

# FRANKIE - MEAN'N'MOODY MARK PIN-UP

OCT 20,  
1984

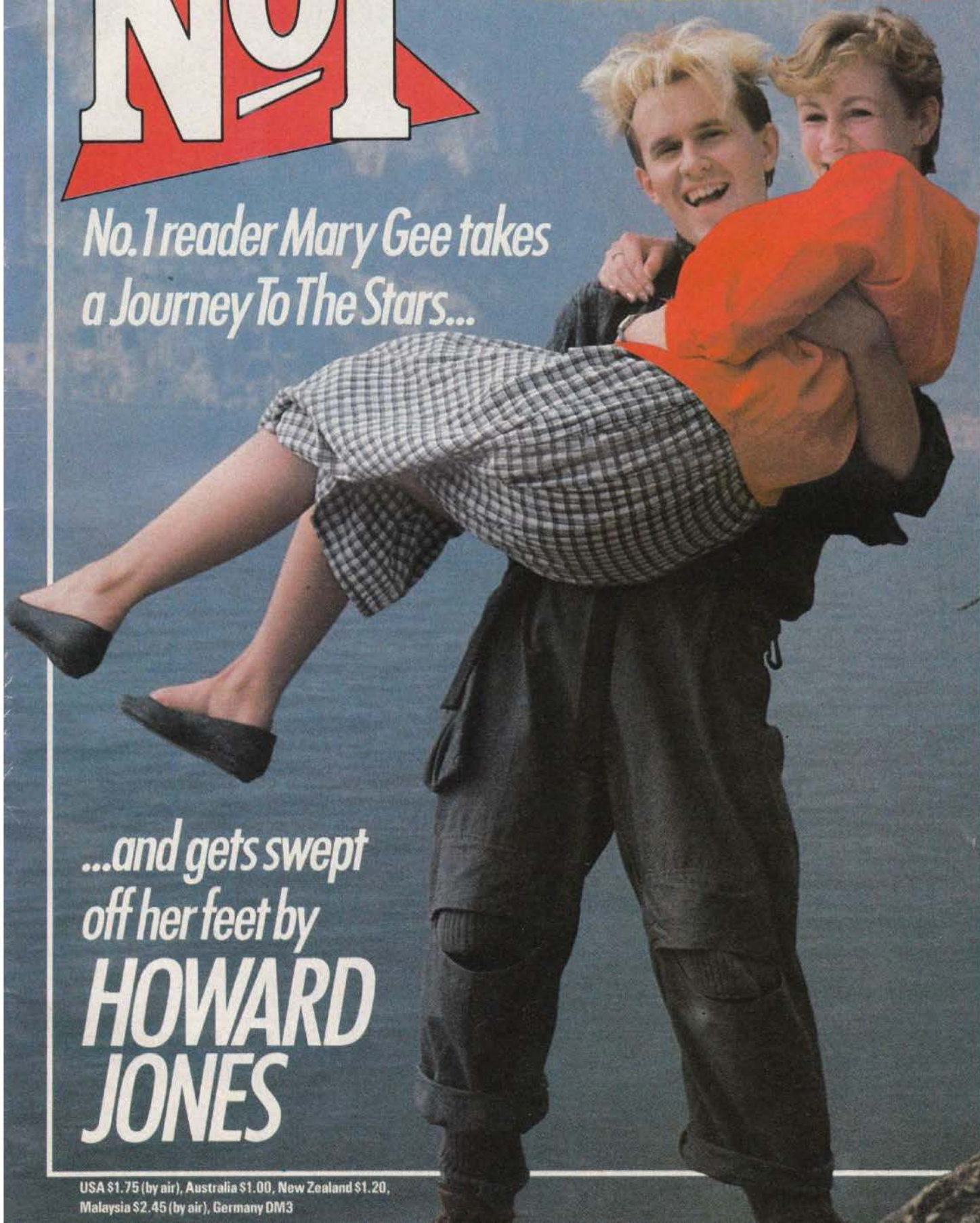
EVERY THURSDAY

40p

# Nº1

SPANDAU BALLET · BILLY IDOL  
DEPECHE MODE · ADAM ANT  
ANIMAL NIGHTLIFE · ULTRAVOX

*No. 1 reader Mary Gee takes  
a Journey To The Stars...*



*...and gets swept  
off her feet by*  
**HOWARD  
JONES**

USA \$1.75 (by air), Australia \$1.00, New Zealand \$1.20,  
Malaysia \$2.45 (by air), Germany DM3



