

NEWS • SONGS • VIDEO • CHARTS • COLOUR • FUN

JUNE 25, 1983

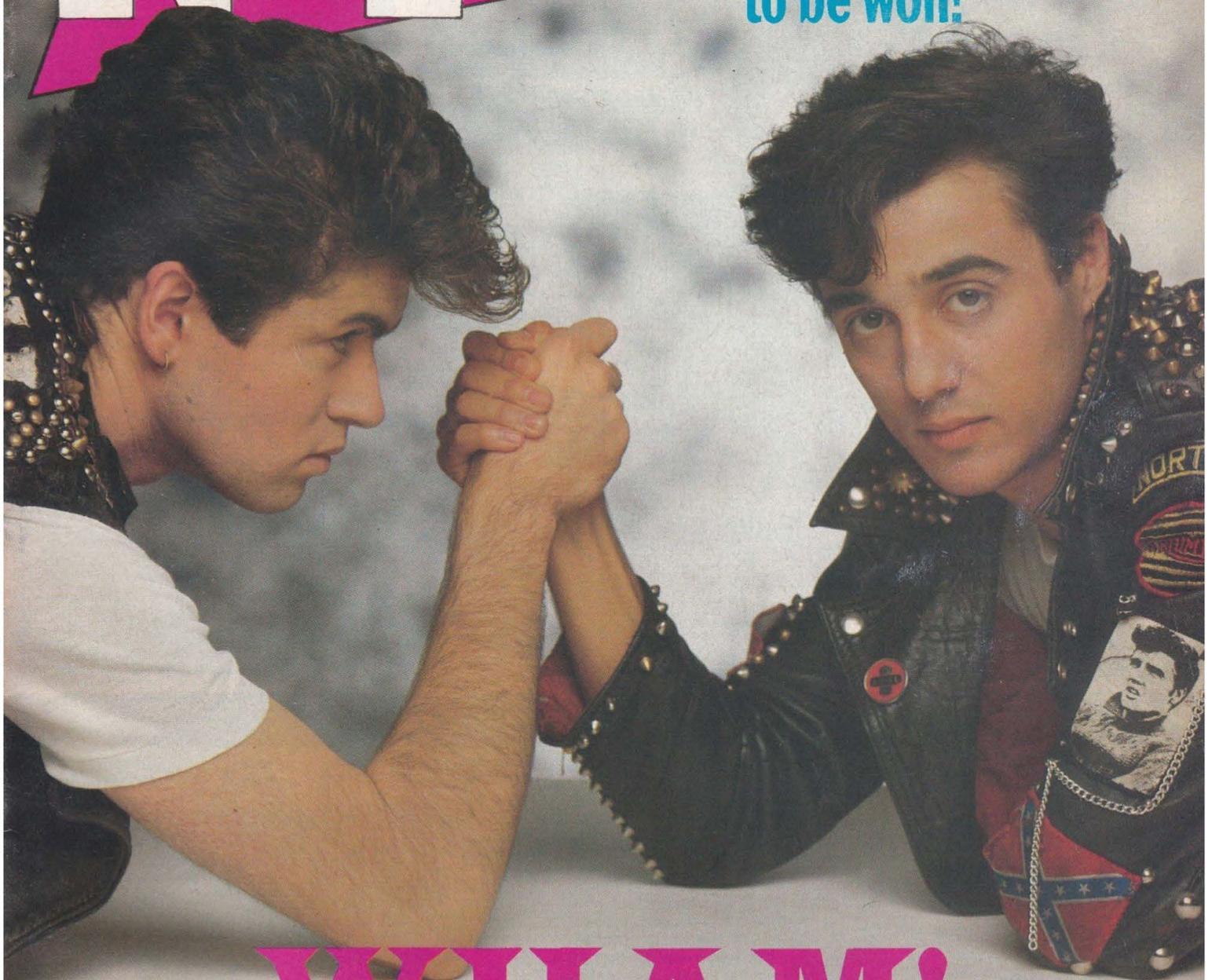
EVERY THURSDAY 35p

# NO.1!

**ABC MOVIE**  
Exclusive pictures!

**DISC JOCKEYS** — your verdict

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# No. 1!

No. 8

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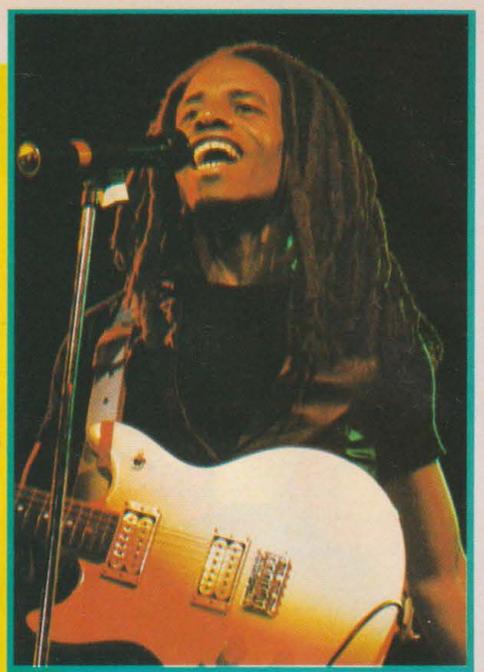
Exclusive



*"I think he's absolutely gorgeous. He's got the best body I've ever seen and I love his dreadlocks. Oh - and he hasn't got a bad voice either ..."*

- Karen Davidson, Nottingham

*Eddy Grant's triumphant return to the UK reviewed by his fans, pages 34 & 35*

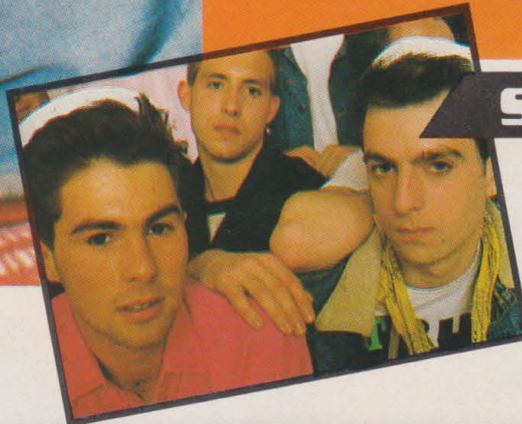


## VIDEO

*"Martin Fry is one of the few pop stars prepared to play with his own image. If you work with Rod Stewart or somebody, all they want is to have their egos flattered. People will get bored with that soon."*  
- director Julien Temple on the making of ABC's feature film Man Trap. Pages 40 & 41

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# MARILLION

Garden party held today, invites call the debts to play,  
Social climbers polish ladders, wayward sons again  
have fathers,  
Edgy eggs and queuing cumbers, rudely wakened  
from their slumbers,  
Time has come again for slaughter on the lawns by  
still 'Cam' waters

Champagne corks are firing at the sun again,  
Swooping swallows chased by violins again,  
Strated by Strauss they sulk in crumbling eves again

Aperitifs consumed en masse display their owners  
on the grass,  
Couples loiter in the cloisters, social teechees  
quoting Chaucer

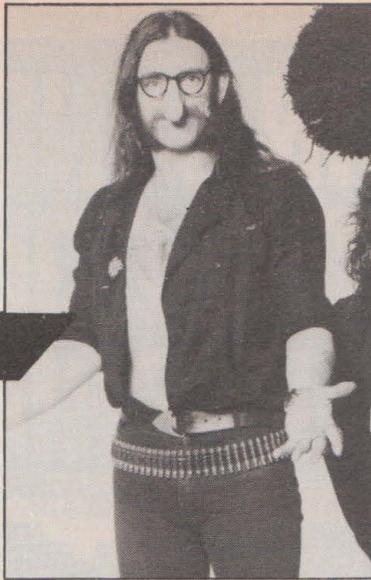


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# WIN!

A ZX Spectrum 48K home computer worth £130 – we've got five up for grabs!



“Home computers have really improved over the last two years. People are finding more and more uses for them. It's an art and a science in one.”  
 Pete Shelley talks about science fiction, secret codes and his own computer LP – and you can win your own Spectrum. Pages 18 & 19.

## COMPETITIONS

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## CHARTS

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## Who rules the waves?

“Tony Blackburn – wot a drip!” – Linzy Le Bon, Darwen  
 “Peter Powell is slimy and a crawler. Yuk!” – Clare McLaughlin, Glasgow  
 “Why doesn't someone knock Steve Wright on the head and tell him to get some therapy.” – J. Richards, Cardiff  
 ... And that's just the compliments. Your votes and views on the nation's top DJs, and their replies – pages 22 & 23

## SONGS

# GARDEN

Doctor's son a parson's daughter,  
 Where why not and should they oughta,  
 Please don't lie upon the grass,  
 Unless accompanied by a fellow,  
 May I be so bold as to suggest Othello

Punting on the Cam is jolly they say,  
 Beagling on the downs, Oh do please come they say,  
 Rugger is the tops a game for men they say

Angie chalks another blue, Mother smiles she did it too,  
 Chitters chat and gossips cash,  
 posers pose pressmen flash

Smiles polluted with false charm,  
 Locking onto royal arms,  
 Society columns now ensured,  
 Return to mingle with the crowds,  
 Oh what a crowd

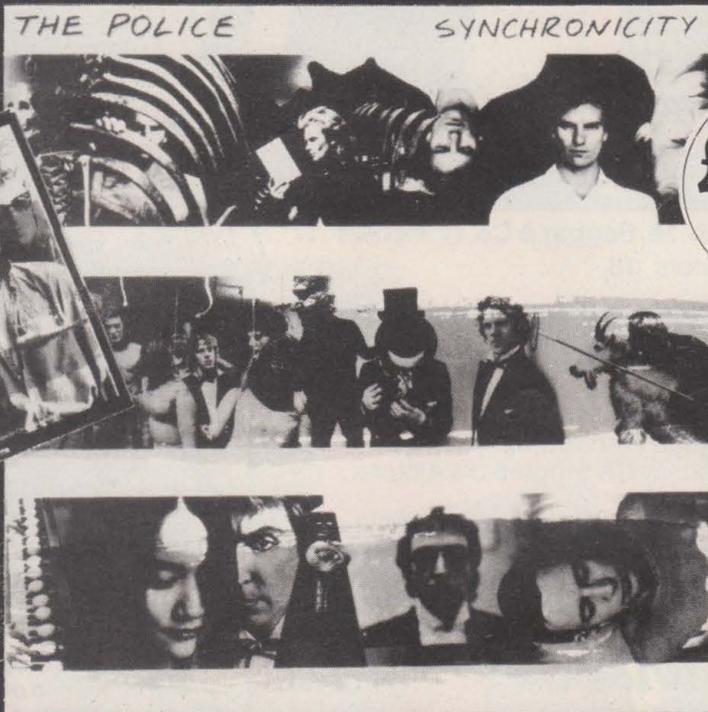
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Marillion Garden Party 2  
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 Jimmy The Hoover  
 Tantalise 27  
 I-Level Teacher 27  
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# PARTY

Wham cover picture  
 and Tears For Fears  
 centre by Chalkie  
 Davies/Carol Starr. David  
 Sylvian back cover by Fin  
 Costello.

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VICTORIA STREET SW1  
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# SIoux'S QUICK CROONER

Siouxsie and Budgie's new single keeps their promise of releasing no more singles from The Creatures' 'Feast' album.

The follow-up to 'Miss The Girl' is a cover version of aging crooner Mel Torme's 1962 recording 'Right Now'. The tune was written by Karl Sigman and Herbie Mann and was never a hit in the UK.

Budgie explains the choice: "We didn't want to release anything else from the session in



Simon Le Bon - clearly thrilled about going back to his roots.

# DURAN DURAN GO HOME

Good news for Duran Duran fans! The group's charity concert at the Aston Villa Football Ground in their home town Birmingham on July 23 has been confirmed.

There had been some doubts as to whether the concert would get the go-ahead from the council, following complaints by local residents who were afraid that their peace and quiet would be disturbed.

However, the concert (which is in aid of MENCAP, the society for mentally handicapped people) has now been given the official seal of approval.

The compere for the event is to be Peter Powell; special

guests are Robert Palmer and Prince Charles And The City Beat Band.

Doors open at 4.00 pm, the show starts at 6.00 and is expected to finish at around 10pm.

Tickets cost £8.50 and are available by postal application only from: C.P. Box Office, PO Box 1AS, London W1A 1AS. Cheques or postal orders should be made payable to D.B.C.P., and you should state whether you would prefer pitch or stand tickets on the reverse of the cheque.

There is a limit of four tickets per applicant, and you must enclose a stamped, self-addressed envelope with your application.



Siouxsie Sioux minus her feathered friend

Hawaii because they were complete in themselves. Siouxsie remembers hearing 'Right Now' when she was about five and it's stuck with her. It took us three days to produce and mix."

The single is something of a departure for The Creatures, as it is reported to sound like something from Joe Jackson's 'Jumping Jive' album and features a three-piece horn section. 'Right Now' is the second single on the Banshees' new Wonderland label and is released on July 1.

Meanwhile the Banshees have begun work on a new album, with guitarist Robert Smith of The Cure. The Cure also have a new single and Severin and Smith have recently completed their 'Glove' project. Hard workers, these Banshee-types



# MARC'S TIME

The next month sees Marc Almond appearing onstage and on vinyl in his two different guises.

As one half of Soft Cell, he'll be playing Blackpool Pavilion Theatre on July 5, Glasgow Tiffany's 10 and Edinburgh Coasters 11. The show will

feature Marc with keyboards maestro Dave Ball, plus back-up from a sax player and backing singers!

There'll also be a Marc And The Mambas single released on June 24, titled 'Black Heart', with an album 'Torment And Toreros' following in late July.

# HAYSI LIVE... ALMOST

Haysi Fantayzee have announced their first UK tour - except they won't be appearing with a band. Instead, Kate, Jeremiah and Paul will perform a series of live PAs (personal appearances), singing over backing tracks.

Dates are Liverpool State June 23, Wigan Pier 24, Derby Tiffany's 25, Rotherham Tiffany's 27, Bournemouth Academy July 1 and Leeds Warehouse 2.

Haysi may work with a live band in the future, but for these shows they've got it taped!



According to newspaper reports, Fred Waite, father of Freddie and Patrick from Musical Youth, and former singer with the band, has been accused of burglary.

Fred is apparently due to appear before magistrates on June 24 in connection with the theft of a number of guitars from a Birmingham shop.

MCA the band's record company, say they haven't heard from the band but confirmed that Musical Youth will definitely be flying to Jamaica to headline an important reggae festival.

Musical Youth's new single, 'Tell Me Why' is out on July 1.

## Beat by numbers

The Beat follow up the top ten success of 'I Can't Get Used To Losing You' with a band composition, 'Ackee 1,2,3' taken from their last album, 'Special Beat Services'.



Dave Wakelin

# Aztec Camera walk out

Scots band Aztec Camera, whose latest single 'Walk Out To Winter' is climbing up the charts, will play three dates before heading off to America to do a major tour. You can catch Roddy Frame and the boys at Hull Dingwalls on June 29, Warwick University 30, and Newcastle Dingwalls July 1.

**Big Country** are making the most of their success by extending their current tour for an extra fortnight.

The new dates are at Swansea Brangwyn Hall July 12, Bath Pavilion 13, St Austell Coliseum 14, Salisbury City Hall 15, Poole Arts Centre 17, Guernsey Beausejourns 19, Jersey Fort Regent 20, Llandudno Astra Theatre 22, Redcar Coatham Bowl 23, Hull City Hall 24, Leeds Town Hall 25, Oldham Queen Elizabeth Hall 26, Mansfield Leisure Centre 27.

**Kid Creole & The Coconuts** have added another two nights to their 'Lifeboat Party' tour this autumn.

The new dates, on September 23 and 24, now become part of an amazing six-night stint at London's Hammersmith Odeon, the shows from September 19 to 22 all being sold out.

The new Kid Creole & The Coconuts album, which is as yet untitled, will be out in time for the tour, which starts on August 24.

**Depeche Mode** have added an extra date to their tour. They'll be playing a third night at London's Hammersmith Odeon on October 8.

**Eddie Tenpole Tudor & His Hayrick Band** pack their gear onto the haycart to take their "rural punk" to London's Hope And Anchor June 25, Marquee July 3 and Woolwich Tramshed 16.

**David Essex**, whose single 'The Smile' is climbing the charts, is to embark on an enormous 33-date tour. The full dates are:-

Cardiff St David's Hall August 1, Poole Arts Centre 2 and 3, Basildon Festival Theatre 4, Sheffield City Hall 5, Liverpool Empire Theatre 6, Manchester Palace Theatre 7 and 8, Blackpool Winter Gardens 9, Irvine Magnum Leisure Centre 11, Edinburgh Usher Hall 12, Newcastle City Hall 13, Leeds Grand Theatre 14, Harrogate Centre 15, Hanley Odeon Film Theatre 16, Northampton Derngate Centre 17 & 18, Ipswich Gaumont 19, Great Yarmouth 3-in-1 Entertainment Centre 20, Norwich Theatre Royal 21, Nottingham Royal Concert Hall 22 and 23, Birmingham Odeon Theatre 25, Wolverhampton Civic Hall 26, Garston Festival 27, Bristol Hippodrome 28, Croydon Fairfield Hall 29 and 30, Margate Winter Gardens 31 - more to come later!

**Killing Joke**, whose new line-up is featured on page 16, have announced the tour dates to

promote their long-awaited new album 'Fire Dances', released through EG on July 8. The dates are:-

Sheffield Dingwalls July 20, Glasgow Night Moves 22, Newcastle Dingwalls 23, Cardiff Top Rank 26, Nottingham Rock City 27, Hull Dingwalls 28, Dunstable Civic Hall 29, Birmingham Digbeth Civic Hall 30, London Hammersmith Palais 31.

**The Smiths** play a few dates to tie in with the release of their 'Hand In Glove' single.

They're at Warwick University June 30, Bournemouth Midnight Express July 1, Manchester Hacienda 6, and London's Rock Garden 7.

German band **X Mal Deutschland**, who've just released a new 12", 'Qual', play some live dates. They'll be at Brixton's Ace June 23, Sheffield Leadmill 28, Manchester The Gallery 29, Hull Dingwalls 30, Dudley JB's July 1, Retford Porterhouse 2, Liverpool Venue 3, Leeds Warehouse 4, Bristol Dingwalls 5, Swindon Solitaire 6, London Clarendon 7.

Support will be **Gene Loves Gezebel**.

Leicester based popsters **The Swinging Laurels**, who supported Culture Club on their last tour, play Birmingham University on June 24 and Cobham Westminster Hospital Sports Ground 25.

Liverpool band **Icicle Works** take to the road to promote their excellent single 'Birds Fly (Whisper To A Scream)'. They'll be at Sheffield Limit Club June 23, Birmingham Golden Eagle 24, Glasgow Henri Afrika's 30, Manchester The Gallery July 1, Middlesbrough The Crypt (Town Hall) 6, Leeds Brannigans 7, Coventry General Wolfe 9, London The Rock Garden 14.

**Gasper Lawal Africa Oro Band** are to play three summer dates, London Putney Half Moon June 23, Reading University 24 and London ICA July 5.

**Poison Girls** are taking their anarchist message to Leamington Spa Royal Spa Centre on June 28, Newcastle Dingwalls 29 and Leeds Ford Green July 1.

They're releasing a new single too, 'One Good Reason' which'll be out on Illuminated Records.

Reggae radicals **Aswad** have a single out on their own Simba label, titled 'Roots Rockin'.

**Diana Ross** has a new single out on June 27. It's 'Pieces Of Ice' and is taken from her forthcoming album 'Ross'.

**The Fall** have a new single, 'The Man Who's Head Expanded' out, and play a London date at Brixton's Ace on July 15.

Australian band **Icehouse** release a new single, 'Uniform', taken from their album 'Love In Motion', and will be playing London's Lyceum on July 7.

Romany rockers **One The Juggler** have a new single out on Regard on June 27. It's 'Damage Is Done', and you can see them performing it when they play Reading Festival.

**The Members** return to the music scene after a long absence with a new album next month. It's called 'Going West' and will be out on Albion Records.



**Fashion**, the stylish Birmingham electro-dance band who are now down to a four-piece following the departure of Troy Tate, have signed with Epic Records. It's their seventh line-up, and they're currently recording a new single and album with producer Zeus B. Held who worked with them on the successful 'Fabrique' album.

**Beggar And Co** release their first single for a while on June 24, called 'Anybody Seen My Trial.'

For those of you who've been wondering what's happened to **Visage**, news is that they're currently recording their third album. They've also done a session for the David Jensen Show which will be broadcast between 8 and 10 in the evening on June 23.

Musical boffin **Thomas Dolby** re-releases his American hit 'She Blinded Me With Science' over here on June 27.

**Anti Establishment** have a new single out, called 'Anti Men'.

**Amazulu**, who are supporting David Bowie at his Hammersmith odeon benefit concert on June 30 release a new single called 'Smiley Styley' on Towerbell.

The group are also playing Dingwalls on June 29.



**The Eurythmics** follow their highly successful 'Love Is A Stranger' single with a new release on June 27.

It's 'Who's That Girl' and was produced by Annie Lennox's partner Dave Stewart. The pair are currently working on their third album.

Multi-instrumentalist **Jakko** releases his first single for Stiff this week, entitled 'Dangerous Dreams', and produced by Dave Stewart.

This week sees the release of the debut album by **The Opposition**, entitled 'Intimacy', on Charisma.

**Graham Parker** breaks a 12-month silence when he releases a new single 'Life Gets Better' this week. This precedes his new album, 'The Real Macaw', out on RCA in the autumn.

Original Ultravox front man **John Foxx** releases a new version of his single 'Endlessly' on Virgin this week, in a double pack selling at single price. Having remained quiet for some time now, John will be releasing an album in July, and hopes to play some British dates in the autumn.

**The Cure** release their first single for seven months 'The Walk' through Fiction on July 1. The band play just one British summer date at the Elephant Fayre in Cornwall on July 30.

**Vision** release a new single off their 'In Sight' album this week, called 'Love Dance'. According to their record label MVM, it's a strong disco pop record that "will establish them in the top 10". You have been warned.

**The Coconuts.** Due out Monday  
27 June



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# FANTASTIC

**T**rust Wham to call their debut album 'Fantastic'. Modest, these boys are not.

It's a typically tongue-in-cheek title, but with the confidence that comes with three massive hit singles they're not about to say it's 'Average', 'Fair To Middling' or even 'Pretty Damn Good'.

George and Andrew are well pleased with their first excursion into the world of the long player. But as they're not renowned for their love of hard work it's no surprise to learn that the time spent recording the album was not the happiest of their life.

"It was real hell," says a tired and unshaven George, with the weariness of a studio veteran. "We both hate recording, and as usual I was writing as we went along which didn't help."

Maybe, I venture to suggest, it's not such fantastic value though? After all, there's only eight tracks—and three of those have already been out as singles.

"Yeah, I think you're right," George admits, "but we didn't have time to put any more tracks on. We were under a lot of pressure because of the release date."

"Anyway, the rest of the stuff is really good. I would've been pissed off about releasing an eight-track album if the songs we'd done hadn't turned out as well as they did."

"It's all quality, and there's 38 minutes of really good music. We're also giving away a free 12-inch record of remixes as a bonus."

