Shipbuilding 2
 Imagination Looking At Midnight 18
 Spear Of Destiny The Wheel 27
 Orange Juice Flesh Of My Flesh 31
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 Japan Visions Of China 36
 Motorhead I Got Mine 37
 The Jam That's Entertainment 40
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CHARTS

UK Singles
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THIS
 WEEK'S BADGES —
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 HEAVEN 17, HUMAN
 LEAGUE ON PAGE 31.

COLOUR

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 Orange Juice 31
 JoBoxers 32
 The Jam 39
 Heaven 17 48

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- 18 ALWAYS SOMETHING THERE TO REMIND ME Naked Eyes (EMI America)
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- 21 MORNIN' Jarreau (Warner Bros)
- 22 FAMILY MAN Darryl Hall & John Oates
- 23 MR. ROBOTO Styx (A & M)
- 24 STRANGER IN MY HOUSE Ronnie Milsap (RCA)
- 25 SHE'S A BEAUTY The Tubes (Capitol)
- 26 EVEN NOW Bob Seger & The Silver Bullet Band (Capitol)
- 27 NEVER GONNA LET YOU GO Sergio Mendes (A & M)
- 28 TRY AGAIN Champaign (Columbia)
- 29 BILLIE JEAN Michael Jackson (Epic)
- 30 TOO SHY Kajagoogoo (EMI America)

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U.S. ALBUMS

- 1 THRILLER Michael Jackson (Epic)
- 2 PYROMANIA Def Leppard (Polygram)
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- 8 H₂O Darryl Hall & John Oates (RCA)
- 9 BUSINESS AS USUAL Men At Work (Columbia)
- 10 THE FINAL CUT Pink Floyd (Columbia)
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- 18 THE GOLDEN AGE OF WIRELESS Thomas Dolby (Capitol)
- 19 LIVING IN OZ Rick Springfield (RCA)
- 20 KISSING TO BE CLEVER Culture Club (Epic)
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- 22 THE CLOSER YOU GET Alabama (RCA)
- 23 TOTO IV Toto (Columbia)
- 24 WHAT BECOMES A SEMI-LEGEND MOST? Joan Rivers (Warner Bros)
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- 26 AFTER THE FIRE ATF (Epic)
- 27 OUTSIDE/INSIDE The Tubes (Capitol)
- 28 JANE FONDA'S WORKOUT RECORD Jane Fonda (Columbia)
- 29 TOO-RYE-AY Dexys Midnight Runners (Polygram)
- 30 WE'VE GOT TONIGHT Kenny Rogers (Liberty)

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DISCO/DANCE SINGLES

- 1 JUICY FRUIT Mtume (Epic)
- 2 DANCING TIGHT Galaxy (Ensign)
- 3 CANDY GIRL New Edition (London)
- 4 EXPLAIN THE REASONS First Light (London)
- 5 LOVE TOWN Booker Newberry III (Polydor)
- 6 CANDY MAN Mary Jane Girls (Gordy)
- 7 IT'S OVER Funk Masters (Masterfunk)
- 8 SOMETHING SPECIAL Steve Harvey (London)
- 9 MUSIC D Train (Prelude)
- 10 MORNIN' Jarreau (Warner Bros)
- 11 IN THE BOTTLE C.O.D. (Streetwave)
- 12 STOP AND GO David Grant (Chrysalis)
- 13 BUFFALO SOLIDER Bob Marley & The Wailers (Island)
- 14 LADY LOVE ME (ONE MORE TIME) George Benson (Warner Bros)
- 15 LIGHT YEARS AWAY Warp 9 (Arista)
- 16 MINEFIELD I-Level (Virgin)
- 17 SAVE THE OVERTIME FOR ME Gladys Knight & The Pips (CBS)
- 18 LET'S LIVE IT UP (NITE PEOPLE) David Joseph (Island)
- 19 FEEL THE NEED IN ME Forrest (CBS)
- 20 BEAT IT Michael Jackson (Epic)
- 21 LOVE'S GONNA GET YOU UK Players (RCA)
- 22 THE GIRL IS FINE (SO FINE) Fatback (Spring)
- 23 DOES THAT RING A BELL Dynasty (Solar)
- 24 LOVE IS THE KEY Maze feat. Frankie Beverly (Capitol)
- 25 WHEN BOYS TALK Indeep (Sound Of New York)
- 26 BAD BOYS Wham! (Innervision)
- 27 WALKIN' THE LINE Brass Construction (Capitol)
- 28 IN THE STREET Prince Charles & The City Beat Band (Greyhound)
- 29 IF YOU WANT TO HEAR Band AKA (CBS)
- 30 REACH OUT George Duke (Epic)