UV



STANDING ON MY OWN  
IT DIDN'T MEAN THAT MUCH TO ME  
I THOUGHT I HAD IT ALL  
I DIDN'T SEE THE MYSTERY  
I STOOD THE TEST OF TIME  
AND TOOK THE STEP TO FIND  
LOVE'S GREAT ADVENTURE

I SPOKE A MILLION WORDS  
THEY DIDN'T MEAN THAT MUCH TO ME  
THEY RANG AROUND MY HEAD  
LIKE EMPTY TUNELESS HARMONIES  
LOVE'S GREAT ADVENTURE'S MINE

LYING SIDE BY SIDE  
IT DIDN'T MEAN THAT MUCH TO ME  
BUT STARTING TO ENJOY

THE POETRY AND SYMPHONIES  
I TOOK IT IN MY STRIDE  
AND HAILED THE DAY I TRIED  
LOVE'S GREAT ADVENTURE

A FOOL WHO COULDN'T SEE  
IT DIDN'T MEAN THAT MUCH TO ME  
I COULDN'T UNDERSTAND  
THAT'S HOW THE GAME IS MEANT TO BE  
LOVE'S GREAT ADVENTURE'S MINE

LOVE'S GREAT ADVENTURE

LOVE'S GREAT ADVENTURE  
LOVE'S GREAT ADVENTURE

STANDING ON MY OWN  
IT DIDN'T MEAN THAT MUCH TO ME  
I THOUGHT I HAD IT ALL  
I DIDN'T SEE THE MYSTERY  
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I TOOK THE STEP TO FIND  
LOVE'S GREAT ADVENTURE'S MINE

Words and music Ultravox  
Reproduced by kind permission Jump Jet  
Music/Hot Food Music/Mood Music/Sing  
Sing Songs. On Chrysalis Records

·LOVE'S GREAT ADVENTURE·

ULTRAVOX



# No.1

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## HOWARD JONES

Yet another No. 1 winner has to put up with those tiresome popstars pampering her, waiting on her hand and foot and generally interrupting her holiday. Mary Gee puts on a brave face as Howard Jones whisks her round Milan.

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## ANIMAL NIGHTLIFE

A giddy tour of London's nightlife past and present with Andy Polaris.  
Go for it!



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Tony keeps his cool and Martin keeps his clothes on in the Spands' new mini-movie. Exclusive video shots from 'Highly Strung' Hong Kong.



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They said he'd never do it. Spread that lithe frame across two big colour pages - but here's the proof. From the magazine that always gives you plenty O'Toole.

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Britain's No. 1 reggae band... on being British and, er, playing reggae.

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## DEPECHE MODE

Three hammers, two cattle-irons, one anvil, a few chains and four boys from Basildon. We catch the heavy metal popstars (Dave Gahan's even had his shirt ironed) In The Flesh.

Howard Jones cover by Fabio Nosotti.  
Mark O'Toole centrespread by John Stoddart.  
Adam Ant back cover by Jamie Long.



AS SEEN ON 'SATURDAY SUPERSTORE' & 'HOLDTIGHT'

THE NEW 7" AND 3 TRACK 12" 'HEAVY TIMES MIX'

# WON'T YOU HOLD MY HAND NOW







# WAKE UP WITH GEORGE

Plenty of good news for Culture Club fans this week.

Their new LP 'Waking Up With The House On Fire' is out on October 22, and they've also added two dates to their December tour.

They now play Birmingham NEC on December 13, and a fifth night at Wembley Arena on December 21.

The tickets are £7.50 and £8.50 available now. Details of how and where to get tickets were given in No. 1 issue 67.

The LP has 10 tracks, including their latest 'The War Song', and Helen Terry's backing vocals can be heard on several tracks.



Nick Heyward has been concentrating on writing for some months now, but returns to the pop scene with a new single out on October 26.

'Warning Sign' will be available in 7in and 12inch versions, both in special bags.