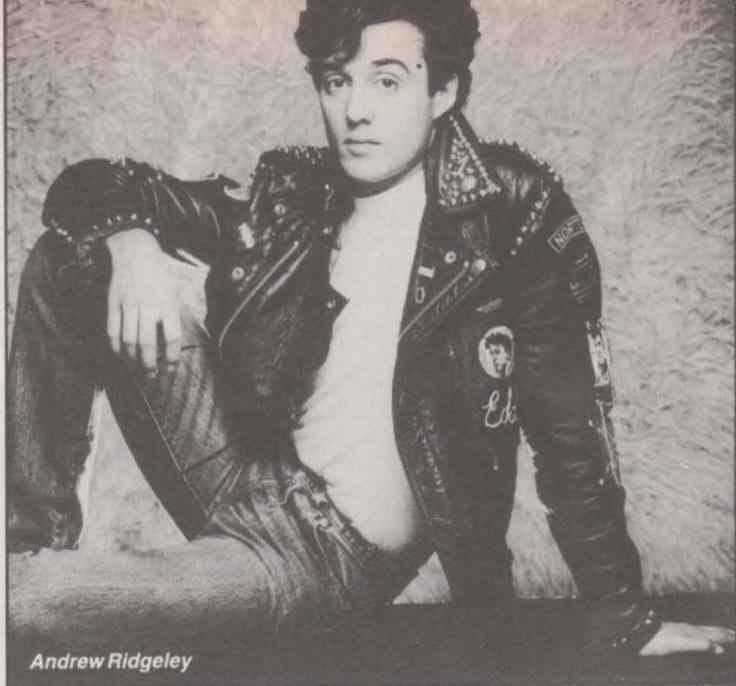
"We could have had more but I got so fussy. We threw away a lot of tracks."

"It would have been worse if we'd put a filler on just for the sake of an extra track," adds Andrew. "I think you're just being petty. You've just come to find fault."

I haven't, honest—but isn't it cheating to include all your singles?

"No, not really," George claims. "We always intended to put 'Wham Rap' and 'Bad Boys' on. It's the first American remix of 'Wham Rap' which is our favourite version, and a lot of people won't have heard it because it was never released over here."

"I still really love that song, but I



Andrew Ridgeley

don't think it was ever the lyric it was made out to be."

Even so, it's their best to date, a song which advocated keeping your soul on the dole. They followed that with a warning of the dangers of marrying young.

"We didn't originally think it was worth putting 'Young Guns' on the

**Three singles . . . three hits. No wonder Wham have such a high opinion of themselves. But now here comes their debut LP . . . and here come those same three singles again. Karen Swaine gives the bad boys a good grilling. Photos: Davies/Starr**

album because so many people would already have it, but we were talked into it. We were violently against it at the start though."

"Violently!" agrees Andrew. "We wrecked a couple of offices—you know how violent we can get!"

Jokes apart, it may have made sound commercial sense, but it still makes the album that little bit thin. They've also included a version of the old Miracles number which is almost identical to the original. George explains why.

"It was one of the first records I had, and I've always wanted to sing and perform it. It also fitted with the album and our image."

"We've done it very close to the original because there's a lot of people who won't have heard it—and there's no way I'd say I could do it a better way."

"There's two ways you can approach a cover—either try to reproduce it, or totally adapt it, and I didn't want to adapt it."

'Love Machine' is also featured on the 12-inch, along with newbies 'Ray Of Sunshine' (a brilliant, infectious dance track originally titled 'Bassline' but changed because Andrew thought that was "tacky"), and the slow, soulful 'Nothing Looks The Same In The Light'.

The next single will be yet another track, 'Club Tropicana', which they originally did a long time ago on an early demo tape.

"I can see it being a really big holiday single," claims George. "It should cross a wide audience because it's a very Latin American-type summery sound."

"Better than Modern Romance though!" adds Andrew with a smirk.

George: "Yeah, on the 12-inch we're gonna be singing 'Aye aye aye moosey!'"

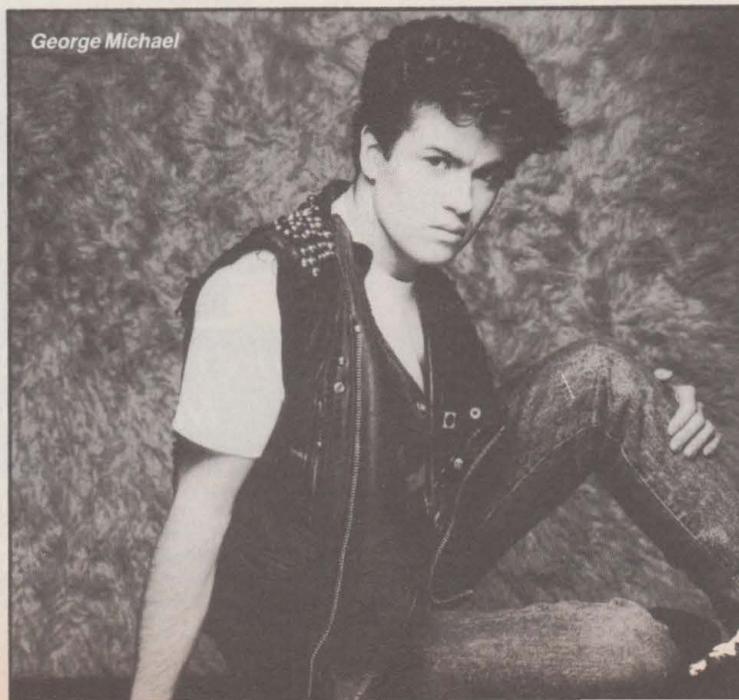
The pair are off to Marbella in Spain soon to shoot the video, so expect lots of gaudy Hawaiian-printed shirts instead of those macho leather jackets.

"You have to choose the image to fit the song," believes Andrew. "For 'Bad Boys' we were well over the top, while 'Young Guns' suited the four of us. It worked really well having the girls with us."

Now you come to mention it, what has happened to Shirley and Dee?

"They're part of the live format, but Wham is me and George—it always has been, and always will be. We're all really close friends though, and they've done a lot for us. Full credit to the girlies."

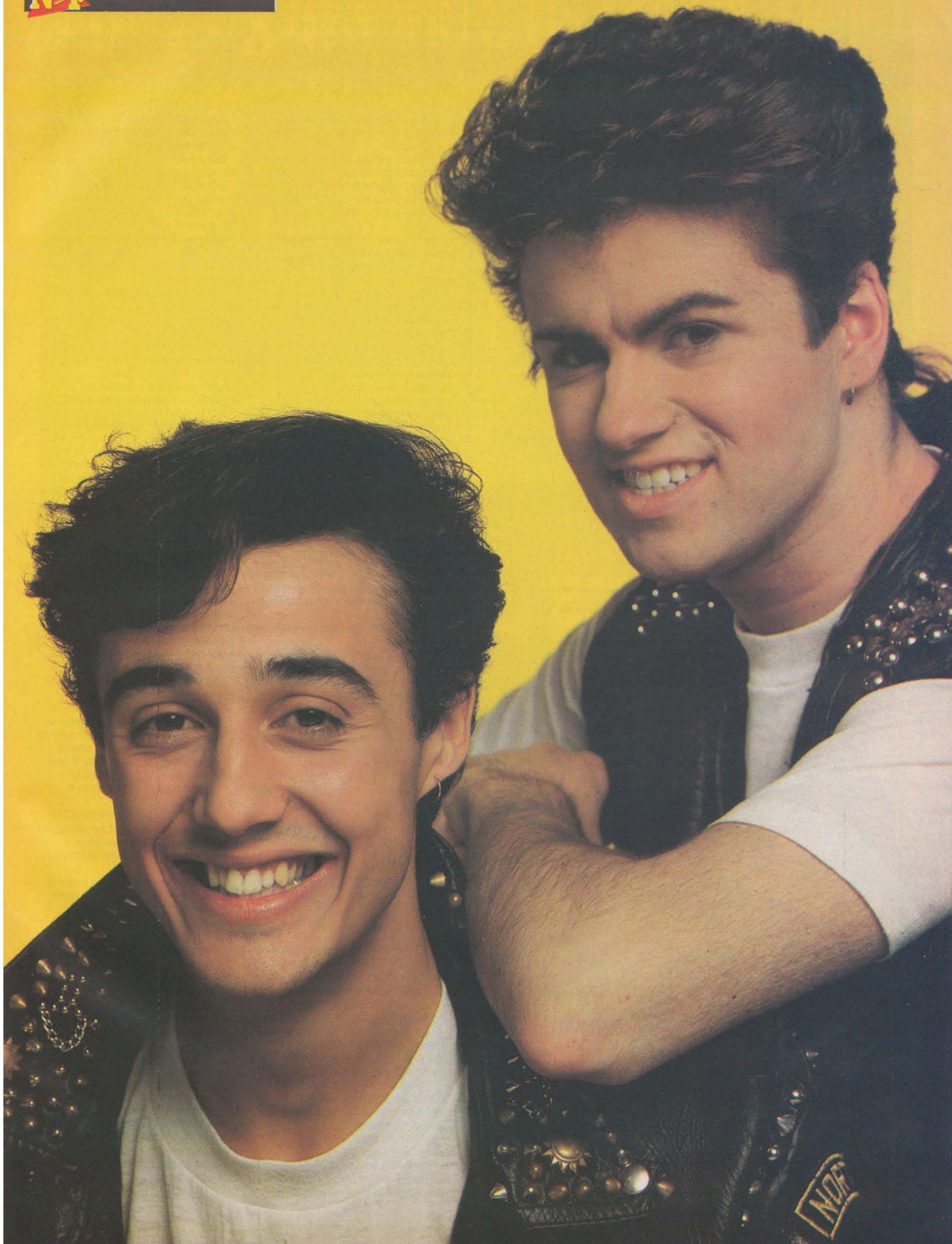
►Continues page 10



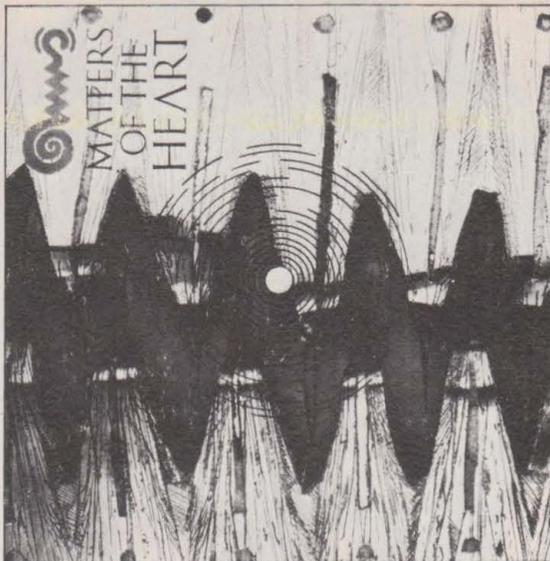
George Michael

**No!**

**WHAM!**



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NEW SINGLE

# MATTERS OF THE HEART

"The best electro-ballad since 'Vienna'" MARK STEELS (SMASH HITS)

► From page 8

"Girlies?!" exclaims George. "The point is, it was never a case of kicking them out because they were never part of Wham. "Anyway, they both got a lot from it—Shirley's got an agent and is trying to get some acting parts, and Dee's keeping her options open." Rumours of a rift spread with the news that George plans to do a solo single. "People would love it if there was a split in the air," declares Andrew. "We're totally impervious to all that rubbish because we know it's alright."

In fact, it's obvious that the pair are closer than ever. They've been friends since secondary school, and when the music in the clubs and discos they frequented became too bland for their tastes they formed a ska band, Executive.

The group was short-lived, but after the split they started to write together, recording a short demo tape in Andrew's front room.

On the strength of only 1½ songs they got a record deal, and since then they haven't looked back. Apart from a slight hiccup when 'Wham Rap' failed to get any radio play first time round, their rise to fame has been remarkably smooth.

I wondered if Andrew didn't ever feel a bit spare at times though.

"Absolutely not. Unless you're in a band you can't know what contributions people make. Yog (his nickname for George) writes the songs, but there's a lot more to it than that.

"We wouldn't be Wham without each other.

"I played guitar on the album and helped with lyrics and ideas, but I don't really write because I'm awfully lazy."

He has no reservations about George going out on his own, either.

"George's solo single wouldn't suit Wham, it suits a solo presentation. I think he'll have a parallel career which will allow his mellower songwriting to develop."

I'd like to give you a sneak preview of the song, which is out in December, but George isn't giving away any secrets.

"If it's not No. 1 then I'll give up—that's all you need to know! What I'd really like to do is an American job on it using lots of Motown musicians.

"We want to keep a separate identity for the band, so the Wham single which follows will be really hard. Wham are the lads and George Michael is the sap," he adds with a grin.

Wham's first ever tour will be in the Autumn, and sounds like it'll be an extravagant affair.

"We haven't got the actual dates fixed up yet, but we're definitely going to try to play standing venues so all the young kids can come to see us," promises George.

"There'll be about 15 of us onstage, so we can get as close to the sound of the records as we

possibly can."

Before then, George is taking a holiday in Greece.

"Actually, I'm going to be away for my birthday, which is a good way of getting out of it.

"It's stupid, but I know I'm going to be really depressed on my 20th birthday. I like being 19..."

Andrew: "That's because it makes you sound like some kind of super whizz kid."

George: "Yeah, if you're 20 nothing sounds as impressive."

It'll also mean you'll have to change the bit in 'Bad Boys' to 'Now I'm 20 as you see, I'm handsome, tall and strong'!

By the way, that line was a joke, wasn't it?

"Of course it's a joke," says George wearily.

"People have got to be idiots if they don't see that!" exclaims Andrew. "How could anyone think it's serious?"

"Are you supposed to sing it laughing or something to make people realise?" George protests. "It's so stupid—I couldn't believe it when I saw that thing in No. 1 with Boy George slugging me off for saying it.

Do you think people do miss the humour in your lyrics—there were definite cries of 'sexism' when 'Young Guns' was first released.

"Yeah, I think they probably do," agrees George. "It's partly because we take the joke all the way—we don't go onstage laughing.

"Anyway, I think we're going to leave the joke aspect for a while. There's not that many things we've been through at our age, so I don't know how much more we could comment on without becoming inane or missing the mark."

So you've never felt the urge to make any kind of political statement in your lyrics?

George: "No, the only reason 'Wham Rap' was political was that it was very personal. We could write strongly because we knew what we were writing about.

"I'd never set out to write a political song."

Andrew: "If you start thinking about politics you get so wrapped up in it all your life becomes a misery. So it's best not to think about it at all."

They've both got more urgent things to worry about—like their career. Not having a manager means they have to deal with all the day to day aggravations themselves. It's turned the dole boys into businessmen, but it's not a situation they're happy with.

"It's a real problem," says George. "We do need someone to keep everything under control, but it's really hard finding the right person.

"We should have been a lot more successful worldwide than we have been, but I think the album will make a big difference.

"People will be expecting a lot, which made recording it really depressing, but I'm really pleased with the way it turned out.

"It's everything I wanted it to be. Apart from the fact that there's not enough of it..."

# CONFUSION (HITS US EVERY TIME)



## THE TRUTH

Confusion hits us every time  
Confusion hits us every time  
Confusion hits us every time  
Confusion hits us every time

Are we running away with our lives  
(Are we running away)  
Afraid of what we feel inside  
(Of what we feel inside)  
Or have we built this situation  
Where we are satisfied with only survival

Confusion hits us every time  
Confusion hits us every time  
Confusion hits us every time  
Confusion hits us every time

Will we always remain the same  
(Or will we ever change)  
Afraid of reaching for our aims  
(Afraid to touch our dreams)  
The open goal of life stands waiting  
But we always seem too busy hating

Confusion hits us every time  
Confusion hits us every time  
Confusion hits us every time  
Confusion hits us every time

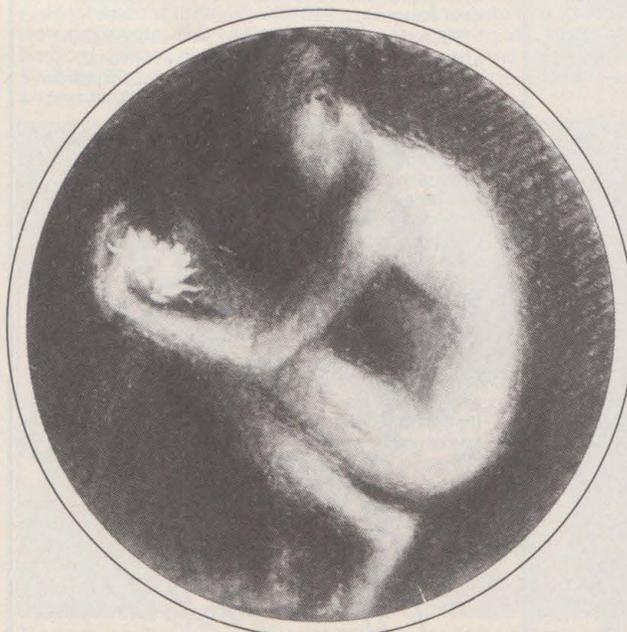
The question has for to be answered  
Why do we accept the roles  
For every one there's a meaning  
'Cos if there's no meaning

There's no need for living in this world  
In this world  
Living in this world, living in this world  
Living in this world, living in this world

Confusion hits us every time  
Confusion hits us every time  
Confusion hits us every time  
Confusion hits us every time

Confusion, Confusion . . .

Written by Greaves/Lister  
Published by Warner Bros Music/Truth Songs  
On WEA Records



## THE LOTUS EATERS

NEW SINGLE 7" & 12"

— THE FIRST PICTURE OF YOU —

ON TOUR WITH BIG COUNTRY JUNE 17TH - JULY 5TH.

ARISTA

# Letter from

# AMERICA

*Dear No 1*

Phoenix, Arizona

Just a few lines to tell you what Bow Wow Wow are up to in America—I think it's about our tenth tour. At the moment we're playing with the English Beat, co-headlining, although some of the audiences think we are the support act which is very annoying.

We've been playing in all the odd places we've never been to before, like Oklahoma, Eureka and Salt Lake City. At the moment we're in Phoenix and it's 110 degrees. Hot but pretty.

I haven't seen much of The Beat but they keep on trying to get the boys to play football with them.

We've been here two months of a four-month tour and I'm getting homesick. I want to eat some decent food and drink some good coffee and

watch some normal TV.

The audiences here are very enthusiastic, they aren't bothered about seeing bands in nice dresses, or any of the fashion thing which is so important in England. It's only in New York where they get like London audiences—elitist, cool and stuck up about fashion.

Then again a lot of them are very stupid, over the top. They act crazy but they just don't care. They all seem very rich as well, everyone has a swimming pool in the back garden and they've all got cars and lots of money.

An example of how silly they are—we were being interviewed on the KROK radio station and I told the DJ that I wanted a cup of coffee. Next thing we knew there were 20 girls outside the station on their way to work with cups of coffee for me.

Another time I told the radio listeners to wear coat-hangers in their hair. I said it was a new trend in England. Someone actually brought along a coat-hanger to a San Francisco gig!

I don't like the way they jump on the stage and knock me over. Maybe they don't like my voice.

Really, they feel privileged to get English groups playing, the same way we used to like Motown and David Cassidy. It works both ways.

Most people think I'm Australian and I've had a lot of comments about my hair. The other day I noticed this Red Indian staring at me resentfully. He came over and said I was dragging his culture through the mud—just because I've got a Mohican! I said "Huh! It's my hair and I can do what I want with it."

I haven't been doing any sunbathing because I'm brown enough as it is—being brought up in Burma I'm used to travelling.

I like America but I'd love to be back in England right now if I could. I wouldn't want to live here. When we get home I'm going to have a long rest and try on all the T-shirts they keep on giving me. I think clothes here are terrible, but Lee did buy a pair of cowboy boots.

See you in two months.  
Love,

*Anabella*  
*Bow Wow Wow*



Puff, wheeze, as we approach the Great Barrier Reef, shipping water at a rate of knots and mixing metaphors in a frantic attempt at topicality, a Mayday distress call is heard on *Whispers'* bathtub-to-coastguard radio. Bleep, crackle...

Can this be true? During the heady days of **Steve Strange's** New Romantic club Blitz, a certain **Boy** called **George**, then a lowly cloakroom attendant, would amuse the clientele by seating the small but perfectly formed **Kirk Brandon** on his hairy knee and play at being ventriloquist and dummy...

If you bought this fab copy of *No. 1* on the longest day of the year spare a thought for **Killing Joke** who've just spent the summer solstice prancing merrily around the Magic Stones, Chipping Norton (built 5000BC) filming their 'Fire Dances' video.

Meanwhile, **Joke's Jaz**, a graduate pianist from the Royal Academy, is currently working on a symphony inspired by Iceland and the London Philharmonic are supposedly interested in the finished product. In true KJ style the symphony is highly reminiscent of moody **Wagner**, Jaz's fave...

Before all this gets too highbrow let's return briefly to our bathtub and tune into something lighter. Twiddle, proot.

**Boy George** (again) is just back from Japan, bubbling with enthusiasm for the place and downing gallons of his current alcoholic preference, two measures of Kahlua, one measure of vodka, one measure milk, stir vigorously and down the hatch...

Whilst in the land of the rising yen **George** caused an outcry when he kissed the hand of a male TV interviewer...

So sad were the locals to see **Culture Club** leave their bonsai-infested islands that they showered birthday **Boy George** with noble gifts, £4,000-worth to be exact. Amongst the freebies: a traditional Samurai helmet, a silk wedding kimono and a flight case full of furry toys. "I've got enough to furnish my entire house," boasted BG grandly...

What a laugh these rock'n'roll lads are:

**Rod Stewart's** band and crew didn't endear themselves to two members of **Kajjers**, sharing a German hotel with the Tartan terror, when they returned to their rooms to find that all the furniture had been shunted without a by your leave into the Googoo bathroom...

Gasp! What can have happened to merry **Terry Hall** and the **FB3**? The group climaxed their recent Manchester Hacienda show with a rip-roaring version of **The Doors'** 1967 classic 'The End' with Hally sitting crosslegged on the floor and strumming a nifty psychedelic guitar. Bless his little cotton socks...

It just happens that **George Benson** has a 73-year-old valet who caters for the mad guitarist's every whim when he visits these shores. The old codger used to be in service for our batty **Queen Mother**...

The ancient and venerable **John Peel** pretended he had no strong feelings on finding that he barely scraped into the *No. 1* Disc Jockey Survey, and then only fifth in the most hated DJ section. He wept as he told us: "I'm not going to start playing a guitar and pretending it's 1965 if that's what you've got to do to be popular". Claws in, John! Who can you be talking about? (*Read between the lines*)...

Soon-to-be ultra hip duo **Paul Simpson** (original **Teardrop** and **Wild Swan** boy

# WHISPERS

This is the Modern Whirl



And now, presenting . . . *The Empire Strikes Back*. Ten people with a purpose. You may not know it but little things are beginning to happen in this metropolis of ours and it's all down to *The Empire* ("ten extraordinarily talented people" – DAA Publicity Ltd.)

*The Empire* are a collection of artistically sensitive souls. Hairdressers, furniture designers, clog makers, poets and hairdressers – all of whom have been stirred into action by world famous entrepreneur Jackie Castellano (formerly Jones).

So far their list of achievements includes hiring an expensive publicist and having their picture taken. It's an impressive start.

What else *The Empire* actually do, neither we, nor they, have the faintest idea.

wonder) plus **Ian Broudie** (alias **Kingbird** the **Bunnymen** producer) have named themselves **CARE**, for reasons that escape us completely. They are good though . . .

Contrary to another gossip column's ill informed tattle **Grace Jones** is not leaving Island and will record for them later this year. ("Who cares anyway?" – The man on the Clapham Omnibus) . . .

Back to the good stuff: Reliable sources let slip this week that **Bucks Fizz** beauty **Cheryl Baker** rejoices under the real moniker of **Rita Cruchington!!** Can't think why she changed her name . . .

