

UB40 · WHAM · SHAKY · STYLE COUNCIL · SADE · ADAM ANT

SEPT 29
1984

EVERY THURSDAY

40P

Nº1

MICHAEL JACKSON



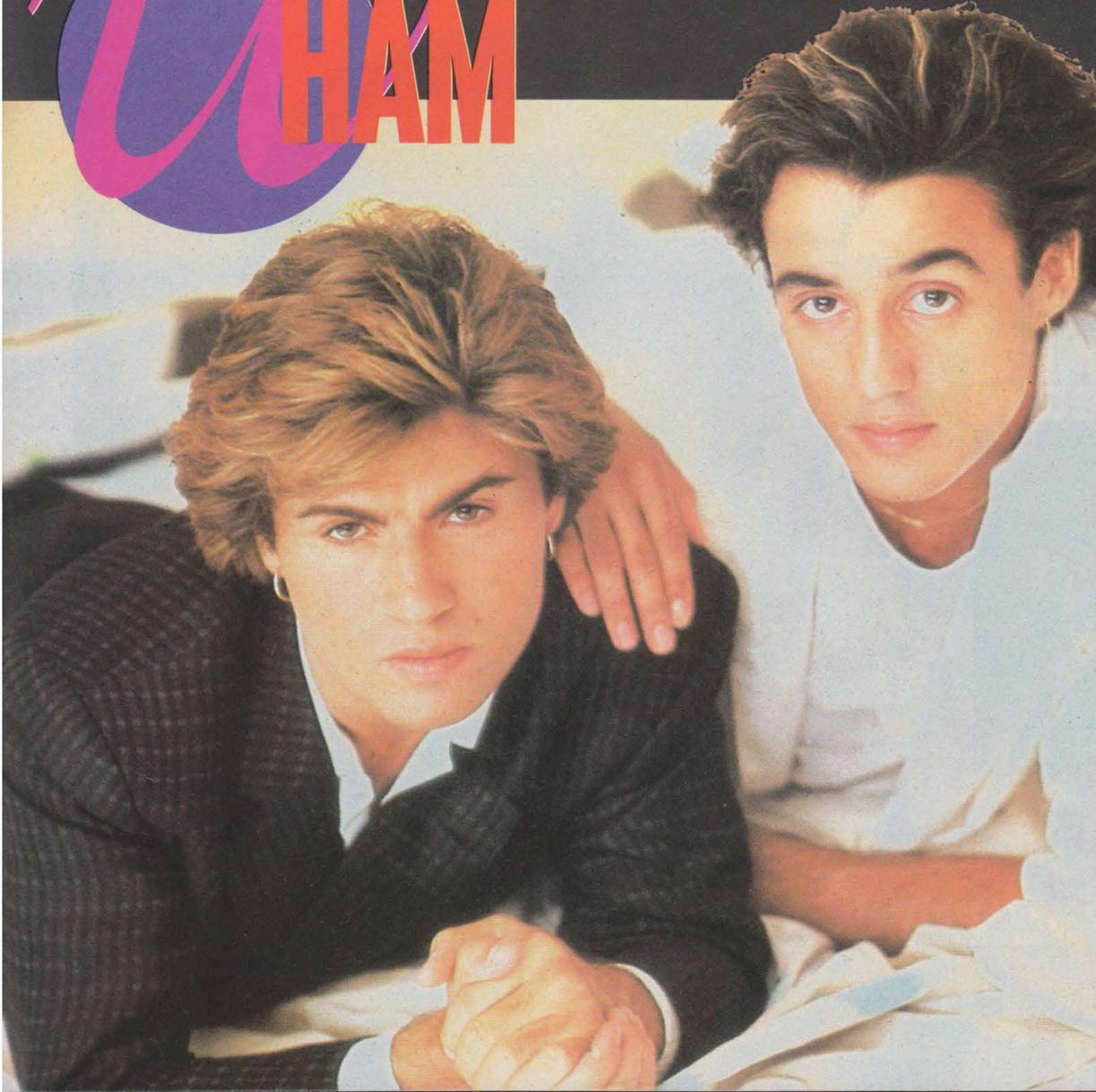
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JON MOSS MOUTHS OFF

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W HAM



DO D O M

DO DO DO, WHOA OH OH OH
DO-DO DO-DO DO-DO DO-DO DO-DO DO-DO DO

EVERYDAY I HEAR A DIFFERENT STORY
PEOPLE SAY THAT YOU'RE NO GOOD FOR ME
SAW YOUR LOVER WITH ANOTHER
AND HE'S MAKING A FOOL OF YOU, OH
IF YOU LOVED ME BABY, YOU'D DENY IT
BUT YOU LAUGH AND TELL ME I SHOULD TRY IT
TELL ME I'M A BABY AND I DON'T UNDERSTAND
BUT YOU KNOW THAT I'LL FORGIVE YOU
JUST THIS ONCE, TWICE, FOREVER
'COS BABY, YOU COULD DRAG ME TO HELL AND BACK
JUST AS LONG AS WE'RE TOGETHER
AND YOU DO

CHORUS:

I DON'T WANT YOUR FREEDOM
I DON'T WANT TO PLAY AROUND
I DON'T WANT NOBODY BABY
PART TIME LOVE JUST BRINGS ME DOWN
I DON'T NEED YOUR FREEDOM
GIRL, ALL I WANT RIGHT NOW IS YOU

DO-DO DO, WHOA OH YEAH
DO-DO DO-DO DO-DO, DO-DO DO-DO DO-DO DO

LIKE A PRISONER WHO HAS HIS OWN KEY
BUT I CAN'T ESCAPE UNTIL YOU LOVE ME
I JUST GO FROM DAY TO DAY
KNOWING ALL ABOUT THE OTHER BOYS
YOU TAKE MY HAND AND TELL ME I'M A FOOL
TO GIVE YOU ALL THAT I DO
I BET YOU SOMEDAY BABY
SOMEONE SAYS THE SAME TO YOU
BUT YOU KNOW THAT I'LL FORGIVE YOU
JUST THIS ONCE, TWICE, FOREVER
'COS BABY, YOU COULD DRAG ME TO HELL AND BACK
JUST AS LONG AS WE'RE TOGETHER
AND YOU DO

REPEAT CHORUS

DO DO DO, CAN'T YOU SEE I'M HURTING BABY, WHOA WHOA YEAH
DO-DO DO-DO DO-DO DO-DO DO-DO DO-DO DO-DO
YOU'RE HURTING ME BABY

YOU'RE HURTING ME BABY
OOH, OOH, DO-DO DO-DO DO-DO DO-DO
DO-DO DO-DO DO-DO DO-DO
DO-DO DO-DO DO-DO DO-DO
DO-DO DO-DO DO-DO DO-DO
YOU'RE HURTING ME BABY
YOU'RE HURTING ME BABY
BUT YOU KNOW THAT I'LL FORGIVE YOU
JUST THIS ONCE, TWICE, FOREVER
'COS BABY, YOU COULD DRAG ME TO HELL AND BACK
JUST AS LONG AS WE'RE TOGETHER
AND YOU DO, OH

REPEAT CHORUS TWICE

I DON'T WANT YOUR
I DON'T WANT YOUR
I DON'T WANT YOUR
I DON'T WANT YOUR
(TO FADE)

Words and music George Michael
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On Epic Records

No.1

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JON MOSS

A probing interview with the Culture Club star. You know — talking about his cat, that sort of thing . . .



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ADAM ANT

On his return to the charts Adam explains, amongst other things, why he's called 'No. 1'. And we didn't even bribe him.

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UB40

The latest cinematic sizzler from the band who've had more videos banned than Frankie.



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SADE

Delectably spread across your centre.

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MARC ALMOND

He saw. He conquered. And then he came back . . . Marc explains why he's come out of exile — without Soft Cell.

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STYLE COUNCIL

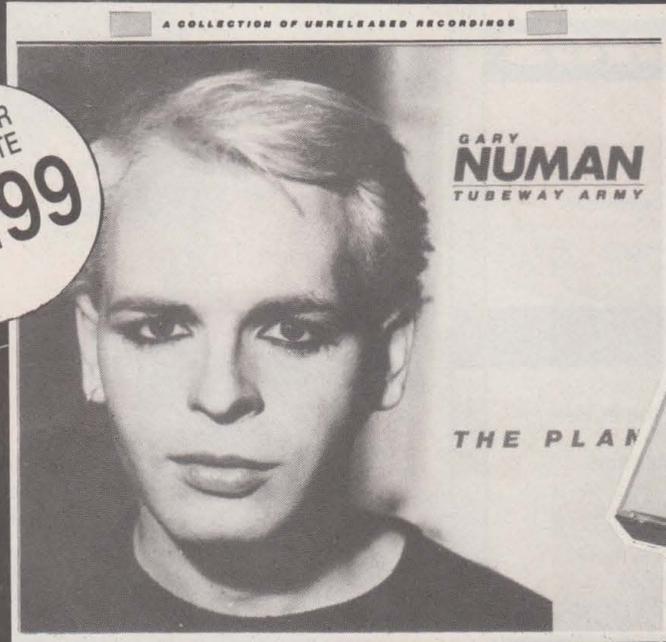
Paul and Mick peruse the magnificent artefacts of that glorious city of romance, Paris. Pity about the onions, Mick.



Marc Almond photo page 33 by Peter Ashworth

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LATEST ON LIMAHL

Limahl releases a new single on October 1 entitled 'Never Ending Story', and his new LP 'Don't Suppose' should be out in November.

Giorgio Moroder, who is currently in the charts with Phil Oakey, wrote and produced the single, which is the title track of a new film.

► If you're a Queen fan AND an insomniac keep an eye on your local cinema.

Selected cinemas around the country will be screening *We Will Rock You*—a flesh and glamour concert film—and *The Works*—a video EP featuring 'Radio Ga Ga', 'I Want To Break Free', 'It's A Hard Life' and the new single 'Hammer To Fall'—as part of their late night viewing.

Better than a glass of warm milk? We wouldn't venture an opinion!

► Eddy Grant has taken another single from his 'Going For Broke' LP. It's called 'Boys In The Street' and is out on October 3.

Later in the month there will be an Eddy Grant greatest hits compilation out on K-Tel, called 'Killer At His Best'.



DARING KIM

Kim Wilde is back in the swing of things with a new single 'The Second Time' and a soon to be released album 'Teases And Dares', on MCA.

It's her first release since leaving RAK Records and marks the first time Kim has been involved in writing and producing her own material.



WHAM MAKE IT BIG

Wham celebrate a successful year with a December tour.

The national tour starts at Whitley Bay Ice Rink on December 11, then on to Leeds Queen Hall 14, Scotland's Ingliston Royal Highland Exhibition Hall 15, Bournemouth International Centre 17, Birmingham NEC 19, and ends with two nights at the Wembley Arena 23/24. Tickets for Whitley Bay, Leeds, Ingliston and Bournemouth are priced at £6.50 plus booking fees on sale from September 22. Tickets are available for Ingliston from the Playhouse box office, Edinburgh.

Birmingham tickets are available by mail order only from: S & G Promotions, P.O. Box 4NZ, London W1A 4NZ at £7.50/£6.50 plus 50p booking fee (per ticket). Tickets for Wembley are also mail order, from D.B. Promotions, P.O. Box 4YJ, London W1A 4YJ at £8.00/£7.00 plus 50p ticket booking fee.

For Birmingham and London enclose an s.a.e. and make cheques/postal orders payable to Harvey Goldsmith Entertainment Ltd.

Wham's new album is out on October 22 entitled 'Make It Big'.



ROYAL BALLET

Spandau Ballet are to follow in Duran Duran's footsteps and play a charity concert for the Prince's Trust.

The concert takes place at Scotland's Royal Highland Exhibition Centre in Ingliston on Tuesday December 18.

Tickets for the concert are priced at £6 plus 20p booking fee, available from Northern Box Office Services, PO Box 60, Oldham, Lancs OL9 7TT, cheques payable to 'Northern Box Office Services (Ingliston)'.

There is a limit of six tickets per application, and don't forget to enclose a s.a.e.: (allow 28 days for delivery).

Due to massive demand, the

Spands have also lined up some more dates.

See them at Deeside Leisure Centre December 14 (same price and address as above), and Birmingham NEC 16—tickets £7.50/£6.00 by postal application to Spandau Ballet Box Office, NEC, Birmingham B40 1NT (enclose s.a.e.).

Cheques payable to 'NEC (Spandau Ballet)'. Tickets are also available from the NEC Box Office and usual outlets.

Finally, the Brighton Centre plays host to the band on the 21st. Tickets are £6/£5.50 from the Brighton Centre Box Office, Russell Road, Brighton BN1 1GR, or usual agencies.

PAUL'S PLAYHOUSE

You thought it would never happen but it has! At last the long awaited single from Paul Young is creeping ever closer to your record shops.

It's called 'Tear Your Playhouse Down' and is out on October 1.

► As the single 'If It Happens Again' climbs the charts, UB40 get set for the release of an album of all new material.

The album is called 'Geffery Morgan...' and will be in the shops from October 8.

Also there has been an alteration and some additions to their previously announced live dates.

Their appearance at St Austell Coliseum has been changed from December 21 to December 22. And two dates at Southampton Gaumont on December 20 and 21 have been added.

► London's Capital Radio have taken yet another step in its war against the increasing popularity of pirate radio stations.

On the same day as the station begins its much vaunted chart show on September 30, hosted by David Jensen, Capital will also feature a new show called *Non-Stop Gold*.

The hour long show will feature non-stop oldies back-to-back without a presenter or commercial breaks.



A QUICKIE FROM DURAN

Duran Duran's video EP 'Dancing On The Valentine' is now set for release on October 15.

The video features new, unseen footage of the band as well as their video for 'The Reflex', 'Union Of The Snake' and 'New Moon On Monday'.

The tape runs for 15 minutes and should retail at around £12. That's nearly £1 a minute!



Almond In Ermine

Marc Almond and his Willing Sinners begin their Vermine In Ermine tour in October.

Dates are: Sheffield Leadmill 16, Reading Hexagon 17, Leeds University 19, Leicester Polytechnic 20, Cardiff New Ocean 23, Salford University 26, Glasgow QMU 27, Nottingham Rock City 31, Margate Winter Gardens November 2 and Poole Arts Centre 3.

More dates are expected to be confirmed and the new album 'Vermine In Ermine' will be out in time to coincide with the tour.

Helen And The Horns begin their first major tour this month.

Dates are: Brixton The Fridge September 29, Peterborough Glasshouse 30, London King's College October 2, Manchester University 4, London Southbank Polytechnic 5, London ICA 6, London The Cricketers 7, Central London Polytechnic 9, Bournemouth Eric's 12, Worcester College of Higher Education 19, Putney Half Moon 20, Middlesex Polytechnic 26, London Queen Mary College 27, Harlesden Mean Fiddler November 1, London Westfield College 5, Kent University 6, Harlesden Mean Fiddler 8, and Uxbridge Brunel University 9.

The band are currently recording a follow up to their first single.

Reflex are taking a couple of weeks off from recording their next album to do a mini-tour of the UK.

The dates are: Glasgow University September 25, Teeside Polytechnic 26, Wolverhampton Polytechnic 28, Sunderland Polytechnic 29, Birmingham University 30, Treforest Wales Polytechnic October 1, Milton Keynes Woughton Centre 2, Huddersfield Polytechnic 3, Scunthorpe Baths 4, Egham Royal Holloway College 5, and London, Kensington Queen Elizabeth College 6.

Due to popular demand **Spear Of Destiny** have added two extra dates to their UK tour.

They are: Plymouth Oceans October 15 and Sheffield Polytechnic 17. Incidentally, the appearance at Stirling university has been switched to Ayr Pavilion October 21.

Those three cool cats **Imagination** will be playing a couple of dates in London close to Christmas.

They're at the Hammersmith Odeon December 20 and 21. Tickets priced £6.50, £5.50 and £4.50 are available from the Odeon box office and all the usual outlets.

A new single and a greatest hits compilation are also imminent.

Barking's own **Billy Bragg** unleashes his long-awaited second long playing record, 'Brewing Up With Billy Bragg' on October 5.



Soulful singing duo **Pookah Makes 3** have a new single out this week.

It's called 'Take It Back' and it's available in 7" and 12" sizes on 10 Records.



MIAMI IN THE DOCK...DOC

Not letting the grass grow under their feet **Miami Sound Machine** announce a follow up to their first hit 'Dr Beat'.

It's called 'Prisoner Of Love' and it's released in 7" and 12" formats on October 8 along with their debut album 'Eyes Of Innocence'.

In the meantime he'll be going on the road, supported by the Hank Wangford Band and The Frank Chickens.

He'll be at Corby Civic September 27, Sunderland The Bunker 28, Norwich University Of East Anglia October 5, Loughborough University 6, Coventry Polytechnic 10, Salford University 11, Birmingham University 12, Colchester Essex University 13, Canterbury Kent University 16, Leeds Polytechnic 18, Glasgow University 19, Dundee University 20, Liverpool University 26 and London Victoria Palace Theatre 27.

Lancashire lads **National Pastime** have got a new single out this week. It's called 'It's All A Game' and will be available in both 7" and 12" formats.

Ageing rock baddies the **Stranglers** have just released their first single in over a year.

The track is 'Skin Deep' and is taken from their forthcoming album 'Aural Sculpture'.

JB's All Stars, the band with the flexible line-up, have recorded their own version of the Northern Soul duet 'Ready Willing and Able'.

Aussie band **Dragon**, a five piece outfit featuring ex-XTC drummer Terry Chambers, release their first UK album on October 5. It's called 'Body And The Beat'.

The Go-Betweens, who are currently trotting around the UK as special guests on the Aztec Camera tour, are releasing a new album this week. It's called 'Spring Hill Fair'.

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JOCELYN BROWN

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TURNS ON THE HEAT.

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BROADWAY
R.E.S.P.E.C.T.F.U.L.

BRW/12 BRW 14





LOST IN OXFORD

Martin Townsend dons cap and gown and meets Sister Sledge 'midst the dreaming spires of Oxford. . .

Kathy Sledge is deftly poling a very unsteady looking punt on a scummy stretch of the Thames.

"Mind your head!" she yells, whisking the 12ft pole over her sister Joni's cowering bonce.

No. 1 stands back amazed at her rowing skill. But Flo Sledge – mother and manager to the sisters Sledge – is not impressed. "Kathy rowed on white water rapids back home," she remarks casually. . .

The Sisters Sledge – currently lost in music – are today happily lost among the dreaming spires of Oxford after playing a show the night before at the Oxford Playhouse.

After hurtling into the centre of Oxford's quaint academia in a hired black cab, Joni, Kathy, Kim and Debbie have stood giggling for pictures in graduate gowns; bought up half the stock of a stiff-lipped and tweedy clothing store; messed around on Magdalene Bridge and posed in the punt.

"That was fun," gasps a wide-eyed Joni, stepping once again on terra firma. "What time do you close?" she asks the boat keeper, obviously keen for a second try.

SECOND TIME AROUND

Second tries, in fact, are what Sister Sledge currently specialise in. 'Lost In Music' is five years old, lifted, like its predecessor 'Thinking Of You' from the Chic-produced 'We Are Family' LP.

"It doesn't bother me at all that we're getting hits with old stuff," says Joni, "It's like a compliment. It's saying that

even though the times have changed, the music's still relevant. And it's a compliment anyway when *anything's* a hit!"

"It gives us the chance to come back over here again," says Kathy, "and it'll open the door for our new project with Nile Rodgers."

The brand new album, produced by Chic guitarist Rodgers, follows on from the 12-inch remix he did of 'Lost In Music' – which featured the vocal talents of Simon Le Bon and Andy Taylor.

"We didn't work in the studio with Duran Duran," says Kim while the others make various disappointed noises.

"Nile mixed it all in the studio with the guys in Britain, so we never met them. We'd like to –

singer, Dad a tap dancer and the first black man to appear in a Broadway show.

The sisters grew up in a big house in a cosy neighbourhood of Western Philadelphia.

"We used to stay out in the street practically all night," says Kim. "Cos there was a lady on the block who used to watch over everybody's kids."

"We thought she was really mean at the time," adds Joni, "but now we realise how sweet she was."

The girls soon started singing; an odd mixture of spirituals and *West Side Story*.

"Debbie's got a tremendous memory, a tremendous ear," says Kathy, as Debbie – the quietest and shyest Sledge

Sledge – performed little soap operas for her sisters.

"She'd play all the characters and kiss the bedpost and stuff," says Joni.

"Lipstick marks on the walls," laughs Kathy. "Wow I'm such a ham, man. . ."

"She had this puppet, too, called Roger," adds Kim, "and he'd get away with murder.

He'd say all the things Kathy wanted to say but couldn't and people – adults! – would say 'Roger – don't do that!' Like they'd talk to the puppet. . ."

CHIC REQUEST THE PLEASURE

The sisters played at teas, charities, functions and gatherings.

Eventually they turned professional and sang in Philly, New York and New Jersey, clattering to gigs in an old van driven by mum and coming back early in the morning in time for school.