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INDEPENDENT SINGLES

- 1 SHIPBUILDING Robert Wyatt (Rough Trade)
- 2 NOBODY'S DIARY Yazoo (Mute)
- 3 BLUE MONDAY New Order (Factory)
- 4 BAD BOY Adicts (Razor)
- 5 CATCH 23 G.B.H. (Clay)
- 6 PEPPERMINT PIG Cocteau Twins (4AD)
- 7 CROW BABY March Violets (Rebel)
- 8 MEGLOMANIA (EP) Blood (No Future)
- 9 ALICE Sisters Of Mercy (Merciful Release)
- 10 TELECOMMUNICATION Blitz (Future)
- 11 CATTLE AND CANE Go Between (Rough Trade)
- 12 WEREWOLF Eraserhead (Flicknife)
- 13 LOW PROFILE Cook Da Books (Kiteland)
- 14 BANDWAGON TANGO Testcard F (Whapp)
- 15 HANGOVER Serious Drinking (Upright)
- 16 ANGRY SONGS Omega Tribe (Crass)
- 17 LOVE WILL TEAR US APART Joy Division (Factory)
- 18 MEXICAN RADIO Wall Of Voodoo (Illegal)
- 19 SONG AND LEGEND Sex Gang Children (Illuminated)
- 20 ZOMBIE CREEPING FLESH Peter & The Test Tube Babies (Trapper)
- 21 ANACONDA Sisters Of Mercy (Merciful Release)
- 22 LOVE UNDER WILL Blood And Roses (Kamera)
- 23 TAKE IT ALL Red Lorry Yellow Lorry (Red Rhino)
- 24 FIGHT TO WIN Major Accident (Flicknife)
- 25 CAPITALISM IS CANNIBALISM Anthrax (Crass)
- 26 SOMEWHERE/HIDE Danse Society (Society)
- 27 BEASTS Sex Gang Children (Illuminated)
- 28 OLD STYLE DROP DOWN Box (Go Discs!)
- 29 A GIRL CALLED JOHNNY Water Boys (Chicken Jazz)
- 30 NEVER TRUST A FRIEND Chaotic Discord (Riot City)

Compiled by MRIB

READERS' CHART

- 1 TRUE Spandau Ballet (Reformation)
- 2 FASCINATION The Human League (Virgin)
- 3 TEMPTATION Heaven 17 (Virgin)
- 4 BEAT IT Michael Jackson (Epic)
- 5 PALE SHELTER Tears For Fears (Phonogram)
- 6 WE ARE DETECTIVE Thompson Twins (Arista)
- 7 CANDY GIRL New Edition (London)
- 8 OUR LIPS ARE SEALED Fun Boy Three (Chrysalis)
- 9 CHURCH OF THE POISON MIND Culture Club (Virgin)
- 10 FRIDAY NIGHT Kids From Fame (RCA)
- 11 DANCING TIGHT Galaxy (Ensign)
- 12 WORDS F. R. David (Carrere)
- 13 IS THERE SOMETHING I SHOULD KNOW Duran Duran (EMI)
- 14 CAN'T GET USED TO LOSING YOU The Beat (Go Feet)
- 15 LET'S DANCE David Bowie (EMI)
- 16 OOH TO BEAH Kajagoogoo (EMI)
- 17 LAST FILM Kissing The Pink (Magnet)
- 18 LOVE IS A STRANGER Eurythmics (RCA)
- 19 BLUE MONDAY New Order (Factory)
- 20 DON'T STOP THAT CRAZY RHYTHM Modern Romance (WEA)