The video gets it's first showing on this week's *Tube* and they'll also be talking to Nick.

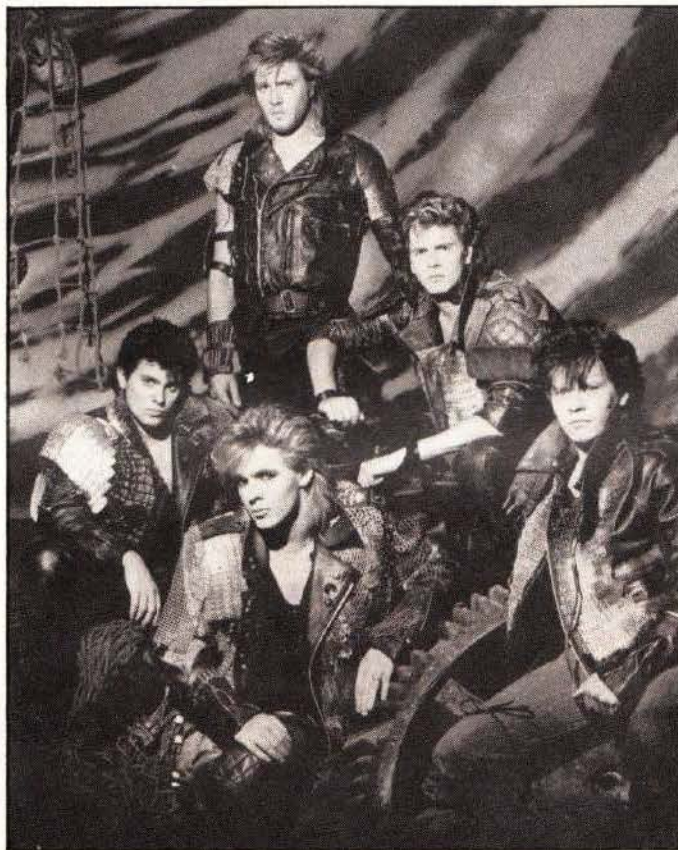
# WILD ABOUT THE BOYS

At last! Duran Duran's long-awaited follow up to 'The Reflex' finally appears on October 22 when 'The Wild Boys' is released.

The song is the only studio track from the band's forthcoming live LP, and is backed with 'I'm Looking For (Cracks In The Pavement)'. An

eight minute 12 inch version will also be available.

The video for the song will feature in their new 80-minute video feature film which also stars Duran Duran's namesake - actor Milo O'Shea who played a character called Duran Duran in the film *Barbarella*.



Duran Duran do their Mad Max impersonations

## BANSHEES EP

Siouxsie And The Banshees have been pretty quiet this year, but that's probably because they were working on a 4 track EP.

'The Thorn' features new arrangements of 'Overground', 'Voices', 'Placebo Effect' and 'Red Over White', and it's out this week.

## CURE LIVE

The Cure release their first live LP on October 26. 'Concert - The Cure Live' features 10 tracks recorded during their concerts in London and Oxford in May this year.

A double-cassette is released at the same time, with 'Curiosity - The Cure Anomalies 1977-1984' on side Two. All the tracks are live except for 'Boys Don't Cry' which is a demo version made in '78.

## SMITHS BONANZA

The Smiths are currently working on their second LP, but in the meantime are releasing an LP of classic cuts in the shape of 'Hateful Of Hollow'.

Amongst the songs - some old, some new - are radio sessions the band did for John Peel and David Jensen which have never been released.

All of their hits are included among the 16 tracks, and the band have insisted that it sells for no more than £3.99.

Morrissey says: "A good portion of our mail contains imploring demands that we release versions of our songs that we recorded for Radio One sessions, and the band and I suddenly realised that we hadn't even proper-sounding tapes of them ourselves, except for a few dire bootlegs that we bought at our concerts.

"As far as we're concerned, those were the sessions that got us so excited in the first place and apparently it was how a lot of other people discovered us also."

► David Sylvian releases 'Pulling Punches' from his 'Brilliant Trees' LP on October 22.

► Following the success of his debut single, 'Too Late For Goodbyes', Julian Lennon, John's son, is releasing his first LP.