Titter: we first talked to **Pete Shelley's** publicist in April about an exclusive interview with Pete prattling about his computerised LP. "Certainly," came the answer, "but you'll have to wait until he's written the programme to screen the words himself. It's taking him ages. Now, for God's sake, keep this to yourself," the publicist added nervously. "We're worried about Pete being scooped."

Fat chance of that, we retorted sycophantically. But that's exactly what happened. **Chris Slevey** managed to sneak out his single 'Camouflage' – with a computer programme on the B-side – two weeks before Pete revealed all in this week's *No. 1*. How about a floppy disc next time Pete . . .

**Dave Ball's** future wife **Ginny Hewes**, part time **Banshee** and full time **Venom-ette**, busked on the London Underground for two years with **Fun Girl Caroline Lavelle** before hitting the big time. Guess you have to start somewhere . . .

The obligatory list of liggers corner: at

**Richard Jobson's Armoury Show** shindig held in Heaven, those spotted rushing headlong to the bar included **Howard Devoto**, **Steve Severin**, **Mark Bedford**, **Johnny Fingers**, **Rat Scabies**, **Strawberry Switchblade** and Amersham's answer to **Errol**



No that's not **Basil Fawlty**, it's **John Cleese** playing a French waiter in **Monty Python's** latest extravaganza, *The Meaning Of Life*. The character with a selection of chins and an army of stomachs is none other than **Terry Jones**. This scene precedes the film's grossest moment as Cleese offers Jones the wafer-thin mint that proves the fat man's literal undoing. Trust Python to take the saying "I'm so full I'll burst" to its logical conclusion.

The rest of the film consists of a variety of sketches based loosely around the hiccupping journey from birth to death and beyond. Commentary is provided by the **Pythons'** heads superimposed upon a number of fish swimming around in a restaurant tank while waiting to be eaten.

Not the best Python film and one that sees their style toppling towards self-parody but still there's enough laughs to make you split your sides. The film opens in London this week and is accompanied by a CBS soundtrack album.

Flynn, David Balfe . . .

**Eddy Grant** was forced to perform some English dates with an unseemly bandage over his right eye – the result, he reckons, of an operation to remove a cyst. However, at a reception for Eddy held at Lords Cricket Ground, one of the guests was West Indies fast bowling demon **Winston Davies** (7-49). Could it be that Grant's laceration was really a sharp riser from Winny in't nets? . . .

Here's one for all you fashion buffs: **The Creatures'** new video begins with **Siouxsie** clad in evening dress, then switches to the lady in **Cleopatra** style Egyptian headdress. It culminates with her and **Budgie** painted entirely in gold leaf. Whether this latter device will prevent the video being shown (like all the others) remains to be seen. Or not . . .

Music biz joke: What's the difference between **WEA Records** and the **Australian Fire Brigade**? Answer. The Australian Fire Brigade puts things out.

While you're chortling over that one, let us say that it refers to a **Billy Mackenzie** grouse over his highly rated yet unreleased single 'Waiting For The Love Boat'. When it eventually comes out, it'll sail under the **Associates** banner, even though they are no more. Sniffle. Billy is now working with a pianist called **Howard Hughes** (real name). This has been a *No. 1* reclusive . . .

Afore ye go, how did **Jimmy The Hoover** get that name? Rumour has it that wily duck-rocker **M. McLaren** was responsible.

Seems that Malcy was in the running for a job as New York talent scout at a top record company. As usual, at his interview he was full of the most outrageous plans to ensure overnight success. "Get a load of session musicians in the studio," he roared, "then pick up some goodlooking unknowns off the streets. Call them something silly, say . . . Jimmy The Hoover. And voila – you have a hit!"

That's it for another week, you lucky lot . . .

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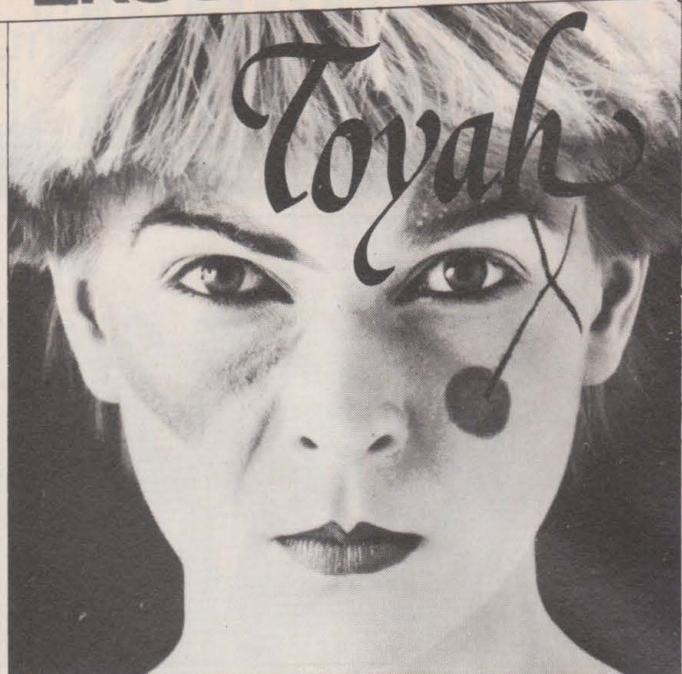
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# STUFF

## And Nonsense

### PERSON·2·PERSON



#### ► Flashdance . . . what an unfit feeling!

**Flashdance is the biggest box office draw in the States at the moment, and the most frantic dance film since Fame.**

Once again Irene Cara sings the main theme tune, although she makes no appearance.



Irene Cara

Eighteen-year-old newcomer Jennifer Beals takes the lead as Alex, although she doesn't actually do all the dancing. (An uncredited dancer is responsible for the stunts.)

In the film Alex has a most unlikely day job working as a welder – something which never quite rings true as she always looks so unmarked and glamorous in her work clothes.

By night she indulges her dream to dance by giving glossy pin-up performances in a nightclub for men. Not exactly a strip joint, but not far off!

She pounds the floor at a ferocious pace.

Lean-limbed, lithe and stunning; half the audience will leave this film vowing to join a dance class and cut down on calories.

When Alex ends up dating her boss at the welders, he gets her an audition at an important school and every stunt dancing trick in the book gets unleashed for this climactic sequence.

What *Flashdance* lacks in solid storyline, it more than makes up for with its strong soundtrack featuring the likes of Donna Summer, Kim Carnes, Laura Branigan and Irene Cara thrashing out the vocals.

Go for a dose of energy but be prepared to feel guilty for just sitting there.

#### ► Home winner

**When he appears on stage as mystical as the great Hollywood idol Rudolph Valentino, it's hard to**



**Caroline Priestley of Penistone, Yorkshire steps into the ring with Toyah and aims five questions at her.**

**Caroline:** How did you and Joel (the only permanent member of Toyah's band) meet?

**Toyah:** We met at a party and when I found out he played guitar we decided to get together for a jam session. We've been writing and playing together ever since.

**Caroline:** Are you ever scared of being pulled off stage by a particularly wild audience?

**Toyah:** No. Live young, die young.

**Caroline:** Why hasn't your hair fallen out?

**Toyah:** I look after my hair very carefully. I condition it with

henna wax every week, and I have a very good hairdresser.

**Caroline:** Do you like any of Duran Duran?

**Toyah:** Yes. (She absolutely refused to say more than that!)

**Caroline:** Did you enjoy the last tour?

**Toyah:** Yes, very much. I felt there was a stronger bond between myself and the audience than ever before. I'm really looking forward to the next tour as I have a few new tricks thanks to *Trafford Tanzi*. (Plug plug!)

**Got five questions for a star? Send them with your name and address and the star of your choice to: Person-2-Person, No.1, King's Reach Tower, Stamford Street, London SE1 9LS.**

**imagine that Edwin Hind, provocative frontman with Liverpool's Virgin Dance, is a home help by day.**

Edwin reckons that some of his best lyrics come to him while he is slogging over the housework in the homes of the old people he helps on his rounds in his home town of

Skelmersdale.

But although he love his job, his greatest passion is music. So much so that he threw in the chance to become a professional footballer with Sheffield Wednesday at the age of 16.

Edwin, now 21, feels he's about to strike with Virgin Dance whose first record 'Are You Ready (For That Feeling)?', released recently on Spartan Records, is already enjoying considerable Radio One airplay as it heads for the charts.

The record features some French backchat from Vikki Ceris Dunn, 20-year-old daughter of manager Ray Dunn, who is a professional model.

Virgin Dance visit London again this week at The Greyhound, Fulham (June 21), Rock Garden (23), Clarendon, Hammersmith (24).

#### No.1 Readers' Charts

So who's No.1 in your chart? Here's your chance to list your five current favourites. If you don't want to cut the coupon out of the magazine, just write them on a postcard.

This week's Readers' Chart is on page 46 – and there's a £5 record token for the chart pulled Out Of The Hat on page 42 ...

8 My favourite records right now are

1 ..... 3 .....

2 ..... 4 .....

..... 5 .....

Name: .....

Address: .....

.....

..... Age: .....

► We are deceptive



Alannah . . . you are feeling sleepy

► Slender Coconuts

Examine the contents of a Coconut and you'll wonder why a certain collection of them manage to stay so tender and slender.

Cheryl eats candy on a daily basis, Adriana listens to her stomach and "feeds it what it wants to be fed", Taryn confesses to eating too many carbohydrates on the road, and they all love drinking beer!

Which just goes to prove that it ain't what you eat, it's the way you burn it up afterwards.

When working with Kid Creole, The Coconuts never go

Would you believe that a top group like The Thompson Twins could be lacking in self-confidence?

Well, according to Alannah the group's feelings of insecurity have got so bad that they're now trying to *hypnotise* themselves to be more confident!

"We bought a self-hypnosis tape to try to build up our self-assurance," she says. "I'm not sure if it works though, because we haven't had time to listen to it yet. Besides, I'm not sure that it would do any good in any case."

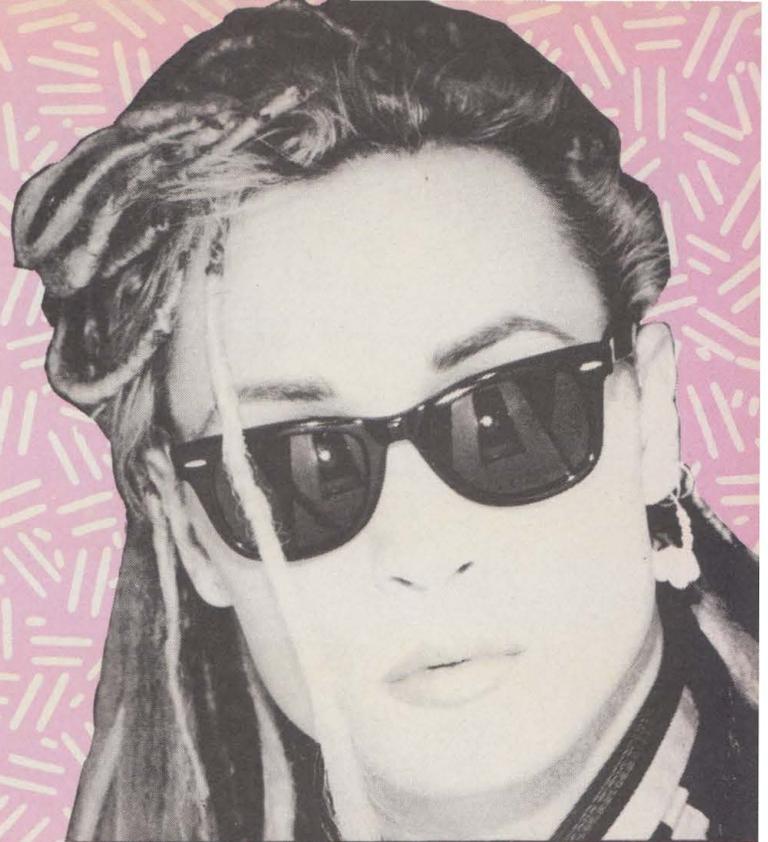
Be positive, Alannah!

► Tube tyro

The correct answers to our Tube competition were 1(c), 2(b) and 3(a) and the reader who wins a night out at this week's show is Jane Shirley from New Waltham, Grimsby.

on tour without their ankle-weights for daily workouts in hotel rooms, and in New York they take dance classes and go ice and roller-skating.

Such self-discipline comes from their past lives as serious, competitive athletes. Adriana was a ski-racer, Cheryl did 100 metre hurdles and Taryn was a gymnast!



Boy Marilyn . . . the new Barbra Streisand?

► Beautiful schemer

Staunch London club-goers will remember Marilyn only too well. A few years ago he had everybody fooled; tripping along next to Boy George in high heels and a tight dress like an uncanny Marilyn Monroe clone.

They were inseparable clubland posers, until Marilyn disappeared to America and George started making records.

"Do you know, he's a millionaire now?" Marilyn gasps enviously. "I can't wait to be a pop star and make lots of money."

Marilyn has an advantage in that most people have heard of him; he's also got a head start working on some songs with Haysi Fantayzee's Paul Caplan.

"People tell me I've got a good 'soul' voice. My musical influences are Barbra Streisand, Motown and gospel."

If Marilyn's demo is as good as his image - could he be the biggest thing since the Boy?

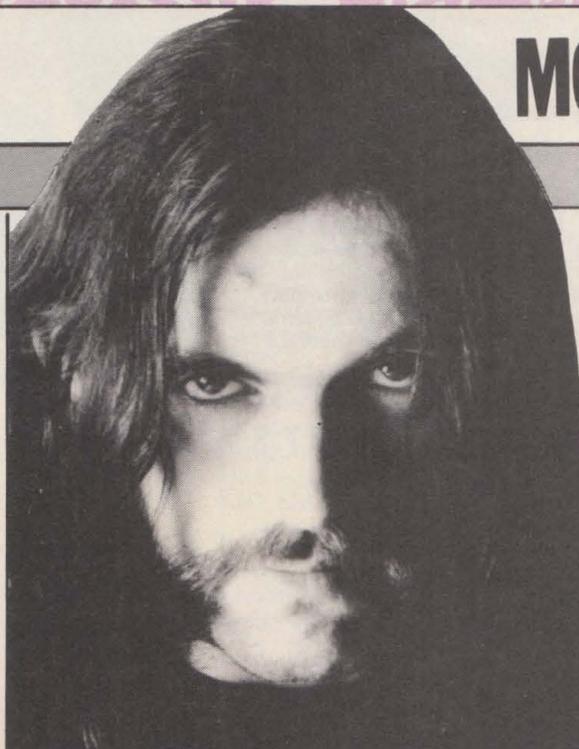


Right: Kid and a lovely bunch of Coconuts

# Lemmy

## YEAS

1. **LUCILLE** Little Richard. My all time favourite singer. This was the first record to give me chicken skin.
2. **GOD SAVE THE QUEEN** The Sex Pistols. New wave when it rocked the boat.
3. **NEAT, NEAT, NEAT** The Damned. I just love dem boys.
4. **MARCHING OFF TO WAR** Motorhead. I wish I'd written this - and I *did* write it!
5. **C'MON EVERYBODY** Eddy Cochran. The sound, the sound!
6. **LOVIN' UP A STORM** Jerry Lee Lewis. Anything by him would do - another guvnor.
7. **PLEASE DON'T TOUCH** Headgirl. I'm proud of that one.
8. **IT'S SO EASY** Buddy Holly & The Crickets. The first guitar solo that made me drop my knitting.
9. **I'M DOWN** The Beatles. Back to the roots . . .
10. **STRAWBERRY FIELDS FOREVER** The Beatles. And out the other side.

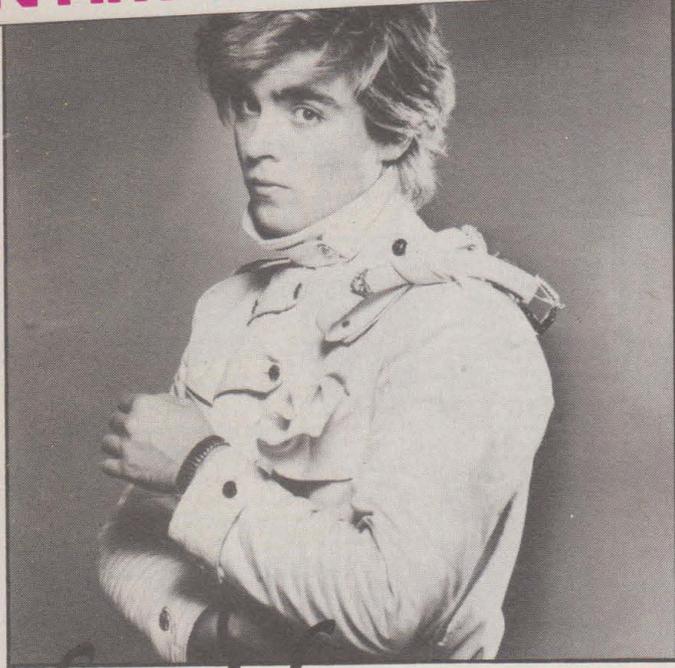


# MOTORHEAD

## YEUKS

1. **THEY'RE COMING TO TAKE ME AWAY** Napoleon IV. Don't like the bassoon.
2. **NO ONE IS INNOCENT** Sex Pistols & Ronnie Biggs. 'E can't sing. Guv, can 'e?
3. **ALMOST ANY DISCO RECORD.** They make my teeth itch.
4. **NOW OR NEVER** Elvis Presley. Goodbye rock'n'roll.
5. **THREE STARS** Eddie Cochran. Goodbye generally.

# INTIMATE DETAILS



## David JAYMES

### MODERN ROMANCE

#### EARLY LIFE

**Name:** David Jaymes  
**Born:** 28.11.55 in London  
**School report:** I really enjoyed school. My reports were good up to the age of 14. Good at French and English Lit.  
**Childhood ambition:** Was to be a pop star — really. I thought about being a journalist, or a barrister, or a professional footballer, but in the end I think I made the right decision.  
**1st crush:** The young nubile school teacher at primary school when I was 10, and Sandie Shaw.  
**1st kiss:** I really can't remember.

#### HOMELIFE

**Lives:** Woodford, London, in a house with my brother who is also in the band.  
**Cooks:** I'm a dab hand at spaghetti bolognese, and my favourite food is smoked salmon with scrambled eggs, also Indian and French cuisine.  
**Sleeps:** I wear nothing in bed.  
**TV:** Fawley Towers, Question Time, Coronation Street, MASH and Dallas.  
**Records:** 'Hey Jude' by The Beatles.

#### LOVELIFE

**In love:** I've got a girlfriend I've been going out with for a long

time, but I won't reveal her name.  
**Out of love:** Olives and anchovies.  
**Furry friends:** My cat, Tilly. But she might spell it differently.  
**Turn ons:** Voices. I love good accents, and of course a good personality.  
**Turn offs:** Ultra scruffiness and rude, ill-mannered people.

#### SOCIAL LIFE

**Films:** *Casablanca*, *Cabaret*, *On The Waterfront*, all the Marx Brothers films. I really like the Bogarts, Flynns, and Brandos of this world.  
**Gigs:** I don't get time to go to gigs — I haven't for two years now.  
**Nights out:** My work is my play.  
**Nights in:** I like to stay at home and watch TV, but it happens so rarely.  
**Lights out:** There's no time!

#### PRIVATE LIFE

**Lusts:** Selina Scott.  
**Fears:** Being stuck in lifts and tube trains — and drowning. Once I swam out too far and started going under. One of my best friends saved me, but I was petrified. I'm also scared of dogs that I don't know.  
**Confessions:** Smoking and gambling, but they're virtues as well!  
**I wish:** To just carry on — I love my job.

## ► Elana jumps for Joy

Sheffield is Yorkshire's home of the hits, and one band hoping to follow in the footsteps of local stars like The Human League and ABC are newcomers Floy Joy.

They've released an excellent single called 'Answer Through Me'. It's a polished and professional debut, but singer Elana Harris only joined the bands weeks before it was recorded.

She was spotted doing backing vocals in a rhythm and blues band by founder members Sean and Michael Ward.

"They phoned me up the following day," she remembers, "said they were doing a single in a fortnight and did I want to join them."

The answer was an emphatic yes. Andy Hernandez (alias Coati Mundi) was brought in as producer and together they made a classic dance record.

"He did a lot of the arrangements and enhanced

the ideas we had," says Elana.

Since then the line-up has expanded with the addition of drummer Kenny Crawley, and they plan to play live in the autumn.

"We don't want to do pub gigs," Elana states. "We want to go out and put on a show."

It should be worth the wait.



## ► Same old Joke?

**Killing Joke are back in business.**

The band caused a sensation last year when singer Jaz Colman disappeared, and turned up months later in Iceland.

In the meantime the band played on — using a cardboard cut-out of the singer.

Now they've got a new bass player — Paul Raven — who replaces Youth, and according

to him they're "very happy".

"We've got a new single out called 'Let's All Go (To The Fire Dances)', a new album scheduled for July release, and some special gigs coming up which'll be full of surprises," he promises.

"We've also got a new manager, Tony Bidgood, who used to manage The Stray Cats. We're getting our business in order."



Killing Joke L-R: Paul Ferguson (drums), Geordie (guitar), Jaz Colman (vocals), Paul Raven (bass).

## ► Free jazz funk junk

**We have an extremely posh Mezzoforte freebie for you lot this week.**

Not only could you get your hands on their new album 'Catching Up With Mezzoforte', which includes a free 12" of 'Dreamland', but the package also includes a tasteful red and black T-shirt, sticker, pen, and book of matches bearing the immortal words, 'Mezzoforte U.K. Tour 1983'.

This little lot comes in a plastic bag announcing the tour, and we've got 25 sets to give away.

Mezzoforte are so nice they're not even going to get you to answer extremely hard questions to get the loot.

Just put your name and address on a postcard, and send it to: Mezzoforte Freebie, No. 1, King's Reach Tower, Stamford Street, London SE1.



# Hanoi

*Hanoi Rocks: Left to right Sam Yaffa, Andy McCoy, Mike Monroe, Razzle, Nasty Suicide. Photo: Fin Costello*

# ROCKS

**Andy McCoy:** We all sew! Yeah, we wanted to be designers but ended up in a shitty rock 'n' roll band.

"Our clothes are a mix from everywhere we go – Mexican, Spanish, Italian, Indian, Japanese – you name it!

"The kids in Tooting Bec used to call me 'Cosmic Ted' 'cos I wear shoelace ties and brothel creepers. Mike's bracelets come from Stockholm and Japan where the kids throw jewellery onstage.

"But you can't judge a group by its clothes. People look at them and assume you're something you're not. We're from Finland and the pressure there got boring.

We were like a red rag to a bull to the redneck farmers.

What they don't understand, they want to destroy. They brainwash people in school to go into the army and then get a nice job and have a family and have two weeks holiday in Spain or somewhere stupid.

"We haven't lived there for three years."

**Mike Monroe:** "I always dress like this, though I dress up more for a show. People are very curious when they see me in the street, but I ignore them. It's boring.

"I've always looked like this and I've got used to it. The worst they do is make nasty remarks and stare.

"Except in India last year. We stopped and played in Bombay

because it's between here and Japan. The gig was a hundred per cent Indian and they went wild. The cops ran amok with sticks, the crowd threw bottles."

**Andy and Mike:** "We have no plans to become rock stars. We're not interested in ego trips.

"People say we're a glam rock band. We say we're a rock band. We appeal to all kinds – punks, headbangers, students.

"If I go out to a gig, I go out to get pissed out of my brains, throw up and get home if I can. That's what most people do, a good night out and a terrible memory in the morning.

