

JULY 9, 1983

EVERY THURSDAY

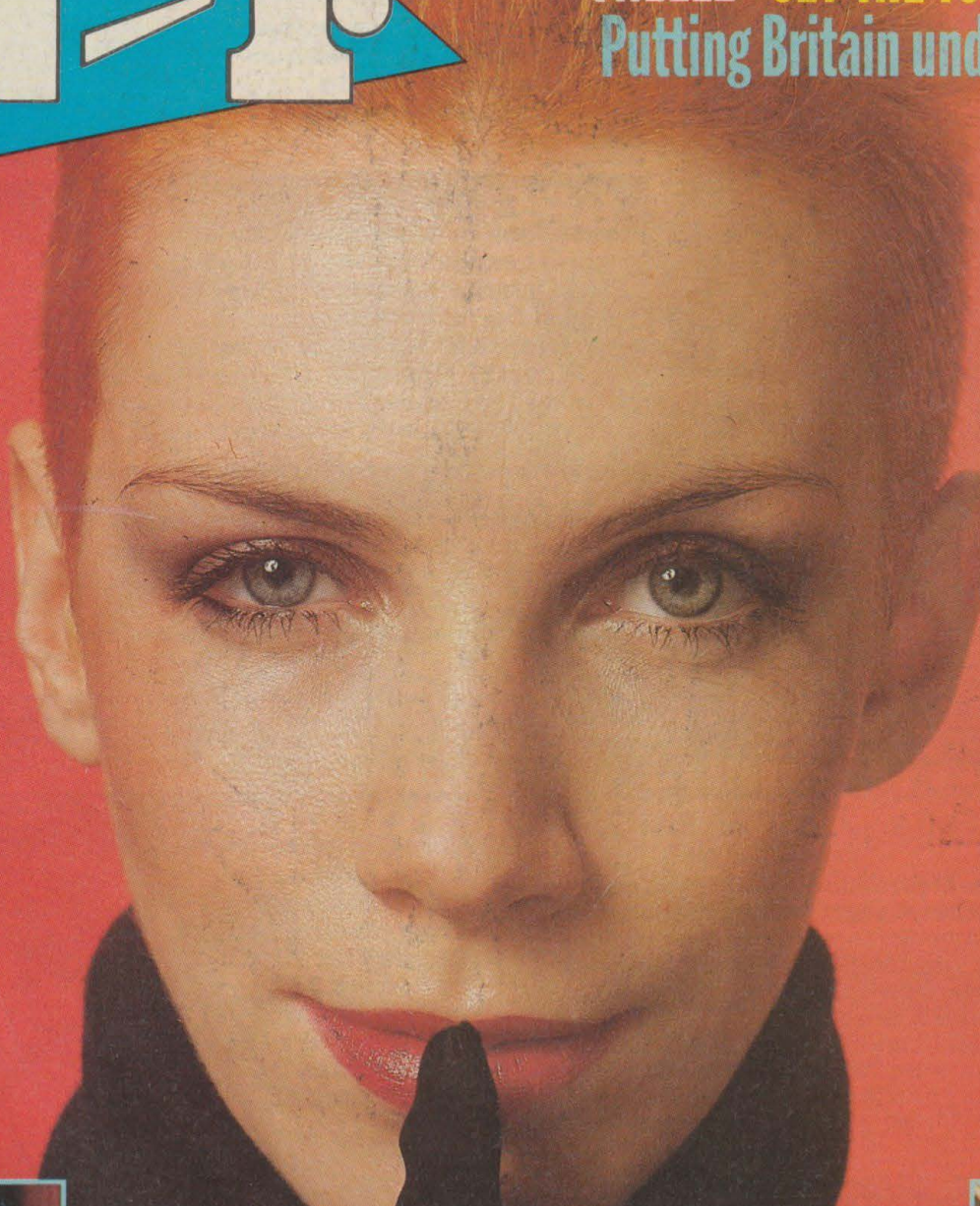
35p

No.1!

PAUL YOUNG · SPANAU BALLET
JoBOXERS · JIMMY THE HOOVER

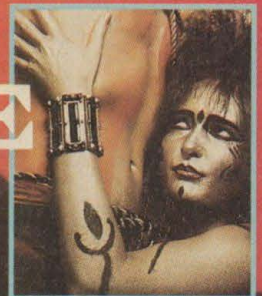
Four great colour pinups

FREEEZ · SET THE TONE · I-LEVEL
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PLUS



EURYTHMICS

INTERVIEW

IR 50p (inc. VAT), Australia \$1.00, New Zealand \$1.20, Malaysia \$2.25

No.1!

No.10



It's summer, the sun's come out – and suddenly everything's gone ethnic. No.1 traces the African connection from Zambia to suburban Buckinghamshire. On page 34 Jimmy The Hoover look set to clean up on the African influence in the charts. Then turn to page 38 and feast your eyes on our spread of African influenced fashion.



SPECIALS

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 I-Level 27 Freeez 28 Set The Tone 29
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VIDEO

1983 is the year of the duo and this week No. 1 has two of pop's most stylish couples, Eurythmics and The Creatures. Annie and Dave, Siouxsie and Budgie – two marriages made in heaven, each with the woman to the fore.

"Acting is something I would like to get into in the future," says Annie Lennox, "and it won't be a rock and roll part either . . ." In our video spread for 'Who's That Girl?', Annie brushes up her camera techniques and gives us an

interview about her love of disguises.

Meanwhile The Creatures go gold all over in the video for their latest single 'Right Now' and then drop a couple of hints on their filming techniques while washing the paint off.

Annie takes her wig off for the interview on page 11 and then tries on a variety of headpieces for the videospread on page 12 and 13. Check out Siouxsie's Egyptian headgear and Budgie's new hairstyle in The Creatures' video extra on pages 36 and 37.

ONE NATION UNDER A GROOVE

As summer dayze breeze into disco nites you may have noticed that not all your favourite floorfillers are from across the Atlantic. Three British dance groups currently funk'n' it up over here are I-Level, Freeez and Set The Tone. In No. 1 we examine the case for One Nation Under A Groove . . .

A GROOVE



FREEEZ I.O.U.

A-E-A-E-I-O-U-U I sometimes cry
 A-E-A-E-I-O-U-U I sometimes cry

You tell me that you love me every day
 When we're alone I really feel in love
 But when we're out with friends I see a change
 You treat me bad, I feel like second best

I want your love
 I want your love
 Give me your love
 Give me your love
 That's how I feel, I want it to be real

A-E-A-E-I-O-U-U I sometimes cry
 A-E-A-E-I-O-U-U I sometimes cry

Do you realise some things you say
 I know you do, it makes me so confused
 I'm sure this ain't the way that love should feel
 Let's get it right, it's much too good to lose

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Whoops!
Double
Dutch
team The
Ebonettes
get tied up
in knots in
a playground
somewhere in
North London as
they vainly
attempt to
teach British
kids how to do
the skipping
routines
which have
taken
America
by storm.
See how it's
really
done on
page 7



SONGS

I want your love
I want your love
Give me your love
Give me your love
I need your touch and I owe you so much

A-E-A-E-I-O-U-U I sometimes lie
A-E-A-E-I-O-U-U I sometimes lie
A-E-A-E-I-O-U-U I sometimes lie

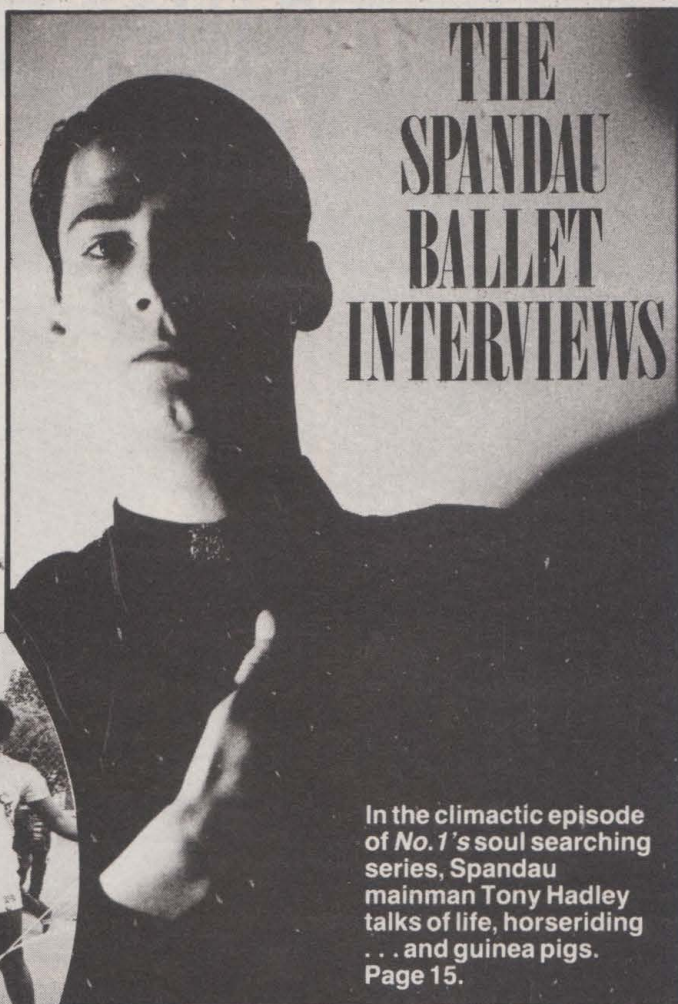
I need your love, I want your love, give me your love, give me your love
I need your love, I want your love, give me your love

Girl, I know I owe you so much
But can't I pay you with just, with just one touch
And girl, I know you care
I'll never love another, to that, to that I'll swear

A-E-A-E-I-O-U-U I sometimes lie
A-E-A-E-I-O-U-U I sometimes cry
A-E-A-E-I-O-U-U I sometimes lie

Words and music Arthur Baker
Reproduced by kind permission Shakin' Baker/Intersong
On Beggars Banquet

THE SPANDAU BALLET INTERVIEWS



In the climactic episode of *No. 1*'s soul searching series, Spandau mainman Tony Hadley talks of life, horseriding... and guinea pigs. Page 15.

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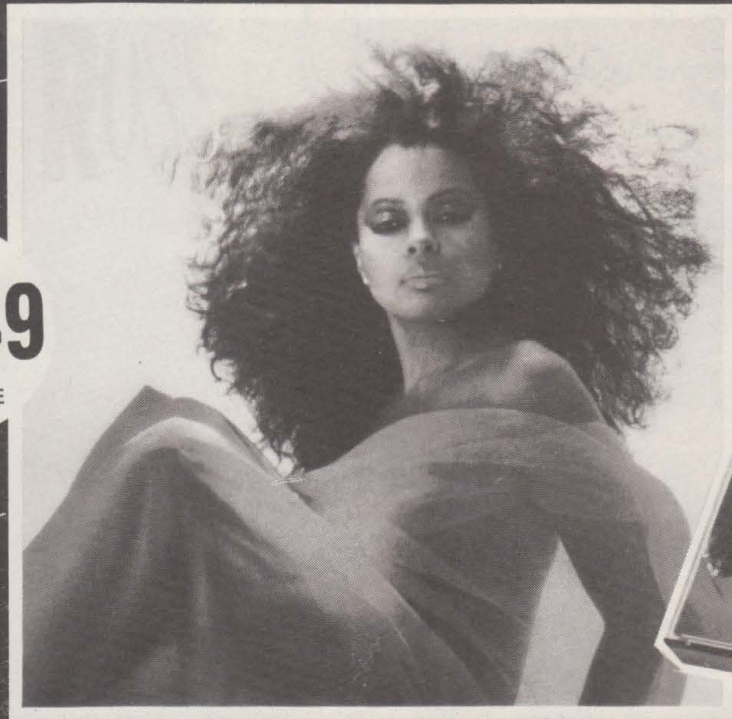
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Eurythmics cover and *Annie Lennox* photo page 12 by Chalkie Davies/Carol Starr. *JoBoxers* poster and *Creatures* video pictures by Steve Rapport.

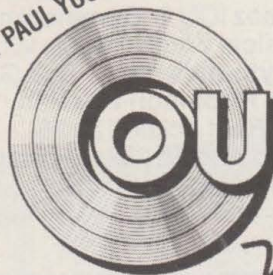
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CENTRE NW4
CHARING CROSS ROAD WC2
CHEAPSIDE EC2
COVENTRY STREET W1
EALING BROADWAY CENTRE W5
EDGWARE ROAD W2 ELTHAM SE9
FINCHLEY ROAD NW3
FLEET STREET EC4
HAMMERSMITH W6
HIGH HOLBORN WC1
KENSINGTON HIGH STREET W8
KING'S ROAD SW3
LEWISHAM RIVERDALE
CENTRE SE13

LONDON WALL EC2
OXFORD STREET W1
PUTNEY SW15
QUEENSWAY W2
SHAFTESBURY AVENUE W1
SOUTHGATE N14
TOTTENHAM COURT ROAD W1
VICTORIA STREET SW1
YORK ROAD WATERLOO SE1
WIMBLEDON SW19
OUTSIDE LONDON
ASHFORD AYLESBURY
BARNET BASINGSTOKE
BOURNEMOUTH BROMLEY
CAMBERLEY CAMBRIDGE
CANTERBURY CHATHAM
CHELMSFORD CHICHESTER
CRAWLEY CROYDON GUILDFORD
HARLOW HARROW
HEMEL HEMPSTEAD
HIGH WYCOMBE HORSHAM
HOUSLOW ILFORD
KINGSTON LUTON
MAIDENHEAD MAIDSTONE
MARGATE NORTHAMPTON
OXFORD POOLE
RAMSGATE READING
'CHELSEA GIRL' - READING
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FOR THE ADDRESS OF YOUR LOCAL OUR PRICE RECORD SHOP

Boy George caused a storm in a top London shop last week.

The enraged singer strode into the Oxford Street branch of Miss Selfridge to complain about copies of Culture Club clothes being sold by the chain store.

"The staff freaked," he said. "They all came running over to see what the matter was."

The copies first came to George's notice when he met a fan who was wearing a skirt bought at Miss Selfridge.

It has a print that is very similar to the Sue Clowes designs on Culture Club's album 'Kissing To Be Clever' and the single sleeve of 'Do You Really Want To Hurt Me' (see pic.)

"The print is a total, absolute copy," George claimed. "It's such a cheek. Especially when they're selling them to your fans."

Sue Clowes herself had a complaint from the mother of a Culture Club fan and went to the store to check.

"I nearly dropped when I saw the clothes," she said.

"Especially as they were selling loads of them."

A spokeswoman for the shop

Meet Lucy, singer with A Craze, Respond's latest signing. A Craze are currently a three-piece based in Kilburn, London. They have just written Tracie's new single 'Give It Some Emotion' and have their own debut disc out soon called 'Dumb But Not Mute'. A Craze are looking for a funky drummer aged 24 or under. If you think you might fit the bill contact Chrissie Cremore at Respond.



▶ Hold Tight!

More bands are confirmed to appear on Granada TV's pop quiz programme *Hold Tight* at Alton Towers in Staffordshire.

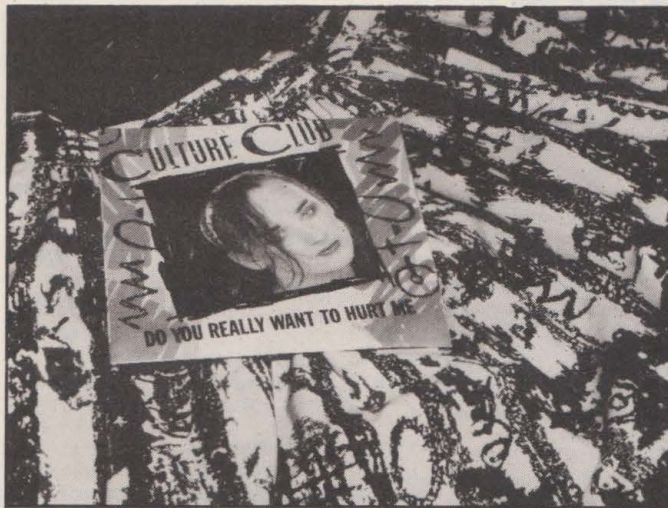
Depeche Mode, Paul Daniels, Jools Holland, and Juluka are recording on July 7.

David Grant, Nick Beggs from Kajagoogoo, The Lovers dance group - July 12.

Farmers Boys, Kim Wilde, Altered Images, Pookiesnackburger, Dream - July 13; and **Paul Young** - July 14.

As we said, TEN readers carrying a copy of *No. 1* will be given the best seats in the Arena, with the possibility of meeting some of the stars on each of the recording dates, but you will have to pay the normal admission price.

GEORGE IN OXFORD STREET SHOWDOWN



The skirt Boy George bought at Miss Selfridge and the single sleeve of 'Do You Really Want To Hurt Me.' Pic: Mike Merrett

said that the clothes - which have the Miss Selfridge label - were bought from an independent manufacturer who designed and made them.

"It's absolutely nothing to do with us," she claimed.

"They may look similar but they're certainly not an exact copy. If every designer took this attitude the whole fashion industry would grind to a halt."

Sue Clowes has now reached an out of court settlement with the manufacturer of the clothes.

But Boy George is still seething. "It's my look and it's something I brought to the fore," he said.

"People rip off all sorts of bits and pieces and I feel they should be more honest about it."

"At the end of the day they're selling them off my back."



No rest Cure

Robert Smith and Laurence Tolhurst, otherwise known as The Cure, have two new members - but only for the purpose of headlining The Elephant Fayre mixed-media festival in Cornwall on July 30.

Other bands playing will be STK and Scots group The Laughing Academy.

The new Cure members are Phil Thornally, who engineered their new single 'The Walk', and

Brilliant drummer Andy Anderson. Robert also revealed that The Cure will be doing some 'secret' gigs, but it's hard to imagine when he'll have the time.

Right now he's recording the next Siouxsie And The Banshees album, then he starts recording an album with Banshee Steve Severin as The Glove, as well as doing dates in Sweden and possibly America with The Banshees.

DUCK FOR IT, MALCOLM!

Malcolm McLaren is in the thick of a legal battle, it seems.

The man who masterminded the rise to fame of the Sex Pistols, gave us Bow Wow Wow and claims to have given Adam Ant the idea for his pirate look, is now being sued for breach of copyright by South African music publishers over four songs on his 'Duck Rock' LP.

The songs, 'Double Dutch', 'Soweto', 'Punk It Up' and 'Jive My Baby' are supposedly based on songs already published. The publishers say that 'Soweto' was already a hit in the Johannesburg township of that name long before Malcy came along.

"We will be having a meeting with our lawyers," said a spokesperson for Charisma Records.

Michael not so happy

Motown release a new Michael Jackson single this week.

Called 'Happy', it's the theme tune from the Diana Ross film *Lady Sings The Blues* which was on release several years ago.

Despite rumours that Michael will be coming over later this year, possibly with Lionel Richie and Diana Ross, it seems very unlikely.

At the moment Michael is locked in dispute with his management, and they could part company.

However, The Jacksons are still on schedule for a tour in spring 1984.

▶ New York's 70,000 capacity Shea Stadium was sold out within hours of opening the ticket gates for a Police gig at the end of this month.

▶ Some Bizzare have signed experimental German band Einsturzende Neubaten. They're due to come over for some appearances soon, which should prove interesting as they use some very unusual instruments - including sledgehammers, chainsaws, and the odd grinding machine.

Their first LP on Some Bizzare will be 'Stratagien Gegen Architekturm' ('Strategies Against Architecture').

▶ Rat Scabies, demented drummer with ageing punks The Damned has just signed a recording contract with Paraididdle Music.

His first stab at the public's back (it says here) will be a triple-pack maxi single featuring 'Let There Be Rats'/'Wiped Out'/'Drums Drums Drums'. In keeping with Rat's idiosyncratic behaviour, it's only available by mail order at £1.50 from Paraididdle Music, 47 Barton Road (The Basement), London W14 9HB.

Altered Images' third bite

Altered Images play London's Hammersmith Odeon on July 24, and they'll be off on a UK tour in August with the addition of David Wild on drums and Jim Prime on keyboards.

The band have a third single from their 'Bite' LP released this week. Title is 'Love To Stay'.

Highly-rated Liverpudlians **Cook Da Books** have landed the support slot on the Men At Work tour, playing all the dates from July 3 to 14. To coincide, they are releasing their third single 'I Wouldn't Want To Knock It' through their own KiteLand Records.

Killing Joke have added another date to their tour. They play The Metro Club, Ashton Under Lyne on July 24.

Prince Charles And The City Beat Band are zooming back from the Aston Villa F.C. charity gig with Duran Duran and Robert Palmer on July 23 to do a date at the London Lyceum on July 24.

A new single will be released to coincide with their two dates called 'Beat The Bush' (Parts I and II), on 7" and 12".

Master percussionist **Gasper Lawal** along with his **Africa Oro Band** have been added to the bill for Saturday's concert at Crystal Palace Football Ground. They will be opening for **Peter Gabriel, The Undertones** and **The Thompson Twins**.

The Stranglers headline the Reading Festival on Friday August 26, and it will be their only UK appearance this year.

The three-day event is over Friday, Saturday and Sunday, and other acts so far confirmed are:

Friday: **The Stranglers, Big Country, Steel Pulse, Hanol Rocks, Pallas.**

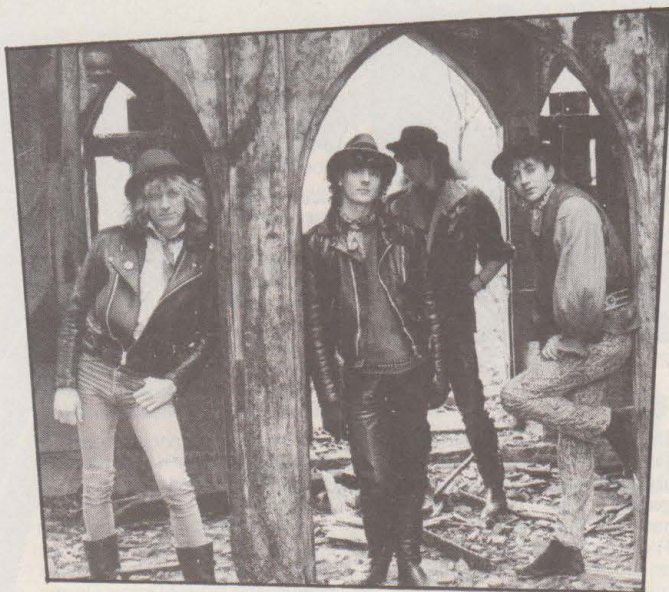
Saturday: **Black Sabbath, Marillion, Survivor, Suzi Quatro, Magnum, Mama's Boy's, Heavy Petting, Wendy & The Rocketts.**

Sunday: **Thin Lizzy, Steve Harley, Climax Blues Band, The Enid, One The Juggler, Sad Cafe, Opposition, Little Steven And The Disciples of Soul.**

The Belle Stars are not yet confirmed, and **The Alarm** have had to pull out due to recording commitments.

Tickets for the whole event cost £15.95, and cheque/postal orders should be made payable to: N.J.F./Reading Festival, P.O. Box 45Q, London S1A 4SQ.

The price includes camping, car parking, but some tickets may be available on site on the day which will cost £7.00 (Fri.), £8.50 (Sat.), £8.00 (Sun.).



One The Juggler, whose new single 'Damage Is Done' has just been issued as a 12" on Regard, step out for a British tour this month. Dates are Hastings Rumours July 9, Coventry Dog And Trumpet 14, Bath Moles Club 15, London Marquee 22 and 23, Hull Dingwalls 26, and Liverpool Venue 27. More are to follow.

Depeche Mode release a new single on July 11. Entitled 'Everything Counts', and backed with 'Work Hard', it was written as normal by Martin Gore and is released on Mute. A 12" featuring extended dance mixes will be available at the same time.

Ex-Fall guitarist **Marc Riley** releases his first solo single this week, called 'Favourite Sister' and out on the new In Tape label.

Popular punks **Action Pact** release a new 12" EP this week, featuring 'London Bouncers' from their 'Mercury Theatre' album, plus three new tracks 'Gothic Party Time', 'New King's Girl' and 'The Cruellest Thief'.

Next Friday July 15 sees the launching of two new labels, both bringing black dance music into this country.

Y Records, the company that discovered Pigbag and Shriekback, have set up a subsidiary called New York Connexion, which will be releasing hot New York disco for an ever-increasing British market.

Their debut release is an eight-track compilation called 'Enjoy', spread across two 12" 45s featuring, among others, **The Treacherous Three, The Fearless Four and The Furious Five!** A single from it, **Midnight Blue's** 'Enjoy With Me' will be released at the same time.

Meanwhile, Jive Records launch Jive Afrika on the same day, concentrating on the best of new music from that continent.

Their first release is a 7" and 12" single by **Caiphus Semanya**, called 'Angelina'. A dancer and actor as well as singer, Caiphus has written and arranged for Nina Simone, Quincy Jones and Harry Belafonte.

