

SEPT 24,
1983 EVERY THURSDAY

35p

NO1

DAVID BOWIE

AN EXCLUSIVE
INTERVIEW

Songs by
TOYAH • K.C.
MEN AT WORK
STATUS QUO
NICK HEYWARD
And loads more

DURAN DURAN • JAPAN • DEPECHE MODE • KID CREOLE



Confusion

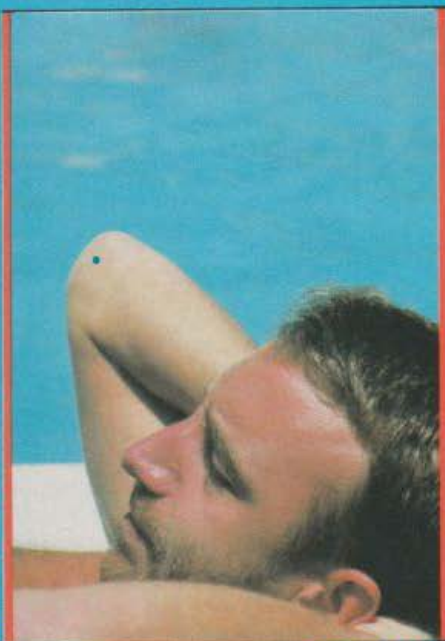
Confusion, confusion, confusion, confusion
 You just can't believe me when I tell you what you mean to me
 You just can't believe me when I show you what you cannot see
 You just can't believe me when I tell you what you mean to me
 You just can't believe me when I show you what you cannot see
 You're hiding from feelings you care even more
 Sharing and hoping and touched for so long
 Our lives still in chains from the way that we were
 But now I'll tell you something that I think you should know
 (Confusion) you just can't believe me when I tell you what you mean to me
 (Confusion) you just can't believe me when I show you what you cannot see
 (Confusion) you just can't believe me (why can't you see? – repeat twice)
 When I tell you what you mean to me (what you mean to me)
 (Confusion) you just can't believe me (why can't you see? – repeat twice)
 When I show you what you cannot see (what you mean to me)
 You cause me confusion, you told me you care, it's calling the changes, they'll last till the end
 Ask me no questions, I'll tell you no lies, Past is the present, the future is mine
 (The future is mine – repeat 3 times)
 (Confusion, confusion, confusion, confusion)
 You just can't believe me when I tell you what you mean to me
 (Confusion, confusion, confusion) you just can't believe me when I tell you what you mean to me
 Tell me you need me, I'll make it this time, fate won't divide us, if sensations survive.
 I was sure that I told you, it was clear from your face,
 You cause me some problems, you've taken my place

(Confusion, confusion, confusion)
 You just can't believe me when I show you what you cannot see
 (Confusion) you just can't believe me when I tell you what you mean to me
 (Confusion) you just can't believe me (why can't you see?) when I show you what you cannot be
 (Confusion, confusion, confusion) you just won't believe me (why can't you see? why can't you see?)
 When I show you what you mean to me (what you mean to me)
 confusion, confusion, confusion, confusion
 (Confusion, confusion, confusion) you just can't believe me when I show you what you cannot see
 (Confusion, confusion, confusion) you just won't believe me (why can't you see?)
 When I show you what you cannot see
 (Confusion, confusion) you just can't believe me (why can't you see?)
 When I tell you what you mean to me (confusion, confusion)
 You just can't believe me (why can't you see? why can't you see?)
 When I tell you what you mean to me (what you mean to me)
 (Confusion, confusion) you just can't believe me when I show you what you mean to me
 (Confusion, confusion, confusion) you just won't believe me (why can't you see? why don't you see?)
 When I show you what you cannot see (what you mean to me)
 Why can't you see? – repeat 5 times
 What you mean to me, what you mean to me
 Why can't you see? – repeat 5 times
 What you mean to me, what you mean to me
 Why can't you see? – repeat 5 times
 What you mean to me, what you mean to me
 Why can't you see? – repeat 5 times
 What you mean to me, what you mean to me
 What a day – repeat 11 times.

NEW ORDER

Words and music by Arthur Baker/New Order
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 Music On Factory Records

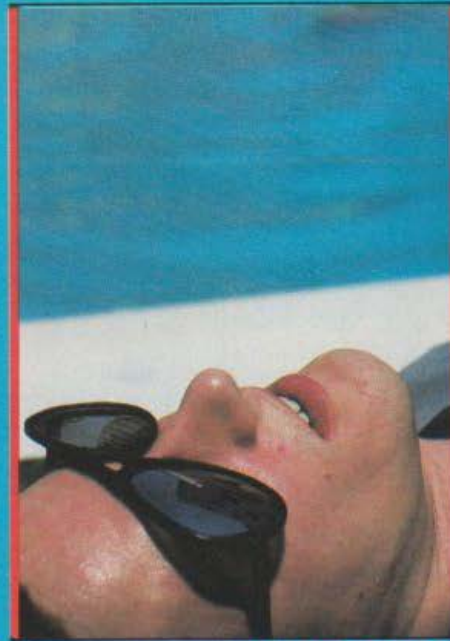
Photos by Kevin Cummins



PETER HOOK



BERNARD DICKEN



STEPHEN MORRIS

No.1

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GENESIS

8

Genesis have been around for ages. Seven of them in fact. So how come they're still standing after all these years?

Trace the stages of their fantastically successful career across pages 8 and 9.

12

KID CREOLE



August Darnell has a dark secret! By day he's a meek and mild ex-schoolteacher. But at night he changes into a fantasy creation

with uncontrollable urges. Read his confessions on the making of a monster.

DAVID BOWIE: An Exclusive Interview

14



Security is so tight on the 'Serious Moonlight' tour that even the band's wives can't get backstage.

No. 1 managed it, of course.

We marched straight up to the 18 stone ex-wrestler in the too-tight dinner jacket. Then we told him our friend's mum has the passes, but she'd had to take the neighbour's dog to the vet.

So was it O.K. if we just went straight in? Naturally he said 'Yes'.

26

JAPAN



Some guys have all the luck. Like Steve Jansen. He's good-looking, he's the drummer in Japan, and he takes pretty good pictures too.

Turn to page 26. Look at his photos of his brother David Sylvian.

Then tear your hair out.

FREE

Next week in No.1

A dirty great poster of:-

Impossible to find a classier piece of wallpaper.

SPANDAU BALLET

Don't dare miss it.

David Bowie cover and pin-up on page 14 by Tony McPhee
Depeche Mode centrespread by Mike Prior



The unbeatable TI-57 LCD Programmable. It'll make you wonder why you ever felt bad about maths.

Nothing makes maths easier than using the Texas Instruments TI-57 LCD Programmable. In fact, it's the first programmable many school authorities recommend – and surprisingly, it's about the lowest-costing one you can get.

It solves tedious repetitive calculations quickly, effortlessly with its five basic functions – RST, GTO, LBL, SBR, SST. You actually learn to master simple programming as you use it.

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ADAM'S BACK IN BUSINESS

Adam Ant is back. A new single 'Puss In Boots' b/w 'Kiss The Drummer' is scheduled for release early next month, followed by a new album called 'Strip' which should be in the shops early November.

Adam locked himself away in a Stockholm recording studio with producers Phil Collins and Richard Burgess, taking just over two months to complete the album.

Adam's new image is being kept under wraps, but a video for the single - currently being filmed - should reveal all.

It's been a strange year for the former pirate.

A cartilage injury forced him to cancel almost half of the dates on his US tour earlier this year, and he then earned the distinction of being the only English performer on a Tamla Motown TV special, the highlight

of which was an impromptu duet with Diana Ross at the end of the show singing 'Where Did Our Love Go'. Hopefully this will be shown on Channel 4 before the end of the year.

Since the show Adam has been romantically linked with Diana, but it seems that Adam has fallen for Jamie Lee Curtis, daughter of Tony Curtis, and star of several 'knife-flicks', the most memorable of which is *Halloween*.

Romance aside, Adam will shortly be preparing for a massive world tour in January next year. Whether the faithful Marco will go along isn't known.



Punk, Pirate, Prince . . . Pussycat?

Eurythmics have added three more dates to their tour. The duo, who've sold over four million records worldwide, will play Derby Assembly Rooms November 28, and London Lyceum 30 and December 1.

Three for the road

JoBoxers, K. C. & The Sunshine Band, and John Foxx all embark on huge tours soon.

JoBoxers play 27 dates starting on September 21; **K.C.** sets off on October 12 and promises that most venues will be tailor-made for dancing.

A re-vamped 'Greatest Hits' album, which includes 'Give It Up' and his latest release, '(You Said)

'You'd Gimme Some More' will be in the shops next month too.

John Foxx starts his first ever British tour on October 12, and releases his third solo album on September 26 entitled 'The Golden Section'.

For dates see tour page.

Elvis Switch

Elvis Costello has switched his concert at Margate Wintergardens on October 24 to London's Hammersmith Palais. Tickets are available from the box office and usual agents, or by post from PO Box 281, London N15 5LW.

Cheques or postal orders for £4.80 should be made payable to



Annabella - glad to go solo?

Bow Wow Row

Bow Wow Wow have "done a Kajagoogoo" and asked singer Annabella Lwin to leave, according to RCA Records.

On the other hand, Annabella is reported to have "stormed out" of the band shortly after

arriving back in Britain from their American tour.

Neither Annabella or the rest of the band were available for comment, but what is certain is that the boys are currently rehearsing new material and auditioning for new members.

Annabella is now likely to pursue a solo career.

Bow Wow Wow have been the subject of controversy since Malcolm McLaren supposedly discovered Annabella in a launderette and teamed her with ex-Ants, Dave Barbarossa, Matthew Ashman and Lee Gorman.

At the age of 15 the singer caused an uproar by posing nude for their cover of their first album, and there was constant rows within the band - and with Annabella's mum.

Their hits include 'C30, C60, C90 Go', 'Go Wild In The Country' and 'I Want Candy'.

HOOVER'S CLEAN CUTS

Following the release of their second single, 'Kill Me Kwik' on October 7, Jimmy The Hoover are busy recording their first album.

Frontman Derek Dunbar says that it's "really, really good" and praises their female producer, Ann Dudley.

"Women are much better in the studio, much more

meticulous. We feel we can't mess around or be disgusting, so we just get on with it."

They're also hoping to tour early next year, and there are plans to make a video with Malcolm McLaren, the man who Derek now admits gave the band their name. Crops up everywhere, doesn't he?



Elvis Costello Concerts, and a SAE should be enclosed.

Radio On

A new radio station could be on the air on Christmas Eve.

Radio Zap International will hopefully broadcast from 7 pm to midnight each Friday and Saturday.

Each programme will last five hours, and they hope to create a party atmosphere by literally serving up food and drink in the studio and recording the conversations between the 'guests'.

The promoters reckon that we're all fed up with listening to DJs talking over records, advertising, news bulletins etc, so the 'chat' will be kept

to a minimum with the emphasis on the music and the stars. Sounds good.

More Club dates

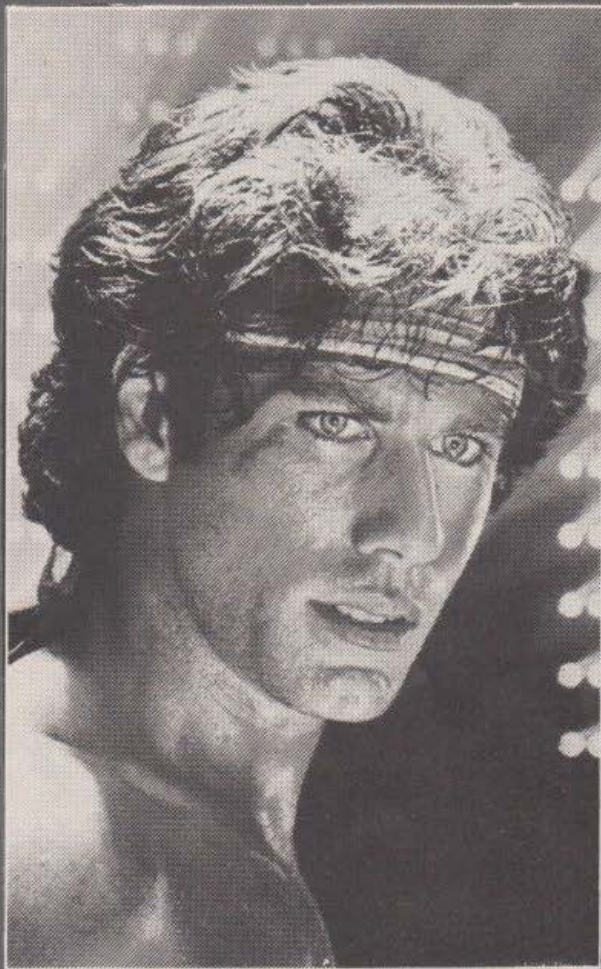
Culture Club have confirmed two Christmas shows for London.

They'll be appearing at the Hammersmith Odeon on December 19 and 20, and tickets will go on sale from September 21 priced £4, £4.50 and £5.

► Tune in to Radio one at 4 pm on September 25 and you'll hear Limahl playing his favourite records on My Top 12.

It's five years later and for
Tony Manero the fever still burns.

Stallone directs, Travolta stars.



John Travolta

STAYING ALIVE PG



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AND ACROSS THE COUNTRY

TOURS

JoBoxers takes to the road starting at St. Albans City Hall September 21, Sheffield Leadmill 22, Middlesbrough Town Hall 23, Manchester Poly 24, Chesterfield Shoulder Of Mutton 26, Bolton Dance Factory 27, Glasgow University 28, Arbroath Smokey's 29, Glasgow Night Moves 30, Warrington Spectrum Arena October 1, Bangor University 3, Leicester University 4, Hull University 5, Bradford University 6, Sunderland Poly 7, Liverpool University 8, Nottingham Rock City 10, Leeds Warehouse 11, Aberystwyth University 12, Birmingham Tin Can 13, Portsmouth Guild Hall 14, Cardiff University 15, Exeter University 17, Bristol University 18, Keele University 19, Coventry General Wolfe 20, Canterbury Kent University 21 and Norwich University of East Anglia 22.

John Foxx dates are Hitchin Regal October 12, Manchester Hacienda 13, Liverpool Royal Court Theatre 14, Birmingham Tin Can Club 15, Nottingham Rock City 17, Reading University 18, Warwick University 19, Sheffield Leadmill 20, London Dominion 21, Essex University 22, Chippenham Goldiggers 23. Further dates may be added.

Liverpool group **Hambi And The Dance**, who have parted company with Virgin Records, set off for an autumn tour on September 30.

Dates are: Oxford Westminster College September 30, Sunderland Polytechnic October 1, Birmingham University 2, Kent University 6, University of London Royal Holloway College Egham 8, Stoke North Staffordshire Polytechnic 14, Dudley JB's Club 15, Guildford Technical College 12, Newcastle

K.C.'s boogie commences at: Eastbourne Congress Theatre October 12, Nottingham Royal Concert Hall 13, Hitchin The Regal 14, Chippenham Goldiggers 15, Stockport Davenport Theatre 16, Watford Baileys 17-22 inclusive, Newcastle City Hall 23, Batley The Frontier 24, Cardiff St. David's Hall 25, London Venue 26, Bournemouth Winter Gardens 27, Great Yarmouth The Marine Centre 28, U.S.A.F. Mildenhall Galaxy Club 30, Boston Haven Cinema 31 and Blackpool Opera House November 1.



University 25, Bangor University 26, Leeds University December 2.

Not only have **King Kurt** postponed the release of their single 'Destination Zululand', they've also decided to release a 12" double A side with an extended version of 'Destination Zululand' on the B side.

The band are also doing a few gigs before releasing their album, starting with: Bradford Palm Grove September 23, York Hellfire Club 25, and Reading Caribbean Club 30. A filthy big tour will be announced shortly, apparently.

Mercenary Skank who've supported The Alarm and Lords Of The New Church headline some dates of their own soon.

See them at Thames Polytechnic September 24, Hammersmith Clarendon Broadway October 5 and Oxford Street's 100 Club 11.

Miquel Brown, Earlene Bentley and **Eastbound Expressway** will be appearing at London's Heaven club on September 24 - but not before midnight.

Kid Creole have added two extra dates to their tour due to massive demand. They are Oxford Apollo September 28, Coventry Apollo October 3.

UB40 are men of their word. Last year they had to cancel a gig at Brixton's Fair Deal, but if you still have the ticket they'll honour it at an extra date scheduled for Hammersmith Odeon on October 26.

Play Dead have cancelled their gig at Swansea Marina on October 6, and replaced it with Newport Stowaways, and also Bristol Trinity Hall October 7 should now read Liverpool College of Further Education.

Added dates are: Retford Porterhouse 8, Birmingham Golden Eagle 14.

New signing to Jungle Records, **Bone Orchard**, play London Marquee Club on October 1 with Turkey Bones & Wild Dogs.

Beki Bondage's new band **Ligotage** play a weekend festival in aid of the Essex Youth Club Association on September 24 & 25.

Ligotage headline on 24, with Snafu II headlining on 25. The festival is at the East Merseyside Youth Camp, approx. six miles from Colchester, and tickets are all £3 from Jeff Merrifield, Community Education Dept, Essex County Council, County Hall, Chelmsford. Cheques and P.O.s made payable to Essex County Council.

Fad Gadget has been confirmed as the support act for **The Banshees'** Albert Hall dates.

Lost Loved Ones, a South London trio, are playing London Marquee September 26 and London Lyceum October 9 (supporting **Johnny Thunders**).



Bucks Fizz release a new single this week written by hit-man Andy Hill. Called 'London Town' it's available in the usual 7" and 12", and the B side 'Identity' was written by the band. They'll also be doing some

Christmas gigs at London's Apollo on December 27, 28, 29, 30 and 31. There will be two shows on the 30th and 31st. Tickets are now on sale from usual outlets priced £5, £6, and £7.

The Kinks who came back with a bang with 'Come Dancing' will be reminding you 'Don't Forget To Dance' on September 30. The single is from their 'State Of Confusion' album.

penned number produced by Steve Lillywhite. The B side is 'Sign Of The Times'. It's out on September 30.

Following the success of his first solo single 'Freak', **Bruce Foxton** releases 'This Is The Way', a self-

'The First Picture Of You' was the summer hit from **The Lotus Eaters**. They follow it up on September 30 with 'You Don't Need Someone New' b/w 'Two Virgins Tender', available in 7" and 12", both versions

come in a picture bag.

Dalek I Love You release their second LP on October 21st called... 'Dalek I Love You'.

They also have a single out right now called 'Ambition' b/w '(I Am) Hot Person'.

Hot on the heels of 'Blue World' comes a new single 'Sitting At The Wheel' b/w 'Sorry' from **The Moody Blues**. It's out on September 30, and is taken from their current album 'The Present'.

Funksters I Level release a new single this week called 'Stone Heart Stone Woman' with a "reggae-influenced" B side 'Historical Nights' in both 7" and 12".

The 12" includes an extra track, 'The Wagon'.

Phil Jones, former lead singer with Liverpool band 'Afraid Of Mice' releases a new single called 'What About Me' this week.

Nick Tauber, who has worked with Toyah, is the producer.

Dale Hargreaves, described as 'The Napoleon Solo Of Pop' releases a new single this week on the Zap label.

Called 'The Eastern Side' b/w 'Gideon In Pursuit', he reckons it's a "Cold War love song".

Reggae artists **Clint Eastwood &**

General Saint release a new single 'Rock With Me' from the 'Stop That Train' album this week, available in both 7" and 12".

Canadian band **Saga** who've gone just about everywhere in the world except Britain, release a new album on October 7 called 'Heads Or Tales'.

They'll also be playing London's Hammersmith Odeon on November 9.

Huge ladies **The Weather Girls** follow up their first single 'It's Raining Men' on September 30 with a song from *South Pacific* called, 'I'm Gonna Wash That Man Right Outa My Hair' b/w 'Ladies Hot Line'. They've got a thing about water, haven't they?

Kate Garner, the other half of Haysi Fantayzee releases a solo single on October 28 called 'Love Me Like A Rocket'.

The Anti-Nowhere League's 'Live In Yugoslavia' LP is to be re-released.