"There aren't many bands around that give you that sort of time right now . . ."

## ► Beggars Can Be Choosers

**You couldn't accuse cool band Beggar & Co of choosing boring old song titles.**

Take their new one for instance – 'Anybody Seen My Trial'.

Apparently this isn't what it seems, as neither Breeze, Peter nor Kenny have been had up for anything that we know of, and

aren't about to be sent to Pentonville nick.

No, apparently the phrase "Has anybody seen my trial?" is some sort of slang, and what we want you to do is to tell us exactly – or almost anyway – what it means.

We haven't got a clue, but if you can work it out you can grab yourself an armful of Polydor

LPs worth £50. TEN LPs that is. It's got to be worth a good think, eh?

The next ten runners-up will get a copy of the 12" version of 'Anybody Seen My Trial' which is released on June 24 – signed ones at that!

Send your answers off to Beggar & Co, No.1, King's Reach Tower, Stamford Street, London SE1.



# PROGRAMME POWER

# 5

## SINCLAIR SPECTRUM

home computers  
to be won!



**F**ancy yourself as a computer whizzkid? Envy those teenage boffins who invent something lucrative every time they get their grubby fingers on a computer's controls? Well, now's your chance. No. 1 is offering you the

opportunity to snaffle yourself a ZX Spectrum 48K computer. You can use it for video games, storing information or making up your own programmes for thousands of useful functions. We've got FIVE of the little electronic miracles — which

would set you back about £130 each in the shops — just waiting to be won. It's the selfsame machine as Pete Shelley's, so you can feed his LP into it (as explained in the feature), see the songwords, and you even get a chance to crack the secret code. We've also got 25 copies of Peter Shelley's album 'XL1' to put into the hot hands of the runners-up.

It's as easy as ABC. All you do is answer the questions below, fill in the coupon and send it post haste to: Computer Competition, No. 1, 55 Ewer Street, London SE99 6YP, to arrive not later than July 6, 1983, the closing date.

To: Computer Competition, No. 1, 55 Ewer Street, London SE99 6YP

### Circle the correct answer:

- The Buzzcock's first singer was:  
Peter Shelley/Howard Devoto/Steve Diggle
- Pete Shelley's first solo single was called:  
'Homeopathy'/'Homogenised'/'Homosapien'
- Which group called their last LP 'Computer World':  
Kraftwerk/Orchestral Manoeuvres/Devo

I need a computer to .....

Name .....

Address .....

Age .....

### Rules:

The prizes will be awarded to the first entrants out of the hat with three right answers. The competition is open to all readers in Great Britain, Northern Ireland, Channel Islands, and the Isle of Man other than employees and their families of IPC Magazines Ltd and the printers of No. 1. All prizes must be taken as offered and there can be no alternative awards, cash or otherwise. Decisions of the judges will be final. No correspondence will be entered into. Winners will be notified and the result will be published later in No. 1.

**P**eter Shelley is a small man with a soft voice and a Manchester accent. He has short hair and wears a neat subdued suit. He might be mistaken for a bank clerk perhaps, or a computer programmer. In fact he's a computer musician, one of a growing breed who are seizing the possibilities of technology to face up to the future. Working with Martin Rushent, the producer of The Human League, he has made an LP with a built-in computer programme. Feed the record into a home computer via an ordinary cassette and the song lyrics will flash up onto the screen.

There's also a hidden secret to be discovered — although Peter firmly refuses to disclose just what it is or how you spot it! Peter Shelley himself has two home computers — a ZX81 and a Spectrum 48K.

"I buy about two computer magazines a month," he says. "And I've got some video games. It's all experimentation. The developments in home computers have really escalated over the last two years. People are finding more and more uses for them.

"It's really creative. An art and a science in one." There's another way in which the home computer craze could prove increasingly important. Now that 1984 is nearly upon us, people are concerned about the personal details stored in the state's computers. Home computers could form the basis of a new underground communications system.

As Peter points out, you can simply connect your computer to a telephone and feed your friend's computer with any information, subversive or otherwise ...

It might seem strange for the man who was once punk's premier romantic revolutionary to switch to cold machines.

As singer with The Buzzcocks, Pete Shelley's songs dealt honestly with sex and emotion, and in many ways the group's musical style set the guidelines for the current course of pop.

But since he started his solo career two years ago, Peter's been concerned with making electronic music that is human, powerful and emotive.

"I think there's still this mistaken idea that computers are part of a future that's one-piece jumpsuits, androids, robots and no feeling. All those cliched images from science fiction."

Martin Rushent's studio, set in the heart of the Berkshire countryside, has some of the

# Computer Love

Pete Shelley talks of home computers, hidden secrets and the elusive hit record. Lynn Hanna wonders what the connection is ...



world's most advanced computerised technology. But he and Pete Shelley are still very much concerned with the vital human touch.

"On this album we've been using real instruments and

synthesised instruments to get the effect that we want," explains Peter.

This mixture of man and machine can prove confusing – as in Pete's recent appearance at London's Camden Palace

where he and his group seemed to be the most live act on all night – despite the fact that all their set was actually on tape, right down to Pete's "spontaneous" song introductions and audience repartee.

Still, he is planning to play some real live dates very soon. His bass player Barry Adamson, formerly with those other Manchester post-punk giants Magazine, has been auditioning flesh and blood musicians.

"I was beginning to miss playing live," says Peter. "It's a great experience going round the country meeting people with a common interest."

So far Pete Shelley's solo career has met with limited success. America seems to be expressing an interest in his music, and in this country his records have sold well steadily.

Pete Shelley still lives quietly in Manchester, too shy to be overly concerned with glossy pop stardom.

Has he missed the glamour?

"No, not really," he says softly. "But as a songwriter what I want is for people to hear the songs."

"I'd be willing to give it a whirl you know. If people want me in that position ..."

# central line



## Surprise Surprise

**i**

've been biding my time  
Now I've caught you with your guard down  
When you thought that everything was fine  
Just like a genie in disguise  
I made you open your eyes.

Caught you! Caught you  
When you least expected me  
Now it's my turn to run and hide.  
Caught you! Caught you!  
Walking tall, lookin' fine  
Betcha didn't have me on your mind.

Surprise! Surprise! (repeat)  
Caught you with your guard down.

I've been lookin' for you  
Watching each and every move  
With your fancy chic style

It takes someone like me to  
Get you off your high horse.

Ready or not I'm comin' comin'  
Betcha I'm gonna getcha  
(Oo whoo hoo)  
Sooner or later well I just  
Knew you had to  
Show! show! show!

Surprise! surprise! (repeat)  
Caught you with your guard down.

Since I made up my mind  
Not a place on this earth you could hide  
Just a matter of time  
Should have seen your face  
When that moment arrived  
Walk through the door

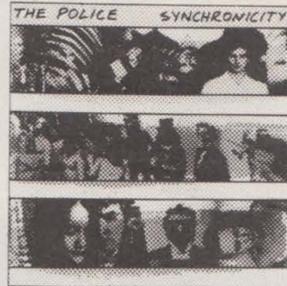
Don't say no more  
I know exactly what's on your mind  
There's nothing wrong with  
Dreaming and maybe your  
Dreams will come true  
And catch you by surprise.

Ah! Ah! Caught!  
Didn't I  
Really got you going (Repeat)

Ad lib fade . . . . .

Words and music Carter Defoe/Hinde  
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CBS Songs/Warner Bros. Music Ltd.  
On CBS Records

# STAR CHOICES.

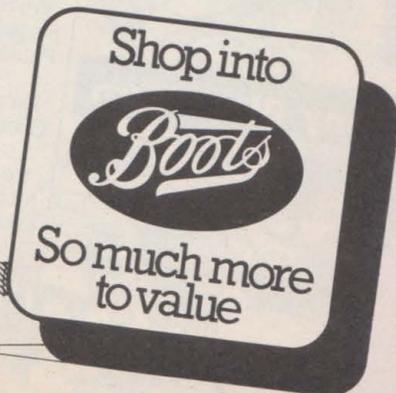


ELO Secret Messages Japan Oil on Canvas Police Synchronicity  
 (Released 24.6.83) **£3.99** (Double Album) **£4.99** **£3.99**

# BOOTS TOP ALBUMS AND CASSETTES.

Agnetha	Wrap Your Arms	Malcolm McLaren	Duck Rock	<b>£4.49</b>
Altered Images	Around Me <b>£4.49</b>	Meatloaf	Midnight At The	
The Beat	Bite <b>£4.49</b>	Men At Work	Lost & Found	<b>£4.25</b>
George Benson	What Is Beat? <b>£4.49</b>	Mike Oldfield	Cargo	<b>£4.49</b>
David Bowie	In Your Eyes <b>£4.75</b>	Spandau Ballet	Crises	<b>£4.25</b>
Eurythmics	Let's Dance <b>£4.25</b>	Rod Stewart	True	<b>£4.49</b>
	Sweet Dreams (Are	Talking Heads	Body Wishes	<b>£4.49</b>
	Made of This) <b>£4.49</b>		Speaking	
Peter Gabriel	Plays Live (Double	Tears for Fears	in Tongues	<b>£4.49</b>
	Album) <b>£5.99</b>	Toto	The Hurting	<b>£3.99</b>
Heaven 17	The Luxury	Bonnie Tyler	Toto IV	<b>£4.49</b>
	Gap <b>£4.25</b>		Faster Than The	
Imagination	Night Dubbing <b>£2.99</b>	Dionne Warwick	Speed of Night	<b>£4.49</b>
Iron Maiden	Piece of Mind <b>£4.75</b>		Dionne Warwick	
Michael Jackson	Thriller <b>£4.49</b>		Collection (Double	
Elton John	Too Low For		Album) <b>£5.99</b>	
	Zero <b>£4.49</b>			
Kajagoogoo	White Feathers <b>£4.25</b>			
Kids From Fame	Songs <b>£4.25</b>			
Kool & The Gang	Twice As Kool (Double			
	Album) <b>£5.99</b>			
Bob Marley &	Confrontation <b>£4.25</b>			
The Wailers				

All prices are for Album or Cassette. Subject to stock availability.



# WHO RU

# THE

**S**o what do you think of radio DJs?

That was the question we asked last month – and now that we've sifted through all the replies one thing is clear . . . you lot just can't agree about anything.

Some of the results are downright strange. Peter Powell and Steve Wright feature in both the best and most hated DJ polls, and although you voted Mike Read as best music DJ you apparently think he talks too much. A bit of a contradiction, wouldn't you say?

Tony Blackburn was too upset to talk to us after being told how much you all hated him. And some of the comments about Peter Powell weren't exactly complimentary either.

But what about poor old Peellie? He hardly got a look in.

Anyway, we gave the stars of the airwaves a chance to answer back, so read on to find out what *they* think of you . . .



## Tony Blackburn

"I can't stand his jokes, his music, or him." – Emma Shelley, Isle of Wight.

"He thinks he's God's gift. He makes me sick!" – Maxine Hewitt, Birmingham.

"He's a total bore. His jokes are crappy and his records date back to the year dot." – Jackie Taylor, Cheshire.



"Dave Lee Travis has a biased view and won't give airplay to new groups." – Dianne Gaze, Reading, Berks.

"Dave Lee Travis has to be funny – because he's funny looking." – Jeanne Dunlop, Dulverton, Somerset.

## Mike Read

"His jokes aren't too taxing for that time in the morning." – Duran Fan, Glasgow.

"He caters for everyone's tastes." – Siddika Khaliq, Middlesex.

"He never shuts up." – Lorna Brown, Tyne & Wear.

"My Dad thinks he should get a haircut." – Janet Pearce, Kent.

"He's got a lush voice." – P. Riggs, Wiltshire.

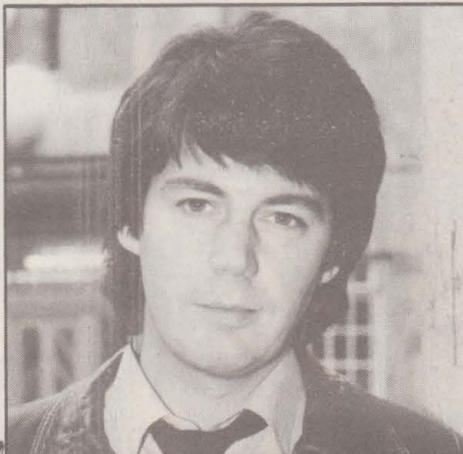
"When he starts going on about his guitar, he never stops!" – Paula Squires, Sussex.

"He's got a big mouth." – Emma Giles, Essex.

"He talks through nearly all the records." – Sarah Bibbey, London.

"He reads far too many fan letters out." – A. Bannister, Oxon.

"He thinks he's God's stand-in." – Miles Western, Kent.



"I'm touched, said a spokesman," was Mike Read's reply when told he'd been voted best music DJ by *No. 1* readers. "And my producer will be pleased they all think I talk too much."

He denied allegations that 'he never shuts up', 'talks through nearly all the records' and 'reads out far too many fan letters'. "Sometimes I think people don't really listen to the show at all," he said, sounding rather hurt.

"It's like when people write in and say I never play records by such-and-such an artist, and in fact I play them about six times a day.

"I hardly ever read out fan letters, and when I do I always cut out the nice things they say. I mean you can't sit there singing your own praises or people'll think you're a right bighead.

"I used to get upset by comments like that, take it personally when people wrote me heavy letters, but then I realised they just did it in the hope of getting mentioned on the show. If people met me they wouldn't think I thought I was God's stand-in I'm sure.

"At least I hope they wouldn't."

Mike gracefully accepted being beaten into second place for the funniest DJ award by Steve Wright.

"It comes as no surprise," he laughed. "I started with Steve on Radio One and we worked together right from the word go. We never had to plan our jokes beforehand, we just knew what the other one was going to say.

"It's nice to know I play the best music though."



## David 'Kid' Jensen

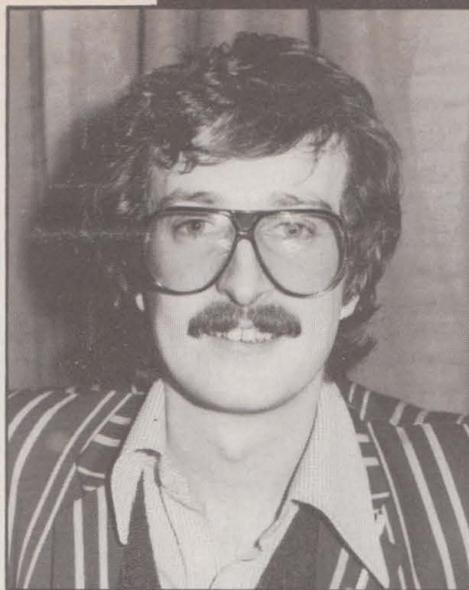
"He plays a good mixture of music. He also has interesting guests to whom he puts relevant questions." – Duran Fan, Glasgow.

"He's willing to try new and different music." – Lisa Apps, Kent.

"He gives loads of info." – Francis Keogh, Beds.

"He responds to listeners." –

# WILES WAVES?



"I mean that's the pay-off, isn't it? They still listen every day!"

Steve wasn't too keen to talk about the range of famous voices he's so famous for doing on his show, though he chucked in a few impressions for good measure while explaining why he sees them as real people.

"I often get asked about the voices I do, but the thing about radio is that you should never spoil the illusions. All the things that are in the programme are inspired by real life.

"I parody stereotypes. So as far as I'm concerned, Damien the social worker is for real and so is the camp hairdresser. They all exist – on the radio.

"I see radio as an entertainment medium as well as for new music and information, so that's my first priority."

With such a strong desire to entertain, would Steve prefer to do television?

"I have actually been offered a lot of TV pop shows, but so far I've turned them down because I'm waiting for the right thing that appeals to me.

"Although I do the odd *Top Of The Pops*, I'm not particularly interested in doing pop TV. I'd rather do a movie programme, or satire.

"Anyway, I'd like to say thanks to all *No. 1* readers who took the trouble to respond."

Your verdict – Read and Wright . . . all the rest don't count!

## Best DJ

1. Mike Read
2. David 'Kid' Jensen
3. Peter Powell
4. Steve Wright
5. Dave Lee Travis

## Funniest DJ

1. Steve Wright
2. Mike Read
3. Dave Lee Travis
4. Peter Powell
5. Tony Blackburn

## Loudest Mouth

1. Mike Read
2. Tony Blackburn
3. Steve Wright
4. Peter Powell
5. Jonathan King

## Most hated DJ

1. Tony Blackburn
2. Steve Wright
3. Peter Powell
4. Jonathan King
5. John Peel

"John Peel is the funniest DJ. His sarcasm is great". – Grant Lamb, Fife, Scotland.



## Peter Powell

"He just goes on and on. What a bore." – Nia Rees, Mid. Glam., S. Wales.

"He's just a plain bighead." – Bill Stokes, Kent.

"He plays a good variety of new releases." – Christine Shiner, Lincs.

"He's funny without really trying. He gets all his lines wrong – it's hilarious." – Kate Hitchon, W. Midlands.

"I only have to see him or hear his voice and I turn the radio off." – Jill Heys, Lancs.

**S**teve Wright sounded very cheerful when we told him he'd been voted funniest deejay, and fourth for best music.

He remained just as cheerful when we went on to break the bad news – he'd been voted second most hated, and third for talking too much. Quite a mixed reaction!

"I think it's great," he enthused. "I'm just glad that people are reacting to my programme – whether it's negative or positive doesn't bother me. I'm just pleased that they listen."

But *second* most hated. Didn't that upset him at all?

"Listen, people are always coming up to me and saying, 'D'you know, I hate you, and I hate your programme – I listen to it every day.

## Steve Wright

"There's just no one to match his wit!" – A. Bannister, Oxon.

"Damien the social worker has me in fits." – Jackie Taylor, Cheshire.

"He never stops talking!" – Jane McConnell, Scotland.

"I like his celebrity trivia quiz." – Douglas Smith, Lancashire.

"He's just a pillock." – Milan, A Nut-House.

"Jonathan King is forever running British music down. I hate him." – Cindy Fallis, Bracknell, Berks.



Mark Watt, Aberdeen.

"His accent annoys me!" – Beth Black, Coventry.

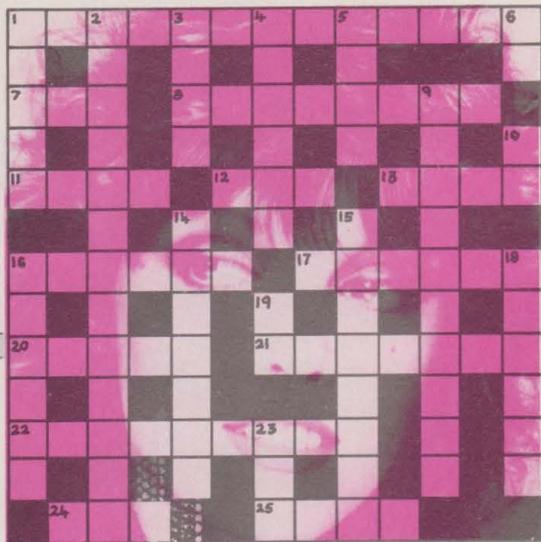
"Simon Bates plays the best music. He plays different and original songs which all the family like." – Heather Offord, Dagenham, Essex.

**Interviews by**  
Debbi Voller and  
Deanne Pearson.  
**Illustrations**  
by Rick Brookes



# STARTAR

# CROSS



Know the face? See 21 across

### ACROSS

- 1. Hang on now for this album (5,8)
- 7. Also Known As (initials) (1,1,1)
- 8. Got yours, 'ave you Lemmy? (1,3,4)
- 11. — time, don't think, don't talk (Modern Romance) (4)
- 12. Duran album (3)
- 13. Alannah looks like Tom. Or is it Joe? (4)
- 16. Record producer with the most (6)

- 17. Nick the keyboards boy (6)
- 20. Uncouth record label to trade with? (5)
- 21. Ms. American Pat (7)
- 22. Living — — — (Gillan) (2,3,4)
- 24. Too — Ay (3)
- 25. Cindy from Shakatak (4)

### DOWN

- 1. Elvis's mate, Robert (5)
- 2. Where you might find Stuart, Mark, Bruce and Tony (2,1,3,7)
- 3. Men at work on this record label (4)
- 4. Non stop cabaret from Marc? (6)
- 5. Open your eyes, its — you noticed/I don't need you so (David Grant) (4)
- 6. I'll make it oh — nice for you (Phil Collins) (2)
- 9. They sang about that sweet girl (3,7)
- 10. See 18 down
- 14. Jackson No.5 (7)
- 15. Piles of gratitude from the Pale Fountains (5,3)
- 16. Early bird Jarreau can't spell? (6)
- 18. & 10 down. Looking for Prince Charles? He's — the — (2,6)
- 19. This group's 40 (1,1)
- 23. Win or lose — just a game we play (Imagination) (3)

PUZZLE ANSWERS ON PAGE 42

## SPLIT PERSONALITY

Figured out who it is? Right:



1. What's the connection between him and (a) Martyn Ware, (b) Clare Grogan?
2. In which order did his group start work on the following singles: 'Don't You Want Me?' (Keep Feeling) Fascination', 'Mirror Man'?
3. Only one of their four albums has a 'p' in the title. Which?
4. What colour's the house that figures prominently in their latest promo video?

## ICEHOUSE

NEW DOUBLE & SIDE SINGLE: **UNIFORM · GREAT SOUTHERN LAND**



**12" SINGLE:** **PLAYING TIME 23 MINS:** UNIFORM (EXTENDED VERSION) · CAN'T HELP MYSELF (LIVE) · GREAT SOUTHERN LAND · UNIFORM (GERMAN VERSION)

**7" SINGLE:** **DOUBLE PACK FREE SINGLE** INCLUDES LIVE TRACKS OF 'WE CAN GET TOGETHER' AND 'CAN'T HELP MYSELF'

APPEARING LIVE: **THURSDAY 7TH JULY AT THE LYCEUM LONDON**



# TEACHER

**Chorus:**

Hey teacher can you teach me now  
 Everything I need to know  
 I don't wanna get left behind  
 When your love light change to go

Sitting in the classroom you're looking at me  
 When I ought to be doing my lesson  
 Giving all these corner looks  
 Making signs with your hands  
 Telling me we ought to be kissing

**Repeat chorus**

When the day is over we're all going home  
 When the night is on its way  
 I know you'll be waiting  
 Inside of your car asking me to come and stay

**Repeat chorus**

Words and music Sam Jones/Joe Dworniak/Duncan  
 Bridgeman

Reproduced by kind permission CBS Songs for All  
 Countries of the World on Virgin Records

# i Level

# Jimmy the Hoover

I hear couples in bedrooms move to this tune  
 I hear sirens and kids howling at the moon  
 Tantalise me the way only you can do  
 I've only to hear you and my heart beats like a drum  
 I've only to hear you and my heart beats like a drum  
 Like a drum

**Chorus:**

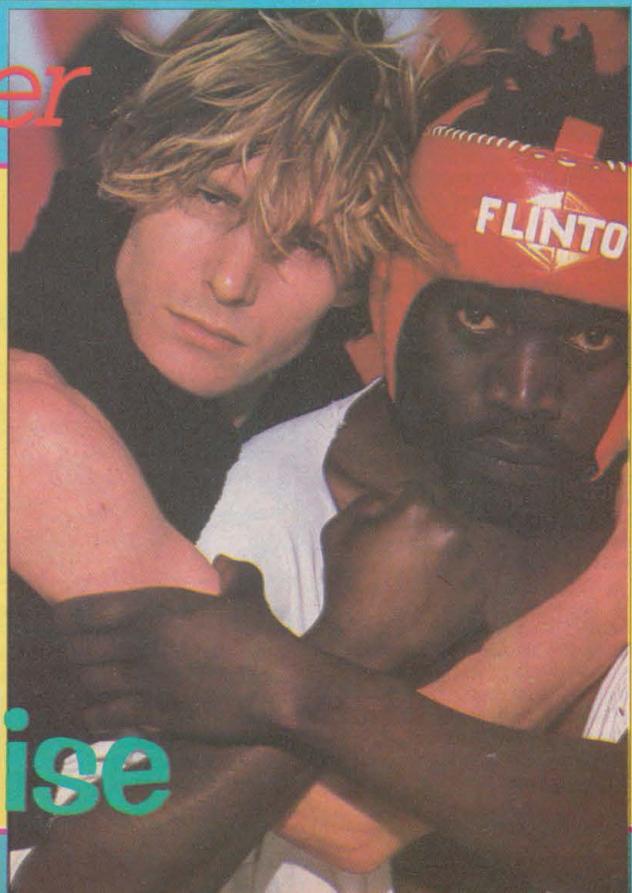
Wo wo ee yeh yeh  
 Wo wo ee yeh yeh

S.O.S. calls caress you from market stalls  
 Humpy rhythms tap out the unusual  
 Tantalise me the way only you can do  
 I've only to hear you and my heart beats like a drum  
 I've only to hear you and my heart beats like a drum  
 Like a drum

**Repeat chorus**

Words and music Jimmy The Hoover  
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# Tantalise



I am a 16-year-old "sex dwarf" absolutely nuts about Marc Almond. I am desperately trying to fulfil my ambition to own everything on Soft Cell, Marc & The Mambas, Stevo etc. and will swap posters and cuttings on other artists for stuff to add to my collection. Also I would love to hear from any Marc fanatics who wish to exchange live tapes and interviews. All letters answered. Write to Jak, 93 The Avenue, West Wickham, Kent BR4 0EE.