Motown release a further six additions to the 'Flip Hits' series on July 11.

The four track double play cassettes should retail for the price of a 12", and comprise:

Commodores, Four Tops, Jackson 5, Gladys Knight & The Pips, Isley Brothers, and Michael Jackson.

Modern Romance follow up 'Don't Stop That Crazy Rhythm' with another track from their 'Trick Of The Light' album called 'Walking In The Rain'.

Out on July 15, it's a re-recorded track available in 7" and 12". A limited number of the 7" version will contain a free five-track flexi-disc.

The original line-up of '60s band **The Hollies** — or four of them at least — have re-united for a single and album on WEA Records.

Allan Clarke, Tony Hicks, Bobby Elliott and Graham Nash are together for the first time since 1968 with 'Stop In The Name Of Love', an old Supremes number which is out on July 15.

The album 'What Goes Around . . .' is out in August.

From 1963 to 1970 they had 21 top twenty hits, their last being a medley of early hits in 1981.

American funk band **Dynasty** release a single on July 15 titled 'The Only One' from their 'Right Back At Cha' LP.

Dutch six-piece all girl group **The Dolly Dots** release a new single on July 8 entitled 'Money Lover (Bite The Dust)'.

George Benson, currently in the charts with 'Lady Love Me (One More Time)', releases a new single on July 8 called 'Feel Like Making Love'.

Robert Plant is to release his second solo album 'The Principle Of Moments' on Es Paradis Records later this month. A single from it, 'Big Log' has just been issued.

The ex-Led Zeppelin lead singer recently caused a



storm when he refused to allow a film shot specially for **Midsummer Night's Tube** to go out. This live appearance, one of the show's planned highlights, had to be scrapped despite legal action by **The Tube**. There is no news of any live dates by Robert.

American disco band **DeBarge** have a new single out this week called 'All This Love'. Initially it'll be in 12" only.

Soul superstar **Stevie Wonder** is into rapping these days.

July 11 sees the release on Stevie's new label of a single by **Gary Byrd & The GB Experience**, co-written and co-sung by Stevie, called 'The Crown'.

It's an 11-minute rap, featuring an instrumental version on the B-side. Backing singers include Syreeta, Andrae Crouch and Teena Marie.

Birmingham singer **Sandra Lobban** releases a new single on Loose End Records through MCA this week.

Called 'Another Dirty Trick', it's produced by Peter Collins who's responsible for all the Musical Youth hits.

'Pictures', an album based upon human life cycles, is issued this week on Editions EG. It was written, produced and performed by **John Rocca** (of Freeez) and **Andy Stennett**.

Multi-talented **Phil Thornalley** has his first single 'So This Is Love' released by Riva on July 8. Phil, who has appeared on **The Oxford Road Show**, wrote, sang, played all the instruments, engineered and produced the record.

Let's Skip The Country

Calling all juvenile delinquents: Beware!

There's a devious transatlantic conspiracy under way involving Malcolm McLaren and the New York City Police.

The code name is Double Dutch.

On the surface it's a simple attempt to get kids off the streets and into the record shops.

But it goes further than that.

It's a calculated attempt to lure the youth of the country into concrete squares surrounded by high fences – called "playgrounds" in the secret code.

Once in the playgrounds, the idea is to get you to spend all your time skipping over long pieces of rope.

It's cheap – all you need is an old clothes line – but effective.

Sinister, that's what we call it.

They'll tell you there's nothing new about Double Dutch.

That that's the way the ancient Egyptians used to get their kicks.

That it spread to Europe faster than Australian margarine.

That it was shipped into American by Dutch Settlers,

and passed down through the generations.

That English arrivals in America called it Double Dutch because they found the whole business too confusing for words.

Don't believe a word of it.

To give it street credibility they now call it "breakneck urban ballet".

Oh yeah?

Listen to Detective David Walker from the New York City Police Community Affairs Department (now if that doesn't sound dodgy, what does?):

"We gave it a competitive structure because sport is

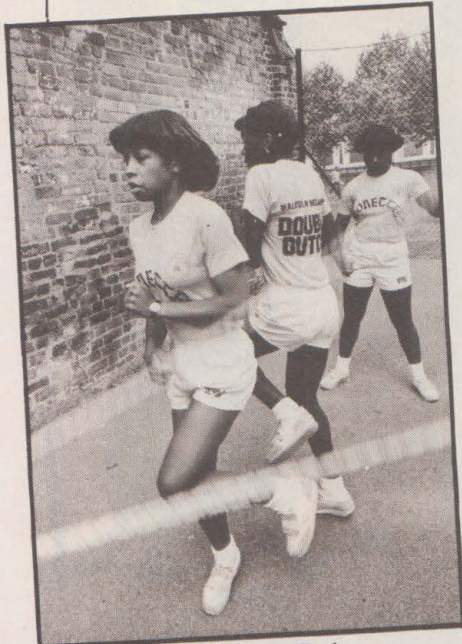
one of the best ways to reach kids."

There's even talk of making it an Olympic sport, and undercover agent Malcolm McLaren has written a song about one of the teams – the Ebonettes.

Now they're in Britain trying to infiltrate our schools. And don't the teachers just love it.

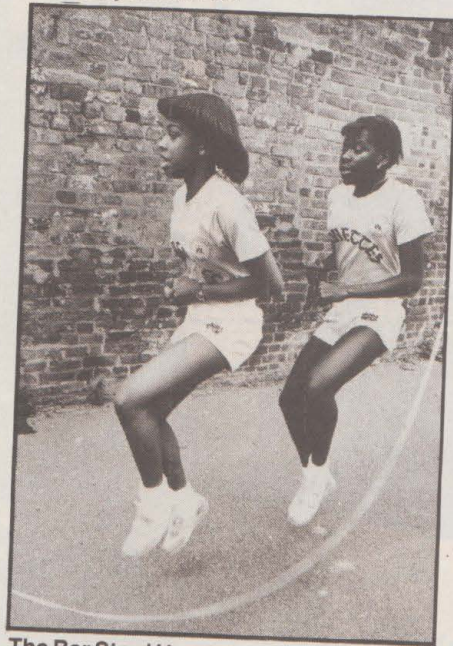
"Our kids spend most of their time fighting in the playground," said Judy Adams, headmistress at the school where we tried it out. "It might be great if it caught on here."

You have been warned . . .

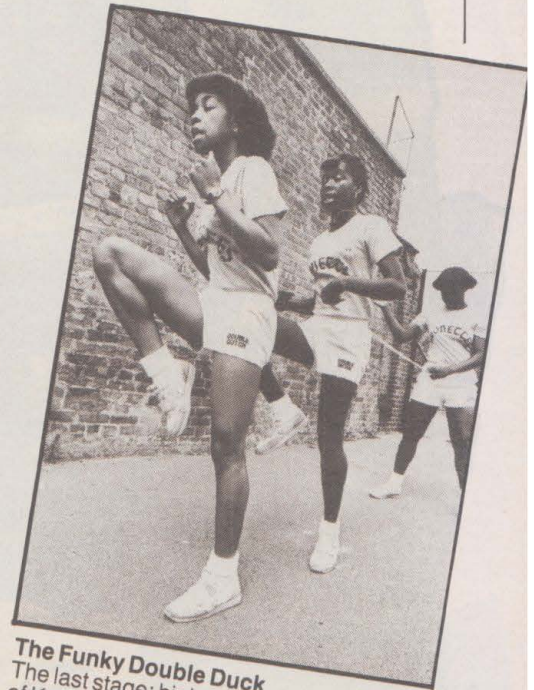


The 42nd Street Groove Train
Faster than the speed of light . . . the first part of the compulsory test. One turn to the right, one turn to the left, and mind your partner as you go!

Photos by Adrian boot



The Bar Stool Hustle
The second part – but who nicked those chairs? The girls attempt to do criss cross steps in mid-air and look as though they're enjoying themselves. Not surprisingly, the key word as the 12-foot rope whizzes round is "co-operation".



The Funky Double Duck
The last stage; high steps. This US version of Knees Up Mother Brown requires perfect timing!



The Team
All that training paid off, and Tisha, Monica, Renee and Alisa put their best feet forward after the speed test, which can mean the girls reaching up to 175 steps a minute.

Going Dutch

We're giving you a chance to be first in on this new game. Impress your friends and tone up those sagging muscles by winning ten genuine Double Dutch skipping ropes. Or if you're feeling lazy we've got 25 copies of the Malcolm McLaren single 'Double Dutch' to give away.

All you need do is tell us the title of the Malcolm McLaren album from which the single was taken.

Send your entries to: Double Dutch, No 1, King's Reach Tower, Stamford Street, London SE1.



The Ebonettes sit tight as London's kids move in on their skipping rope.

CRUEL SUMMER



A

And now No.1 presents Bananarama in *Keep On Trucking* – a happy little home movie for their new single 'Cruel Summer', shot around the backstreets and gas stations of sleazy New York. You may remember we told you last week that Holborn's raunchiest trio were bustin' loose – well here's the proof. Taken at great personal risk to the photographer, these intimate snaps tell the whole sordid story of the girls' gradual slide towards greasy double egg and chips and a mean mug of char.

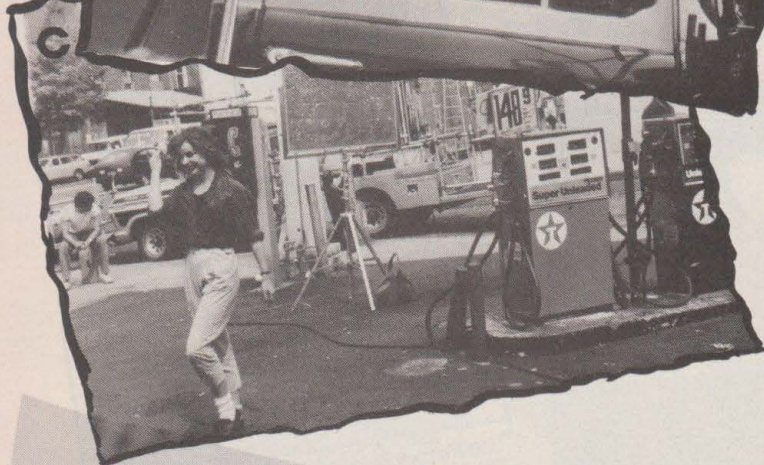
D: The exciting climax of Bananarama's new video as the truck careers over a ravine and crushes the film crew to death. The girls look on in horror.

E: Reliving one of rock and roll's greatest moments, Bananarama give their interpretation of Led Zeppelin's 'Stairway To Heaven'.

F: "Hey gurls, we've got this great idea. How about if Sarah sticks her finger in her ear, Keren picks at her fingers and Siobhan, maybe you can just sit there looking kinda broody... Got it? Greaaaa!!!"



B



C



D



F



A: "Out of the way, you lot!" The Bananas stand tall and proud in front of their steam rollin', six-wheeled buddy.

B: Three's a crowd Keren gets tough while the others light over the driving.

C: Lots of gimpy bonging, Keren promised last week. True to form our girl shakes some ass for the native New Yorkers.

Hot summer streets
And the pavements are burning
I sit around
Trying to smile
But the air is so heavy and dry
Strange voices are saying (what did they say)
Things I can't understand
It's too close for comfort
This heat has got right out of hand

Chorus
It's a cruel (cruel) cruel summer
Leaving me (leaving me) here on my own
It's a cruel (it's a cruel) cruel summer
Now you're gone
(You're not the only one)

The city is crowded
My friends are away
And I'm on my own
> It's too hot to handle
So I've got to get up and go

Repeat chorus to fade
Words and music by Jolley/Swain/
Bananarama. Reproduced by kind
permission Red Bus Music (International)
Ltd/In A Bunch Music
On Decca Records

Tell Me Why



Chorus:

Tell me why say goodbye when a love like this
Had been strong for so long it's just something I miss
Tell me why say goodbye
Tell me why make me cry
Tell me why

Is it wrong to belong to just one girl
If that girl only bring to you love and joy
Tell me why say goodbye
Tell me why make me cry
Tell me why

Chorus

Oh won't you give me one more try
Please don't take me out of your life
Oh won't you give me one more chance
You know I live for our romance

Chorus

Oh won't you give me one more try
Cos if you don't I'm gonna cry
Oh won't you give me one more chance
You know I live for our romance

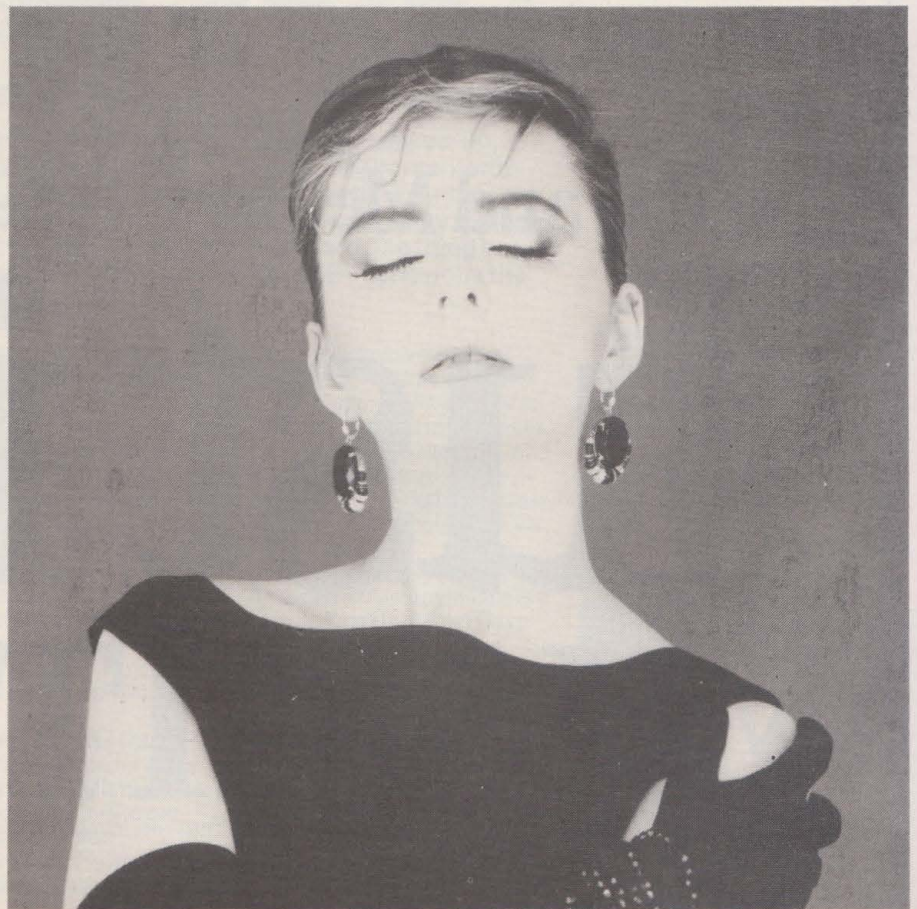
Chorus

Words and music John Holt
Reproduced by kind permission Sparta Florida Music
Group Ltd
On MCA Records

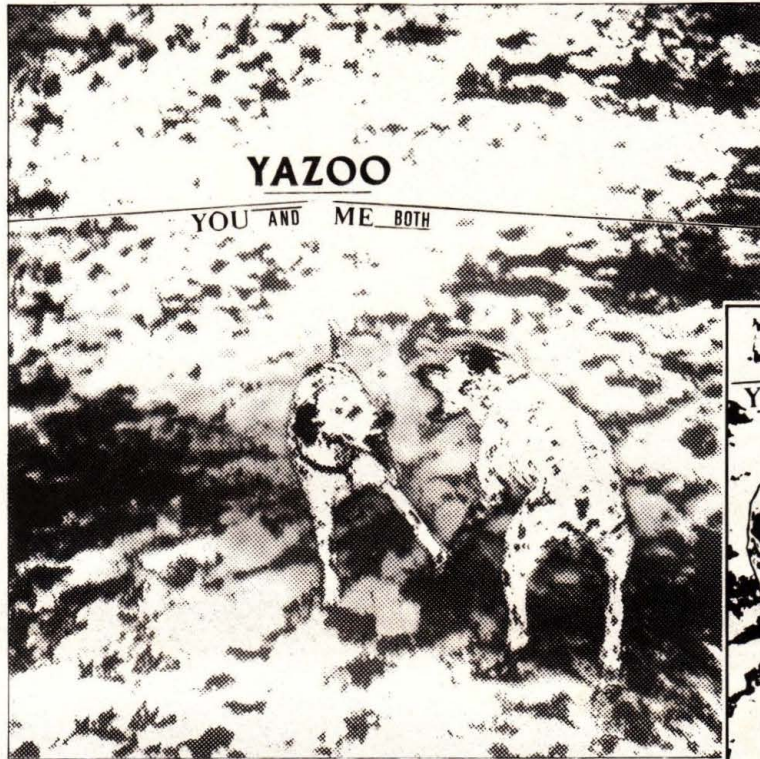
MUSICAL YOUTH

New Single

ALTERED IMAGES
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Initial Quantities Of
7" In Full Colour
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Initial Quantities Of
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You and Me Both  £3.79

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WHSMITH

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Looking as distinctive as Annie Lennox can have its drawbacks. Nobody could describe the tall, slim singer as

inconspicuous. Now she's taken to wearing men's suits to go with her cropped red hair, it's not surprising that she has trouble going anywhere without being recognised.

"I do sometimes wish I could be anonymous," she sighs.

"When I do very normal things like travel on a bus I try to look a bit different, but I'm never able to blend in with the crowd."

For the Eurythmics' videos Annie *does* manage to transform herself totally.

"It's not something I do to deliberately confuse people," she claims. "But I think it's great that it does! I just find the idea of becoming another character quite fascinating.

"I'm interested in the idea of change—of being able to become anyone I want."

Although she plays on the masculine aspect of her character brilliantly both onstage and on film, when you meet her face to face it's hard to believe that there could ever be any doubt about her gender.

She has the kind of classic beauty which would be guaranteed to turn heads even if she weren't in a chart-topping band. Her eyes are grey and perceptive, her voice soft and tinged with a faint Scottish accent, and her manner serious.

At 28, she's experienced enough to take success in her stride, and she refuses to be overwhelmed by what she describes as "the illusion of fame".

GIRLS WILL BE BOYS

... And boys will be girls. Yes folks, it's a mixed-up, shook-up world around Eurythmics. Not content with dressing up in men's suits in her spare time, Annie Lennox now appears dressed like Elvis Presley for their new single, 'Who's That Girl?'. Suits are one thing but how does she do the stubble? Karen Swayne pops the question

Her realistic attitude is partly due to the fact that she's been through the pop game before. A few years ago Ms Lennox could be seen bouncing round the *Top Of The Pops* stage with The Tourists who once had a hit with the old Dusty Springfield song 'I Only Wanna Be With You'.

Then she used to wear clothes inspired by the Swinging '60s—garish mini skirts, huge plastic earrings, coloured wigs, the lot. Now the image and the music are a lot more stylish and original.

When The Tourists split, Annie and fellow member Dave Stewart formed Eurythmics. It took the duo some time to get any kind of recognition.

"I always wanted to be a musician," she says, "but I

never wanted to be a pop star. It was a frustrating time though, because we were putting out good music and no one was hearing it.

"I kept a low profile after The Tourists for my own sense of self-respect, because people don't want to know you when you don't have the hits."

With 'Sweet Dreams (Are Made Of This)' chart success came at last. Yet Annie still has little time for the star lifestyle.

"Fame is not the important thing," she declares. "I don't want to be famous just because I've had my picture in the papers, I want to be famous because of my music.

"I'm my own strongest critic though, and as long as my standards are high there won't be anything tacky going on *our* records."

Having been badly burnt in the past by dodgy business deals, Dave and Annie are now

"I do think it's strange that there's still so much interest in the pop world—I suppose it's just that people want to escape from reality, but it's sad that the really important people like the nurses who are doing a vital job are terribly underestimated and undervalued."

Annie Lennox is different from many pop stars in that she's had a classical training at the Royal College of Music. Since leaving there she's had loads of jobs, including work as a waitress, a barmaid and in factories and shops. She's also struggled on the dole.

"I honestly feel like I've just begun," she says. "I'll never lie about my age because it only perpetuates the idea that once you're past 24 you've had it. I feel better now than when I was 18, and if someone offered me a chance to go back I'd say, 'No thanks, stuff it!'"

"You learn by experience, and I don't think I would've been able to cope at 18. Now I'm much more my own person."

Having hit records does mean the critics can have a field day however, and Eurythmics have come in for a fair amount of abuse in their time.

"It does make you very suspicious," says Annie, "but you can't be put up on a pedestal and not expect to have a few rotten tomatoes thrown at you."

"There's nothing I can do but make music that I'm happy with, and if people don't like it then that's tough. If I put out music that I don't like then I'm a damn fool!"

Luckily, at the moment, fans of Eurythmics' haunting, mysterious music far outnumber the critics. When the time does come, Annie is certain that both she and Dave will know when to call it a day.

"I'm not hanging on to success," she says firmly. "If I've no right to be up there singing then I won't be. As soon as you start to be a has-been you should get out and find yourself a piece of pride and some fresh pastures."

"You don't do anyone any favours by hanging around."

personally involved with all aspects of Eurythmics.

"Success this time round is very different, but much better. I'm not so intimidated by it, and it's more directly under my control. We are both very clear in our own minds about what we want to do.

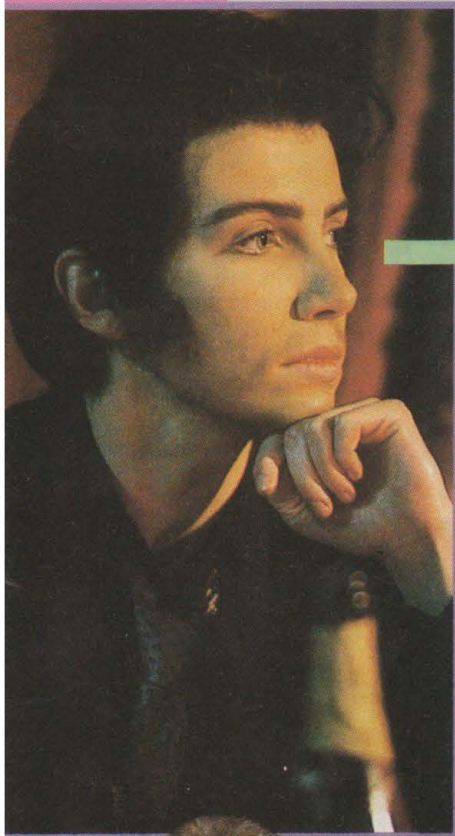
"We have a very flexible arrangement—Eurythmics is a vehicle for all the ideas Dave and I have.

"We were both drawn towards making music with rhythm, where the voice is used in a special dynamic way, and I think we've achieved that. Our success has been more of a natural progression than a sudden drop into stardom, which has made it a lot easier to cope with."



WHO'S

THAT GIRL?



The language of love slips from my lover's tongue
Cooler than ice-cream and warmer than the sun
Dumb hearts get broken just like china cups
The language of love has left me broken on the rocks
But there's just one thing, just one thing
But there's just one thing
And I really wanna know

Chorus:
Who's that girl running around with you?
(Tell me)
Repeat twice
Who's that girl?