'Valotte' is out on October 22, and all of the tracks except one were written or co-written by Julian.

► Imagination's latest LP is released on October 26, followed by a new single, 'Gold' features ten of their hits, including 'Body Talk', 'Just An Illusion' and 'In And Out Of Love'.

The single 'Thank You My Love' is a ballad said to show a marked contrast to their musical style to date. It's out on November 2.

► Visage featuring ultra-chic Steve Strange release their new LP 'Beat Boys' on October 26.

Their new single will be the title track released on November 9.

An hour-long video showing the history of Visage will be out soon, and the band are also planning some live dates.

piece 1

"say no more"

wait



Flamboyant singer **Divine** takes his over-the-top show on the road next month.

See Divine at: Leeds Tiffany's November 6, Preston Clouds 7, Coventry Warwick University 8, Brighton Sussex University 10, London Lyceum 14, Nottingham Palais 15, Sheffield Top Rank 16, Newcastle University 17, Liverpool The State 19, Leicester Palais 20, Guildford Surrey University 21, Blackpool Flamingo Club 24, Birmingham Powerhouse 25, Manchester Ritz 27, Edinburgh Outer Limits 29, Strathclyde University 30. More dates to follow.

**Floy Joy** play a few dates to coincide with their new single 'Until You Come Back To Me'.

See them at Leicester Polytechnic October 24, Manchester Hacienda 25, Sheffield Leadmill 27, and London's Wag Club 30.

**The Fall** release a new LP this week entitled 'The Wonderful and Frightening World of The Fall'.

They're also in the middle of an extensive UK tour. Catch them at: North Staffs Polytechnic October 19, Sheffield Leadmill 20, Glasgow Kelvin Centre 22, Aberdeen Ritz 23, Dundee Fountain Club 24, Edinburgh Caley Palais 25, Colchester Essex University 27, Birmingham Powerhouse 28, London Lyceum 30, Bristol University 31, Cardiff New Ocean



**The Kane Gang** who had a hit with 'Closest Thing To Heaven' in the summer release another single on October 29 entitled 'Respect Yourself'.

They've also lined up a tour starting at Middlesborough Town Hall November 14, Edinburgh Caley Palais 15, Dundee University 16, Glasgow Queen Margaret Union 17, Leicester University 18, Nottingham Rock City 19, London Hammersmith Palais 20, Norwich East Anglia University 21, Sheffield University 22, Leeds University 23, Liverpool Royal Court 24, Bristol Studio 25, Brighton Top Rank 26, Birmingham Powerhouse 27, Manchester Hacienda 28, and Newcastle Mayfair 29.

Club November 1, Brighton Polytechnic 3, Plymouth Ocean Club 4.

When *No. 1* mentioned that **National Pastime** wanted to play venues for the under-18s and asked youth centres to get in touch, we didn't realise it'd snowball.

Now the lads are booked up from now until Christmas with gigs.

The October dates are: Chalfont St Peters Youth Centre October 18, Kingston Barnfield YC 19, Gloucestershire Brockworth YC 24, Cheltenham Arle School 25, Devon Honiton YC 26, Somerset Chard YC 27, Tyne & Wear Blaydon YC 29, Cheshire Poynton YC 30.

The rest of the dates next week.

**Daryl Hall and John Oates** release their new LP this week. 'Big Bam Boom' features their latest single 'Out Of Touch'. The duo will also be over for some dates next spring.

**M + M** who had a hit with 'Black Stations/White Stations' release another track from their 'Mystery Walk' LP. 'Cooling The Medium' is out now.

Liverpool band **The Real Thing** release their first single for ages this week, 'We Got Love'.

**The Higsons** whose 'Music To Watch Girls By' could yet be a hit, have an LP out this week. 'The Curse Of The Higsons' - very apt.