Eventually they signed a record deal and cut two LPs and a single, 'Mama Never Told Me', which was a big hit both sides of the Atlantic.

In 1979 Chic asked to produce Sister Sledge and 'We Are Family' was born. "That track, in fact, was written about us after they'd met us," explains Kathy.

The sisters have since made LPs with other top producers, including George 'Brazilian Love Affair' Duke – and they've produced themselves – but 'We Are Family' is still the peak.

"The funny thing is," says Kathy, "that Bernard and Nile wouldn't show us the material in advance.

"The first time we ever heard 'Lost In Music' was when we recorded it!"



Jolly boating weather for (L to R) Kathy, Joni, Debbie and Kim.

maybe on this tour."

LIPSTICK ON THE WALLS

Sister Sledge are part and parcel of that great soul tradition – the performing family.

Grandma was an opera

and, with Kathy herself, one of the two married sisters – squirms with embarrassment.

"She would learn all the words to the musicals – and the harmony parts – and teach them to us."

In turn Kathy – the liveliest

ROLLING STONE GATHERS NO MOSS

Jon Moss, 27, finishes off another hard day behind the office desk — except that in this case the office is Red Bus studios and his desk is like Mission Control.

Thousands of tiny lights glow in the darkened room. Neat spools of tape lie silently against the walls, the finished mixes of Culture Club's third album 'Waking Up With The House On Fire'.

Moss is satisfied with his sterling work.

"See there's no beer cans lying around. No drugs. It's not like the Rolling Stones.

"I can get in to work at ten o'clock to mix with Steve Levene (Culture Club's producer). We like to set a standard.

"Making records is like running a business. You've got to give people the best possible value."

This attitude sums up the Moss approach. He is methodical and mistrusts false talk.

"I've always said we wanted to be successful, there's nothing wrong with making money. I come from a privileged background. OK, so did Sid Vicious."

The comparison is interesting. Moss, having been around the punk scene with the Clash, is in a good position to judge whether Culture Club are losing perspective by playing huge halls like Wembley at Christmas.

"But we're one of the biggest bands in the world!" he exclaims.

"We can't just do 20 nights at Hammersmith Odeon. We've got fans in America, Japan, Europe . . .

"We go to America four times a year. That's to make money, whereas England is home territory.

"George might have said we wouldn't do those big venues" he continues.

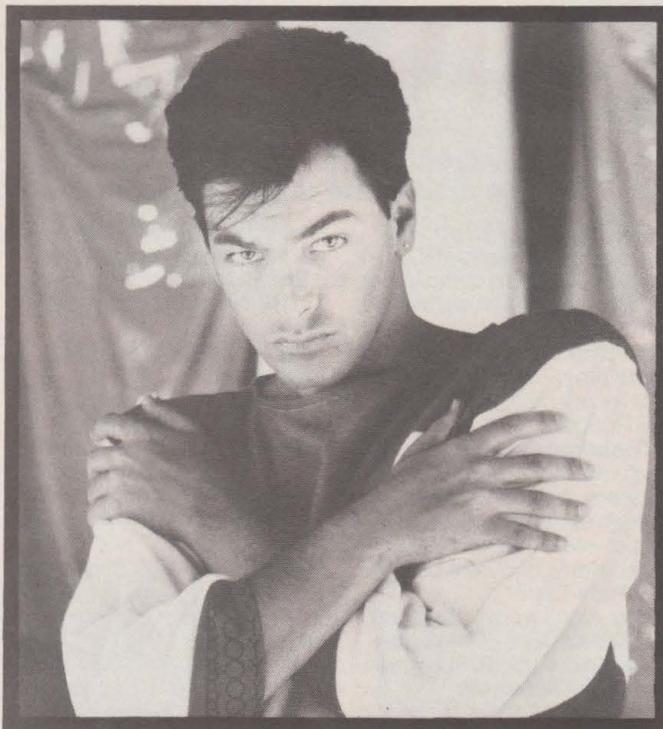
"But he never envisaged us getting this successful."

SNAKE BITE SET

Success — the double edged sword. When you've got it people want to knock you down. Culture Club run the risk of suffering because of Boy George's over exposure.

"Obviously there is a bit of a

CULTURE CLUB SAY WAR —



**CULTURE CLUB ARE BACK WITH A VENGEANCE —
'THE WAR SONG' TO BE EXACT.
BUT HOW HIGH IS THE PRICE OF THEIR FAME?
AND WILL THEY BE ABLE TO AVOID THE
SUPERSTAR TRAP THAT MAKES GROUPS LOSE
TOUCH WITH THEIR FANS?
MAX BELL GAVE SECOND-IN-COMMAND JON
MOSS A GOOD GRILLING.**

backlash against George, although that *Sun* story about him hitting the girl was a complete set-up," claims Jon.

"But the public are shrewd and I know our album is good. We've never had preconceived ideas or pretended to be totally unique. We're not DAF or Stockhausen.

"Our thing is about songs and

dressing up, it isn't hero worship. Duran Duran's is, that's representing what you probably can't have — the Cinzano set. We're the snake bite set."

But isn't the "wouldn't you like to bring Boy George back home-to-tea" type *Woman* magazine angle just as artificial?

"Well, the media obsession pisses me off," Jon admits.

"I'm not interested in voyeuristic stories like, y'know, taking pictures of George on holiday sunbathing.

"It's cheap. So what? The guy's on holiday. Big deal."

Sometimes it seems that Boy George is bigger than Culture Club?

"George is a personality — there's Boy George and there's Culture Club. If he said something I didn't agree with I'd be annoyed, but he hasn't.

"He's got attitudes I don't share, that's obvious. But he doesn't dictate.

"He likes to control certain areas — clothes for example — where he's got good ideas, he's in touch, he's trendy.

"George will be trendy when he's 80 whereas I'll be quite happy sitting in a country home."

EVERYTHING BUT THE GIRL

Why didn't Mikey turn up for the recent photo session, I ask Jon.

"Ow 'd' you know about that? He's a strange guy," he muses.

"People can say what they want . . . I didn't know why . . . we'd had a month's holiday already and he didn't come . . . I think he was ill . . .

"Yes I was annoyed," he admits. "If it was me I'd have expected the others to be annoyed."

Do you get fed up with the attention?

"Only if I'm treated like a handbag in a shop. Most people are very nice and I'm very patient. This is what I wanted so I can't complain.

"It's the ugly ones . . . This woman came up to me in a supermarket and said 'Ere, yore 'im aincha?' So I said 'Who?', and she said 'im, wots in Culture Club', so I said 'Yes' and she said 'Are you sure? Got a pen'. No. 'Got any paper?' No. 'Why not?'. She was really giving me a hard time."

Have you got any private life left?

"Most of it is Culture Club. It's bad when your social life is in tatters, but I can't take periods of inactivity anymore. Being in a pop band is like a drug. I'm hooked.

"It's also a pact with the devil. You get everything but the girl."

CONTINUED ON PAGE 46

WATCH YOURSELF!

No

JON MOSS
CULTURE CLUB



DAVID BOWIE

BLUE JEAN - I JUST MET A GIRL NAMED BLUE JEAN
 BLUE JEAN - SHE GOT A CAMOUFLAGED FACE AND NO MONEY
 REMEMBER THEY ALWAYS LET YOU DOWN WHEN YOU NEED 'EM
 OH, BLUE JEAN - IS HEAVEN ANY SWEETER THAN BLUE JEAN
 SHE GOT A POLICE BIKE
 SHE GOT A TURNED UP NOSE
 CHORUS:

SOMETIMES I FEEL LIKE
 (OH, THE WHOLE HUMAN RACE)
 JAZZIN' FOR BLUE JEAN
 (OH, AND WHEN MY BLUE JEAN'S BLUE)
 BLUE JEAN CAN SEND ME
 (OH, SOMEBODY SEND ME)
 SOMEBODY SEND ME



(OH, SOMEBODY SEND ME)
 ONE DAY I'M GONNA WRITE A POEM IN A LETTER
 ONE DAY I'M GONNA GET THAT FACULTY TOGETHER
 REMEMBER THAT EVERYBODY HAS TO WAIT IN LINE
 BLUE JEAN LOOK OUT WORLD YOU KNOW I'VE GOT MINE
 SHE GOT LATIN ROOTS
 SHE GOT EVERYTHING

REPEAT CHORUS

REPEAT CHORUS

Words and music David Bowie. Reproduced by kind permission EMI Music. On EMI America Records

Haywood. I Can't Let You Go

I CAN'T, I CAN'T LET YOU GO
 (REPEAT THREE TIMES)

CHORUS (1):
 I CAN'T LET YOU GO (NO NO)
 WE'RE GONNA MAKE IT RIGHT
 WE'RE GONNA DANCE ALL NIGHT (YEAH)
 I CAN'T LET YOU GO (NO NO)
 WHY DON'T YOU STAY

I CAN'T I CAN'T LET YOU GO
 (REPEAT THREE TIMES)

INSIDE THIS LONELINESS
 A BROKEN HEART SKIPS A BEAT (SKIPS A BEAT)
 IT SEEMED IMPOSSIBLE SINCE THE CLOCK HAD STOPPED
 BUT WAIT A MINUTE
 THERE AIN'T NO REASON
 YOU SHOULD LEAVE ME HERE
 MAKES NO DIFFERENCE WHAT YOU SAY
 THE MAGIC NEVER FADES AWAY (YEAH YEAH)
 IF YOU'RE ALONE AT MIDNIGHT
 AND THE SPELL SHOULD END



I'LL SWING BY, PICK YOU UP,
 FOR THE STROKE OF TEN - STOP!

REPEAT VERSE

CHORUS (2):
 I CAN'T LET YOU GO (NO NO)
 WE'RE GONNA MAKE IT RIGHT
 WE'RE GONNA DANCE ALL NIGHT
 I CAN'T LET YOU GO (NO NO)
 WHY DON'T WE STAY OUT LATE TONIGHT (STAY OUT LATE)

I CAN'T, I CAN'T LET YOU GO
 I CAN'T, I CAN'T LET YOU GO
 PLEASE BELIEVE ME YEAH
 I CAN'T, I CAN'T LET YOU GO
 I CAN'T, I CAN'T LET YOU GO
 WON'T YOU STAY

REPEAT CHORUS (1) TO FADE

Words and music K. Mulligan
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54

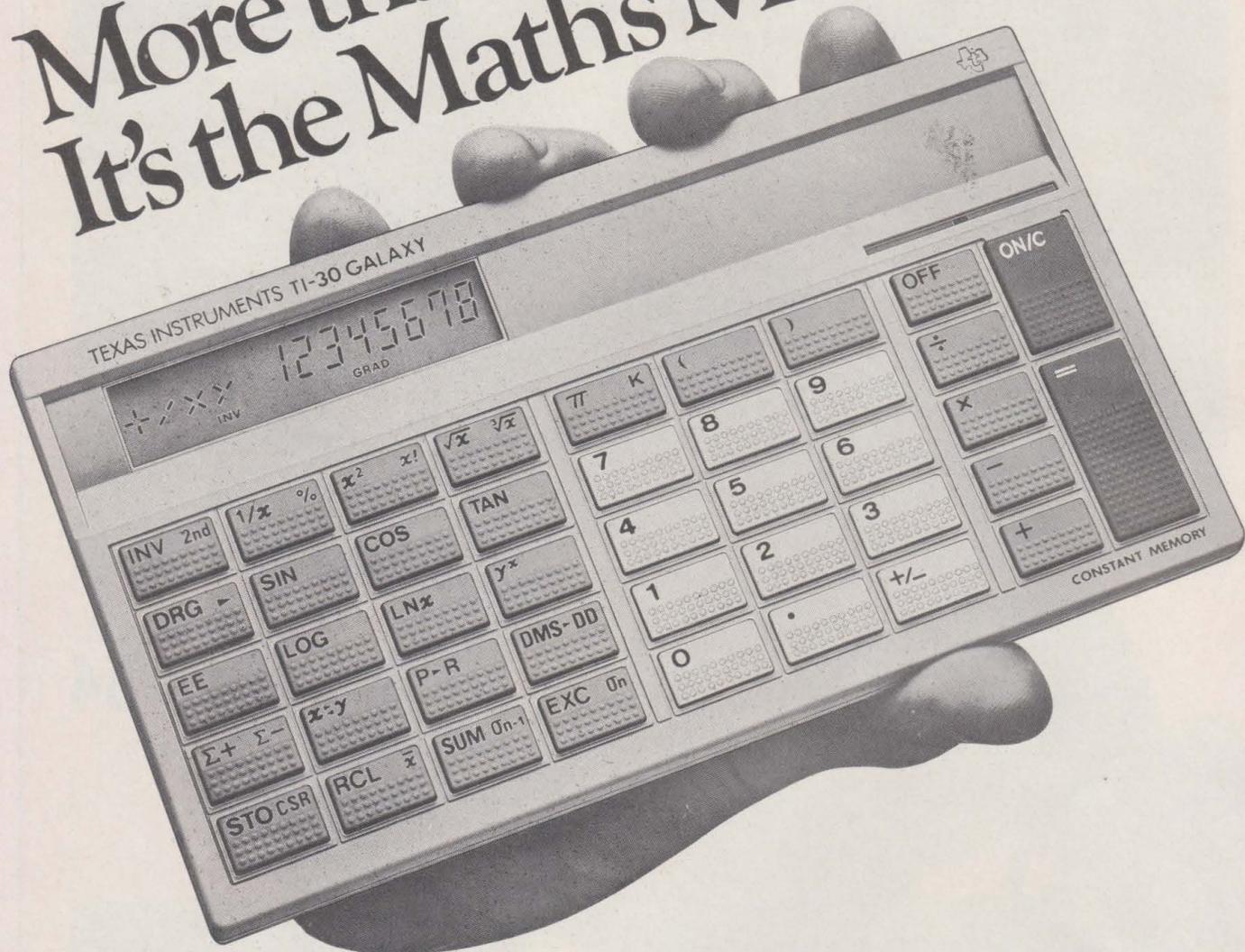
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WAS MY NUMBER

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WHISPERS

● THE No.1 GOSSIP COLUMN ●

Oh, the price of fame! **Nick Rhodes** was so determined to have Royal Society snapper **Norman Parkinson** point his Pentax at Rhodes' wedding that Norm muttered summat about not being "au fait with you pop chappies but I'll do it under duress for the sum not unadjacent to twenty-five thousand quid" and Nick happily signed on the dotted line. Good job Parky remembered to load the camera . . .

Andy Taylor has named his six-week-old son **Andrew James** (Henry Charles Albert David not good enough eh?) . . .

Last week *Whispers* spilled the 57 varieties on that **Frankie** cover! We can now reveal that twas to have been a picture of a cow and a fish but they were advised that this was obscene. Why? Because the fish was doing rude things to the cow of course . . .

The **Frankies** jetted off to LA last weekend to appear in **Brian De Palma's** latest film *Holly Goes To Hollywood*. Apparently Brian had the title, oooh, ages ago but *Whispers* doesn't buy that guff. We know damn well it was to be called *Body Double*. It's about a young lass who goes to Hollywood to make her fortune and ends up spending rather a lot of time in her birthday suit. The Franks' cameo comes in a sex club singing 'Relax'.

Whilst in LA the Famous Five stayed in the exclusive Chateau Hotel where a suite costs a cool two thousand dollars a night. Breakfast is included we trust . . .

Whispers was granted a private audience, with **Stu Adamson** as he listened to the first cut of **Big County's** new album, 'Steel Town'. The great man was silent most of the time apart from the occasional "greet" and modest "tha's f***** brill". Afterwards Stu's only comment was that he was disappointed that producer **Steve Lillywhite** had opted to leave out "a Hank Williams gitar solo". We can count ourselves lucky.

Those "highly strung" **Spandau** boys are in Hong Kong doing another exotic video. More naughty bits guaranteed . . .

Extra video news, this time about two shorts that won't even make it off the cutting room floor. **Intaferon's** one for 'Baby Pain' has been deemed "too abstract" by **Chrysalis**, hence the tee-shirts the band sent to their company which said "Whatever happened to Baby Pain?" on the front and "Intaferon think I'm a . . ." cut, cut, on the back . . .

And **Everything But The Girl**, such nice quiet people, are having problems with **Warners** who refused to make a video for their new "Paws off the **GLC**" record. **Johnny Marr** blows a mean harp on the offending artefact . . .

When **Wham** said that they wanted 'Freedom' to sound like a '60s song

surely they didn't have **Eric Clapton's** 'Bell Bottom Blues' in mind? You can't fool *Whispers'* uncle, **George** . . .

Spotted **Marc Almond** drooling over the sandwich counter in the Oxford Street **Marks and Sparks** last week. "I can't decide between the salmon and cucumber or the BLT," moaned Marc hungrily . . .

The **Smiffs** undertake an Irish tour soon. English fans will have to make do with a **John Peel** session. Grrr . . .

Exclusive! **I-Level** are recording with **Lenny Henry** . . .

Congrats to **The Special AKA** and **Bunnymen** for making *Play At Homes* with some wit and wisdom to them. **Jerry Dammers**, who recently lent his support to the Anti Heroin Campaign, is on a surfing holiday in Cornwall. Dammers? Surfing? **God's** teeth! . . .

Fearless Feargal Sharkey has been filming a video for his single 'Listen To Your Father'. Based on the bar scenes in *The Deer Hunter*, the filmette was shot on location, not in 'Nam, but the **Fulham Snooker Club** on Putney Bridge. **Fergie's** son **Sean** appears, but **Robert De Niro** doesn't. **Busy Sharkey** may work with **Difford** and **Tilbrook** this side of Xmas.

These are exciting times in the Island Records canteen where large queues form daily to sample the new cook's latest creation. She is none other than

Lovely Previn, the gorgeous daughter of **Andre** and **Dory** . . .

U2 aren't doing interviews these days. Instead they are working on a documentary about their wacky lives for anyone who's interested . . .

Trust sickly **Andy Partridge** to be struck down by the lurgie in the very week that **XTC's** 'All You Pretty Girls' threatened to catapult them back into the hearts of the nation . . .

Boy George took time off from his recent dancing lessons to escort his pal **Girl Gemma** to a **Frank Sinatra** concert. BG doesn't actually like Ol' Blue Eyes but couldn't turn down the offer from Scandinavian TV . . .

Latest addition to Terry Hall's Colour Field is an anonymous girl vocalist who is moonlighting from her usual occupation as a **Singing Telegram**. **Terry Hall** can come round here to sit on *Whispers'* shapely knee and sing his latest single 'Thinking Of You' whenever he wants.

Paul Haig fans, desperate for a fix from the nineteenth man of pop, can now choose between two (count 'em) singles. One is 'Big Blue World' on **Crepuscule**. Two is 'The Only Truth', recorded with **New Order** . . .

Suggsy's latest pride and joy is a swanky ten-speed bicycle. Shame he keeps on falling off it . . .

Anyone spot **Gordon Collins** and his kinky girlfriend – the one who personally pierced young Gordon's ever-so-soft lobe – discussing the merits of **John Stoddart's** photos in the *Brookside* gallery? Shame **Stodders** wasn't on hand to snap **George's** heroic life-saving act. Death to **McArdle!** And bring that ladder back **Sinbad!** . . .

Eurythmics are in the Bahamas, lazing on the beach, err, putting the finishing touches to the soundtrack to *1984*. Surely that's not the location **George Orwell** had in mind when he penned his classic potboiler all those years ago . . .



Wake me up before you go-go!

After pursuing **George Michael** and hotly-denied girlfriend **Pat Hernandez** around the **West End** for most of the night, **No.1** reader **Maurice Conroy** finally snapped the couple together at 1.30 am. in the **Capital Radio** car park.

George and **Andy** had been standing in for a flu-struck **Gary Crowley** on his two-hour show that afternoon.

But it was all worth it for this exclusive shot of our hero desperately trying to peel off his 'George And Pat' windscreen sticker.

It's more than a careless whisper now, **George** . . .

No.1

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GENERAL MOTORS



Paul Bursche takes a hard look at the driving force behind Dave Wakeling and Ranking Roger of General Public — their cars! Motordriven camera held by Kerstin Rodgers.

PUBLIC TRANSPORT

There are only five or six people in Britain who own a two-cylinder Daimler in perfect condition.

Dave Wakeling is one of them.

He has spent time and energy in making sure his 15-year-old car remains in the same spanking form it was when it first hit the road. And he's very proud of it!

"I think of it more as a piece of classic architecture," he says.

"It's an added bonus that it actually takes me places.

"Ahem, I can't actually drive myself . . . well I can, but I haven't got a licence. So my wife has to be chauffeur most of the time!"

Ranking Roger is equally proud of his "wheels" (*car term*), although they're a good bit younger. His Y reg Mini has been spiced up in a variety of ways.

"I got it just before I passed my driving test," he says.

"When I bought it, it was orange and black but then I sprayed it just black. The rear and side windows have been blacked out so no-one can see inside and I've also put a snazzy sunroof in. There are rear and front rider lights on, and I've put a spoiler on the front. Now, it's quite a mean machine."

MUSIC BOX

Roger likes driving and he likes listening to music. So he can do both he's installed a powerful hi-fi and a library of cassettes.