The language of love has left me stony grey,
Tongue-tied and twisted at the price I've had to pay
Your careless notions have silenced these emotions
Look at all the foolishness your lover's talk has done

Chorus:
But there's just one thing, just one thing,
But there's just one thing

Ooh — ooh (Tell me) (Tell me)

Chorus repeats to end

Words and music Eurythmics
Reproduced by kind permission RCA Music Ltd
On RCA Records

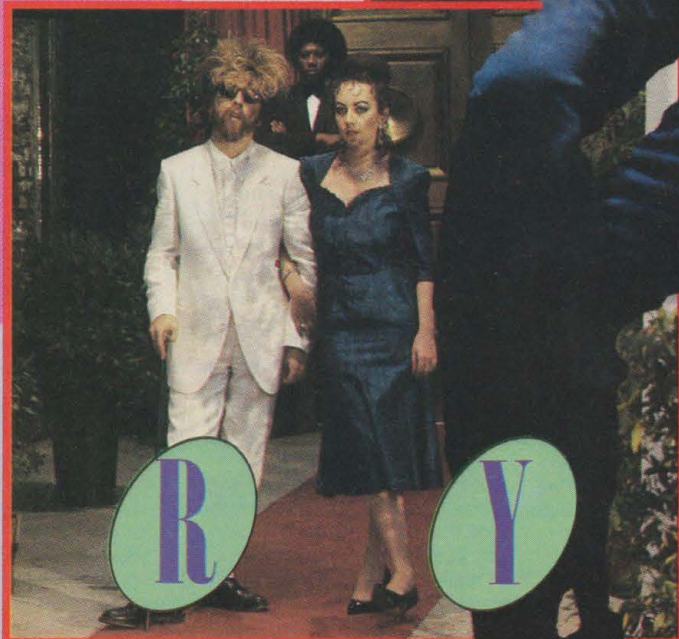
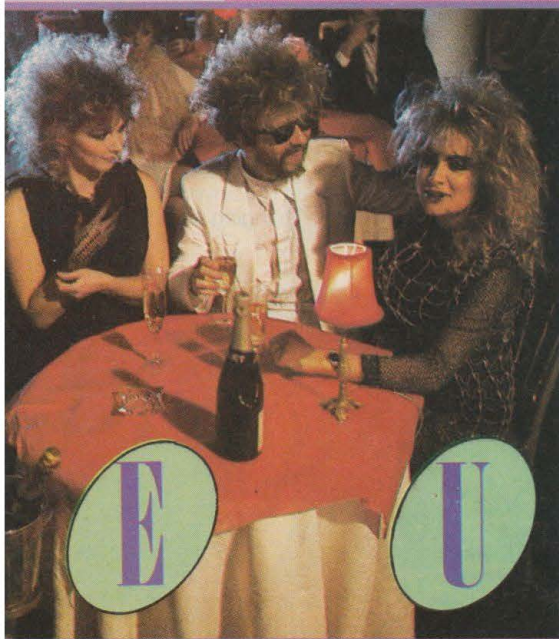
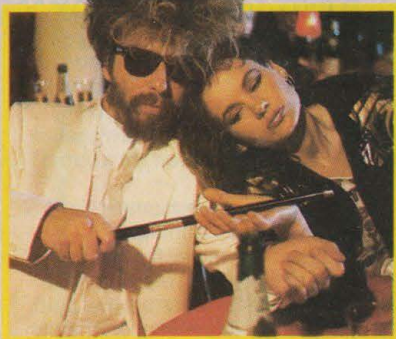
Annie Lennox and Dave Stewart must be two of the most respected artistes in showbiz. How else could they attract the voluntary aid of Bananarama and Bucks Fizz and the single charms of Hazel O'Connor, Kiki Dee and Kate Haysi?

All these plus cameo appearances from Debbie Harry, Sophia Loren and Liz Taylor? Actually the last three are lookalikes but then it's hard to tell who's who in a Eurythmics' video! Like which is the real Annie Lennox, the dark-haired greaser from the '50s (male) or the blonde '60s chanteuse (female)?

'Who's That Girl?' takes the jealousies of 'Love Is a Stranger' to further extremes. This time out, the green eyes are Annie's. She watches from the stage as Dave appears with a succession of different women, each one a star.

Then, as the greaser, she appears in the audience and watches herself, as the blonde, onstage. Confusing, isn't it?

She even winds up the proceedings giving herself a kiss. Kissing to be clever, hmm?



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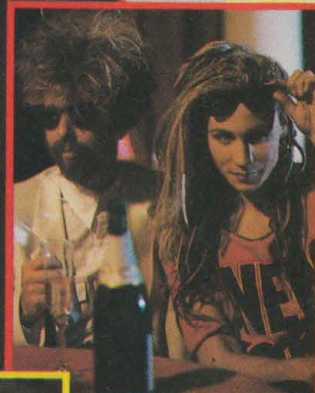
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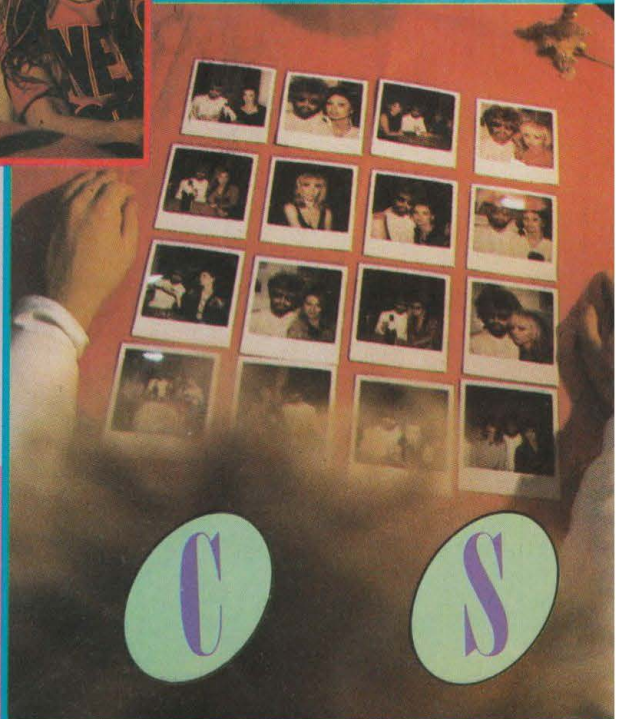
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VIDEO

Photos by Steve Rapport



So who are those girls? See how many you can spot — and turn to page 20 for the full line-up.



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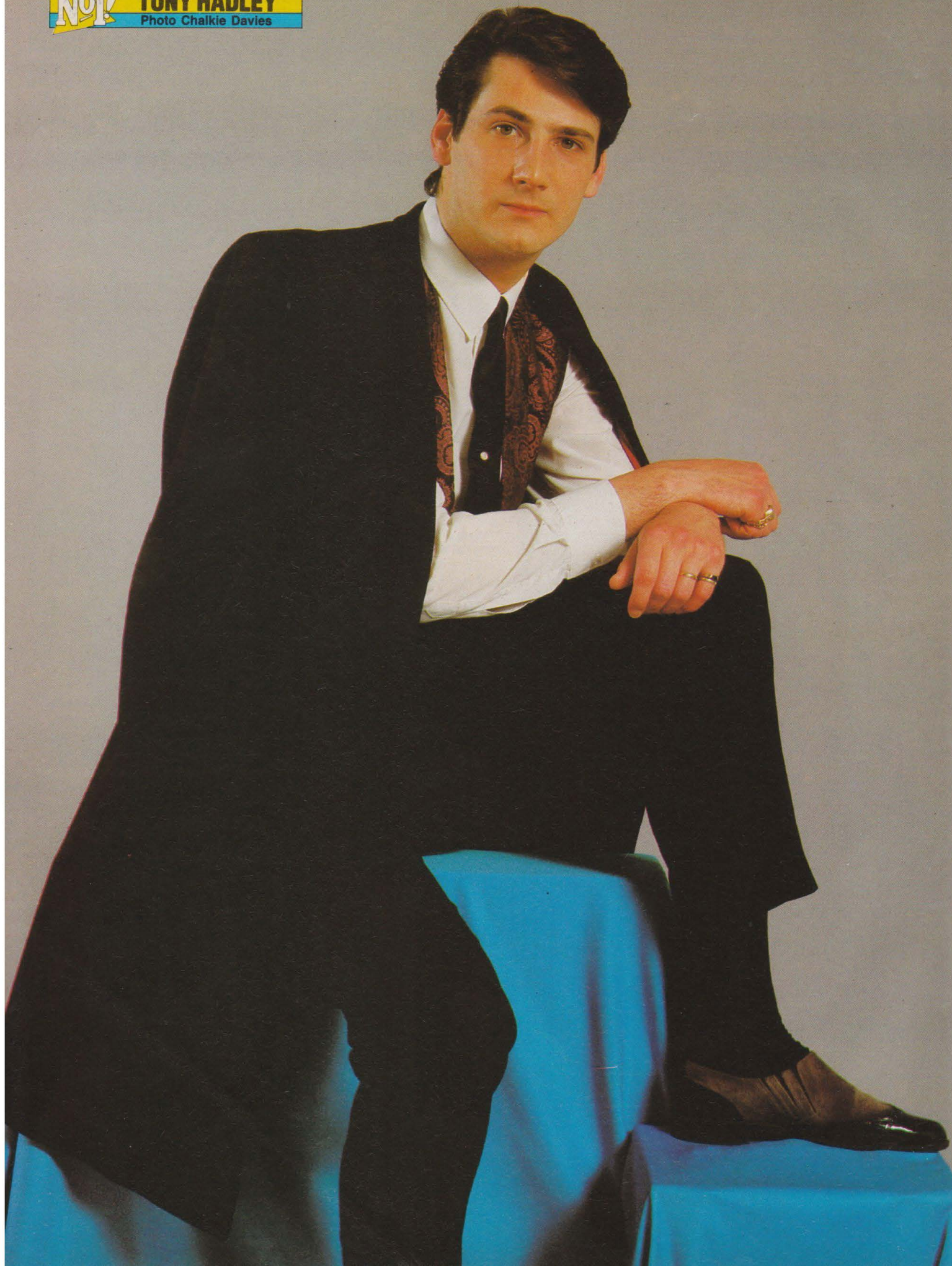
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No.1!

TONY HADLEY

Photo Chalkie Davies



EXCLUSIVE

THE SPANDAU Ballet



INTERVIEWS By Paul Simper

Tony Hadley began his singing days in the choir at his Islington grammar school – a far cry from the dizzy heights of fame he has now reached with Spandau Ballet.

Here, in the final part of *No. 1's* series of interviews, Tony talks to Paul Simper about his life before the band.

NUMBER 5

TONY HADLEY



Above, Tony Hadley at Clerkenwell Primary in Islington and right, in March 1980, reflecting nobly on Spandau's approaching journey to glory.

little surgeon's kit. I used to dissect things – I was really into it.

When I got to about 14 that wore off and I thought I was going to be a policeman, then I was going to join the army. I think a lot of it with me was just TV influence – all the glory.

It was actually only when I was 14 or 15 that I seriously became interested in singing. That's when I went in for a few talent competitions. I won every one I went in for so I was quite pleased.

I sang 'Young Girl' by Gary Puckett And The Union Gap, Stevie Wonder's 'You Are The Sunshine Of My Life' and the Joe Cocker version of 'With A Little Help From My Friends'.

It was after winning those few talent competitions that I began to think that I was going to make it one day. I became really determined – whether it took two years or ten years.

" I was born on June 2, 1960. I grew up in the Angel, Islington, and I've lived there all my life.

I went to school just down the road from where I live at Clerkenwell Parochial School. It's a very old school.

When I was there we used to have outside loos and old coal boilers. The schoolkeeper used to come round all the classrooms shovelling the boilers.

I really enjoyed primary school but I didn't like my secondary school, Owen's, much. Primary's great because you're playing lots of games – with secondary there's too many pressures with exams.

I wasn't really prepared to work for exams. I was a bit of a rebel. I didn't get on with an awful lot of people at school. I went my own way at school but that's the way that I am. I do what I want and I think what I want.

We used to have lots of little gangs round our area and luckily I knew a few people from all of them. I did have a few run-ins with a gang from Euston called the Kromer gang but it was never serious.

At one time though I did start going round some flats in Packerham Square, where my best mate had moved, which was quite a hard area. I was about 13/14 then and things started getting a bit out of hand.

The others started getting involved with stealing and I didn't want any part of that.

It's a shame really. Most of the kids I knew when I was young have done time. They've got

nothing. They have fights in pubs and all that and to me it's a total waste.

You don't have to prove yourself by fighting.

After that I started getting into ice-skating and horse riding. I used to go riding up in Hertfordshire.

Originally it was a school thing. For a year I opted out of football and did that instead.

I used to be really good at football at primary – I was centre forward in the Cup team – but unfortunately when I was ten I had a knee injury which landed me in hospital for two months.

I had an infection in the bone marrow in my leg – it started crumbling away – so I wasn't allowed to play football for two years.

Generally I'll have a go at anything. Stunt driving – which I did in the 'Communication' video – motorbike riding, anything.

That was how the horse riding



Photo: Graham Smith

started. People were going, 'Ooh, no – not horses. They're big and bite and kick you.' So it was a challenge.

The first thing I wanted to be when I was a kid was a doctor. When I was at primary school I got really interested in biology.

My mum and dad bought me a microscope and I used to have a

My mum and dad didn't think I'd have the courage to get up on a stage.

And believe me, singing on stage for the first time is the most frightening experience ever. I'd do anything else rather than go through that first time again.

I don't think my mum and dad

Continues page 16

ever thought I was going to take up singing seriously. But they were very good with me. They let me get on with what I wanted. Me dad Pat is an electrician but he never forced me to follow what he was doing.

When I left school I was going to get a job in a nightclub – I thought I'd be another Frank Sinatra. In the end though I decided I didn't want to be a cabaret singer so I just waited 'til the band came together in '79.

I've got one brother, Steve, who's an electrician like my dad, and a sister Lee. My sister's just got a group together – I can't believe it.

I didn't think my sister could sing but she can. She's been taking singing lessons from the same coach as I go to, Pamela Dodds. Pamela's turned my sister from someone who I thought would never be able to sing in tune into a girl with a really nice voice.

She's just gone in with her band to record a demo and it's got potential. They've got a lot of work ahead of them though.

They were called Sirius B but I told her it was an awful name – it sounded like a disease. So now they're looking for another one.

The one fear I've got is of beetles. I really can't stand them.



Photo: Graham Smith

I think that stems from the time when I was a kid that I was in my mum and dad's garden and I saw this massive beetle – it was about an inch long – going along. It really repulsed me and for some reason – you know how kids are really wicked – I deaded him.

And the smell that came from this beetle was really obnoxious, really terrible. That made me feel really sick and from then on I've had this terrible fear of beetles.

I didn't have that many pets when I was a kid but a friend of mine, Roy Harold, did give me

Hair greased back and with a healthy growth of stubble, Tony gets in the mood for the band's video for their second single, 'The Freeze'.

an albino guinea pig which he'd found in this block of buildings which was quite near us. It was just running wild.

I called him Tom – he was very old and very intelligent. One night though it was really really cold – I used to keep him in a hut I'd made him in the garden – and I came out and he was slumped in front of the grating. That was

it.

I panicked – gave him brandy, put him in front of the fire, rushed him to the RSPCA. But it was too late.

I was heartbroken.

After that I got two more, Tom The Second and Stogie, and I built this concrete complex for them against the garden wall.

One night though we had this really bad thunderstorm – really heavy winds – and I suddenly heard this dull thud. The whole of the garden wall had fallen down on top of them!

I rushed down with my dad. We could hear them squeaking as we pulled all the rubble off and we rescued them.

They were OK but then they died two weeks later from delayed shock.

Their brains were so slow that it took two weeks for it to sink in that the garden wall had just fallen on them.

I'm quite a private person. Everyone needs to be in this business, otherwise you go mad.

Potentially you're on call 24 hours a day – if I walk down the street and someone asks me for my autograph I'm not going to say no. Firstly I like meeting people and secondly you should expect to do that.

I like to have time to myself to read though. I love books that conjure up pictures. That sort of thing really fascinates me."

David Grant

WATCHING YOU WATCHING ME

**NEW 12 & 7 INCH SINGLE
SPECIAL LOW PRICE 12 INCH
IN A LIMITED EDITION
3' X 2' POSTER SLEEVE**

**LIMITED EDITION 7 INCH
IN A GATE FOLD SLEEVE**

Chrysalis

COP THIS QUIZ

POLICE INTERROGATION

If you're really on the case you could nick a very collectable 'Synchronicity' clock, plus a copy of The Police's latest smash LP, and a Police sweatshirt and T-shirt.

To win this wonderful package, think up a caption for the picture at the bottom of the page — and while you're at it, do the rest of the quiz as well.

There are runner up prizes of 25 'Synchronicity' LPs, 5 sweatshirts and 5 T-shirts.

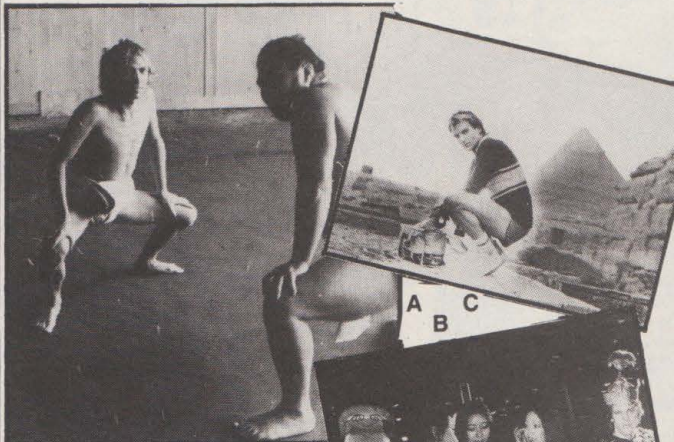


6. Andy takes stock of the situation and wonders if Sting and Stewart hate the track he wrote on 'Synchronicity'. What is it called?

7. Andy also has a hobby which should appear in book form soon. What can it be?



8. Here the boys in blue are pictured with a toy mountain. They gave the toys away to kids, and it was organised by which radio station?



9. In the spring of 1980 the band embarked on a huge world tour. Which countries did they visit in these three pix?

10. There was a big fuss when a Police video was banned from TOTP. Which single was it?

11. The story goes that the band dyed their hair for a telly ad. What were they advertising?

12. This is the one where you stand a chance of winning a prize.

We want you to tell us what Stewart is saying to make Andy and Sting guffaw.

Write your side-splitting caption on a postcard and send it off to: Police Competition, No.1, 55 Ewer Street, London SE99 6YP. The competition closes on July 18.



1. Freddie Laker; 2. 'Don't Stand So Close To Me'; 3. Brimstone & Treacle; 4. 'Quadrophonia'; 5. (a) Sting (b) Andy Summers (c) Stewart Copeland; 6. 'Mother'; 7. 'Photography'; 8. Capital Radio; 9. (a) Japan (b) Thailand (c) Egypt; 10. 'Invisible Sun'; 11. Wrigley's Chewing Gum.

Answers:

The correct answers to the Michael Jackson picture disc competition were 1. a) Billie Jean; 2. b) E.T.; 3. a) Off The Wall.

The winners are: Dinah Chapman, John Holgate, Nicola Kyriakou, D. Hannibal, Lucille Radcliffe, Ingrid Clarke, Jaspal Khing, Doreen Stephenson, Paul Wright, Barry Butcher, Natalie Clift, Karen Cross, Denise Campbell, T. Somaratne, Alan Spraggs, Rachal Smith, Jaswinder Mann, Malcolm Bell, Karen Higgleton, Melissa Lambert, Tanya Norman, S. Sarceen, Debbie Wackett, Paul Salt, Sandra Mix, Carol Dunleavy, Alla Nixon, Karen McHugh, Alan Lewis, Gaynor Emery, Louise Kelly, Donna Lester, Lesley-Anne Taylor, D. Dalrymple, Jagroop Samrai, Kenneth McNair, J. Phillip, Allison Neale, Susan Eve, Helen Priest, Wayne Lamport, Belinda Morrell, Steve Howarth, Cecelia Marshall, C. Turner, Craig Halstead, Nichola Saunders, Anna Fieldwick, Jeremy Charlesworth and Paul Harris.

1. For which famous airline did the band offer to play a benefit gig? It was a thank-you for getting them to and from America in their poorer days.

2. Sting was not amused when a telly commercial used a Police song to advertise a deodorant. "It stinks!" he said. Which single was it?

3. Which film was Sting's single 'Spread A Little Happiness' from?



4. In this pic Sting is on a motorbike, but he rode a scooter when he starred in which film?

5. Can you match up the members of Police who used to play in these bands . . . ?
a) Last Exit
b) The Animals
c) Curved Air

A bit of hasty rescheduling was necessary when 16-year-old Jane Shirley from Grimsby was told she'd won the *No. 1 Tube* competition. She was meant to be going on holiday with her family the same day!

Her friend Kim Wiseman had a minor problem too – she was meant to be sitting her Art 'O' level that afternoon.

Still, we managed to get them both to the Newcastle studio in time to meet the stars at *A Midsummer Night's Tube*, and as you can see from the pictures, they had a great time.

WHISPERS



This is the Modern Whirl

David Bowie's European tour was supposed to reach its climax last weekend at Milton Keynes Bowl. It didn't. The Bowl dates were an artistic (if not financial) disaster.

Why does a major star like Bowie allow himself to play such an unsuitable venue? Surely no one was surprised at the heavy demand for a mere three Wembley dates? . . .

Still with Bowie, during a recent gig he left his jacket in a hotel, sending his China girlfriend to retrieve it later. When she forgot to do so a tiff ensued as the jacket was said to contain a large amount in travellers cheques and a Cartier pen. David was most upset. . .

So young and yet so cynical! Musical Youth's Tony, not at all happy with pictures of him wearing a top hat, has ordered all copies to be destroyed and no more given to the press . . .

A legal battle is going on in America over the new **Freeez** single 'I.O.U.'. New York dee-jays Ebu-Ozhen reckon that they were in the studio next door to Freeez and

producer **Arthur Baker** making a song called 'A.E.I.O.U.'. Quite a coincidence, eh. . . .

Jeremy Isaacs, head of Channel 4, gave *Switch* staff a right dressing down when Fun Boy 3 burnt the flag on last week's show. The *Switch* studio is tiny and safety officials were aghast at the fire hazard. As a result the studio audience has been dropped . . .

Bruce Foxton gets himself out of a jam on July 22 when he releases his first solo single 'Freak' . . .

Back on the box, **Robert Plant** never made the *Tube* special simply because his sound engineer told him that the programme didn't have stereo . . .

Paul Young's girlfriend Kathy is mightily teed-off at the constant linking of her beau and **Tracie**. Every time she opens a paper these days some connection or other is being made between the semi-famous pair . . .

The Beat's Dave Wakeling is not at all keen to ink any new record deals that commit him to four more years special Beat service although the group have been without a



"If that geezer with the camera asks me where my hat is *one more time!*" Paul Young grins and bears it while Kim and Jane pretend to look for his bowler.



" . . . and then we took this ancient Hillbilly song and put it to a Zulu beat and got 300 New York schoolgirls to chant the names of the Grimsby Town football players . . ." Malcolm McLaren quacks a few jokes to Jane while Kim wonders what all that skipping going on across the studio is in aid of.



"You don't play drums by any chance?" Bruce Foxton sniffs out a couple of new members for his band.



"Coy – but a little bit cheeky. That's the way to do it." Clare gives Kim and Jane a few tips on the art of posing for the camera.

British deal since January. You may remember that the hit 'Save It For Later' was originally intended as a Waking solo; at one point he even offered to sell it to the rest of the band . . .

Thompson Twin Tom Bailey, who used to teach music in a comprehensive school, claims he sees more pupils at gigs now than he ever saw in class. Perhaps it's got something to do with that trendy pony tail he now sports? . . .

And if you've ever wondered why **Alannah Twin** always wears a hat it's because without one she looks just like former starlet **Farrah Fawcett Majors**. "A horrible version of Farrah-Fawcett", says Alannah. 'Nuff said.

Beki Bondage's new group features guitarist Momo and goes by the name of **Ligotage** which is summat to do with leather fetishism (a doctor writes) . . .

Amongst the regular weirdos at the Residents gig we spotted **Gareth 'Rip Rig' Sager**, a few **Yellos**, some **Cabaret Voltaires**, and a **Psychic Gristle** person. But none of these people were anything like as interesting as the party of ten-year-old school boys who were mistaken for the Residents in the Hammersmith foyer . . .

The winner of our caption comp in the very first whispers was **Margaret Wright** of Leeds. She wins a year's free membership to London hotspot Camden Palace and a drink with **Mr Strange** the proprietor. Hope you're good at hitching Margaret . . .

Well done **Madness**. You have just grabbed your first ever American top ten hit with 'Our House'. Mark and Chrissie will visit the USA soon. "To do some handshaking" as Bedders says . . .

Still with the nutty ones **Chrissie Boy** and pal **Jenny Belle Star** came a cropper in Crete when the wild-eyed musician tried a few wheelies on a hired motorbike. He didn't manage to do much more than throw Jenny off the back with the bike landing on top of her. Get a **BMX**, much safer . . .

Rumour reaches us that all is not well at **Some Bizzare**. Certain members of **Soft Cell**, and we won't name names, are none too pleased at **Stevo's** latest signing **Collapsing New Buildings**. They reckon that **Stevo's** executive decision-maker may have gone haywire this time . . .

Cell fans can catch **Mamba Annie Hogan** playing the discs at new club **Fun House** . . .

And general dogsbody **Rusty Egan** has a crack at the charts with a song produced for him by **Afrikaa Bambata** . . .

Spear of Destiny drummer **Chris Bell** has left the group as a result of the usual musical differences . . .

Spandau Ballet man **Steve Norman** took out a hefty insurance policy before taking his hols in **Ibiza** (like **Bournemouth**, only hotter). **Steve** knew that **Animal Nightlife** were already there. He also remembered that last year when **Animal Nightlife** were on the island they distinguished themselves by a series of night-time activities that drew the attention of the local constabulary . . .

Virgin are getting fed up with fans phoning them to ask if the loveliest man in the world (**David Sylvian**) has really been scarred for life like what the **Sun** says. "No," they say. **David** is not cosmetically scarred, his bruises have gone and so has his manly beard. Phew . . .