Police seized 6000 copies of the LP after complaints were received about the track 'So What'.

After discussions with the police, the five naughty words have been bleeped out.

Their studio album has now been put back until February next year.

DOCTOR DOCTOR I THINK I'M A CLOCK **SCRATCHED MY HEAD** **WHAT DO YOU CALL** **SNACKS GO CRAZY!** **WOUL**

MY HEAD **DON'T GET WOUND UP**

FREE

HELP THE NATIONAL CHILDREN'S HOME

JUST SOME OF THE 1000 JOKES IN THE...

WHAT DO YOU GET IF YOU CROSS A COCKERSPANIEL A POODLE AND A ROOSTER?

A COCKERPOODLEDOO!

WHICH MUSICAL INSTRUMENT DOES A SKELETON PLAY?

A TROMBONE!

WHAT'S BIG, GREY AND MUMBLES?

FUN BOOKS

To get each fun book, just send us a joke of your own plus 5 new size Aero wrappers. Please write your joke(s) on a plain piece of paper with your name and address in BLOCK CAPITALS. We are also going to publish a book which will be sold in the shops, from the best jokes you send us. Each joke will have the name of the donor beside it. Janet Rogers who has compiled over 20 famous joke books, will be helping us to select your best jokes. We plan to publish the book in early 1984, so, if you want your jokes considered, they must arrive by 30 November 1983. All royalties from the book sales will be donated to the National Children's Home.

You can have a FREE copy of the book when it is published in early 1984 and a complete set of Fun Books now if you send 20 new size Aero wrappers and 5 jokes to Aero Fun Books, PO Box 9, Stroud, Gloucs. GL6 8HA to arrive by 30 June 1984.

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SMAL YOU THAT FROM

I LIKE JOIN T COU

WHO L GIRAFF WITH A

A LIT BLI

HAT DO U CAL DWLINC

Genesis are the most unlikely popstars in the charts.

They've been together since the early 70's, earning themselves a reputation as the thinking man's band.

Now, almost fifteen years on, they're a trio with a top five hit on their hands. 'Mama' Mia!

Dave Ling proves that an old dog can be taught new tricks as he talks to Mike Rutherford about the most important stages in the band's career.

Genesis will a full head of hair, 1974



In The Beginning

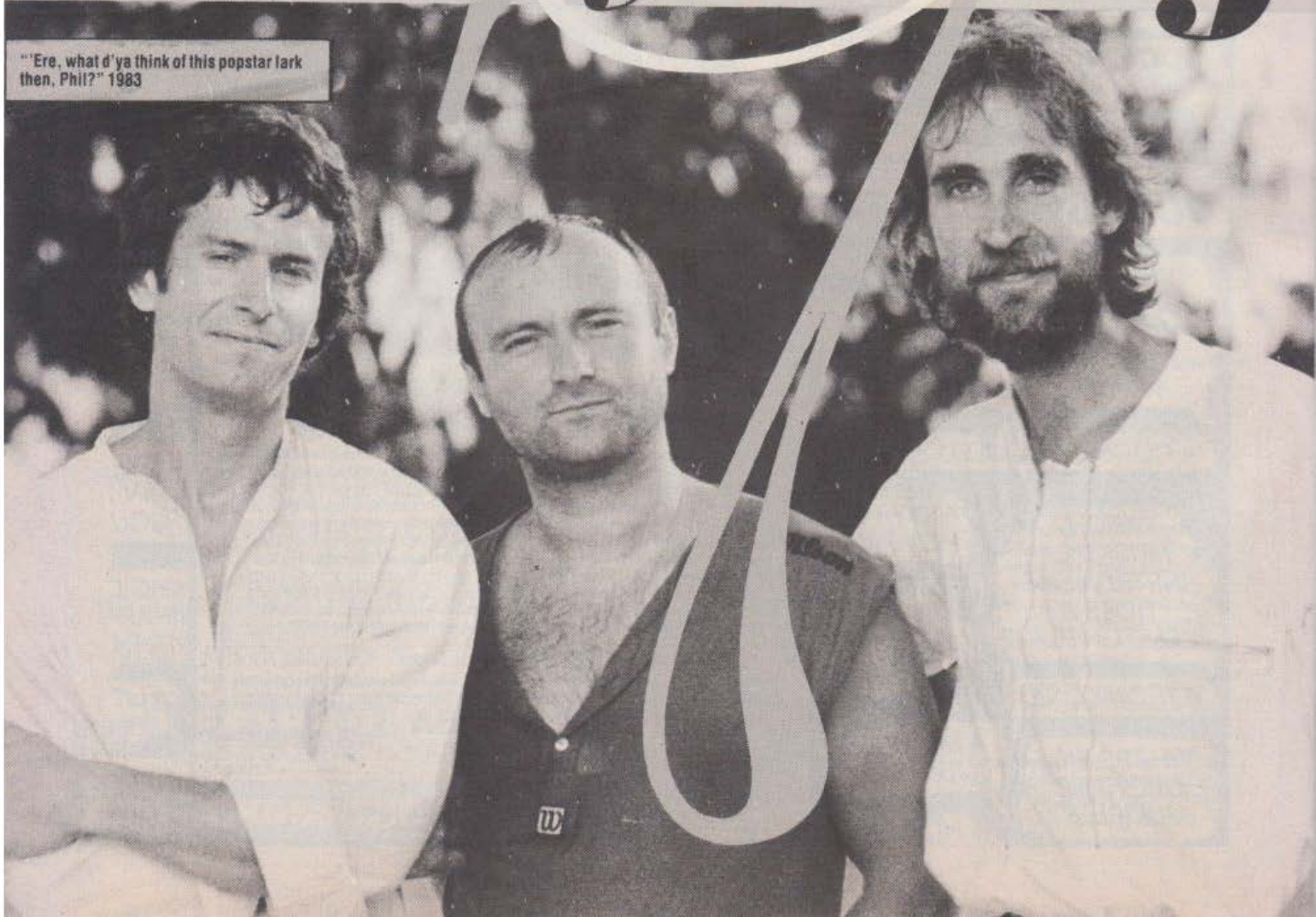
"We started at school as these four song writers. We wrote our own stuff and decided to form a band. We enjoyed gigging and stuff.

The band originally met at school, except for our first guitarist who joined us later, making the numbers up to five.

We went to a public school called Charterhouse. We've been trying to live that place down for the last twelve years."

The seven Ages

"Ere, what d'ya think of this popstar lark then, Phil?" 1983



2 The Early Days

"The early days were extremely hectic. I really enjoyed them but I don't think I could do it now. I don't think I'd want to do it now. Touring non-stop got to be a drag but I do have some fond memories.

"We used to drive up North, unload the gear ourselves, set it up, play the gig, back in the van and drive back to London. You'd hit Watford Gap about dawn, go to bed for three hours and then do it all over again.

"In those days we had so much energy that if we had a gig it didn't matter if it was ten people or a hundred, a hundred being a big selling gig!"



An ageing Peter Gabriel thinks about leaving Genesis, 1973

3 And Then There Were Four

"When Peter Gabriel left us to go solo it was for various reasons. His family life was in trouble and we were touring a lot.

"A group is always a compromise as opposed to being on your own, where there's no compromise.

"Nowadays when there's only three of us I don't feel that compromise. There's so much more space and areas that we're lacking in someone else will provide."

4 Philling The Gap

"Phil Collins sort of drifted into taking over the vocals. We auditioned singers but he always sounded better than the guys we were auditioning.

"Even after we'd done the first album with Phil, he was thinking we should find a singer for the road. In the end we just decided to get a drummer to take his place instead.

"The biggest contrast between Phil and Pete is onstage. Pete was very strong onstage but he was aloof whereas Phil is so down to earth. He's good for us because we're playing complex music and the amount of good vibes he can buy us with a silly joke or mannerism is worth its weight in gold."



Phil practices the evening's gags on the band, 1976

es of Genesis

5 The Mega-Tours

"Last year we played the JFK Stadium in Philadelphia along with Elvis Costello and other bands. We all agreed we felt wrong about it.

"In a gig like that you draw a lot of people who know nothing about Genesis.

"It's the smaller gigs like the one we did at the Marquee that you remember more. The atmosphere at somewhere like Wembley is terrible - I hated that one.

"You can't beat the English theatres and I think next time we tour we'll do a longer tour with smaller venues."

6 Solo Projects

"Phil's had the most solo success of us all. None of us try to compete but I wouldn't mind some of it myself! But he's got the voice and his 'Face Value' album is very strong.

"The solo projects are very important because just doing Genesis is not really enough anymore. And by not doing it all the time you do it because you enjoy it. I need more than one album a year."



Phil Collins contemplates his solo success... While Tony Banks can only manage a mild grin, 1983



7 Life As Popstars

"I don't think we're going to make it to No. 1 with the single which is a shame. I'm told UB40 are still selling very well and Boy George has a new single this week.

"But what is nice is that it's great having a successful single. But to me the most exciting thing is having a song that's exactly what Genesis is about; atmosphere, crescendos and moods. And it's a hit!

"We wanted 'Mama' as the single but we thought they'd say 'That song! Five and a half minutes! You're kidding!'"

"It's so uncommercial and that's why it's great that it's doing so well."



Mike Rutherford auditions for his part in Jesus Christ Superstar, 1981

DAVID BOWIE

World Convention

FREEBIE!

Bowie fans from all over the world will be gathering at London's luxury Cunard International Hotel on October 1st and 2nd.

And as the fairy godmother said to Cinderella, you too can go to the ball.

But first a quick run through the treats in store for the lucky ones.

Well, there's the largest collection of David Bowie videos ever assembled, showing on 21 screens. Then there's a film theatre constantly running all his feature films.

There's a Bowie Brain Of Britain Contest; a 14,000 square foot collectors fair packed with Bowie merchandise; hairdressing, make-up and fashion shows;

a Bowie rarities auction and a photographic display.

And if all that wasn't enough, there's a laser disco with spectacular special effects, hosted by Radio One's Simon Bates and Capital Radio's Nicky Horne. Plus guest appearances by lots of poppy celebrities and key people from David's past.

HOW TO ENTER

To enter simply clip out the token, paste it on a postcard, write your name and address and telephone number clearly on the back. The first three cards to be picked out of a hat will receive a pair of tickets absolutely free for both days of the convention. Write to:



COMPETITION

David Bowie World Convention Offer,
No. 1 Magazine,
Room 2614,
IPC Magazines
King's Reach Tower,
Stamford Street,
London SE1 9LS



Bucks Fizz

NEW SINGLE
Out Now on 7"
& 12" (Extended Club Mix)

LONDON TOWN

Bucks Fizz



LONDON TOWN

RCA

TOYAH



Praying to the silent man
A new day dawns
Behind the acetylene tanks
A dog's lament
Wakes the new age
But falls in splintered fragments
Around his cage
Like everyone they said there'd be
So much more to 1984

Chorus

Rebel run
Don't shoot your gun
Rebel run
Run run run
Now get down
And stay down
You've gotta learn
To kiss the ground

You see a city
Well watch it fall
We're the hobos
Of planet patrol
Lean machines
Colliding
Out of control

Repeat chorus

You bring me fear
I'll bring you laughter
Tell you tales ever after
And we'll rise unseen
In the shadows
We'll live your dreams

Repeat chorus

You've gotta get away
You've gotta get away
Rebel
You've gotta get away
You've gotta stay away

It's just a power game
It's just a power game
Rebel
You've gotta get away
You've gotta stay away

*Words and music Toyah Willcox/
Simon Darlow
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1983/Sweet 'n' Sour Songs Ltd/
Perfect Songs Ltd
On Safari Records*

Rebel Run

Did you say it's all over,
It was me not a whisper
The marriage is over
Was it me or my heart
Justify all affection, beyond
recollection
I was fine in Virginia
Guess it's true what I said
Wake up, get up, get out, break up
Just say goodbye for today

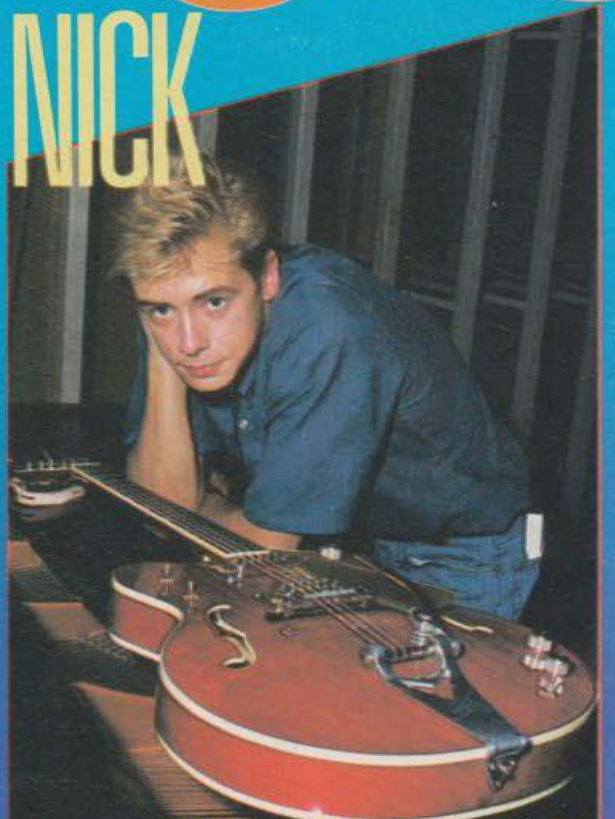
I'm wearing my,
Blue hat for a blue day is all we need
Please my love, release the things that I
touch
Please my girl, release the story of love
Swim with love, don't lose the magical
part of you
My sweet blue girl, you're heading to
lose your
Blue hat for a blue day is all we need
Blue hat for a blue day is all we need

But you can't understand what I hold in
my hand
It's only... God, how I miss you
My blue times that rain so hard
But you can't understand what I hold in
my hand
It's only... God, how I miss you
My blue times that came so hard
Blue for you, blue for you

Did you say it's all over
Leaving for Minnesota
The marriage is over
Was it me or my heart
Please my love, don't lose the story of
love
Blue hat for a blue day is all we need
A blue hat for a blue day is all we need
A blue hat for a blue day
A blue hat for a blue day
Blue day, blue day
A blue day
It's all over
I guess it's all over for us two
But you can't understand my blue day

*Words and music Nick Heyward
Reproduced by kind permission Bryan
Morrison Music Ltd
On Arista Records*

NICK



HEYWARD

B *Blue Hat for a
Blue Day*

DR. DARNELL

and Mr. Creole

By day he's mild mannered August Darnell. A charming Creole from New York's Bronx. Suave, cool – a sophisticated man-about-town. But there's another side to Darnell. For behind closed doors, ranting and raging, stands the man they call 'The Kid'. Yes, it's true. The man and monster are one. August Darnell is Kid Creole. No. 1 sent Paul Simper to investigate this Jekyll and Hyde character. And he found that everything from King Kong to The Beatles went into his creation.



PHOTOS: MIKE OWEN

THE BIRTH OF A LEGEND

"My original design was to become an actor.

"But as I grew older I realised there were no parts for a coloured man in America.

"The parts that they were giving to people of colour were so demeaning and ridiculous.

"So I decided to create my own role – Kid Creole.

"The Kid is the darker side of me. The fantasy person that you usually keep hidden.

"He's not based on one particular person. There's a lot of the King Of Siam (Yul Brynner's part in *The King And I*) in Kid Creole. His haughty nature and his egotistic demeanour.

"There's also a lot of Professor Higgins from *My Fair Lady* – the schoolmaster who always wants to teach others how to behave.

"And there's the rebelliousness that's evident in so many of Humphrey Bogart's films.

"He's all the characters that have fascinated me over the years put into one obnoxious cat!"



THE COCONUTS

"The inspiration for them came directly from that classic 1940 Willis O'Brien film *King Kong*.

"Fay Wray was the heroine of that film and the idea of her being in the arms of this giant ape – an innocent caught up in a dark world that she couldn't understand – fascinated me.

"I loved the juxtaposition of the innocence and danger.

"So from the beginning I wanted three white women who would look as if they were beautiful objects caught up in a jungle – be it urban or rural – filled with threats and menace.

"In the beginning The Coconuts were just wearing

leopard skin bikinis.

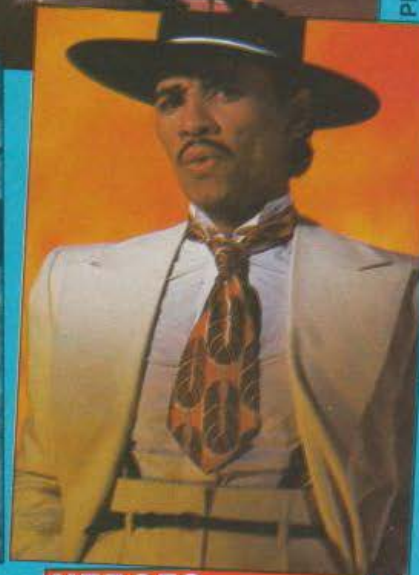
"Then The Coconuts became more sophisticated. They almost covered themselves up, which was my way of fooling all those people who were just coming for the flesh.

"And now it's uniforms – the idea of the Creole army."

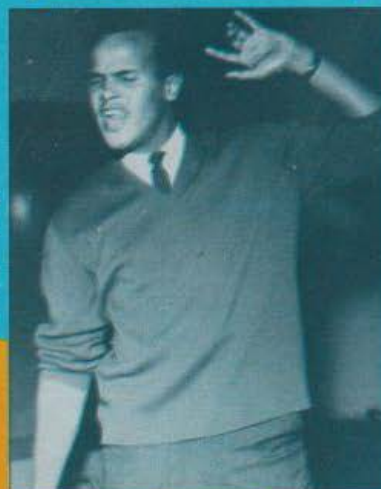
COATI MUNDI

"When I actually get to make a musical – which is still my dream – he'll fulfill the sort of comic role that Don O'Connor had when he sang 'Make 'Em Laugh' in *Singin' In The Rain*.

"When he makes the move to the big screen Mundi will be the best comic foil you can imagine."



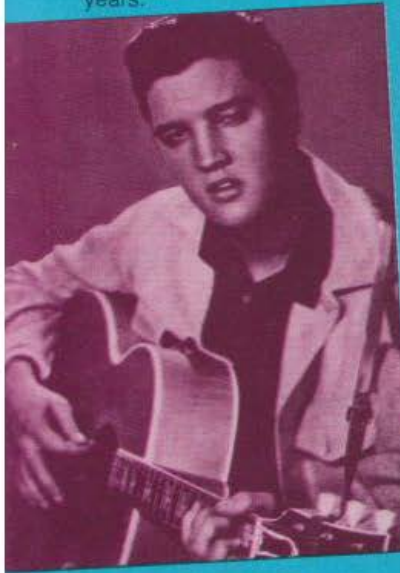
HEROES



HARRY BELAFONTE

"My heroes started way back in my childhood. Harry Belafonte was my first introduction to the Third World. I remember hearing 'Day-o' round the house constantly back in '57/'58 in the Bronx.

"The lilting melodies of those 'banana boat' songs – as they called them – haunted me for years."



ELVIS PRESLEY

"Just seeing him in all those cheap, gaudy films he made used to appeal to me as a kid.

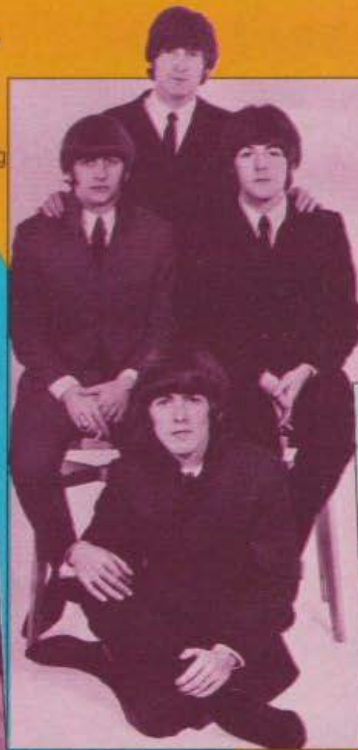
"My early performances on stage were modelled after Elvis – the swivel hips and the legs.

"Ironically Presley modelled himself after black American R&B singers. So there was me, a guy from the Bronx modelling myself on someone from the South who modelled himself on American blacks!"