"I reckon I've got just about the history of music on cassette," he boasts.

"Rock, reggae, pop, I've got the lot!"

"Well," says Dave, "unfortunately, I've got this antique 8-track recorder in my car, but I've got only two



8-track cassettes.

"One of those is a Motown collection, the other a record by . . . oh, what's his name . . . Gilbert O'Sullivan!"

FLASH!

"I think if anyone sat down and tried to work out what sort of people we were from just looking at our cars, they'd think that we were a pair of right flash twits," Dave admits.

"In a way they're right, but only because we take pride in our cars. We haven't spent a fortune on them — we haven't got a fortune.

"It's just that there's something inside me that firmly turns down the idea of having a Cortina. There's something too . . . samey about it. They seem to have no character."

CAR TROUBLE

The main difference between the two men is that Roger likes driving the car, while Dave is content just to own his.

"I love zapping around in the Mini," enthuses Roger.

"It's just great for nipping in and out of traffic. It's especially good in London."

"I've been in it and it's good," agrees Dave.

"What I notice about my car is that since I've had it I haven't been going out so much. I have to convince someone to drive me somewhere and I don't do much that's worth the bother."

PULL UP TO . . .

"The main reason why I like my car is that it gives me something really weighty to worry about," says Dave.

"I love being able to worry about things, and when there's something that big and expensive to worry about it's got to be good.

"Roger's much more relaxed than I am. That's why a Mini's enough for him!"

THE NAKED WARRIOR

It's nearly two years now since Adam Ant ruled the pop charts. But now he's back with a new single, a new image – and a new outlook.

Paul Simper welcomes the return of pop's Prince Charming and finds out why he's starting all over again.

IT'S GOOD TO BE BACK

When reports started to come through of Adam Ant playing to packed houses across America, while not a peep was heard from him at home, it seemed that maybe, like fellow punk Billy Idol, he had found himself a new and more comfy resting place.

For Adam things had been slipping in Britain. His last single, 'Strip', was his first chart failure since he hit the top.

So why shouldn't he try his luck somewhere else?

But although America was good to Adam he apparently never had any intention of leaving this green and pleasant land.

"This is my home", he says firmly. "I couldn't live anywhere else.

"I went to America for 18 months, basically to tour. I thought I've got to give myself and the people who listen to my music a break, because it was definitely suffering.

"'Puss in Boots' was me at my weakest.

"I was totally over-exposed."

So Adam took to the American freeways with 80 punishing dates. The result of which is a new look Adam.

Sitting across the table from me in a Soho restaurant, he's a guy brimming with ideas and resolve. He's also very happy with his new single 'Apollo 9'. For Adam it's a fresh start.

"I feel like I've taken off a very heavy suit of armour," he says.

"If the new record goes to number one, great – like if you put a rocket in a bottle and it goes up, great. But if it falls over you have a lot of fun seeing people leap around."

Undoubtedly Adam is ready to enjoy himself.

We'll let him continue his story . . .



STRIP

"Coming back to England I feel like I'm starting over. I've consciously made that decision to strip everything down.

"What I'm doing is almost like an enforced Spartan attitude. I make sure I have a personal involvement in everything I have to do, like photo sessions and interviews. I really think about it.

"Doing that is indicative of going back to where I began. I had to fight then and now it's the same.

"You've got to look at yourself nakedly. You know

what's made you successful, so when you do something that you're happy with but which is a commercial failure you have to stop and think.

"You have to have a hunger."

THE ROCKET LAUNCH

"I first became interested in astronauts when I saw a programme on John Glenn in America. It showed clips of him going up in Mercury. I loved the quality of the transmissions from space.

"I've never liked science-fiction. But science-fact was different. I got totally immersed in the idea of

astronauts as 'single combat warriors'.

"'Apollo 9' is like rodeo-riders in space. All those astronauts were like country boys. You'd see them go and ride their capsules – try them out – in the desert.

"I like the heroism and the humour of their job. Things like them trying to butter bread in space as it floats about. That sort of thing's in my video."

APPRENTICE ANT

"Another thing I've done while I've been away is make a movie called *Nomads*. That was a good experience. But I'm taking my acting slowly – it's like an apprenticeship.

"I turned down a lot of movies. Either they were to do with rock and roll or they were just a glorified video.

"In *Nomads* I play a gangleader. But all the characters are like spirits – they're mute. It's all body language.

"I have to be a Vietnam veteran called 'No. 1'. (*good name – Ed*) so I had to learn all the mannerisms.

"Two of the stunt coordinators were real Nam vets, so they taught me the movements and how to react. My guy's like a real looney but there were guys like that. They'd come out of the bush with their uniforms in shreds and human fingers on chains round their necks.

"Some of the stories they told me really scared me. It's a very heavy film. A psycho-thriller. It'll be an '18'."

MIXING WITH NOBILITY

"One great thing that happened while I was in America was that I appeared in Motown's 25 Year TV Special. I was the one European representative. And I did a really awful version of The Supremes' 'Where Did Our Love Go'!

CONTINUED ON PAGE 19

No1

ADAM ANT



DON'T WATCH THAT ▶
WATCH THIS!

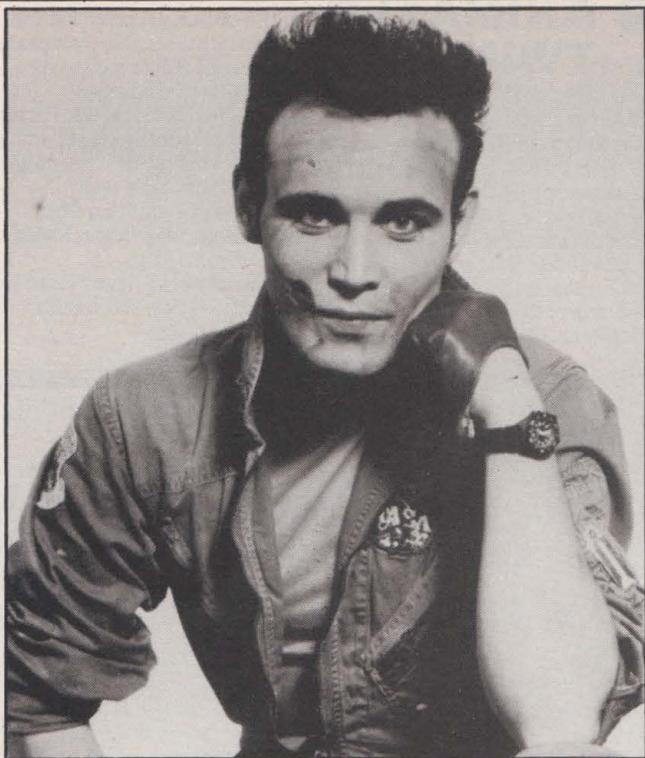


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 TEARS FOR FEARS · MOTHERS TALK
 THE BLUEBELLS · YOUNG AT HEART
 PHIL FEARON & GALAXY · EVERYBODY'S LAUGHING
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 ZERRA 1 · TEN THOUSAND VOICES
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CONTINUED FROM PAGE 16

"I thought it was just going to be some small show and then I got there and I'm going on before The Jacksons! Marvin Gaye's in the dressing-room talking to me . . . Stevie

Wonder . . . Quincey Jones . . . I was working with all my heroes in one night.

"Marvin went on and did 'Let's Get It On' and it was like 'let's see you follow that' and you just suddenly think 'please God give me Trevor Horn now!

"Anyway I was singing away — and I fell over twice because I'd just had an operation on my knee — then suddenly everyone started clapping and going crazy. I thought 'I'm winning!'. So I turn round and there's Diana Ross singing behind me. My mouth fell open.

"One thing though, there was I working with the black nobility of music and they treated me like an equal. They really made me feel part of the show. That was fantastic."

LET'S HEAR IT FOR THE BOY

"A lot of people ask me about Frankie and George but I don't lose sleep over that. The only challenge is to do something that doesn't sound like what they're doing — so you've got to be aware of them.

"It's got very soft in Britain — everyone's getting a bit

arty. You can go on *The Tube* and be a little bit self-indulgent. For me, it's still that three minutes that cuts it.

"I always knew George would take over from me, but as far as I'm concerned he can have it.

"I've got a lot of respect for the way George has handled the media. I think he's a very bright guy and I think he works very hard.

"He never defends — he attacks. I like that."

COME AND GET IT

"People have criticised me in the past for appealing to people from six to 60, but what's wrong with that?

"I'm not Rod Stewart. I'm not Cliff Richard. I'll do any TV show, for instance, simply because it's a vehicle for my ideas. Each one will be different. It can be very exciting doing MOR shows.

"I remember seeing Hendrix on *The Lulu Show* and Bowie on *Lift Off With Ayesha* doing 'Starman'. You do things like that and you reach *everybody*.

"Why do people worry?

"It's pop for Christ's sake . . . I'm a pop singer. Some of my costumes are now in the Victoria and Albert Museum but that doesn't make *me* an exhibit there.

"For now it's just a question of getting to people. Going on TV and really grabbing them by the jugular for three minutes.

"That's what I'm doing — saying 'HERE I AM'."



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STUFF AND NONSENSE



● LEVEL 42'S TRUE COLOURS

After a nine month absence from the UK charts, premier funk band Level 42 are on the boil again with their hit single 'Hot Water', taken from their new album 'True Colours' to be released on October 5.

Stuff wondered why the band have been lying low for so long?

"Lying low!" exclaimed frontman Mark King. "I've never been so busy in my life. In January I started work on my solo album - two days after I finished that I started on

Level 42's new one."

With their jazz influences what do they think of the current leaning towards jazz in British pop?

"We came in on the British jazz-funk boom and four years later that's gone, but fortunately we're still here" says Mark.

"You always tend to end up with the better ones!

"Astrud Gilberto has just re-released 'The Girl From Ipanema' from 1960 - listen to her - then listen to the new artistes and you'll notice quite a difference.

"I think we're due for some credibility this year," Mark continues."

"People still lump us in with Shakatak. I hope 'True Colours' will shake that off once and for all - unless people are completely cloth-eared!"



● ANIMATED TWINS

Are you the proud owner of a Commodore 64 or a Spectrum 48K home computer?

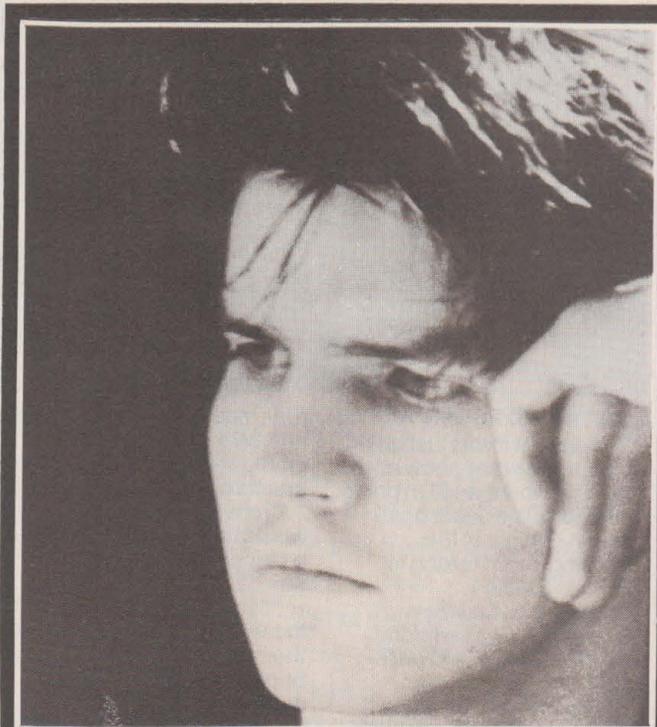
Are you a whizz kid with programs and are you also a Thompson Twins fan?

Then you might be interested to know that free in the October edition of *Computer & Video Games* magazine comes a

unique Thompson Twins record with a coded program hidden within its tracks, that interprets into an adventure game with animation of the Twins.

Meanwhile for those of us who still have trouble programming a digital alarm clock - you might like to write to the new Thompson Twins Fan Club address to keep in touch with what they're up to.

The Fan Club have moved to: Teefax, PO Box 468, London SW10 9QW.



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1 TELEGRAM SAM T. Rex One of the first records I ever wet myself about.

2 I'LL TAKE YOU THERE Staple Singers. They were an early 70s gospel family group backed by the best Stax musicians like Booker T, so you got the best of both worlds.

3 SUBTERRANEAN HOMESICK BLUES Bob Dylan. Best lyric of all time - well, one

of them - and you can actually hear all the little noises, like Dylan spitting into the mike.

4 MYSTERY TRAIN Elvis Presley. Some of the best rock 'n' roll guitar. And watch out for a Commotions' cover version very soon!

5 FRANK'S WILD YEARS Tom Waits. A pretty little story about blood and death in suburbia set over a wee organ piece. Very sweet.

AND YEUKS

1 DANCING GIRLS Nik Kershaw. One of the funniest records of all time - inadvertently!

2 GOLD Spandau Ballet. Set new standards in pomp rock.

3 CRUSHED BY THE WHEELS OF INDUSTRY Heaven 17. Pigtail funk . . .

4 ROMEO AND JULIET Dire Straits. One of the worst pieces of poetry of our time set to one of the worst pieces of music.

5 SHE BLINDED ME WITH SCIENCE Thomas Dolby. The undoing of Magnus Pyke. He had street cred till he did this!

No.1 Readers' Chart

Voice your choice in the No.1 Readers' Chart and speed your votes to us. Just list your current five favourites on the coupon or use a postcard. Send them to: Readers' Chart, No.1, Room 304, Commonwealth House, 1-19 New Oxford Street, London WC1A 1NG.

And remember, there's a £5 record token for the chart pulled Out Of The Hat on page 58

ISSUE 68

My favourite records
right now are

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if it happens again



Though UB40 aren't famous as a video band, the Birmingham boys have been making promo films to go with their singles since their early days.

"They never got shown though," admits sax player Brian Travis.

"Mainly because they were awful!"

Now the band have moved into the video market with a vengeance. They've just completed an excellent half hour film based around their hit album 'Labour Of Love'. The band are all involved, with Brian acting as producer, and Bernard Rose directing.

"The acting wasn't a problem 'cos they weren't very hard parts to play," says Brian.

The storyline revolves round the feud between Ali and Robin Campbell and their fight to get the girl of their dreams.

The video for their new single, 'If It Happens Again' is not such a violent affair.

"It's a straightforward, boring video," Brian says.

"Well, not really boring - of its kind it's very good. But really we made it to be shown on TV. All shows want to see is bands lip-synching.

"They banned 'Red Red Wine' because it showed people smoking and drinking, and we wanted this one to be shown.

"If you make something you want people to see it - you don't want it to sit on a shelf somewhere."

You can catch 'Labour Of Love' in the cinemas soon, and UB40 also plan to show it between acts when they tour.

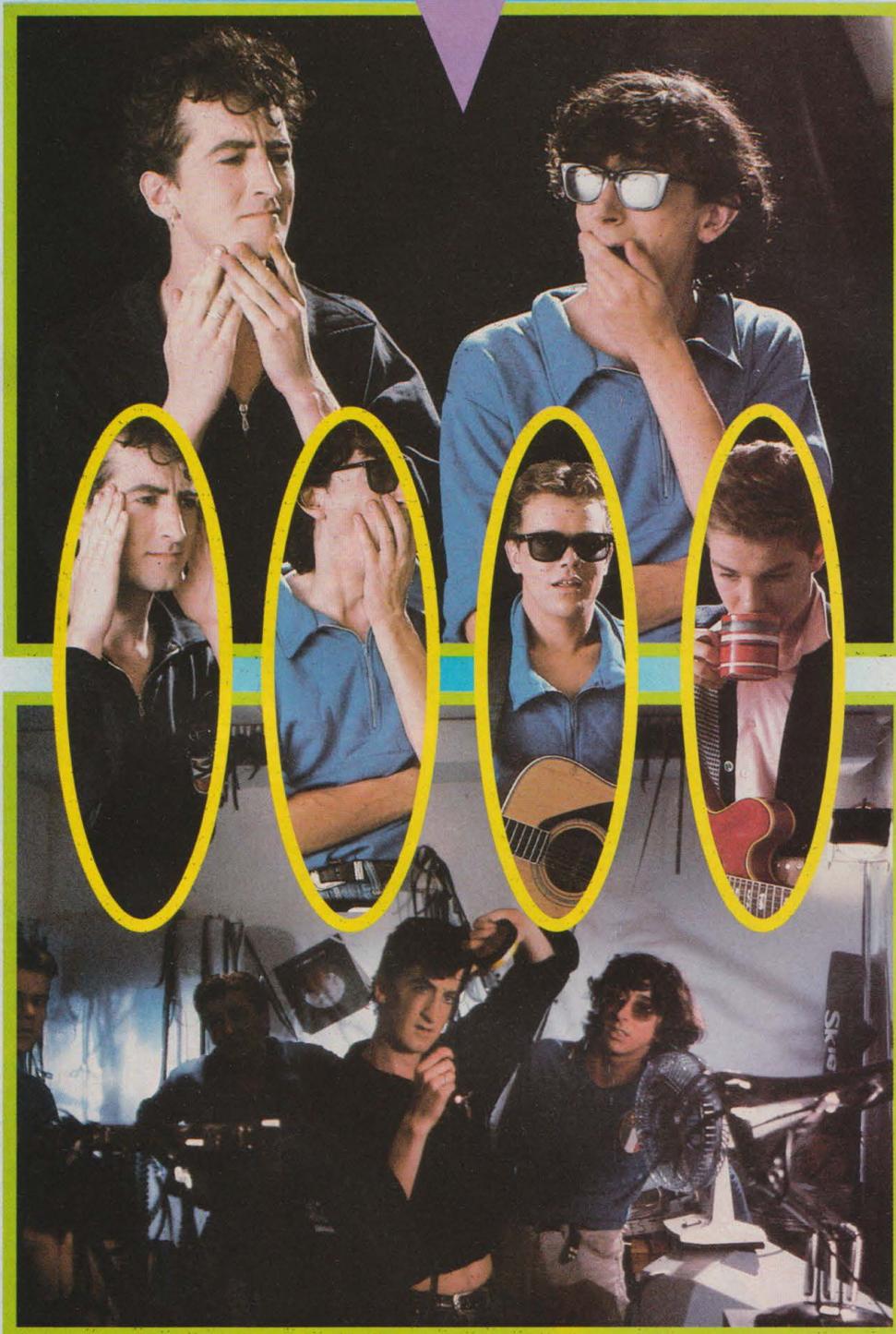
Takes you back to Saturday Morning Pictures doesn't it?



UB40

CATH

the bluebells



The Bluebells may be new to this videomaking lark, but already with the hilarious 'Young At Heart' and their new video for 'Cath' they've shown a freshness and spirit that brings back memories of groups like Madness and the early Beatles.

Robert Hodgens explains why it's all a 'pure laugh'.

"The only way to make a video is

to project some of your own personality into it. Madness videos are so brilliant because at the end of it you think Suggsy's a pure laugh, or Woody.

"You don't think 'Hey, yeah, evocative, man'. It's a real cringe if you do a video seriously and try and act like it's a film. It's not. It's just a three minute advert.

"All these 'Viennas' and stories

in New Orleans and Sri Lanka – that's taking the ego to the Nth degree. For 'Cath' we just made everything up on the spot. That's the best way to do it – just muck about.

"You've got to take the piss out of yourself."

Paul Simper

No. 1

VIDEO COMPETITION SPECIAL

10 STREETS OF FIRE VIDEOS TO BE WON!

Undoubtedly *the* action film for this autumn is Walter Hill's *Streets Of Fire*. The man who brought you such great thrillers as *The Warriors* and *48 Hours* has come up with a blinding new mixture of gang warfare and rock and roll. And to herald the film's opening this week around the country, CIC Video are releasing a superb 30 minute video which includes three of the film's musical numbers, 'I Can Dream About You', 'Nowhere Fast' and 'Tonight Is What It Means To Be Young' as well as a behind-the-scenes look at the making of the movie.

To earn yourselves one of these great videos all you have to do is name one of the stars of Walter Hill's last film, *48 Hours*. Send your answers to: No. 1 Streets Of Fire Video Competition, Room 304, Commonwealth House, 1-19 New Oxford Street, London WC1. Please give your age and address.



Michael Pare fells the 'baddy' in 'Streets Of Fire'

ALSO

10 ELTON JOHN VIDEOS

That's right, in our bountiful munificence we are also giving away 10 copies of the full length version of Elton's 'Passengers' video. (Unavailable anywhere else). The first ten postcards picked out of Phil McNeill's top hat will receive one each. Send your cards: No. 1 Elton Competition, Room 304, Commonwealth House, 1-19 New Oxford Street, London WC1.