Revenge is sweet corner: **Dollar** girl **Teresa Bazaar** wasn't pleased when boyfriend **George Macfarkane** failed to keep an appointment at **Eel Pie** studios where he is producing Scottish band **End Games**. **George** had said he was playing footy with **Rod Stewart** and then turned up three hours later with **Billie**, from **The Girl Can't Help It**. **Teresa** stormed off in a huff, or was it a **Rolls Royce**, but came back to see **George** the next day. Reconciliation? Not quite. She arrived with **Billy Lyall**, former member of **Pilot** and **10 CC** . . . He keeps pretty quiet about it but **Glenn Gregory** used to be in a band called **57 men** with **Lee** from **Bauhaus** and members of

Huang (sorry, **Wang**) **Chung** . . .

Boy George phoned in to tell us that he was coming back to **England** from **America** on **Concorde**, just to spite all the snooty passengers who complained when **BG** boarded their flight out. **British Airways** won't be delighted to hear **George's** comments concerning their in-flight food either. **Nice one, George** . . .

Oh, hang on. Forgot to tell you that **George** called collect (reversed charges) from **J.F.K. airport**. Just like **the Queen**, the **Boy** doesn't need to carry money anymore . . . When **Jools Holland** isn't compering the **Tube** he devotes his free time to the **Official Campaign To Keep Pubs Open Longer**. "Trouble is," **Jools** slurred "the people who ought to sign the petition are usually feeling awful on the morning after the night before and when you find 'em in the pub they're just too drunk to remember their own names." . . .

Another call, this time from **Ian McCulloch** to say that "I won't be performin' at the **Albert Hall** with me tee-shirt half-off, like on **TOTP**. But I may play without me keks on." . . .

The next **JoBoxers** 45 'Johnny Friendly' is a tribute to the **Lee J. Cobb** character in **Dig Wayne's** fave film **On The Waterfront**. **Dig** even has the cheek to try on **Marlon Brando's** famous **Terry Maloy** dialogue on the pier. Let's hope he doesn't get as fat as **Marlon Brando** (21 stone and rising at the last count) . . .

Strange stage fellows at the **Palace** last week were **Nick Heyward** and **Malcolm McLaren's** **Double Dutch** skipping troupe. **Heyward** was backed by his new big band who seem to have an average age of 56. Most odd . . .

When **John Peel** said he was dying for a mushroom biryani on his show the other night he didn't expect his prayers to be answered so quickly. One **Billy Bragg**, who happened to be passing, nipped down to the local **Taj Mahal** and took **Peel** what he desired as well as a copy of his own single which **Peel** played. At the wrong speed. What kind of mushroom biryani was it, we wonder . . .

Elvis Costello, enjoying a new spurt of commercial success, showcased his horn section the **TKO** horns at a recent **Dingwalls** gig. The **TKO** men used to be part of the original **Dexys** . . . Speaking of which **Kevin Rowland** and **Helen O'Hara** are still keeping **Fleet Street's** romance speculators on their toes. It has been said, rather unkindly, that if pop's most uneligible bachelor speaks to his future wife as much as he speaks to the press, well, at least the neighbours won't complain about the noise . . .

Having escaped that tricky implication we return to the business in hand, exposing the frailties of popular folk heroes. Such as **Ian Gillan**, new frontman in **Black Sabbath**. It appears that **Gillan** has been living in a tent on the **Manor lawn** while the band thrash about noisily in the studio. T'other night **Geezer Butler**, after a tincture or four, rolled his **Granada** perilously close to the **Gillan** sleeping bag and demolished his **Wall's** **Extra Porky Tent-dinner-in-a-bag**. To celebrate this narrow squeak the lads then launched an attack on the local hostelry in a flotilla of inflatable rubber dinghies. Fortunately the bounders were soundly rebuffed . . .

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"So who you calling Barbi?" **Boy George** and **Jon Moss** cuddle up to the three dolls.

STUFF

And Nonsense

►Who's those girls?

So how many of Dave Stewart's girlfriends did you spot on pages 12/13? From top right, clockwise, the correct answers are: Bananarama; Sophia Loren lookalike; Hazel O'Connor; Boy Marilyn; Kiki Dee; Liz Taylor lookalike; Bucks Fizzers Cheryl and Jay; and Haysi's Kate Garner. Oh, and the bloke at the top is Annie herself.

►A working boy

Ever wondered what it's really like behind the scenes of the music business?

Well, if Nicky Tesco of The Members has his way, the truth will soon be revealed in all its

sordid detail. Because he's currently writing a comedy series which he hopes may be produced on television.

"I know enough about the problems of a pop group to be able to write about them honestly," he says.

"We had so many terrible experiences in the early days of The Members - all our attempts to get deals and ending up with crooked arrangements - that I'm sure people will be able to have a good laugh at them. Though I must say they didn't seem funny to us at the time."

So far Nicky hasn't actually sold the idea to a telly company, but he is pretty hopeful. In the meantime their latest single 'Working Girl' is getting lots of play, and their album 'Going West' is due out later this month.



Nicky (far right) on the stairway to success?

No.1 Readers' Charts

Do you think that the top five singles are a load of rubbish? Whether you love them or loathe them, we want *your* top five.

Write your five favourite singles of the moment on a postcard and send it off to us straight away. This week's Readers Chart is on page 46 and there's a £5 record token for the chart pulled Out Of The Hat on page 42.

ISSUE 10

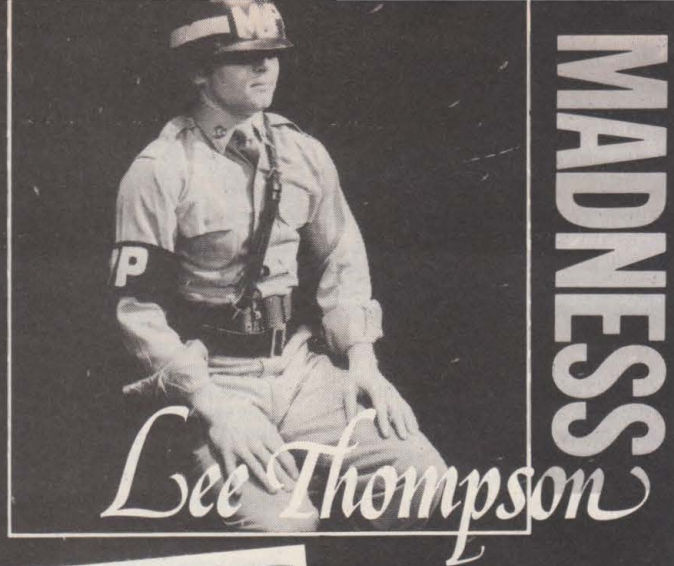
My favourite records right now are

1 3
2 4
3 5

Name:

Address:

Age:



Lee Thompson

MADNESS

YEAHS

- HOOTS MON** Lord Rockingham. Tugs at the tassels of my loafers and leaves me screaming for more!
- ALBATROSS** Fleetwood Mac. If I find it difficult to sleep (at times) I slide a stylus onto this.
- ROCKIN' GOOSE** Johnny And The Hurricanes. Should I want to exercise my lungs.
- RETURN OF DJANGO** Upsetters. This was an instrumental we used to have in the set but was dropped. A great song to do the 'Bogus Dance' to.
- LIVERPOOL DRIVE** Chuck Berry. One of the greatest guitar skives in rock 'n' roll.
- LOVE ISLAND** Deodata. When you've had somewhat of a sweaty day, sink and soak in a steaming hot bath, slap one up with this on.
- YOUNG GIFTED AND BLACK** Bob And Marcia. Reminds me of roller skating up at Alexandra Palace on Saturday mornings.
- CLINT EASTWOOD** Upsetters. number - nice song - hours spent on 'Bogus Dancing' to it.

- SOUL SERENADE** Boris Gardner. Great bass line - nice and chunky. Well produced - most moving.
- THE NUMBERER** Roxy Music. A number I used to play along to for hours upon hours in my bedroom complete with Andy McKay lookalike outfit.

AND YEUKS

- CRY ME A RIVER** Mari Wilson. Because it sounds like it has been sung through a sweaty grollock.
- MA BAKER** Boney M. I suppose it's because at the time it was riding high across the airways I got lost in a megastore with the 12" being played over and over.
- WHAT** Soft Cell. Slimus McPartus Tuttocks. Yuk!
- TOO SHY** Bia Bia Kajagoogoo. The Twiney thing in the background that runs right through.
- O SUPERMAN** Laurie Anderson. Too much effort.

►Bubbling Miss Brown

When Miquel Brown recorded 'So Many Men, So Little Time', she had no idea that she was to become the latest queen of the gay disco scene. "I've never been to a disco, I'm very square," explains Miquel.

So square that she actually toned down some of the single's lyric. "I thought that the video should have me being taught all these sports that men usually do like cricket. I'd be running from teacher to teacher, looking at my watch. The writers didn't share my view of the song..."

Miquel usually works in West End musicals like 'Bubbling

Brown Sugar'. "At home I listen to classical music and go out to the ballet or the theatre."

Now that 'So Many Men' has crossed into the lower reaches of the pop charts, she's following it up with a song aimed straight at the charts.

"I can't tell you the title," she giggles. "It's so clever that all those songwriters out there will steal it if they see it."

Miquel assures us that this song has no double meanings. Ain't that a shame...



▶ A matter of time

Some people would probably object to having to dress up as huge furry monsters with tusks one minute, and then as squidmen the next – but not the pioneers of robotic dancing, Tik & Tok.

The occasion: *Return Of The Jedi*.

"It was so hot," says Tik. "Someone kept coming up to us with a hairdryer to blow cold air down our suits!"

But it did mean money to finance their first love – music.

Their latest record is a cover version of an old Lovin' Spoonful song, 'Summer In The City', which Tik hopes "will break us into Radio One", to be hotly followed by the self-penned 'Cool Running' – "very danceable, fast and funky."

It all happened for Tik & Tok (Mr X and Mr Z underneath) in August 1980 when they appeared on Peter Powell's *Oxford Road Show* doing that dance.

"In fact we've appeared on everything – from *Nationwide* to *The Generation Game* to *Kenny Everett* . . ."

The former members of Shock trained at mime school (where they met) for four years and admit that they do look pretty peculiar.

"We've had people hiding under tables and running away from us," Tik confesses.

"But actually we're very normal. We do ordinary things just like other people. At the moment we're teaching our cats robotics."

Doesn't everybody?



Tik and Tok, nice normal boys

▶ Galaxy giveaway

Those lovable loonies of the Monty Python team have a very unusual single out right now called 'The Galaxy Song'.

The picture disc version is goldfish bowl-shaped and features the team swimming about as various fish.

The B-side is only to be played with ear-plugs, 'cos it's

already been banned by the BBC, but fearless to the last we've got 25 copies to give away.

The first 25 lunatics to put their name and address on a postcard and send it to: Galaxy Giveaway, No. 1, King's Reach Tower, Stamford Street, London, SE1 9LS get a copy.

▶ Hanging around with the big boys

The Bloomsbury Set looked set for fame and fortune after supporting Duran Duran on tour and having a single produced by Andy Taylor.

"But we're still broke," laughed singer Andy Lloyd. That could soon change, though . . .

"Our new single 'Hanging Around With The Big Boys' was number 70 in the charts last week and we were really pleased."

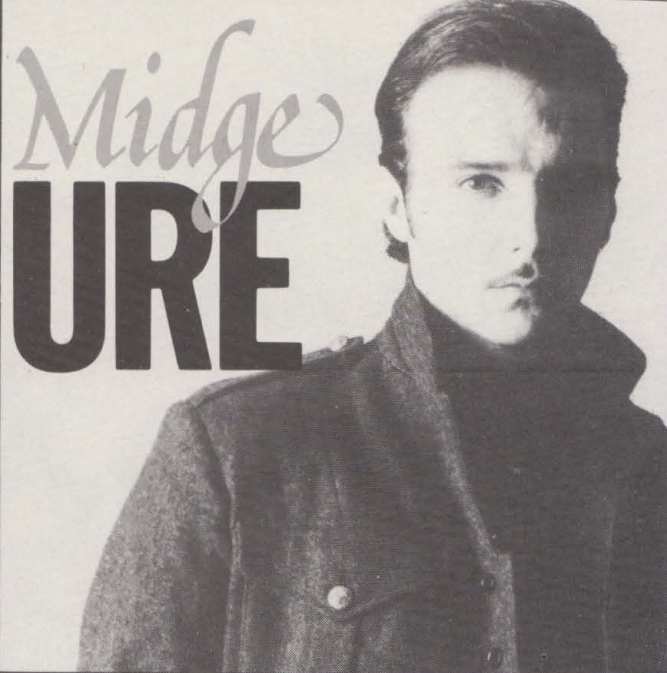
Did the Halesowen band expect something more from the Duran Duran connection, we wondered?

"If you mean a record deal and lots of money, well we did have an offer from a major company, but we've got very strong ideas – so we said no. We'd rather stay with an independent label.

"We're doing an album now – our first – and are hoping to do a mini-tour at the end of this month."

They've also decided that they don't want to be a support band any more.

"It's really good experience but we'd like to headline gigs now – of course we wouldn't mind supporting David Bowie if he asked us . . ."



This week Elaine Jenkins from Eltham in London gets personal with Midge Ure.

Elaine: Will you be recording a solo album?

Midge: I've been talking about recording one for a long time, but I have to keep putting it off because of other projects. I will definitely do one sometime though.

Elaine: Have you any ambitions outside music?

Midge: I'd like to direct a movie one day. Chris (from Ultravox) and I have plans to make a movie when we've got time, about Glasgow in the 1920s. The only drawback at the moment is that we need a million pounds and six months to do it in!

Elaine: If you had a million pounds, what would be the first three things you'd buy?

Midge: Apart from the movie, I dunno. I'd probably buy a housekeeper and another garage

for my cars. I'd also like to go on a holiday in India and China on the Orient Express. I'd like to go on the seedy part – maybe go from Venice to Peking. I'd also like to go to Australia.

Elaine: If you were granted three wishes what would they be?

Midge: Heaven knows. I wish somebody would cut my grass.

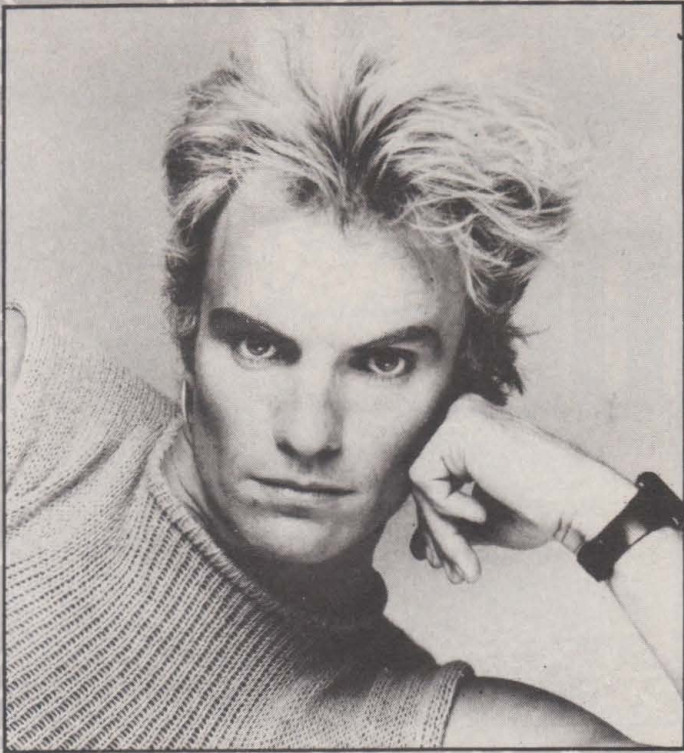
Elaine: What has been your most embarrassing moment?

Midge: I remember right in the middle of playing 'Vienna' early on the drum machine used to speed up. That drum machine has a mind of its own. There'd be 3,000 people there and we'd just have to get on with it with poker faces. That was pretty embarrassing.

Send your five questions for a star to: Person 2 Person, No. 1, King's Reach Tower, Stamford Street, London SE1 9LS.



Bloomsbury Set L to R: Paul Faulkner, Jim Simpson, Andy Lloyd and brother Gary.



"There isn't much difference between rock and roll and teaching... you're entertaining delinquents." *Sting*

▶The stars mouth off

"Policemen don't change the world – they only change their underpants." **Andy Partridge, XTC.**

"I have the rare distinction of being the only person to have left The Rolling Stones and lived." **Mick Taylor.**

"If I find myself in bed with another living thing, I tend to treat it as a sexual

object." **Jean Jacques Burnel, The Stranglers.**

These and lots of other gems are from a new paperback called *The Wit And Wisdom Of Rock And Roll* by Maxim Jakubowski. Published by Allen & Unwin, it costs £1.50.

But there are lots of people who wished they'd kept their mouths shut!

▶The Eyes have it

If you haven't yet heard of Bath duo **Naked Eyes**, you undoubtedly will soon.

Rob Fisher and Pete Byrne had a surprise hit in the States with their version of an old Dionne Warwick/Sandie Shaw song, 'Always Something There To Remind Me' and are hoping to repeat it here.

"In fact it got to number eight – higher than either Dionne or Sandie," says Pete proudly.

"We were really surprised. After all it was just a laugh. When we did the demo we never thought it'd be taken seriously, but it just took off."

Pete and Rob have been together for three and half

years, and are understandably a bit peeved that it took a cover version to get them into the public eye.

"We won't ever do another one!" Pete swears. "We always write our own music – that was just a one-off."

A new single is already waiting in the wings called 'Promises, Promises', from their debut album 'Burning Bridges'.

"But we've re-done the vocals, re-written the second verse and speeded it all up."

In the meantime they're "writing madly" for the next album which should be ready to record this month.



The shifty looking bloke on the left is Rob Fisher, and Pete Byrne's the one with the freckles.

▶Leading fanzine **Jamming!** returns to the streets this week.

No. 14 includes the second part of a Paul McCartney

interview, a big bit on Dexys Midnight Runners, The Alarm, live reviews, albums, etc. etc. If you want a copy you'll have to send 50p plus 25p p & p to Jamming!, 69 Hammersmith Road, London W14.

INTIMATE DETAILS

Cheryl MURRAY

Coronation Street's **Suzie Birchall**



EARLY LIFE

Name: Cheryl Murray

Born: Liverpool, 15.7.52

School report: Can't remember, but I enjoyed stage school a lot. I went there from the age of 8.

Childhood ambition: To be a star – I haven't achieved it yet!

First crush: Always went for sophisticated men – I was mad in love with Napoleon Solo in *The Man From U.N.C.L.E.*

First kiss: I honestly can't remember.

HOME LIFE

Lives: Derbyshire, very pretty and peaceful.

Cooks: Everything. I love cooking, it's my hobby. I especially love shell fish.

Sleeps: Actually I'm like my dad, I only need four hours every night. If I get eight hours I feel ill. I'm often out late at functions,

and we have lots of people to dinner, so it's lucky I don't get tired.

TV: I loved that *Widows* series, I try to follow a series if I can. I want a video so I don't miss anything. I'm a real history addict.

Records: Anything by the Kids from Fame.

LOVE LIFE

In love: With my husband Colin. We met at Granada TV and he's a business man – the brains of the family.

Furry friends: Two Labrador dogs, Dylan and Chester – they're father and son.

Turn ons: What do you mean? I suppose good company, food and wine.

Turn offs: I absolutely *hate* bad service. I go mad if I'm in a shop and there are three sales girls talking while I'm waiting to be served.

SOCIAL LIFE

Films: *The Great Gatsby* is my all-time favourite.

Gigs: The last one I went to see was Joan Armatrading. I love her. I did see Johnny Mathis once too.

Nights out: I have a daughter, Louise, so we don't get out that much. But I love dancing and visiting friends. We used to go to a club in Manchester called Millionaires quite a lot.

Nights out: Feet up in front of the telly. When that goes off I chat to Colin and we just have a drink and wind down.

Lights out: Very late usually. We're both night people.

PRIVATE LIFE

Lusts: I suppose it has to be Robert Redford.

Fears: Water! I hate it and don't think I'll ever learn to swim.

Confessions: I smoke too much. **I wish:** The world was peaceful.

STARWEARS

Jay BUCKS FIZZ



The band's clothes have always been pretty uniform, but that's all changing now.

We're breaking out into four very strong looks and it's much more individual. I usually get the idea for the stage clothes, and I sometimes make them too. We've had lots of very different images, but I think that's a good thing. We change with every song and in fact I get the idea for the outfits from the songs in most cases.

The last single 'Run For Your Life' saw us in a military bondage style, and the idea for that was from the title.

It sounds like blatant planning, but it's not like that – honest. I listen to the lyrics and something comes to me.

The outfit I'm wearing now is an old corset that I found in a dilapidated shop. I teamed it with cami-knickers and used lots of nappy pins. I like the idea of mixing new and old things.

Victorian lace is a favourite of mine, and I like to team it with odd things. I usually go through everything in my 'wardrobe room' at home, which is a couple of wardrobes full of clothes, bits of odd material, boxes, bags and lots of rubbish!

I once used dish cloths for stage outfits – that's what I mean about doing something slightly different. The song at the time was 'If You Can't Stand The Heat', so it was very tongue-in-cheek.

Off stage I like to wear different things. I wear jeans quite a lot, and I also like long skirts and dresses – although I usually hoist the skirt up on one side.

My philosophy is that anything goes. You can make something out of anything basically, and you don't have to spend a fortune to look good.

I spend any spare time hunting around second hand shops looking for things that are strange, nice or different.

When we're abroad on tour I try to look around the shops. I love shoes – or rather boots. I have so many pairs, but most of them are old ones that I can't bear to part with.

I don't really look after them either – I usually end up sticking ribbons and blobs of paint on them.

My favourite shop is in Rome; Cheryl and I have a complete blitz on buying when we're there. But the most expensive outfit I've ever bought is an antique lace dress. It cost £300 and is absolutely beautiful.

It's so nice to be able to buy the things I like now instead of thinking 'oh I can't afford that'.

Mind you, my favourite outfit at the moment is something I made out of J-cloths."

► Hot millions

Eddy Grant has been explaining why it's taken him three years to return to the country that made him a star.

"Apart from just wanting to come over when I felt I was ready, there have also been organisational problems, as I think everyone in the country must know by now.

"I had to sell my house here before coming back into Britain, otherwise the government would have considered me to still be living

here, and I'd have faced all sorts of income tax problems."

Which when you're a millionaire can be most severe!

"As well as all that, I've been finishing off my new album, which is called 'Going For Broke' and will be out in the autumn."

So does that mean he'll be back here promoting it when it's released?

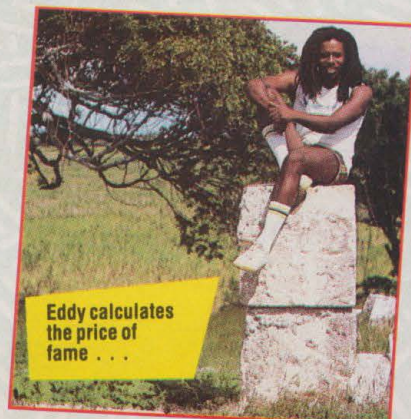
"No, he says. "You see, I'm a man who has to have the sun – that's why I live in Barbados. Britain's just too cold for me. If you look at our tour schedule, you'll see we're following the

warm weather everywhere we go!"

He's not silly, is he?

Not surprisingly, Eddy is pleased he can choose to live where he wants. His reputation as a businessman may be phenomenal, but he hasn't done too badly as a musician either.

"Oh yeah, I'm happy with life," he smiles. "I've just kept going up and up. Some people make it overnight, some take their time. As far as I'm concerned, if I can keep on going for as long as I'm in the business, then I can't be doing too bad!"





War Baby

Tom Robinson

Only the very young & the very beautiful can be so aloof
Hanging out with the boys – all swagger & poise
I don't even care what other people are there
I just stare & stare & stare

I see your shadow in the swimming pool
I see your face in the shaving mirror time & time & time again
I follow your footsteps so quietly up the backstairs
And I hope & I pray you ain't never gonna find me there

Smooth skin & tenderness long ago on a dark night
Wish I could see you once again just to remember it was true
I wanna be still beside you, quiet & still beside you
Listening to your breathing & feeling your warmth again

War baby – you were a
War baby – this means
War baby – I'm scared, so scared of whatever it is you keep putting me
through . . .

I don't think I could stand another 10 years of this fighting
Always stabbing & wounding – only getting my own back
I don't wanna batter you to your feet & knees & elbows
When I'm kneeling by the candle at the foot of my own bed

Corresponding disasters every night on the TV
Sickening reality keep gripping me in its guts
All my friends talk & joke & laugh about Armageddon
But like a nightmare it's still waiting at the end of each & every day

I don't think I could stand another 10 years of this fighting
Always stabbing & wounding – only getting my own back
But later that same evening when we were out in the car talking
I suddenly wondered who the hell it was we were trying to fool

Cos you were the first one that I ever wanted
And it's you I come home to at the end of every day
Like a mother-sucking baby, demanding and so helpless
A little old balding man – all wrinkles and bulging eyes

War Baby – so scared

Words and music Tom Robinson Reproduced by kind
permission Tom Robinson Overseas Music Ltd/Panic
Productions 1983 On Panic Records



ACKEE 1 2 3

THE BEAT

Cross your fingers say you're on high
Pretend you're in den and see what life brings
But always taking things as they come
Tends to make you forget to put anything in
The longer you dwell the more it's like hell
You sit by the well just making a wish
It would be a shame to take too much blame
Look we're all the same it's only a game

Chorus:

Ackee 1 2 3
Ackee 1 2 1 2 3
Did I just catch you laughing?
Ackee 1 2 3
Ackee 1 2 1 2 3

Forward where the knocks are hardest
Some to failure some to fame
Never mind the cheers or hooting
Keep your head and play the game
Try to keep your feet on the ground
Without getting them stuck in the mud
You will soon be over the moon
Or twice as hot as the sun!