CAB CALLOWAY

"I discovered him later, when I was 14, in a film called *Stormy Weather* with Lena Horne. I loved his glamour and style – the big hats, the big bow-tie, the chain and the zoot-suit. There's a lot of Cab Calloway in Kid Creole – in the stance. Through him I got into Big Band music."



THE BEATLES

"The Beatles came over to America in '63/'64.

"I remember the first time I heard 'I Wanna Hold Your Hand' I couldn't believe it – it was so different.

"We used to laugh about the vocals because they really sounded out of tune – it was like these cats were yodelling!"

FRANK SINATRA

"I got into a Frank Sinatra stage after the Beatles. I started realising who the great musical heroes in America were.

"I used to watch old clips of him wooing the bobby-soxers in the '50s with them fainting."



BOB MARLEY

"I got turned onto 'I Shot The Sheriff' during my early college days. I'll never forget I went out looking for it in a record store in Far Rockaway, a suburb of New York, and when I asked for it they played me the Eric Clapton version.

"I asked if they had another version and they said – 'you can't mean *this one*'. And they put on Marley's."



JAMES BROWN

"He is the hero above all heroes. Apart from influencing my music he's the greatest influence living – or dead – on my live show.

"The first time I saw his live show I was fascinated by his sheer drive and energy. They used to call him 'the hardest working man in showbusiness' and he was my role model, for sure."

HUMPHREY BOGART

"My movie heroes were Humphrey Bogart, James Cagney and John Garfield.

"These are the cats I used to go look at for hours and model myself after every gesture, every word. I used to use their language, look for their ties, their



jackets, their pants . . .

"I loved the rebels and you couldn't get a better rebel than Bogart.

"It was always the actors, not the characters, that fascinated me. In the movies Bogart played Bogart. He *had* to be that kind of a rebel in real life."

FRED ASTAIRE

"In my opinion Fred Astaire and Ginger Rogers were the finest dancing team in cinema history. Fred Astaire had *class*. He was always dressed to the nines – he had an air of sophistication about him that I really appreciated."

... AND HEROINES

JUDY GARLAND

"I've always dug her. From my love affair with *The Wizard Of Oz* on.

"There was a girl with an overabundance of talent put to great use.

"And of course she used to wear a lot of military costumes like *The Coconuts* now."



DORIS DAY

"I used to love her musical performances – films like *Calamity Jane*.

"There was something so blatantly innocent about Doris Day which was so contrary to the world I knew in the Bronx.

"Remarkable"

Nº1

DAVID BOWIE



No. 1 Meets...

The Man in the Moonlight

Backstage at a Bowie gig is strictly out of bounds for any journalist, hanger-on or guest.

Even wives are not permitted to enter this inner sanctuary.

Tonight in Chicago, Bowie will perform yet another date of the 'Serious Moonlight' tour. Britain has had its treat, now comes America's turn.

And here am I, going behind the scenes, about to meet Mr. Supercool. And I'm rather nervous.

After all, Bowie hasn't given any interviews on this American leg of the tour and has no need of the headlines which follow him regardless.

Soon 20,000 fans will be yelling for David. Yet, backstage, the crew and band are savouring the quiet before the storm. Everybody is totally relaxed, having a meal or a drink and sitting around chatting.

In fact, it's hard to distinguish the band from the road crew. All of them are dressed in shorts and T-shirts and are recovering from the soundcheck and the baseball match that followed. The final score is still being debated.

After a short wait, I am admitted to the inner sanctum – David Bowie's dressing room. And there he sits, smiling quietly, curled up in a chair in the corner. He's dressed casually in cotton slacks and a baggy cotton shirt. As ever, he looks quite frail and pale.

We exchange introductions and then – we're off! Soon the show will begin.

SERIOUS MOONLIGHT

Now you're about halfway through your World Tour, are you enjoying it all again?

Great, it's very light-hearted, very easy in fact. We have even got ourselves a baseball team. Actually it's a lot of fun. I'm not tired or exhausted at all.

You seem to be adding a lot more dates all the time ...

Yes, it's no problem at all. Everybody in the outfit is incredibly good-humoured. Nothing is taken desperately serious, which helps I think.

There's no problems at all, especially in my relationship with the band. It's been absolutely wonderful from the start.

How do you cope with travelling by air everywhere?

I have really got over this now. I'm even helping some of the guys in the band to get over *their* problem. It helps having the same craft all the time and the same pilot, Woody. He is tremendous! (laughs)

On all your other tours you've played a character on stage. How do you find performing as yourself?

I wanted to do the tour this way, very tongue in cheek. The costuming is very light; I wanted to make the whole show very lighthearted but make the music very good.

David Bowie's massive Serious Moonlight tour, a huge success in Britain, is now working its way across America. A private man who rarely gives interviews, he let Gabrielle Sneddon – Pike backstage to talk about his musical plans, his acting career and his young son – and for a fascinating insight into life on the road with one of pop's legendary performers.

MERRY CHRISTMAS, MR BOWIE

Having seen your new film, Merry Christmas Mr. Lawrence, I think a lot of people are going to be very surprised ... What, at the kind of film it is ...?

Yes, was the part difficult for you to perform?

For me, it was the easiest kind of filming I had done. Mainly because I was given so much freedom to interpret the character in the way in which I wanted.

It is much harder to work under the discipline of a director – especially should you not agree with him. In this case, Oshima had a very tight rein on how the story should be told, but all the actors were given a lot of freedom. That made it not so much easy as fulfilling.

Are you pleased with the results?

I am quite pleased with my performance ... I think the film itself is a wonderful movie. It's not an enjoyable film, but it is something that stays with you long after you have left the cinema. It has that kind of effect.

Where was the film made?

On an island in the South Pacific called Rarotonga. It was as near to Fiji as possible, as near as we could find – without the diseases. We needed a disease-free jungle!

NEW FILMS

Do you have any other film plans?

Yes. I have two or three things lined up. Very serious, terrific directors, good scripts, European directors, very good.

Have you had time to do anything about directing/producing your own films?

I am struggling along, reading stuff on the tour. There isn't much one can do in terms of setting up while touring. I'll have to take a couple of months off afterwards to set things up – but I am pretty sure something will be happening.

If I don't do my own things, I may well do a film first as an actor and then I may do something as an actor after that.

THE TOUR

How long is this tour going to go on for?

Until November! That's it for this year – I'll probably do a short one next year, not quite this long again. This one is so long because I wanted to play everywhere that I had not played in the last five years!



The Bowie entourage in Chicago

The Man in the Moonlight

But, having done that once, I can do shorter tours, like a 19 city tour with a completely different concept.

I will change the show completely – you have to keep it interesting to look at.

At this stage, I don't know if the show will be bigger or smaller. It will depend on what kind of album I'm going to make at that time, it will develop from that.

Did you actually expect the kind of success you're having with this tour?

No, we just did not know what was going to happen when we booked the tour. So we played it safe. Then the whole thing just escalated as soon as the announcement was made. It started snowballing and it is still snowballing over here in the US. It has exceeded all my expectations considerably!

It's wonderful – I'm not complaining (Smiling).

LIFE AS A SOLO ARTIST

There are not many people left, in your calibre, who are still performing today, since most big bands have split up by now ...

That's the trouble with being a solo artist, I can't split up. I'll split up after the tour (laughs). Go my separate ways ...

Can you see yourself carrying on doing this kind of thing for a long time to come?

I think, because I am a solo artist, I have a lot more freedom and a lot more potential to take on more interesting things.

The possibility of me doing more musical-orientated things in terms of what would have been called a stage musical is more open than it is for a band who just go out to play rock gigs.

That's always made it easier for me to present something more theatrical on stage.

Yes, I guess as long as it is interesting, I'll keep working in the music area.

MULTI-MEDIA MAN

You do have a lot of different interests. Which one is the most important to you? I don't see it in those terms. As long as I have the freedom to go from one to the other.

One can spark off the other. If I'm working in music, that will often give me ideas for a movie for instance, and vice versa.

Raratonga gave me a good idea, a good definition, of what I wanted to do when I went back on the road again. So I am floating from one to the other, stimulating all the other things – like a balancing act, like those conjurors that keep the plates going on sticks ...

BERLIN

Your period in Berlin was very important to you. How do you feel about it now, do you regard it as a home?

Yes, I must admit that when I went back to Berlin, I had pangs of homesickness in a way. I really do like Berlin and it meant so much to me – it did! It changed my way of looking at things and being with people and doing what I want to do ...



Do you speak any German?

Ein bischen ... practically nothing. I started to remember more when I got there. The most unfortunate thing about well-educated people there is that they all speak English! (laughs)

But I still do have very close ties and I re-met a lot of the people that I knew when I was there.

In fact I went back to where I used to live and had a look around. I couldn't summon up the courage to knock on the door of the apartment that I used to have and I really regret that.

Just to see what they had done with it, I went round the back and looked at where Iggy Pop used to live as well. That's been transformed I noticed.

But things don't change that much, not in that particular area. That house still looked good.

All the Turkish kids in the street, still the same kids as if I had not been away. It's the same kid playing with a ball.



Berlin: a hotel room in the town that was once Bowie's home

SWITZERLAND AND SON

Your main home is in Switzerland these days?

Yes.

After the American lap of your world tour, are you going back there or on holiday somewhere?

I am going to start straight off for where we

are going to go on tour. We're going to Japan, so I am going out there somewhere and taking a holiday as near to the gigs as possible, because it's too much of a hustle to go back to Switzerland.

When is your son Joe coming to join you?

He comes in and out a lot all the time. He saw most of the European tour. This one is a bit more difficult because it is a long way to come.

In Europe it was easy, I could get him in every weekend. He would come in on the Friday night after school and go back out again on Monday.

But America is more difficult. He'll still be coming in and out. Then, hopefully, I can take him away on a holiday during my break in the tour.

The Japanese leg will be quite difficult again, because that is such a very long way to come. Probably he will join me at the end of that and we'll go off together afterwards.



A fitting at Madame Tussaud's for a wax Bowie.

PUBLIC IMAGE

Do you have a lot of plans straight after the end of this tour?

Before I would just have gone off on holiday for months and months afterwards, but I don't feel at all like that. I feel that I can walk straight into something else.

It's been great and the weather has been terrific (laughs). The only thing is getting about when you are under such a focus all the time, in the press etc.

I tried in the beginning in America, but it is really difficult. I didn't think it would be, but it really is. It's harder than I thought, so that's a little bit disappointing.

Even in Chicago, although I was here for a long time when I did *Elephant Man* (the play for which Bowie received rave reviews) and never had any problems, a tour is different. The focussing is different, it's always more exaggerated and people become more excited than normally.

Even though *Elephant Man* was an unusual play and had lots of publicity, it was of a more sensitive kind. This is a bit teethgritting!

But it dies down as soon as you stop touring – it's as though you are a different person again.

It's really strange how people react when they see your picture permanently in the



With les jeunes gens in Frejus, France

newspaper all the time. They react differently when you're not, though you're still the same person.

I only wish hotel rooms did not all look the same!

PRIVATE LIFE

David spends most of his day in his hotel suite.

He relaxes, reads a lot of books, or has business meetings.

Outside there are always hordes of people waiting . . .

Between four and five pm, the limousine takes David and Coco Schwab, his personal assistant, to the gig. The rest of the entourage leave in mini-buses.

Security is very strict at the concert. Unless you have the right laminated pass, you are not allowed backstage. No guests are allowed backstage before the show. There is a guest pass for an after-the-show party backstage but these are something of a joke — after the show neither David nor any of the band or the entourage are there.

Before the fans have finished clapping for an encore to follow 'Modern Love', Bowie is already halfway back to his hotel . . .

Backstage it's a very casual affair. The band share whatever dressing rooms are available and one make-up and wardrobe mistress.



Preparing to go onstage in Houston, Texas.

David has his own dressing room and his own make-up and wardrobe mistress. This lady is Australian and worked with him on *Merry Christmas*, *Mr. Lawrence*.

By now, Bowie's lovely tan has worn off and he has, as he calls it, a "neon tan". As a result he has to be made-up quite heavily to prevent the lights of the set just washing him out.

His wardrobe mistress also cuts his hair regularly, styles it for the show and chooses his outfit for the evening — unless he particularly dislikes it.

David's dressing-room is always well-stocked with drinks — mineral water, beer, wine, champagne and soft drinks. Yet he rarely touches any of it, bar the water. Nor does he smoke since he almost lost his voice at the beginning of the American tour.

From the roadies to David, the whole party eats together. Steak, mashed potatoes, gravy, vegetables and, for afters, chocolate biscuits is a typical menu.

Bowie jokes with the band, eats with them, and hardly uses his personal dressing room until he has to get ready for the show.

Because there are no guests or hangers-on around the atmosphere is extraordinarily relaxed. In fact, the entire permanent entourage is like one big happy family. Although David is the star on stage, backstage he gets treated with the same sarcastic humour as everybody else.

Bowie is always accompanied by three people. There's Coco Schwab, a very



A moment to relax in Los Angeles

level-headed business woman — nobody on the tour makes a move without consulting her.

Then comes David's security man, JC — big Jim from England. David's own personal bodyguard is an American who travels with him everywhere, rarely smiles, and is as broad as he is tall.

An hour before the show starts, everything gets very professional.

All the crew know the routine as another polished two hours entertainment starts. By now, the band and Bowie have little in-jokes

on stage, jokes which are only known to the family.

Afterwards, the famous backstage getaway is set up. Three minibuses and David's limo stand ready with door open and engines running.

As the encores begin, Coco slips into the backseat of the limo and the two bodyguards wait at the head of the stairs for



The serious moonlight show in Philadelphia

David Bowie.

As the last note finishes, instruments are handed to the roadies and Bowie plus band race for the vehicles which take off for the hotel with screeching tyres. This procedure takes place every night, after every show.

After the show, the band usually go out. Bowie rarely accompanies them.

He doesn't particularly like going to the promoters' parties and avoids liggers as best he can.

He is a very shy and private person, very intellectual, yet not at all highly strung. In fact everybody says the same about him — he is very friendly, never moody or cross and makes a joke should things go wrong.

Bowie will talk with anyone, not just a chosen few, and mixes well within his chosen circle. Nobody has as yet said one bad word about him. If addressed as a 'star' or 'genius', Bowie cringes and shrugs it off.

Bowie may need limousines and bodyguards but he doesn't behave like a 'star'.



Looking suave a Paris

WHISPERS

This is the Modern Whirl

Pop stars sneak up in the most unlikely places don't they? *Whispers* was enjoying a quiet weekend break in Alabama when who should we bump into but **George** from **Wham**. Georgie Boy is finishing off his solo single 'Careless Whisper' with Atlantic big-wig, producer **Jerry Wexler**. He only had time for a brief chat before heading off to Nashville where strings will be added.

Meanwhile, **Clare Grogan** slipped unnoticed into London looking bronzed after a short Spanish holiday. But there's no peace for the wicked: "I'm straight off to Glasgow to see me mum", **Clare** confided. "I haven't spoken to her for seven weeks".

A hot rumour circulating these parts is that **John Lydon** (ne **Rotten**) has disbanded the current **PIL** even though their LP 'Live In Tokyo' is imminent and there's a chance of a **TOTP** appearance.

The Respond label seem to be having a good chuckle at the expense of the nation's press.

Last week an extra date for the 'Love The Reason Live' tour was announced for a certain **Graffiti Club** in **Weatherfield** on **October 10**. Now everyone know's that **Corry's Mike Baldwin** was hoping to get **Barry Manilow** for that night, so it can't be true, can it?

According to **Radio One**, **Culture Club's** manager is none other than *Whispers* fave **Scotsman** and **Virgin** employee **Ronnie "Wild and crazy guy" Gurr**. Not true.

The **Club's** **Boy Wonder** had time to fit in a rare TV interview with **Noel Edmonds** last Saturday before jetting off again to Germany with the band. After **Noel** complimented **BG** on being "a most attractive person", **George** responded by complimenting **Edmonds**

on his shirt: "I never get tired of seeing you in that one", the pretty one snorted. He then went on to say that the only people who really got his goat were unnamed rock journalists. No-one here we trust old **Boy**.

Still **Clubbing**, the **Cultured ones** were honoured by a visit from **Michael Jackson** at their recent LA gig. **Mad Mike One** kept a low profile — he was wearing a glaring satin **Michael Jackson** tour jacket. Subtle.

The **CC's** also bumped into **Telly Savalas**, literally. The bald TV 'tec was crossing the road when their car pulled up at some lights. They all tumbled out to meet him and compare hairstyles.

Back in the land of lunacy, we paid **Julian Cope** a flying visit in his **Tamworth** abode. **Copey's** new LP is almost ready to unleash on an unsuspecting public. Over a couple of pints in the **Pretty Pigs** **Jules** told us that his current listening includes **Jason Crest** and the **Turquoise Tandem Cycle, Strange Walking Men** and **Mandrake Paddle Steamer**.

Style Council's LP 'Taking It Leisurly' is almost complete. **Tracey Thorne** sings on one track while **JoBoxers** bassboy **Chris Bostock** lays down some lines on two others. **Paul Weller** wants to give away a free colour booklet instead of the usual sleeve notes. **Never could understand what the Cappacino Kid was on about anyway . . .**

Nick Heyward's next album will be called 'North Of A Miracle' and **China Crisis** have opted for 'Working With Fire And Steele'.

Whispers had great difficulty parking in **Oxford Street** last week. Cause of the bother? **Gary Numan** of course, making a personal appearance at **HMV** shop. Two girls had come all the way from **Holland** just so they could kiss the

intrepid aviator.

Bob Dylan has had his hair straightened for the cover shot of his long awaited new LP 'Infidel' . . .

But that means nothing to the **The Truth** who limber up for their live shows by practising **Yardbirds** numbers in their underpants. They give 'Over Under Sideways Down' a completely different twist.

American Playboy reckons that **Annie Lennox** is one of the five sexiest women alive at the moment. Who are the other four then? . . .

While they were **Stateside Big Country** went sightseeing on the battleship **Invincible** moored in **New York**. They were fascinated by the engine room and had great fun pretending to fire the guns. Yippee! . . .

Clannad follow up their **Harry's Game** success with the title music for **Robin Hood**, the most expensive TV drama ever mounted. Starts **January** goggle boxers.

Depeche Mode continue their successful tour despite poor **Dave Gahan's** bad throat infection. The lad has been consuming vast amounts of honey and lemon. What a trouper.

Malcolm McLaren is back from **Australia** but is most reluctant to do any promotion work for his next single off 'Duck Rock'. Not only has his label **Charisma** been taken over by **Virgin** but he reckons he doesn't stand to make a bean from his next single release . . .

The Police have requested that **A Flock Of Seagulls** play support on their European dates. At least somebody likes 'em then.

Spandau Ballet's next look is rumoured to be cowboy outfits. Maybe they should record a version of 'The **Kempton Races**' while they're about it.

Simon Le Bon tries to keep his feet on t'ground by popping into his local when he's not somewhere exotic. This surprises the locals somewhat. Probably 'cos **Simon** will insist on asking for "a large **Pina Colada** and have one yourself my good man . . ."

Panic reigned when **Thin Lizzy** almost didn't make their recent **Kaiserslautern** concert recently. Some prankster had turned the signposts round which meant that half the band ended up near **Timbuktu**. Meanwhile the promoter told an impatient crowd that **Phil Lynott** would take the stage with **Motorhead**, who were supporting. Unfortunately the rest of the **Lizzies** got there just in time

Talking of idle shirkers our editor, youthful **Phil McNeill** is en vacances in **Greece**. Eagle eyed readers can interrupt his ramblings by going up to him and saying "You are the **No. 1** man and I claim my doner kebab, my five bottles of ouzo and my free season ticket to **Chelmsford**". He will then punch you on the nose.

Amongst the regular visitors to experimental composer **Philip Glass's** house these days are **Laurie Anderson**, **Paul Simon** and **Talking Head David Byrne**. All three have written lyrics for **Glass's** LP. **Byrne** even helps **Philip's** kids with their maths homework! He's especially good at multiplication and the three times table . . .

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John Moss gives **George's** ears a bit of a kiss in those hard times of 1981 before **Culture Club** made it "to the top".