# ANIMAL NIGHTLIFE

*Mr Solitaire*

RED STAR MIXES

THE CASSETTE

FEATURING:

MR. SOLITAIRE

ORIGINAL AND UNAVAILABLE 12"

MR. SOLITAIRE

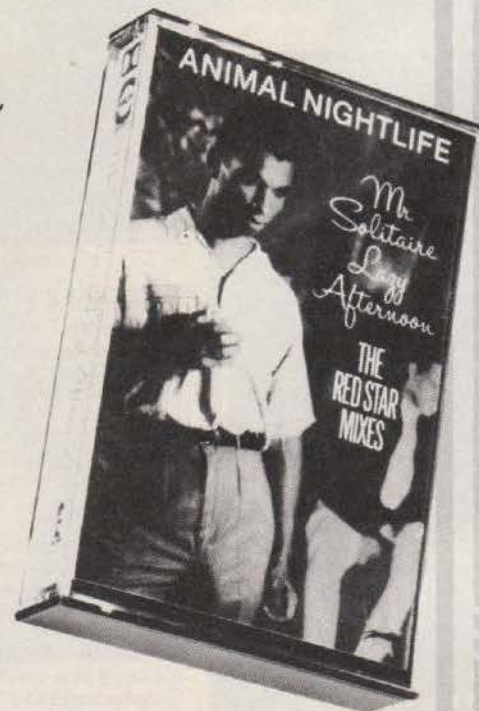
RED STAR MIX

LAZY AFTERNOON

REWORKED



EXCLUSIVE TO THIS RAZOR SHARP TAPE!







# THE ITALIAN JOB

## BUON GIORNO!

Breakfast at Heathrow Airport is a surprisingly civilized and tempting affair. But 15-year-old Mary Gee from Cheshire has no appetite this Friday morning.

While her classmates sit behind desks flicking through pages of text books, jet setter Mary awaits the take off of her flight to Milan, Italy — and the arrival of one Mr Howard Jones who'll be her constant companion for the next few days.

But feeling both on top of the world *and* a bundle of nerves is enough to kill anyone's appetite, and at the moment Mary looks more like she's waiting to see a dentist for a mouthful of fillings.

She leans over and whispers timidly, "I'm shaking . . . I honestly never dreamed I'd win

this competition!"

So what made Howard Jones such a tempting prospect?

"Because he looks much friendlier than all the other pop stars.

"My friends kept on laughing about the fact that Howard takes his wife everywhere he goes, but that doesn't bother me. I don't fancy Howard, I just think he

**When Mary Gee from Stockport won No. 1's Journey To The Stars with Howard Jones, she probably thought she'd have a nice holiday in the sun with him. But we had something much more exciting lined up — a working weekend at a top Italian pop festival. Debbi Voller (words) and Fabio Nosotti (pictures) tried to keep up with Howard and Mary . . .**

looks — really friendly."

The big-brother-next-door appeal that Howard holds for so many has now managed to infiltrate the Far East, and Japanese fan mail has started trickling through his High Wycombe letterbox.

Back just a day ago from his trip there, Howard's punishing schedule of worldwide tours and

promotions will finally end this weekend in Italy. So he looks surprisingly fresh as we finally spot him striding towards us in a baggy outfit that sparkles with a touch of two of diamanté jewellery.

The waiting is over. I introduce Mary to Howard and his entourage: Jan, Jed, manager David, drummer Trevor and — who's that standing beside Howard? It's someone who looks just like him and turns out to be his brother Martin, now a member of Howard's band.

"So what did you say to win the competition?" Howard enquires of Mary.

"I had to say why I'd like to go on holiday with you, but I'm not going to tell you what I put . . ." she replies mysteriously. "I don't