Chorus

So cross your fingers, say you're on high
Pretend you're in den and see what life brings
But all this taking things as they come
Tends to make you forget to put anything in
The longer you dwell the more it's like hell
You sit by the well just making a wish
To make it plain I'll say it again
We're all the same it's only a game

Chorus

Someone just smiled for no special reason
It looks like the smile's come back into season
It's so easy
It doesn't have to be a nice day
Just the only one you've got
And it's coming ready or not!

Chorus

Words and music The Beat
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On Arista Records



11 NATION UNDER A GROOVE

Four years ago Britain muscled its way onto the dancefloor with rabble rousers like Light Of The World, Linx and Beggar And Co. But after that, with the exception of dance floor one-offs such as Spandau Ballet's 'Chant No.1', all went quiet again.

Now bands like I-Level, Set The Tone, Freeez (one of the few groups to survive that original surge) and Wham are setting British feet back on their beat. Here *No. 1* takes a look at three of the bands putting the nation under a groove again.

I-Level have a problem with girls. They won't stop kissing the poor lads. It's a tough life in a hot new funk group. Huw Collingbourne feigns sympathy

II've heard people complaining about some strange things, but Jo, Sam and Duncan of I-Level really take the biscuit.

"Our problem is girls," grumbles Jo, the group's bassist, "They keep wanting to kiss us!"

That's a problem?

"Oh yes," sighs Duncan. "You just wouldn't believe the amount of kissing you have to do in this business."

"It usually happens after we've done an appearance in a club somewhere. You can bet somebody will come up to us at the end and say, My friend wants a kiss - it's always their friend for some reason, and never themselves."

And does Duncan comply with these requests?

"Usually," he says. "As long as the friend is female, that is."

Well, you can afford to be choosy when you're that much in demand. Myself, I have to admit that I can't muster any sympathy when Duncan moans that he's getting weary of all that attention.

"When that sort of thing happens once, it's great," he says, "Twice is pretty good too."

But when it happens night after night after night, well, then your lips begin to get a bit sore.

"I-Level has been doing a lot of Personal Appearances in clubs lately, you see. We've just had to in order to get ourselves known. Because until a funk group manages to get a Top 20 hit it's very difficult to get your records played on the radio."

"That's especially true if you've got a black singer as we have with Sam, because then you get automatically labelled as minority interest."

"Recently we've been doing PAs at as many as three different clubs in one night. We're lucky if we get back home by three or four o'clock the following morning."

But if the present-day club circuit has its drawbacks, at least it isn't half as bad as the London pub circuit where Jo and Duncan started their careers back in 1977.

"That was when we were in a group called The Scrambled Egos," Duncan recalls, "We used to play basic pop songs except that they tended to last for about six or seven minutes each and had long instrumental bits in the middle."

"This was at a time when everybody else was into punk. We never got any audience reaction at all."

Things began to improve when Jo and Duncan left The Scrambled Egos and joined Shake Shake, and then they were asked to play on John Foxx's album 'The Garden'.

"I was working as a mixing engineer at the Music Works Studio in North London at the time," says Jo, "and that's where John Foxx came across us. He'd heard an instrumental track we'd recorded, liked it, and decided to put vocals over the

top. The resultant song was called 'Miles Away' and appeared on the B-side of one of his singles."

"After that he rang us up and asked us if we'd like to do the album with him," says Duncan.

It was also at the Music Works that Jo first came across I-Level's vocalist Sam, who had come to the studio to record with the reggae group Brimstone.

"We hit it off straight away," Sam recalls. "That's when the idea for I-Level was first born. And if I say so myself, I don't know how these guys would have got on without me, because they've got no business sense at all."

"I've always been very good at business. In fact, I've got a couple of businesses of my own already, video shops, one in London and another in Sierra Leone, the West African country where I was born."

"Actually one of the next big projects we want to do is to make our own video for our follow-up single to 'Teacher'. And after that we'll want to get a proper tour organised - not just a series of PAs like we've been doing."

And that'll probably mean there'll be even more girls forcing their attentions upon the group. . .

"Yes, that's probably true," Sam agrees with a smile. "But unlike Jo and Duncan, I think I can handle that side of things OK. That's something I'll never get tired of!"

I-Level have been together for about a year. The band members are Jo Dworniak, Sam Jones and Duncan Bridgeman.

'82 'Give Me/3 AM' 7" and 12" (Virgin)

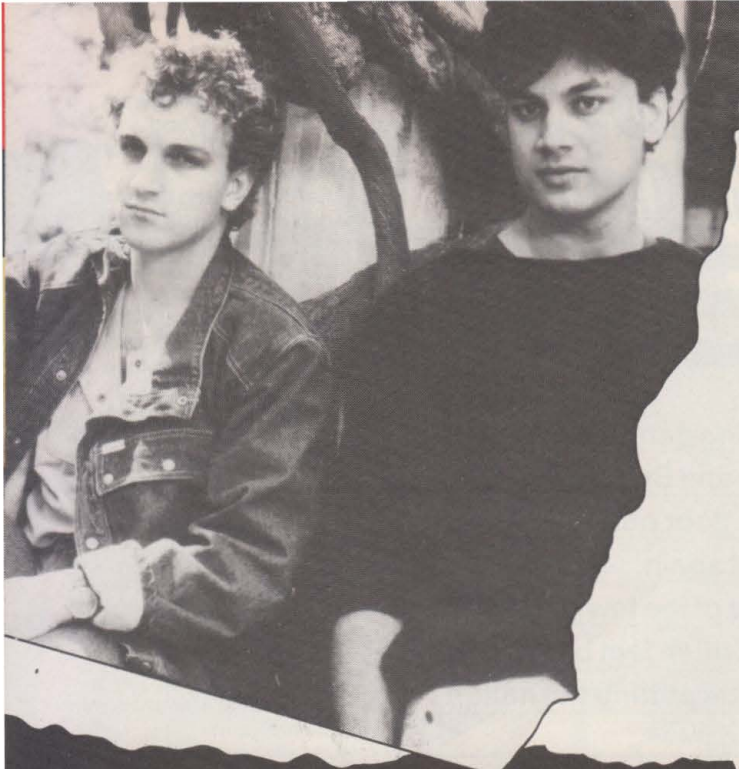
'83 'Minefield/No4' 7" and 12" (Virgin)

'83 'Teacher/All My Love' 7" and 12" (Virgin)

'83 'I-Level' LP (Virgin)



HIGH LEVEL



Four North London lads emerged as Freeez in '81 with a Top Ten hit, 'Southern Freeez'. Freeez now comprise founder members John Rocca and Paul Maas and will soon have a new LP out to follow their second Top Ten single, 'IOU'.

- '81 'Southern Freeez' (Beggars Banquet)
- '81 'Flying High' (Beggars Banquet)
- '81 'Anti-Freeez' (Beggars Banquet)
- '82 'One To One' (Beggars Banquet)
- '83 'IOU' (Beggars Banquet)
- '81 'Southern Freeez' LP (Beggars Banquet)

When you're cold, you're hot – and if that doesn't make sense then you haven't heard Freeez's synth-funk smash 'I.O.U.' Oh, you have? And it still doesn't make sense. Let Huw Collingbourne explain . . .

2

According to John Rocca and Peter Maas of Freeez, the success of their current single 'I.O.U.' has come just at the right time to save them from starvation.

"There've been times over the past couple of years when we literally haven't been able to afford to eat," says John. "It was especially bad when we went to New York recently.

"We'd planned to stay over there for a month, to work with the producer Arthur Baker (the man responsible for 'Walking On Sunshine' by Rockers Revenge and 'Candy Girl' by New Edition). But he was so busy producing other people that we had to hang around for three months before Arthur found the time to do anything with us.

"Every day we spent in New York we were getting poorer and poorer. We rented a room in the cheapest hotel we could find and tried to save money by eating only once a day. I lost a lot of weight, I can tell you!

"At one point we even talked about trying to earn a bit of cash by busking in the streets. The

only trouble was, we didn't have any instruments so what could we do?

"We saw some buskers 'flash-dancing' like in the film, and others fire-breathing, but neither of us could do anything like that!"

When eventually Arthur got around to working with John and Peter, the first thing he told them was that he didn't like their music.

"We'd actually written 15 songs for our new album before we'd even left Britain," John says, "but in fact we decided not to use any of them. Arthur complained that there was nothing of New York in them and so he gave us some pointers to a new, tougher style.

"When we started listening to New York music we soon realised that the stuff we'd been producing up till then was weak and weedy by comparison. So we started writing from scratch again."

Freeez's only previous big hit came back in 1981 with 'Southern Freeez'. That song was so successful that it made the group rich overnight.

"But that didn't last," says John. "I went through a period of spending money like mad, going on holidays, buying two cars, going out and spending a

fortune every night until quite soon I didn't have any money left.

"After a while it became obvious that we weren't going to have another hit like 'Southern Freeez', so we had to start seriously re-thinking our whole approach to music.

"When our new album is released in the autumn I expect a lot of people in Britain will think that we sound very American. Though to Americans, our music is obviously British. We really don't want to get rid of our London-based funk sound."

Although Freeez are dedicated exponents of modern electro-funk, John's earliest experiences of performing involved a very different kind of music.

"My dad's Spanish," he says, "and when I was little he and my mum used to do a sort of Spanish cabaret with Flamenco dancing, castanets and all that sort of thing. When I got to the age of about 14 I used to go along with them to play bongos.

"But what I really wanted to do was to be a DJ on the radio. So when I got a bit older I began to do some dee-jaying at a local youth club. And after that I got myself a job in a record shop.

"It was while I was working there that I met a guy called Bluey who was a customer. He used to be with Light Of The World and told me he was thinking of forming a new group. On impulse I asked him if I could join it.

"I told him, I sing a bit and do a bit on drums. I don't know how I had the cheek, because I really wasn't a good drummer at all and I'd never had any experience at singing. Even so, I managed to con my way into the band.

"At that time we were called Jean Paul Maunick's Gospel Jazz Band because Jean Paul Maunick was Bluey's real name. He was really into God so we did a lot of God songs, and there were also quite a few Save The Whale songs.

"He'd write lyrics about all sorts of endangered species or extinct animals so we'd have to sing really weird things like 'My friends the rhinoceros, the elephant and the dodo-bird'. I mean they're just not song words are they? You try singing 'rhinoceros'. You can't do it.

"Peter and I decided we'd like to do some different music which Bluey didn't like, so he left. That's when we called the band Freeez."

Since then there have been several personnel changes in the group until they arrived at the present much-reduced line-up of John and Peter with occasional invited backing musicians.

"I believe that our new material is much better than our old stuff," John says, "and I really hope that people will like it and make it a success."

And if they don't?
 "Well, I guess we'll just have to learn fire-breathing and get out on the streets of New York!"



HOT FREEEZ

Ever heard of a funk band that could make your ears bleed? If you have, you've been to one of Set The Tone's shiftin' air affairs. Paul Simper stays at mike's-length as Glasgow's heavy heavy funksters hold forth

3

HEY YOU!!

"The tone isn't set 'til you've worked up a sweat," was Set The Tone's message when they signed to Island Records about six months ago.

Since then the Glasgow funk trio have been busy trying to get people to shake some ass with their two singles, 'Dancesucker' and 'Rap Your Love', and their brand new long-player 'Shiftin' Air Affair'.

They're a crazee combination, Set The Tone.

There's Chris Morgan, a colourful mixture of barely suppressed dancemania, sexual suggestion and stern words; Kenny Hyslop, a quieter but equally strong-minded man who used to drum with Slik and Simple Minds; and general troublemaker Evelyn, who dances and bangs away happily on drums, dustbins, even a couple of heads given half a chance.

Chris, Kenny and Evelyn aren't worried though that they're yet to set the British charts aflame.

"It'd be nice to be a success in Britain," says Chris, "but this country's still going by its old pop terms - it hasn't changed since the '60s."

"What would be much more satisfying than just being a success here would be to actually see Britain change. Radio One and TV have just got music round the neck."

Set The Tone are much

more interested in what's going down in New York than the comings and goings of the motherland.

"I think having been around for quite a bit longer than bands like Culture Club we're probably looking for different things," explains Kenny.

"I feel much more in common with records like Rick James' 'Superfreak' and The Dazz Band's 'Let It Whip'."

C'MON LET'S GRIND!

One thing that's made good folk a little wary of these raunchy tone setters is the band's volume.

They are loud.

"When we played at Strathclyde a couple of weeks ago everyone rushed to the front, as people always do, but by about the second number there was a clear ten-foot gap between us and them.

"Only a couple of nutters dared come any closer."

If you missed the band's recent tour of Britain you'll already be quite a way behind their current musical direction - ever impatient, they're moving on to new material.

But their album 'Shiftin' Air Affair' gives a couple of pointers as to where these cats are heading. Check out 'Prove It' and 'Grind'.

As Chris Morgan explains they're almost verging on heavy metal.

"Like it or lump it you can't ignore the strength of heavy metal. There's loads of people absolutely dedicated to the power and excitement that music creates.

"I don't particularly like the structure of heavy metal but I like the attitude and we try to introduce that to a certain

extent.

"Although it's not all of our music it's definitely a part of it because it can be dead exciting."

GET FRESH!

"It's much better to be fresh than just repeating the same old ideas", says Chris.

"If it isn't fresh it isn't worth doing it - you don't eat stale meat, you don't drink sour milk."

With this in mind Set The Tone deliberately steer clear of what they see as the lazy London 'scene', preferring to work away in Glasgow.

"We obviously lose out not being part of that scene in that we don't get our names in the press every week," says Chris. "But it's more interesting just making the occasional visit.

"Living in Glasgow doesn't mean you're interested in what you're doing though. It's more of an alley cat attitude - you want to get out of your alley and prowl around but it's good to have that alley to get back to."

Talking of cats a sharp

young gent known to his close friends as 'TC' has suddenly appeared in the band's midst.

"I was watching TV a couple of months ago," explains Kenny, "and *Top Cat* came on. I was just glued to it.

"After that we all started talking about him and we decided it would be good to open our set with TC's theme."

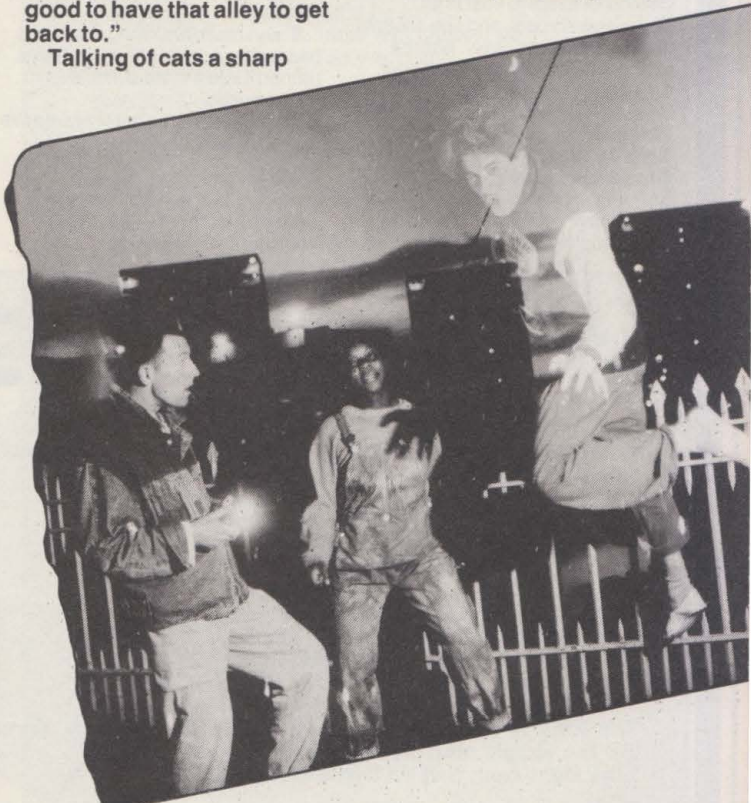
Chris loves the idea.

"There's something really great about the attitude of it all - obviously records like George Clinton's 'Atomic Dog' (the hound who brought you 'One Nation Under A Groove' and 'Loopzilla') have it as well.

"Living a cartoon life fits in with being on tour as well because none of it feels real."

And with that these three Glaswegian alley cats disappeared back into the night.

A few yowls and a clatter of garbage cans. TC would definitely have approved.



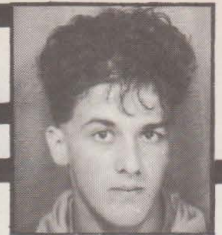
Kenny Hyslop and Chris Morgan formed Set The Tone 2½ years ago in Glasgow. In '82 they were joined by percussionist/pandemonium coordinator Evelyn.

July '82	'Smile/Smile (Instrumental)' 10" (promo) (Island)
Jan '83	'Dancesucker/Let Loose' 12" (Island)
Apr '83	'Rap Your Love/Surprise Your Love' 12" (Island)
Jun '83	'Shiftin' Air Affair' LP (Island)

HEAVY AS AIR

SINGLES

Reviewed by
Paul Bursche



GEORGE BENSON
Feel Like Making Love
(WEA)

Slick, classy, American disco. This should be played at the beginning of parties to get everyone into that certain frame of mind.

The velvet voice is as good as ever and the pushy, uptempo music should ensure that this is a hit.

F.R. DAVID
Music (Carrere)

From the gross flabbiness of 'Words' the man now turns his attention to the music. Maybe one day he'll surprise us all by putting the two together and coming up with a song.

ASWAD
Roots Rockin (Simba)

Britain's premier reggae outfit dish out another slice of fine music. This time it's all light and cool as they look on the bright side of things while rockin' their roots to "the break of dawn".

Considering I'm writing this at 3am, I don't find that funny.

ALTERED IMAGES
Love To Stay (Epic)

Mmmm - lovely, ambient entertainment. I'd had my doubts about the Image's new-found "maturity", but now I'm convinced.

A lush orchestration is the perfect chance for Clare to float in an oh-so-sweet vocal, and she accepts the invitation graciously. Altered Images are now reaching for your brain as well as your heart - this brings them closer to both.

THE JETS
Blue Skies (EMI)

The Jets fly into 'Blue Skies' with all the grace of a blind ostrich. This flight should never have got off the

ground. As it is, we've got the biggest air disaster ever on our hands.

JULIO IGLESIAS
Forever And Ever (And Ever)
(CBS)

Probably the Hispanic heartthrob's greasiest record yet. Imagine Dennis Roussos drowning in a great big oil-slick and you're halfway there.

TREVOR HERRION
Dreamtime (Interdisc)

176 years ago the poet Wordsworth sang the praises of "the glory and freshness of a dream".

Now along comes Trevor Herrion trying to prove the opposite with a bland slab of electropop slop.

THE FALL
The Man Whose Head Expanded (Rough Trade)

Arch mavericks The Fall continue to plough the same dogged furrow with a dour drum thump framing a typically obscure Mark E. Smith rant.

Laudable perhaps that they have stuck to their guns, they now sound tired and dull.

DEATH CULT
Brothers Grimm EP (Beggars Banquet)

Four mighty songs from Death Cult as Ian Lindsay's new band continue the tradition set by the southern variety.

They retain that killing touch and blinding ferocity of attack, but have refined it into a more suitable form for the public.

As oppressing as the times we live in.

10CC
Feel The Love (Mercury)

It's hard to believe that this group brought us classics like 'I'm Not In

Love' and 'Don't Hang Up', for this sheer rubbish.

A mish-mash of half jumbled ideas and chords hurtle their way through a jungle of cheap sentimentality.

Call it a day, chaps. Before it's too late.

TRACIE
Give It Some Emotion
(Respond)

And she certainly does.

Discovering this young lady is possibly the best thing Paul Weller ever did for pop.

Not as noticeably commercial as 'The House That Jack Built' but it's no less a great song. A really swinging Motown-type number spiced up with a great soulful vocal.

Hit.

GIANT HAYSTACKS
Baby I Need You (BSB)

I could have said this raced out of it's corner, grasped your throat and threw you into a pinfall if it had been anything but a low country & western rambling.

Unfortunately it is, so I can't.

THE CREATURES
Right Now (Wonderland)

A big blast of 60s swing laced with a deft 80s touch sung by none other than the graceful - Siouxsie?

Releasing a cover version of Mel Torme's classic is about the most alternative thing The Creatures could have done. And it works.

The siren really sounds great as layer after layer of multi-tracked voice get going. And wait for the video. A gold plated hit for sure.

GABI DELGADO
Amor/Sex And Soul (Virgin)

The sex half of former German duo

DAF weighs in with more breathless electro disco.

Steamy vocals and a song which goes up and up is 'Amor'. It doesn't reach a climax but still leaves you panting.

'Sex And Soul' is his Spanish background coming through. Colourful rhythms and beats, but still on that familiar theme.

An indispensable gem that should be X-rated.

DIANA ROSS
Pieces Of Ice (Capitol)

The synth-line on this tends to hop and skip about a bit obscuring, rather than bringing out, Diana's vocal.

Perhaps it's just as well. The girl sounds pretty restrained the whole way through, as if waiting to hit the big notes in a thundering climax. It doesn't come and this is a letdown.

MINISTRY
I Wanted To Tell Her (Arista)

Fast and frenetic, but with a hand

ECHO AND THE BUNNYMEN
Never Stop (Korova)

No don't, Mac. The truest of all rock groups continue their tradition of great singles.

'Never Stop' grabs you by the throat and doesn't put you down until you're pulsing with the feverish energy that's in all their recordings.

This is going to make *Top Of The Pops* well worth watching.

What will Mac do this time - strip off totally or just smash up the studio altogether? Don't stop watching!

NEVER

Good God you said, is that the only thing you care about?
Splitting up the money and share it out,
The cake's being eaten straight through the mouth.
Poison
Poised to come back in season
For all the ones who lack reason.

Measure by measure, drop by drop,
Pound for pound, we're taking stock
Of all the treasure still unlocked
The love you found must never stop.

The King is dead, and long live the people who aim above
All the simple stuff never understood,
Like right from bad and wrong from good.
Deny
That you were ever tempted by the lie
That there's an answer in the sky.

Measure by measure, drop by drop,
Pound for pound, we're taking stock
Of all the treasure still unlocked



ECHO AND THE BUNNYMEN

placed firmly on the steering wheel, this coasts along with supple ease. Clever, crafted funk with its own internal (in) tensions, should see its way into the charts without breaking sweat.

THOMPSON TWINS

Watching (Arista)

DAVID GRANT

Watching You Watching Me (Chrysalis)

Both these records have the same chorus as the title of David Grant's song. The Twins have been a bit more clever though. They've changed it into one word, which makes it sound all enigmatic and mysterious.

It isn't, but after their awful 'Detectives' this is almost brilliant. It continues that feeling of paranoia, this time of being watched - perhaps by Grace Jones who does the backing vocals.

David Grant is flaccid disco, as limp as his post-Lynx offerings.

XTC

Wonderland (Virgin)

Hey, this is really good. Lovely understatement from XTC as they stroll through their fairy grotto, which even has birds singing.

Sweet without being trite, clever without being arty-farty, it's their best platter for ages.

Takes you to distant islands and other strange places. It's all about daydreamers, is all wispy and wonderful and weird and . . .

Oh well, back to reality.

BERNIE Q ZERO

The Numbers Man (Utopia)

"All inspiration is a form of madness" sings Bernard. In that case this guy must be as sane as a brick wall because he falls into rock clichés with boring regularity.

Reminds me of Genesis at their mind-numbing worst. And to think he co-produces the wonderful Aztec Camera.

BRASS CONSTRUCTION

We Can Work It Out (Capitol)

A great big chunk of disco-funk leaps

PAUL HAIG

Never Give Up (Party Party) (Island)

They'll be doing the Scottish Fling to this all summer.

It's as punchy as an iron-fisted haggis, as strong as an oak caber. And if it isn't a hit I'll stop believing in Nessie.

Paul Haig's been giving us this strange Euro-disco for some time now but this is the best yet.

His answer to Britain's problems is to party them away.

I for one am not going to argue.

straight out of the speakers and starts bouncing around the room, grabbing you by the neck on the way.

Neat beats, but not enough melody for the charts.