Hi, I'm Sharon. I'm 19 years old, a ted, and my favourite group is Showaddywaddy. I also like Bucks Fizz, going to concerts and discos. I would like to hear from girls between 18 and 20, especially teds. Write to: Sharon Bruce, 60 The Royals, Clayton West, Nr. Huddersfield, W. Yorks. HD8 9PL.

My name is Steve and my taste in music is so varied it's easiest to say I don't like HM. Any interested females, over 16, please write to: 41 Prince Albert Rd, Eastney, Portsmouth, Hants. PO4 9HS.

A devoted Soft Cell fan would like to write to futurist boys age 16-19. Must dress way out. Marc Almond lookalikes welcome. Write with photo if possible to: Nanette Ely (aka 'Cindi X' or 'Baby Doll'), 72 Longhill Rd, Catford, London SE6 1UA.

My name is Angela McWilliams, I'm 15 years old and from Northern Ireland. I like all types of pop music, especially Spandau Ballet, Duran Duran, Wham, and I think Eddy Grant is magic. I'd love to hear from anyone, around my age, from anywhere in the world. Write to: 101 Firbracken Rd., Drumahoe P.O., Co. Derry, N. Ireland BT47 3LT.

I would like to write to a nutty person into HM, ska, jazz, swing, rock 'n' roll etc. I am an 18-year-old nutter who can't stand wearing female clothes. I'm into FB3, Beat, AC/DC, Bob Marley, Duran Duran, Beatles etc. Contact: Krystyna Rej, 19 Cherwell Rd, Bedford, Beds. MK41 7AR.

We are two females into Duran Duran, Spandau Ballet, Grace Jones. We also like funny accents and hair dye, and we can't spell. If you feel like getting writer's cramp and don't mind some very strange letters from us write to: Su & Paula, 210 Long Lane, Chadderton, Oldham, Lancs.

# Pen Pals

Looking for someone into the same bands as you, who likes dancing, has a CB rig or just loves writing letters? Then why not get yourself a penpal. Send us your name and address with a few details. Write to Pen Pals, No. 1, Kings Reach Tower, Stamford St., London SE1.

I am 18 and would like a female pen pal between 17 and 19 into new wave music. I am into Tears For Fears, Heaven 17, Human League and Associates. Contact: Ian Johnson, 6 Elmville Ave, Swinton, S. Yorks S64 8JU.

Is there a tall good-looking blonde bloke out there who would like to write to me? I'm 15 years old, short brown hair (modern cut), hazel eyes, no spots, tall, slim (flat on top I'm sorry to say) and fashionable. I adore Spandau Ballet, Heaven 17, Thompson Twins and U2. Hate Duran Duran. Write to: Chris Cullen, 2 Woods View Rd, Talbot Pk, Bournemouth BH9 2LN.

Hi, my name is Susan Cowie (but don't let that put you off). I'm 16, into Wham, The Fixx, Philip Jap, dancing and meeting people. I'd like to contact males aged 16+ with vaguely similar tastes, Wham lookalikes especially. Well what are you waiting for? Write to: 5 Nursery St, Helensburgh, Scotland.

My name is Sue Cooke and I'm 15½ years old. I'm into Tamla Motown, The Kinks and most '60s music, so if that's what you like, get writing. I live at: 12 Shropshire Rd, Aylestone, Leicester LE5 8HW.



We are three girls all age 14. We enjoy most music especially Duran Duran, Tears For Fears and Heaven 17. We would like penpals from anywhere but no Abba or Bucks Fizz fans please. Write to: Jacqueline, Donna & Nuz, 14 Oak Band Cottages, West Wood, W. Calder, W. Lothian, Scotland.

Hi, one young female called Jo is looking for one young male around the age of 11-13. I like most groups apart from Duran Duran. If interested please write to: Jo Rance, 41 Granville Rd, Northchurch, Berkhamsted, Herts. HP4 3RN.

My name is Deb Jobe and I'm 15 years old. Favourite groups are Japan, Thompson Twins, Blanc-mange, Tears For Fears, New Order. I'd like to hear from English lads, 15-17 years old, especially those from London or Southend area. Write to: 13 Menai Dr, Knypersley, Stoke-on-Trent, Staffs ST8 7BN.

Hi to all hunky boys aged 15-17. We are two girls aged 15 and 16 into most music except punk and HM. Contact: Terri and Lee, 10 Rosemary Close, S. Ockendon, Essex RM15 6JH.

My name is Justine Smith and I'm 14 years old. Favourite groups include Duran Duran, Police, Wham and Modern Romance. I also enjoy rollerskating and watching rugby league. I support Hull FC. Write to: 13 Cedarwood Dr, Springhead Grange, Willerby Rd, Hull, N. Humberside HV5 5YA.

Yvonne Marie Cunningham here. I'm 13½ years old, 5' 3" with blue eyes and fair hair. I like reading, collecting posters, swimming, playing tennis, netball and rounders. I would like a female penpal. Write to: 2 Orb Wik, Croxteth, Liverpool L14 4TH.

My name is Jane Carpenter, I'm 13½ years old, 5' 3" with long brown hair and hazel eyes. My hobbies are my C.B. rig, pop music and hairdressing. I don't go out much and would love a pen pal. Write to: 8 Elsenham Rd, Manor Pk, London E12.

I'm an 11-year-old boy who would like to get in touch with a girl of the same age. I like jazz funk and the Belle Stars, and hate HM and pop mags other than No. 1. Contact: Russell Willmott, 1 Horton Hill, Epsom, Surrey.

My name is Donna McGuire, I'm 5' 9½". My interests are disco music and dancing, modelling, fashion and pop music. Favourite band at the moment is Wham - I have the same birthday as George Michael. I would like to hear from

a male with similar interests. Write to: 35 Thekeld Rd, Middleton, Manchester M24 4WB.

I'd like to write to people in the London area aged 14-17, into Soft Cell, Culture Club, Simple Minds, Cava Cava, Swinging Laurels and Bowie. Dislikes include heavies, Duran Duran, freaks and bigheads. Contact: Siobán Hickford, 32 Raleigh Rd, Exeter, Devon.

Boy, 17, wishes to write to female with charm, a sense of humour and a passion for life. I like Soft Cell, Mambas, Siouxsie, Grace Jones, Monty Python, Comic Strip Presents team, Agatha Christie and Tom Sharpe. My heroes are Garbo and Bowie. I dislike narrowmindedness, prats and legwarmers. Please write to: Philip Karenina, 24 Tall House Rd, Rednal, Birmingham.



My name is John, I'm 17 years old, into UB40, Tin-Tin, ABC, Beat etc. I'd like to hear from girls aged 17-19. Send photo if possible to: John Willmore, 60 Medicott Rd, Sparkbrook, Birmingham B11 1PY.

My name is Cathy, I'm 14, like Heaven 17, Duran, Spandau, Thompsons, synths and No. 1. I dislike skinheads, HM and black cherry icecream. Hobbies include singing in the bath and spending money. I would like to write to any new wave males age 14-16. Please write with pics if possible to: 9 Church Rd, Epsom, Surrey.

My name is Melanie Gates, I'm 16¾ years old, 5' 4" tall with blonde hair and hazel eyes. I would like to write to someone who likes the same pop groups as me - Wham, Spandau Ballet, Modern Romance, Haysi Fantayzee, and is interested in fashion. My hobby is CB radio. Write to: Valentine Hs, The Lees, Challock, Kent TN25 4DE.

I'd particularly like to get in touch with someone who likes FB3 and The Jam. My name is Gaz O'Brien, I'm 14 years old and I live at: 15 Wheatcroft, Hadfield, Cheshire SK14 8EN.

I'm Ruth Archibald (Girl George) and I'm at that funny age - 17. I like Culture Club, T.F.F., Wham, dancing and badminton. Would like males 17+ to write and I promise to answer all letters: 22 Redgauntlet Rd, Helensburgh, Scotland.

# A FLOCK OF SEAGULLS

■ NEW SINGLE ■

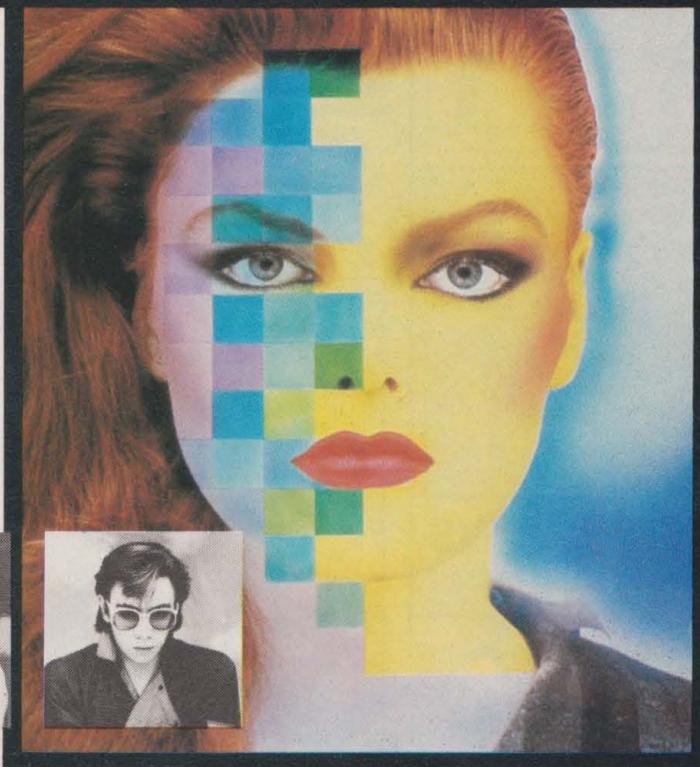
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# ROMAN HOLLIDAY

DON'T TRY TO STOP IT



NEW SINGLE AVAILABLE ON 7"+12"  
(CONTAINS SPECIAL CLUB MIXES)  
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PRODUCED BY PETER COLLINS



# EXCLUSIVE

## THE SPANDAU Ballet



### INTERVIEWS By Paul Simper

I was born on October 16, 1959, in Bart's hospital, which isn't very far from Islington – I believe it's within the sound of Bow Bells, anyway!

Islington's a funny area because it's split down the middle between council and privately owned houses.

I come from the council housing side. I remember my house in Rotherfield as not being very great. My whole family was in different parts of the house.

We had the middle floor. My aunts and uncles had the top, with my cousins, and my other cousin had the bottom flat. We all shared an outside toilet and the backyard.

There was no bathroom and a very small kitchen – it was one of those sort of places. We lived there until I was about 15 and then the council started modernising all the houses and moving everyone into better homes.

I've just bought a flat though. I've made the big jump from the council to the private side which is a bit embarrassing.

Islington was a very Mod area in the '60s. I remember there being loads of scooters. It wasn't the sort of area where you'd expect to find bikers with greasy fingernails!

I went to Rotherfield Primary School, which was just down the road from me. It was a good school. I got my first guitar while I

The guiding force behind Spandau Ballet from their early New Romantic days right through to the chart-topping success of 'True', Gary Kemp has always kept his private life away from his public image.

Now, exclusively in *No. 1*, he talks to Paul Simper about his childhood in Islington and his relationship with his bass playing brother Martin.

## NUMBER 3

# GARY KEMP



was there.

I was 11 and my dad bought it for me for £5 because he saw I'd shown quite a bit of interest in my cousin's toy guitar upstairs.

I learnt two chords and I started writing songs. I wasn't the sort of person who would try and copy other people's records and play as fast as I could.

Although I liked to dance around in front of the mirror I just really liked writing tunes.

One funny thing I remember is on my very last day at Rotherfield Primary – this was in the summertime – I asked my mum for a Ben Sherman or Brutus shirt and she was shocked because they were £2.50 each!

I got one in the end though. I don't know how she managed it.

In that way Islington was quite a smooth area. Those sort of clothes were very fashionable.

I remember getting a pair of brogues from A&A Fashions in Chappell Market. That used to be the shop where all my school got their fashionable shoes – loafers, brogues, salachios.

Anna Sher's drama school was

paid £100. But at that time it seemed an absolute fortune.

I was interviewed on *Cinema* and *Film '72* along with the other two child stars who were in it. They both said they wanted to be actors but I said I wanted to be a journalist.

I think I said that because I

was always interested in writing stories at school. I thought if you were good at that you must want to be a journalist.

I eventually left Anna Sher's when I was 16 because I was getting more into the guitar. Also I was starting to go to clubs, places like Crackers and Global Village.

I saw The Sex Pistols when I was 16 as well. I went with Steve Dagger to see their first gig at The Screen On The Green, in Islington, out of curiosity.

That made a big impression on me because before, I thought to be in a group you had to have so much backing of money and unbelievable musicianship.

**Above: Gary at school and, right, shooting the video for Spandau's second single 'The Freeze'.**

a big influence on the Islington kids. I can't really talk about my early days without mentioning her.

Me and a friend, Steve Brassett, started going there. It was somewhere to go in the winter.

There was a youth club as well to go to. I remember walking into it for the first time and 'Spirit In The Sky' was playing. It was a bit frightening. All the other kids seemed a lot older – in fact I was 10 and they were about 12!

I remember when I was at Anna Sher's I did a film called *Hide And Seek*, with Roy Dotrice, and I played the main part.

It was a Children's Film Foundation (CFF) picture and it was really good being in a Saturday morning picture when I went to them anyway.

I think I was too young to appreciate it – it was all a big laugh. I worked for six weeks – five days a week – and only got

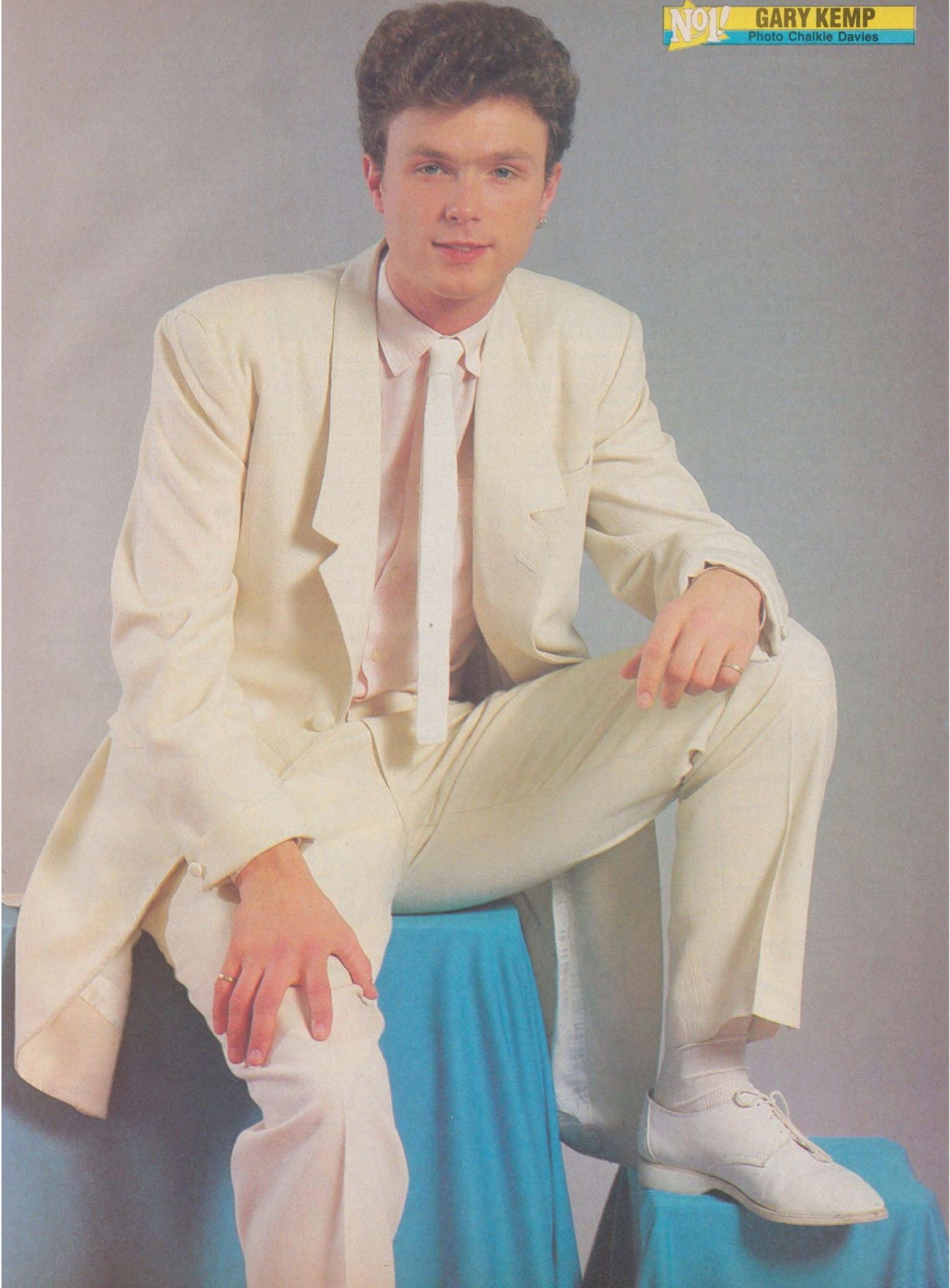


Photo: Graham Smith

Although I'd been playing guitar for five years I was still much more interested in writing songs than playing well. So punk really seemed everything I wanted – you didn't have to be very good but you needed good ideas.

One of the first kinds of music I liked was folk music. I dunno

**Continues over ▶**



►From previous page

really why I liked it. It was probably because I went to a grammar school and there's a lot of hippies at those places.

I probably picked it up from them! I used to play with Jess Bailey (Spandau's keyboards session player) because he went to the same school. We used to do Average White Band style stuff.

But when punk came along that all seemed a bit silly and you decided you didn't like black music anymore. You only liked The Sex Pistols and The Clash. That only lasted for me for about a year though and then I started going back to the jazz-funk clubs.

I was in a school band, The Makers, in '76, with John, Tony, Steve and another friend, Richard Miller. I think most people would have hated us because we all had wedge haircuts!

I was never a hard worker at school. When I was given a project to do I'd always wait 'til the last day then do large writing and wide margins going into school on the bus.

I'm still like that. I wait 'til it's time for the album to come up and then I get on and do the work.



Photo: Graham Smith

I'm not a dogmatic person but I like to be in control of the situation and I like to take responsibility. Even if I'm not 100 per cent sure of the outcome.

Me and Martin used to have a lot of arguments and fights but we're closer now than we've ever been because I fight and argue more with Martin than anyone else. We fight and yet we're closer.

It's quite strong, having a brother, in that no one would be allowed to slag Martin off in front of me and vice versa.

Even though I'm not there,

**The Kemp brothers in San Tropez, summer 1980. The unsigned Spandau played a two-week season at the Papagayo club**

maybe, I always know Martin's around to protect me!

We're both very different though. I think Martin enjoys the showmanship of the group more than I do.

I'm not as extrovert as some of the band are. I like being on my own because I think it helps you to work. That's probably why I write the songs on my own.

I actually like quite a bit of privacy. I'm not a great lover of going out night after night. I enjoy sitting at home quite a lot and reading and watching TV.

One funny memory when I was really young was being on my hobby-horse, which my dad made me. I had my cowboy hat on and everything and I was shooting at the TV screen and an Indian fell off his horse.

I cried for ages because I thought I'd killed him.

I don't know why, but I don't think I'm frightened about what I'll do when the band finishes. That never occurs to me.

I know the band won't last forever - I wouldn't want it to. I think music should be played by young people.

I think I'm probably the kind of person that can always exist and adapt to situations.

Success doesn't really bother me though because I tend to keep out of the limelight.

I think it's a much greater responsibility to be Tony Hadley than it is to be Gary Kemp.

Tony has to be the main man in the public's eye. That's something I would find very frightening.

**Next week: Steve Norman**

Sitting here sipping coffee, I'm thinking I've got Roman Holliday all sussed out as the new Kings of Swing.

Then, blow me down, they drop a real bombshell into my cup.

The new single, 'Don't Try To Stop It', is all about being a rock

Is swing about to be the next big thing? Paul Bursche has his coffee break with Roman Holliday, the boys who are putting the big band sound back into pop. Pictures by Tony Mottram.

# Swing's the Thing

'n' roll star.

I fix a beady eye on guitarist Brian Bonhomme and demand an explanation.

"It all stems from when I first wanted to be in a group," he says.

"I was looking at my favourite bands going on tours, and it all seemed so good.

"Then we did a tour and I was really buzzing and excited. The song's all about rock 'n' roll, man," he ends sarcastically, before cracking up with laughter.

"We're not a swing band at all, really," continues singer Steve Lambert, further confusing me.

"We're just a pop band who happened upon a swing influence."

Meanwhile Brian's decided to put me out of my misery and explain it properly.

"When we started about a year ago we were just doing modern derivative pop music without much direction of our own.

"But then this swing thing started within the band. There were a couple of members who had really strong jazz influences so we started introducing swing on top of our own music and it all took off from there."

It certainly did.

A residents spot at the Jive Dive club in London and a John Peel session on Radio One helped them to get a deal with Jive Records.

The label saw them as a band who could bridge the gap between swing and rock. What they got for their money was a young, energetic group who are capable of moving any audience into a frenzy of mad dance.

Roman Holliday have developed a hard, tight sound through playing over 170 dates. As well as honing their sound it's introduced them to a wider audience.

Says Steve: "All the support slots we've done have helped us a lot. They exposed us to two or three thousand people when we

were used to a fraction of that.

"We've supported The Clash, Belle Stars, Ian Dury, Culture Club and Mari Wilson. We had to come up with the goods or we'd have been booed offstage.

"Playing with The Clash was good. We were really nervous and we could see a sea of punks and skinheads. But then we went bouncing on playing all this new beat stuff – and after some early heckling they loved us!"