Elton joins the black and white minstrels

A BIG-CITY BOY AND A PREACHER'S DAUGHTER
FIGHT FOR THE RIGHT TO DANCE AND
CREATE THE *Rock'n' Roll*
DANCE EXTRAVAGANZA OF 1984

You've loved the movie,
You've loved the music.
Now you can own the original
motion picture on videocassette.
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"Dancing In The Streets"

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Footloose

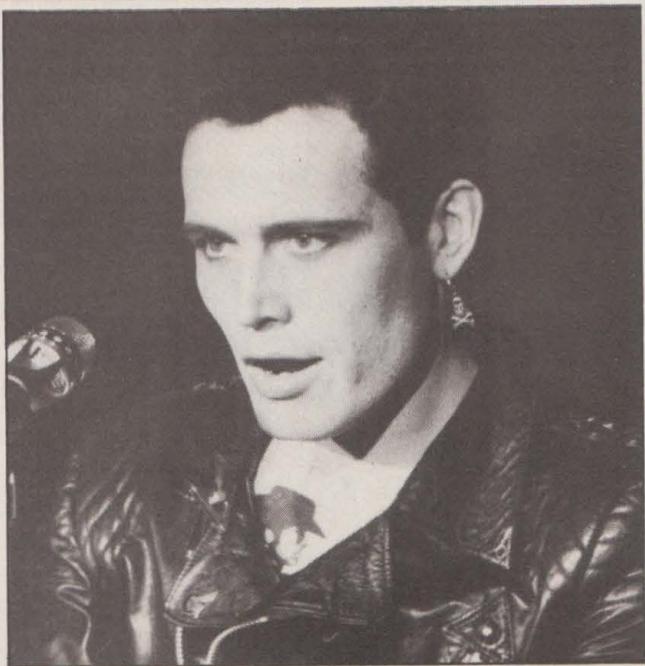
The Music is on his Side



Another great film from the Hollywood
studios of Paramount brought to you
by CIC Video.



ADAM ANT



Countdown:
Ten - dress it up
Nine - dress it up
Eight - dress it up
Seven - dress it up, dress it up
Six - fa fa fa fa fa five, doo

Verse 1:
Hey hey what do you say?
Had me a woman she flew away
Warned me one time, warned me twice
Found me out, and it weren't too nice

Verse 2:
Hey hey what do you say?
Had me a woman, she ran away
Can the chatter, bye bye dear
Carve me a crimson career?

Break:
Well, whoopsin-a-whoopsin (dress it
up)
Jan-jan-jammerin (Dress it up, dress it
up)
Yabba-yabba-ding-ding (dress it up)
Delta hey max nine

Chorus:
We will be fine Apollo 9
Even though NASA say
"Way out of line"
"Way out of line"
(repeat)

(Repeat break)
(Repeat countdown)

Verse 3:
Hey hey what do you say?
Had me a woman, she flew away
Climbed on to the nearest star
Miss her lots, but there you are

Verse 4:
Hey hey what do you say?
Had me a woman, she flew away
I don't worry, things are fine
Way up there in Apollo 9

(Repeat break & chorus twice)
(Repeat verse 3)

Verse 5:
Hey hey what do you say?
Choochalabon dollaley
You can run, you won't get far
A-layben in you capella

(Repeat verse 3)

Verse 6:
Hey hey what do you say?
Blast off time, I'm pleased to say
Write a letter, be home soon
Busy fassooing the moon

(Repeat countdown)

Words and music Adam Ant/Marco
Pirroni
Reproduced by kind permission EMI
Music Publishers Ltd
On CBS Records

7Inch SK13 • 12Inch SKX13

THE DAINTEES

TROU BLE TOWN



SEPT 30th DUNDEE FAT SAMS * OCT 1st GLASGOW NIGHT MOVES *
OCT 2nd LANCASHIRE POLYTECHNIC (formerly Preston) * OCT 3rd LONDON
KINGS COLLEGE * OCT 4th MANCHESTER UNIVERSITY * OCT 5th
SALFORD UNIVERSITY * OCT 7th EDINBURGH HOOCHIE COOCHIE CLUB

APOLLO 9

Propping himself on an elbow, Steve Strange tries to steady himself and retouch his lips in a bright mauve colour.

"Don't watch me—please!" Steve laughs at me as he concentrates on drawing some perfectly curved lines, seemingly unaware that the *whole* of the train carriage is engrossed in this beauty routine.

A guard comes to clip our tickets and stares rudely as Steve plunges brushes into exotic eyeshadows and sweeps them over his lids ("Tickets pleeeee...!") and a loud American clutching a camera shouts over, "Hey can I take a picture of your punk rocker friend?"

While Steve politely suppresses a fit of hysteria, I realise why it's taken him a year to face another trip back to the quiet mining village of Newbridge, Wales, where his mother Gill and sister Tania still live.

Local life there is so far removed from Steve's customary jetset whirl of fashion and music that—just as our fellow first class passengers cannot comprehend the fancy dressed, titivating male in their midst—each culture always ends up rubbing its eyes in bewilderment at the other.

LOCAL HERO

"Hello sexy!" Steve beams at his mother, Gill, as he sees her waiting outside the house with an entourage of neighbours.

Inside, the living room is smothered with brass pots and animals, gold and silver Visage discs and photos and posters of Steve.

After a quick cup of tea, Gill drives us into the heart of Newbridge where Steve braves the streets for the first time in years ("Normally I just go straight in my mum's house and straight home again.")

Everywhere we walk or stop, a huge autograph session ensues, and the older folk who stop to talk

to Steve have clearly taken him into their hearts—perhaps his success has become a shared triumph for the town.

In a pub, old school friends come over and hesitantly enquire, "Do you remember me?"

"It's weird, I know *everyone* here and nothing's changed!" Steve comments.

He orders gins for his mother and plies his nan with sherries "because she knocks them back a bit sharpish!"

And it's a treat to see nan's expression as she hoots with amusement: "Oh look, Steve's

North Wales where my parents ran two cafeterias next to fairgrounds, and alot of my shrewdness came from mixing with fairground folk. I never went short of money because I'd crawl behind the one-armed bandits and bang them till the money came out, and I knew where to sit to win at bingo!

"My father made me work in the cafés buttering bread and washing up. I had an hour off to play with friends and if I was late back he'd come and drag me by the scruff of my neck and keep me in for days.

"In the summer we'd let out

THERE'S A WELCOME IN THE VALLEYS

Steve Strange has had a rough time recently. Management problems meant he couldn't record for a year and he's now left The Camden Palace. But now Visage have released a new single 'Love Glove'. And as Debbi Voller found at least they love him in his home town of Newbridge, in Wales.

Photos by John Stoddart

just come out of the *ladies'* toilet!"

Steve takes up the incredible story of his childhood . . .

FAIRS AND CAMP SITES

Steve: "I was born in South Wales but we moved to Aldershot because my father was in the army. It was his training that made him so strict with me.

"Then we moved to Rhyl in

our bungalow and move to a caravan site. It was at the camp that I first got up on stage and started to sing with some of the groups that played there.

"Then one night when I was 10 my mum packed all our suitcases and said, "Quick, get dressed, we're going on a long holiday.

"I asked why dad wasn't coming. I didn't realise it then, but they were getting divorced.

GROWING UP FAST

"We moved to a small council house, it was a *real* change, and my mum got a job as a secretary.

"But you know how cruel kids can be—I'd tell her I wanted to live with my father and then when I did stay with him I realised what my mother had gone through! He went into building contracting at a time when the property business had slumped and he went bankrupt. Because of the pressure he developed a tumour on the brain and committed suicide.

"Then I had to grow up fast, I had a sense of responsibility and I began to feel different from everyone else. If people put my life through a theory they'd say my father's death made me the way I am but that's not true. I'd disowned him long before he died.

"I started hanging around with older kids and wearing my *own* school uniform: baggy flares, platform shoes and orange hair! Only my art teacher liked me because I think he looked on me as art; and he became like a father figure to me.

"I left school at 15 and spent my weekends in Wigan on the northern soul club circuit, and I started taking drugs to keep going. I broke into a chemist and got locked away in a childrens' home, and that's when I thought, 'My god, what's my life coming to?'

"I realised there was nothing for me in Wales; I didn't want to be a rugby player or a miner so at 16 I packed my bags and left—and my mother broke her heart . . ."

HARD TO SAY GOODBYE

Steve's mum: "I couldn't stop Steve going to those clubs because he'd be straight out the bedroom window! And I wouldn't stand in his way when he wanted to leave. Mind, I didn't think he'd *stay* away, I thought he'd be gone a couple of days.

"Even now, everytime we have to say goodbye I can't go down on the platform with him else I'd cry—nor my daughter."



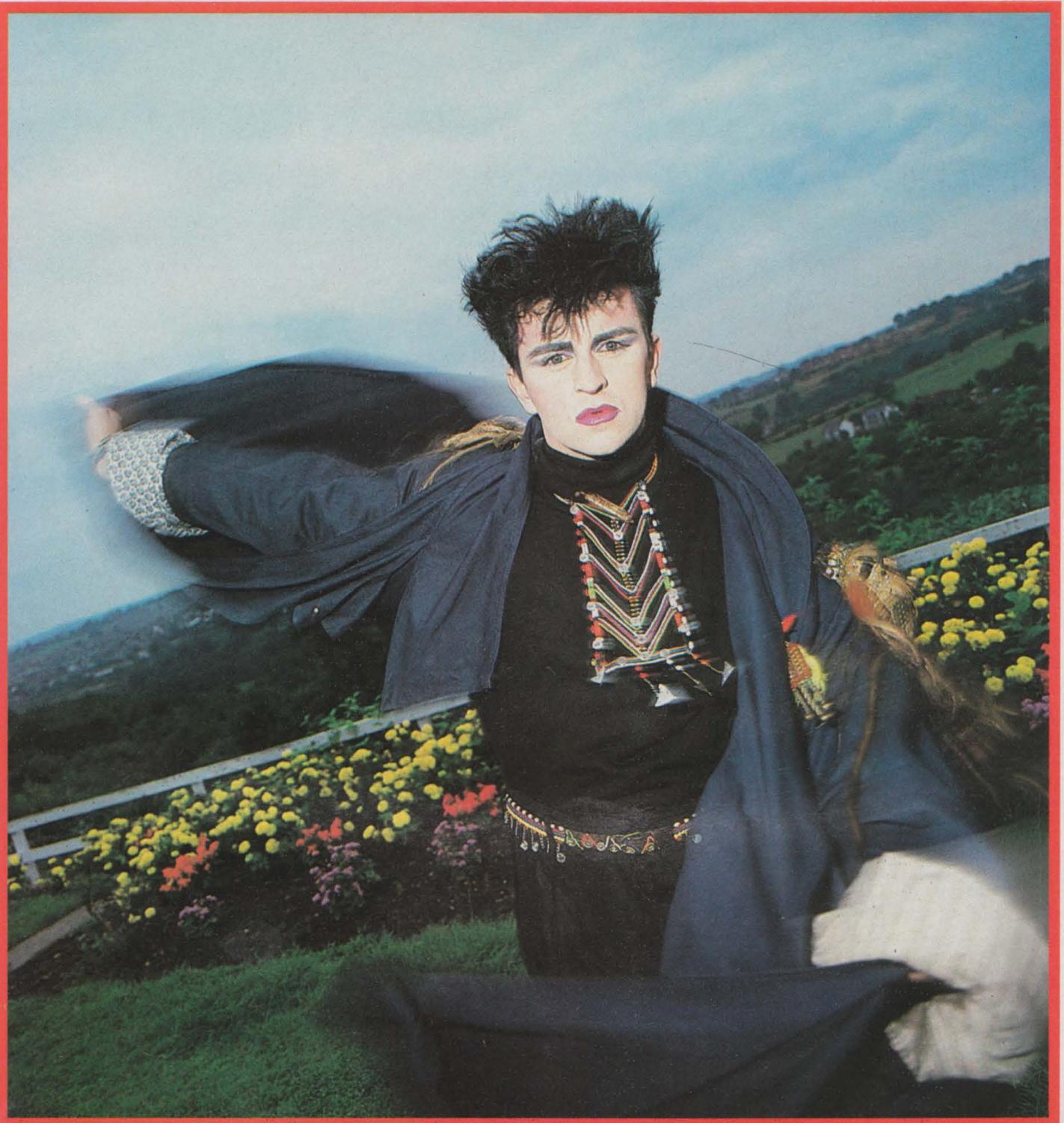
A penny for their thoughts! Steve brings a smile or two to the valley folk.



Steve and Aunt Glenys who dyed his hair orange in her salon. Glenys: "They don't come nicer than Steve!"



L to R: Cousin Glen, Auntie Carol ("The sex bomb of Oakdale!"), Mum, Cousin Andrew and Nan with Steve.



Steve: "Ol' grab-the-pages here was in the News of the World once – now she's in No. 1"



Steve meets local fans Louise, Debbie and Sharon at the Hafodyrynys Hotel (pronounced Have-A-Guinness).



Outside Steve's old school a tiny boy shouts over, "I remember you! You used to throw bricks at me when I was little!"



I'M GONNA TEAR YOUR PLAYHOUSE DOWN

O U T N E X T W E E K

Paul Young

N E W S I N G L E

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WIN!
Adam Ant
12-inchers.

ANT PLANET

No. 1 can't exactly take you to the stars but we can drop you off at 'Apollo 9' and leave the rest to you. Your Captain for the journey will be Adam Ant, your crew the Ants. There's no need to bring a change of clothes, the ride only lasts 12 inches - X 20, of course! Coming?

Send a post card to APOLLO, No. 1, Room 304, Commonwealth House, 1-19 New Oxford Street, London WC1.



COMPETITIONS

Closing date for all comps on this page October 15.



WIN!
Big Country
Poster Bag
Singles.

BIG IN EDEN

Back after a lengthy absence are Big Country and their new single, 'East Of Eden'.

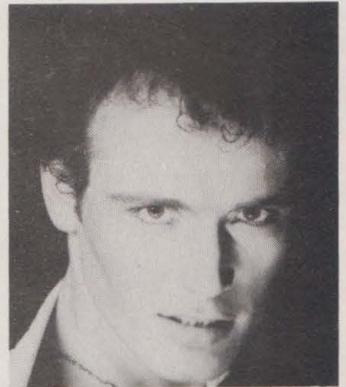
Naturally we want to celebrate this happy occasion so we're giving away 20 of the special poster bag editions of the single: If you want one just write to: EDEN, No. 1, Room 304, 1-19 New Oxford Street, London WC1.

WIN!
Bronski Beat
t-shirts.

WHY?

Why, indeed. Maybe it's because we're a happy little lot in the office. Maybe it's 'cos we love the new Bronski Beat single, 'Why?'. We don't know, but the point is: we've got a dozen Bronski T-shirts up for grabs.

Write in, including your t-shirt size, to WHY?, No. 1, Room 304, Commonwealth House, 1-19 New Oxford Street, London WC1.



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IN 5 DIFFERENT COLOURS

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12 ISP 150





In January Soft Cell played their final concerts and Marc Almond told *No. 1* how exciting the future was. Nine months later with his second solo single nudging the charts, an impressive LP—'Vermin In Ermine'—about to be released and a nationwide tour in November to look forward to, he's still nostalgic about the past. But as he told *Adrian Jones*, he doesn't regret anything. . .

The current Marc Almond is a healthy-looking specimen, armed with an infectious laugh and positively brimming with inspiration.

A far cry from last year's erratic person who announced his retirement and threatened a journalist with a whip after what he regarded as an insulting Mambas LP review.

In a noisy and smelly office (courtesy of one dead mouse) at Some Bizzare's Soho nerve centre Marc reflects on the past.

"Last night I played my first concert since Soft Cell's final ones. I was thinking and remembering what it was like with Dave and wondering what people were going to think.

"I was very nervous last night, more nervous than I've ever been on stage. But it was good.

"It's strange though, but I can't think about it all being over yet. I haven't got that detached from it.

"In a year's time, I'll probably be able to look back and sum it up a bit better."

HOLIDAY IN THE SUN

1984 has seen him establish a new band, produce a flood of songs, shake away the blues and, wonder of wonders, take a holiday.

"I usually like to tie in holidays with work," he says, "but I felt it was necessary to clear my head out totally of all the things I've been doing over the past few years.

"I went to Morocco for a week. We had a good time even though I nearly got killed!

"I went for a walk from the hotel where we were staying

and I lost my way. I asked two members of the military if they could help me find my way back to the hotel. One of them could speak some English and one couldn't. I was walking with them and the streets were like a maze. I suddenly got dragged onto a piece of wasteland and robbed.

"Then they stood there arguing. One of them was making gestures like he wanted to kill me and the other one who talked English was trying to talk him out of it.

"I ran!
"Morocco is a great place, full of lurking danger. I'm going back soon. . ."

CHARTACHE

Marc Almond is wildly out of place in the current pop world. Success to him means how good his songs are, not how high his chart position is. He regards the music business with some loathing.

"I'm really out of touch with the current pop scene," he says.

"I hate the manufactured side which seems to be the prevailing thing. I've always said, 'You take me into your living room on my terms'.

"I don't want to become too aware of what is going on. I don't want it to darken my door.

"There are people that I admire such as Billy Mackenzie. Frankie Goes To Hollywood are an interesting group. I've met Holly a couple of times.

"Mind you, I much preferred some demos of theirs I'd heard. I don't really like the Trevor Horn production."

FANTASIES

Despite his unorthodoxy, Marc's fans remain as dedicated as any orthodox pop star's.

Gutterhearts, as they call themselves, wait outside Some Bizzare for a glimpse of their black-clad hero. They hand him gifts on stage. They scream like banshees when he treads the boards.

"I seem to gather an army of misfits who don't fit in like me," says Marc.

"They don't fit in with their friends who might like Duran Duran.

"But their obsessiveness can cause problems. I've had to change my phone number a few times this year as people find it out and give me very strange phone calls. I don't think that's too healthy and it certainly doesn't do my nerves any good.

"I wouldn't mind so much if they phoned and spoke and said who they were. The calls I get are from people who say nothing.

"I got one for quite a while which would ring about three times a day at the same time

each day and then they'd hang up.

"I talked to people who had waited outside and asked them who was doing it and told them that I didn't like it and that I'd rather that they didn't.

"But I do care for my fans."

ROMANTIC

Marc is a self-confessed romantic who writes songs about what touches him. In turn he hopes his listeners will be just as moved.

His characters are underdogs—unrequited lovers, wild boys and girls and those who live for the thrill of vice. Losers and yet survivors.

That's why he liked Soho enough to go and live there. He wanted to observe and write about it. However. . .

"I'm moving out of Soho because I've lived here a year or so and its charm is wearing off," he says.

"I'm sick of seeing police raids night after night. Its threads of romanticism started to become too real, too harsh.

"I was becoming involved. Dangerously so."

CONTROVERSY

Marc is a controversial person. In Soft Cell he courted it with exaggerated pronouncements and actions.

His video/film for 'You Have' was banned by TV ("too dodgy"), his Festival Hall extravaganza got him threatened with a London ban on performing. And to cap that he raises the hackles on the spines of many of the pop media.

"People have said some ridiculous things about me. I get a mixture of reactions from the press," he admits.

"People really hate me or like me. I've never been a flavour of the month, which is good.

"Someone like Paul Morley (ZTT director, ex-NME writer) didn't really like us at all. I think there was a lot of jealousy on his part of Stevo (Some Bizzare's madcap supremo), which may be why he started up ZTT."

BIRTHDAY BOY

In the Some Bizzare offices the wall behind Marc is covered with birthday cards. He was 27 recently. How does he see himself at 40?

He groans and laughs.
"That's a terrible question to ask. I like to think of myself as having eternal youth!

"It's hard to plan ahead, it's such a long time. I'll probably be still getting up as many people's noses.