ENDGAMES

Waiting For Another Chance (Virgin)

These lads obviously weren't quite sure whether to make this a rattling 100 mph epic or to put some delicacy into the affair with refined keyboards.

The result is something that hovers uncertainly between the two extremes. A pity, because had they plumped for one or the other they might have had a good song.

VIRGIN DANCE

Are You Ready (For That Feeling) (Spartan)

Another Liverpool group, but that's no crime when they're as good as this.

If Joy Division had ever made sweet, infectious pop it would have sounded like this.

Jangling keyboards and guitars provide the main listening point. Halfway through a female French vocalist joins forces with Edwin Hinds to push the thing along.



She drops in on time and I feel like I did
Before the very first sign
Well I think she's inclined to stare
At that big blank wall just hoping to find
A portrait of love
A picture on a silver screen
A gift from above
And it might be tough
But all her dreams will come true
Just bet on your luck

Ooh Ah Never give up on your luck Ooh ah (Repeat)

Chorus

Party Party

So we go down to a party
I said if that's not good enough
Then we'll both end up in Heartache Heartache

Hold on for a while, we'll try it out just once more
So wipe off that smile
I'll turn on this screen,
Craziest thing you've ever seen
It gets so extreme

We're been there before, when it gets late all alone
I need something more
So switch off that dial, move around,
Get out the door
And turn back that smile

You're finding out more and more of late
That you and I don't have the time to wait
Something new to show us what to do
Forget it all there's only me and you

Ooh Ah Never give up on your luck Ooh ah (Repeat)

Chorus to fade

Words and music Paul Haig
Reproduced by kind permission Island Music
On Les Disques du Crepuscule/Island

Paul Haig

STOP

The love you found must never stop

Na na na na . . . never stop
Na na na na . . . never stop
Na na na na . . . never stop
Na na na na . . . never stop
Na na na na . . . never stop

Repeat chorus

Never stop . . . stop
Never stop . . . stop
Never stop . . . stop
Never stop . . . stop

Never stop.

Written by Sergeant/McCulloch/Pattinson/
De Freitas
Reproduced by kind permission Zoo Music/
Warners
On Korova Records.

**King Sunny Ade
And His African Beats
London Hammersmith Palais**

King Sunny live is a wide grin that keeps spreading over the two and a half hours he and his band are onstage.

They're not exactly a household name, they're not young or pretty and there's not a synthesiser to be seen, but they play music at its purest and most natural.

The style is Juju, African dance music far removed from the Get On Up, Party On Down Brigade.

It's a gorgeous, gentle combination of rhythm and melody, and the group – twenty musicians dressed in brightly coloured traditional robes – weave a magical spell which holds the audience transfixed.

Drummers, guitarists and vocalists work together, joking and teasing each other, playing for themselves rather than pandering to the sweating audience. Yet the more the musicians enjoy themselves, the more the crowd share their pleasure.

All their efforts flow through King Sunny who exhorts them forward and to whom they pay musical tribute. Some numbers are soft, haunting instrumentals, some powerful chants; whatever the tempo, the band's enjoyment is infectious.

The mood is relaxed, the approach unaffected, leaving the spirit and the beat to work together perfectly.

Synchrosystem they call it!

IN THE FLESH

ADÉ IN THE NIGHT

The African Beats' music is essential body music, they all move to it and so does the capacity crowd.

Check out either of King Sunny's Island albums and you'll discover why this man is a superstar in Africa. By the end of the show fans who've flown in from Lagos are 'plastering' the band – throwing notes and coins to the band as a token of their appreciation.

A triumph by any other name, Sunny Ade could be the nearest thing we'll get to summer music this year.

Karen Swayne/Mark Cooper



SWEETEST DREAM

Eurythmics, Margate Winter Gardens



Eurythmics' Kiss-Me-Quick jaunt around our coastal resorts pulled into Margate on a steamy East Coast evening. Smart Margatians filled the Victorian Winter Gardens to capacity and even sweated their way to the front to catch the support act, Belfast's Perfect Crime.

This confident four-piece seem to have found fresh impetus in conventional rock.

Singer Gregory Grey is a natural, lapping up the spotlight and using it to fuel his emotionally charged songs. A great new Irish band is in the making.

Eurythmics meanwhile are fulfilling their potential, riding a creative and commercial peak. They've been accused of being cold and calculating but on stage the cleverness of their material is secondary to its enormous range of mood.

Eurythmics' performance of the singles illustrates the point. They may deal in a twilight world of jealousy and mental perversion but there is nothing ambiguous about Annie Lennox's delivery.

She is a mesmerising vocalist who can convey feelings of real cruelty and love in the same lyrical phrase.

While Annie Lennox must be the touchstone of the group, Eurythmics are also musically dynamic. Their sound strikes a balance between natural and synthetic instrumentation, off-setting the purity of Lennox and her back-up girls the Three Croquettes with the modern beat, the noise of 'This City Never Sleeps'.

Eurythmics are just as good when they drop the lush arrangements. 'Jennifer', a simple love song for another woman, is a heart stopping finale that defies the expected boy-girl formula.

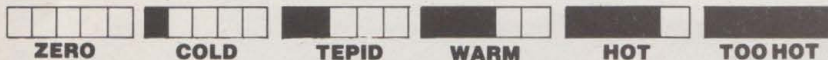
If I have one reservation, it would be a desire to hear more of Lennox singing to sparser backing, say a solo piano.

For now it doesn't matter. Eurythmics are heading for glory and Lennox is going to be one of this decade's superstars. She could sing the telephone directory and turn it into a work of art.

Max Bell

ALBUMS

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



KILLING JOKE

Fire Dances (EG)

'Fire Dances' is Killing Joke's fourth album, the first since the disappearance of various members to Iceland a few months ago.

That whole intriguing affair of Jokers Jaz and Geordie's adjournment towards the North Pole, followed swiftly by Youth's removal from the group, was a fantastic working example of Joke's chaos, mystery and excitement.

Killing Joke have always lived in their own world, refusing to be compared to other groups, while forever warning of – and sounding like – Armageddon.

As a result of this self-imposed isolation, Killing Joke's sound has changed little over the years. Their songs are still anthems revolving around a wall of noise, chanting choruses and a tribal beat.

Although true commercial success has always escaped them, the group come uncannily close to having the material with current single 'Let's All Go', 'The Gathering' and 'Feast Of Blaze'.

At other times their overpowering sound becomes a pleasure only to Joke's hardened, following.

At one time Killing Joke threatened like a mad beast about to break its chains; now they have found their cage and look unfortunately at home.

Tony Fletcher



FLASH AND THE PAN

Pan-Orama (Ensign)

Flash And The Pan have been waiting six years for a break, never mind a train! Indeed they were the first group ever to get signed up by Ensign Records, who've been keeping the faith all this time.

Now at last they've charted with 'Waiting For A Train'. Let's hope they get more of the recognition they obviously deserve from this album, which is a compilation of their previous outings.

Flash In The Pan are a duo, and if you remember the '60s pop stars The Easybeats, then this is they.

You know the style from their hit single: sweeping melodies and loping Dylanesque voice-overs which combine to create an unusual, mostly danceable style that's occasionally guilty of dragging its heels a little too morosely.

If you're wild about the single then it's worth shelling out for this collection, as tracks like 'Down Among The Dead Men' and 'Hey St. Peter' (their very first release) are gems.

Debbi Voller



ANTI-NOWHERE LEAGUE

Live In Yugoslavia (ID)

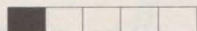
You know what to expect: a sprint through the three chords of the early Clash, punctuated with less than dazzling repartee. ("This one's for people like us who don't like working.")

Five minutes of this stuff gets an easy laugh, but the sound of five creaky old grappers belting through their tuneless repertoire over two sides of vinyl is a different proposition altogether.

Seriously, comrades, why do you suppose that the Yugoslav authorities allow the old men of The Anti-Nowhere League to strike their rock rebel poses and sing 'Let's Break The Law' to the nation's youth?

Probably because they're such a glowingly stupid example of Western sloppiness, tired debauchery and dignity sacrificed for the The Buck. Or in this case, the dinar.

Sunie



PIGBAG

Pigbag (Y Records)

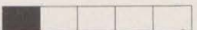
Another example of the farewell album which should never have been. It may seem a great idea to put together a collection of live tracks by the defunct Pigbag, but it's one which just doesn't come off.

Pigbag were essentially a live band, their gigs were wonderful, exhilarating occasions, but this album catches none of that spirit or sense of joy.

Their main strength, their looseness and unpredictability, here comes across as mere scrappiness.

Buy their first LP, 'Dr Heckle And Mr Jive' and remember them *that* way.

Karen Swayne



EYELESS IN GAZA

Rust Red September (Cherry Red)

This pair appear to believe that Autumn is already upon us.

Eyeless In Gaza are a Nuneaton duo who, for the last few years, have been making music that's about as accessible as a bush of thorns.

Yet a warm wind of gentle electronic pop blows through the album bringing a refreshing change from earlier material.

Bright lyrics and slightly off-beat melodies combine intriguingly and I can't get the single 'New Risen' out of my head. This isn't Autumn. It's a lovely Indian Summer.

Paul Bursche



BAD CONNECTION

YAZOO

You And Me Both (Mute)

So the long honeymoon ends in divorce.

Vince and Alf began as living proof that opposites attract. The combination of Vince's bubblegum synth melodies and Alf's bluesy intimacy was both charming and startling.

Sadly, the sparks have ceased to fly. Yazoo now sound muted and a touch predictable.

Perhaps this is because Vince and Alf no longer rub each up the right way. Firstly, their songwriting styles diverge. Alf leans towards the introspective and sometimes self-pitying style of 'Ode To Boy' and 'Nobody's Diary' (both included here), while Vince develops his social conscience, dealing military madness a blow or two in 'Mr Blue' and 'Unmarked'.

Secondly the combination of Vince's plink-plonk synth style

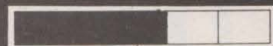
and Alf's bitter-sweet vocals now sound formulaic.

The drift into predictability is aided by the fact that the dominant mood of the album is besit miserable. On top of that, no new instruments have been added (save a sprinkling of backing vocals and the barest hint of brass) and many of the tracks proceed like funeral marches.

One song ('And On') actually describes a funeral, while the most danceable numbers 'Walk Away From Love' and 'Sweet Thing' celebrate the ends of affairs.

Some brief encounters are better kept brief. This is a pleasant last will and testament but I won't be remembering them this way.

Mark Cooper



SUMMER'S FALL

DONNA SUMMER

She Works Hard For The Money (Mercury)

What a feeling . . . the former Disco Queen hands over her crown and bows to the LA rock and roll dream.

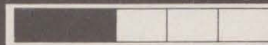
Both 'Fame' and 'Flashdance' were songs tailor-made for Donna Summer which were snatched from her grasp by the sprightly young Irene Cara. Obviously beginning to feel her age a bit, the lady that used to love to love you (baby) is now more at ease trotting out the sort of records you'd usually expect from The Cars.

At its best – the title track – this is a formula that works quite well but generally the material is simply MOR.

And the inclusion of Musical Youth on one track sounds like a poor attempt at child abuse.

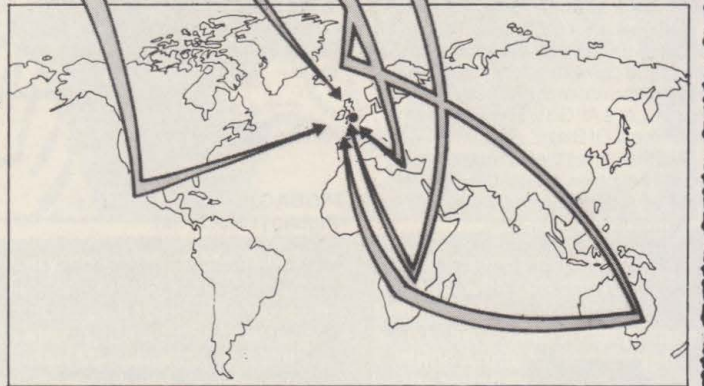
Donna may work hard but this isn't worth the money.

Paul Simper





THE AFRICAN CONNECTION



JIMMY The Hoover is a pretty hard band to track down — even when you know where they live!

Three members of the band live in a block of flats in South London where each door seems to have been numbered at random. I went up wrong flights of stairs so many times I expected to meet St. Peter at the end of them.

Instead I was greeted by Simon (not the saint, as far as I know) sporting a spiffing Mohican and a pair of red and white rally-style trousers with 'Mongoose' written up the side. "I just liked them," he explains.

The band are in the middle of a fairly busy and exciting period at the moment. Their first single 'Tantalise' is poised to be a hit, they're in the middle of recording an album with Culture Club producer Steve Levine, and the phone doesn't stop ringing.

Nevertheless, once I'm safely ensconced on the settee Lana

Why do the CIA have a vested interest in Jimmy The Hoover? Could it have anything to do with the terrible things guitarist Mark did in coal bunkers, or is it that suspiciously addictive mix of African rhythm and flamenco guitar they're dealing in? And where does Lana Banana fit into all this? Martin Townsend asks a few questions . . .

Banana soon slinks over and sticks her nose in my ear.

A novel way to offer an interview, I'll admit, but then Lana is only a cat — and probably the least exotic member of Jimmy The Hoover. After all she's only Burmese, whereas lead singer/frontman Dunbar was born in Scotland and has lived in Australia and Africa; Simon the keyboardist was born in Malta; bassist Flinto is a Zambian and Karla, who plays drums, is a black Hispanic girl from Los Angeles.

Mark the guitarist — youngest in the band at 19 — was born in London but grew up in Chesham. He used to shut one

of his schoolfriends in a dustbin quite regularly, together with holly or bees. "He didn't used to mind," says Mark, "he liked pain."

"I used to do some terrible things in coal-bunkers, too."

Talk of coal brings us neatly round to mining, the industry that brought together two band members, Dunbar and Flinto.

Dunbar's father works in oil and copper, a job which took Dunbar to the copper mining town of Kitwe in Zambia where Flinto lived. The two of them struck up a friendship which they renewed in London in 1980 when Flinto won a scholarship to the City & Guilds art school to

study sculpture.

"My mother was a potter in Zambia," Flinto explains, "and when I was a child I used to wait until she wasn't looking then pinch some of the clay and model with it."

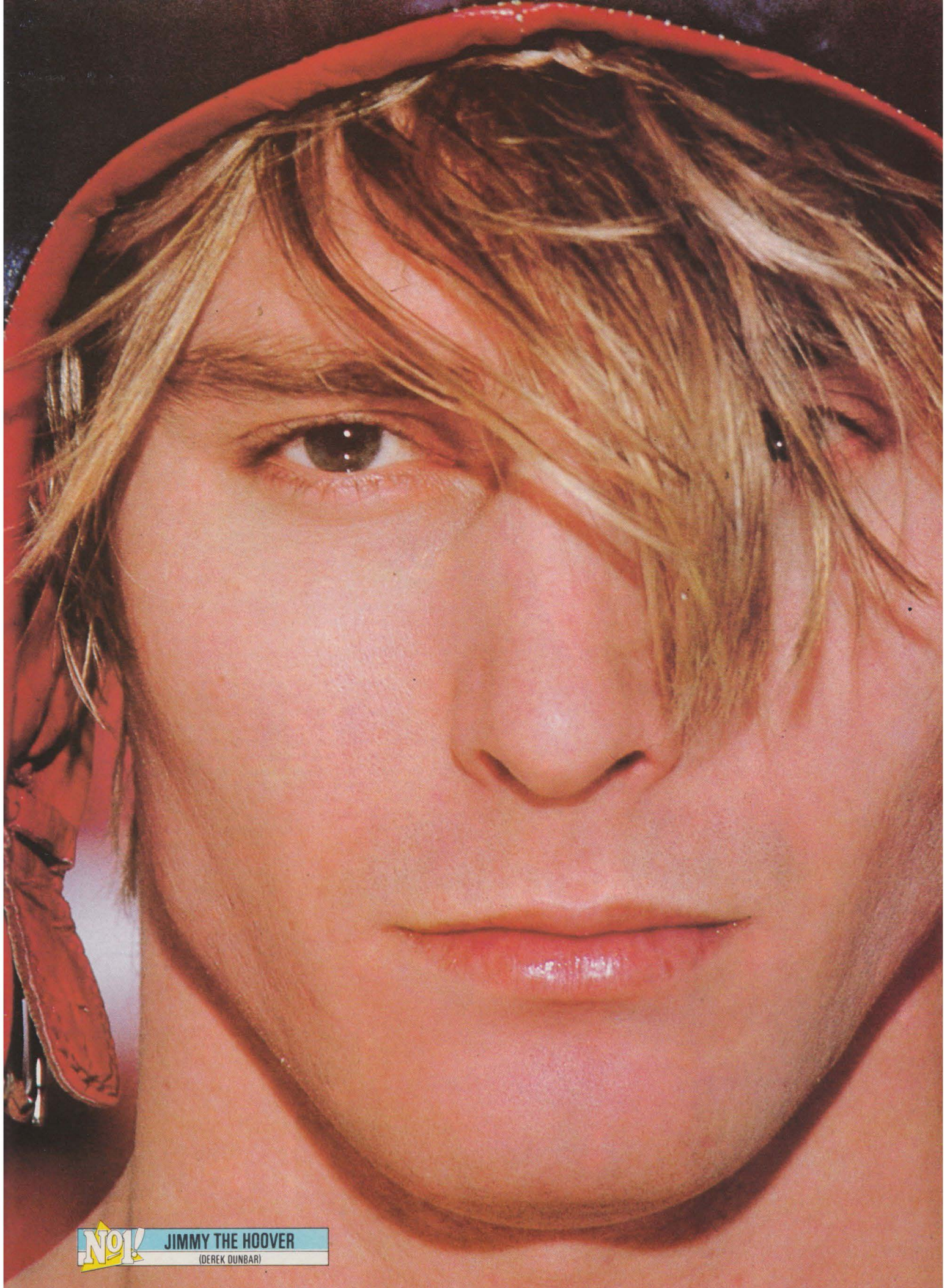
He later took up woodcarving, then stone and bronze work, and currently has an exhibition of his work at the City & Guilds.

When Flinto came to London, Dunbar and flatmate Simon were in the process of forming a band. Flinto was recruited on bass.

Karla was spotted by Dunbar banging her hands on a bar counter in a London club. He discovered she was a drummer and quickly added her to the Hoover ranks.

Mark found his way in through attending the same guitar lessons as Dunbar. Flamenco guitar, that is.

So the cosmopolitan concoction that is Jimmy The Hoover was complete: but what about



No.1!

JIMMY THE HOOVER

(DEREK DUNBAR)



CREA

Everything goes gold in The Creatures' latest video, especially Siouxsie and Budgie. So gold that it took the pair the best part of three days to scrub the paint off and led to some rather embarrassing moments for the duration.

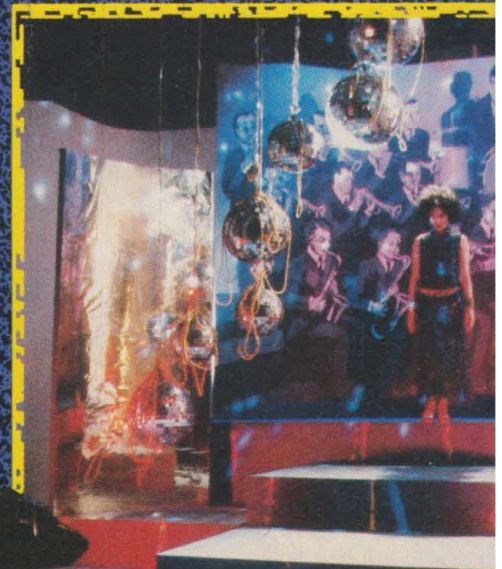
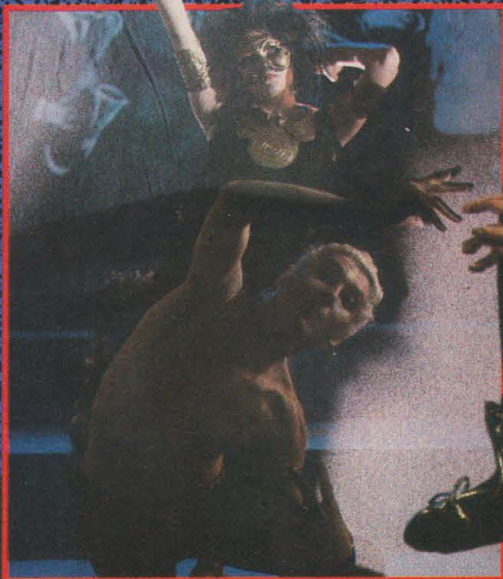
Imagine Budgie stopping for cigarettes in Earls Court well after midnight and finding his taxi attracting enough stares to make a crowd. That's what you get going around like an extra from the *Mikado* opera.

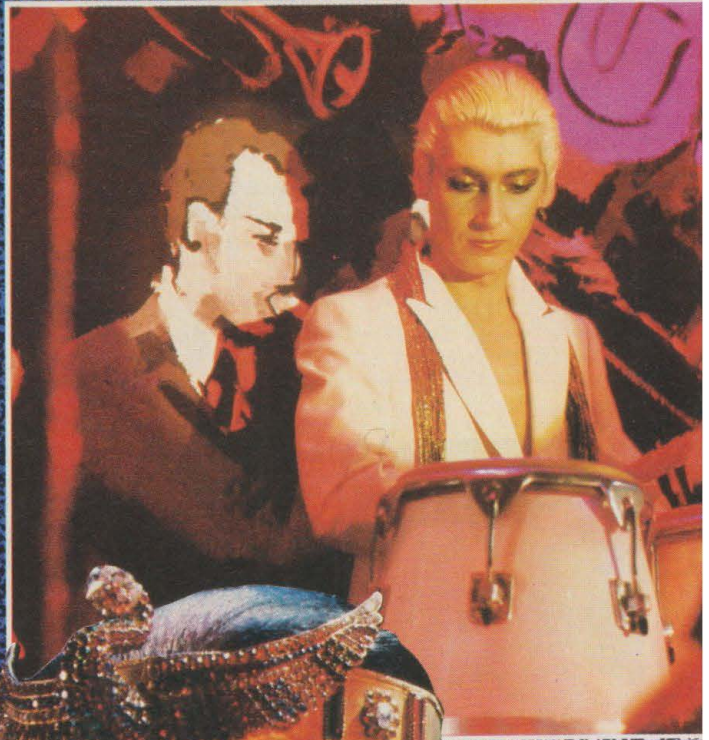
"We're into working with textures," Budgie has explained of The Creatures' video technique. "In the 'Miss The Girl' shoot we got into playing with flesh against metal and peculiar textures like steel looking soft. Gold was the theme this time."

The Creatures' videos are made with director Tim Pope and shot without a storyboard. Together the three come up with the sets and the theme and then improvise.

"We didn't like any of the rock videos Tim first showed us," says Budgie. "I think what he does with us is the kind of film he's always wanted to make. With 'Miss The Girl' we walked round the set playing with things that might go wrong in the night."

'Right Now' was recorded and mixed in three days. The video nearly all day and night and a lot of work by the make-up artists. Now let's see if 'The Critters' have got that famous Midas touch.





URES

**RIGHT
NOW**



Now that the temperature's rising, British pop and fashion are borrowing ideas . . .

Pictures by James Palmer



Kabala



Ekome



Ekome



Abakush



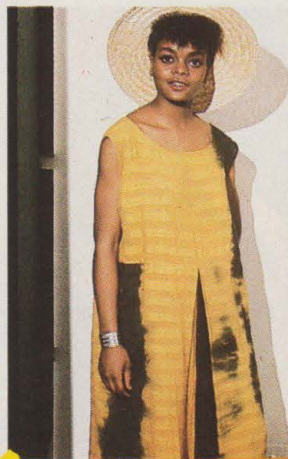
Orchestre Jazira

Traditional African styles and the tribal spirit from Bristol group Ekome, the Afro-American Mandingo Griot Society, Kabala from Ghana, Orchestre Jazira and Abakush, both based in London

FROM A BIG CO



La Palette



Crucial Style

Vivid colour, loose shapes and bold prints of African clothing has been a big influence on young British fashion



Jewellery by Gary Wright



Anne Smith



5th Column

THE AFRICAN CONNECTION

Continued from page 34



Mandingo Griot Society

COUNTRY

Pop music often steals its ideas from other countries. Look at Malcolm McLaren's world travels for the recording of his 'Duck Rock' LP. Or Modern Romance and their South American songs.

Right at the start of rock and roll Elvis Presley took black American rhythm and blues and sang it for a white audience. Since then pop has mixed up modern notions with the traditional music of other cultures.

In the 1970s British bands drew much of their influence from West Indian music. Imagine The Police without reggae or The Beat without ska.

'80s pop now looks towards Africa, the original source of dance music.

Already Jimmy The Hoover and The Beat (again!) have taken elements of African pop into the British charts, adapting the skipping rhythms and dancing guitars of High Life and JuJu music for the three-minute pop single.