CONTINUES ON PAGE 10 ►





*Feeding the fowl in the gardens of the Hotel Du Lac Et Du Parc Et Du Ducks.*



*"Hide in the bushes with Mary! Do you realise the insinuations of that!"*

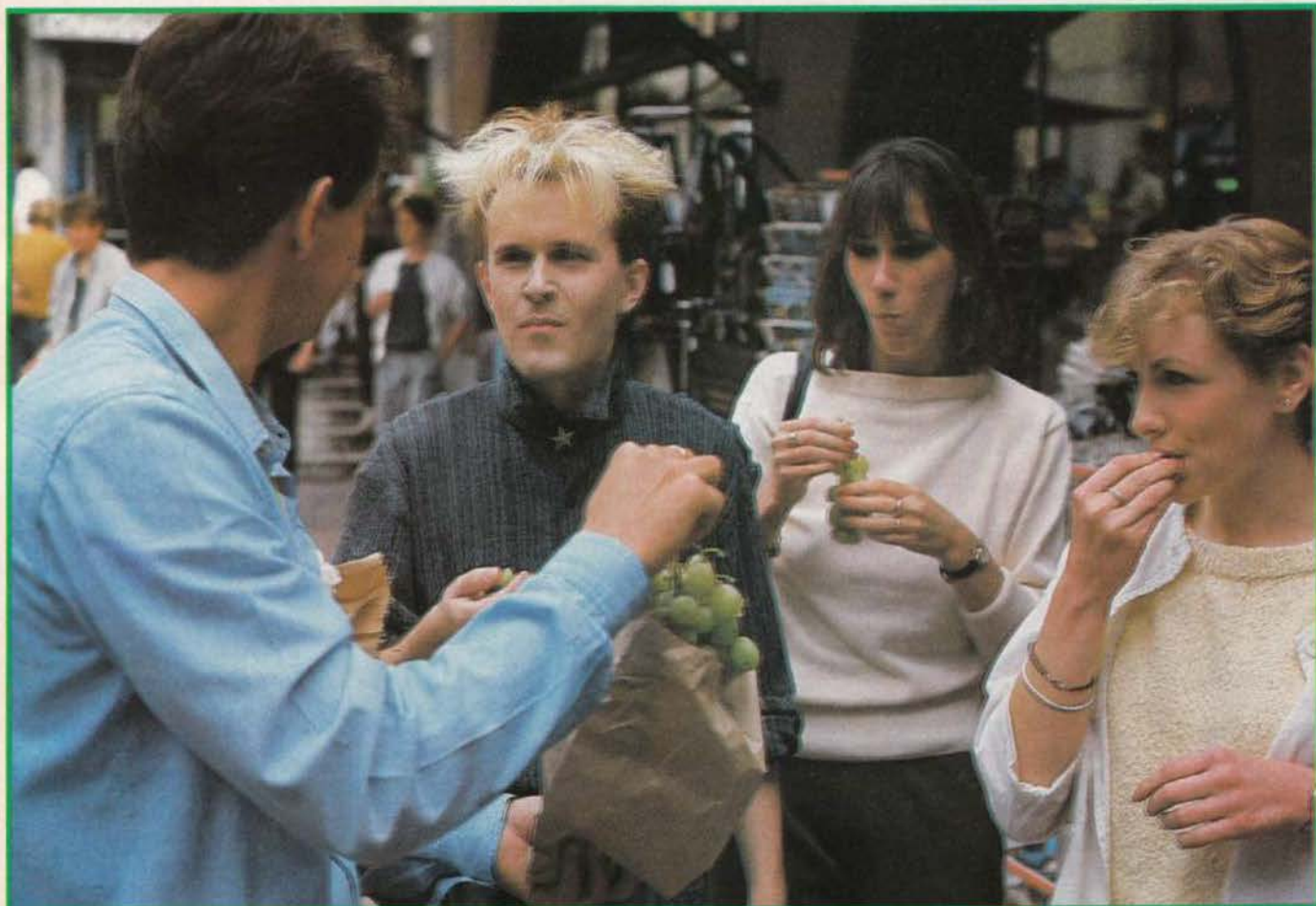


*The outdoor piscina: Mary's chance to get even?*



*"Howard, I said pizza, not piazza!"*





*Grape expectations: Michele turns everyone on to the local delicacies.*



*The glorious hotel grounds – when you're not locked out!*



*Opportunity knocks on the Riva Del Garda song contest!*



*Jan counts to ten while Mary and Howard hide and seek.*



► CONTINUED FROM PAGE 7

want my parents to know!"

## CHE VACANZE!

A holiday isn't quite what lies in store for Mary this weekend, as Howard has a frantic schedule of appearances on an Italian TV show called *Riva Del Garda*, a three-night song contest with guest pop stars.

"You're from Bramhall in Stockport!" Howard exclaims as Mary describes where she lives on the way to the departure lounge. "That's amazing, I used to live just five roads away from you. I stayed there once for 18 months and I had this girlfriend who used to burst into tears every time we said goodbye at Bramhall Station."