STUFF

And Nonsense

► The new Mersey beat

The Mersey breeze was filled with the sound of distant drums as Liverpool became the stage for a unique marathon.

'Drums Over The Mersey' was the idea of local drum-hero and one-time member of Wah! and Dead or Alive, Joey Musker.

Along with 15 others — including drummers from Echo And The Bunnymen, China Crisis, Icicle Works and Wah! — he pounded the beat for a solid 24 hours to raise £10,000 for a children's hospital.

The marathon began at noon aboard the Liverpool-Wallasey ferry, then continued in the Royal Court Theatre for the next 23 hours.

By the early hours of the morning the bleary eyes, split sticks and multiple blisters told a vivid story, and by the final ferry boat stint, everybody involved was looking forward to "a good night's kip".

The marathon eventually finished to the sound of the boat's midday hooter and a huge cheer.

'Drums Over The Mersey' ended as it began — with an almighty bang.



ABOVE: One of Liverpool's up and coming drummers gives the old 'uns a run for their money.

BELOW: On a ferry across the Mersey, organiser Joey Musker (centre) drums away while being interviewed. Former Teardrop Explodes drummer Gary 'The Hulk' Dwyer wonders why no-one's talking to him.



Photos this page: John Stoddart



ABOVE: Two participants suffering from that well known drummer's complaint Handus Blisterous take a welcome break.



ABOVE: The agony and the ecstasy at 3am. Virgin Dance's drummer wishes he hadn't asked the time.

► Melanie's ace shot

With the release of 'Every Breath Of The Way' archetypal '60s hippy songstress Melanie seems to have mellowed.

She was the lady who sang about having a brand new pair of rollerskates, wore gingham dresses and inspired her audiences to hold up hundreds of lighted candles at every gig.

Nowadays, Melanie is making a name for herself as a straight actress.

"Last night we did the first run-through of a musical about Calamity Jane's daughter. It's called *Ace Of Diamonds*, and it has 26 songs which I wrote," she revealed.

Melanie's interest in the legendary sharp-shooter was fuelled by a book she was given three years ago.

"It was a book of letters written by Calamity to her daughter. Hopefully the musical will go to Broadway."

Whatever happens, Melanie will be over to play the Albert Hall on October 4.

No.1 Readers' Charts

Who's No. 1 in your chart? Now's your chance to list your five current listening favourites.

Either cut the coupon out, or list your Top Five on a postcard and send them off fast.

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 21

My favourite records right now are

1 3

2 4

3 5

Name:

Address:

Age:

► Hot Stuff

Brixton's Hot Club are looking for some hot new talent.

They're particularly interested in hearing from female musicians, so if you think you'd fit the bill send a demo cassette, with photos and a biography if possible, to Hot Club SW9, c/o P. Sylvester, 18 Warlingham Close, Rainham, Kent.

► Jam packed . . .

Leading fanzine Jamming is back in the shops on September 21, and should be available from all major High Street newsagents.

Issue 15, the first in full colour, costs 50p and has a major Elvis Costello feature, plus Bruce Foxton and Bunnymen articles.

Anyone who has problems getting a copy should write to *Jamming*, 69 Hammersmith Road, London W14.

► Viva Espana?

Every year there's one big holiday single that everyone rushes back from they're European break to buy.

This summer it's 'Dolce Vita'

by Ryan Paris.

It's also the first record the Italian-born singer has ever released. He's taught classical guitar, done bit-parts in films and sung with rock groups, but says: "It's taken me ten years to find the right kind of music for my voice."



Black is back

Former Selector lead singer and television presenter Pauline Black is currently falling in love again . . . every night until October 1.

Pauline is playing the role of Lola-Lola in the Liverpool Playhouse's production of *The Blue Angel*—a part that made Marlene Dietrich an international star.

And as a 'Good Luck' gesture Marlene sent Pauline and the cast a bouquet of flowers.

But just to prove that Pauline hasn't discarded her musical stance she took to the dance floor on the opening night party moving to the disco sounds of

her fellow 2-Toners The Specials.

► Kissing To Be Confident

Will Powers is no pop star — he's not even much of a man!

Will, whose single 'Kissing To Be Confident' is out now on Island Records, is the concept of American photographer Lynn Goldsmith. She has a fascination for people's voices and the way they can affect us.

With the aid of an electronic modulating device *she* is the voice of Will Powers, the man with an answer to every human emotional problem.

There's even an institute you can join, and people like Sting,

Tom Bailey and Nile Rogers have helped out on her just released album, 'Dancing For Mental Health'.

The sleeve of 'Kissing With Confidence' consists of pictures of couples plastering each other with kisses, and guess what — we've devised a competition for all you confident kissers out there.

Just send us a pic of yourselves locked in each others arms and lips, and the best one — as judged by Lynn herself — wins a copy of the album, single and her book, *The Police* (photographed by Lynn Goldsmith).

Send your snaps to Kissing Competition, No. 1, Room 2614, Kings Reach Tower, Stamford Street, London SE1.

WILL POWERS KISSING WITH CONFIDENCE



EARLY LIFE

Name: Cheryl Baker
Nickname(s): Scatty, Jay calls me Wewyl for some reason.
Born: 8/3/55, Bethnal Green, London.
School report: I loved school, but I was the only pupil in the whole school to fail Maths CSE.
Childhood ambition: I didn't want to be anything normal like a nurse! I quite fancied being an ice skater, although the only time I ever went I had to wear those caliper leg things — supports.
First crush: Davy Jones from the Monkees. But I met him at the White Elephant Club in London, where we were doing a gig, and he was a terrible disappointment; very loud, shouting at the doorman: 'I don't need membership, don't you know who I am?!'

HOMELIFE

Lives: Basildon, but I'm moving soon.
Cooks: I like cooking Indian — curries and stuff — but generally I'll tackle anything that looks a bit interesting — even if it's a failure.
TV: *The Young Ones*. And I like the snooker; I've just joined a snooker club in Basildon, so I can learn how to play.
Records: Favourite single is 'Bluer than Blue' by Michael Johnson. It was a bit like 'Three Times A Lady' and released about the same time, but I thought it was better.
Song most like to cover: 'You Make Me Feel Brand New' — Stylistics.
Books: All James Herriot's books.
Cartoon character: Daffy Duck — he makes me laugh. I don't much care for Roadrunner.

Cheryl BARKER

(Bucks Fizz)

LOVELIFE

In love: With a bloke, but I can't name him.
Out of love: I hate photo-sessions cos' they take so long. I hate places like Stringfellows that are full of robots trying to look better than one another. And I hate tripe — the food. My mum's a real old East Ender and she loves it.
Furry friends: My dog died a little while ago, but he wasn't really a friend, he was a little rot-pot! He was called Butch and he was a mongrel, but his dad was a terrier and he really took after him.
Turn ons: Apart from my earlobes being tickled, good music.
Turn offs: Bad 'garlicy' breath.

SOCIAL LIFE

Films: *Airplane*, but I thought *Airplane II* was a cash-in. I like *ET* but I didn't cry. My eyes welled up a bit but nothing actually dripped out!
Gigs: I don't see as many as I'd like to. I missed Bowie. I saw Kids From Fame and I admired how hard they worked but I didn't watch the TV programme so I wasn't really familiar with the songs.
Nights out: I like to go to a good

restaurant, with a nice bar you can retire to after the meal, with some good company. I fancy discos very, very rarely.
Nights in: I like a nice evening in with my boyfriend.
Lights out: Not 'arf! I love my sleep. I have Horlicks first, or if I haven't got enough milk I have that chocolate mix you can make with water.

PRIVATE LIFE

Lusts: I don't think I've got any lusts, but if I'd been born earlier I'd have gone for Marlon Brando or Tony Curtis. And Steven McQueen — he had lovely blue eyes. Oliver Tobias looks as if he could look after you if you were abandoned somewhere!
Fears: I'm terribly afraid of the dark; I never sleep without a light being on so I can see. I used to be scared of moths, too, but I'm used to them now and I just try and lure them back into the garden.
Confessions: I'm a terrible slot-machine fanatic. One day I put £18 in one. I was so ashamed! It was one of those £100 jackpot ones and I won back 30p. That was at my snooker club.
I wish: . . . To act; to be in television for a few years, on a chat show, or presenting a children's programme.

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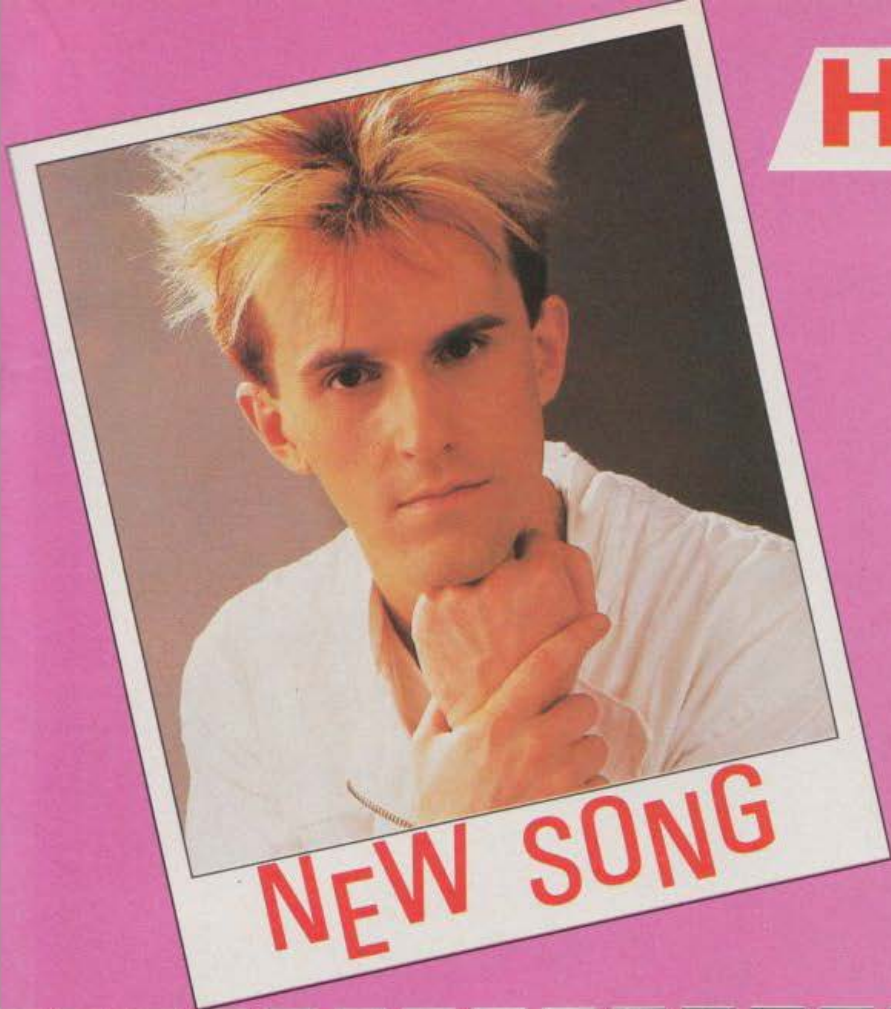


like
Gangbusters



THE BEST FOR MUSIC

HOWARD JONES



I've been waiting for so long
To come here now and sing this song
Don't be fooled by what you see
Don't be fooled by what you hear
This is a song to all of my friends
They take the challenge to their hearts
Challenging preconceived ideas
Saying goodbye to long standing fears

Don't crack up
Bend your brain
See both sides
Throw off your mental chains

I don't wanna be hip and cool
I don't wanna play by the rules
Not under the thumb of the cynical few
Or laiden down by the doom crew

*Words and music Howard Jones
Reproduced by kind permission Warner Bros
Music Ltd
On WEA Records*

OL' RAG BLUES

When you look into a mirror
Tell me what do you see
Is it pictures of Lily crying
D'you know what I mean
I've been living high
I've been living low
Like a bird in the sky
This is the way to go

Chorus
What're you gonna do with those faded blues you wear
What you gonna do with those ol' rag blues
What you gonna do with those ol' blue jeans you wear
Old rag blues
Old rag blues
Old rag blues

Did you think it was for ever
Well now you know
The summer sun keeps shining
Shine through the blue
I've been living high
I've been living low
Never give up trying
Oh no no no

Repeat chorus

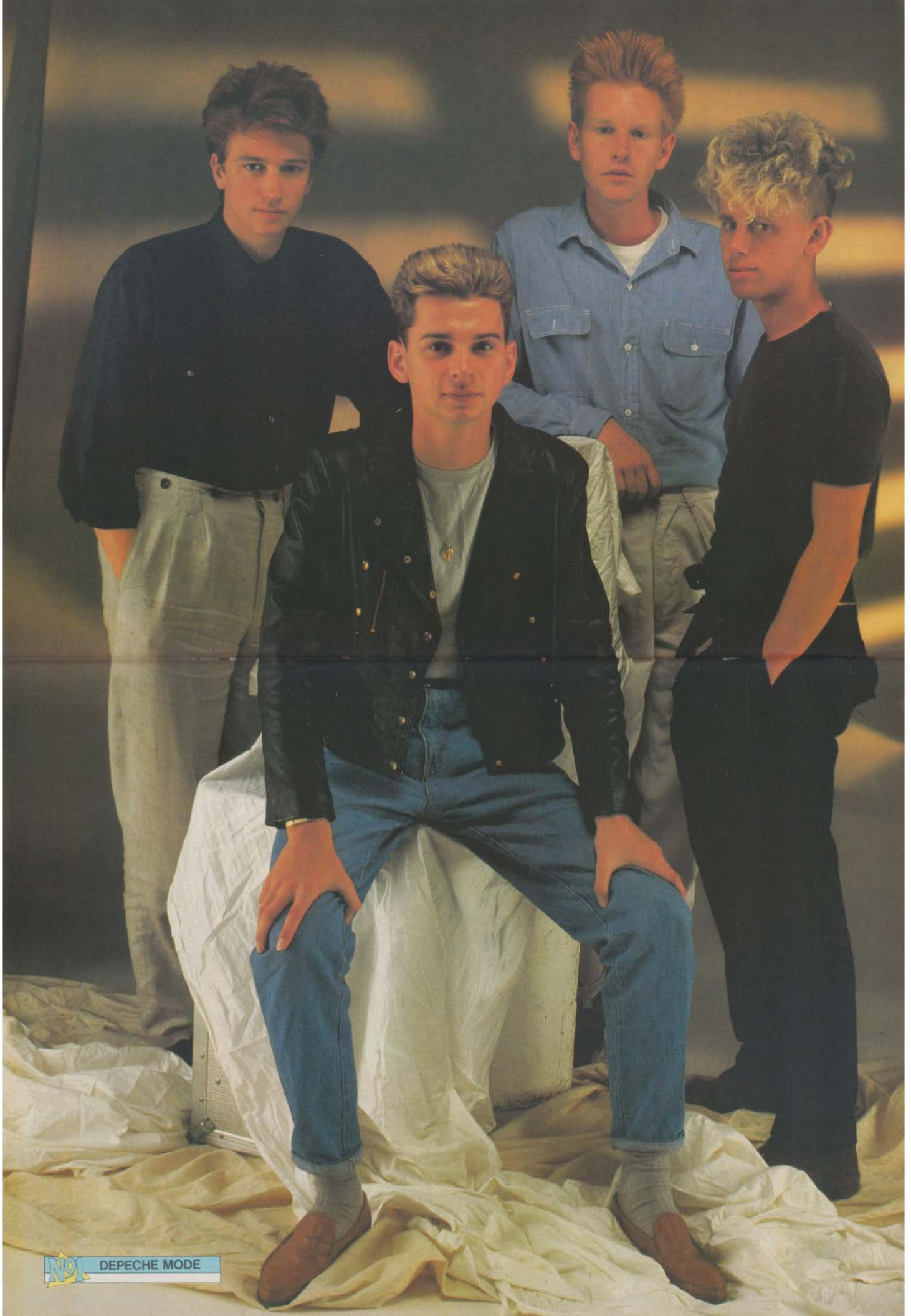
I can hear you calling
Somewhere in the blue
Can you hear me calling for you for you

Repeat chorus



STATUS QUO

*Words and music Alan Lancaster/Keith Lamb
Reproduced by kind permission Shawbury Music Ltd/Eaton Music Ltd
On Phonogram Records*



HOW THE OTHER HALFLIVES



Photo: L.F.I.

When Japan split up late last year many thought the *other* two members of the band were going to find things tough.

But it hasn't turned out that way for Richard Barbieri and Steve Jansen.

Richard's keyboard expertise is keenly sought after by various Japanese groups and he is also working on a ballet score and film themes.

Steve's unique 'burundi' style of drumming is also in demand, once again by Japanese groups.

He's worked with various members of the Yellow Magic Orchestra but at the moment both he and Richard are helping out David on his solo album in Berlin

Steve is also a keen photographer (he took the sleeve shot for Japan's 'Art Of Parties' single), and an exhibition of his work is about to begin at the prestigious Photographers Gallery in London.

He took a break from recording in Berlin to talk to Paul Bursche. Sheila Rock picks her moment and comes away with a colour snap.

THE JAPANESE MUSIC SCENE

“ It's very active. I've spent a lot of time in Japan and everything

is always on the go. The Japanese are very hard workers, whereas the English are inclined to sit back. The Japanese fight for what they want and go for it.

“All the Japanese musicians I know are working

GENTLE

“I suppose I'm interested in capturing atmospherics. I started taking covers and things and it moved on from there. I find it most interesting to take photographs of people and their expressions, which are what most of my photographs are about.”

Photographs by Steve Jansen

THE EXHIBITION

“It's taken a long time to get it all together and it still isn't a very extensive collection of photographs because I haven't got the time to



steadily. They have daily schedules. Some of them are producing two albums and their own at the same time.

"I don't think that's particularly the way to do it, though. But I was in that environment and coming back to England I realised how slow it was."

BEST-WORST MOMENT

"Was coming up with 'Tin Drum'. We were under a lot of pressure and we stood to lose everything. But we persevered and came out. I think it was a hard struggle. After all that work we came out over-years (as opposed to over-night) successes.

"That time was also the worst because we were under so much pressure."

THE LAST JAPAN TOUR

"It was very peaceful. The tour before that was so hard. Everybody was uptight and tense. On this tour we accepted that it was the last one and that there was no need to pressurise each other. In that way it was very easy."

MICK AND DAVE

"Me and Richard were friends with both, and they were both having a heavy time with one another. It was kinda hard to side with either one or the other and it was up to them to sort it out.

"I really didn't want a part of it. We talked to them and tried to find the best way round the situation but in the end it was up to them.

"I haven't seen Mick for a while now. What he did with Midge Ure was a bit unadventurous. Exactly what you'd expect with the two of them together."

THE JAPAN ALBUMS

"I can listen to them. It's just that you see things differently and if you were doing them now you'd do them differently.

"It's very rare when you do something and you're really pleased with it. 'Tin Drum' is the exception. I wouldn't change much of that.

"I just can't listen to the first two though. I think the vocals are more annoying than anything. They're kinda raunchy but that was definitely a different band."

TALKING DRUM

"That drumming style came out in me because I wanted to have a more physical side to drumming.

"'Life Without Buildings' was adventurous. I liked the way it worked. 'Talking Drum' was literally trying to find a way to make them speak. Not in the ordinary way, but in tone. And I felt it worked. I'm happy with that area."

CANTONESE BOYS

"Me and Richard kinda decided that we're going in the same direction and we want the same things out of life so we decided to work together.

"We're quite happy about it because we know that we won't give each other unnecessary pressures. We've always been really good pals and still are.

"The kinda thing we want is mood. But we don't want it to be too distant and removed. We're taking the whole thing stage by stage. We're getting all the material together and then deciding whether we want other people to play on it. We'll probably play live. We

hope to record in October, but there's Dave's album to finish first.

"I'll be venturing into vocals. I've never sung on record before so I'm interested to see what's going to happen. We're going to have a name which we'll use for other areas such as film."

DAVE'S ALBUM

"We're about halfway through recording it. There have been a few technical problems at the Hansa studios so we decided to pull out a bit early.

"A lot of people play on it, including Riuichi and Richard (Barbieri). It's quite funky but there aren't many 'up' tracks on it. Dave did all the writing on it.