This week's Readers' Chart coupon is on page 15

WRITER'S CHART

Chosen this week by Lynn Hanna

- 1 DO THE TIGHTROPE Rip Rig And Panic (Virgin)
- 2 YOU ARE IN MY SYSTEM Robert Palmer (Island)
- 3 WALK OUT TO WINTER Aztec Camera (Rough Trade)
- 4 IN MY ROOM Marc And The Mambas (unreleased)
- 5 LOOKING FOR THE PERFECT BEAT Afrika Bambaataa And The Soul Sonic Force (Polydor)

VIDEO

- 1 DURAN DURAN Duran Duran (EMI Music)
- 2 OIL ON CANVAS Japan
- 3 THE WALL Pink Floyd (EMI Music)
- 4 THE HIGH ROAD Roxy Music (Spectrum)
- 5 PHYSICAL Olivia Newton John (EMI Music)
- 6 ABBA - THE MOVIE Abba (MGM/UA)
- 7 ELVIS PRESLEY IN CONCERT Elvis Presley (World Of Video)
- 8 NON STOP EXOTIC VIDEO SHOW Soft Cell (EMI)
- 9 A ONE MAN SHOW Grace Jones (Island)
- 10 THE BRIDGE Dexys Midnight Runners (Thorn EMI)

Compiled by MRIB

DEEJAY'S CHOICE

Chosen this week by Kenny Hyslop of The Perfect Beat Club, Glasgow

- 1 CHANGE THE BEAT Fab Five Freddy (female version Import)
- 2 HEY FELLAS Trouble Funk (Import LP)
- 3 ATOMIC DOG George Clinton (Capitol)
- 4 ONE MORE SHOT C-Bank (Import)
- 5 WE GOT JUICE Attitude (Warners Import)
- 6 BE A WINNER Sugarhill Gang (Sugarhill)
- 7 IN THE BOTTLE COD (Import)
- 8 JUNGLE STOMP Prince Charles & The City Beat Band (Import)
- 9 WE ARE THE JONZEN CREW Jonzen Crew (Import)
- 10 TWO THROUGH Bad Girls (Import)