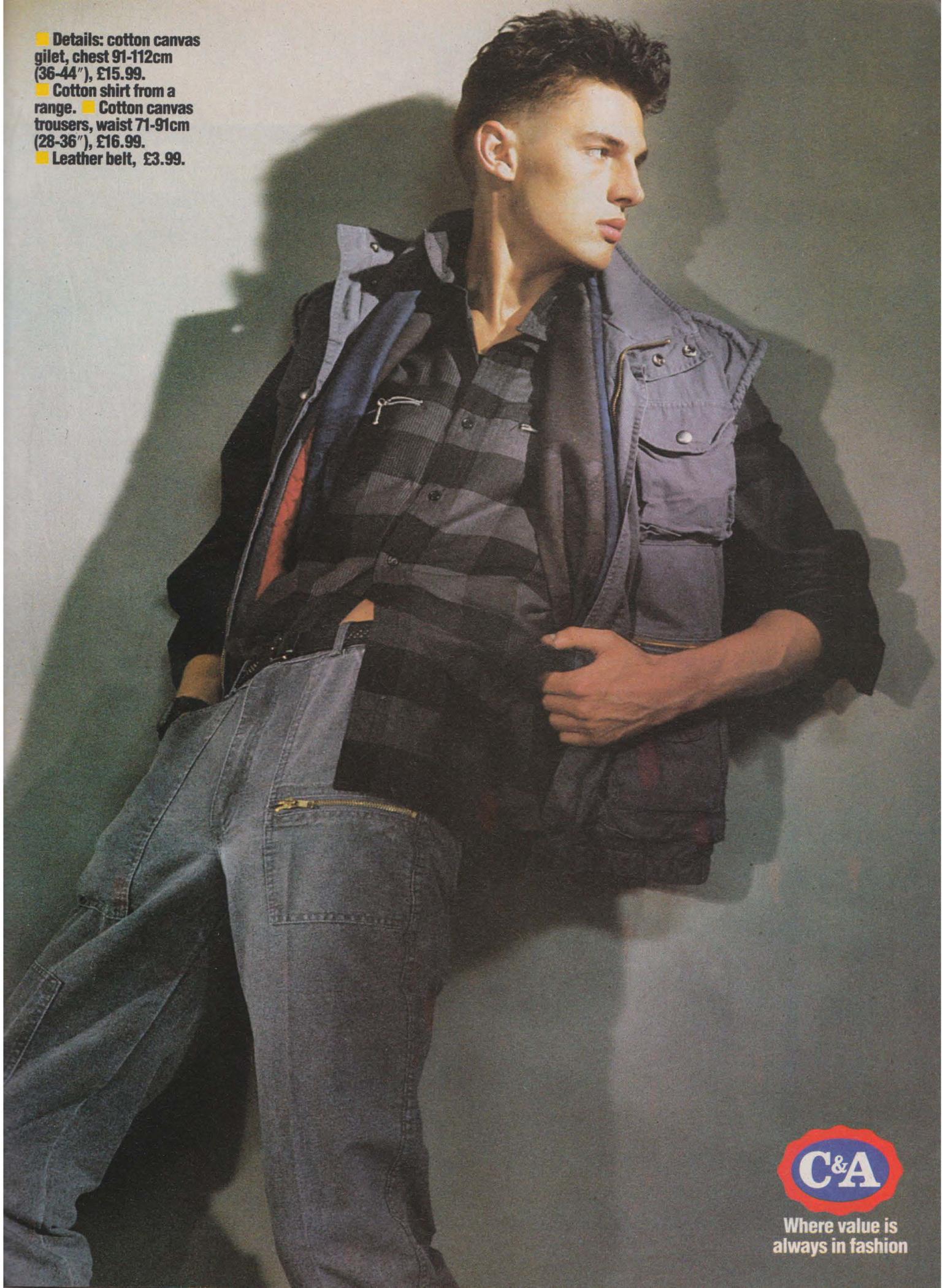
"They can't suppress me. Even though they try. . ."



LOOK · AHEAD

■ Details: leather blouson, zip-out sleeves, chest 91-117cm (36-46"), £89.99.
■ Chambray shirt from a range. ■ Trousers, waist 71-97cm (28-36"), £16.99

■ Details: cotton canvas gilet, chest 91-112cm (36-44"), £15.99.
■ Cotton shirt from a range. ■ Cotton canvas trousers, waist 71-91cm (28-36"), £16.99.
■ Leather belt, £3.99.



Where value is
always in fashion

TOGETHER IN ELECTRIC DREAMS

GIORGIO MORODER & PHIL OAKY

I ONLY KNEW YOU FOR A WHILE
I NEVER SAW YOUR SMILE
'TIL IT WAS TIME TO GO
TIME TO GO AWAY (TIME TO GO AWAY)

SOMETIMES IT'S HARD TO RECOGNISE
LOVE COMES AS A SURPRISE
AND IT'S TOO LATE
IT'S JUST TOO LATE TO STAY (TOO LATE TO STAY)

CHORUS:
WE'LL ALWAYS BE TOGETHER
HOWEVER FAR IT SEEMS
WE'LL ALWAYS BE TOGETHER
TOGETHER IN ELECTRIC DREAMS

BECAUSE THE FRIENDSHIP THAT YOU GAVE
HAS TAUGHT ME TO BE BRAVE
NO MATTER WHERE I GO
I'LL NEVER FIND A BETTER PRIZE

THOUGH YOU'RE MILES AND MILES AWAY
I SEE YOU EVERY DAY
I DON'T HAVE TO TRY
I JUST CLOSE MY EYES (I CLOSE MY EYES)

REPEAT CHORUS TO FADE

Words and music Giorgio Moroder with Philip Oakey
Reproduced by kind permission Virgin Music (Publishers) Ltd/GMPC
On Virgin Records

NO MORE LONELY NIGHTS

I can wait another day until I call you
You've only got my heart on a string
And ev'rything a-flutter

But another lonely night (and another, and another)
Might take forever (and another, and another)
We've only got each other to blame
It's all the same to me love
Cause I know what I feel to be right

No more lonely nights
Never be another
No more lonely nights
You're my guiding light
Day or night
I'm always there

May I never miss the thrill (and another, and another)
Of being near you (and another, and another)
And if it takes a couple of years
To turn your tears to laughter
I will do what I feel to be right

(Repeat chorus)

Yes I know what I feel to be right

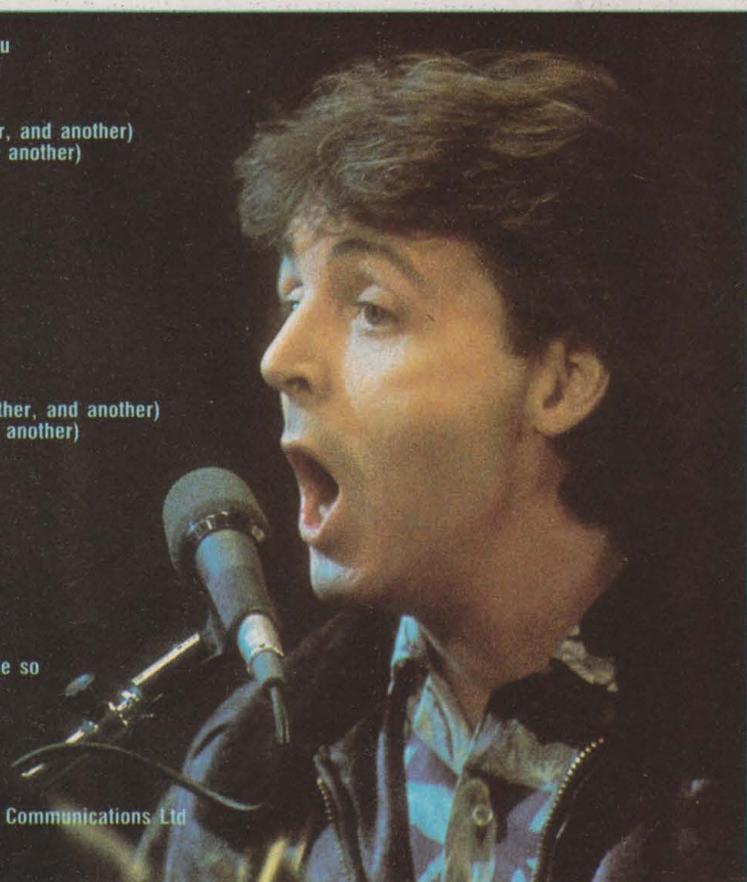
Repeat chorus

And I won't go away until you tell me so
No I'll never go away
No more lonely nights

Repeat to fade

Words and music Paul McCartney
Reproduced by kind permission MPL Communications Ltd
On Parlophone Records

PAUL McCARTNEY

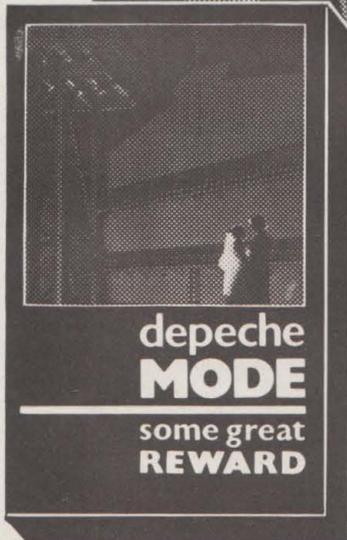


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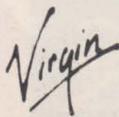
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 131 Princes Street - GLASGOW 28/32 Union Street - LEEDS 145 The Briggate - LIVERPOOL Units 4 & 7 Central Shopping
 Centre, Ranelagh Street - MANCHESTER Unit BB, Arndale Centre, Market Street - MILTON KEYNES 59 Silbury Arcade,
 Secklow Gate West - NEWCASTLE 10/14 High Friars, Eldon Square - PETERBOROUGH 34 Queensgate Centre - PLYMOUTH
 105 Armada Way - PORTSMOUTH Units 68-73 The Tricorn, Charlotte Street - SHEFFIELD 35 High Street - SOUTHAMPTON
 16 Barge Street & Plummers Dep't Store, Above Bar - SUNDERLAND 29 Blandford Street - YORK 5 Fossgate - TORQUAY
 9 The Haldon Centre, Union Street - LONDON SHOPS 9 Marble Arch - MEGASTORE 14-16 Oxford Street (50 yards from
 Tottenham Court Road tube station).

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 ALTRINCHAM 91A George Street - BLACKBURN 19 Market Way - BLACKPOOL
 1A Bank Hey Street - BURNLEY 4 Fleet Walk - CHESTER 52 Northgate Street -
 CREWE 28 Victoria Street - ECCLES 74 Church Street - KEIGHLEY 20 Low
 Street - NELSON Marsden Mall Arndale Centre - PRESTON 12 Fishergate Walk -
 RAWTENSTALL 27 Bank Street - ST HELENS 8 Palatine Arcade - STOCKPORT
 20 Deans Way - WARRINGTON The Mall, Golden Square - WIGAN 5 Makinson
 Arcade, Market Place.



GROOVIN' À PARIS



HEADSTART TO HAPPINESS

"Non! Non! Mike, can you do it one more time, s'il vous plait?"

The film director's assistant rushes over to Mick Talbot with some helpful advice.

"When you wave at Paul, try not to 'ide behind ze umbrella."

Mick grunts and wanders back into the tiny record shop for another take, muttering something about not being Cary Grant.

The Style Council are in Paris doing a TV special for the important TF1 channel.

What's different about it is that it's all being directed by a journalist, Remy Kopoul, who works for one of France's leading papers, *Liberation*.

M. Kopoul has decided that this isn't going to be any old TV special hence the need for Mick to put his best thespian foot forward.

Last night the Council were in Coventry. They arrived back in London at three in the morning, and had to catch the nine o'clock plane to Paris.

The day before that they were celebrating with a party at the Solid Bond studios at Marble Arch.

So, is he a tired old man?

"Not so much of the old," he warns. "I'm sure you can't have come all this way to be sarcastic."

"Nah, I'm not tired yet but it'll all probably catch up with me later—so watch out."

A GOSPEL

M. Kopoul's Scene One: Mick, a tourist, goes into a tiny record shop where he finds Paul dressed as a museum guide. Paul gives Mick a brief history of The Jam before leading him down into the cellar of the shop...

Paul and Mick are each required to say a little into the camera.

"Say whatever you want," directs M. Kopoul. The film crew look amazed as Paul and Mick launch into a discussion on the pros and cons of bondage, whips and other seedy subjects.

The Councillors are a pretty patient pair during filming, interviews and so on, but it's humour that seems to keep them sane in the face of adversity.

Life in the Cafe Bleu must be pretty cushy these days. It seems to consist of long languid hours discussing the world over Cappuccino coffee and switching the radio on now and again to see how well 'Shout To The Top' is doing. Paul Bursche and John Stoddart joined messieurs Weller and Talbot in Paris to find the truth.

It has to be said that this particular film crew are not the best in the world, and each shot seems to take an eternity.

Paul Weller is still basking in the success of the 'Cafe Bleu' album and he's just released another single—'Shout To The Top'.

The album went down very well in Europe and he's closer to breaking America than he's ever been in his life.

He was recently offered the chance to play the prestigious *Soul Train* show in the States with 'My Ever Changing Moods' but had to turn it down through lack of time. "We'll do it soon though," he promises.

"The thing I'm worried about

at the moment," he adds, "is that people don't seem to be listening to the words anymore."

"People noted that there was a rap track on Cafe Bleu, but they didn't listen to the words."

PARIS MATCH

M. Kopoul's Scene Two: Next stop on the duo's agenda are the magnificent named *Caves de la tour Eiffel*, near to the famous tower itself.

After descending into the shop's cellar, the boys suddenly discover themselves in some dark caves. They begin to explore...

Paul and Mick have been kitted out in ludicrous safari outfits for this particular scene

and both are moaning about it.

Matters don't improve when they are told to change back into their ordinary clothes, and then—when they think it's over—to change back again!

I take this opportunity to nip out and take some snaps of the surroundings, reflecting that Paul and Mick must hardly ever get the chance to do this.

"When you come over for this sort of thing," says Paul later, "it's no use kidding yourself you're gonna have time to look around. If you want to do that then you've got to come especially for that."

"Luckily we've been to Paris four or five times over the last year so we've seen a lot of it."

RED RED WINE

M. Kopoul's Scene Three: Suddenly the boys see a group of tourists and realise they are in a wine museum. They follow them and come into a room where the owner attempts to ply them with wine...

Mick bursts out laughing as he spots someone who is dressed even worse than he is—it's a tourist extra. Apart from that there's little else to smile about.

Filming in this location has taken five hours now, and while Paul and Mick have had little involvement, they've been constantly harrassed by over-anxious assistants.

"I now understand the concept of French time keeping," says Paul. "When they say we'll start in five minutes, they really mean wait for half an hour. Huh!"

The actual wine offering ceremony goes smoothly enough. M. Kopoul himself plays the owner and offers various vintages to our heroes, who always have some excuse for turning them down.

Kopoul: "Would you like a bottle of '67?"

Weller: "No thanks. I'm sure you'll agree that 1967 belongs to flower power!"

Kopoul: "'77 then?"

Talbot: "No, you crafty little Frenchman. 1977 belongs to punk."

And so it goes on. He ends up by offering them a bottle of '83, the year The Style Council formed, but they still won't drink

Continued on page 42



Shoplifting – the easy way



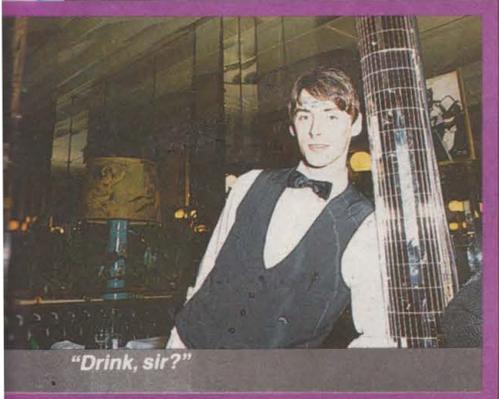
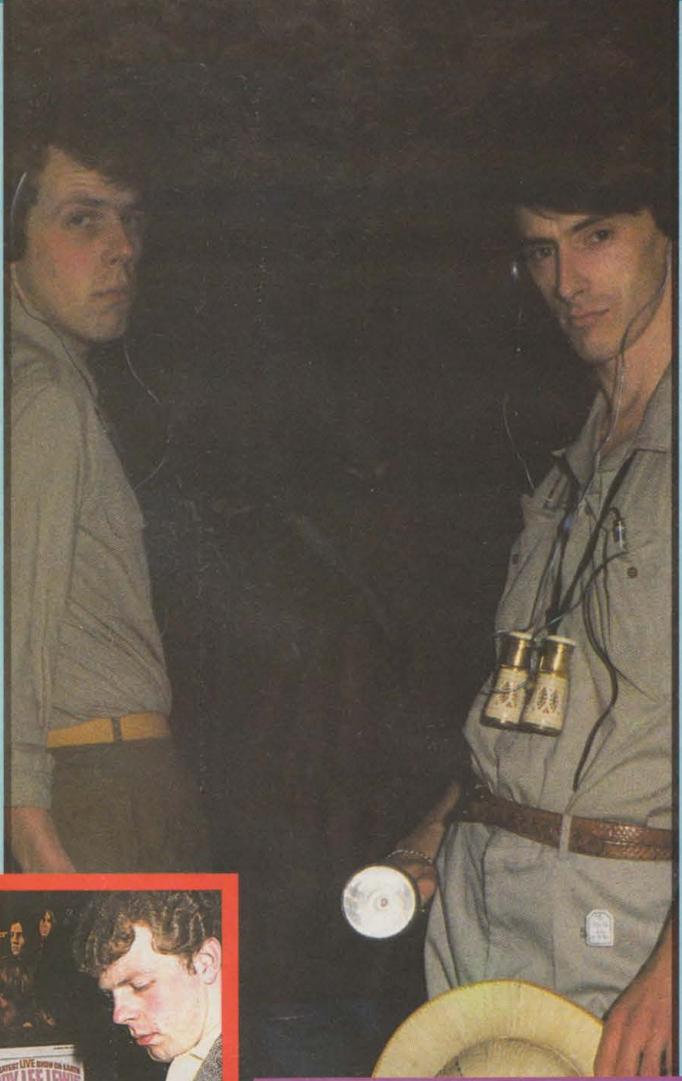
A bottle of Style Council please, oops!



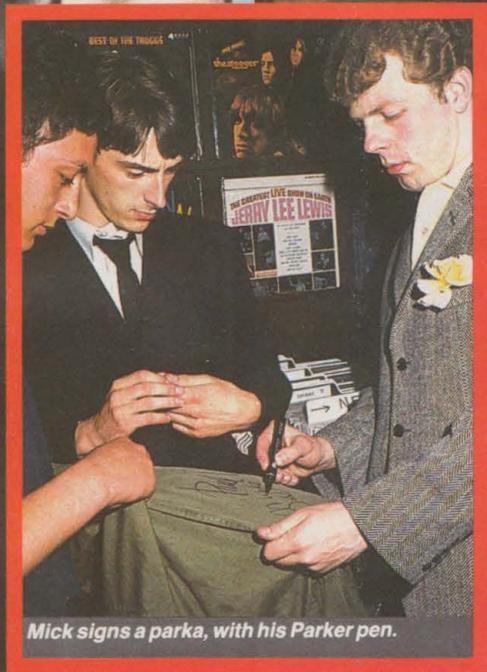
Mick Talbot singing in the rain.

Paul Weller as museum guide

Mick Talbot as umbrella stand.



"Drink, sir?"



Mick signs a parka, with his Parker pen.



"Spot of woodworm here I think, Paul."



What a couple of well dressed gents.



No comment on the safari look.

Continued from page 39

it. He's forgotten that neither of them do drink in real life!

Neither Paul, Mick or I have a clue to the point of the scene, but it's smiles all round because we can move on now to the last location.

BLEU CAFE

Midnight, at the Terminus Nord cafe-restaurant in the centre of Paris. A traditional meeting place for Parisians from all walks of life, who are now looking bemused at the large entourage of filming personnel.

Paul, Kenny (the group's minder/organiser) and I were promised some great vegetarian food here, but this turns out to be a plate of cabbage, a plate of green beans and a plate of chips! French *haute cuisine* at it's most unimaginative.

Paul by this time looks as if he's had enough, and has to apologise for snapping at us.

"I'm sorry," he murmurs, "I'm just tired and hungry and it's making me irritable."

He's had just four hours sleep in the last 36.



M. Kopoul's Scene Four: Paul is dressed as a waiter and Mick as a rich man. For a while Paul will serve Mick, but then the tables are turned and Mick has to wait upon Paul.

Paul gets a little revenge on the film crew who have been mucking him around all day by setting off at a furious pace around the restaurant. It's the best moment of the whole day. Paul, dressed as a waiter, dashing around followed by cameramen, soundmen, and directors all trying to keep up.

At one point he turns towards the rest of us sitting off camera and we all have to dive for cover so it doesn't pick us up.

There's an evil little grin playing on his face that turns to innocence as he enquires what he did wrong.

At half past two, and after four "last shots", it's all over.

Paul and Mick head back for their hotel to catch a few hours' sleep before catching an early plane out next morning.

The day after, they go straight back into the studio.

Life in the Cafe Bleu? Non, merci!

THE NEW ALBUM & TAPE

TONIGHT

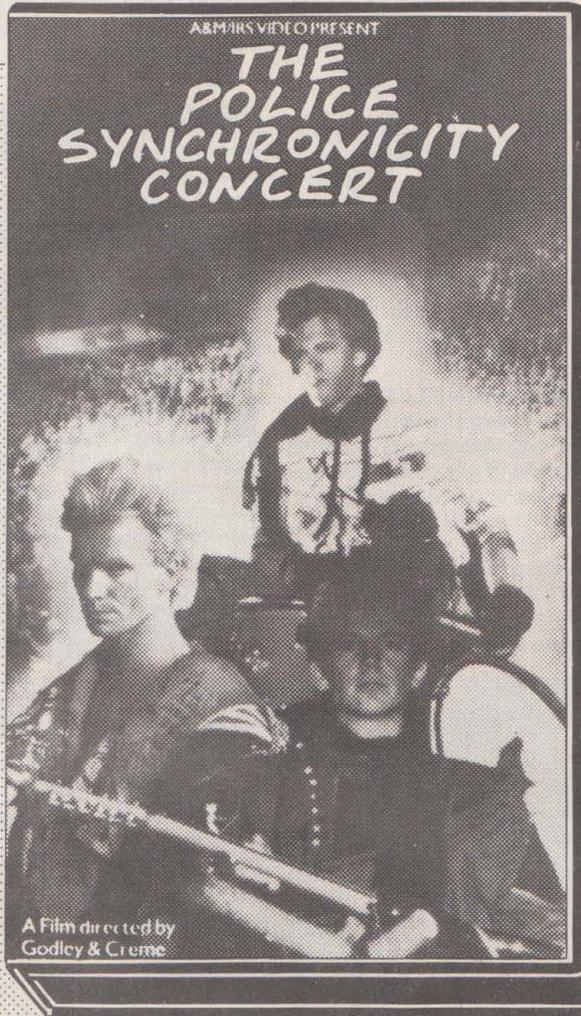
David Bowie

INCLUDES THE HIT SINGLE
"BLUE JEAN"

EMI AMERICA

The advertisement features a large, high-contrast, black and white portrait of David Bowie's face on the left side. The background is a dark, textured pattern. The text is arranged in a clean, modern layout, with the album title 'TONIGHT' and the artist's name 'David Bowie' in a stylized font. A small star is visible below the artist's name. The EMI America logo is at the bottom center.