"When Roo(ichi) came over they wrote one track together but that might not go in as it's a bit out of place."

LIFE IN TOKYO

"The BBC wanted to do a documentary about people living and working in Japan. They couldn't afford to send someone out there, though, so they arranged for me to do it.

"They contacted Canon and I was lent a video camera the same as the one I already had. I enjoyed doing it but I can't take it too seriously. To become good at that you've got to devote all your time!"

MERRY CHRISTMAS MR LAWRENCE

"I haven't actually seen the film in English yet. I think that there are just too many flaws in some of the characters' personalities.

"I like the film for the kinda feel it has and the story behind it is very interesting.

"Me and Richard are maybe doing a Samurai soundtrack later on this year. It's a three hour TV thing for Japan. I'd love to do that. I really enjoy putting music to visuals."

STEVE JANSEN

"I enjoy working. I don't really like to have free time and holidays. I'd like to be doing more but it's important to dedicate yourself to one thing.

"I don't like to think that something's going to carry on the way it is forever just because it's going well. I like to feel that I have to work."

MAN-TAKE POLAROIDS



dedicate to that area.

"The exhibition is at one of the better places and not many people get the chance

to show their work there. I'm not a professional so for me to get pictures shown there is really satisfying."

STILL LIFE IN MOBILE HOMES

"I've got this fixation with TV. Most of the time you go into hotel rooms there's a TV by the window. It's always appealed to me seeing a picture on the TV and a picture out the window.

"Especially when the TV picture is in black & white. I'm just playing about with a room's atmospherics with the face on the telly.

"I don't actually pay much attention to TV itself, just the images. That's why I like commercials. There's a lot of images in a short space of time."



SINGLES

Reviewed by
Martin Townsend



DAVID BOWIE
Modern Love (EMI America)

Bowie's up to his tricks again. Using a clever arrangement – a spoken intro over pounding drums, guitar and haunting piano cords – he draws the listener into what is basically a very mundane fast rock song.

I played it twice and was hooked. No sign of Twig the Wonderkid but the paperboy gets a mention.

XTC
Love On A Farmboy's Wages (Virgin)

Ringed acoustic guitar heralds another XTC classic. Unashamedly rural in feel with a folksy chorus and a melody that is strong but totally unpredictable, 'Farmboy' is the soundtrack to a golden autumn.

The B-side of the twelve-inch version features three live tracks including 'Burning with Optimism's Flame' one of their finest songs.

I-LEVEL
Stone Heart (Stone Woman) (Virgin)

The best track on I-Level's cracking debut album senselessly remixed into an inferior form. The characteristic sharp angles have been

rounded off and Sam Jones's vocal sounds less hearty, more stoned.

Still streets ahead of anything else around at the moment, but as a fan I'm disappointed.

THE KINKS
Don't Forget To Dance (Arista)

Typical Kinks. A deceptively simple tune, beautifully arranged, that claws you in after a couple of listens.

There's no ironing them out.

STONE CITY BAND
Ladies' Choice (Gordy)

Written, produced and arranged by Rick James, this string of tiresome sexist clichés cracks along over a buzzing synth and bubbling bass rhythm. There's some delicious close harmonies, but they're harmonising on "Babe, get off your butt and jam".

Why do 95% of funk records have to have such terminally dumb lyrics?

BUCK'S FIZZ
London Town (RCA)
MARGAUX BUCHANAN
London Town (MCA)

Neither of these bear any relation to each other or to the Light of the World classic of the same name.

The Buck's Fizz effort is an everything-but-the-kitchen sink production with those awful mock-epic vocals first aired on the appalling 'When We Were Young'.

The vocals on Margaux Buchanan's song are mixed well forward so everyone can hear her awful Dick Van Dyke cockney accent.

MIKE OLDFIELD
Shadow On The Wall (Virgin)

There's nothing of Mike likes better than to get really steamed up about nothing – witness his mimed guitar solo on *Top Of The Pops* during 'Moonlight Shadow' – pure 1974.

On this tuneless dirge, ex Family man Chapman joins in the histrionics.

"Shadow on the wall! Shadow on the Wall!" he screams. Oh alright, Rog – you can sleep with the light on.

NONA HENDRYX
Keep it Confidential (RCA)

With petulant old Diana Ross a complete parody – and not even of herself – the time is ripe for Ms Hendryx to steal her crown.

Backed by the excellent Material, Nona's voice struts silkily over echoey piano then spits fire on the funky chorus.

Incidentally, my copy of Nona's previous single 'B-Boys' single has 'Confidential' on the flip-side, so don't buy it twice.

JOE WALSH
Love Letters (Warner Bros)

NILS LOFGREN
Across the Tracks (MCA)
Two old guitar heroes with more nous than most.

DEPECHE MODE
Love, in itself (Mute)
Appealing little melody that's sort of halfway between an anthem and a nursery school song, like Big Country doing 'Kookaburra Sits In The Old Gum Tree'.

Unfortunately, the record as a whole, though 100% less weedy than "Everything Counts" is just so cluttered. Someone seems to be throwing cutlery around in the chorus break, Sweep makes an appearance on the last verse. And is that a train on the fade-out?

All of these insurmountable tasks
That lay before me
All of the firsts
And the definite lasts
That lay in store for me

There was a time
When all on my mind was love
Now I find
That most of the time
Love's not enough
In itself

Consequently
I've a tendency
To be unhappy, you see
The thoughts in my head
All the words that were said
All the blues and the reds
Get to me

All of these absurdities
That lay before us
All of the doubts
And the certainties
That lay in store for us

Words and music Martin L Gore
Reproduced by kind permission Sonet
Records and Publishing Ltd
On Mute Records

Depeche Mode



LOVE IN ITSELF

KC & THE SUNSHINE BAND

(You said) You'd Gimme Some More (Epic)

As far as dance music goes, Harry Casey's got it sussed. On 'Gimme some More' he builds the sound in all the right places and knows just where to leave the gaps.

Driven along by a big, wide, bouncing beat and gusty old-soul style vocal, it's as far from a re-write of 'Give It Up' as it's possible to get. He even has the good taste to look like Ray Wilkins on the sleeve. A goal.

Joe Walsh turns in a terrific tongue-in-cheek reggae version of the old rock 'n' roll standard, complete with over the top drum-roll-and-yell intro.

Nils' effort is a heavyish but melodic protest at petty prejudices – he's not allowed to see this girl 'cos she lives across the tracks. The follow-up is called 'Mown Down By The 11.03 From Doncaster'.

TOM BROWNE

Rockin' Radio (Arista)

At Hammersmith last year Tom played bitter-sweet jazz trumpet solos as the audience brayed and whined (quite justifiably) for funk.

Here he bows to the majority with a spanking Sly 'n' Robbie style rhythm, over-laid with vocoder effects and almost completely devoid of trumpet.

It's enjoyable enough but Browne's not using his head – jazz is such a wide field surely there are new ways left of combining it with funk without one side dominating.

DAVID KNOPFLER

Soul Kissing (Peach River Records)

Mark Knopfler's brother turns in a smooth and very pretty ballad which, not surprisingly, is very Dire Strait-ish.

The B side 'Come to Me', a half-spoken growl of a song with skittering rhythm and twisting sax, is more interesting. A name to watch.

ANY TROUBLE

I'll Be Your Man (EMI America)

Melodic mid-tempo rocker somewhat in the mould of Tom Petty's more laid-back stuff. Any trouble? Yeah – the singer sounds middle-aged and Springsteen-ish and the vocalists are singing in their sleep.

The flip, 'Human Heart' is better, the singer plumping for a softer croon over atmospheric piano.

DALEK I LOVE YOU

Ambition (Korova) A POPULAR HISTORY OF SIGNS

If she was a Car (EP)

Silly names playing serious games.

The Daleks have made one or two very fine records since forming in '79 and 'Ambition' – lightweight but frantic white funk that Heaven 17 would be proud of – marks a new peak.

The Signs EP is too influenced by the grossly overrated Joy Division for my taste – particularly on 'Guernica' – but the title track builds well and they're definitely a band to watch.

MICKY JUPP

Boxes and Tins (A & M)

"I got boxes, I got tins" boasts Mr Jupp on this bland Francis Rossie produced twelve-bar rocker. Hard luck on him if the Blue Peter appeal wants stamps this year.

MADONNA

Lucky Star (Sire)

The title and name may sound like the Belgian entry for the Eurovision Song Contest but this turns out to be very good indeed.

Spacy bleep effects lead into a heavily synthesised funk backing track and Madonna's vaguely Teena Marie-ish voice.

"You may be my lucky star, but I'm the luckiest by far." Dix points!

GAZEBO

I like Chopin (PRT)

I don't know a single classical music fan that likes Chopin. Nevertheless this Italian who, according to my dictionary, has named himself after a 'balcony, turret or lantern' – had hits all over Europe with this pleasant enough little song.

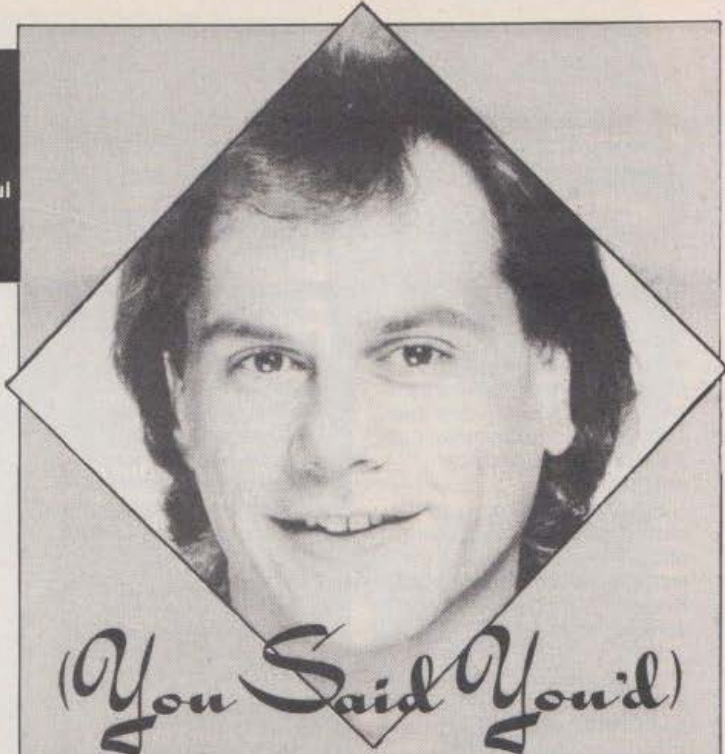
Depeche Mode should listen to the synth arrangement – less is more.

MAINFRAME

Talk To Me (MC)

"Can you talk to me or do I stand here alone", whine this drippy synth duo. I reckon the reason people with synthesisers always sound so miserable is that they spend hours programming them and never go out and play football or meet girls.

This lot are computer bores, too – the B-side contains four programs. Next week, a Boxcar Willie B-side that will light up your Christmas tree and make toast in four languages.



(You Said You'd)

GIMME-SOME-MORE

Liar, liar

Telling me a bag of lies
You don't mean a thing you said tonight
You promised me for days and days
Now you're gonna go and change your ways
I've seen you round somebody else
You must be doing something else

Chorus

You said you'd gimme some more
You said you'd gimme some more
You said you'd gimme some more
You said you'd gimme some more
You said you'd gimme some more
You said you'd gimme some more

Liar, liar, liar

Why you wanna do this to me
I've been so good to you can't you see
I've given you everything you want
But it seems to make no difference at all
I want your body I need it now
I need some loving I need it somehow

Repeat chorus

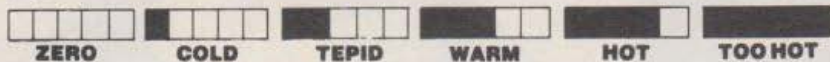
Don't stop what you're doing
You said you'd gimme some more

Words and Music H. W. Casey
Reproduced by kind permission CBS Songs Ltd
On Epic Records

KC & The SUNSHINE Band

ALBUMS

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



WILL POWERS Dancing For Mental Health (Island)

You know all those Woody Allen films where insecure neurotics get incredibly uptight over their body-image and the meaning of life. Well, this is a musical adaptation!

Lynn Goldsmith plays all the parts – the neurotics who sing about their problems, and the lecturing voice of the mighty Will Powers – the man with the sensible answers.

Lynn's an American photographer with a strong interest in things like meditation and self-help methods, so there *must* be an underlying seriousness.

You could *really* get something out of this if you take the time to study the lyrics.

The music itself is incredibly catchy, mostly bouncy and danceable.

An exciting concept – half-parody, half positive thinking and probably good for you at that.

Debbi Voller

MINISTRY Work For Love (Arista)

A fairly interesting blend of pop, synth and funk from this Chicago group.

Their message is that you have to work for love and in amongst all the electronics you certainly do have to hunt for any real emotion.

Their trouble is that there are no real songs on this LP. 'I Wanted To Tell Her' and 'Work For Love' came the closest to having a real tune.

All in all bland and a bit distant. Just like any Ministry.

Paul Bursche

VARIOUS ARTISTS Dance Mix – Dance Hits (Epic)

This time it looks as though it's official. The LP as an art form is almost completely redundant.

1983 has been an awful year for albums but a great one for dance records. So we've had 12 inches, remixes – and disco segues.

'Dance Mix-Dance Hits. Vol. 2' features three great records – the SOS Band's 'Just Be Good To Me', Herbie Hancock's

FOXX TROT

JOHN FOXX The Golden Section (Virgin Records)

John and friend

John Foxx is a difficult man to pin down. He's the one time Ultravox singer who is quietly classy, more than a match for our Midge and yet still a bit vague round the edges.

The music is much the same as the man. Understatement seems to be the name of his game but you get the feeling that these songs haven't been fully developed. Instead they leave you with a sense of something missing.

Perhaps it's atmosphere and warmth.

Most memorable tracks are 'Endlessly' (shades of the Beatles circa 'Sgt. Pepper') and 'Twilight's Last Gleaming'.

'Hidden Man' says the most however – perhaps he should come out into the open for a little moment longer?

Ursula Kenny

LAND OF ANGELS

The Comsat's joking around



LAND
Comsat Angels (Jive)
The Comsat Angels don't play harps. They blast out a dark and dense network of driving rock rhythms. Over this guitars and keyboards lay down dreamy but controlled tunes with great finesse.

If you want the closest reference, try Simple Minds with a tougher, grittier finish.

The recent 45 'Will You Say Tonight' opens up side 1. It's a punchy 'lust' song with instant appeal.

Ade Morgan



'Rockit' and the O'Jays 'Put Our Heads Together' – and the whole shebang is 'mega-mixed' by Alan Coulthard of the Disco Mix Club.

The idea of compilation albums is hardly inspiring but show me a genuine LP – outside of Wham's – with three killer dance records and I'll be mighty surprised.

Paul Simper

RANK AND FILE Sundown (Slash/Rough Trade)

These four gunslingers will soon be supporting Elvis the C on his forthcoming British tour. Formed by brothers Chip and Tony Kinman from the remains of West Coast punk legend The Dils, Rank And File play country without the schmaltz tears.

Instead they look towards the strutting beat of early Johnny Cash, complete with pulsing bass and nifty picking.

Meanwhile their lyrics mix a sly humour and some contemporary themes.

Country ain't only for conservatives and Rank And File are solid proof of the fact.

Mark Cooper

JAMES WHITE Flaming Demonic (Ze)

Picture this. You're in a seedy New York night club around 3 am and a group of 'musicians' on stage try to impress the audience and each other.

This wasn't how this album was recorded but it sure sounds like it. The six tracks all fuse calculated computer funk with a dash of disco.

What it really boils down to is self-indulgent 'music' that ten years ago might have been a cult. Now it's just the average offering from most pretenders to the Talking Heads crown.

Fiona Souter

Jerry Dammers with removable beard displays the sense of style that makes him so Special.



Wild'n'woolly . . . ZZ Top show how it's done Stateside.



Chas Smash forsakes his skinhead crop for bushy beard. Who said it's Madness?



What is Eurythmic Dave Stewart trying to hide, we wonder. Here he models the essential cover up job for 1983 — a shock of shaggy hair, sunglasses and a neat tasteful growth on the chin.



The Growth of The BEARD

Ragamuffin chic, popularised by chief street urchin Kevin Rowland, hit Britain last year and is still going strong. Curls and a bristly chin are *de rigueur* for that unkempt look.



As those long winter nights draw even closer, a pop stars thoughts turn to that most exposed part of the body, the chin.

Over the years hunks and wimps alike have sought shelter behind a manly stubble.

The hippies of the '60s grew flowing beards to match their shoulder length locks, while the '80s have seen a return to a discreet goatee.

Here we present the No. 1 guide to bears through the ages . . .

Decisions, decisions . . . Jimmy Saville just can't make up his mind.



'Let It Be(ard)'. Whatever happened to those loveable mop tops? The Beatles grew long hair, beards and flares then grew apart.



"The Robinson Crusoe look" as modelled by leader of fashion Steve Strange.



"There's something in the (h)air tonight . . ." Phil Collins sports a luxuriant growth . . . possibly to compensate for the receding hairline.

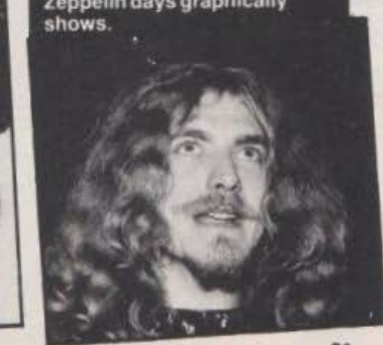


Anyone remember Catweazle? Robert Plant obviously does, as this picture taken in his Led Zeppelin days graphically shows.



All for one and one for all. Status Quo demonstrate the true meaning of

democracy by indulging in a little en masse beard growing.



NO.1

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PICTURES at an EXHIBITION

It's a grey rainy Saturday afternoon in Birmingham. Peter Gabriel is due to play tonight at the National Exhibition Centre, a large concrete complex outside the city. Already preparations are well underway in the huge, bare hall.



Each member of Peter Gabriel's band has his own personal roadie.

Allan Terry looks after drummer Jerry Marotta.

"I've worked with Jerry for about four tours now," he says, "Being an Italian New Yorker he can get a bit finicky and strange sometimes. But he's not what I'd call a fussy drummer."

Allan's worked in music now for 13 years. One of the other roadies refers to this trip as "an old boys' tour."

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Ron Burrows is 78. For the last 63 years he's been tuning pianos.

Here he's working on Peter Gabriel's electric piano. "It generally takes 20 minutes to half an hour," he says. "It depends on who's been playing it the night before." I ask him when he plans to retire. "When they let me," he replies with a wink.

He's tuned pianos for various rock bands at the Birmingham Odeon and the N.E.C. "I like the classics myself. I didn't know Peter Gabriel existed till today."





Jonathan Smeeton is Peter Gabriel's lighting designer. He's worked with acts as diverse as Motorhead, Japan, Mike Oldfield, Thompson Twins, and The Commodores.

All the lighting for this Gabriel gig - including an array of aircraft landing lights that wouldn't look amiss at Gatwick - is on the left of the stage.

"This is an advantage because Peter plays on the right of the stage. So he seems more lonely, more isolated, much more forthcoming," Jon explains.

He also collaborated on the hexagonal stage set design.

IN THE FALLESSET



"I sometimes feel nervous before a gig. I always do in London, New York and Los Angeles because everyone I've ever know is there.

"I think if I stopped being nervous I'd lose all the adrenalin."

Peter Gabriel

The 8000 people at the N.E.C. were:

● sitting on orange plastic seats individually cleaned during the afternoon by Ron and Martin. "There's two of us on the day of the show. Four to clear up afterwards," they said.

● sold takeaway food, supervised by Pete, the head chef. "I've never heard of Peter Gabriel. I'll tell you what I think of his music after tonight."

● sold T-shirts (£6), sweatshirts (£10), key fobs and badges, by Broken Arrow Productions.

"We're hoping the audience are not too trendy for black T-shirts, tonight," they said before the show.

At Bowie's two recent sell-out gigs at the NEC, they sold £90,000 worth of T-shirts alone.

Peter Gabriel makes his entrance in darkness, picked out by a lone spotlight.