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U.K. SINGLES

| THIS WEEK | LAST WEEK | WEEKS IN CHART | HIGHEST POSITION | |
|-----------|-----------|----------------|------------------|--|
| 1 | 1 | 6 | 1 | TRUE Spandau Ballet (Reformation) |
| 2 | 2 | 6 | 2 | TEMPTATION Heaven 17 (B.E.F./Virgin) |
| 3 | 6 | 3 | 3 | CANDY GIRL New Edition (London) |
| 4 | 8 | 4 | 4 | CAN'T GET USED TO LOSING YOU The Beat (Go Feet) |
| 5 | 4 | 6 | 4 | DANCING TIGHT Galaxy (Ensign) |
| 6 | 5 | 5 | 5 | OUR LIPS ARE SEALED Fun Boy Three (Chrysalis) |
| 7 | 3 | 6 | 2 | FASCINATION Human League (Virgin) |
| 8 | 16 | 2 | 8 | BAD BOYS Wham (Innervision) |
| 9 | 10 | 4 | 9 | BLIND VISION Blancmange (London) |
| 10 | 28 | 2 | 10 | NOBODY'S DIARY Yazoo (Mute) |
| 11 | 20 | 3 | 11 | BUFFALO SOLDIER Bob Marley (Island) |
| 12 | 7 | 5 | 4 | PALE SHELTER Tears For Fears (Mercury) |
| 13 | 27 | 2 | 13 | WHAT KINDA BOY YOU'RE LOOKING FOR Hot Chocolate (RAK) |
| 14 | 12 | 10 | 8 | BLUE MONDAY New Order (Factory) |
| 15 | — | 1 | 15 | EVERY BREATH YOU TAKE Police (A&M) |
| 16 | 18 | 4 | 16 | FAMILY MAN Hall & Oates (RCA) |
| 17 | — | 1 | 17 | MONEY GO ROUND Style Council (Polydor) |
| 18 | 9 | 8 | 3 | WORDS F.R. David (Carrere) |
| 19 | 11 | 6 | 7 | WE ARE DETECTIVE Thompson Twins (Arista) |
| 20 | 25 | 3 | 20 | SHIPBUILDING Robert Wyatt (Rough Trade) |
| 21 | 26 | 3 | 21 | DON'T STOP THAT CRAZY RHYTHM Modern Romance (WEA) |
| 22 | 17 | 6 | 17 | MISS THE GIRL Creatures (Polydor) |
| 23 | — | 1 | 23 | CANTON (LIVE) Japan (Virgin) |
| 24 | 15 | 6 | 15 | LAST FILM Kissing The Pink (Magnet) |
| 25 | 44 | 2 | 25 | JUST GOT LUCKY JoBoxers (RCA) |
| 26 | 42 | 6 | 26 | SWEET MEMORY Belle Stars (Stiff) |
| 27 | 13 | 7 | 3 | BEAT IT Michael Jackson (Epic) |
| 28 | 34 | 2 | 28 | FEEL THE NEED IN ME Forrest (CBS) |
| 29 | 31 | 4 | 29 | MUSIC (PART 1) D Train (Prelude) |
| 30 | — | 1 | 30 | GLORY, GLORY, MAN. UNITED Manchester Utd (EMI) |
| 31 | 14 | 10 | 1 | LET'S DANCE David Bowie (EMI) |
| 32 | 21 | 6 | 19 | OVERKILL Men At Work (Epic) |
| 33 | — | 1 | 30 | I GOT MINE Motorhead (Bronze) |
| 34 | 22 | 5 | 17 | FRIDAY NIGHT Kids From Fame (RCA) |
| 35 | 40 | 3 | 35 | STOP AND GO David Grant (Chrysalis) |
| 36 | 28 | 3 | 28 | NOT NOW JOHN Pink Floyd (Harvest) |
| 37 | 33 | 6 | 10 | FLIGHT OF ICARUS Iron Maiden (EMI) |
| 38 | 38 | 2 | 38 | JUICY FRUIT M'tume (Epic) |
| 39 | 37 | 6 | 14 | ROSANNA Toto (CBS) |
| 40 | — | 1 | 40 | TRAGEDY AND MYSTERY China Crisis (Virgin) |
| 41 | — | 1 | 41 | CANDY MAN Mary Jane Girls (Motown) |
| 42 | 30 | 4 | 27 | FUTURE GENERATION B52s (Island) |
| 43 | 47 | 9 | 18 | I AM (I'M ME) Twisted Sister (Atlantic) |
| 44 | 35 | 4 | 28 | CREATURES OF THE NIGHT Kiss (Phonogram) |
| 45 | 23 | 7 | 5 | LOVE IS A STRANGER Eurythmics (RCA) |
| 46 | 24 | 7 | 2 | CHURCH OF THE POISON MIND Culture Club (Virgin) |
| 47 | — | 1 | 47 | WAITING FOR A TRAIN Flash 'n' The Pan (Easy Beat) |
| 48 | — | 1 | 48 | IN A BIG COUNTRY Big Country (Phonogram) |
| 49 | — | 3 | 41 | I GUESS THAT'S WHY THEY CALL IT THE BLUES Elton John (Phonogram) |
| 50 | — | 1 | 50 | MORNIN' Al Jarreau (Warner Bros) |

THE NEXT 25

| | | | | |
|----|---|---|---|---|
| 51 | — | — | — | HEAT IS ON Agnetha Faltskog (Epic) |
| 52 | — | — | — | SHE'S A BEAUTY The Tubes (Capitol) |
| 53 | — | — | — | WALK OUT TO WINTER Aztec Camera (Rough Trade) |
| 54 | — | — | — | THE WHEEL Spear Of Destiny (CBS) |
| 55 | — | — | — | BLACK FUR Judie Tzuke (Rocket) |
| 56 | — | — | — | MOONLIGHT SHADOW Mike Oldfield (Virgin) |
| 57 | — | — | — | LADY LOVE ME George Benson (Warner Bros) |
| 58 | — | — | — | DREAM TO SLEEP H2O (RCA) |
| 59 | — | — | — | JUST A DAY AWAY Barclay James Harvest (Polydor) |
| 60 | — | — | — | IN THE STREETS Prince Charles (Greyhound) |
| 61 | — | — | — | THE SMILE David Essex (Phonogram) |
| 62 | — | — | — | LOVE TOWN Booker Newberry III (Polydor) |
| 63 | — | — | — | BRING ME CLOSER Altered Images (Epic) |
| 64 | — | — | — | IT MIGHT BE YOU Steven Bishop (Warners) |
| 65 | — | — | — | BECAUSE OF THE NIGHT Patti Smith (Arista) |
| 66 | — | — | — | I LOVE YOU Yello (Stiff) |
| 67 | — | — | — | HEARTBEAT Orson Family (Orson Enterprises) |
| 68 | — | — | — | FORGET HIM Billy Fury (Polydor) |
| 69 | — | — | — | LITTLE RED CORVETTE Prince (Warner Bros) |
| 70 | — | — | — | DOES THAT RING A BELL Dynasty (Solar) |
| 71 | — | — | — | COUNTDOWN Rush (Mercury) |
| 72 | — | — | — | TWIST Chill Fac-Torr (Philly World) |
| 73 | — | — | — | CASH MONEY Prince Charles (Virgin) |
| 74 | — | — | — | DON'T STOP Sylvester (London) |
| 75 | — | — | — | TRUE LOVE WAYS Cliff Richard (EMI) |