Malcolm McLaren has always claimed that Africa is "the cradle of rock and roll" and helped bring the beat back to Britain by

introducing both Adam Ant and Bow Wow Wow to the tribal rhythms of the traditional Burundi drummers.

Record companies haven't been slow to pick up on the stars of African pop and promote them in these colder climes. King Sunny Adé has two albums on Island (one actually recorded in London) while Virgin are pushing Orchestra Makassy. And Rough Trade have released an influential compilation LP recorded in the troubled black South African township of Soweto.

Grass-roots African-style bands with names like The Primitive Society and Orchestre Jazira are now forming in Britain.

But it's in the realm of style that all things African are having the deepest effect.

African clothes are light and easy to wear — and sensational to look at. Using bright colours, simple dyes and direct prints, British fashion designers have begun to use African ideas.

Feast your eyes on our picture spread and then ask yourself if your wardrobe isn't just a trifle tame.

that name?

"Well Flinto's dad works for what is the equivalent of the FBI or CIA or something, in Zambia," Dunbar explains. "And we thought it would be good to use the name of the FBI's J. Edgar Hoover. We assumed the 'J' stood for James. Hence Jimmy The Hoover."

"It's a name," chips in Simon, "which you can hear one night and still remember the following morning. Apart from which it makes people smile and that's great. I think it's about time we got away from serious names."

"And serious music," continues Dunbar. "I'm sick of people standing on stage singing (assumes New Order-style monotone) 'This is the eeeeeend!'"

'Tantalise' is certainly as far away from po-faced synth-pop as it's possible to get, but it would be hard to stay po-faced in the studio for very long with Flinto.

Says Mark: "When I first started playing with him it took me ages to get used to his style because he doesn't count time the way Western musicians do. In fact he didn't used to count time at all. Africans play by 'feel'; they change chords when it feels right."

"Sometimes," adds Dunbar, "he just carries on a chord when he's supposed to change, and when we tell him he says 'oh — I was really enjoying that'."

"Well the trouble was" says the man himself, "that when I counted I seemed to lose the feel, but now I look upon counting time as a bit like doing a drawing for a sculpture. It's just a way of getting it right."

The African 'feel' is still there but it's been blended with the band's other influences — Karla's love of Latin-ish rhythms, Mark's flamenco.

The guitar sound they've been looking for on the album is a clear high-pitched ringing sound which is a cross between Flamenco (which Mark and Dunbar studied), Zairean (which Flinto grew up with and Dunbar grew to love during five years in Africa), and Chic (one of the black American acts Simon, in particular, admires).

"It's funny," says Simon, "but I always find that people are more interested in music that they don't really know a lot about. It's fresh, new and more exciting. So while I'll listen to black American music, Karla, who is a black American, listens

to English stuff."

One very nice touch on 'Tantalise' — in any language — is the schoolkid chorus in the background. It was supplied by four children who all live in that same South London block of flats and come from a school choir in Kennington often featured singing on schools programmes.

The band had actually written a song specifically for them but when the kids came in to sing the recording wasn't quite finished.

"But the backing tracks for 'Tantalise' were complete," says Simon. "So they sang on that instead, and we included their bit on the final recording."

As soon as the single was recorded the band knew it would sound good on the radio (in fact some DJs have got so enthusiastic about it they've added their own intro sound effects of vacuum cleaners starting up!). But no-one thought people would dance to it.

"It was really strange at this disco we were at in Brighton," laughs Simon. "They put 'Tantalise' on and half the people were dancing slow and the other half were dancing loopy."

One person who would probably have liked the image of people dancing fast and slow simultaneously is film director Derek Jarman. Jarman, who made the definitive punk film *Jubilee* featuring Adam Ant, and *The Tempest*, with Toyah, is a long-standing friend of Jimmy The Hoover and filmed the video for the single.

Simon: "Instead of making a video we wanted to make a film then transfer it to video. So we wanted a film director rather than a video director. There's all these video companies springing up and some of the people involved in them have only done a 13 week course in the subject."

It's all part of Jimmy The Hoover's policy of doing everything in the best possible way. "You have to have pride in what you're doing," says Simon.

Finally, what of the famous vacuum cleaner company who also share J. Edgar's moniker?

"We were careful to avoid any associations with vacuum cleaners at the beginning," says Simon earnestly.

"Wouldn't mind a free Hoover though," chips in Dunbar.

If they got one I'll bet you my copy of 'Pills and Soap' it'd end up being played on one of their singles.

Flamenco style, of course.

She blinded me with science

It's poetry in motion
she turned her tender eyes to me
as deep as any ocean
as sweet as any harmony
mm - but she blinded me with science
"she blinded me with science!"
and failed me in biology

When I'm dancing close to her
"blinding me with science - science!"
"Science!"
I can smell the chemicals
"blinding me with science - science!"
"Science!"
"Science!"

mm - but it's poetry in motion
and when she turned her eyes to me etc.
and failed me in geometry

When she's dancing next to me
"blinding me with science - science!"
"science!"
I can hear machinery
"blinding me with science - science!"
"science!"



It's poetry in motion
and now she's making love to me
the spheres're in commotion
the elements in harmony
she blinded me with science
"she blinded me with science!"
and hit me with technology

"Good heavens Miss Sakamoto -
you're beautiful!"

I -
I don't believe it!
there she goes again!
she's tidied up, and I can't find anything!
all my tubes and wires
and careful notes
and antiquated notions

but! - it's poetry in motion
and when she turned her eyes to me etc.
"she blinded me - with science!"
she blinded me with -

Words Thomas Dolby/Jo Kerr/Music
Thomas Dolby
© 1982 Street Music Limited/Sound
Music & Scale Hits Ltd
On EMI Records

Thomas Dolby



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S T A R

CROSS

ACROSS

1. It's So High - unlike the T's in him name (4,7)
8. David Grant - in a rush or not? (4,3,2)
9. Phil Everly's brother (3)
10. Sex midget for 17 Across (5)
11. Just the lady to get physical with (6)
12. Singles come in two sizes - 7 and 12... (4)
13. A Girl - Johnny (The Waterboys) (6)
16. A total *what* of the heart, Bonnie? (7)
17. Leader of the Mambas (initials) (1,1)
20. Costello or Presley (5)
22. Temporary home for Jonathan King (but let's hope it's permanent!) (7)
23. Jamaican reggae star who sang Johnny B. Goode (5,4)

DOWN:

2. On Hard Promises, she

3. London - (The Jam) (7)
4. Video killed the - show (Buggles) (5)
5. Kid Creole's kind of gangster (8)
6. Mike of Tubular Bells fame (8)
7. There really isn't - time to lose (Faster than the speed of night) (3)
8. Group that sounds like a miserable place to have a cup of coffee! (3,4)
14. Ms. Ross (5)
15. Ultravox, expecting to dance (2,4)
18. Hang on girl - my heart (Kajagoogoo) (4)
19. Affection for the girl, from the Creatures (4)
20. Record label for David Bowie and 18 down (1,1,1)
21. --- Means Nothing To Me (Cliff Richard and Phil Everly) (3)

Know the face?
See 11 across

PUZZLE ANSWERS ON PAGE 42



SPLIT PERSONALITY

1. What's the connection between this boy and a Church of England bishop?

2. He went to the same school as the rest of his group in:
(a) North London,
(b) Birmingham,
(c) Devon?

Figured out who it is? Right!

3. What's their only No. 1 hit record?
4. Their manager sounds a pretty sharp sort of guy. What's his name?

naked eyes

always something there to remind me

new 7" and extended 12" single

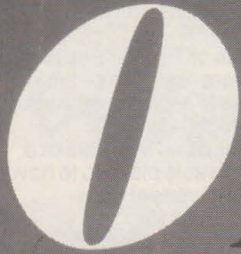
produced by tony mansfield

from the album
and cassette
'burning bridges'
TC/EMC 3426



WRITE

Post your points of view to **One To 1**, Room 2614, King's Reach Tower, Stamford Street, London SE1 9LS. And we'll send a £5 record token to the writer of our letter of the week.



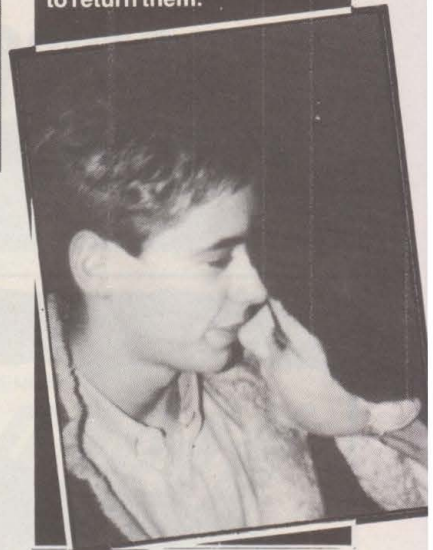
ONE TO 1



CLAIM TO FAME

Here is a photo of me when I went to kiss Nick Heyward at Gary Crowley's Tuesday Club party at the Lyceum on March 8. I also have photos of Tony Hadley, Steve Norman, Bonnie Tyler and Steve Strange – not kissing them though!
Aysha Mehmet, London

If you weren't kissing them, what were you doing? No, don't answer that! If any more readers have any photos of themselves with the stars, send them to *Claim to Fame*, remembering to put your name and address on the back so that we know where to return them.



fear of Thick Nick who seems to have lost compete track of his brain.

Is there any hope for mankind, which excludes Duran Duran, by the way. I think I'd better use a false name . . .
Mirabou Pentacastle, Kent

I think John Taylor looks like Mike Nolan of Bucks Fizz, *Duranie (No. 5842)*

Tony Hadley looks like John Duttine of the TV series *To Serve Them All My Days* and *Day Of The Triffids*.
Shona Harnett, Aylesbury.

OUT OF THE HAT

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

- 1 **MOONLIGHT SHADOW** Mike Oldfield
- 2 **COME AND LIVE WITH ME** Heaven 17
- 3 **I GUESS THAT'S WHY THEY CALL IT THE BLUES** Elton John
- 4 **CHINA GIRL** David Bowie
- 5 **WHEREVER I LAY MY HAT** Paul Young

Marion Simmons, Hants.

This week's coupon is on page 20.

I have kidnapped your Editor. Please send a £5 record token or I will send him back.
Diane Davies, Bangor, N. Wales.

But we can't buy any more record tokens till the Editor signs the cheques!

There I was quietly reading issue number 8 when I came across a comparison of the immortal David Sylvian to that three-foot oaf, Nick Rhodes. David Sylvian, who is suave and sophisticated, has nothing to



John Taylor

Mike Nolan



While listening to Radio 1 (I had nothing better to do), I realised that Britain's supposedly No. 1 radio station was very unfair to unknown or "different" groups. Bands such as Bauhaus of Tin Tin rarely get a look in. I'm sick of hearing Kajawhatsit and Spandau Ballet all day long. Mind you, when Tin Tin's famous, I suppose they'll be playing his records forever!
Pete Murphy's Black Tights, Birmingham.

We're sending you a £5 token to buy one of the records they don't play on Radio One. If anybody else has views on

this subject, see this week's Points question.

I would like to say to Richard Hand who wrote in condemning Spandau Ballet (June 25), are you out of your mind?

What do you think you're saying? Not only has Tony Hadley got a great voice, but Gary Kemp happens to be one of the best song-writers around.

Why don't you try listening to some more of their music and if you still don't like them all I can say is that you need your head examined!

Jackie White, Feltham.

POISON ARROW

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

Simon le Bon is so fat it's unbelievable. When I saw him prancing around on *Top Of The Pops* I fell of my chair laughing. Talk about 'hunk of the year'? You can't get much uglier than Simon!
Susan, St. Ives.



Jennie – could she replace the Teddy Bear?

I am writing to say how I detest Jennie from the Belle Stars, with those stupid plastic black glasses and those big bows in her hair. What's she supposed to be, a cat or a fluffy toy?

And when she sings, if you can call it singing, she moves her head from side to side and

makes funny faces which look like something from a horror movie. She has no taste whatsoever in clothes, she's a big flashy show-off and her dancing is terrible.

Duran Duran Fan, Lewisham.

Puzzle answers

STARCROSS

ACROSS 1 Matt Fretton 8 Stop And Go 9 Don 10 Dwarf 11 Olivia 12 Inch 13 Called 16 Eclipse 17 MA (Marc Almond) 20 Elvis 22 America 23 Peter Tosh. **DOWN:** 2 A Woman In Love 3 Traffic 4 Radio 5 Tropical Heat

6 Oldfield 7 Any 8 Sad Cafe 14 Diana 15 We Came (To Dance) 18 Meet 19 Kiss 20 EMI 21 She

SPLIT PERSONALITY

It's Gary Kemp (Spandau Ballet) 1 Trevor Huddleston, then Bishop of Stepney, gave young Gary a tape recorder to help him write songs. 2 Owen's Grammar School, North London 3 True 4 Steve Dagger

POINTS

We'll make a point and you can raise the roof about it! We asked if you thought that all the best bands came from London. This is what you had to say . . .

What about Duran Duran, supergroup. They're ace and really good-looking. John, Roger and Nick are from Birmingham and Andy is from Newcastle. Although, I have to admit that Simon does come from London.

John Taylor's Blonde Highlights, Wales.

The best groups don't come from London. But as far as the record companies are concerned they do. If they would only get off their backsides in their posh offices and go to different clubs around the country, they would find new and interesting groups.

Member of the Hate Clare Grogan Soc.

Just think how many great bands originated in Scotland - Simple Minds, Orange Juice, H₂O and others. Support the Scots!

Chaz the Rude Girl, East Lothian.

I don't think that all good groups come from London. But one of the best does. I'm talking about Chas and Dave. They have loads of money yet they don't show off and buy rich clothes or smart shoes like David Bowie and Spandau Ballet. Some other pop stars

Is there too much of the same few groups on the radio and in magazines? Would you rather have less Duran Duran, Kajagoogoo or Spandau Ballet and more Crass, Monochrome Set and X Mal Deutschland? Make your point, a letter or a line, to Points, No.1, King's Reach Tower, Stamford Street, London SE1 9LS.

Neil Arthur of Blancmange bears a slight resemblance to Richard Gere who played the leading role in *An Officer And A Gentleman*.

Nick Heyward Fan, Kent.

To any No. 1 readers who agree that all these people look like one another, may we offer a few words of advice - See an optician!

I'm sick to tears of reading letters from what seems to be the 'anti-Dee Snider/Twisted Sister Campaign'.

I think the only solution would be for all such people to have an all expenses paid trip to go and meet the hunk himself or else treat them to 24 hours non-stop of the brilliant 'You Can't Stop Rock 'n' Roll' album. And remember to give them some ear wax first!

Paula Stack, Nottingham.

could learn a lot from them - it's the music we're after, not your clothes or your body!

T. Reed, London.

Like it or not, the most original ideas in music come from Scottish bands. Oh yeah, English bands play synth music, funk soul, HM, rock and whatever . . . but what English band has ever sounded remotely like Orange Juice, Altered Images, Bluebells or Set The Tone? Let's face it, London music, and English music in general have become one big cliché.

Ardent Fan of Scottish Music, Coatbridge.

The list of stars from Yorkshire is endless: Joe Cocker, Vision, Heaven 17, The Human League, Thompson Twins, ABC, Def Leppard, Jilted John (remember him?), Tony Capstick, Marti Caine, need I go on? It just shows, there is life north of Watford!

Carol South, Sheffield.

The best groups come from Wales. It's a pity all you English fans don't realise how good Welsh pop is - groups like Maffia Mr Huws, Y Ficar and Y Dawled best Spandau Ballet any day!

A Welsh Pop Fan, Dyfed.



Dee prepares to welcome a critic

MEANWHILE BACK ON THE RANCH

. . . here's some of the items we've managed to round up for next week's issue.

Kajagoogoo on Kajagoogoo



In the first episode of another fun-packed five-part series, Limahl bares his soul to the world - and the other Kajagers give their frank opinions of Limahl.

ECHO AND THE BUNNYMEN

They come out of the mist-wrapt ice and fire of Reykjavik. Someone took a big colour picture of them. We printed it.



KILLING JOKE Heaven

Jaz & Co. crack a few funnies round the camp fire.



In Paris. On video. In No. 1. Where else?

THE BLUEBELLS

Funny name for five blokes.



Plus lots more we're still putting our brand on. Lasso a copy next week - but don't get crushed in the stampede!

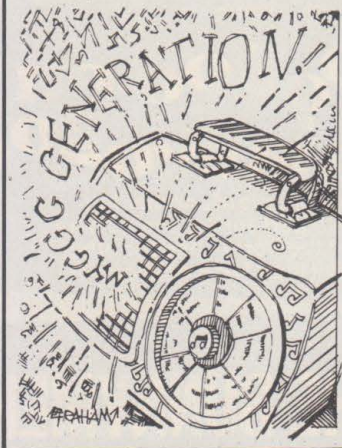
HAVE YOU HERD THE NEWS

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

OUT NEXT THURSDAY!



▶My name is Kerrie and I'm 15 years old. I'm into The Jam, The Who, Small Faces and any other mod bands. I've loads of hobbies which include art, sport, fashion, dancing and thousands of others. I would love mods or modettes to write to me, age 14-17, into the same bands. Write to: 3 Beaufort Rd, Braunstone, Leicester LE31 1GF.



▶Hi there, I'm a good looking 6' 2" Eurythmics and Heaven 17 fan. I'm looking for a tall, slim female pen-pal age 14-16, who enjoys the same groups. Write to: Rick, 263 Cooper Lane, Bradford 6, W. Yorkshire BD6 3NT.

▶I'm 14 years old and would like to meet and go to gigs with someone who's local, aged 14-17. Preferably well into The Style Council and Respond. Get scribbling to: Gail Carpenter, 72 Carrick Knowe Drive, Edinburgh, EH12 7EF.

▶I'm a 14-year-old handsome boy, very funloving, into good disco music, Michael Jackson, David Bowie, Madness, Culture Club and many more. Would like to write to anybody age 14-16, boy or girl, any nationality. All letters answered. Write to: Mark Harte, 2 Blawarthill St, Yoker, Glasgow G14 0HJ.

▶Hi, my name is Audrey Le-Vine, I'm 19 years old. I like Big Country, U2, Simple Minds, and Ultravox. If there are any Midge Ure or Stuart Adamson lookalikes out there please write to: 85, Dunkeld Rd, Dagenham, Essex RM5 2PS. All letters answered.

▶My name is Tim and I'm 16 years old. I'm into all kinds of music except HM and punk. Favourite groups are: Madness, Kajagoogoo, Culture Club, Siouxsie & The Banshees and Duran Duran. I'm also interested in videos and the video trade, and love going to discos. Would like to hear from males or females around the same age. Write to: 10 Magnolia Ave, Worle, Weston-Super-Mare, Avon BS22 0RG.

▶Sons of Pioneers who enjoy a Quiet Life and are willing to Second Our Emotions wanted urgently. Other likes include OMD, Bowie, Blancmange and Tears For Fears. We are Helen and Dawn age 17, and

Penpals

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

any Dave Sylvian and Steve Jansen lookalikes will be met with voices raised in welcome and hands held in prayer at the Temple of Dawn. Write to: 100 Blunden Rd, Farnborough, Hants GU14 8OP.

▶We are two hunky 15-year-old boys who like Japan, Duran Duran, Spandau Ballet and other good groups. We would like to write to girls between 14-17. Write to Andrew Anderson and Toby Sturgeon, Gordon boys' School, West End, Woking, Surrey GU24 9PT.

▶Female Japan fan would like to ask male Japan fans one question, 'are you Dave Sylvian's twin brother?' No? Well just think, that's one thing we have in common already ain't it? So come on, get writing to: Gwyneth, 91 Sandy Hill Rd, Plumstead, London SE18 7BB.

▶My name's Stephen, I'm into The Jam, '60s music, but most of all The Beatles. I'm 17½ and not really a mod as such. Pet hates: jazz funk, posers and CND followers. If interested, female and over 15½ years old drop me a line at: 34 Poleworth Rd, Dagenham, Essex RM9 6AJ.

▶Hi there. My name is Karen Stevens and I'm 15 years old. Is there anybody out there into Bucks Fizz or Shakin' Stevens – if so I'd be glad to hear from you. Please write to: 68 Merevale Ave, Hinckley, Leics.

▶I'm 15 and my favourite pop groups include Duran Duran, Tears For Fears, Spandau Ballet, Culture Club. I am looking for a male or female penpal with roughly the same tastes. Write to: Jenny, 79 Lymington Rd, Dagenham, Essex RM8 1RR.

▶Hi, my name is Steve. I'm 17 and am into practically all types of music. I'm looking for penpals around my own age, preferably girls. Find out about my other interests by scribbling to me at: 11 Torrington Rd, Whitley, Reading, Berks.

▶I'm a 17-year-old black girl into Spandau Ballet, Depeche Mode, Human League, Ultravox and others. I'd like penpals age 17-20, male or female, black or white from anywhere, especially London, to write to: Pam, 125

Caversham Rd, Reading, Berkshire RG1 8AS.

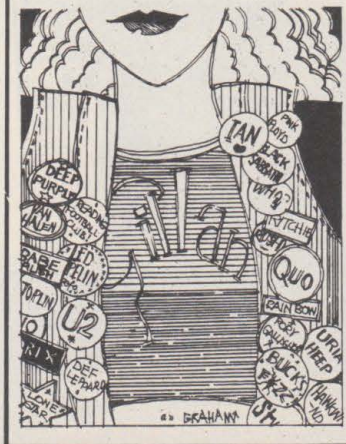
▶Hi. My name's Warren Buck and I'm 14. My favourite pop persons are Michael Jackson and Daryl Hall & John Oates. I'd love to write to any girl of roughly the same age. Send photo if possible and write to: 22 Ashurst Drive, Gants Hill, Ilford, Essex.

▶Hi, I'm Simon and Spandau, TFF, Altered Images and Yazoo send me wild. I'm 15 and would love a girl penpal of similar age, interests and preferably living locally. Write with pic if poss. to: Buckland House, Dukes Wood Drive, Gerards Cross, Bucks.

▶I am a 16-year-old boy looking for a girl age 15-17½. Must be a big Boomtown Rats fan like myself. Would also be very happy if she could play chess as I'd like to play by post. I am also into OMD, David Bowie, Kim Wilde, Joan Jett & The Blackhearts. Write to: Steven Allan, 32 Thomasson Rd, Goodwood Estate, Leicester LE5 4EH.

▶Calling all male futurists – we are two 16-year-old futurists looking for two trendy lads to write to, must be 16+. Why not drop a line to: Lorna and Andi, 11 Stockton St, Billingham, Cleveland TS23 1EF.

▶I am a 15-year-old looking for a fellow headbanger to write to. Ian Gillan lookalikes welcome. Pic if possible to: Joanne, 38 Gerald Rd, Dagenham, Essex.



▶I am a 16-year-old lad into The Jam, Style Council and Madness. I'd like a female penpal over 14 with roughly the same tastes as me. Put pen to paper and scrawl a note to Paul at: 31 Highfield Rd, Bredbury, Stockport, Cheshire SK6 2NY.

▶A 5' 2" energetic girl is looking for a 5' 2" good looking energetic boy between 15-17. Please send pic with letter to: Audrey (14 years old) 19 Bantaskine St, Falkirk, Scotland FK1 5ES.

▶I'm 19 years old, female and I used to be black. You see I woke up one morning to find I'd turned a funny colour (bright orange) – but my face is still black. Yes, I am a sinner, I like parties, booze and nightclubs and Buster Bloodvessel. I would love to hear from anyone who's colourful. I like all sorts of music especially reggae, synths, soul, funk, ska, pop etc. So if you're game for a laugh write to Cindy Cabbage, 32 Janet St, Splott, Cardiff, S. Wales CF2 2BD.



▶Help. One 16-year-old female needs penpal. Likes anything but punks and skinheads. Will write to all. Contact: Shellie, Mayfield Barn, Main St, Reyham, Leics.

▶My name is Joanne, I'm 13½ years old. I'd like to write to nice boys age 13-15, photos if possible. My interests are rollerskating, football, hockey and pop music. Favourite groups are Duran Duran, Culture Club, Kajagoogoo, Human League and Soft Cell. Write to: 1 Westerdale Rd, Ashby, Scunthorpe, S. Humberside DN16 2QB.

▶I'd like a penpal who's interested in a variety of pop groups, particularly Wham and Kids From Fame. I'm eleven years old. I especially like New Edition's 'Candy Girl'. Please write to: Justine Marsh, 40 Barnaby Rudge, Chelmsford, Essex.

▶Hi, my name is Debbie, I'm nearly 14. I'm into Duran Duran – 'specially Nick Rhodes – Spandau Ballet, Wham, Kajagoogoo, H2O, Thompson Twins, Bloomsbury set. I hate Paul Weller, punk and HM, and anyone who says Nick Rhodes is bent. I'd like to write to people age 13-15. Write to: 49 Gibbs Hill Rd, W. Heath Rd, W. Heath, Birmingham B31 3NY.