The first thing you notice at a Roman Holliday concert are the boys' doughboy hats. I'm assured that they're not a gimmick, they do like wearing them.

Steve doesn't worry about clothes that much, anyway. He buys shirts and things from charity shops, which is well in keeping with the band's neat but cheap image. These lads are far more interested in their music.

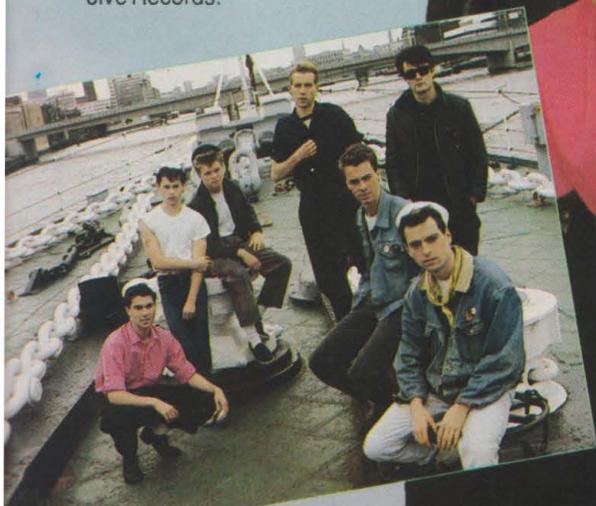
"We feel we offer people the chance to dance," explains Brian. "And to dance to something that's different to other music that's about.

"I like to think that we're a step away from the contrived electronic music that's everywhere.

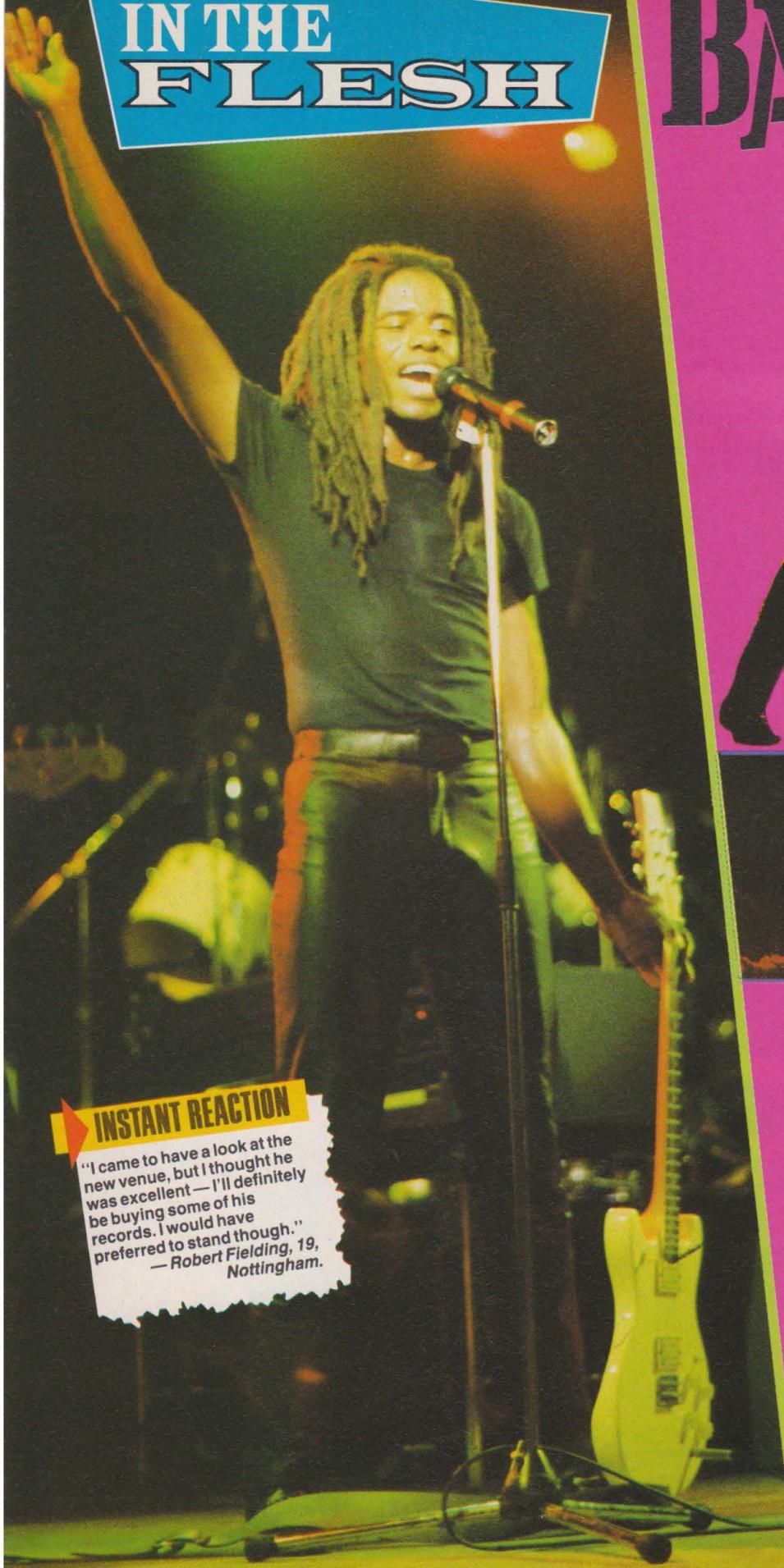
"I want our single to be big," adds Steve. "As big as it can be."

Who's going to try and stop them?

Roman Holliday: left to right front Adrian York, Jon Durno, Simon Cohen; middle: John Eacott, Brian Bonhomme; back: Rob Lambert, Steve Lambert.



# IN THE FLESH



## INSTANT REACTION

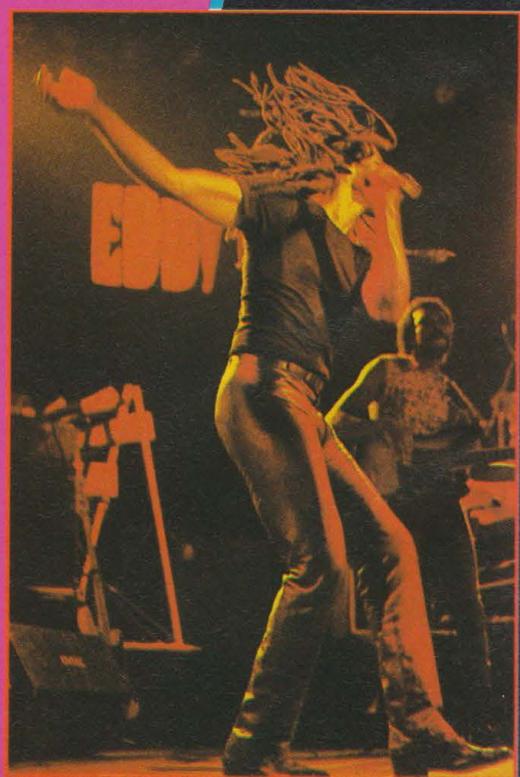
"I came to have a look at the new venue, but I thought he was excellent — I'll definitely be buying some of his records. I would have preferred to stand though."  
— Robert Fielding, 19, Nottingham.

# BACK ON



"The opening night's always the most difficult, but it worked great. You need a nice audience for your first show, and the audience was just lovely."

— Eddy Grant



# THE FRONTLINE

**Eddy Grant, teenage star in the '60s, is now Britain's biggest black superstar. Touring the country after a three year absence, he played his first concert at Nottingham's Royal Concert Hall. Tony Fletcher watched his triumphant return. Pictures by John Stoddart.**

## INSTANT REACTION

"I saw Eddy with The Equals in Nottingham twelve years ago. He was great then, but he's even better now; he's really matured."

— Louis Francis, 29, Nottingham.

**E**DDY GRANT is Britain's most successful black musician, and tonight's concert at Nottingham's plush Royal Centre is his first UK concert for three years.

It seemed a strange time to play here, with no records to promote. But then as Eddy says, "I've never been a part of the whole tour-to-promote-album syndrome".

And he proved his popularity by virtually filling the 2,400 seater venue, mainly with office girls and young married couples, both black and white.

You don't survive 15 years at

Enough Of You', he establishes a rapport with the crowd that makes them all feel part of a family.

"Are you enjoying yourselves?"

"Good. But let me tell you, we haven't even started yet. And I am gonna make you dance tonight."

So proclaims Eddy before launching into his most recent single 'War Party'. The audience take their cue, gradually rising from their seats with a refreshing lack of bouncers to prevent them.

The backing band of three female singers, guitar, bass, keyboards, drums and percussion add to the spicy, lively feel of the night — while sensibly keeping out of the spotlight. All from Eddy's native North London (but fresh from rehearsing in his present Barbados home), there's not a single mistake. As Eddy says: "If you're together as people, you're together as musicians."

Our hero trots out his impressive list of rock'n'roll clichés.

"Are you alright up there on the balcony, because I can't see you."

"I said, are you alright?"

Third time round, Eddy is

greeted with the cheer he's been waiting for. Having told the audience "I love you", he continues with the uptempo 'It's All In You'.

Eddy's experience shows as he slows down the hit singles like 'Do You Feel My Love?' for maximum audience participation. It gets the whole audience on their feet, but they respectfully sit for the slower 'Latin Love Affair', the only song to feature Eddy on piano.

His teasing of both crowd and keyboard during the intro smacks of Liberace — but then, he's a popular entertainer as well.

The set reaches a high point with 'Jamaican Child', Wailers-style reggae and not the safe crossover material otherwise pumped out.

A sexy dance by Eddy, matchstick-thin in painted-on black leather trousers, causes screams in the front row.

"Someone here's got a dirty mind," he taunts afterwards.

"I'm a good Christian lad, do you mind?"

The communication barrier is broken, and, the whole crowd behind him, Eddy goes through lesser known numbers like 'Curfew', 'Hello Africa' and the slower 'Another Revolutionary' to rapturous applause.

An hour and a half into the set, and still Eddy insists: "We have not started yet!" as we arrive at a true showman's finale — the hits:

'Electric Avenue' is followed by a drawn-out 'Baby Come Back', the song that put The Equals, his group of fellow North

London teens, at No. 1 back in 1968. I suddenly realise just how many hits Eddy has written when the group launch into an excellent 'Walking On Sunshine', the song that was so successful for Rockers Revenge last year.

Then the crowd get what they came for — the chart-topping 'I Don't Wanna Dance'. Unfortunately, the strains of such a long set have taken their toll, and Eddy's voice wavers dangerously as the band play at breakneck speed. He teases the

## INSTANT REACTION

"I don't rate Eddy that much, although he did create a good atmosphere. Still, it was about the only thing on in town."

— Vince Short, 22, Nottingham.

audience by disappearing offstage, only to pick up the chorus again from the wings, before marching back on for an accapella runthrough with 2,000 voices joining in.

I look at my watch — he's been on for two and a quarter hours. That would ruin many a lesser man, but Eddy is as relaxed as can be within fifteen minutes of coming off.

"I'm pleased," he admits modestly afterwards.

"The audience made the night."

For the ecstatic concert-goers leaving the theatre, it was Eddy Grant who made theirs.

## INSTANT REACTION

"He's amazing, a really sociable guy. He makes you feel wanted and part of the gig; he really appreciates you being there."

— Anita Porter, 17, from Cambridge, who came all the way just to see Eddy

the top of the music business without learning a few tricks on the way. Tonight Eddy Grant displays the whole range — he is nothing if not a showman. From the opening song 'Can't Get

### ELVIS COSTELLO

Dublin National Stadium

On the evidence of this date, Elvis may be strapping on his soul rebel shoes again.

He's certainly finished his flirtation with the country for the meantime. This set had Costello performing a blistering cover of the soul standard 'Backstabbers' with a barnstorming brass section. He could be well-placed to take advantage of the current vogue for hard-nosed soul.

He's also become a more versatile singer, as his own sensitive reading of 'Shipbuilding' proved. Though the Attractions still have the habit of ramming the faster songs down your throat, they also showed more flexible, jazz and reggae touches with 'Watching The Detectives'.

His new album will be called 'Punch The Clock', he told us.

Six months ago, I was worried Costello was becoming a cult. On this show, I figure his commercial revival could be imminent.

Bill Graham

### RIP RIG AND PANIC

London Commonwealth Institute

This group are a bubbling caudron of jazz, pop, funk and experiment.

The two girl singers scream and shout and dance wildly. Pianist Mark Springer caresses the keyboards lovingly in a superb show of musicianship, the next moment he's bashing at the thing with wrist and elbows.

They take risks, this band, and dance along the thin line between brilliance and chaos.

The deciding factor is the often idiotic Gareth Sager. He stumbles onstage, and then plays every instrument he can find. He tangles himself up in various instrument leads, threatening to bring the whole set crashing down. Handing a microphone to four small children, he leaves them to blow raspberries into it.

Mike stands fly as he disappears offstage, only to come back in a splendid kilt. And you know something? Tonight his lunacy worked. Rip Rig have been great.

Paul Bursche

### KISSING THE PINK

Glasgow Strathclyde University

The set doesn't start well. The first two numbers sound like Simple Minds.

This is Kissing The Pink, isn't it?

They don't cheer me up by announcing 'Last Film' as their third number. It leaves very little to look forward to in the next 40 minutes.

The songs that fill the gap are exasperatingly twee. The group swap instruments with tiring regularity, but proving versatility doesn't necessarily show ability. The new single 'Love Lasts Forever' sounds wet.

But the evening was saved.

Together with the rest of the band playing extra drums, drummer Steve made the set exciting.

Throw away your synths Kissing The Pink, and drum!

Andrea Miller

# SINGLES

Reviewed by  
Anne Lambert



## JAKKO

### **Dangerous Dreams (Stiff)**

A determined assault on the charts by someone who once earned a few bob doing voice-overs for telly ads.

Jakko gets it right with this dreamy song with all the right highs and lows. A fragile but haunting tune produced by Eurythmic Dave Stewart, it also features 'whispering vocals' from Barbara Gaskin. He even slings in a chunk of the Orient for good measure. Delicious.

## PAGODA

### **Finders Keepers (Chrysalis)**

Blushes all round. What a dodgy song. Surely someone could have come up with lyrics less cringeworthy than "finders keepers, losers weepers" and "one for sorrow, two for joy, three for a girl and four for a boy". Shame, 'cos it bops along at a cracking pace, but it's so irritating.

## STEVE WINWOOD

### **Your Silence Is Your Song (Island)**

How poetic. From a film called *Ils Appellent Ca Un Accident*, Steve brings in a positive army of synths to swamp your eardrums. Moody, heartfelt lyrics maybe, but it doesn't do a lot for me. Probably be a huge hit all over Europe.

## MALCOLM McLAREN

### **Double Dutch (Charisma)**

Malcy attempts to bring a nation to its knees! Washing lines and Woollies everywhere will be plundered for skipping ropes as we all attempt this ridiculously strenuous new dance.

Those over eleven should feign broken legs if they want to avoid nasty big red welts below the knees.

Not as infectious as 'Buffalo Gals', or as original as 'Soweto', it retains the African rhythms but by their constant repetition runs out of steam early on. Malcy has spoilt us — now we want something more.

## WANG CHUNG

### **Don't Be My Enemy (Geffen)**

Formerly Huang Chang, but no-one could pronounce it, the Wangers churn out a workmanlike, inoffensive disco number that lacks guts and commitment. So laid back it starts snoring, it should definitely be filed under 'predictable'.

## EBNOZN AEIOU

### **Sometimes (Y)**

I haven't got a clue where they come from, but it's an American macho rap that will undoubtedly be considered very cool. The yearned for Lola takes him home eventually, but from then on we're left in the dark. Pity. A smash in all the better discos and clubs.

## MEATLOAF

### **Razor's Edge (Epic)**

Is he going to release a new single every other week in the hope that one will be a hit? If so, I'll wait for the next one. He doesn't put much into this one, so you can't get much out of it. I reckon he should have a nice long holiday and start all over again.

## DAVID SYLVIAN AND RIUICHI SAKAMOTO

### **Forbidden Colours (Virgin)**

From the Bowie film *Merry Christmas Mr Lawrence*, David Sylvian woos and lulls us with this gentle croon. Sakamoto sidesteps a Japanese feel and adds a touch of Hollywood with the restrained and sometimes luscious orchestration. Loved it to bits. A hit.

## CHAS JANKEL

### **Without You (A&M)**

Doesn't mess about this fella, who used to lead Ian Dury's Blockheads. The first bar drags you onto the dancefloor and wild abandon follows for the duration.

The production is superb — so tight it squeezes the life out of you. Play it loud and see if you can climb to the ceiling.

## THE UNDERTONES

### **Teenage Kicks (EMI)**

A fitting memorial to a consistently enjoyable band. You can almost see Feargal smiling his head off as he sings this lightweight bopper about coy young love. Their debut single and still their best. They'll be sorely missed.

## THE MEMBERS

### **Working Girl (Albion)**

Not being a Members buff, I can only judge them on this offering — and it's great. The chorus "Hey I'm in love with a working girl" will blare from car radios all over the country. It's an unrestrained singalong which is totally irresistible. I hope it's a hit.

## THE BEAT

### **ACKEE 1, 2, 3 (Go Feet)**

The re-issued 'Can't Get Used To Losing You' was a novelty cover version hit for the concerned boys from Brum. But it brought them a wider audience and will undoubtedly give this happy new single a good shove up the charts. It's where they

belong. Their most catchy toon for ages.

## SPELLBOUND

### **A.B.C.D.E.F.G.H.I.J.K.L.O.V.E. (I Love You Baby) (Chrysalis)**

The vocals on this ditty sounds like a very grouchy computer. Quirky, disposable electronic pap, it'll fill the dance floors with would-be Jeffrey's from Shalamar trying out the latest robotics. Only to be enjoyed in the midst of sweaty bodies, strobe lights and with a stiff drink in your hand. In the cold light of day it's a wicked form of torture, and who the hell has the patience to ask for it in the record shops anyway?

## ARROW

### **Hot Hot Hot (Chrysalis)**

Summer's here, everybody happy? Wanna party? Forget your worries, aches and pains and let Alphonsus 'Phonsie' Cassell take you on a conga down your local high street. Caribbean rhythms, horns, lots of ole ole. He's hot, you're hot, they're hot. It'll make you break out in a sweat.

## GIBSON BROTHERS

### **My Heart's Beating Wild Tic Tac Tic Tac (Stiff)**

Shame on you fellas. How could the same band that bludgeoned us with 'Cuba' come up with this. There's an



# DOUBLE

All over the world  
High school girls  
Take to the ropes and turn them slow  
Starts a beat and a loop  
They skip and jump thru the hoop  
They might break  
And they might fall  
But the Gals from New York City  
Don't, they just start again  
Start again

Heh Ebo Ebonettes  
Ebo Ebo Ebonettes

Hmm The Golden Angels  
Aah The Fort Green Angels  
The five town diamond skippers  
The pleasure of rope rippers  
Those dark and lovely skippers  
Those five town diamond skippers

Skip they do's  
The Double Dutch  
That's them dancing

Eh swing those ropes round and around  
All the teams change your partners now  
Somersault thru the hoop

# Malcolm McLaren

almost visible bouncing white ball pelting along the lyrics encouraging us to sing along. It fails, miserably. And what is this 'tic tac' lark anyway? A morse code message begging for help most likely. They need it with this one. Stop mucking about and bring out a decent single — fast.

**THE LORDS OF THE NEW CHURCH**

**Live For Today (IRS)**

Isn't it a blessing that we've got clapped-out old rock casualties like the Lords to tell us exactly what to do with our lives? Bit of a relief, 'cos we might have started worrying about getting a job, or paying the rent.

Don't worry about a thing they say, just live for today. Not in the least bit inspiring, with its mild punk thrash, but it gives you an excuse to leave the homework till tomorrow.

**FRIDA**

**Here We'll Stay Strangers (Epic)**

The first Abba member to go it alone, Frida has yet to match her American success here. Restrained vocals from Frida, plus a production that tends to walk on eggshells, ensure that this'll be favourite late night radio listening. Could be a grower, but not a huge smash. There's undoubtedly plenty more where this came from though, so she's not worried, is she?

**HOWARD DEVOTO**

**Rainy Season (Virgin)**

An atmospheric trip to the jungle with Howard obviously having fun. It's a sophisticated and classy offering with lovely guitars, piano and understated percussion. The catchy chorus assures that you'll get peculiar looks as you burst forth with "It's the rainy season and I'm on fire" — but it's worth it. A hit, no doubt about it.

**THE BLUEBELLS  
Sugarbridge (It Will Stand)**

**(London)**

Ah, smell the fresh air. The Bluebells are truly wonderful, pumping your lungs full of smoke-free unpolluted pop.

This generous package contains four sides, and not a dud among them. Glorious jangly guitars abound.

Their melodies are simple but strong, and highly memorable, and Elvis Costello no less produces the C and D sides with a light touch to the hymn of '60s innocent love. Great!



**MONTY PYTHON  
Galaxy Song (CBS)**

Eric Idle takes us on a guided tour of the entire cosmos. Patrick Moore should pay close attention, he could definitely pick up tips on how to bring astronomy to the masses — with a smile.

**THE BEE GEES**

**The Woman In You (CBS)**

If you're familiar with The Bee Gees you'll know exactly what to expect. There aren't any surprises here, in fact I'd swear someone locked them in the film set for *Saturday Night Fever* and that's where they've been ever since.

They do have a gift for subtle lyrics though — "the woman in you brings out the man in me". What can it all mean?

# THE BLUEBELLS

I know where I'm going  
It's all so carefully planned  
I hold a map of my future  
Firmly in my hand

**Chorus:**

Take me over Sugarbridge  
Let me cross the river  
If you build up what you want  
It could stand for longer than a day  
Surely it will stand now  
And you're never going to see me again

All the things that I want  
They're not so easily won  
All my dreams now haunt me  
Will my plans be undone

**Chorus**

I don't care at all  
I'm not one to weep  
I don't know what I want  
But I know what I want to keep

Written by Robert Hodgens  
Reproduced by kind permission of  
Clive Banks Music/ATV Music  
On London Records

# THE DOUBLE DUTCH

Leap to beat the clicks  
That keep on coming  
Heh watch your feet  
To win the Double Dutch  
Stay jumping

Heh Ebo Ebonettes  
Heh Ebo Ebonettes × 4

The mighty motion skippers  
The pleasure of rope rippers  
Aah the dark and lovely skippers  
Hmm mighty motion skippers

The skip they do's  
The Double Dutch  
That's them dancing

Heh girls  
How many skips can you do?

Repeat 1st verse

Heh Ebo Ebonettes  
Heh Ebo Ebonettes × 4

Written by Malcolm McLaren and Trevor Horn  
Reproduced by kind permission. Copyright control  
On Charisma Records

# SUGARBRIDGE



**This Friday one button gets them all.**

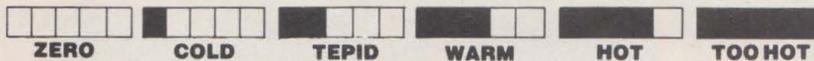


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# ALBUMS

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



## BLUE ZOO 2 By 2 (Magnet)

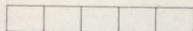
Blue Zoo are big in Japan. That explains a lot. Blue Zoo are four rather good-looking boys from London. They make very safe pop music that gave them a hit in 'Cry Boy Cry' and might do the same again one day.

Blue Zoo occasionally sound interesting, as on 'John's Lost' or '(I Just Can't) Forgive And Forget', but more often sound totally dire, as on the desperate 'Open Up'. They do not even have the common sense to include their best single 'Loved One's An Angel'.