Chart compiled by New Musical Express

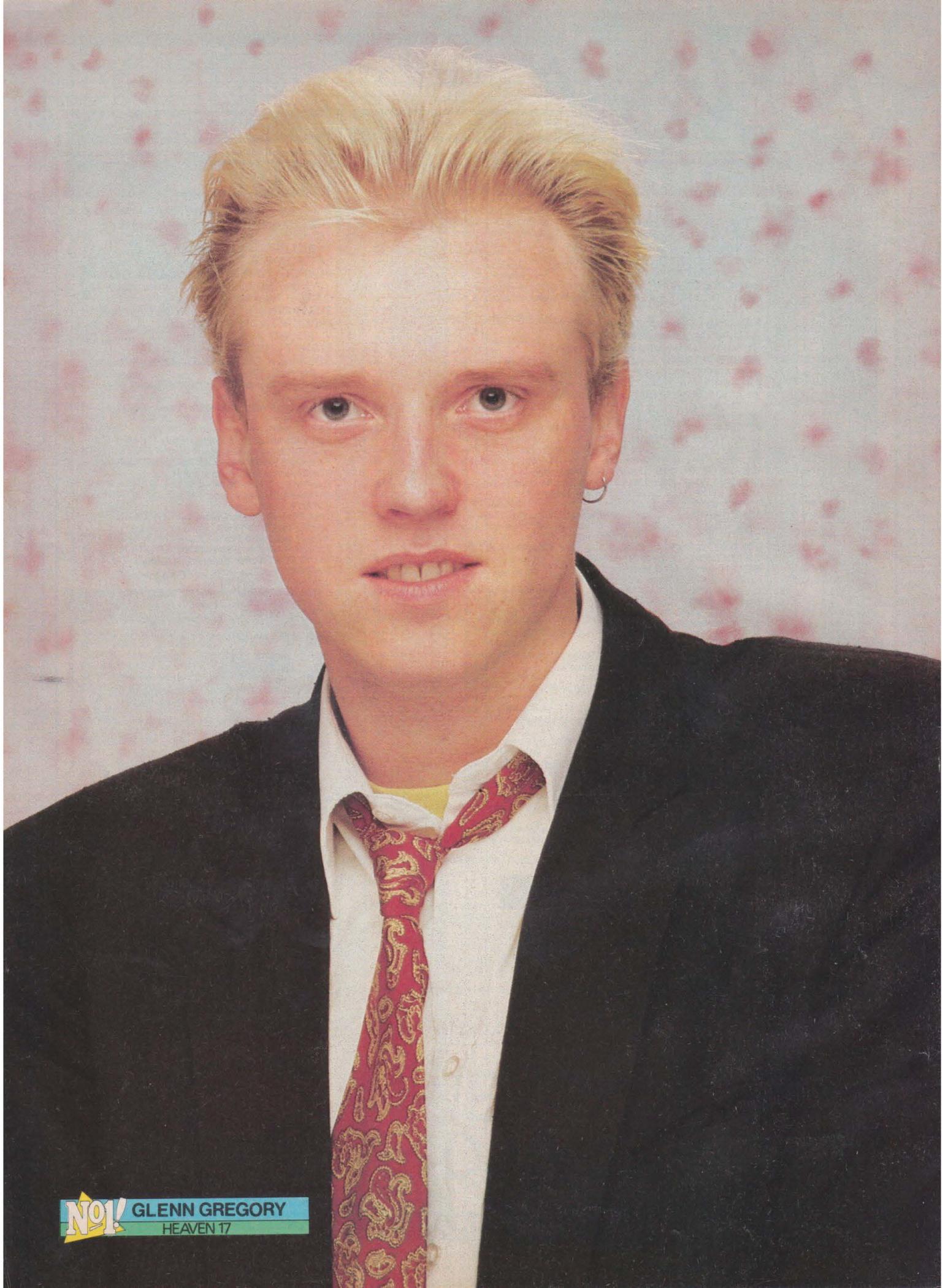
U.K. ALBUMS

| THIS WEEK | LAST WEEK | WEEKS IN CHART | HIGHEST POSITION | |
|-----------|-----------|----------------|------------------|--|
| 1 | 3 | 4 | 1 | THE LUXURY GAP Heaven 17 (Virgin) |
| 2 | 1 | 11 | 1 | TRUE Spandau Ballet (Reformation) |
| 3 | 3 | 23 | 1 | THRILLER Michael Jackson (Epic) |
| 4 | 2 | 6 | 1 | LET'S DANCE David Bowie (EMI) |
| 5 | 5 | 3 | 5 | POWER, CORRUPTION AND LIES New Order (Factory) |
| 6 | 7 | 5 | 3 | CARGO Men At Work (Epic) |
| 7 | 6 | 11 | 2 | THE HURTING Tears For Fears (Mercury) |
| 8 | 8 | 4 | 3 | MIDNIGHT AT THE LOST AND FOUND MeatLoaf (Epic) |
| 9 | 16 | 3 | 9 | NIGHT DUBBING Imagination (R&B) |
| 10 | 21 | 2 | 10 | DRESSED FOR THE OCCASION Cliff Richard (EMI) |
| 11 | 10 | 6 | 3 | FASTER THAN THE SPEED OF NIGHT Bonnie Tyler (CBS) |
| 12 | 12 | 13 | 2 | QUICKSTEP AND SIDE KICK Thompson Twins (Arista) |
| 13 | 9 | 13 | 1 | SWEET DREAMS Eurythmics (RCA) |
| 14 | — | 1 | 14 | PIECE OF MIND Iron Maiden (EMI) |
| 15 | — | 1 | 15 | FEAST Creatures (Polydor) |
| 16 | 18 | 4 | 16 | TWICE AS KOOL Kool And The Gang (Polydor) |
| 17 | — | 1 | 17 | CONFRONTATION Bob Marley (Island) |
| 18 | 11 | 9 | 1 | THE FINAL CUT Pink Floyd (Harvest) |
| 19 | — | 1 | 19 | WHAMMY! B-52s (Island) |
| 20 | 20 | 13 | 3 | TOTO IV Toto (CBS) |
| 21 | 13 | 3 | 13 | CHIMERA Bill Nelson (Mercury) |
| 22 | — | 1 | 22 | CHART ENCOUNTERS Various (Ronco) |
| 23 | 29 | 2 | 23 | SIOGO Blackfoot (Atco) |