IT'S NEW.



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THE SONGS
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WALKING IN YOUR FOOTSTEPS
MESSAGE IN A BOTTLE
WALKING ON THE MOON
WRAPPED AROUND YOUR FINGER
HOLE IN MY LIFE
KING OF PAIN
ONE WORLD
TEA IN THE SAHARA
OH MY GOD
DE DO DO DE DA DA DA
EVERY BREATH YOU TAKE
CAN'T STAND LOSING YOU
SPIRITS IN THE MATERIAL WORLD
SO LONELY

STING

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WE HAVE.

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Singles



Reviewed by Martin Townsend

CULTURE CLUB The War Song (Virgin)

There's been so much intellectualising about war—obscure allegories, murky metaphor—plenty of space left for clever clogs to say "War is alright if . . ."

So George lays it on the line, from his position a mass medium, mass appeal group: "War is stupid and people are stupid and love means nothing in some strange quarters."

Embraced by a tune that sweetens the message without weakening it, this is the ultimate Culture Club song.

We need all cultures in that club learning to say 'No'.

Single of the week.

STYLE COUNCIL Shout To The Top (Polydor)

The self-conscious searching for a sound that used to characterise the Style Council, has all but disappeared.

'Shout To The Top' has Mick Talbot trading piano riffs with an orchestral backing that forms the song instead of just decorating it.

And Paul Weller sounds comfortable copying no vocal style but his own.

I think they just earned themselves a new fan. How does 'Cupofteano Kid' sound: (Dreadful—Ed.).

PAUL YOUNG I'm Gonna Tear Your Playhouse Down (CBS)

Any doubts about Paul Young's voice—following prolonged throat problems—are immediately dispelled by this, his most full-bodied, raucous and downright danceable offering yet.

The man was spotted recently at Hammersmith Odeon, in awe

of husky-voiced soul legend Bobby Womack.

I've a feeling they'll soon be changing places. A number one.

BONA VENTURA When Malyndy Sings (TLO)

'Malyndy' is a 200-year-old negro spiritual which Bona V—better known as big leggy Jeremy, formerly of Haysi Fantaysee—has stirred up into the year's most captivating and magical dance sound.

From a gentle, twinkling intro it settles into a hard bass groove with swinging brass and synthesiser.

Jeremy adds a mixture of chant and croon punctuated by snatches of dialogue from *The Jungle Book*.

Utterly irresistible.

SPACE MONKEY Come With Me (Innervision)

Let a monkey type long enough and it'll write a masterpiece.

But the world's prettiest astral chimp—a.k.a. Paul Goodchild—has penned a pop masterpiece on his second attempt.

A razor-sharp dance production with some subtle and very effective dub effects showcases Paul's sparkling and

varied vocal.

A Kate Bush-like backing singer spreads the icing on the cake.

Paul was unlucky not to score with last year's 'Can't Stop Running'.

This'll change all that.

KIM WILDE The Second Time (MCA)

The good news to emerge from Kim's long absence is that she's now writing her own songs.

The bad news is that 'The Second Time' is not one of them.

Penned once again by Dad Marty and brother Rick it's a fusion of fashionably 'hard' sounds. But it lacks the fluency of good dance music and the killer punch of Frankie-pop.

Check out her own 'Fit In' on the new LP to find—at last—the real Kim Wilde.

THE STRANGLERS Skin Deep (Epic)

Perhaps that should be 'Perfect Skin Deep' since Hugh Cornwell plumps for a deep, deeeep, deeeep Lloyd Cole groan.

The brisk and very theatrical backing adds drama but, after the subtle charms of 'Feline', this is an oddly unimpressive return for the old punk warriors.

EVERYTHING BUT THE GIRL Native Land (Blanco Y Negro)

I'm starting to think 'Each And Every One' was a fluke.

Nothing Ben Watt and Tracy Thorn have done before or since has matched their own solo work.

Lyrically, 'Native Land' is a brilliant plea for tolerance and understanding—in a town, in the world.

BILLY IDOL Flesh For Fantasy (Chrysalis)

Billy is the Idol of America's young nouveau punx.

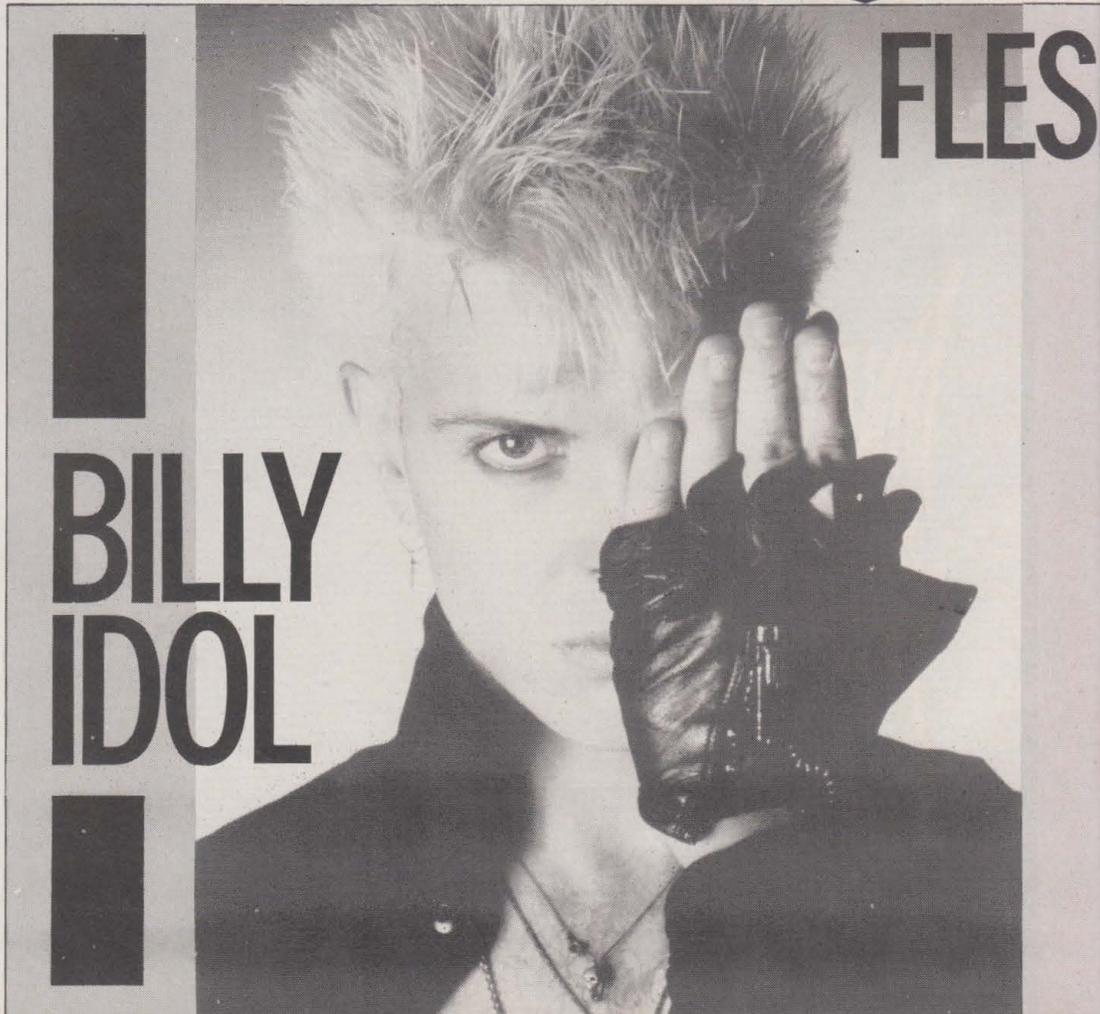
They pogo in droves to his full-throated rebel yell.

But we Brits lost interest in that years ago.

We preferred 'Eyes Without A Face'. The sighs without the pace.

Wised-up, our Gen X-ile repeats the formula—prowling a steamy hotel room as the bass throbs through the floor and the guitar throws odd shapes against the wall.

William, this is really something. . .



Words and music Idol/Stevens. Reproduced by kind

But what little excitement there is in the tune is trodden flat by Tracy's lumpen, hung-over vocal and – on my copy at least – Smithman Johnny Marr's harmonica solo, which sounds painfully off-key.

A major re-think required.

PAUL McCARTNEY
No More Lonely Nights
(Parlophone)

"Ok, Paul – blindfold off, your ten minutes is up . . .

"Hmm, five songs written – not bad. Let's just play 'em through.

"Oh yes, this one about lonely nights'll be okay for that film you're doing – *Give My Regards To Broad Street*.

"It's got a pleasant tune that most'll be humming two seconds after hearing it, innocuous lyrics . . .

"What's that? The other four songs? Well, you're only doing one film – so I'll file 'em.

"In the bin . . ."

REBBIE JACKSON
Centipede (CBS)

And now for the *real* state of shock . . .

Written and produced by Michael Jackson, 'Centipede' marks a very off-the-wall debut

for his eldest sister Rebbie.

Starting and ending in a rush of industrial noise (from PYT to SPK?) it soon settles into a rock hard beat with Rebbie celebrating the quiet of the night 'when the centipede is hot'. (!)

Though uncredited, Michael's voice seems evident on the Rockwell-like chorus and the whole odd and adventurous project is quite aptly dedicated to Jacko's 'mannequin friends'!

Curiouser and curiouser . . .

APPOLONIA 6
Sex Shooter (WEA)
VANITY

Pretty Mess (Motown)
Fun and frolics in the Prince playpen.

Prince-produced Appolonia 6 are three former members of his all-girl proteges Vanity 6, here pouting their way through an untidy mish-mash of 'Doves Cry' rhythms.

Former leader of Vanity 6, Miss Vanity herself, has now broken with Prince completely, dumping his clattery funk for a smoother, rockier groove.

Both records are rude in a silly, school-boyish sort of way that ape the worst of their obvious hero.

Prince and his giggly girls –

this year's Kid Creole And The Coconuts.

BRUCE SPRINGSTEEN
Cover Me (CBS)

In a recent US popularity poll, Bruce beat The Boy With The Llama by a clear head.

That's *popular* . . .

But 'Cover Me' – a hard rockin' plea from protection against that big ol' rough world – plonks a warm arm across your shoulders and welcomes you in.

Springsteen may be a mega-star but, to him, 'alooof' is just something the Chinese have on their houses . . .

BONEY M
Kalimba De Luna
(Atlantic)

In 1977, Boney M – a group manufactured around four West Indians scraping a living in Germany – thumbed their noses at all the boring pop acts cluttering the UK charts, pre-punk.

They hit with fun, singalong numbers like 'Rivers Of Babylon' before Black Lace made singalong a dirty word.

Seven years on, the hit machine's slowed up a bit but 'Kalimba De Luna' marks a new sophistication.

It fuses Latin rhythms with a crisp dance production courtesy group founder Frank Farian.

Watch it ka-limba the charts.

NATIONAL PASTIME
It's All A Game
(Spellbound)

Third, classy offering from Manchester's Pastimers is a stage fave beefed up from the original version on the B-side of their debut, 'Lunacy'.

With a chorus that lodges in the brain instantly and some raucous tenor sax work from Andy Daley, this proves them more than game for a hit.

Watch for a No. 1 feature soon . . .

JERMAINE JACKSON/PIA
ZADORA
When The Rain Begins To
Fall (Arista)

Just when you electric-dreamed that the streets of fire had been put out by purple rain . . . along comes another 'rack 'n' rawl' movie – 'Invasion Of The Rock Alien' (!).

'Rain' is the bland but very catchy opening number.

Singing chores are dominated by the world's second-best Jackson, and short Pia – infamous for her steamy scenes in *Butterfly* – does a pleasant, if rather amateurish, impersonation of Olivia Newton John and emerges very honourably.



Reviewed by Sunie

DAVID BOWIE

Tonight (EMI America)

Boring 'Blue Jean' and recent photos of DB wearing a jacket made of the Rover's Return curtains raised doubts . . . and listening to the LP confirmed them.

In the absence of anything new to say, the man has produced a glossy, mainstream rock collection, long on skill and short on imagination.

Many of the songs were co-written with Iggy Pop, and would doubtless sound a lot more exciting if the Ig were singing.

AZTEC CAMERA
Knife (WEA)

Second long player from East Kilbride's maturing infant prodigy, Roddy Frame. The songs, while thoughtful as ever, aren't as strong as those on his debut, but his delivery and Mark Knopfler's production are so classy and assured that it hardly matters.

Whilst he looks distinctly ill at ease in the Top 40, Frame commands a place in any discerning record collection. File under "A" for adult.

DEPECHE MODE
Some Great Reward (Mute)

The sadly under-rated Depeches turn out consistently excellent singles. But 45s rather than LPs remain their forte.

They've progressed a million musical miles from their boppy origins, but Martin Gore's lyrics haven't kept up. Over a whole LP, their gaucheness is a major detraction from the record's musical merits. Love the group, but I only *like* 'SGR'.

HEAVEN 17
How Men Are (Virgin)

Unlike Depeche Mode, this lot enjoy credibility by the bucketful – yet all their high-falutin' pop theory can't instil any magic into a dull, workmanlike LP.

It has its attractive moments, but there's nothing here to match their 'Penthouse' peak. Neither a warm nor a very likeable record.

ASTRUD GILBERTO
The Essential Astrud Gilberto
(Verve)

She was the voice on the samba classic 'The Girl From Ipanema', an accidental star whose career began when her husband couldn't sing the song in English.

And that's all the background you need to enjoy this soft, jazzy, bossa nova best-of. She was a fore-runner of Tracey Thorne and maybe Sade, too . . .

H FOR FANTASY

There's a change in pace
Of fantasy and taste
Do you like good music, do you like to dance, oh yeah
Hanging out for a body shop at night
Ain't it strange what we do to feel alright, oh yeah
When will you call
I'm experienced, oh yeah

Face to face and back to back
you see and feel my sex attack

Chorus:
Sing it, flesh, flesh for fantasy
We want, flesh, flesh for fantasy

It's after midnight
Oh are you feeling alright, oh yeah
Turn out the light babe
Are you someone else tonight
Neighbour to neighbour
Door to door
Don't ask questions there's time for it all, oh yeah

Face to face and back to back
you see and feel my sex attack

Repeat chorus

Same old culture
Father loves his son, mother's daughters too
It's an old old story, cries the new world too

Flesh, flesh, flesh for fantasy
We want, flesh, flesh for fantasy
We want, flesh, flesh for fantasy
We want, flesh, flesh for fantasy

CULTURE CLUB SAY WAR

CONTINUED FROM PAGE 8

UNFORTUNATE THINGS

So how is your love life these days?

"I lived with a girl for three years and then stopped six months before I met George. I think a relationship would have replaced my ambition. I was quite happy bringing home the bacon, having cheap holidays but the band replaced that.

"Anyway I'm not overtly promiscuous. I'm not a rock'n'roller."

Exactly, that's what I meant.

"Well, yes I do get lonely but then I'm not always going to be working this hard. You can't have everything. That's the unfortunate thing.

"There's a song on the album called 'Unfortunate Thing'."

Clever blighter.

PERVERT POP STAR ALONE IN PUB SHOCK!

"I can't go to the pub on my own and sit down with a paper, because people think 'what's he

doing alone . . . he must be a pervert'. I don't go out much alone."

This isn't unusual for pop stars, readers. Most of them, like ducks, tend to travel in formation. Or is that geese.

"If I go for the Sunday papers, bleary, smelly and badly dressed and bump into a bunch of kids, what will they think?" Jon asks.

"I went to the supermarket once and everyone was bloody staring at me. So I went round with a trolley and got a bottle of Dettol, some sesame snacks, some halva, shoelaces and a packet of Zippo firelighters.

"In five years time no-one will know who I am anyway. Culture Club could be dead tomorrow. I was on stage last tour and there were thousands of people screaming and I thought 'I've made it! I'm special!' But when I got backstage I soon came down to earth."

THE WAR SONG

The title of the single is almost like a parody of a protest song. Why?

"The lyric is 'War is stupid'. It's on everyone's minds - CND, the arms race. The song is blank, it tries to trivialise.

"You can use two forms of propaganda - either you get very aggressive and make

people more frightened, or you belittle, use humour.

"I don't believe in marching around with banners saying Ban The Bomb. Try that in Red Square. You're just preaching to the converted. I don't believe in party politics, they're too inflexible.

"I was on *Pop Quiz* and Tracey said to me (in silly voice) 'Ooh, you're right wing,' just because I refuse to take the trendy young person's left wing stand on everything.

"I've always been apolitical. If people think I'm conservative, that doesn't bother me. People should take control of their own lives, not rely on politicians - they're fallible human beings. I saw Margaret Thatcher on the *Michael Aspel Show*. When she dropped her tough out-of-touch act she started giggling like a stupid schoolgirl. She's barmy."

BUILD ME A TABLE MY GOOD MAN!

What's the worst thing about being nearly famous?

"The worst thing is George can get into any restaurant he likes - they'll build him a table if necessary - whereas if I go and it's fully booked they say 'who the hell are you?'"

But he does get to mix the albums, which is more than George does.



NATIONAL PASTIME

NEW SINGLE



7" & EXTENDED 12" MIX

it's all a game

BRAND NEW VERSION

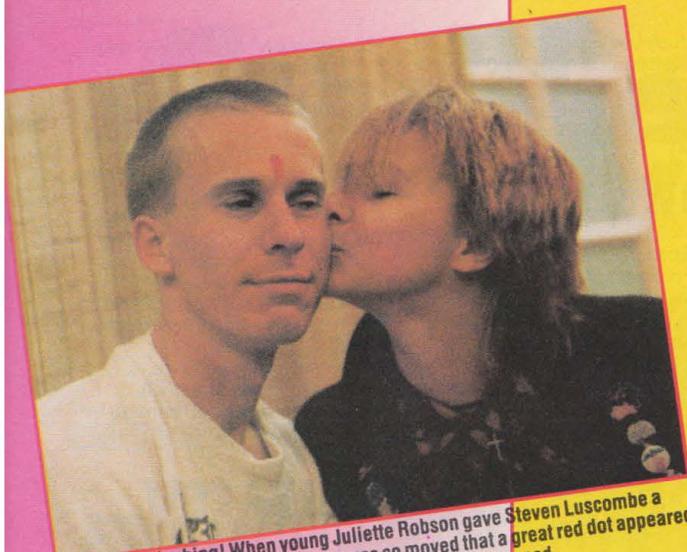
C/W IDLE THREATS

7" SPELL '10 • 12" SPELL '10



AVAILABLE
THROUGH CBS RECORDS

SPELLBOUND



Talk about blushing! When young Juliette Robson gave Steven Luscombe a quick peck the Mr Miserable of pop was so moved that a great red dot appeared on his forehead. Funny though, he doesn't look embarrassed.



When Nik Kershaw appeared on TV AM this year he had to get up pretty early. By the time it was all over the poor lad was pretty whacked out, but he did find time to stop and have a quick chat with Shelley from Hackney. What a nice man!



Kirsty Amachree felt pretty fobbed off when she met John Taylor at the BBC. He chatted to her a while then left her with this strange feller who said he was in a band. What band? She asked. Big Country? Never heard of them.



Trisha Reid's cousin, Dawn was in the ladies room at TOTP when Ian McCulloch of the Bunnymen walked in, said he was going to "ave a slash" and then demanded that they all leave. Dawn could do nothing but hang her head in shame. If only he wouldn't wear those dark glasses indoors.



Julie Garland took this picture of her friend Tracey Ashworth with a popstar in Liverpool's legendary Cavern Club, where the Beatles started. But it's not a Beatle, rather one of Liverpool's new generation of stars, Eddie Lunden of China Crisis.

CLAIM TO FAME

THE PAGE WHERE YOU'RE THE STAR!

If you've been photographed with the hip, trendy or merely very famous send your snaps to CLAIM TO FAME, NO1., Room 304, Commonwealth House, 1-19 New Oxford Street, London WC1. Please remember to include a short note explaining the picture. No responsibility can be taken for photos sent. CLAIM TO FAME - The page that the nation are talking about!