Blue Zoo use a nice glossy production and employ a lot of session musicians. They sing about love and fool no one. They are without a future in this country.

Blue Zoo are big in Japan. That explains a lot.

Tony Fletcher



## TONY BANKS The Fugitive (Charisma)

A friend of mine recently remarked that he's heard 'This Is Love', the single from this album, on the radio. "If he'd only released it under someone else's name I'm sure it could have been a hit," he quipped.

And that sums up Mr Banks' dilemma very nicely. Just because he's the keyboard player from Genesis, people automatically assume that anything he releases will be as dull as old ditchwater (if they're not Genesis fans).

In fact 'The Fugitive' features some bright, catchy pop tunes which would surprise a few cynics if they'd only bother to listen. Admittedly there are a few self-indulgent moments but they are kept to a minimum. Praise the Lord.

Still, I can't see this selling to anyone except hardcore Genesis fans, which is a shame as it's really jolly good.

David Ling



## ROBERT WYATT Nothing Can Stop Us Now (Rough Trade)

You're lucky to get this treat. It's been re-released due to the success of the excellent 'Shipbuilding' single, which is added herein.

Robert Wyatt possesses a marvellous voice which is capable of reaching almost any note imaginable. You can actually hear it twanging as it stretches on songs like 'Born Again Cretin'.

Because of his extreme political views, and the fact that he's confined to a wheelchair, you won't be seeing

## COCONUT SHY

### THE COCONUTS Don't Take My Coconuts (Capitol)

Kid Creole is a wily devil who knows how to pull a smart stroke to his advantage. Witness this project. The signing-on fee paid to his dancing girls, plus his production dough, should be enough to keep him in brilliantine and shoulder pads for quite a few weeks.

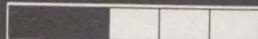
August Darnell is a posturing hack, who wants to milk his Coconuts for all they're worth and then some. Witness this utterly limp LP.

'Did You Have To Love Me Like You Did' is the only worthwhile song on offer. Kid Creole's 'Maladie D'Amour' has been dismembered and put back together again, only they've forgotten where they put the melody. The straw man song from *The Wizard Of Oz*, 'If I Only Had A Brain', is given a simpler through too, but comment on that would be below the belt.

All this may sound a little harsh, but Cecil B. Darnell's cynical moves get right up my grass skirt. There's no good time feel about this LP. The Coconuts may be allowed to do their own thing, but it's clearly verboten to give the boss a run for his money.

Desert island disk? More like Saturday night beneath the plastic palm trees.

Sunie



### Junior Giscombe: Mama's boy is back

## JUNIOR'S CHOICE



### JUNIOR Inside Lookin' Out (Mercury)

It's been a while since we've heard anything from that chirpy little Streatham kid, Junior.

'Communication Breakdown', his last single, was the first indication that the lad was back from hanging out with Stevie and Earth Wind & Fire – and this album confirms the change that single suggested.

Where once it looked as though Junior might just ride along on the success of 'Mama', this set shows that he's grown up.

Of course the melodies are still there and he's not averse to the

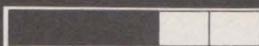
odd 'sing something simple' ballad like 'Baby I Want You Back'. But he's also toughened up.

On songs like 'Communication Breakdown', 'Storyteller' and the mesmeric chant 'Sayin' Something' the rhythms are harder. The tempo more distracting.

At times Junior can still be a little perverse – the new single 'You're The One', for instance, is in no way an attractive choice.

But all praise to the guy for at least turning a few corners. He may trip up a couple of times but this LP promises he may go a lot further.

Paul Simper



him too much on *TOTP*, but that's no excuse for not buying this LP.

It's a gentle album with strong undercurrents of rebellion. This is the sort of anarchy you can play without offending anyone.

Paul Bursche



### THEMES FOR 'GRIND' Will Sergeant (Zoo)

This is the story of a pop star perhaps too big for his boots: Will Sergeant, guitarist with Echo And The Bunnymen.

Will is now so famous he's decided to write a soundtrack to a film which hasn't yet been made.

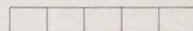


Coconuts: Are you kidding?

Thank goodness. Judging by the music it's certain to be in black and white and feature long sequences in which the principal character stares into empty space – i.e. it's full of slow, swirling guitar effects and not much else.

Sound like your cup of tea? If it does, be careful you don't drown in it.

Deanne Pearson



### PETE SHELLEY XL1 (Genetic)

Forget the picture disc, the coloured vinyl, the 12" remix – today's gimmick is the computer programme!

Now Pete Shelley joins the microchip revolution by featuring a special graphics programme to accompany his second solo album. All you need is the right computer. Not much to ask, huh?

For those of us who grew up during punk, Pete Shelley's Buzzcocks were the perfect marriage of raw energy and pop sensibility; his woeful tales of love lost and found made him the hero of 1978's Fourth Form. Despite having swapped chainsaw guitars for dance-orientated synths, his commerciality remains, largely thanks to life-long producer Martin Rushent.

Pete's voice has maintained its wonderfully distinctive flatness, the lyrics are of a high standard (as on 'Many A Time'), and there's plenty a tune to rival The Buzzcocks at their best. 'XL1' is only let down by its lack of punch; though every artist has a right to mellow, Shelley now seems to threaten a lot more than he performs.

Maybe Pete Shelley will settle into the cult status of a Bill Nelson, another original artist rarely rewarded by sales. Island could help with a better choice of singles, you could help by investing in 'XL1' and putting one of Britain's more talented singer-songwriters back into the spotlight where he belongs.

Tony Fletcher

# VIDEO

Poor Martin Fry suffers every time he appears on film. The 'Poison Arrow' video shrank him to Tom Thumb size and then had him shot at. Now that promo has been developed into an hour-long film in which Martin gets mugged,



drugged and dumped in Prague. *Man Trap* is directed by Julien Temple, the self-styled 'rogue' responsible for the Pistols' *Great Rock And Roll Swindle*. It will almost certainly appear as a support feature in your local cinema sometime in July and be available in video a couple of weeks after. Meanwhile our spies have smuggled out these exclusive preview shots.

*Man Trap* features most of 'Lexicon Of Love' and plenty of concert footage of the ABC that toured Britain last year.

"It's primarily a concert film for selling ABC," Temple explains. "They're not at their strongest live so we had to come up with a story to carry the viewer along."

# A

# B



# C

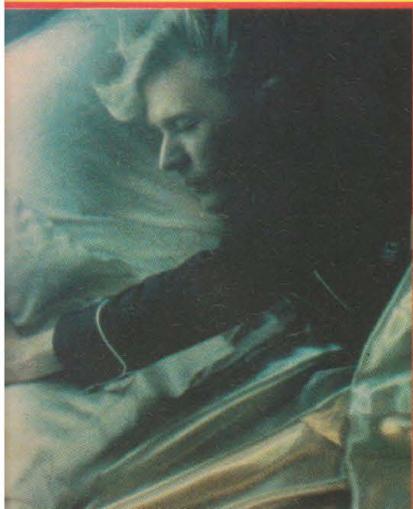
# MAN-TRAP



The story so far: Martin, down on his luck, is gambling away his last pennies. The 'Poison Lady' appears and gives him some winning tips. Flushed with success, Fry leaves the casino only to be set upon by a gang of thieves. The rest of ABC then effect Martin's rescue, obliging him to join them and accompany the group on a tour of Eastern Europe. Unfortunately for Martin, this ABC is a fake group set up by villainous manager James Villiers in order to swop Martin with his double in Prague.



Whether this double is a Russian agent or an escaping dissident we are never told, nor does it become clear whether it is Martin or his double who returns to the West at the film's end. Meanwhile Martin has some nasty nightmares and hallucinations in Eastern Europe while remaining the victim of virtually everyone he meets. It's tough at the top.



"Martin plays the one nice guy in the film. Everyone else is hiding things from him and tricking him."

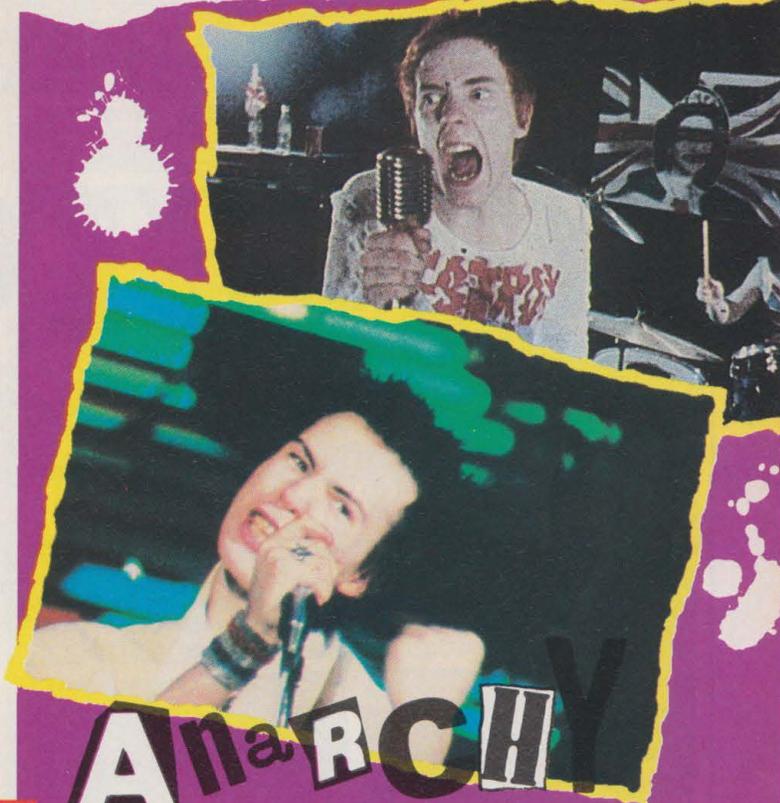
*Man Trap's* themes of manipulation and masquerade fit in well with those of the *Swindle*.

"ABC wear their skeleton outside their body," says Temple. "They package themselves in a very surface way. In *Man Trap* the whole ABC deal is being manipulated for outside purposes: ABC is just a front."

Meanwhile the new three-piece ABC remain remarkably quiet. A single is promised later this year but there will be no LP till 1984.

We just hope that's the real Mr Fry working away in Sheffield. Anyone can wear a gold lamé suit but it'll take the real Martin to write some new ABC songs.

# SEX PISTOLS



## ANARCHY IN THE U.K.

Right . . . now! Hahahahahahaha  
I am an anti-Christ  
I am an anarchist  
Don't know what I want but I know how to get it  
I wanna destroy passers-by cause  
I wanna be anarchy  
No dogsbody

Anarchy for the UK  
It's coming sometime and maybe  
I get here on time stop a traffic line  
Your future dream is a shopping scheme  
Cos I, I wanna be anarchy  
In the city

Many ways to get what you want  
A is the best A is the rest  
A is the enemy, A is anarchy  
'Cause I wanna be, anarchy  
It's the only way to be

Is this the MPLA? Or is this the UDA?  
Or is this the IRA? I thought it was the UK  
Or just another country  
Another council tenancy  
I wanna be anarchy  
And I wanna be anarchy, oh what a name  
And I wanna be an anarchist  
Get pissed, destroy

Words and music Johnny Rotten/Steven Jones/Paul Cook/Glen Matlock  
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Warner Bros Music Ltd. On Virgin Records.

WRITE

Post 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.



## CLAIM TO FAME

Here is a picture of myself with Jennie, Miranda and Stella of The Belle Stars, taken in Sauchiehall Street, Glasgow on the night of their Glasgow concert in April. If this is printed, please say a great big thank you to The Belle Stars – especially *Miranda* – for a wonderful night.  
*Dave Reynolds, Glasgow*

It looks like you had a really good time, Dave. Not sure how much The Belle Stars enjoyed it though – you might at least have given them a hand with their shopping!

If any more *No. 1* readers have some snaps of themselves with the stars, send them to *Claim to Fame*, remembering to put your name and address on the back so that we know where to return them.



I'm just writing to comment on how sad it is to see what music partnerships can do to friendships.

Haircut 100 must be the obvious example. Nick Heyward thought Les Nemes and Graham Jones were his best mates. Unfortunately for them Nick found out how nasty they could be and how they could turn against him. It's their loss.

Another example is Dollar. In a magazine I read recently David Van Day was quoted as saying about his former partner, "She made herself look stupid and bitchy".

I find it terribly sad that such a great business as music can ruin a previously unblemished friendship.  
*Kate Billingham, Newcastle-Upon-Tyne*  
I'm sure there's a lesson which we can all learn from this. However, we're too lazy to try and work out what it is, so we're sending you a £5 record token instead.

# ONE TO 1

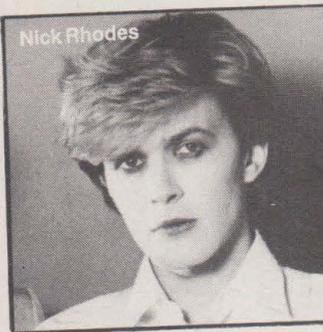
While my friend and I were watching Japan's 'Oil On Canvas' video, we noticed that in some shots David Sylvian bears more than a passing resemblance to Nick Rhodes.

Is Nick Rhodes leading a double life? Or now that Japan have split up, is David Sylvian working with Simon and Co?

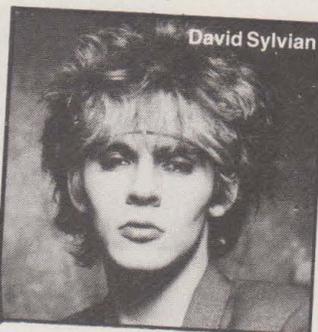
Maybe this is the beginning of a new super-group, 'Duran Japan'?

*Jo Griffin and Denise O'Neill, Kent*

Is this just a coincidence or has modern science really developed a fiendish Nick Sylvian clone? If anybody else spots some rock lookalikes, drop us a line.



Nick Rhodes



David Sylvian

Are they one and the same person??

## OUT OF THE HAT

This week's random reader's chart and winner of a £5 record token.

- 1 FLESH OF MY FLESH Orange Juice
- 2 MISTY CIRCLES Dead Or Alive
- 3 THE WHEEL Spear Of Destiny
- 4 CANTON (LIVE) Japan
- 5 LOVE TOWN Booker Newberry III

*Alexander Imlach, Aberdeen.*

This week's coupon is on page 14.

I am a great fan of *No. 1* but I am writing to say how stupid I find the opinions of Michael Head of The Pale Fountains. Most of the records he does not like have been hit records – so I say he can stuff it.

*Jane Plumtree, Eastbourne*

Why the hell do pop stars (in photos) have such serious/sorrowful expressions on their mushy faces. When you look at a photo of Limahl, he looks as though he's about to blow a kiss to the photographer (yeuch!!). Sorry Kaj fans, but Limahl really bugs me doing this.

*Sheila Woodman, Derbyshire*

My Mum makes me wear flares. Can I have a five quid record token for my agonies?

*Fag, Glossop No.*

I read in a magazine that the Human League girls Joanne and Suzanne said they thought they'd cured the boys of their arrogance. Well, they haven't. Philip Oakey is bouncing with arrogance, and how dare he accuse other groups of being pompous.

Whilst Jo Callis has turned into a glitter heavy metal man, Philip accuses almost everyone of trying to sound like The Human League. The silly thing is, I actually like the group.  
*S.L. John, Birmingham*

## POISON ARROW

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

After enduring Spandau Ballet's *No. 1* video and listening to the awful cliché of words I decided I had to write and annoy thousands of their fans. It must be their goody two-shoe, clean-shaven image that the girls go for, because it can't be their music. They really make me want to vomit sometimes but luckily I don't get the chance as I usually drop off to sleep. Please God, don't let Spandau Ballet get to *No. 1* again!

*Richard Hand, Maidstone, Kent.*

I'm going to slag off Clare Grogan – that wee Scots lass from Altered Images. She CANNOT sing. She sounds like a two-year-old who's just learnt to sing 'Baba Black Sheep'. It makes me sick, because I know girls who can sing beautifully, and they have to work hard to enter silly little talent contests, let alone the charts.  
*The Inevitable Lady S., Kingsbury.*

# POINTS

We'll make a point and you can raise the roof about it! We asked for your views on headbangers – you answered back loud...

How many of these people who call headbangers dirty, greasy layabouts with a hearing problem, really know a headbanger? I used to say the same thing but then I met a headbanger and went out with him. I started going to concerts and meeting other headbangers. In fact, now I've even become a headbanger myself, and I can tell you that headbangers are really nice and easy to get on with.

*Motorhead's biggest new female fan*

I don't think headbangers have a hearing problem, it's just that the dirt and hair clogs their ears (if they exist) and therefore the volume has to be loud and the noise tuneless.

*Si the Mod and Jez the Pose, Birmingham*

I am a punk but that does not mean that I will not listen to and enjoy other types of music. I know a number of headbangers in this area, some of whom are great friends, and although some are just in it for the image, the bike-chains and the patchouli, most of them are ordinary people; they just dress differently.

*Alan Charlton, Bristol*

You want to know if we are dirty, greasy layabouts? – YES, WE ARE!! We don't give a damn about poncing about with fancy clothes, just

**All the best groups and performers come from London – everyone from Bowie to Spandau Ballet, in fact. Do you agree? Or do you think there really is some music worth listening to North of Neasden? Make your point – a letter or a line – to Points, No.1, King's Reach Tower, Stamford Street, London SE1 9LS.**

getting down to good, loud rock 'n' roll.

*Andrew Knight, High Wycombe*

Heavy metal fans? – a year-old cow pat has more physical attraction. They smell sweeter too!

*A member of the Norfolk Cougars Scooter Club.*

HM and hard rock is the greatest music around. Open your eyes and ears.

*Wayne Gaughan*

I work at a DHSS office and all I can say is that if anyone assumes that headbangers are greasy, moronic slob they should come into my office and they would be able to see that out of all the twenty or so people who like Black Sabbath only one is anywhere close to being a moroinic slob – but he ain't greasy and he's not as dumb as the 'soul boys' or the Manilow nuts.

*Foxy Lady, Slough*

Put Simon Le Bon against David Coverdale of Whitesnake and Simon would be sung offstage, no sweat.

*Sara, Southampton*

All headbangers are great and their lyrics are fab, which is more than can be said for most other musicians who sound as though their stuff's written by Shakespeare's ghost! I also think Dee Snider's the best thing since sliced bread.

*Dee Snider's toaster, Wales*

# READY FOR ANOTHER DOSE?



## BANANARAMA

A door bursts open on a Soho flat, in charges a squad of policemen to see three girls cowering in the corner... the end of Bananarama? No way. That was just the beginning. Siobhan, Sarah, Keren on their early days.

## MIDGE URE & MICK KARN IN EGYPT

Amid the pyramids, the men who put the brill in Brylcreem reenact *Death On The Nile* with a cast of two. In glorious Sand & Vision...



## DURAN DURAN IN FRANCE



And now for something completely different... Duran Duran in exotic places. In this instance, sur le French Riviera avec le bon Simon, Andy, Nick, Roger and John in nouveau couleur magnifique...

## IMAGINATION DAVE BALL

Lee explains why he dresses like that.

A working marriage... Dave Ball and his bride-to-be Ginny talk about their music.

## BLEAT SALAD PUN (anagram)



Yes – more Spandau Ballet! Next week, Steve Norman talks about keeping fish. Still to come: Gary's mum, a bloke who used to know John Keeble at 'Owens', and Tony Hadley.

To be taken once every seven days.

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

OUT NEXT THURSDAY!

### STARCROSS

ACROSS: 1 White Feathers 7 AKA 8 I Got Mine  
11 This 12 Rio 13 (Thompson) Twin 16 Mickie (Most)  
17 Rhodes 20 Rough 21 Benatar 22 (Living) In the City  
24 Rye (Dexys) 25 Soul  
DOWN: 1 Wyatt 2 In A Big Country  
3 Epic 4 Erotic 5 Time 6 Oh 9 New Edition (Candy Girl)  
10 See 18 Down 14 Michael 15 Thank You  
16 Mornin' 18 and 6 In (the) Street 19 UB (40) 23 It's

### SPLIT PERSONALITY

ANSWERS: It's Phil Oakey... (Human League)  
(a) Martyn Ware, Heaven 17, used to be in the League (b) both have been produced by Martin Rushent. 2 'Don't You Want Me?', 'Fascination', 'Mirror Man' 3 Reproduction 4 Crimson (red will do).