| 24 | 17 | 3 | 17 | SONGS Kids From Fame (BBC) |
| 25 | 15 | 5 | 8 | WHITE FEATHERS Kajagoogoo (EMI) |
| 26 | 22 | 10 | 7 | WAITING Fun Boy Three (Chrysalis) |
| 27 | 37 | 2 | 27 | H2O Hall and Oates (RCA) |
| 28 | 19 | 4 | 16 | CAN'T STOP ROCK 'N' ROLL Twisted Sister (Atlantic) |
| 29 | 27 | 3 | 27 | WE ARE ONE Maze (Capitol) |
| 30 | 14 | 4 | 13 | LISTEN A Flock Of Seagulls (Jive) |
| 31 | — | 1 | 31 | THE ELEVENTH HOUR Magnum (Jet) |
| 32 | 25 | 6 | 12 | HIGH LAND, HARD RAIN Aztec Camera (Rough Trade) |
| 33 | 40 | 20 | 9 | LIONEL RICHIE Lionel Richie (Motown) |
| 34 | 23 | 45 | 2 | RIO Duran Duran (EMI) |
| 35 | 26 | 12 | 3 | WAR U2 (Island) |
| 36 | — | 1 | 36 | THE COLLECTION Dionne Warwick (Arista) |
| 37 | — | 1 | 37 | RING OF CHANGES Barclay James Harvest (Polydor) |
| 38 | 41 | 3 | 38 | ZIGGY STARDUST David Bowie (RCA) |
| 39 | 35 | 28 | 2 | HELLO I MUST BE GOING Phil Collins (Virgin) |
| 40 | 36 | 6 | 24 | JARREAU Al Jarreau (WEA) |
| 41 | 34 | 6 | 15 | PRIDE Robert Palmer (Island) |
| 42 | — | 1 | 42 | A TRICK OF THE LIGHT Modern Romance (WEA) |
| 43 | 30 | 6 | 24 | ELIMINATOR ZZ Top (WEA) |
| 44 | 33 | 2 | 33 | LAUGHTER AND TEARS Various (WEA) |
| 45 | 24 | 6 | 10 | MUSIC FROM LOCAL HERO Mark Knopfler (Vertigo) |
| 46 | — | 4 | 37 | LIVING MY LIFE Grace Jones (Island) |
| 47 | 32 | 3 | 32 | THE HEIGHT OF BAD MANNERS Bad Manners (Telstar) |
| 48 | 42 | 9 | 4 | SCRIPT FOR A JESTER'S TEAR Marillion (EMI) |
| 49 | — | 1 | 49 | REACH THE BEACH The Fixx (MCA) |
| 50 | 46 | 19 | 1 | BUSINESS AS USUAL Men At Work (Epic) |