Do any of these faces ring a Bell? Yes, it's Ped and Nash from FGTH. Little Jimmy Stevens from Swansea says he had his dream come true a few weeks ago when he actually met them, at the posh Toppers bar. Said Jimmy: "It was brill just to meet my idols, I spoke to them for ages, they even spoke to me. My only wish is that Paul Rutherford could have been there. Next time Jim."

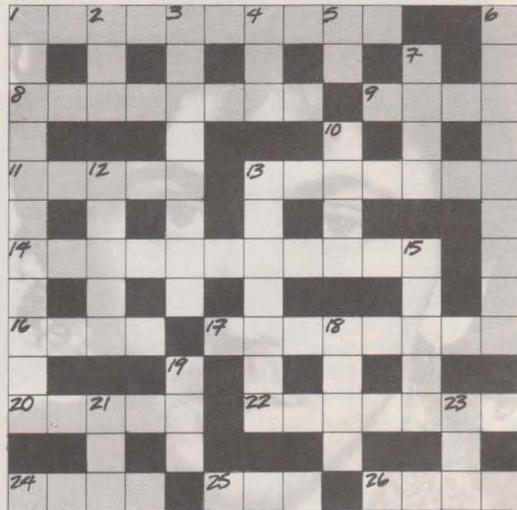


Warren Cann of Ultravox was doing a spot of shopping one day in Glasgow when Laura-Agnes Hendry came bounding up to him and demanded that she be in a photo with him. Warren agreed - but Laura had to hop into his shopping basket after.



CROSS

STAR



Know the face? See 20 across.

ACROSS

1. Dr. Beat's kind of Machine (5,5)
8. American band who first recorded Riders on the Storm (3,5)
9. Kenny Everett, alias Sid . . . (4)
11. Mr Lundon (5)
13. A girl who follows bands around (7)
14. 1963 big Beatles hit - Yeah, Yeah, Yeah (3,5,3)
16. Gary Numan had a Tubeway . . . (4)
17. Potty Met (anag) and the Heartbreakers (3,5)
20. That Rowland chappie we've not heard for a while (5)
22. What Howard Jones would like to get to know (3,4)
24. Sporty album from American

25. Huey Lewis and the . . . (4)
25. Big hit article of clothing for Paul Young (3)
26. Swedish foursome spells the same backwards as forwards (4)

DOWN

1. Gossiping relations for Tears For Fears (7,4)
2. Mr Edmondson who appeared in Tracey's 'Sunglasses' video (3)
3. What Stevie just called to say (1,4,3)
4. "Sun crazed in . . . room" - Heaven 17 (3)
5. George Michael's guilty feet have got . . . rhythm (2)
6. A Madam for Malcolm (9)
7. Compilation Jam album (4)
10. Original punk club sounds like Brian Ferry's group (4)
12. A Summer one for Philip Sallon and the Mud Men (5)
13. A Heavenly Glenn (7)
15. Remember when Squeeze were . . . Junction (2,3)
18. D.J. Gambaccini (4)
19. David Sylvian's got water in the well - shurely shome mistake (3)
21. Every breath you take, every . . . you break (3)
23. Not Women's but Human's for Howard Jones (3)

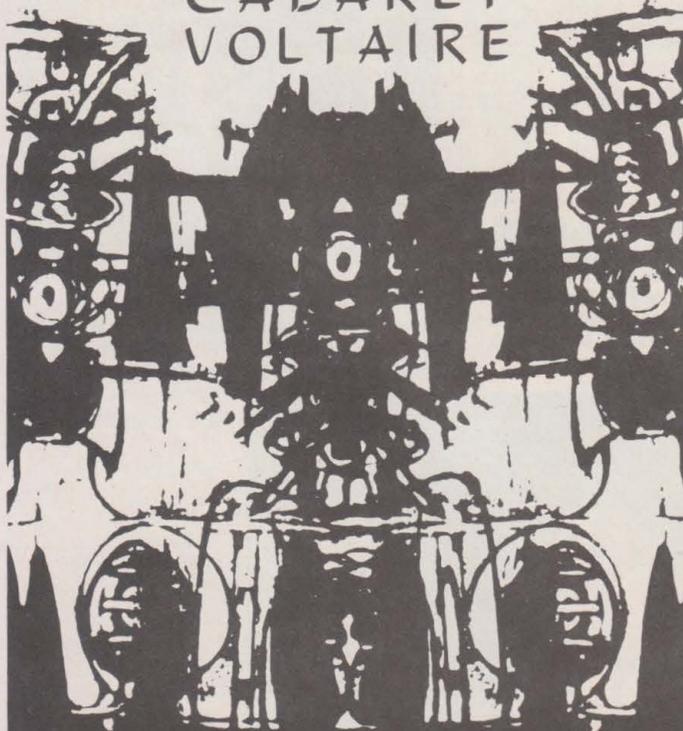
SPLIT PERSONALITY

1. Is his first name
 - (a) Maurice
 - (b) Julian
 - (c) Steven
2. Which female singer did he used to write embarrassing fan letters to?
3. Where's he from?
4. Who's the odd one out and why?
 - (a) Oscar Wilde
 - (b) Billy Fury
 - (c) Joe Loss



PUZZLE ANSWERS ON PAGE 51

CABARET VOLTAIRE



SENSORIA

NEW SINGLE 7 INCH CVS 3
EXTENDED 12 INCH CVS 312

PRODUCED BY JOHN 'TOKES' POTOKER WITH CABARET VOLTAIRE

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DAVID BOWIE IN THE IMAGE

From 1968, a long-lost 15 minute fantasy which marked the dramatic debut of one David Bowie.

PLUS: WORLD EXCLUSIVE

DAVID BOWIE INTERVIEW BY CHARLES SHAAR MURRAY

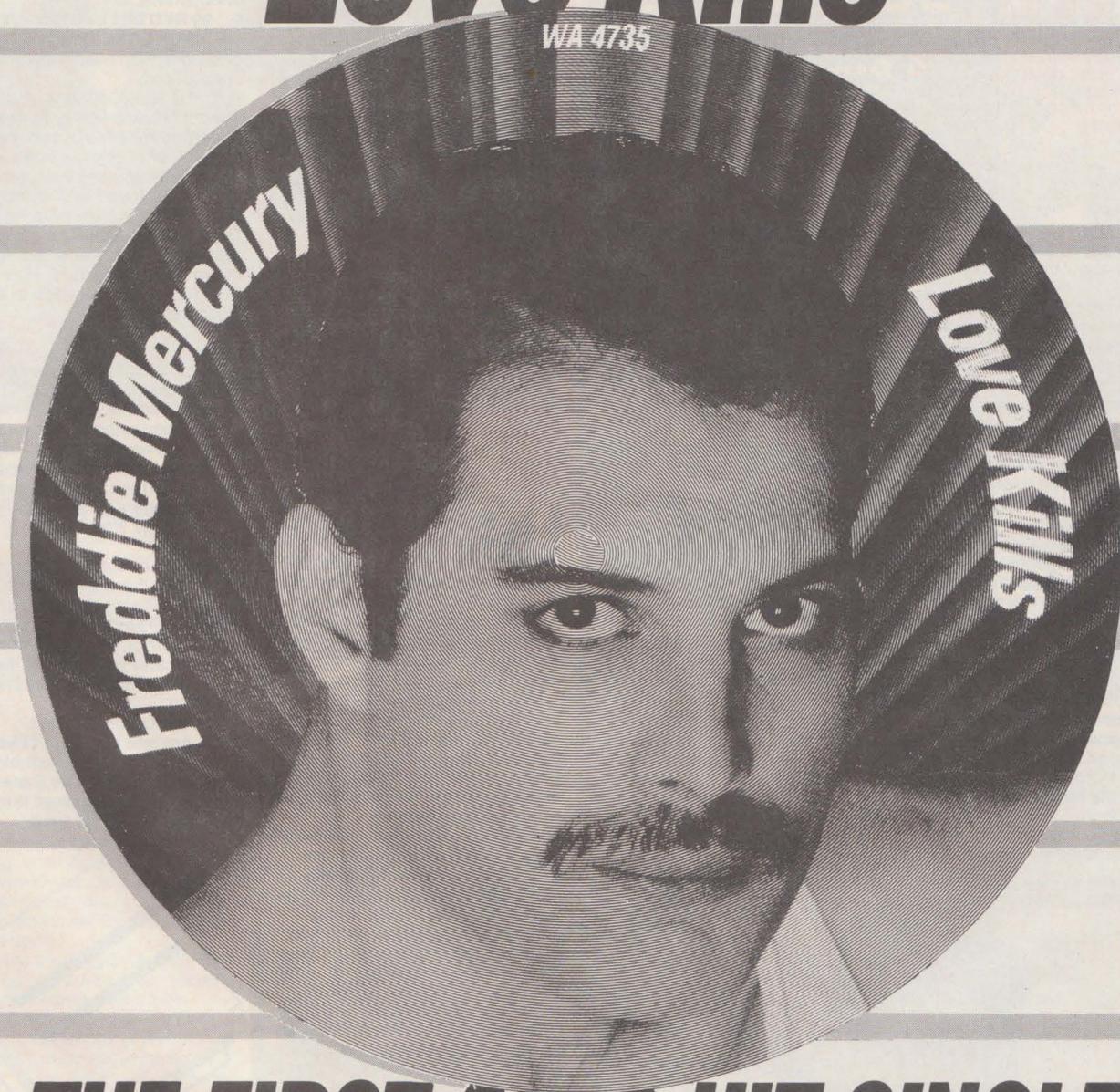
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ONE TO

WHAT'S ON YOUR MIND? WRITE TO ONE TO 1, ROOM 304, COMMONWEALTH HOUSE, 1-19 NEW OXFORD STREET, LONDON WC1A 1NG. THE WRITER OF THE BEST LETTER WINS A £5 RECORD TOKEN.

Dear Diary:
Someone showed me a very strange magazine today. It is called *No. 1* and is about the current pop scene.

I was horrified to discover that apparently no young people today like classical music or even Abba! They are uncouth yobs! They like pop groups with names like Frankly Goes To Hollywood, Susie And Her Banshee, Durran Dewran and Wam.

I was hopeful when I saw an article about Culture Club, but they're just as bad, and the lead singer isn't even a pretty girl!

The letters to the editor are dreadfully disrespectful. Everyone goes on about someone called Mike Read and a record called 'Relax' or something, and say that every record made is, was, and always will be awful.

Oh well, I think I shall be staying with the *Telegraph*.

Adrian Mole, Colchester.
In next week's *No. 1* a glorious, massive poster of Placido Domingo, an indepth report on the Elgin Marbles, and we go on tour with the National Opera. Satisfied?



Playboy

Flashing boobs, pathetic smiles, big bums, what am I talking about? The dancers on *TOTP*. Be honest, who wants to see these so called dancers bobbing up and down in front of the camera? As if anyone wants to see an advert for Colgate.

I really wouldn't mind, if only they could dance, but my brother dances better than that.

So *No. 1*, why don't you send round the Ed to sort 'em out? *Holly's Blue Eyes, Stafford.* Send round the Ed, eh? The Final Solution? There are few more steps to be taken before employing that fearful weapon. Write directly to Michael Hurl, Producer, at TV Centre, Wood Lane. (Please?)

I bet that girl who won that holiday with Wham! in France was only picked because of her age (21).

If that was the case, it's just not fair. Okay, so Andrew and George could have had a better time going round all the pubs and clubs, but you might have said the competition was only open to anyone over 18. It would have saved me a stamp. *Ivan Lendl's Sox, Fife.*

Remember that New Order song, 'Everything's Gone Green'... with envy, peut etre?

(Our Thompson Twins winner last week was 15, by the way).

I was wondering if you'd forgotten that there still exists a wonderful pop singer called Paul Young.

Ever since his throat infection he's disappeared from your mag.

Please bring Paul back into the pop scene by doing some more features on him and running some posters.

Paul's Devoted Fan, Jackie. Paul will shortly be back on the pop scene despite our help - or lack of it. We hear he's back at work on the new LP. Also stand by for his great new single, 'I'm Gonna Tear Your Playhouse Down!'

POISON ARROW



Just look at that horribe Poison Arrow, lads.

Awful, brats, crap, Duran Duran, evil, false, gimps, horrible, limp, morons, nasty, 'orrific, puerile, queers, rats, stupid, terrible, ugly, vile, wallies, xerophobic, yaks, zombies! God, I hate Duran! *Millie, Essex.*

How could you? How could you allow such an insufferable piece of moronic human refuse to sully the otherwise broad-minded view of your excellent magazine.

Of course, I'm talking about that exile from the asylum, that walking cabbage with the stupid look on his face, Paul Simple Simper.

How dare he refer to the great Mama's Boys as a bunch of "long haired, hell raising yanks"? Maybe your geography is bad Paul The Pratt, but even you should know that there happens to be a small patch of water between America and... IRELAND, which is where the Mama's Boys actually come from.

So, either get rid of this feeble-minded moron who disgraces music journalism, or I will arrive in your offices with my chain saw and turn the idiot into a tin of Pedigree Chum.

You have been warned. *Pat's 'Flying V' Guitar, London.* Paul normally ventures into the office anytime after lunchtime on Wednesday, if that's any help.

Who the hell do that lot from Shrewsbury think they are!

I am referring to the Sound Foundation whose letter in *One To 1* on Sept. 1 spoke about Liverpool Loonies.

After that I went round all the houses in Liverpool and we all agreed to challenge the people of Shrewsbury to a showdown. We will leave the date, time and place arrangements to them.

Tell them to beware because we're WELL 'ARD!!! *Elementary Penguin, Liverpool.* Okay, we told them and they said they'd meet you at midday next Thursday, behind the bike sheds.

Here is the original writer's chart:

- 1 **MCNEILL'S MAD AT ME** - Tracey Ullman.
- 2 **THIS CHARMING HANNA** - The Smiths.
- 3 **WHAT'S LAMBERT TO DO WITH IT** - Tina Turner.
- 4 **SONG TO THE SIMPER** - This Mortal Coil.
- 5 **HERE COMES THE SWAYNE AGAIN** - Eurythmics.
- 6 **CATERVOLLER** - The Cure.
- 7 **WOOD BURSCHE** - Scritti Politti.
- 8 **TOWNSEND AND TURNING** - Windjammer.
- 9 **99 RED BELL-OONS** - Nena.
- 10 **YOUR LOVE IS LING** - Sade. *Someone Who Hates Howard Jones, Glos.*

P.S. Has Mark Cooper joined TVS? We don't know what you've been watching recently but no, he hasn't! Since Mark left our hallowed company he's been very busily employed making cups of tea for Boy George, helping Phil Oakey with his make-up, washing Heaven 17's cars and all the other weird and wonderful things that fully fledged employees of Virgin Records get up to.

Thanks but No Thanks
What am I on about? That bloody, crummy, pathetic picture competition where you invite people to graffiti over members of Frankie.

Okay, I know Paul scribbled over himself but here you have given Frankie-haters the joy of doing all sorts to Holly, Ped, Mark and Nasher.

Horror! I cannot bear the thought of entering this competition that gives loonies the chance to make sure that Frankie look like pillocks.

WARNING: Don't anyone touch those pics, or you'll have to deal with me and my friend Jeanette in New Brighton.

A Frankie Lover, Cumbria.
Well, anyone who didn't like Frankie would have scribbled over them anyway, so there's not much difference except that now they can get a prize for it.



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

- 1 **PRIDE** U2
- 2 **CASTLES IN SPAIN** Armoury Show
- 3 **SEVEN SEAS** Echo & The Bunnymen
- 4 **TORTURE** The Jacksons
- 5 **FOREST FIRE** Lloyd Cole & The Commotions
Emma David, York.

This week's coupon is on page 20.



A cheese and pickle sandwich

FRANKIE GOES TO HOLLYWOOD are the best thing since ham, pickle and jam sandwiches were discovered by Auntie Mable in 1918. *Holly's Hairdryer, Stockton.* What about chilli paste and banana sandwiches like the ones the No. 1 staff have for lunch every day? Beat that Frankie!

This is the last straw. This time you've got me really angry. Last Thursday I was casually looking through your mag hoping to find something interesting when I came across the preview for the following week, August 31. The words New Order caught my eye. But then I noticed the next bit: "Rum bunch, aren't they? But then they're from the north."

Well that's just typical isn't it? That just brings out how narrow-minded you Southerners are about the north. As far as you're concerned people in places north of Watford aren't really worth bothering about are they? A necessary evil you might say.

Well let me tell you something. There are lot of intelligent people up here. And be warned - don't ever come up here and start slagging us off because we won't stand for it, and you won't know what's hit you until you wake up in hospital. All I can say is thank God you did an interview with New Order, 'cos they and Frankie are the only thing that brighten up your magazine.

A Very Angry Person Who's Crazy About Holly Johnson And Piccadilly Radio.

Lynn Hanna (who wrote the offending line and who is a

northern girl herself) says she may well have meant it as a joke. . . she promises to eat 200 black puddings for straying from the true path.

Fränkie, Malcolm McLaren, Michael Jackson, Spandau Ballet etc. In my opinion these forementioned Pop Bores, are the exact equivalents of Max Bygraves, Bonnie Langford and the kids from Mini-Pops. *Victoria Rodgers, Derby.* So what?



Across: 1. Miami Sound 8. The Doors 9. Snot 11. Eddie 13. Groupie 14. She Loves You 16. Army 17. Tom Petty 20. Kevin 22. You Well 24. News 25. Hat 26. Abba

Down: 1. Mothers Talk 2. Ade 3. I Love You 4. Our 5. No 6. Butterfly 7. Snap 10. Roxy 12. Dream 13. Gregory 15. Up The 18. Paul 19. Ink 21. Vow 23. Lib.

SPLIT PERSONALITY! It's . . . Morrissey!

1. Steven 2. Sandie Shaw 3. Manchester 4. Joe Loss isn't one of his famous heroes.

IN NEXT WEEK'S No. 1

We've got

PAUL YOUNG'S
arms



All of

KIM WILDE

PAUL YOUNG'S
legs



The whole of

MADNESS

PAUL YOUNG'S
head



Three of

BRONSKI BEAT

PAUL YOUNG'S
digital watch



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in their entirety

PAUL YOUNG'S
dimple



A big bunch of

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- 18 Duran Duran
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NO.1

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- 2 **LET'S GOT CRAZY** Prince & The Revolution (Warner Bros)
- 3 **SHE BOP** Cyndi Lauper (Epic)
- 4 **WHAT'S LOVE GOT TO DO WITH IT** Tina Turner (Capitol)
- 5 **DRIVE** The Cars (Elektra)
- 6 **IF THIS IS IT** Huey Lewis & The News (Chrysalis)
- 7 **THE WARRIOR** Scandal (Columbia)
- 8 **THE GLAMOROUS LIFE** Sheila E. (Warner Bros)
- 9 **I JUST CALLED TO SAY I LOVE YOU** Stevie Wonder (Motown)
- 10 **CRUEL SUMMER** Bananarama (Polygram)
- 11 **COVER ME** Bruce Springsteen (Columbia)
- 12 **STUCK ON YOU** Lionel Richie (Motown)
- 13 **GHOSTBUSTERS** Ray Parker Jr. (Arista)
- 14 **HARD HABIT TO BREAK** Chicago (Warner Bros)
- 15 **DYNAMITE** Jermaine Jackson (Arista)
- 16 **LUCKY STAR** Madonna (Warner Bros)
- 17 **WHEN YOU CLOSE YOUR EYES** Night Ranger (MCA)
- 18 **LIGHTS OUT** Peter Wolf (EMI America)
- 19 **TORTURE** Jacksons (Epic)
- 20 **SUNGLASSES AT NIGHT** Corey Hart (EMI America)
- 21 **WE'RE NOT GONNA TAKE IT** Twisted Sister (Atlantic)
- 22 **CARIBBEAN QUEEN** Billy Ocean (Arista)
- 23 **WHEN DOVES CRY** Prince (Warner Bros)
- 24 **ROCK ME TONITE** Billy Squier (Capitol)
- 25 **THE LUCKY ONE** Laura Branigan (Atlantic)
- 26 **THERE GOES MY BABY** Donna Summer (Warner Bros)
- 27 **GO INSANE** Lindsey Buckingham (Elektra)
- 28 **ARE WE OURSELVES** The Fixx (MCA)
- 29 **I'M SO EXCITED** Pointer Sisters (RCA)
- 30 **IF YOU'RE EVER IN MY ARMS AGAIN** Peabo Bryson (Elektra)