Eerie electronic music fills the arena as he comes in through the back of the hall beating a large drum that is strapped to his chest.

"Coming in from the back of the hall became a bit predictable in America," he tells me before the show.

"There were one or two gigs where the entire audience were pointed round, waiting for it!"

The gig is loud and hard. Peter Gabriel's songs are shot through with moving messages about racial discrimination, intolerance - the politics of hatred.

Man's inhumanity to man is covered in the chilling 'Biko', and man's cruelty to beast in 'Shock the Monkey.'

It is during 'Monkey' that Gabriel beckons the crowd to gather round the stage.

In 'Lay your Hands on Me' he raises his arms, turns his back to the audience, then simply falls back on them.

Hands are raised in a reflex action and Gabriel is borne, prone, above the heads of the audience.

"I've only once been dropped," Peter confides.

"But that wasn't on this tour.

"I become a sort of plaything, I think. Obviously it's out of my

control when I'm on the audience. They pass me back to the stage when they get bored with me."

"There's an unnecessary barrier between the stage and the audience at rock gigs," he concludes. "A lot of my performance is designed to open that up a bit."

There are four encores.

"My voice is very knackered at the moment," Peter said earlier.

"There's not a lot I can do about it."

I suggest that his more recent material puts a greater strain on the voice, because it employs the voice as a sort of musical effects box.

"That's through too much listening to Frank Ifield," he laughs.

"I'm still waiting for the Frank Ifield revival!"



"The make-up is just higgledy-piggledy. Join the dots until you like the picture. It's not based on anything in particular.

"Putting it on helps pacify me. It's like a little ritual.

"I don't feel in the least competitive with Boy George!"

Peter Gabriel



LET'S

Danse Society may not be a band to tango to, nor pogo, but they certainly set the pace . . . Paul Bursche hotfoots it round to the studio.

A SOCIETY DO

Danse Society are a band full of contradictions.

Their music is dark and brooding, but Lyndon Scarfe, Paul Nash, Tim Wright, Paul Gilmartin and Steve Rawlings all turn out to be down-to-earth, friendly sorts.

When I meet them they're rehearsing in a tiny room in a Hammersmith studio for a forthcoming European mini-tour, and they're doing their level best to blast down the walls. They halt the assault for a short while and we chat about this supposedly hip band, who don't see themselves as hip at all.



BARNESLEY

When you think of Barnesley, from where the band hail, the name conjures up a jumble of images: rolling hills, cobblestone roads and cloth caps.

What you don't expect is a group like Danse Society.

They play a tight knit combination of driving bass and drums, and sweet keyboards.

The band have been together for two and a half years and are just beginning to reap the benefits of a lot of hard work (nearly 200 concerts played).

Last year they released the haunting 'Seduction' mini LP. The success of this won them growing support and, this year, a record contract with Arista.



BAD DAYS

Danse Society used to run their own label so in a way signing to a major is sad for them, as well as being a major achievement.

"It used to be just us and our manager," explains keyboard player Lyndon. "All the decisions were taken by just us. It was really good. Now we've signed to a big company there are just so many people to deal with."

"I think that that's the really depressing thing," says singer Steve. "Realising that after everything you do the music industry is just a big business concerned with making money. We're just another product."



ATTITUDE

The group are always looking to improve, not satisfied with having made one much acclaimed LP.

"We're not at all worried about following 'Seduction'," says Lyndon confidently. "At the time those songs were really good, but we know that we've got better now. For a start we spent most of our company advance on new equipment so we sound a lot better. Also, we can all play better now. When we started I was tapping out things with one hand, now I can play properly."

To prove these theories the group play some of their forthcoming album to me. For the moment I'll agree with them.



WAKE UP

Last year Danse Society were caught up in a movement that was erupting at that time: Positive Punk. The band insist they weren't a part of it.

"We don't sound anything like those bands," says Lyndon. "We came out at the same time and it might have been good for us because it got us noticed but we weren't a part of it. We never played with any of the other bands within the movement."

It would seem that this band don't need any help. Up to now they've played it their way and it's worked. Now they're on the brink of great things, and they're still doing it their way. Wake Up.



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FRETT'S DANCE VIDEO

With all these big money, 'big idea' videos floating around in a sea of pointlessness, it's reassuring to find a good, simple video like that for Matt Fretton's single, 'Dance It Up'.

"It's a very topical video," explains Matt. "It's about dancing, so we thought we'd just have a lot of dancers."

Not just disco dancers, mind you, all sorts of styles are represented. There's ballet, ballroom, and various traditional flings from around the world.

"We'd arranged for a choreographer to come in," says Matt, "and she arrived with a great entourage of people who were going to do all the different types of dance."

And of course, with all these dancers struttin' their stuff and practising their high kicks, accidents are bound to happen.

"Oh, I got bashed alright," says Matt. "There's a scene where I wander down the middle of two rows of high kicking girls. Well I got my timing a bit wrong and was smashed on the head. It was horrible."

Aaaaah. This must explain Matt's less than high opinion of professional dancers. "Some of them are so bitchy," he confides. "I'm the world's worst dancer as well so I was really getting sneered at. The only nice people were this little Balinese girl and an amateur group called The Explosives."

Sounds like the video will go with a real bang.



The Apple Stretching

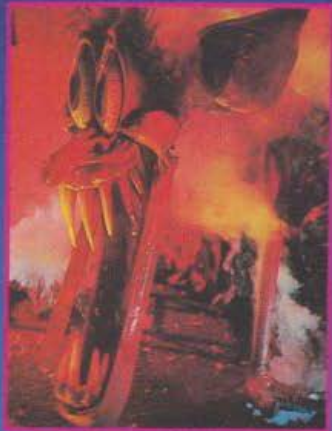
Kajagoogoo's new video takes them to Sin City, U.S.A.

Here we see the now four-piece band comparing their profiles with that of Manhattan and fooling around the docks as if they were JoBoxers or Roman Holliday.

Judging from the lyrics to 'Big Apple', the boys are a little wary of New York. Full of assassins, cops and dealers, Kajagoogoo's Big Apple is a regular jungle.

Still, at least the video is a charming blue and all the boys look quite safe - in these shots at least.

No. 1 Goes To The Movies



The Twilight Zone - The Movie

Silence and the stars. Then a deep bass voice introduces . . . *The Twilight Zone!*

The *Twilight Zone* is that strange area where reality fades into the unknown edges of space and time, where your best friend suddenly becomes a monster, where ordinary life is invaded by demons and time warps . . .

The original *Twilight Zone* was an American TV series of the 60s which is now being rerun on British television.

This movie is producer Steven Spielberg's homage to that programme.

Spielberg's movie consists of four separate tales, each made by one of four directors famous for their fantasy horror films. Yet it is Spielberg, the man responsible for *E.T.*, *Close Encounters* and *Jaws* who will ensure maximum interest in the project.

The first story seeps onto the screen and a sour, nasty American who hates every race save his own steps out of

an ordinary bar on to the streets of Nazi Germany . . . and he's a Jew!

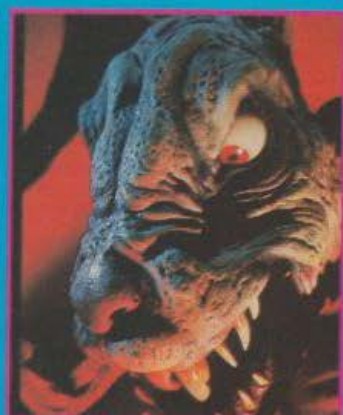
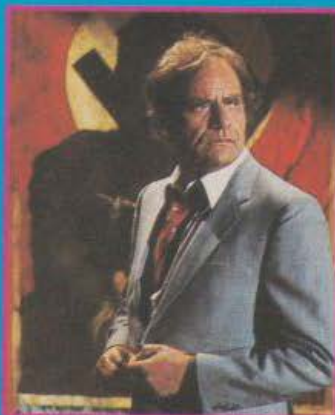
Next comes Spielberg's own tale, a sweetly sentimental parable about old people breaking the rules of age and regaining their youth.

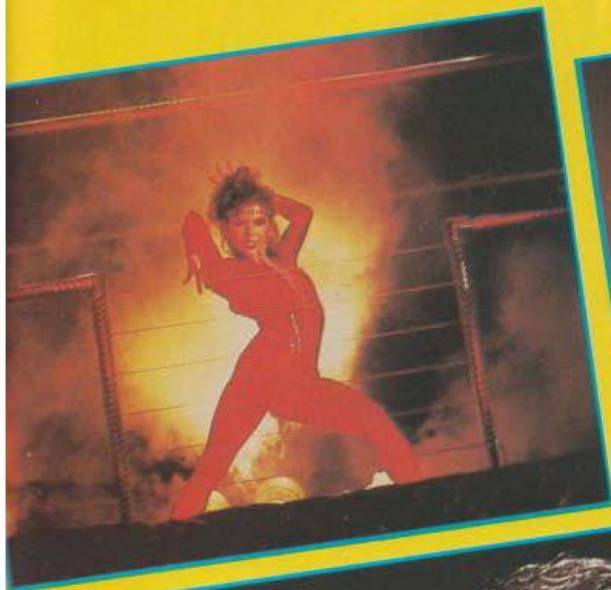
The third segment leads us into a weird household in which a boy controls his family by literally getting everything he wishes. Alice in Wonderland was never this good.

Last but not least is the story of a terrified airline passenger whose fear reaches the point of apoplexy when he is the only one to see an alien monster attach itself to his plane in a thunderstorm. Gulp!

The whole film is pure fun with a fair number of shocks to keep you nervous. Worth seeing just so you'll know what to do should you ever be taken on a trip to - *The Twilight Zone*.

Bob Flynn





The return of Rocky – in leotards!

That's right, Sylvester 'Rocky' Stallone directed and wrote this sequel to *Saturday Night Fever*.

"I am down but I am far from over" is the theme as Tony Manero (Travolta) struggles to find work in Manhattan. He's teaching two-bit dance classes, struggling to be noticed at auditions and then he falls for the leading lady of a new show. . .

Staying Alive does not try to emulate the disco glories of its predecessor, despite the presence of Travolta and The Bee Gees, but instead blasts fifteen rounds of brutal love, sweat and tears with a rousing dance finale.

More like *Rocky III* than *Saturday Night Fever*, this movie is touching and exciting. Travolta and Stallone make a good pair – and both are far from over.

Paul Simper

COMPETITION

Before you strain a muscle trying to imitate him, or turn into a block of wood trying to act like him, here's your chance to clue up on John Travolta.

You've seen the film, now read the book and listen to the album.

We've got 25 prizes of the official 'Staying Alive' book (just published by Sphere Books at £1.75) and the Polydor soundtrack featuring the Bee Gees, to be won.

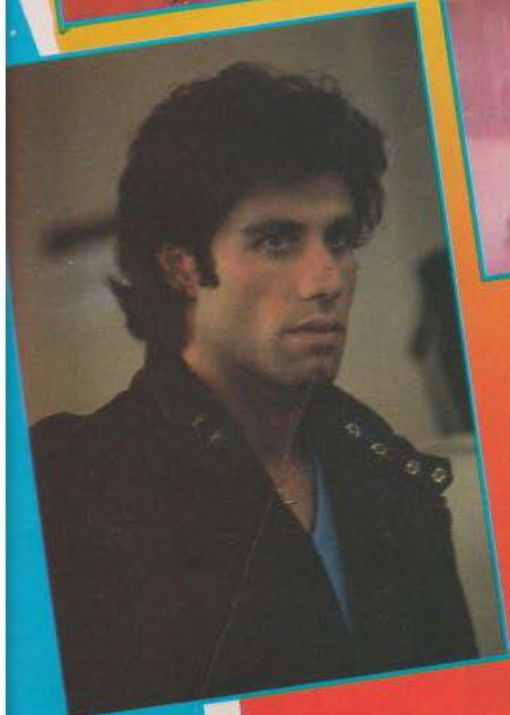
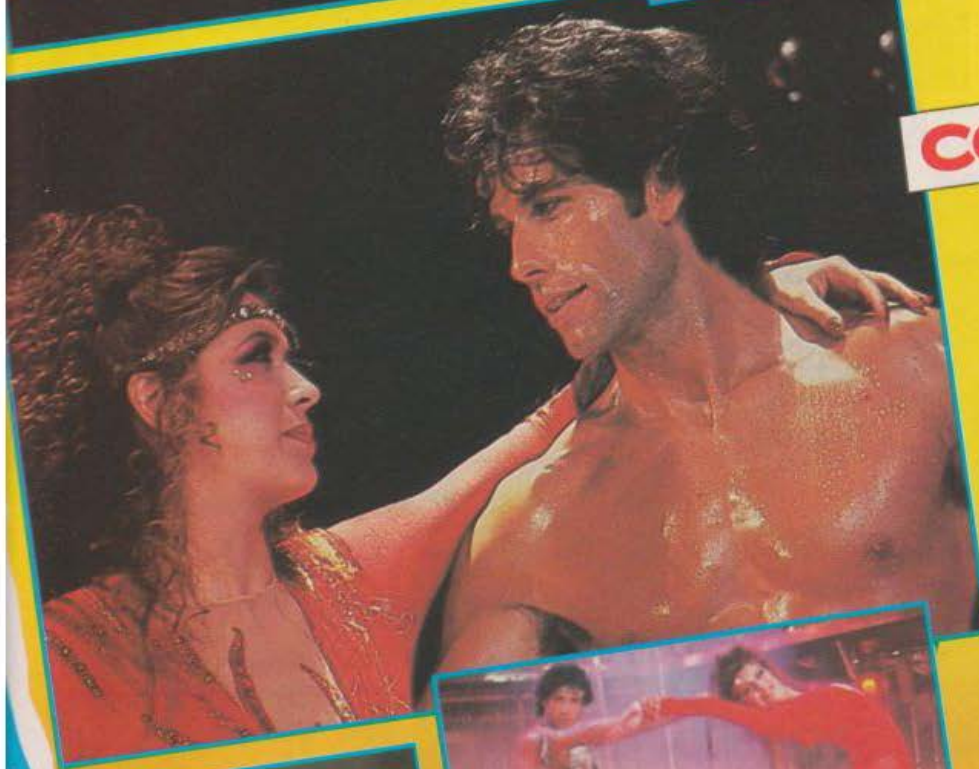
Just answer this simple question to win a package of the book and record:

John Travolta has starred in two of the top ten biggest grossing movies of all time. *Saturday Night Fever* was one, what was the other?

Just send your answers on a postcard to Staying Alive, No.1, Room 2614, King's Reach Tower, Stamford Street, London SE1 9LS.

Rules: The prizes will be awarded to the first entrants out of the hat with the right answers. The competition is open to all readers in Great Britain, Northern Ireland, Channel Islands and the Isle of Man other than employees and their families of IPC Magazines Ltd and the printers of No.1.

All prizes must be taken as offered, and there can be no alternative awards, cash or otherwise. The closing date for the comp. is October 7. Good luck.



STAYING ALIVE

Keeping up with Jones

T "There's no such thing as bad music," according to Howard Jones. "There's just music which doesn't appeal to certain people."

"I don't want to get written off as a synth artist just because I play synth — that doesn't mean I don't like other things."

Howard Jones has a dark crop with long orange bits sprouting out of his crown.

Colourful and optimistic, he doesn't think pop should be superficial, he thinks it should be fun. There's a difference.

"I don't like to wear a lot of black or create any mystery about myself."

"Some groups — though I like their music and commitment, are guilty of being gloomy in the way they come across as people — like Echo And The Bunnymen."

With his debut single 'New Song', Howard provokes a gentle anarchy, rallying supporters to rebel against anything they're not happy about.

The video starts off in a factory and in fact Howard used to work in one before he made the break to give music a serious try.

"Everyone's working on a production line making pickles and I'm sweeping up, when suddenly I throw down my broom and lead everyone out."

"We drive away in the boss's Rolls Royce and take over a school where I jump on the desk and start ridiculing the teacher."

"Then I lead the kids out of the classroom into a subway where you see me playing to all the different types of people down there. Finally we all run over a hill!"

Howard believes in taking risks and he wants you to do the same.

"I don't believe in limitations, I always knew I could do something enjoyable with my life. No one was going to tell me it wasn't possible. People try to . . . but bollocks to that!"

Debbi Voller



VIDEO

No. 1

COMPETITION

Three for Free

Well here we are again showering you with freebies – this week it's 12" Special AKA, PIL and Matt Fretton singles. All you have to do to claim one is pick up a pen and introduce it to some paper.

SPECIAL OFFER

The Special AKA, another band who've been quiet for far too long, have a new double A-side single out, 'Racist Friend'/'Bright Lights'.

We've got 25 copies of the 12-inch (of course) up for grabs, so write in to Special Offer, No. 1, Room 2614, King's Reach Tower, Stamford Street, London SE1 9LS.



NOT A LOVE SONG

Public Image Limited are back with an amazing new single – 'This Is Not A Love Song' and to celebrate John Lydon's reappearance on the music scene we've got 25 12-inch copies to give away.

Just send your name and address to Pil Offer, No. 1, Room 2614, King's Reach Tower, Stamford Street, London SE1 9LS.

FRETTON FREEBIE

Matt Fretton, who just missed the charts with his 'It's So High' single, has a new release, 'Dance It Up' out in the shops now.

We've got 25 12-inch copies to give away, so get a piece of the dance floor action by sending your name and address to Fretton Freebie, No. 1, Room 2614, King's Reach Tower, Stamford Street, London SE1 9LS.



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- N.Y. SKYY • SHOW ME THE WAY
- THE SOS BAND • JUST BE GOOD TO ME
- GLADYS KNIGHT & THE PIPS •
- WHEN YOU'RE FAR AWAY

VOLUME 2

Dance Mix - Dance

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A GREAT PRICE

Wanna know something?

Didn't there used to be a different keyboard player with Talk Talk? I saw them a few years ago, in about 1980, and I'm sure it was somebody different then.
Hal Wayne, Paignton.

The current keyboards player with Talk Talk is Phil Ramacon. He replaced Simon Brenner who left the group in December last year.

Incidentally, your memory must be playing tricks on you. You can't have seen Talk Talk in 1980, because they only got together in April 1981 and didn't do any live performances for six months after that!

Is it true that John Lennon and Yoko Ono once made a film about a balloon?
F.D. Kent, Eastbourne.



What do these two people know about buildings, balloons and bottoms?

The film in question was called *Apotheosis*. It simply shows a balloon rising into the sky. But if you think that sounds pretty strange, you should take a look at some of the other cinematic offerings which Ono and Lennon unleashed upon a largely indifferent world...

Like the one about a fly crawling over a girl's naked body. Nothing wrong with that, you may think, though some uncharitable film critics did suggest that the plot was a bit thin considering the film lasted almost an hour.

Then there was *Erection*, which showed a building being constructed, but Yoko's great masterpiece must be her film of 365 people's bums!

Recently I was looking through *No. 1* and read that Paul Young performed the theme tune to the Channel 4 comedy, *Father's Day*. I had always thought that Glenn Tilbrook performed this song. Can you explain please?
Julia, Reading.

Can you tell me what Glenn Tilbrook has been doing since the breakup of Squeeze?
Glenn Tilbrook's Pink Jacket.

The theme of *Father's Day* was sung by Paul Young, though it was written by Glenn Tilbrook and Chris Difford.

Although Glenn hasn't personally issued any new recordings since the Squeeze split, he has been far from idle.

Together with fellow Squeezer, Chris Difford, Glenn wrote a musical called *Labelled With Love*, which was produced at London's Albany Theatre earlier this year. Most of the songs in the show were taken from the 'East Side Story' album, though there were two new numbers as well.

A single, 'Amazoon', was released about four months ago, though this was performed by the cast and did not feature Glenn himself. Recently Grandmaster Flash recorded this number, produced by Glenn and Chris.

Glenn and Chris have just formed a new keyboard-orientated band together, and began rehearsals. The



Glenn Tilbrook, feeling the pinch without Squeeze?

If there's a question bugging you on anything to do with music, get it off your chest, on to a piece of paper and send it to: **Wanna Know Something?, No.1, Stamford Street, London SE1 9LS.** We'll do our best to find the information that you want...

only new member they are willing to mention at the moment is Pino Palladino, who's played with such people as Jools Holland and Gary Numan.