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- Toyah (Warrior Rock)
- King Kong —
- Bowie (Aladdin Sane)
- Bowie (Scary Monsters)
- Clash (Straight to Hell)
- Jam (Thick as Thieves)
- Jam (Farewell Tour '83)
- A.N.L. (I Hate People)
- Avengers (John & Emma)
- Marilyn (River/No Return)
- Andy Warhol's (Bad)
- James Dean (Rebel)
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**POST TODAY TO JARNO (2), 9 MILE LANE, NEWBOLD VERDON, LEICS.**

# No. 1!

## U.S. SINGLES

- 1 FLASHDANCE... WHAT A FEELING Irene Cara (Casablanca)
  - 2 TIME Culture Club (Epic)
  - 3 LET'S DANCE David Bowie (EMI America)
  - 4 ELECTRIC AVENUE Eddy Grant (Epic)
  - 5 OVERKILL Men At Work (Columbia)
  - 6 MY LOVE Lionel Richie (Motown)
  - 7 DON'T LET IT END Styx (A&M)
  - 8 ALWAYS SOMETHING THERE TO REMIND ME Naked Eyes (EMI America)
  - 9 AFFAIR OF THE HEART Rick Springfield (RCA)
  - 10 FAMILY MAN Hall And Oates (RCA)
  - 11 BEAT IT Michael Jackson (Epic)
  - 12 FAITHFULLY Journey (Columbia)
  - 13 NEVER GONNA LET YOU GO Sergio Mendes (A&M)
  - 14 EVERY BREATH YOU TAKE Police (A&M)
  - 15 TOO SHY Kajagoogoo (EMI America)
  - 16 SHE'S A BEAUTY The Tubes (Capitol)
  - 17 WANNA BE STARTIN' SOMETHING Michael Jackson (Epic)
  - 18 I'M STILL STANDING Elton John (Warner Bros)
  - 19 COME DANCING The Kinks (Arista)
  - 20 SHE BLINDED ME WITH SCIENCE Thomas Dolby (Capitol)
  - 21 OUR HOUSE Madness (Warner Bros)
  - 22 WE TWO Little River Band (Capitol)
  - 23 TRY AGAIN Champaign (Columbia)
  - 24 THE WOMAN IN YOU The Bee Gees (Polygram)
  - 25 ALL THIS LOVE Debarge (Motown)
  - 26 LITTLE RED CORVETTE Prince (Warner Bros)
  - 27 BABY JANE Rod Stewart (Warner Bros)
  - 28 THAT'S LOVE Jim Capaldi (Atlantic)
  - 29 STRAIGHT FROM THE HEART Bryan Adams (A&M)
  - 30 WISHING A Flock Of Seagulls (Arista)
- Compiled by Billboard Magazine

## U.S. ALBUMS

- 1 THRILLER Michael Jackson (Epic)
  - 2 FLASHDANCE Soundtrack (Polygram)
  - 3 CARGO Men At Work (Columbia)
  - 4 PYROMANIA Def Leppard (Polygram)
  - 5 LET'S DANCE David Bowie (EMI America)
  - 6 FRONTIERS Journey (Columbia)
  - 7 H<sub>2</sub>O Daryl Hall & John Oates (RCA)
  - 8 KILROY WAS HERE Styx (A&M)
  - 9 CUTS LIKE A KNIFE Bryan Adams (A&M)
  - 10 1999 Prince (Warner Bros)
  - 11 LIONEL RICHIE Lionel Richie (Motown)
  - 12 LIVING IN OZ Rick Springfield (RCA)
  - 13 THE GOLDEN AGE OF WIRELESS Thomas Dolby (Capitol)
  - 14 KISSING TO BE CLEVER Culture Club (Epic)
  - 15 JARREAU Jarreau (Warner Bros)
  - 16 KILLER ON THE RAMPAGE Eddy Grant (Epic)
  - 17 WAR U2 (Island)
  - 18 ELIMINATOR ZZ Top (Warner Bros)
  - 19 OUTSIDE/INSIDE The Tubes (Capitol)
  - 20 BUSINESS AS USUAL Men At Work (Columbia)
  - 21 THE FINAL CUT Pink Floyd (Columbia)
  - 22 THE CLOSER YOU GET Alabama (RCA)
  - 23 LISTEN A Flock Of Seagulls (Arista)
  - 24 ALL THIS LOVE Debarge (Motown)
  - 25 WE ARE ONE Maze (Capitol)
  - 26 HEADHUNTER Krokus (Arista)
  - 27 RIO Duran Duran (Capitol)
  - 28 BETWEEN THE SHEETS The Isley Brothers (Epic)
  - 29 WHAMMY B52s (Warner Bros)
  - 30 JUICY FRUIT Mtume (Epic)
- Compiled by Billboard Magazine

## DISCO/DANCE SINGLES

- 1 I.O.U. Freeez (Beggars Banquet)
  - 2 LOVE TOWN Booker Newberry III (Polydor)
  - 3 BUFFALO SOLDIER Bob Marley & The Wailers (Island)
  - 4 IT'S OVER Funk Masters (Masterfunk)
  - 5 FLASHDANCE... WHAT A FEELING Irene Cara (Casablanca)
  - 6 LADY LOVE ME (ONE MORE TIME) George Benson (Warner Brothers)
  - 7 CHINA GIRL David Bowie (EMI America)
  - 8 WANNA BE STARTIN' SOMETHIN' Michael Jackson (Epic)
  - 9 BAD BOYS Wham (Innervision)
  - 10 SMOOTHIN' GROOVIN' Ingram (Streetwave)
  - 11 JUICY FRUIT Mtume (Epic)
  - 12 SOMETHING SPECIAL Steve Harvey (London)
  - 13 DEAD GIVEAWAY Shalamar (Solar)
  - 14 SURPRISE SURPRISE Central Line (Mercury)
  - 15 DARK IS THE NIGHT Shakatak (Polydor)
  - 16 GET DOWN Oliver Cheatham (MCA)
  - 17 CAN'T TOUCH ME ANYMORE Strike 1 (Elite)
  - 18 LET'S LIVE IT UP (NITE PEOPLE) David Joseph (Island)
  - 19 TEACHER I-Level (Virgin)
  - 20 YOU MAKE IT HEAVEN Terry Wells (Philly World)
  - 21 CANDY GIRL New Edition (London)
  - 22 FREAK-A-ZOID Midnight Star (Solar)
  - 23 LOOKING AT MIDNIGHT Imagination (R&B)
  - 24 ALL NIGHT LONG La Famille (Sanity)
  - 25 DANCING TIGHT Galaxy (Ensign)
  - 26 WALKIN' THE LINE Brass Construction (Capitol)
  - 27 LIGHT YEARS AWAY Warp 9 (Arista)
  - 28 IS THIS THE FUTURE Fatback (Spring)
  - 29 SHE WORKS HARD FOR THE MONEY Donna Summer (Mercury)
  - 30 LOVE SO DEEP Toney Lee (Radar)
- Compiled by MRIB

## INDEPENDENT SINGLES

- 1 PILLS AND SOAP The Imposter (Demon)
  - 2 NOBODY'S DIARY Yazoo (Mute)
  - 3 SHEEP FARMING IN THE FALKLANDS Crass (Crass)
  - 4 EVOLUTION Subhumans (Bluurg)
  - 5 WAITING FOR A TRAIN Flash & The Pan (Easy Beat)
  - 6 SHIPBUILDING Robert Wyatt (Rough Trade)
  - 7 WALK OUT TO WINTER Aztec Camera (Rough Trade)
  - 8 BLUE MONDAY New Order (Factory)
  - 9 QUAL X Mal Deutschland (4AD)
  - 10 IT'S A FINE DAY Jane (Cherry Red)
  - 11 LET THE VULTURE FLY Icon Ad (Radical Change)
  - 12 HAND IN GLOVE Smiths (Rough Trade)
  - 13 WORKING ON THE GROUND Shriekback (Y)
  - 14 ALICE Sisters of Mercy (Merciful Release)
  - 15 HE'S A REPTILE Soft Boys (Midnight)
  - 16 BURNING SKIES Tones on Tail (Situation)
  - 17 CAPITALISM IS CANNIBALISM Anthrax (Crass)
  - 18 SCREAMING Gene Loves Gezebel (Situation)
  - 19 JET SET JUNTA Monochrome Set (Cherry Red)
  - 20 CATCH 23 G.B.H. (Clay)
  - 21 LIONS IN MY GARDEN Pre Fab Sprout (Kitchen Ware)
  - 22 BITTER SWEET New Model Army (Quite)
  - 23 CROW BABY March Violets (Rebel)
  - 24 OCTOBER LOVE SONG Chris & Cozy (Rough Trade)
  - 25 HANGOVER Serious Drinking (Upright)
  - 26 PEPPERMINT PIG Cocteau Twins (4AD)
  - 27 BANDWAGON TANGO Testcard F (Backs)
  - 28 PENELOPE TREE Felt (Cherry Red)
  - 29 BAD BOYS Adicts (Razor)
  - 30 ANGRY SONGS Omega Tribe (Crass)
- Compiled by MRIB

## READERS' CHART

- 1 BAD BOYS Wham (Innervision)
  - 2 TRUE Spandau Ballet (Reformation)
  - 3 CANDY GIRL New Edition (London)
  - 4 NOBODY'S DIARY Yazoo (Mute)
  - 5 HANG ON NOW Kajagoogoo (EMI)
  - 6 EVERY BREATH YOU TAKE Police (A&M)
  - 7 CAN'T GET USED TO LOSING YOU The Beat (Go Feet)
  - 8 JUST GOT LUCKY JoBoxers (RCA)
  - 9 TEMPTATION Heaven 17 (Virgin)
  - 10 PALE SHELTER Tears For Fears (Mercury)
  - 11 MONEY GO ROUND Style Council (Polydor)
  - 12 BUFFALO SOLDIER Bob Marley (Island)
  - 13 IN A BIG COUNTRY Big Country (Phonogram)
  - 14 WE ARE DETECTIVE Thompson Twins (Arista)
  - 15 BEAT IT Michael Jackson (Epic)
  - 16 OUR LIPS ARE SEALED Fun Boy Three (Chrysalis)
  - 17 DANCING TIGHT Galaxy (Ensign)
  - 18 FASCINATION Human League (Virgin)
  - 19 CHINA GIRL David Bowie (EMI America)
  - 20 FLASHDANCE... WHAT A FEELING Irene Cara (Casablanca)
- This week's Readers' Chart coupon is on page 14

## WRITER'S CHART

Chosen this week by Maureen Rice

- 1 TANTALISE Jimmy The Hoover (Innervision)
- 2 MONEY GO ROUND The Style Council (Polydor)
- 3 WHEREVER I HANG MY HAT Paul Young (CBS)
- 4 MISS THE GIRL Creatures (Polydor)
- 5 LITTLE RED CORVETTE Prince (Warner Bros)

## VIDEO

- 1 DURAN DURAN Duran Duran (EMI)
  - 2 LIVE Olivia Newton-John (Embassy)
  - 3 OIL ON CANVAS Japan (Virgin)
  - 4 LIVE AT THE ROYAL ALBERT HALL Kids from Fame (MGM/UA)
  - 5 ABBA—THE MOVIE Abba (MGM/UA)
  - 6 THE VIDEO SINGLES Tears For Fears (Polygram/Spectrum)
  - 7 THE WALL Pink Floyd (EMI)
  - 8 PHYSICAL Olivia Newton-John (Thorn EMI)
  - 9 A CONCERT FOR THE PEOPLE Barclay James Harvest (Polygram/Spectrum)
  - 10 A ONE MAN SHOW Grace Jones (Island)
- Compiled by MRIB

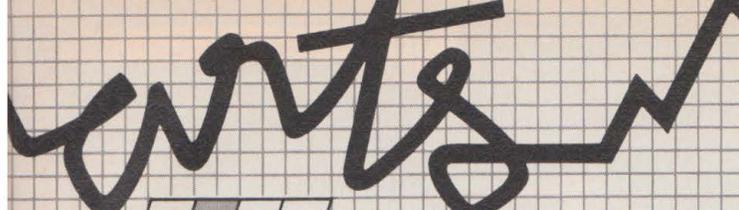
## DEEJAY'S CHOICE

Chosen this week by Eddy Richards and Colin Faver, DJs at the Camden Palace

- 1 KISS KISS, BANG BANG Specimen (Phonogram)
- 2 I LOVE YOU Yello (Stiff)
- 3 CRACKDOWN/FASCINATION (promo) Cabaret Voltaire (Virgin)
- 4 COLOURS (monster mix) Brilliant (Rough Trade)
- 5 SITUATION (remix) Yazoo (Mute)
- 6 SEX Paul Young (CBS)
- 7 SHIFTLIN AIR AFFAIR LP Set The Tone (Island)
- 8 NEW YORK, NEW YORK LP Pulse Of New York (Glass)
- 9 HEAVEN SENT (remix) Paul Haig (Island)
- 10 IOU (instrumental) Freeez (Beggars Banquet)



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**WOOLWORTH** And Woolco



## U.K. SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	HIGHEST POSITION	
1	3	4	1	<b>CHINA GIRL</b> David Bowie (EMI-America)
2	1	5	1	<b>EVERY BREATH YOU TAKE</b> Police (A&M)
3	6	3	3	<b>FLASHDANCE</b> Irene Cara (Warner Bros)
4	14	4	4	<b>BABY JANE</b> Rod Stewart (Warner Bros)
5	2	6	2	<b>BAD BOYS</b> Wham (Innervision)
6	4	6	3	<b>NOBODY'S DIARY</b> Yazoo (Mute)
7	13	6	7	<b>I GUESS THAT'S WHY THEY CALL IT THE BLUES</b> Elton John (Rocket)
8	5	7	5	<b>BUFFALO SOLDIER</b> Bob Marley (Island)
9	9	5	9	<b>WAITING FOR A TRAIN</b> Flash And The Pan (Easy Beat)
10	10	4	10	<b>LADY LOVE ME (ONE MORE TIME)</b> George Benson (Warner Bros)
11	20	3	11	<b>WANNA BE STARTIN' SOMETHIN'</b> Michael Jackson (Epic)
12	11	3	11	<b>PILLS AND SOAP</b> The Imposter (Demon)
13	7	4	7	<b>LOVE TOWN</b> Booker Newberry III (Polydor)
14	32	2	14	<b>DARK IS THE NIGHT</b> Shakatak (Polydor)
15	23	2	16	<b>DEAD GIVEAWAY</b> Shalamar (Solar)
16	28	2	16	<b>DREAM TO SLEEP</b> H <sub>2</sub> O (RCA)
17	8	6	5	<b>JUST GOT LUCKY</b> JoBoxers (RCA)
18	17	3	17	<b>HANG ON NOW</b> Kajagoogoo (EMI)
19	33	2	19	<b>GARDEN PATY</b> Marillion (EMI)
20	19	4	19	<b>WE CAME TO DANCE</b> Ultravox (Chrysalis)
21	—	1	21	<b>WHEN WE WERE YOUNG</b> Bucks Fizz (RCA)
22	22	3	22	<b>MOONLIGHT SHADOW</b> Mike Oldfield (Virgin)
23	16	5	13	<b>IN A BIG COUNTRY</b> Big Country (Phonogram)
24	12	10	1	<b>CANDY GIRL</b> New Edition (London)
25	30	3	25	<b>LOOKING AT MIDNIGHT</b> Imagination (R&B)
26	44	2	26	<b>CONFUSION</b> The Truth (WEA)
27	18	5	8	<b>MONEY GO ROUND</b> Style Council (Polydor)
28	15	8	4	<b>CAN'T GET USED TO LOSING YOU</b> The Beat (Go Feet)
29	—	1	29	<b>ROCK AND ROLL IS KING</b> ELO (Jet)
30	—	1	30	<b>LET'S ALL GO</b> Killing Joke (Malicious Damage)
31	—	1	31	<b>COME LIVE WITH ME</b> Heaven 17 (Virgin)
32	27	10	4	<b>DANCING TIGHT</b> Galaxy (Ensign)
33	—	1	33	<b>I WON'T HOLD YOU BACK</b> Toto (CBS)
34	42	6	33	<b>JUICY FRUIT</b> Mtume (Epic)
35	—	2	35	<b>THE HEAT IS ON</b> Agnetha Faltskog (Epic)
36	—	2	36	<b>TAKE THAT SITUATION</b> Nick Heyward (Arista)
37	—	1	37	<b>WHEREVER I LAY MY HAT</b> Paul Young (CBS)
38	40	4	26	<b>BRING ME CLOSER</b> Altered Images (Epic)
39	39	4	37	<b>LET'S LIVE IT UP</b> David Joseph (Island)
40	26	7	24	<b>STOP AND GO</b> David Grant (Chrysalis)
41	—	1	41	<b>I.O.U.</b> Freeez (Beggars Banquet)
42	25	6	10	<b>WHAT KINDA BOY</b> Hot Chocolate (RAK)
43	38	4	29	<b>FLESH OF MY FLESH</b> Orange Juice (Polydor)
44	35	10	1	<b>TRUE</b> Spandau Ballet (Chrysalis)
45	—	1	45	<b>SHE WORKS HARD FOR THE MONEY</b> Donna Summer (Phonogram)
46	31	14	8	<b>BLUE MONDAY</b> New Order (Factory)
47	41	2	41	<b>IT'S OVER</b> The Funkmasters (Master Funk)
48	34	3	34	<b>SHEEPFARMING IN THE FALKLANDS</b> Crass (Crass)
49	49	1	50	<b>SURPRISE SURPRISE</b> Central Line (Mercury)
50	—	1	50	<b>IT'S SO HIGH</b> Matt Fretton (Chrysalis)

### THE NEXT 25

51	—	—	—	<b>SEND ME AN ANGEL</b> Blackfoot (Atco)
52	—	—	—	<b>MUSIC F.R.</b> David (Carrere)
53	—	—	—	<b>MALIBU BEACH</b> Hanoi Rocks (Lick)
54	—	—	—	<b>ROCK THE MESSAGE</b> Grandmaster Flash (Eclipse)
55	—	—	—	<b>SISTER FRICTION</b> Haysi Fantayzee (Regard)
56	—	—	—	<b>TRANSFER AFFECTION</b> Flock Of Seagulls (Jive)
57	—	—	—	<b>TEACHER 1-Level</b> (Virgin)
58	—	—	—	<b>FEEL THE NEED IN ME</b> Forrest (CBS)
59	—	—	—	<b>ALL NIGHT LONG</b> Mary Jane Girls (Motown)
60	—	—	—	<b>YOU CAN HAVE IT</b> Robert Palmer (Island)
61	—	—	—	<b>FICKLE PUBLIC SPEAKIN'</b> Main T. Posse (Respond)
62	—	—	—	<b>ROOTS ROCKIN'</b> Aswad (Simba)
63	—	—	—	<b>WAR BABY</b> Tom Robinson (Panic)
64	—	—	—	<b>WONDERFUL</b> Mari Wilson (Comapct)
65	—	—	—	<b>ROCKALL</b> Mezzoforte (Steinar)
66	—	—	—	<b>DON'T LET IT END</b> Styx (A&M)
67	—	—	—	<b>(I JUST CAN'T) FORGIVE &amp; FORGET</b> Blue Zoo (Magnet)
68	—	—	—	<b>SMOOTHIN' GROOVIN'</b> Ingram (Streetwave)
69	—	—	—	<b>ANARCHY IN THE U.K.</b> Sex Pistols (Virgin)
70	—	—	—	<b>I LOVE YOU</b> Yello (Stiff)
71	—	—	—	<b>GOD SAVE THE QUEEN</b> Michael Fagan & The Bollock Bros (Charly)
72	—	—	—	<b>PENELOPE TREE</b> Felt (Cherry Red)
73	—	—	—	<b>SPACE ODDITY</b> David Bowie (RCA)
74	—	—	—	<b>TANTALISE (WO WO EE YEH YEH)</b> Jimmy The Hoover (Innervision)
75	—	—	—	<b>DRIFTING</b> Cliff Richard & Sheila Walst (D.J.M.)

Compiled by NME

## U.K. ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	HIGHEST POSITION	
1	1	10	1	<b>LET'S DANCE</b> David Bowie (EMI)
2	2	27	1	<b>THRILLER</b> Michael Jackson (Epic)
3	25	2	3	<b>OIL ON CANVAS</b> Japan (Virgin)
4	6	3	4	<b>TOO LATE FOR ZERO</b> Elton John (Rocket)
5	23	2	23	<b>BODY WISHES</b> Rod Stewart (Warner Bros)
6	9	3	6	<b>IN YOUR EYES</b> George Benson (Warners)
7	5	4	5	<b>CRISES</b> Mike Oldfield (Virgin)
8	14	2	8	<b>PLAYS LIVE</b> Peter Gabriel (Charisma)
9	4	5	3	<b>CONFRONTATION</b> Bob Marley (Island)
10	7	8	7	<b>TWICE AS KOOL</b> Kool And The Gang (Mercury)
11	10	3	10	<b>WHAT IS BEAT/BEST OF</b> The Beat (Arista)
12	3	15	1	<b>TRUE</b> Spandau Ballet (Reformation)
13	19	2	13	<b>SPEAKING IN TONGUES</b> Talking Heads (Sire)
14	—	1	14	<b>SYNCHRONICITY</b> Police (A&M)
15	8	8	1	<b>THE LUXURY GAP</b> Heaven 17 (Virgin)
16	36	2	16	<b>SOUTHERN DEATH CULT</b> (Beggars Banquet)
17	12	2	12	<b>HOLY DIVER</b> Dio (Vertigo)
18	11	5	5	<b>PIECE OF MIND</b> Iron Maiden (EMI)
19	13	15	2	<b>THE HURTING</b> Tears For Fears (Mercury)
20	22	7	5	<b>POWER, CORRUPTION AND LIES</b> New Order (Factory)
21	17	5	16	<b>CHART ENCOUNTERS</b> Various (Ronco)
22	—	1	22	<b>CHART STARS</b> Various (K-Tel)
23	17	5	17	<b>THE COLLECTION</b> Dionne Warwick (Arista)
24	27	3	24	<b>WRAP YOUR ARMS AROUND ME</b> Agnetha Faltskog (Epic)
25	18	10	3	<b>CARGO</b> Men At Work (Epic)
26	15	4	11	<b>DUCK ROCK</b> Malcolm McLaren (Charisma)
27	20	9	8	<b>WHITE FEATHERS</b> Kajagoogoo (EMI)
28	46	2	28	<b>HEAD FIRST</b> Uriah Heep (Bronze)
29	35	10	3	<b>FASTER THAN THE SPEED OF NIGHT</b> Bonnie Tyler (CBS)
30	29	17	1	<b>SWEET DREAMS</b> Eurhythmics (RCA)
31	33	17	2	<b>QUICK STEP AND SIDE KICK</b> Thompson Twins (Arista)
32	—	1	32	<b>BITE</b> Altered Images (Epic)
33	30	5	18	<b>WHAMMY!</b> B52s (Island)
34	42	2	32	<b>SAMURAI</b> Grand Prix (Chrysalis)
35	21	7	9	<b>NIGHT DUBBING</b> Imagination (R&B)
36	—	1	36	<b>OFF THE BONE</b> Cramps (Illegal)
37	28	8	3	<b>MIDNIGHT AT THE LOST AND FOUND</b> Meatloaf (Epic)
38	34	3	34	<b>TUBULAR BELLS</b> Mike Oldfield (Virgin)
39	26	4	16	<b>ANOTHER PERFECT DAY</b> Motorhead (Bronze)
40	—	1	40	<b>STREET SOUNDS</b> Various (Streetsounds)
41	—	1	41	<b>THE FUGITIVE</b> Tony Banks (Charisma)
42	24	5	8	<b>FEAST</b> Creatures (Polydor)
43	37	4	35	<b>NAKED</b> Kissing The Pink (Magnet)
44	—	1	44	<b>SYNCHRO SYSTEM</b> King Sunny Ade (Island)
45	31	6	10	<b>DRESSED FOR THE OCCASION</b> Cliff Richard (EMI)
46	—	7	24	<b>ELIMINATOR</b> ZZ Top (Warner Bros)
47	44	3	43	<b>HUNKY DORY</b> David Bowie (RCA)
48	40	2	40	<b>WATER SIGN</b> Chris Rea (Magnet)
49	47	7	17	<b>SONGS</b> Kids From Fame (BBC)
50	32	17	3	<b>TOTO IV</b> Toto (CBS)

### THE NEXT 25

51	—	—	—	<b>JARREAU</b> Al Jarreau (WEA)
52	—	—	—	<b>MARY JANE GIRLS</b> Mary Jane Girls (Gordy)
53	—	—	—	<b>BEST OF</b> Judy Tzuke (Rocket)
54	—	—	—	<b>RING OF CHANGES</b> Barclay James Harvest (Polydor)
55	—	—	—	<b>ZIGGY STARDUST</b> David Bowie (RCA)
56	—	—	—	<b>THE FINAL CUT</b> Pink Floyd (Harvest)
57	—	—	—	<b>HIGH LAND HARD RAIN</b> Aztec Camera (Rough Trade)
58	—	—	—	<b>ALLIES</b> Crosby, Stills And Nash (Atlantic)
59	—	—	—	<b>BACK TO MYSTERY CITY</b> Hanoi Rocks (Lick)
60	—	—	—	<b>PILLOWS AND PRAYERS</b> Various (Cherry Red)
61	—	—	—	<b>WAITING</b> Fun Boy Three (Chrysalis)
62	—	—	—	<b>H<sub>2</sub>O</b> Hall and Oates (RCA)
63	—	—	—	<b>PIN-UPS</b> David Bowie (RCA)
64	—	—	—	<b>RICHARD CLAYDERMAN</b> (Decca)
65	—	—	—	<b>BAT OUT OF HELL</b> Meatloaf (Epic)
66	—	—	—	<b>UPSTAIRS AT ERIC'S</b> Yazoo (Mute)
67	—	—	—	<b>YOU CAN'T STOP ROCK 'N' ROLL</b> Twisted Sister (Atlantic)
68	—	—	—	<b>HELLO I MUST BE GOING</b> Phil Collins (Virgin)
69	—	—	—	<b>LOVE OVER GOLD</b> Dire Straits (Vertigo)
70	—	—	—	<b>ALADDIN SANE</b> David Bowie (RCA)
71	—	—	—	<b>RIO</b> Duran Duran (EMI)
72	—	—	—	<b>DIAMOND DOGS</b> David Bowie (RCA)
73	—	—	—	<b>THE MAN WHO SOLD THE WORLD</b> David Bowie (RCA)
74	—	—	—	<b>MAGICAL RING</b> Clannad (RCA)
75	—	—	—	<b>LISTEN</b> A Flock Of Seagulls (Jive)

Compiled by NME

**NO!**

**DAVID SYLVIAN**