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U.S. ALBUMS

- 1 **PURPLE RAIN** Prince & The Revolution (Warner Bros)
- 2 **BORN IN THE USA** Bruce Springsteen (Columbia)
- 3 **SPORTS** Huey Lewis & The News (Chrysalis)
- 4 **PRIVATE DANCER** Tina Turner (EMI America)
- 5 **HEARTBEAT CITY** The Cars (Elektra)
- 6 **1100 BEL AIR PLACE** Julio Iglesias (Columbia)
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- 13 **EDDIE & THE CRUISERS** Soundtrack (Epic)
- 14 **VICTORY** Jacksons (Epic)
- 15 **STAY HUNGRY** Twisted Sister (Atlantic)
- 16 **MADONNA** Madonna (Warner Bros)
- 17 **MIDNIGHT MADNESS** Night Ranger (MCA)
- 18 **SHE'S SO UNUSUAL** Cyndi Lauper (Epic)
- 19 **WARRIOR** Scandal (Columbia)
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- 26 **ICE CREAM CASTLE** The Time (Warner Bros)
- 27 **BREAKING HEARTS** Elton John (Warner Bros)
- 28 **AN INNOCENT MAN** Billy Joel (Columbia)
- 29 **CAMOUFLAGE** Rod Stewart (Warner Bros)
- 30 **17** Chicago (Warner Bros)

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DISCO/DANCE SINGLES

- 1 **I JUST CALLED TO SAY I LOVE YOU** Stevie Wonder (Motown)
- 2 **LOST IN MUSIC (REMIX)** Sister Sledge (Cotillion/Atlantic)
- 3 **GHOSTBUSTERS** Ray Parker Jr. (Arista)
- 4 **MAGIC TOUCH** Rose Royce (Street Wave)
- 5 **THE MEDICINE SONG** Stephanie Mills (Club)
- 6 **DR. BEAT** Miami Sound Machine (Epic)
- 7 **RAIN FOREST** Paul Hardcastle (Bluebird)
- 8 **HOT WATER** Level 42 (Polydor)
- 9 **ENCORE** Cheryl Lynn (Street Wave)
- 10 **COME AND GET MY LOVIN'** Barbara Fowler (Mastermix)
- 11 **YOU GET THE BEST OF ME** Alice Myers (MCA)
- 12 **SMOOTH OPERATOR** Sade (Epic)
- 13 **I WISH YOU WOULD** Jocelyn Brown (Fourth & Broadway/Island)
- 14 **I CAN'T LET YOU GO** Haywood (CBS)
- 15 **TOUCH BY TOUCH** Diana Ross (Capitol)
- 16 **YOU'RE NEVER TOO YOUNG** Cool Notes (Abstract Dance)
- 17 **ETERNALLY GRATEFUL** Janet Kay (Local)
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- 21 **TOUCH ME** Fonda Rae (Street Wave)
- 22 **WHITE LINES (DON'T DON'T DO IT)** Grandmaster & Melle Mel (Sugarhill)
- 23 **NO FAVOUR** Temper (MCA)
- 24 **PRIME TIME** Mtume (Epic)
- 25 **MR. SOLITAIRE** Animal Nightlife (Island)
- 26 **INTIMATE CONNECTIONS** Kleer (Atlantic)
- 27 **THE GIRL FROM IPANEMA** Astrud Gilberto (Verve/Polydor)
- 28 **STUCK ON YOU** Trevor Walters (I&S)
- 29 **TORTURE** Jacksons (Epic)
- 30 **TODA MENINA BAIANO** Gilberto Gil (WEA International)

Compiled by MRIB

INDEPENDENT SINGLES

- 1 **MASTER & SERVANT** Depeche Mode (Mute)
- 2 **KANGAROO** This Mortal Coil (4AD)
- 3 **WILLIAM, IT WAS REALLY NOTHING** Smiths (Rough Trade)
- 4 **BEAUTIFUL MONSTER** Folk Devils (Ganges)
- 5 **ACCELERATION** Bill Nelson (Cocteau)
- 6 **DEAD & BURIED** Alien Sex Fiend (Anagram)
- 7 **DO WHAT YOU DO** GBH (Clay)
- 8 **THE GARDEN OF ARCANE DELIGHTS** Dead Can Dance (4AD)
- 9 **THE JUDGE** Inca Babies (Black Lagoon)
- 10 **WORK IN PROGRESS** Robert Wyatt (Rough Trade)
- 11 **THANKS FOR THE NIGHT** Damned (Damned)
- 12 **AGADOO** Black Lace (Flair)
- 13 **SHE SAID** Death In June (New Europeans)
- 14 **SUNLIGHT** Felt (Cherry Red)
- 15 **WALK INTO THE SUN** March Violets (Rebirth)
- 16 **UNCLEAN (EP)** Psychic TV (Temple)
- 17 **BLUE MONDAY** New Order (Factory)
- 18 **THE ORIGINAL SIN** Senate/DO YOU BELIEVE Theatre Of Hate (Burning Rome)
- 19 **BIG BLUE WORLD** Paul Haig (Crepesculer)
- 20 **SPIRITWALKER** Cult (Situation 2)
- 21 **SO SURE** Skeletal Family (Red Rhino)
- 22 **ACTION** Fits (Trapper)
- 23 **MUSIC TO WATCH GIRLS BY** Higsons (Upright)
- 24 **COTTAGE INDUSTRY** Yeah Yeah Noh (In Tape)
- 25 **PEARLY DEWDROPS** Cocteau Twins (4AD)
- 26 **ARE YOU READY** Break Machine (Record Shack)
- 27 **WE ARE MAD** Toy Dolls (Volume)
- 28 **RAPE** Zos Kia (All The Mad Men)
- 29 **BLUE CANARY** Frank Chickens (Kaz)
- 30 **GOD BLESS AMERICA** Toxic Reasons (Skysaw)

Compiled by MRIB

READERS' CHART

- 1 **CARELESS WHISPER** George Michael (Epic)
- 2 **GHOSTBUSTERS** Ray Parker Jr. (Arista)
- 3 **I JUST CALLED TO SAY I LOVE YOU** Stevie Wonder (Motown)
- 4 **I'LL FLY FOR YOU** Spandau Ballet (Chrysalis)
- 5 **TALKING IN YOUR SLEEP** Bucks Fizz (RCA)
- 6 **LIKE TO GET TO KNOW YOU WELL** Howard Jones (WEA)
- 7 **DR BEAT** Miami Sound Machine (Epic)
- 8 **TWO TRIBES** Frank Goes To Hollywood (ZTT)
- 9 **MASTER & SERVANT** Depeche Mode (Mute)
- 10 **BIG IN JAPAN** Alphaville (WEA)
- 11 **PASSENGERS** Elton John (WEA)
- 12 **MOTHERS TALK** Tears For Fears (Mercury)
- 13 **SELF CONTROL** Laura Branigan (Atlantic)
- 14 **WHATEVER I DO** Hazell Dean (Proto)
- 15 **IT'S A HARD LIFE** Queen (EMI)
- 16 **PRIDE** U2 (Island)
- 17 **WHITE LINES** Grandmaster Flash (Sugarhill)
- 18 **A LETTER TO YOU** Shakin' Stevens (Epic)
- 19 **SUNGLASSES** Tracey Ullman (Stiff)
- 20 **LOST IN MUSIC** Sister Sledge (Atlantic)

WRITER'S CHART

Chosen this week by Dave Ling

- 1 **POWERSLAVE** Iron Maiden (EMI)
- 2 **NO REMORSE** Motorhead (Bronze)
- 3 **THE WARNING** Queensryche (EMI America)
- 4 **RIDE THE LIGHTNING** Metallica (Music For Nations)
- 5 **W.A.S.P.** W.A.S.P. (Capitol)

VIDEO

- 1 **MAKING MICHAEL JACKSON'S THRILLER** Michael Jackson (Vestron)
- 2 **WE WILL ROCK YOU** Queen (Peppermint)
- 3 **FAR EAST & FAR OUT** Style Council (Polygram)
- 4 **NOW THAT'S WHAT I CALL MUSIC VOL III** Various (Virgin/PMI)
- 5 **NIGHT OF THE HAWKS** Hawkwind (Jettisonz)
- 6 **IN ASIA** Asia (Vestron)
- 7 **BREAKDANCE: YOU CAN DO IT** Various (K Tel)
- 8 **LEGEND** Bob Marley & The Wailers (Island)
- 9 **THE ROYAL ALBERT HALL CONCERT PART II** Various (Videofarm)
- 10 **LIVE IN TORONTO** Motorhead (Avatar)

Compiled by MRIB

DEEJAY'S CHOICE

Chosen this week by Colin Faver at the Camden Palace, Friday nights.

- 1 **UNITY PARTS 1-6** Afrika Bambaataa & James Brown (Tommy Boy)
- 2 **MY LOVE IS ALIVE** Chaka Khan (White label)
- 3 **DON'T LET THEM DROP THE BOMB** Kolo Krew (Time Trax)
- 4 **MADAM BUTTERFLY** Malcolm McLaren (Charisma)
- 5 **WHEN DOVES CRY** R.A.P. M.C. Frostie & Lovin' C (Rappers Rapp)
- 6 **PLAGUE OF HEARTS (DUB)** Slip (Arista)
- 7 **GROOVE JUMPIN'** 400 Blows (Illuminated)
- 8 **HIP HOP ON WAX VOL II** DJ Red Alert (Vintainment)
- 9 **THE MEDICINE SONG** Stephanie Mills (Club)
- 10 **WEEKEND GIRL** SOS Band (Tabu)

DJs interested in having their chart included contact Paul Simper at No. 1.

STEPHEN TINTIN DUFFY SHE MAKES ME QUIVER

Ten 28

New Single on 7+12 inch, An M+M mix

Manufactured and Distributed in the UK by VIRGIN RECORDS





U.K. SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	HIGHEST POSITION	
1	1	6	1	I JUST CALLED TO SAY I LOVE YOU Stevie Wonder (Motown)
2	2	5	2	GHOSTBUSTERS Ray Parker Jnr (Arista)
3	5	3	3	PRIDE U2 (Island)
4	12	3	4	LOST IN MUSIC Sister Sledge (Cotillion/Atlantic)
5	3	9	1	CARELESS WHISPER George Michael (Epic)
6	4	5	4	BIG IN JAPAN Alphaville (WEA)
7	19	2	7	BLUE JEAN David Bowie (EMI America)
8	6	7	6	DR BEAT Miami Sound Machine (Epic)
9	18	2	9	A LETTER TO YOU Shakin' Stevens (Epic)
10	11	5	10	MASTER AND SERVANT Depeche Mode (Mute)
11	9	4	9	MADAME BUTTERFLY Malcolm McLaren (Charisma/Virgin)
12	36	2	13	WHY? Bronski Beat (Forbidden Fruit)
13	10	12	2	AGADOO Black Lace (Flair)
14	24	2	14	HAMMER TO FALL Queen (EMI)
15	31	2	15	TESLA GIRLS OMD (Virgin)
16	7	7	5	PASSENGERS Elton John (Rocket)
17	42	2	17	LOVE KILLS Freddie Mercury (CBS)
18	8	7	3	LIKE TO GET TO KNOW YOU WELL Howard Jones (WEA)
19	—	1	19	PURPLE RAIN Prince (Warner Bros)
20	17	4	17	HOT WATER Level 42 (Polydor)
21	16	6	9	I'LL FLY FOR YOU Spandau Ballet (Reformation)
22	13	10	4	SELF CONTROL Laura Branigan (Atlantic)
23	26	2	23	HUMAN RACING Nik Kershaw (MCA)
24	—	1	24	APOLLO 9 Adam Ant (CBS)
25	39	2	25	IF IT HAPPENS AGAIN UB40 (Dept Int)
26	15	4	15	TALKING IN YOUR SLEEP Bucks Fizz (RCA)
27	32	2	27	SMOOTH OPERATOR Sade (Epic)
28	28	5	28	TOUR DE FRANCE Kraftwerk (EMI)
29	14	5	13	WILLIAM, IT WAS REALLY NOTHING The Smiths (Rough Trade)
30	34	4	30	ALL I NEED IS EVERYTHING Aztec Camera (WEA)
31	30	2	30	BETTER BE GOOD TO ME Tina Turner (Capitol)
32	—	1	32	EAST OF EDEN Big Country (Mercury)
33	—	1	33	I WISH YOU WOULD Jocelyn Brown (Fourth & Broadway)
34	46	2	34	THE MEDICINE SONG Stephanie Mills (Club)
35	29	5	29	MAGIC TOUCH Rose Royce (Streetwave)
36	—	1	36	WE DON'T WORK FOR FREE Grandmaster & Melle Mel (Sugar Hill)
37	—	1	37	FOREST FIRE Lloyd Cole (Polydor)
38	20	3	20	TORTURE Jacksons (Epic)
39	22	4	22	SUNSET NOW Heaven 17 (Virgin)
40	—	1	40	TOGETHER IN ELECTRIC DREAMS Phil Oakey/Giorgio Moroder (Virgin)
41	23	16	1	TWO TRIBES Frankie Goes To Hollywood (ZTT)
42	—	1	42	MR SOLITAIRE Animal Nightlife (Island)
43	—	1	43	RAIN FOREST Paul Hardcastle (Bluebird)
44	—	1	44	LET HER FEEL IT SImplicious (Fourth & Broadway)
45	—	1	45	WHAT IS LIFE Black Uhuru (Island)
46	27	9	5	WHATEVER I DO (WHEREVER I GO) Hazell Dean (Proto)
47	50	4	47	WHAT I LIKE MOST ABOUT YOU IS YOUR GIRLFRIEND Special AKA (Two Tone/Chrysalis)
48	—	1	48	DRIVE The Cars (Elektra)
49	49	2	49	GIRL FROM IPANEMA Astrud Gilberto (Verve)
50	43	2	43	ACCELERATION Bill Nelson (Cocteau)

THE NEXT 25

51	—	—	—	PRIME TIME Mtume (Epic)
52	—	—	—	RE-RUN Gil Scott-Heron (Arista)
53	—	—	—	ALL YOU PRETTY GIRLS XTC (Virgin)
54	—	—	—	TOUCH BY TOUCH Diana Ross (Capitol)
55	—	—	—	TRICKS OF THE LIGHT Mike Oldfield (Virgin)
56	—	—	—	RIKKI DON'T TLOSE THAT NUMBER Tom Robinson (Castaway)
57	—	—	—	YOU CAN'T GET WHAT YOU WANT Joe Jackson (A&M)
58	—	—	—	CATH The Bluebells (London)
59	—	—	—	I CAN'T LET YOU GO Haywoode (CBS)
60	—	—	—	TENDERNESS General Public (Virgin)
61	—	—	—	YOU HAVE Marc Almond (Some Bizarre)
62	—	—	—	LAST PLANE Clint Eastwood & General Saint (MCA)
63	—	—	—	SHINE Frida (Epic)
64	—	—	—	THE WAR SONG Culture Club (Virgin)
65	—	—	—	MODERN GIRL Meat Loaf (Arista)
66	—	—	—	NO MORE LONELY NIGHTS Paul McCartney (Parlophone)
67	—	—	—	MOTHERS TALK Tears For Fears (Mercury)
68	—	—	—	WHITE LINES Grandmaster & Melle Mel (Sugar Hill)
69	—	—	—	WHAT'S LOVE GOT TO DO WITH IT Tina Turner (Capitol)
70	—	—	—	RELAX Frankie Goes To Hollywood (ZTT)
71	—	—	—	UNITY James Brown & Afrika Bambaataa (Tommy Boy)
72	—	—	—	YOU GET THE BEST FROM ME Alicia Myers (MCA)
73	—	—	—	LAP OF LUXURY Jethro Tull (Chrysalis)
74	—	—	—	2 MINUTES TO MIDNIGHT Iron Maiden (EMI)
75	—	—	—	WHEN DOVES CRY Prince (Warner Bros)

Courtesy of New Musical Express

U.K. ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	HIGHEST POSITION	
1	13	2	1	THE WOMAN IN RED Stevie Wonder (Motown)
2	4	10	1	DIAMOND LIFE Sade (CBS)
3	3	14	2	PRIVATE DANCER Tina Turner (Capitol)
4	6	4	4	ELIMINATOR ZZ Top (Warner Bros)
5	2	3	2	POWERSLAVE Iron Maiden (EMI)
6	1	8	1	NOW THAT'S WHAT I CALL MUSIC, VOL III Various (EMI/Virgin)
7	5	11	5	PURPLE RAIN Prince And The Revolution (Warner Bros)
8	8	3	8	NO REMORSE Motocore (Bronze)
9	7	30	2	THE WORKS Queen (EMI)
10	9	20	1	LEGEND Bob Marley (Island)
11	10	13	2	PARADE Spandau Ballet (Chrysalis)
12	12	29	1	HUMAN'S LIB Howard Jones (WEA)
13	11	47	1	CAN'T SLOW DOWN Lionel Richie (Motown)
14	14	6	14	SELF CONTROL Laura Branigan (Atlantic)
15	16	13	2	BREAKING HEARTS Elton John (Rocket)
16	18	92	1	THRILLER Michael Jackson (Epic)
17	17	3	17	UNDER WRAPS Jethro Tull (Chrysalis)
18	—	1	18	KNIFE Aztec Camera (WEA)
19	19	5	17	1100 BEL AIR PLACE Julio Iglesias (CBS)
20	15	21	6	BREAK OUT Pointer Sisters (Planet)
21	22	5	9	PHIL FEARON AND GALAXY Phil Fearon And Galaxy (Ensign)
22	20	4	14	DREAMLINE The Cult (Beggars Banquet)
23	34	3	23	GREATEST HITS Queen (EMI)
24	23	5	16	JUST THE WAY YOU LIKE IT SOS Band (Tabu/Epic)
25	21	14	2	BORN IN THE USA Bruce Springsteen (CBS)
26	26	4	14	DREAMLINE The Cult (Beggars Banquet)
27	24	48	4	AN INNOCENT MAN Billy Joel (CBS)
28	27	5	13	DOWN ON THE STREET Shakatak (Polydor)
29	—	1	29	HOPE AND GLORY Tom Robinson (Castaway)
30	—	1	30	GHOSTBUSTERS - SOUNDTRACK Various (Arista)
31	35	30	6	HUMAN RACING Nik Kershaw (MCA)
32	RE	1	32	THE SMITHS The Smiths (Rough Trade)
33	—	1	33	WE ARE FAMILY Sister Sledge (Cotillion)
34	33	8	24	NOW THAT'S WHAT I CALL MUSIC, VOL II Various (EMI/Virgin)
35	37	6	37	L.A. IS MY LADY Frank Sinatra (Qwest)
36	RE	1	36	THE LAST IN LINE Dio (Vertigo)
37	RE	1	37	SISTERS The Bluebells (London)
38	RE	1	38	AMERICAN HEARTBEAT Various (Epic)
39	25	11	1	VICTORY Jacksons (Epic)
40	30	13	16	SHE'S SO UNUSUAL Cyndi Lauper (Portrait)
41	28	16	20	BREAKDANCE - SOUNDTRACK Various (Polydor)
42	41	2	41	CATS WITHOUT CLAWS Donna Summer (Warner Bros)
43	46	2	43	ALCHEMY Dire Straits (Vertigo)
44	RE	1	44	BREAKDANCE - YOU CAN DO IT Various (K-Tel)
45	—	1	45	TILL WE HAVE FACES Steve Hackett (Lamborghini)
46	—	1	46	BURNING OIL Skeletal Family (Red Rhino)
47	—	1	47	SOIL FESTIVITIES Vangelis (Polydor)
48	29	13	18	INTO THE GAP Thompson Twins (Arista)
49	34	15	9	CAMOUFLAGE Rod Stewart (Warner Bros)

THE NEXT 25

50	39	3	35	1999 Prince (Warner Bros)
51	—	—	—	SWEET SIXTEEN Sweet (Anagram)
52	—	—	—	THE CROSSING Big Country (Mercury)
53	—	—	—	EDEN Everything But The Girl (Blanco Y Negro)
54	—	—	—	BAT OUT OF HELL Meatloaf (Epic)
55	—	—	—	WAYSTED Waysted (Music For Nations)
56	—	—	—	CHANGE OF HEART Change (WEA)
57	—	—	—	OUT OF CONTROL Brothers Johnson (A&M)
58	—	—	—	BRILLIANT TREES David Sylvian (Virgin)
59	—	—	—	WHOSE SIDE ARE YOU ON Matt Bianco (WEA)
60	—	—	—	SONG AND DANCE Sarah Brightman (RCA)
61	—	—	—	FANTASTIC Wham (Inner Vision)
62	—	—	—	UNDER A BLOOD RED SKY U2 (Island)
63	—	—	—	THE TWO OF US Ramsey Lewis And Nancy Wilson (CBS)
64	—	—	—	A SPECIAL PART OF ME Johnny Mathis (CBS)
65	—	—	—	CAFE BLEU Style Council (Polydor)
66	—	—	—	GREATEST HITS Roberta Flack (K-Tel)
67	—	—	—	ALL BY MYSELF Various (K-Tel)
68	—	—	—	LOVE OVER GOLD Dire Straits (Vertigo)
69	—	—	—	REFLECTIONS Rick James (Motown)
70	—	—	—	STREETOUNDS VOL X Various (Streetsounds)
71	—	—	—	MAN ON THE LINE Chris De Burgh (A&M)
72	—	—	—	BEST OF JON AND VANGELIS Jon And Vangelis (Polydor)
73	—	—	—	JUNK CULTURE OMD (Virgin)
74	—	—	—	PRIMITIVE Neil Diamond (CBS)
75	—	—	—	TOO LOW FOR ZERO Elton John (Rocket)

Courtesy of New Musical Express