THE NEXT 25

| | | | | |
|----|---|---|---|---|
| 51 | — | — | — | HAPPY FAMILIES Blancmange (London) |
| 52 | — | — | — | THE KEY Joan Armatrading (A&M) |
| 53 | — | — | — | THE FORMER 12-YEAR-OLD GENIUS Coati Mundi (Island) |
| 54 | — | — | — | WORDS F.R. David (Carrere) |
| 55 | — | — | — | STREET SOUNDS III Various (Sounds) |
| 56 | — | — | — | MAGICAL RING Clannad (RCA) |
| 57 | — | — | — | HUNKY DORY David Bowie (RCA) |
| 58 | — | — | — | MAN WHO SOLD THE WORLD David Bowie (RCA) |
| 59 | — | — | — | ALADDIN SANE David Bowie (RCA) |
| 60 | — | — | — | GOTTA SAY YES TO ANOTHER EXCESS Yello (Stiff) |
| 61 | — | — | — | THE WHIP Various (Kamera) |
| 62 | — | — | — | MY LIFE FOR A SONG Placido Domingo (CBS) |
| 63 | — | — | — | STONEKILLERS Prince Charles (Virgin) |
| 64 | — | — | — | PIN UPS David Bowie (RCA) |
| 65 | — | — | — | RICHARD CLAYDERMAN (Decca) |
| 66 | — | — | — | DAZZLE SHIPS Orchestral Manoeuvres (Virgin) |
| 67 | — | — | — | POWER AND THE GLORY Saxon (Carrere) |
| 68 | — | — | — | STOP THAT TRAIN Eastwood & Saint (Greensleeves) |
| 69 | — | — | — | VISIONS Various (K-Tel) |
| 70 | — | — | — | MONEY AND CIGARETTES Eric Clapton (Duck) |
| 71 | — | — | — | KIDS FROM FAME LIVE The Kids From Fame (BBC) |
| 72 | — | — | — | INARTICULATE SPEECH OF THE HEART Van Morrison (Mercury) |
| 73 | — | — | — | BAT OUT OF HELL Meat Loaf (Epic) |
| 74 | — | — | — | MARY JANE GIRLS Mary Jane Girls (Gordy) |
| 75 | — | — | — | INFORMATION Dave Edmunds (Arista) |

Chart compiled by New Musical Express



No.1 GLENN GREGORY
HEAVEN 17