The band have signed a seven album contract with A & M America.

Whatever became of the incredibly gorgeous Simon Gallup who used to play bass with The Cure? Will we ever see him again?
Sandra Worthing, London.

Simon is, in fact, rehearsing with a new band formed by himself and ex-Cure keyboards man, the fairly gorgeous Matthew Hartley. Drummer is the passingly gorgeous Stuart 'Mystery', and the singer is the quite-gorgeous-in-a-certain-light, Gary Biddles.

The band is called Cry. Watch out for them!

Please could you tell me who recorded 'Thank You For The Party', which is a disco-jazz funk record?
Karen Stagles, Thetford.

'Thank you For The Party' was released by The Dukers and got to No.53 in the charts in 1982.

Prior to this, The Dukers had a minor hit with 'Mystery Girl' which got to No.47 in October 1981.

The Dukers are a duo - Dominic Bugatti and Frank Musker - more familiar in the pop world as song writers rather than performers.

In fact, they have written hits for a number of artists including Sheena Easton and Paul Nicholas (including his two big hits in 1976, 'Reggae Like It Used To Be' and 'Dancing With The Captain').

Bugatti and Musker formed The Dukers to provide an outlet for their

own compositions. They released an album called 'The Dukers' last summer, but there are no plans at present to release any more recordings.



Which one is D.A. Browder?

Sometimes you see pictures of Kid Creole with 'August Darnell' written underneath them and sometimes it says 'Kid Creole' underneath. If August Darnell is his real name, why does he call himself Kid Creole? And if Kid Creole is his stage name, why do magazines go on calling him August Darnell?
Samantha Sarong, Somewhere in the Caribbean.

Right, let's get this straight once and for all. The guy's real name is Darnell August Browder, but, not surprisingly, he prefers the rather more elegant-sounding August Darnell.

Kid Creole is the name of the character he plays in his stage shows and on record.

Creole is a word which describes a person of mixed racial origin born in the West Indies or South America. It is also the name of a type of 'pidgin' language derived from French or English. Since the Kid's music itself is a mixture of all sorts of influences, Creole could be seen to describe both the man and his music.



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MEN AT WORK



Dr Heckyll works late at the laboratory
Where things are not as they seem
Dr Heckyll wishes nothing more desperately
Than to fulfill all his dream
Letting loose with a scream
In the dead of night
As he's breaking new ground
Trying his best to unlock all the secrets
But he's not sure what he's found
Dr Heckyll is his own little guinea pig
'Cause they all think he's mad
Sets his sights on the search of a lifetime
And he's never, never sad
Woah oh, it's off to work he goes
In the name of science and all its wonders

Chorus
This is the story of Dr Heckyll and Mr Jive
They are a person who feels good to be alive
This is the story of Dr Heckyll and Mr Jive
Believes the underdog will eventually survive

Not long now 'til the ultimate experiment
He's breaking all the rules
He wants to cure all manner of imbalance in
This world of fools
He locks the door and he looks around nervously
He knows there's no-one there

He drinks it down and waits for some reaction
To all his work and care

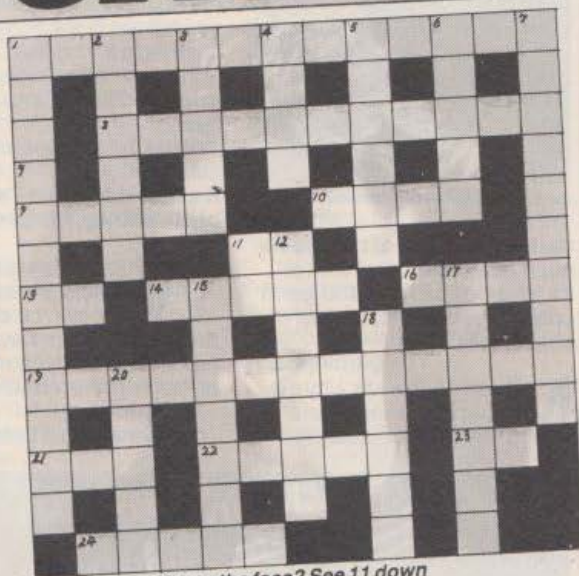
Hey hey, he fumbles for what to say
He loves the world except for all the people

Chorus
Woah oh, it's out at night he goes
He slips easily into conversation
Oh hey hey, he's cool in every way
Sometimes he loves to sing that old black magic

*Words and music Colin Hay
Reproduced by kind permission CBS Songs Ltd
On Epic Records*

SCROSS

T A R



Know the face? See 11 down

ACROSS

- | | |
|---|--|
| 1. Group with Bright Lights (3,7,1,1,1) | 11. Old rock 'n' roll hit: — Bop A Lula (2) |
| 8. Sounds like Japan have taken up painting (3,2,6) | 13. Dancing — the sun goes down (Matt Fretton) (2) |
| 9. Relationship between the Thompsons (5) | 14. Bowie's oddity (5) |
| 10. A place called malice (4) | 16. Group that spells the same backwards as forwards (4) |

- | | |
|--|---|
| 19. A lady Pretender (8,5) | 4. You know — make it all alone ('Wherever I Lay My Hat') (4) |
| 21. — Of War (Paul McCartney) (3) | 5. Album from Roxy Music (6) |
| 22. Old hit for Maria Muldaur: Midnight At The ... (5) | 6. Mr. Stardust (5) |
| 23. Bono & Co (1,1) | 7. They got in the charts with Party Fears Two (10) |
| 24. Nationality of 23 Across (5) | 11. Mr. Robertson — again! (1,1) |

DOWN

- | | |
|--|---|
| 1. They think she's sexy and 17 ... (3,5,4) | 17. Beggar's —, record label for Freeez (7) |
| 2. Marc's non-stop cabaret (6) | 18. — Radio Clash (The Clash) (4,2) |
| 3. Tablets and Soap? Shurely shome mistake ... (5) | 20. Daltrey or Taylor (5) |

PUZZLE ANSWERS ON PAGE 42

SPLIT PERSONALITY SPLIT PERSONALITY

Figured out who it is? Right!

- Which member of the group did she go out with for two years?
- She shares a flat with another pop star's girlfriend. Whose?
- Her favourite activity is
 - karate
 - shopping
 - horseriding?
- How many of the group's singles have been taken from their album, 'Fantastic'?



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

This is a letter to all those dull, perverted pretty boys of perfection with their indoctrinated narrow minds who continually waste their scarce energy dragging Marc Almond down with themselves.

Marc is a very sensible and realistic person who is not interested in how much his next trendy jacket is going to cost or anything else connected with the false, so-called superstars of the music industry.

Marc puts feelings, emotions, thoughts and lots of time into his excellent, meaningful work. Obviously it's not intended for the dull, narrow-minded

dreamers but the people who care for each other and who want to express their true feelings.

For God's sake stop blathering at him because so far he's the greatest person to develop his skills in the music industry and remain untouched by the unfortunate hands of success.

Those who remain against him *only* do so because he has more to offer than themselves. *Kerry, Norwich.*

'Fraid those unfortunate hands of success have gotcha Kerry - here comes a £5 record token.



Fancy bashing a pop star? Well, save your knuckles, sharpen your quill and shoot your comments to: Poison Arrow, No.1, Room 2614, King's Reach Tower, Stamford Street, London SE1 9LS.

I feel I must write in to slag off that bunch of wallies JoBoxers.

Their trousers are so flared, they could be used as tents and as for their song, well, what can I say but crap.

I just can't stop laughing when I see them jerking about on stage like a load of gone wrong robots. They think they are so tough but they are just a bunch of pathetic weeds without an ounce of muscle on them.

They should be voted hideous group of the year. And what I would like to know is who the hell let them out of the lunatic asylum?
Steve Norman's gold earring.

Never mind publishing letters about trashy *Top Of The Pops*. That's only half an hour a week we have to watch Zoo make fools of themselves. What really

bugs me is the 120 minutes every Sunday when Tommy (bore of the century) Vance spreads his verbal diarrhoea over the nation whilst supposedly introducing the Top Forty show.

His banal drivel drives me mad!, mad!, MAD! He finds it impossible to put more than two words together without making a complete ass of himself - his latest claim to fame (?) is to see how many times he can call Rod Stewart 'Rodney Stewart' in one programme.

Tony Blackburn got some stick whilst presenting the programme, but at least he made no pretensions about being a clever dick and made a trillion times better job of it than the current wally. Take an early retirement Vance and do us all a favour - PLEASE!

Roger Taylor's Jock-strap, Fleggburgh, Great Yarmouth.

I'm writing to inform you that while on holiday I went to Great Yarmouth's market.

As you may well know there are quite a few chip stalls. I happened to notice that one of these stalls was using pages from *No. 1* to contain them. I know this because I've bought every copy and was thoroughly outraged when I saw Simon Le Bon with a dirty great grease smudge over his face.

I think it's totally disgraceful to see your magazine being used to hold big, fat, stodgy, greasy chips . . . don't you?
Simon Le Bon's undies, Ipswich.



Le Bon in the wrong place.

Certainly do. But of course we must admit that *No. 1* with all its fabulous articles and great colour pin-ups - all for 35p - is chip at the price.

Many people ask why it is that Boy George gets criticised for wearing

OUT OF THE HAT

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

- 1 **SHE LOVES YOU** The Beatles
- 2 **(HEY YOU) ROCK STEADY CREW** Rock Steady Crew
- 3 **GO DEH YAKA** (Monyaka)
- 4 **JOHNNY FRIENDLY** Jo Boxers
- 5 **BLUE HAT FOR A BLUE DAY** Nick Heyward (Ethelbert)

Beatrice Beattie, Maida Vale, London.

This week's coupon is on page 17.



Yer average man-in-the-street.

girl's clothes while Annie Lennox hardly gets a word said against her for looking and dressing like a man.

The reason is that Annie Lennox more or less dresses like an ordinary man of today's time.

I am not saying that this is good but Boy George does not dress like an ordinary woman but like a five year old girl on her way to a fancy dress party.

If you don't believe me look at the August 13 issue of *No. 1* and you will see Boy George cuddling a toy replica of himself in the way that a five year old girl would cuddle her favourite teddy bear.

Andrea-L, Manchester.

A superstar at five - sure beats Shirley Temple!

Will someone please find Marc S. from Somerset a doctor, he obviously needs some help. David made a name for himself before his days of make-up and exciting clothes - as David Jones.

And what about today's

Puzzle answers

STARCROSS

Across: 1. The Special AKA 8. Oil On Canvas 9. Twins 10. Town 11. Be 13. As 14. Space 16. Abba 19. Chrissie Hynde 21. Tug 22. Oasis 23. U2 24. Irish

Down: 1. The Stray Cats 2. Erotic 3. Pills 4. Can't 5. Avalon 6. Alvin 7. Associates 11. B.A. 12. Eclipse 15. Pistols 17. Banquet 18. This Is (Radio Clash) 20. Roger.

SPLIT PERSONALITY: It's . . . Shirley from Wham!

1. Andrew 2. Gail Lawson, girlfriend of Steve Norman 3. Shopping closely followed by horseriding 4. Four.



CLAIM TO FAME

This is my sister, Melanie, with Midge backstage after their gig at the London Coliseum last year. She was dressed as a beefeateress as it was a fancy dress concert.

She's always wanted to be rich and famous and if you print this it would be something of a start!!!

Stephanie K Shaw, London NW3

Oi' Mel certainly looks

dressed for the occasion but we're not quite sure what Midge is meant to be – a cloakroom attendant?

If you've got any fancy shots of you and the stars send them to *Claim To Fame*. Remember to put your name and address on the back so that we know where to return them to. And enclose a few lines telling us the story behind the picture.

singers – Boy George would have got nowhere before his image.

David Bowie has had more hits than the bands nowadays – three albums in the charts is hardly just reasonable rock songs.

As for Bowie being a clapped out, middle-aged cretin he has more style and good looks in his little finger than any of today's so-called musicians.

Bowie was first and always will be.

Eunice C., Edinburgh.

I would like to point out to Linda Maguire, Coventry, that even though Limahl thinks "all life is sacred" he might not be able to help having to wear leather.

I'm a vegetarian (even though I don't like vegetables) but I have to wear leather shoes because they are the only waterproof shoes that I can use.

I don't like the idea of killing animals so that we can use their skin for clothes but what can I do about it? People are just going to go on killing animals until they run out of them.

Anyway, Limahl could look sexy in leather trousers – John Taylor does – so why doesn't Limahl try?

Zillah Marshall, South Yorkshire.

But what do all our little furry friends think about it all? Next week Echo And The Bunnymen and The Creatures fight back.

Who the hell does Paul Weller think he is?

I know there are many hundreds of ex-Jam fans who think he is God and I must admit I did at one time respect him and his music. But after reading his intimate (*very* intimate) details in the last issue of *No. 1* I was shocked and disgusted at his bland use of foul language.

Not only did he twist the questions to suit his perverted mind but he also contradicted himself by saying that one of his turn-offs was ill-mannered private lives. Is this his idea of some kind of joke?

Well, ha, ha! I'm rolling about the floor in side-splitting agony! *Nick Rhodes Undyed Eyebrows, N. Ireland.*

I'm afraid we can't really do much about naughty Paul but a 999 call should cure the side-splitting.



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NICK HEYWARD

If the hat fits paint it.



FREEEZ



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SIMON Le BON

A nation's verdict.



TRACEY ULLMAN

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Fanclubs

If we haven't printed your favourite yet, let us know and we'll soon get round to it in a future issue. Write to Fan Clubs, No. 1, Room 2614, King's Reach Tower, Stamford Street, London SE1 9LS.

Send a s.a.e. to the following addresses if you want to be sure of a reply!

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AFOS Airborne Division
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Harrow Middx



Gary Numan Fan Club
PO Box 14
Staines
Middx



JoBoxers
Management
Boxer Care Music Ltd
21 Wigmore St
London W1



Genesis Information
PO Box 107
London N6 SR4

Galaxy
c/o Jean
Ensign
3 Monmouth Place
London W2

Depeche Mode Fan Club
New Mail
c/o Jo
42 Hillway
Billericay
Essex



Carmel
c/o London Records
15 St. George Street
London W1

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c/o Factory Records
86 Palatiny Road
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Manchester 20



Howard Jones
Jan & Jill
15 Walton Terrace
Walton
Aylesbury
Bucks

Moody Blues
Jackie
55 High Street
Cobham
Surrey

Penpals

Great minds think alike, they say, so if you're looking for a great mind that thinks like yours, here's the place to find one! Collect yourself a few new mates by writing in to our penpal spot. Just tell us your hobbies, likes and dislikes. The address is Penpals, No. 1, King's Reach Tower, Stamford Street, London SE1 9LS.

► Hi! I'm nineteen, handsome and I'm a theatrical amateur actor. I'm looking for pretty girls from all over to drop me a line and I'll tell you all about myself. Musical tastes include: Deluxe A, Tracie, Questions, Cold Fish (a fantastic band!) Airstrip One and Kim Wilde. Want to know about my work? Lonely and insecure, or do you just love meeting new friends? Then write to David Gold, 9B Moir Avenue, Musselburgh, East Lothian, Scotland EH21 9EQ.

► Female Numanoid, aged 15, looking for male/female Numan fans. I also like Culture Club, Talk Talk, Spandau Ballet and Japan. Hobbies include going to concerts, football and writing. So write to me, Caroline, at 21 Hartshill Road, Olton, Birmingham B27 6PB.



► Hi! to people who are madly in love with Marc Almond and think he is sexy! I am looking for girls aged 16-18, from London, Liverpool or Leeds. You must love Marc, S.C., Mambas, Siouxsie, black and drawing weird stuff. I'm 16 and have left school. Get in touch with Cellmate 1571, 26 Aldwark Road, Dovecot, Liverpool 14.



► My name is Mark and I am 14 years old. I would like a penpal, boy or girl of any age. I'm into most disco music. My favourite groups are Shalamar, and Wham. Interested? Then write to Mark Franklin, 46 Hilton Avenue, Bucks Hill, Nuneaton, Warwickshire CU10 9LB.

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- 7 **HUMAN NATURE** Michael Jackson (Epic)
- 8 **PUTTIN' ON THE RITZ** Taco (RCA)
- 9 **MAKING LOVE** Air Supply (Arista)
- 10 **DON'T CRY** Asia (Geffen)
- 11 **SHE WORKS HARD FOR THE MONEY** Donna Summer (Polygram)
- 12 **SHE'S SEXY + 17** Stray Cats (EMI America)
- 13 **LAWYERS IN LOVE** Jackson Browne (Elektra)
- 14 **FAR FROM OVER** Frank Stallone (Polygram)
- 15 **PROMISES, PROMISES** Naked Eyes (EMI America)
- 16 **KING OF PAIN** Police (A&M)
- 17 **TRUE** Spandau Ballet (Chrysalis)
- 18 **I'LL TUMBLE 4 YA** Culture Club (Epic)
- 19 **HOW AM I SUPPOSED TO LIVE WITHOUT YOU** Laura Branigan (Atlantic)
- 20 **FASCINATION** Human League (A&M)
- 21 **HUMAN TOUCH** Rick Springfield (RCA)
- 22 **IT'S A MISTAKE** Men At Work (Columbia)
- 23 **DEAD GIVEAWAY** Shalamar (Elektra)
- 24 **CHINA GIRL** David Bowie (EMI America)
- 25 **DON'T YOU GET SO MAD** Jeffrey Osborne (A&M)
- 26 **ISLANDS IN THE STREAM** Kenny Rogers & Dolly Parton (RCA)
- 27 **KISS THE BRIDE** Elton John (Warner Bros)
- 28 **BURNING DOWN THE HOUSE** Talking Heads (Warner Bros)
- 29 **ONE THING LEADS TO ANOTHER** The Fixx (MCA)
- 30 **TELEPHONE** Sheena Easton (EMI America)

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U.S. ALBUMS

- 1 **SYNCHRONICITY** Police (A&M)
- 2 **THRILLER** Michael Jackson (Epic)
- 3 **FLASHDANCE** Soundtrack (Polygram)
- 4 **PYROMANIA** Def Leppard (Polygram)
- 5 **AN INNOCENT MAN** Billy Joel (Columbia)
- 6 **ALPHA** Asia (Warner Bros)
- 7 **STAYING ALIVE** Soundtrack (Polygram)
- 8 **LAWYERS IN LOVE** Jackson Browne (Elektra)
- 9 **THE WILD HEART** Stevie Nicks (Atco)
- 10 **REACH THE BEACH** The Fixx (MCA)
- 11 **THE PRINCIPLE OF MOMENTS** Robert Plant (Atco)
- 12 **KEEP IT UP** Loverboy (Columbia)
- 13 **LET'S DANCE** David Bowie (EMI America)
- 14 **RHYTHM OF YOUTH** Men Without Hats (MCA)
- 15 **METAL HEALTH** Quiet Rock (Epic)
- 16 **GREATEST HITS** Air Supply (Arista)
- 17 **ELIMINATOR ZZ Top** (Warner Bros)
- 18 **SHE WORKS HARD FOR THE MONEY** Donna Summer (Polygram)
- 19 **SPEAKING IN TONGUES** Talking Heads (Warner Bros)
- 20 **FLICK OF THE SWITCH** AC/DC (Atlantic)
- 21 **FRONTIERS** Journey (Columbia)
- 22 **COLD BLOODED** Rick James (Motown)
- 23 **AFTER EIGHT** Taco (RCA)
- 24 **FASTER THAN THE SPEED OF NIGHT** Bonny Tyler (Columbia)
- 25 **PUNCH THE CLOCK** Elvis Costello (Columbia)
- 26 **SWEET DREAMS ARE MADE OF THIS** Eurythmics (RCA)
- 27 **CARGO** Men At Work (Columbia)
- 28 **1999** Prince (Warner Bros)
- 29 **KISSING TO BE CLEVER** Culture Club (Epic)
- 30 **RANT 'N RAVE WITH THE STRAY CATS** Stray Cats (EMI America)