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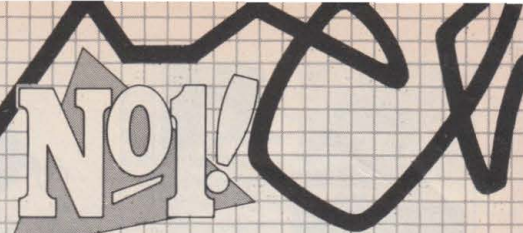
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- 1 **FLASHDANCE... WHAT A FEELING** Irene Cara (Polygram)
- 2 **ELECTRIC AVENUE** Eddy Grant (Epic)
- 3 **EVERY BREATH YOU TAKE** Police (A&M)
- 4 **TIME** Culture Club (Epic)
- 5 **NEVER GONNA LET YOU GO** Sergio Mendes (A&M)
- 6 **DON'T LET IT END** Styx (A&M)
- 7 **TOO SHY** Kajagoogoo (EMI Arista)
- 8 **FAMILY MAN** Daryl Hall & John Oates (RCA)
- 9 **WANNA BE STARTIN' SOMETHIN'** Michael Jackson (Epic)
- 10 **SHE'S A BEAUTY** The Tubes (Capitol)
- 11 **COME DANCING** The Kinks (Arista)
- 12 **AFFAIR OF THE HEART** Rick Springfield (RCA)
- 13 **OUR HOUSE** Madness (Warner Bros)
- 14 **I'M STILL STANDING** Elton John (Warner Bros)
- 15 **LET'S DANCE** David Bowie (EMI America)
- 16 **BEAT IT** Michael Jackson (Epic)
- 17 **IS THERE SOMETHING I SHOULD KNOW** Duran Duran (Capitol)
- 18 **ALL THIS LOVE** Debarge (Motown)
- 19 **STAND BACK** Stevie Nicks (Atco)
- 20 **ALWAYS SOMETHING THERE TO REMIND ME** Naked Eyes (EMI America)
- 21 **BABY JANE** Rod Stewart (Warner Bros)
- 22 **FAITHFULLY** Journey (Columbia)
- 23 **1999** Prince (Warner Bros)
- 24 **THE WOMAN IN YOU** The Bee Gees (Polygram)
- 25 **SHE WORKS HARD FOR THE MONEY** Donna Summer (Polygram)
- 26 **SWEET DREAMS** Eurythmics (RCA)
- 27 **ROLL ME AWAY** Bob Seger & The Silver Bullet Band (Capitol)
- 28 **WISHING** A Flock Of Seagulls (Arista)
- 29 **WE TWO** Little River Band (Capitol)
- 30 **TRY AGAIN** Champaign (Columbia)

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U.S. ALBUMS

- 1 **FLASHDANCE** Soundtrack (Polygram)
- 2 **THRILLER** Michael Jackson (Epic)
- 3 **PYROMANIA** Def Leppard (Polygram)
- 4 **CARGO** Men At Work (Columbia)
- 5 **LET'S DANCE** David Bowie (EMI America)
- 6 **FRONTIERS** Journey (Columbia)
- 7 **H₂O** Daryl Hall & John Oates (RCA)
- 8 **CUTS LIKE A KNIFE** Bryan Adams (A&M)
- 9 **KILROY WAS HERE** Styx (A&M)
- 10 **1999** Prince (Warner Bros)
- 11 **KILLER ON THE RAMPAGE** Eddy Grant (Epic)
- 12 **LIVING IN OZ** Rick Springfield (RCA)
- 13 **LIONEL RICHIE** Lionel Richie (Motown)
- 14 **KISSING TO BE CLEVER** Culture Club (Epic)
- 15 **ELIMINATOR** ZZ Top (Warner Bros)
- 16 **THE GOLDEN AGE OF WIRELESS** Thomas Dolby (Capitol)
- 17 **SYNCHRONICITY** Police (A&M)
- 18 **OUTSIDE/INSIDE** The Tubes (Capitol)
- 19 **JARREAU** Jarreau (Warner Bros)
- 20 **BETWEEN THE SHEETS** The Isley Brothers (Epic)
- 21 **WAR** U2 (Island)
- 22 **LISTEN** A Flock Of Seagulls (Arista)
- 23 **PIECE OF MIND** Iron Maiden (EMI)
- 24 **RETURN OF THE JEDI** Soundtrack (Polygram)
- 25 **WE ARE ONE** Maze (Capitol)
- 26 **HEADHUNTER** Krokus (Arista)
- 27 **JUICY FRUIT** Mtume (Epic)
- 28 **BUSINESS AS USUAL** Men At Work (Columbia)
- 29 **STATE OF CONFUSION** The Kinks (Arista)
- 30 **ALL THIS LOVE** Debarge (Motown)

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DISCO/DANCE SINGLES

- 1 **I.O.U.** Freeez (Beggars Banquet)
- 2 **IT'S OVER** Funk Masters (Masterfunk)
- 3 **ALL NIGHT LONG** Mary Jane Girls (Gordy)
- 4 **ALL NIGHT LONG** La Famille (Sanity)
- 5 **WANNA BE STARTIN' SOMETHIN'** Michael Jackson (Epic)
- 6 **YOU MAKE IT HEAVEN** Terri Wells (Philly World)
- 7 **FLASHDANCE... WHAT A FEELING** Irene Cara (Casablanca)
- 8 **DARK IS THE NIGHT** Shakatak (Polydor)
- 9 **LOVE TOWN** Booker Newberry III (Polydor)
- 10 **DEAD GIVEAWAY** Shalamar (Salsoul)
- 11 **GET DOWN SATURDAY NIGHT** Oliver Cheatham (MCA)
- 12 **CHINA GIRL/SHAKE IT (REMIX)** David Bowie (EMI America)
- 13 **LADY LOVE ME (ONE MORE TIME)** George Benson (Warner Bros)
- 14 **SHE WORKS HARD FOR THE MONEY** Donna Summer (Mercury)
- 15 **TEACHER** I-Level (Virgin)
- 16 **LOOKING AT MIDNIGHT** Imagination (R&B)
- 17 **MESSAGES FROM THE STARS** Rah Band (TMT)
- 18 **FALLING IN LOVE** Surface (Salsoul)
- 19 **BUFFALO SOLDIER** Bob Marley & The Wailers (Island)
- 20 **SURPRISE SURPRISE** Central Line (Mercury)
- 21 **SOMETHIN' GROOVIN'** Ingram (Streetwave)
- 22 **BAD BOYS** Wham (Innervision)
- 23 **JUICY FRUIT** Mtume (Innervision)
- 24 **SEARCHIN'** Hazell Dean (Proto)
- 25 **SO MANY MEN, SO LITTLE TIME** Miquel Brown (Record Shack)
- 26 **SPECIAL LADY** Second Image (Polydor)
- 27 **CAN'T GET ENOUGH** Wickett (Streetwave)
- 28 **SKIP TO MY LOU** Finis Henderson (Motown)
- 29 **YOU AIN'T REALLY DOWN** Status IV (TMT)
- 30 **CRAZY** Manhattans (US Columbia)

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INDEPENDENT SINGLES

- 1 **SHEEP FARMING IN THE FALKLANDS** Crass (Crass)
- 2 **WAR BABY** Tom Robinson (Panic)
- 3 **PILLS AND SOAP** The Imposter (Demon)
- 4 **THE MAN WHOSE HEAD EXPANDED** Fall (Rough Trade)
- 5 **IT'S A FINE DAY** Jane (Cherry Red)
- 6 **WAITING FOR A TRAIN** Flash & The Pan (Easy Beat)
- 7 **HAND IN GLOVE** Smiths (Rough Trade)
- 8 **NOBODY'S DIARY** Yazoo (Mute)
- 9 **BIRDS FLY** Icicle Works (Situation 2)
- 10 **REPTILE HOUSE** Sisters Of Mercy (Merciful Release)
- 11 **BIRTHDAY PARTY** Birthday Party (4AD)
- 12 **COLORS** Brilliant (Rough Trade)
- 13 **BLUE MONDAY** New Order (Factory)
- 14 **WORKING ON THE GROUND** Shriekback (Y)
- 15 **WALK OUT TO WINTER** Aztec Camera (Rough Trade)
- 16 **LET THE VULTURE FLY** Icon AD (Radical Change)
- 17 **SHIPBUILDING** Robert Wyatt (Rough Trade)
- 18 **QUAL X** Mal Deutschland (4AD)
- 19 **HE'S A REPTILE** Soft Boys (Midnight)
- 20 **LION IN MY OWN GARDEN** Pre Fab Sprout (Kitchenware)
- 21 **SEBASTIAN** Sex Gang Children (Illuminated)
- 22 **FACTS OF WAR (EP)** Mau Maus (Pax)
- 23 **EVOLUTION** Subhumans (Bluurg)
- 24 **BITTER SWEET** New Model Army (Quiet)
- 25 **PENELOPE TREE** Felt (Cherry Red)
- 26 **DARK NIGHT OF SOUL** Kamikaze Sex Pilots (Lowther International)
- 27 **ALICE** Sisters Of Mercy (Merciful Release)
- 28 **JAILHOUSE ROCK** Abrasive Wheels (Clay)
- 29 **CAPITALISM IS CANNIBALISM** Anthrax (Crass)
- 30 **NO FIGHTING NO WAR** Lost Cherries (Clone)

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READERS' CHART

- 1 **BAD BOYS** Wham (Innervision)
- 2 **HANG ON NOW** Kajagoogoo (EMI)
- 3 **EVERY BREATH YOU TAKE** Police (A&M)
- 4 **TRUE** Spandau Ballet (Reformation)
- 5 **FLASHDANCE... WHAT A FEELING** Irene Cara (Casablanca)
- 6 **CHINA GIRL** David Bowie (EMI America)
- 7 **NOBODY'S DIARY** Yazoo (Mute)
- 8 **JUST GOT LUCKY** JoBoxers (RCA)
- 9 **BUFFALO SOLDIER** Bob Marley (Island)
- 10 **TEMPTATION** Heaven 17 (Virgin)
- 11 **CANDY GIRL** New Edition (London)
- 12 **WANNA BE STARTIN' SOMETHIN'** Michael Jackson (Epic)
- 13 **BABY JANE** Rod Stewart (Warner Bros)
- 14 **CAN'T GET USED TO LOSING YOU** The Beat (Go Feet)
- 15 **GUESS THAT'S WHY THEY CALL IT THE BLUES** Elton John (Rocket)
- 16 **DREAM TO SLEEP** H₂O (RCA)
- 17 **OUR LIPS ARE SEALED** Fun Boy Three (Chrysalis)
- 18 **DANCING TIGHT** Galaxy (Ensign)
- 19 **IN A BIG COUNTRY** Big Country (Mercury)
- 20 **TAKE THAT SITUATION** Nick Heyward (Arista)

This week's chart coupon is on page 20.

WRITER'S CHART

Chosen this week by Lynn Hanna

- 1 **JUST FASCINATION/CRACK DOWN** Cabaret Voltaire (Some Bizzare)
- 2 **MERENGUE** Malcolm McLaren (Charisma)
- 3 **ATOMIC DOG** George Clinton (Capitol)
- 4 **I LOVE YOU** Yello (Stiff)
- 5 **MYSTERE DANS LE BROUILLARD** Liaisons Dangereuses (Mute)

VIDEO

- 1 **LIVE** Olivia Newton-John (Embassy)
- 2 **DURAN DURAN** Duran Duran (EMI)
- 3 **OIL ON CANVAS** Japan (Virgin)
- 4 **LIVE AT THE ROYAL ALBERT HALL** Kids From Fame (MGM/UA)
- 5 **AROUND THE WORLD** Police (Thorn EMI)
- 6 **PHYSICAL** Olivia Newton-John (Thorn EMI)
- 7 **THE VIDEO SINGLES** Tears For Fears (Polygram/Spectrum)
- 8 **THE JACKSONS IN CONCERT** Jacksons (VCL)
- 9 **ABBA—THE MOVIE** Abba (MGM/UA)
- 10 **WINGS ROCKSHOW** Paul McCartney & Wings (Thorn EMI)

Compiled by MRIB

DEEJAY'S CHOICE

Chosen this week by Ann Hogan, member of The Mambas and DJ at London's Batcave club, and Leed's Phonographic.

- 1 **WHAT GOES ON** Velvet Underground (Verve)
- 2 **I WANNA BE YOUR DOG** The Stooges (Elektra)
- 3 **HAMLET** Birthday Party (4AD)
- 4 **JUST FASCINATION/CRACKDOWN** Cabaret Voltaire (Some Bizzare)
- 5 **GIRL** Suicide (Island)
- 6 **SOME VELVET MORNING** Lydia Lunch/Roland Howard (4AD)
- 7 **JACKIE** Scott Walker (Phillips)
- 8 **PSYCHOMODO** Cockney Rebel (EMI)
- 9 **MOSQUITO** The Doors (Elektra)
- 10 **BEAT GIRL** John Barry (Columbia)



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THIS WEEK	LAST WEEK	WEEKS IN CHART	HIGHEST POSITION	U.K. SINGLES	
1	2	6	1	BABY JANE	Rod Stewart (Warner Bros)
2	4	5	2	FLASHDANCE	Irene Cara (Casablanca)
3	1	7	1	EVERY BREATH YOU TAKE	Police (A&M)
4	15	5	4	MOONLIGHT SHADOW	Mike Oldfield (Virgin)
5	5	8	5	IGUESS THAT'S WHY THEY CALL IT THE BLUES	Elton John (Rocket)
6	13	3	6	I.O.U.	Freeez (Beggars Banquet)
7	21	3	7	WHEREVER I LAY MY HAT	Paul Young (CBS)
8	16	2	8	WAR BABY	Tom Robinson (Panic)
9	3	6	1	CHINA GIRL	David Bowie (EMI America)
10	10	4	10	DEAD GIVEAWAY	Shalamar (Solar)
11	25	3	11	ROCK AND ROLL IS KING	ELO (Jet)
12	22	3	12	COME LIVE WITH ME	Heaven 17 (B.E.F.)
13	8	8	2	BAD BOYS	Wham (Innervision)
14	9	3	9	WHEN WE WERE YOUNG	Bucks Fizz (RCA)
15	6	7	6	WAITING FOR A TRAIN	Flash And The Pan (Easy Beat)
16	7	5	7	WANNA BE STARTIN' SOMETHIN'	Michael Jackson (Epic)
17	24	4	17	TAKE THAT SITUATION	Nick Heyward (Arista)
18	46	2	18	FORBIDDEN COLOURS	Sylvian & Sakamoto (Virgin)
19	42	2	19	THE TROOPER	Iron Maiden (EMI)
20	30	4	20	IT'S OVER	The Funkmasters (Master Funk)
21	12	6	10	LADY LOVE ME	George Benson (Warner Bros)
22	11	8	3	NOBODY'S DIARY	Yazoo (Mute)
23	27	2	23	ALL NIGHT LONG	Mary Jane Girls (Gordy)
24	18	4	16	DREAM TO SLEEP	H ₂ O (RCA)
25	23	4	23	CONFUSION (HITS US EVERY TIME)	
26	—	1	26	DOUBLE DUTCH	Malcolm McLaren (Charisma)
27	14	4	14	DARK IS THE NIGHT	Shakatak (Polydor)
28	17	4	17	MARKET SQUARE HEROES	Marillion (EMI)
29	19	9	5	BUFFALO SOLDIER	Bob Marley (Island)
30	31	3	30	SHE WORKS HARD FOR THE MONEY	Donna Summer (Mercury)
31	5	2	31	DON'T TRY TO STOP IT	Roman Holiday (Jive)
32	39	2	32	TRANSFER AFFECTION	Flock Of Seagulls (Jive)
33	41	2	33	TANTALISE	Jimmy The Hoover (Innervision)
34	26	5	11	PILLS AND SOAP	The Imposter (Demon)
35	—	1	35	BLACK HEART	Marc And Mambas (Some Bizzare)
36	—	1	36	GET DOWN SATURDAY NIGHT	Oliver Cheatham (RCA)
37	—	1	37	ACKEE 1-2-3	The Beat (Go Feet)
38	35	3	30	LET'S ALL GO	Killing Joke (Malicious Damage)
39	—	1	39	TELL ME WHY	Musical Youth (MCA)
40	—	1	40	THE WALK	The Cure (Fiction)
41	—	7	33	JUICY FRUIT	Mtume (Epic)
42	—	1	42	LET'S LIVE FOR TODAY	Lords Of The New Church (IRS)
43	—	1	43	YOU MAKE IT HEAVEN	Terry Wells (Philly World)
44	36	2	36	TEACHER I-Level	(Virgin)
45	33	5	25	LOOKING AT MIDNIGHT	Imagination (R&B)
46	—	1	46	EVERYDAY I WRITE THE BOOK	Elvis Costello (F-Beat)
47	—	1	47	WHO'S THAT GIRL?	Eurythmics (RCA)
48	44	2	44	BRING IT ON	James Brown (Sonet)
49	20	6	7	LOVE TOWN	Booker Newberry III (Polydor)
50	—	1	50	NEW GRANGE	Clannad (RCA)
				THE NEXT 25	
51	—	—	—	SUGAR BRIDGE	The Bluebells (London)
52	—	—	—	ENDLESSLY	John Foxx (Virgin)
53	—	—	—	MAN WHOSE HEAD EXPANDED	The Fall (Rough Trade)
54	—	—	—	CRUEL SUMMER	Bananarama (London)
55	—	—	—	RAINY SEASON	Howard Devoto (Virgin)
56	—	—	—	YOU CAN HAVE IT	Robert Palmer (Island)
57	—	—	—	SOME KIND OF FRIEND	Barry Manilow (Arista)
58	—	—	—	IT'S A MISTAKE	Men At Work (Epic)
59	—	—	—	IT'S SO HIGH	Matt Fretton (Chrysalis)
60	—	—	—	THEME FROM DR DETROIT	Devo (MCA)
61	—	—	—	TEENAGE KICKS	Undertones (EMI)
62	—	—	—	I LOVE YOU	Yello (Stiff)
63	—	—	—	BIRDS FLY	Icicle Works (Situation 2)
64	—	—	—	MESSAGES FROM THE STARS	Rah Band (Astro Mix)
65	—	—	—	THE ESCAPADES OF FUTURA 2000	Futura 2000/Clash (Celluloid)
66	—	—	—	COLOURS	Brilliant (Risk)
67	—	—	—	SISTER FRICTION	Haysi Fantayzee (Regard)
68	—	—	—	HERE WE'LL STAY	Frida (Epic)
69	—	—	—	JUST FASCINATION	Cabaret Voltaire (Some Bizzare)
70	—	—	—	BETWEEN THE SHEETS	Isley Bros (Epic)
71	—	—	—	LIVING IN CHINA	Men Without Hats (Virgin)
72	—	—	—	AFTER A FASHION	Mick Karn & Midge Ure (Chrysalis)
73	—	—	—	PERFECT STRANGER	Eddie & Sunshine (Survival)
74	—	—	—	SURPRISE SURPRISE	Central Line (Phonogram)
75	—	—	—	PENELOPE TREE	Felt (Cherry Red)

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THIS WEEK	LAST WEEK	WEEKS IN CHART	HIGHEST POSITION	U.K. ALBUMS	
1	1	3	1	SYNCHRONICITY	Police (A&M)
2	4	4	2	BODY WISHES	Rod Stewart (Warner Bros)
3	2	29	1	THRILLER	Michael Jackson (Epic)
4	18	2	4	SECRET MESSAGES	ELO (Jet)
5	3	12	1	LET'S DANCE	David Bowie (EMI America)
6	8	6	5	CRISES	Mike Oldfield (Virgin)
7	5	5	5	IN YOUR EYES	George Benson (WEA)
8	6	5	4	TOO LATE FOR ZERO	Elton John (Rocket)
9	7	4	3	OIL ON CANVAS	Japan (Virgin)
10	16	10	1	THE LUXURY GAP	Heaven 17 (Virgin)
11	11	17	1	TRUE	Spandau Ballet (Reformation)
12	9	10	7	TWICE AS COOL	Kool And The Gang (Mercury)
13	—	1	13	FANTASTIC	Wham (Innervision)
14	10	3	10	BITE	Altered Images (Epic)
15	13	4	8	PLAYS LIVE	Peter Dinklage (Charisma)
16	32	2	32	PRIVATE COLLECTOR	Jon And Vangelis (Polydor)
17	14	5	10	WHAT IS BEAT/BEST OF	The Beat (Arista)
18	12	4	12	SPEAKING IN TONGUES	Talking Heads (Sire)
19	—	1	19	FLASHDANCE	
20	22	6	11	SOUNDTRACK	Various (Casablanca)
21	31	2	11	DUCK ROCK	Malcolm McLaren (Charisma)
22	15	7	3	THE WILD HEART	Stevie Nicks (Warner Bros)
23	46	2	23	CONFRONTATION	Bob Marley (Island)
24	17	3	24	GIRL AT HER VOLCANO	Rickie Lee Jones (Warner Bros)
25	20	3	20	CHART STARS	Various (K-Tel)
26	—	1	26	STREET SOUNDS IV	Various (Streetsounds)
27	21	7	17	JULIO	Julio Iglesias (CBS)
28	24	4	12	THE COLLECTION	Dionne Warwick (Arista)
29	42	2	29	HOLY DIVER	Dio (Vertigo)
30	41	2	29	XL-1	Pete Shelley (Genetic)
31	23	3	23	JARREAU	Al Jarreau (Warner Bros)
32	19	7	5	OFF THE BONE	Cramps (Illegal)
33	34	3	33	PIECE OF MIND	Iron Maiden (EMI)
34	—	1	34	SYNCHRO SYSTEM	King Sunny Ade (Island)
35	30	17	2	WAR	U2 (Island)
36	27	9	5	THE HURTING	Tears For Fears (Mercury)
37	28	5	24	POWER, CORRUPTION AND LIES	New Order (Factory)
38	—	1	38	WRAP YOUR ARMS AROUND ME	Agnetha Faltskog (Epic)
39	35	12	3	LOVERS ONLY	Various (Ronco)
40	36	5	24	FASTER THAN THE SPEED OF NIGHT	Bonnie Tyler (Epic)
41	40	2	40	TUBULAR BELLS	Mike Oldfield (Virgin)
42	—	1	42	UPSTAIRS AT ERIC'S	Yazoo (Mute)
43	—	1	42	DANCE MIX	Various (Epic)
44	38	19	1	RIO	Duran Duran (EMI)
45	29	11	8	SWEET DREAMS (ARE MADE OF THIS)	Eurythmics (RCA)
46	33	2	33	WHITE FEATHERS	Kajagoogoo (EMI)
47	46	3	41	MARY JANE GIRLS	Mary Jane Girls (Gordy)
48	44	19	3	THE FUGITIVE	Tony Banks (Charisma)
49	—	1	49	TOTO IV	Toto (CBS)
50	—	1	50	DON'T TAKE MY COCONUTS	The Coconuts (EMI-America)
51	—	—	—	PANORAMA	Flash And The Pan (Easy Beat)
				THE NEXT 25	
51	—	—	—	SOUTHERN DEATH CULT	(Beggars Banquet)
52	—	—	—	CARGO	Men At Work (Epic)
53	—	—	—	HIGH LAND HARD RAIN	Aztec Camera (Rough Trade)
54	—	—	—	GET IT RIGHT	Aretha Franklin (Arista)
55	—	—	—	HAND OF KINDNESS	Richard Thompson (Hannibal)
56	—	—	—	ANOTHER PERFECT DAY	Motorhead (Bronze)
57	—	—	—	QUICKSTEP AND SIDEKICK	Thompson Twins (Arista)
58	—	—	—	HEAD FIRST	Uriah Heep (Bronze)
59	—	—	—	CATCHING UP	Mezzoforte (Steinar)
60	—	—	—	SAMURAI	Grand Prix (Chrysalis)
61	—	—	—	WIRED FOR CLUBS	Various (Club)
62	—	—	—	MAGICAL RING	Clannad (RCA)
63	—	—	—	WAITING	Fun Boy Three (Chrysalis)
64	—	—	—	MIDNIGHT AT THE LOST AND FOUND	Meatloaf (CBS)
65	—	—	—	SCRIPT FOR A JESTER'S TEAR	Marillion (EMI)
66	—	—	—	HUNKY DORY	David Bowie (RCA)
67	—	—	—	THE FINAL CUT	Pink Floyd (Harvest)
68	—	—	—	H₂O	Hall and Oates (RCA)
69	—	—	—	HELLO I MUST BE GOING	Phil Collins (Virgin)
70	—	—	—	PIN-UPS	David Bowie (RCA)
71	—	—	—	ZIGGY STARDUST	David Bowie (RCA)
72	—	—	—	FRIENDS	Shalamar (Solar)
73	—	—	—	THE PLAGUE	Demon (Clay)
74	—	—	—	GREATEST HITS	Rod Stewart (Riva)
75	—	—	—	ALADDIN SANE	David Bowie (RCA)

Compiled by NME



NO!

PAUL YOUNG