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DISCO/DANCE SINGLES

- 1 **TONIGHT I CELEBRATE MY LOVE** Peabo Bryson & Roberta Flack (Capitol)
- 2 **THE SUN GOES DOWN** Level 42 (Polydor)
- 3 **JAM ON REVENGE (THE WIKKI WIKKI SONG)** Newcleus (Beckett)
- 4 **GO DEH YAKA** Monyaka (Polydor)
- 5 **DOLCE VITA** Ryan Paris (Carrere)
- 6 **BODY WORK** Hot Streak (Polydor)
- 7 **WATCHING YOU WATCHING ME** David Grant (Chrysalis)
- 8 **ROCKIT** Herbie Hancock (CBS)
- 9 **WHAT I GOT IS WHAT YOU NEED** Unique (Prelude)
- 10 **JUST IN TIME** Raw Silk (West End/Arista)
- 11 **CLUB TROPICANA** Wham (Innervision)
- 12 **GIVE IT UP** KC & The Sunshine Band (Epic)
- 13 **A TIME LIKE THIS** Haywoode (CBS)
- 14 **SHOW ME THAT WAY** New York Skyy (Epic)
- 15 **DISAPPEARING ACT** Shalamar (Solar)
- 16 **ONE MIND - TWO HEARTS** Paradise (Priority)
- 17 **THE CROWN** Gary Byrd & the GB Experience (Motown)
- 18 **BAND OF GOLD** Sylvester (London)
- 19 **RAY-GUN-OMICS** Project Future (Capitol)
- 20 **SOMETHING'S WRONG IN PARADISE** Kid Creole & the Coconuts (Island)
- 21 **SMOOTH** Edwin Starr (Calibre)
- 22 **I'M A PAC-MAN** Pac-Man (Enjoy)
- 23 **HIGH NOON** Two Sisters (I.R.S.)
- 24 **DON'T YOU GET SO MAD** Jeffrey Osborne (A&M)
- 25 **CHEAP THRILLS** Planet (Patrol 21)
- 26 **SUPERSTAR** Lydia Murdock (Korova)
- 27 **I.O.U.** Freeez (Beggars Banquet)
- 28 **IF YOU COULD SEE ME NOW** Shakatak (Polydor)
- 29 **HALF THE DAY'S GONE AND WE HAVEN'T EARNED A PENNY** Kenny Lynch (Satrii)
- 30 **IT'S RAINING MEN** Weather Girls (CBS)

Compiled by MRIB

INDEPENDENT SINGLES

- 1 **CONFUSION** New Order (Factory)
- 2 **EVERYTHING COUNTS** Depeche Mode (Mute)
- 3 **BLUE MONDAY** New Order (Factory)
- 4 **ANIMAL LAWS** Conflict (Corpus Christi)
- 5 **THE CRUSHER** Bananamens (Big Beat)
- 6 **IGNORE THE MACHINE** Alien Sex Fiend (Anagram)
- 7 **BRUISES** Gene Loves Gezebel (Situation 2)
- 8 **TREES AND FLOWERS** Strawberry Switchblade (92 Happy Customers)
- 9 **LEAN ON ME** Red Skins (CNT)
- 10 **GOOD TECHNOLOGY** Red Guitars (Self Drive)
- 11 **ANOTHER TYPICAL CITY** UK Subs (Fall Out)
- 12 **INCUBUS SUCCUBUS** X Mal Deutschland (4AD)
- 13 **REPTILE HOUSE** Sisters of Mercy (Merciful Release)
- 14 **MUNSTERS THEME** Escalators (Big Beat)
- 15 **BROTHERS GRIMM** Death Cult (Situation 2)
- 16 **WHO DUNNIT** Crass (Crass)
- 17 **CHEERIO AND TODDLEPIP** Toy Dolls (Volume)
- 18 **MY SPINE IS ON THE BASS LINE** Shriekback (Y)
- 19 **SHEEP FARMING** Crass (Crass)
- 20 **NIGHT AND DAY** Everything But The Girl (Cherry Red)
- 21 **HIP HIP HURRAH** (Kitchenware)
- 22 **NIGHT CREATURES** Screaming Dead (No Future)
- 23 **THE MAN WHOSE HEAD EXPANDED** Fall (Rough Trade)
- 24 **BACK ON THE PISS AGAIN** Sex Aids (Riot City)
- 25 **DISCOVER LOVE** Fad Gadget (Mute 7)
- 26 **TEMPTATION** Popular Voice (Backs)
- 27 **WOULDN'T WANNA KNOCK IT** Cook da Books (Kiteland)
- 28 **THE STRENGTH OF YOUR CRY** Luddites (Xcentric Noise)
- 29 **BIRTHDAY PARTY EP** Birthday Party (4AD)
- 30 **ANACONDA** Sisters of Mercy (Merciful Release)

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READERS' CHART

- 1 **GOLD** Spandau Ballet (Reformation)
- 2 **CLUB TROPICANA** Wham (Innervision)
- 3 **WINGS OF A DOVE** Madness (Stiff)
- 4 **RED RED WINE** UB40 (DEP International)
- 5 **COME BACK AND STAY** Paul Young (CBS)
- 6 **GIVE IT UP** KC & The Sunshine Band (Epic)
- 7 **WALKING IN THE RAIN** Modern Romance (WEA)
- 8 **I'M STILL STANDING** Elton John (Rocket)
- 9 **EVERYTHING COUNTS** Depeche Mode (Mute)
- 10 **WATCHING YOU** David Grant (Chrysalis)
- 11 **CHANCE** Big Country (Mercury)
- 12 **LONG HOT SUMMER** Style Council (Respond)
- 13 **COME DANCING** The Kinks (Arista)
- 14 **THE SUN GOES DOWN** Level 42 (Polydor)
- 15 **I.O.U.** Freeez (Beggars Banquet)
- 16 **LOVE BLONDE** Kim Wilde (RAK)
- 17 **WHEREVER I LAY MY HAT** Paul Young (CBS)
- 18 **RIGHT NOW** Creatures (Polydor)
- 19 **FIRST PICTURE OF YOU** Lotus Eaters (Arista)
- 20 **WHAT AM I GONNA DO** Rod Stewart (WEA)

This week's chart coupon is on page 19

WRITER'S CHART

Chosen this week by Anne Lambert

- 1 **COME BACK AND STAY** Paul Young (CBS)
- 2 **CONSTRUCTION TIME AGAIN** Depeche Mode (Mute)
- 3 **JOHNNY FRIENDLY** JoBoxers (RCA)
- 4 **MODERN LOVE** David Bowie (EMI)
- 5 **NEVER SAY DIE** Cliff Richard (EMI)

VIDEO

- 1 **ELVIS ON TOUR** Elvis Presley (MGM/UA)
- 2 **STONES IN THE PARK** Rolling Stones (Granada)
- 3 **DURAN DURAN** Duran Duran (EMI)
- 4 **COMPLETE: MADNESS** Madness (Stiff)
- 5 **THREE SIDES LIVE** Genesis (EMI)
- 6 **EXIT STAGE LEFT** Rush (Polygram/Spectrum)
- 7 **CAN'T GET USED TO LOSING YOU** Beat (Palace)
- 8 **THE COMPLETE BEATLES** Beatles (MGM/UA)
- 9 **VIDEO PIECES** Iron Maiden (EMI)
- 10 **AROUND THE WORLD** Police (Thorn EMI)

Compiled by MRIB

DEEJAY'S CHOICE

Chosen this week by Gary Crowley, Capital Radio disc spinner and your host at The Tuesday Club, Bogarts, South Harrow.
DJs who would like their charts displayed contact Paul Simper at No. 1

- 1 **(HEY YOU) ROCK STEADY CREW** Rock Steady Cre (Charisma)
- 2 **HOT HOT HOT** Arrow (Air)
- 3 **BLOW THE HOUSE DOWN** Jr Walker (Motown)
- 4 **GO DEH YAKA** Monyaka (Polydor)
- 5 **HEY LEROY** Jimmy Castor (Smash)
- 6 **OUT OF THE FUNK** Dennis Brown (A&M)
- 7 **MOVE ON UP** The Jam (Polydor)
- 8 **CINCO DE MAYO** War (RCA)
- 9 **DON'T YOU JUST KNOW IT** Huey 'Piano' Smith (Kent)
- 10 **I'LL TUMBLE 4 YA** Culture Club (Epic Import)

FREE

NEXT WEEK IN

NO.1

DOUBLE SIZE 22" x 16"
PULL-OUT POSTER OF

SPANDAU BALLET



THIS WEEK	LAST WEEK	WEEKS IN CHART	HIGHEST POSITION	U.K. SINGLES	
1	1	5	1	RED RED WINE	UB40 (DEP International)
2	2	4	2	MAMA	Genesis (Virgin)
3	20	2	3	KARMA CHAMELEON	Culture Club (Virgin)
4	5	5	4	TONIGHT I CELEBRATE MY LOVE	Roberta Flack & Peabo Bryson (Capitol)
5	15	2	5	COME BACK AND STAY	Paul Young (CBS)
6	14	3	6	DOLCE VITA	Ryan Paris (Clever)
7	4	5	4	WHAT AM I GONNA DO	Rod Stewart (WEA)
8	18	3	8	OL' RAG BLUES	Status Quo (Vertigo)
9	3	6	2	WINGS OF A DOVE	Madness (Stiff)
10	19	3	10	CRUSHED BY THE WHEELS OF INDUSTRY	Heaven 17 (BEF)
11	11	4	11	WALKING IN THE RAIN	Modern Romance (WEA)
12	8	6	8	THE SUN GOES DOWN	Level 42 (Polydor)
13	13	4	13	CHANCE	Big Country (Mercury)
14	6	4	6	CONFUSION	New Order (Factory)
15	24	3	15	NEVER SAY DIE	Cliff Richard (EMI)
16	—	1	16	MODERN LOVE	David Bowie (EMI-America)
17	12	9	4	I'M STILL STANDING	Elton John (Rocket)
18	—	1	18	BIG APPLE	Kajagoogoo (EMI)
19	10	4	10	WARRIORS	Gary Numan (Beggars Banquet)
20	27	2	20	GO DEH YAKA (GO TO THE TOP)	Monyaka (Polydor)
21	17	7	2	LONG HOT SUMMER	Style Council (Polydor)
22	—	1	22	THIS IS NOT A LOVE SONG	PiL (Virgin)
23	9	10	1	GIVE IT UP	KC & The Sunshine Band (Epic)
24	7	7	1	GOLD	Spandau Ballet (Reformation)
25	16	7	12	BAD DAY	Carmel (London)
26	25	6	10	WATCHING YOU WATCHING ME	David Grant (Chrysalis)
27	36	3	27	RIDERS ON THE STORM	Annabel Lamb (A&M)
28	31	22	8	BLUE MONDAY	New Order (Factory)
29	21	8	2	CLUB TROPICANA	Wham (Innervision)
30	37	2	30	JOHNNY FRIENDLY	JoBoxers (RCA)
31	23	8	7	ROCK IT	Herbie Hancock (CBS)
32	26	6	10	DISAPPEARING ACT	David Grant (Chrysalis)
33	48	2	33	TAHITI	David Essex (Mercury)
34	32	2	32	BODY WORK	Hot Streak (Polydor)
35	22	7	11	COME DANCING	Kinks (Arista)
36	30	10	6	EVERYTHING COUNTS	Depeche Mode (Mute)
37	34	2	34	(SHE'S) SEXY + 17	Stray Cats (Arista)
38	33	4	19	A STEP IN THE RIGHT DIRECTION	The Truth (Formation)
39	46	2	39	MIDNIGHT AT THE LOST & FOUND	Meatloaf (Epic)
40	—	1	40	SOUL INSIDE	Soft Cell (Some Bizzare)
41	—	1	41	WHAT I GOT IS WHAT YOU NEED	Unique (Prelude)
42	41	3	41	THERE'S SOMETHING WRONG IN PARADISE	Kid Creole & The Coconuts (Island)
43	45	2	43	DR. HECKYLL & MR. JIVE	Men At Work (Epic)
44	44	2	44	SUPERMAN	Black Lace (Flair)
45	—	1	45	REBEL RUN	Toyah (Safari)
46	49	2	46	JUST IN TIME	Raw Silk (West End)
47	—	1	47	SAFETY DANCE	Men Without Hats (Statik)
48	—	1	48	TEARS ON THE TELEPHONE	Hot Chocolate (RAK)
49	35	3	46	ONE MIND TWO HEARTS	Paradise (Priority)
50	—	1	50	NEW SONG	Howard Jones (WEA)
				THE NEXT 25	
51	—	—	—	LET THEM ALL TALK	Elvis Costello (F-Beat)
52	—	—	—	SHE LOVES YOU	The Beatles (Parlophone)
53	—	—	—	THIS IS THE DAY	The The (Epic)
54	—	—	—	BLUE HAT FOR A BLUE DAY	Nick Heyward (Arista)
55	—	—	—	SHOW ME THE WAY	New York Sky (Epic)
56	—	—	—	HIP HIP	Hurrah (Kitchenware)
57	—	—	—	MANIAC	Michael Sembello (Casablanca)
58	—	—	—	CHEAP THRILLS	Planet Patrol (Polydor)
59	—	—	—	CHI MAI	Ennio Morricone (BBC)
60	—	—	—	RACIST FRIEND	Special AKA (2 Tone)
61	—	—	—	ANOTHER TYPICAL CITY	UK Subs (Fall Out)
62	—	—	—	BAT OUT OF HELL	Meatloaf (Epic)
63	—	—	—	DON'T YOU GET SO MAD	Jeffrey Osborne (A&M)
64	—	—	—	YOU'RE LOOKIN' HOT	Barry Manilow (Arista)
65	—	—	—	GIMME ALL YOUR LOVIN'	ZZ Top (Warner Bros.)
66	—	—	—	TELEPHONE	Sheena Easton (EMI)
67	—	—	—	STREET JUSTICE	The Rake (Streetwave)
68	—	—	—	4AD SINGLES EP	Bauhaus (4 AD)
69	—	—	—	DIE HARD	Venom (Neat)
70	—	—	—	SONG TO THE SIREN	This Mortal Coil (4 AD)
71	—	—	—	I.O.U.	Freeze (Beggars Banquet)
72	—	—	—	68 GUNS	The Alarm (IRS)
73	—	—	—	MERRY CHRISTMAS MR LAWRENCE	Ryuchi Sakamoto (Virgin)
74	—	—	—	WHAT I WANT	Dead Or Alive (Epic)
75	—	—	—	LEAN ON ME!	Redskins (CNT)

Compiled by NME

THIS WEEK	LAST WEEK	WEEKS IN CHART	HIGHEST POSITION	U.K. ALBUMS	
1	2	9	1	NO PARLEZ	Paul Young (CBS)
2	5	8	2	THE CROSSING	Big Country (Mercury)
3	3	8	2	THE VERY BEST OF	Beach Boys (Capitol)
4	6	12	1	FANTASTIC	Wham (Innervision)
5	8	4	5	STANDING IN THE LIGHT	Level 42 (Polydor)
6	7	11	2	GREATEST HITS	The Jacksons (Star)
7	24	2	7	BENT OUT OF SHAPE	Rainbow (Polydor)
8	4	4	1	FLICK OF THE SWITCH	AC/DC (Atlantic)
9	1	4	1	CONSTRUCTION TIME AGAIN	Depeche Mode (Mute)
10	10	40	1	THRILLER	Michael Jackson (Epic)
11	9	28	1	TRUE	Spandau Ballet (Reformation)
12	—	1	12	LABOUR OF LOVE	UB40 (Dep International)
13	34	2	13	HEADLINE HITS	Various (K-Tel)
14	11	16	4	TOO LOW FOR ZERO	Elton John (Rocket)
15	38	2	15	DOPPELGÄNGER	Kid Creole (Island)
16	17	21	1	THE LUXURY GAP	Heaven 17 (BEF/Virgin)
17	12	15	2	BODY WISHES	Rod Stewart (Warner Bros)
18	14	10	5	PRINCIPLE OF MOMENTS	Robert Plant (WEA)
19	20	33	1	LET'S DANCE	David Bowie (EMI America)
20	—	1	20	BORN AGAIN	Black Sabbath (Vertigo)
21	15	3	15	BUILT TO DESTROY	Michael Schenker Group (Chrysalis)
22	13	3	13	THE PRESENT	Moody Blues (Threshold)
23	16	9	6	THE LOOK	Shalamar (Solar)
24	—	1	24	WARRIORS	Gary Numan (Beggars Banquet)
25	21	7	1	PUNCH THE CLOCK	Elvis Costello (F-Beat)
26	18	11	2	YOU AND ME BOTH	Yazoo (Mute)
27	25	3	25	SUNNY AFTERNOON	Various (Impression)
28	—	1	28	BORN TO LOVE	Peabo Bryson and Roberta Flack (Capitol)
29	42	2	29	BLUE SUNSHINE	The Glove (Polydor)
30	22	14	1	SYNCHRONICITY	Police (A&M)
31	19	6	4	ALPHA	Asia (Geffen)
32	—	1	32	THE HIT SQUAD	Various (Ronco)
33	31	15	2	IN YOUR EYES	George Benson (WEA)
34	45	7	30	RIO	Duran Duran (EMI)
35	—	1	35	EIGHT	J.J. Cale (Mercury)
36	35	19	5	POWER CORRUPTION AND LIES	New Order (Factory)
37	—	1	37	UNFORGETTABLE	Johnny Mathis and Natalie Cole (CBS)
38	37	12	23	WAR	U2 (Island)
39	36	12	9	FLASHDANCE SOUNDTRACK	Various (Casablanca)
40	33	17	5	CRISIS	Mike Oldfield (Virgin)
41	—	1	41	LIKE GANGSTERS	JoBoxers (RCA)
42	—	1	42	CANTERBURY	Diamond Head (MCA)
43	27	6	15	STREET SOUNDS VOL.	Various (Streetsounds)
44	30	2	30	AN INNOCENT MAN	Billy Joel (CBS)
45	40	4	24	EVERYBODY'S ROCKIN'	Neil Young (Geffen)
46	48	2	46	RANT'N'RAVE	Stray Cats (Arista)
47	25	3	25	MEAN STREAK	Y & T (A&M)
48	23	10	18	FUTURE SHOCK	Herbie Hancock (CBS)
49	RE	1	49	KISSING TO BE CLEVER	Culture Club (Virgin)
50	29	3	29	MERRY CHRISTMAS MR LAWRENCE	Ryuchi Sakamoto (Virgin)
				THE NEXT 25	
51	—	—	—	LAWYERS IN LOVE	Jackson Browne (Elektra)
52	—	—	—	HARD	Gang Of Four (EMI)
53	—	—	—	SWEET DREAMS	Eurythmics (RCA)
54	—	—	—	BAT OUT OF HELL	Meatloaf (Epic)
55	—	—	—	DANCE IN THE MIDNIGHT	Marc Bolan (Marc On Wax)
56	—	—	—	OFF THE BONE	Cramps (Illegal)
57	—	—	—	LOVE OVER GOLD	Dire Straits (Vertigo)
58	—	—	—	WONDERLAND	Nils Lofgren (MCA)
59	—	—	—	SECRET MESSAGES	ELO (Jet)
60	—	—	—	THE REVOLUTION STARTS AT CLOSING	TIME Serious Drinking (Upright)
61	—	—	—	THE GETAWAY	Chris DeBurgh (A&M)
62	—	—	—	PATIENCE	Peter Hamill (Naive)
63	—	—	—	ALL IN A NIGHTS WORK	KC And The Sunshine Band (Epic)
64	—	—	—	CARGO	Men At Work (Epic)
65	—	—	—	MUMMER	XTC (Virgin)
66	—	—	—	UPSTAIRS AT ERIC'S	Yazoo (Mute)
67	—	—	—	COME WITH CLUB	Various (Club)
68	—	—	—	HEADSTONE - THE BEST OF UFO	UFO (Chrysalis)
69	—	—	—	CRACKDOWN	Cabaret Voltaire (Some Bizarre)
70	—	—	—	WHEN WILL I SEE YOU AGAIN	O'Jays (Epic)
71	—	—	—	TWICE AS KOOL	Kool And The Gang (De-Lite)
72	—	—	—	ON THE RISE	S.O.S. Band (Epic)
73	—	—	—	DUCK ROCK	Malcolm McLaren (Charisma)
74	—	—	—	JULIO	Julio Iglesias (CBS)
75	—	—	—	GOLDEN YEARS	David Bowie (RCA)

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NO1 DURAN DURAN