Mary's nerves are under control now, although she's mildly concerned about the flight as she hasn't boarded a plane since she was six. But she opts for a seat by the window and two hours later as we land at Milan Airport and step into an awaiting van, she already looks a seasoned traveller.

The van starts rolling slowly forwards and it takes a second for everyone to realise that there's actually no driver on board yet! Trevor dives into the driving seat and slams on the breaks.

"Welcome to Italy," he laughs. "All the drivers here are crazy!"

## IN CAMPAGNA

The Italian countryside sweeps past with its tatty but charmingly neglected villages. Every house has shuttered windows and a balcony full of potted plants. Every church has a skinny bell tower and a statue of a praying Madonna.

Then we're plunged into the darkness of a tunnel which winds up and around the mountains until finally we reach our home for the next two days: the Hotel Du Lac Et Du Parc at Lake Garda.

While Howard has to attend rehearsals, Mary and I rush out into the massive hotel gardens that stretch right down to the lake, and after half an hour's exploring we encounter a snag — someone's locked all the hotel gates and we have to climb our way back in.

The hotel bar is a star spotter's paradise, since several other major artists are here for the same show. Mary sits agog over the cappuccino as Billy Idol moseys in, sporting a leather outfit dripping with crucifixes, shortly followed by Tina Turner!

We rendezvous with Howard in reception and drive to the studio where armies of autograph hunters have assembled outside. The minibus tries to plough through but

people are swarming around it and peering through the windows.

Howard jokes about the time in America when fans grabbed hold of the van and gave it a little rock and roll treatment by shaking it from side to side. History is about to repeat itself tonight . . .

"There's no one famous in here — it's a refuse van!" Howard shouts out, hanging onto his seat and his sense of humour.

"Well alright then — there is someone famous — but it's only Barry Manilow's dog!" he laughs, producing a watergun from his pocket which he uses as a prop on stage.

"Oh no, it's been leaking," moans Howard as he points it through a window at the crowd. It has no effect whatsoever and it's only when the Italian record company representative Michele Barrile shows up that we can chance it to the studio door.

Inside the audience is a sorry shambles; clusters of people sitting and standing all over the place. Mary and I are attacked by an elderly and angry Italian who lies at us from nowhere and shoves us backwards because we seem to be blocking his view.

As soon as Howard's performed 'Like To Get To Know You Well' we race back to the hotel for a quick drink and change. This time when Howard has to face the crowds he and the band are fittingly dressed in rain macs, hats and dark glasses.

"IT'S THE MAFIA IN HERE!" threatens Howard. "YOU KNOW, THE GODFATHER!"

Poor Mary is quickly having to acclimatise to the tiring, sometimes tiresome side of a pop star's lot.

More chaos follows as an Italian presenter slips up and introduces Howard at the wrong time. As Howard prepares to launch into 'Bounce Right Back', a completely different tune blasts out and Howard looks bewildered.

An even more bewildered Ray Parker Junior gets pushed onto the other side of the stage with no time at all to prepare himself. That was some *live* cock up!

## LA FOTOGRAFIA

Saturday morning. Mary doesn't touch her breakfast again but that's because the rolls are stale, the tea's cold and it's hard to make the waiter understand that English people drink it with milk!

Jed, Trevor and Martin are also staring sorrowfully into bowls of cornflakes and they too decide to give breakfast a miss.

Besides, it's time for Mary's

photo session for *No. 1* with Italian photographer Fabio. And if he's lucky, Mary might agree to Howard stepping into a picture or two.

Jed, Jan and myself are also taking snaps and Howard feigns outrage. "Oi! Where's your photo passes — where're you from? I hope you're not from *The Sun!*"

And as we head for the lake Howard suddenly scoops Mary up in his arms and threatens to throw her in.

"Ah, that's gotta be the cover shot!" smiles Fabio.

A journalist from Italian *Vogue* comes over to introduce himself. Howard has a string of interviews set up for this afternoon and *Vogue* are going to use him in a fashion spread.

"I have brought a whole wardrobe for you to try on . . ." the journalist tells him.

"Oh no," grimaces Jan. "Last time Howard did something like this he ended up buying *all* the clothes — I can see him reaching for his cheque book again."

We ride into town for a few more shots and in the small market square Howard is immediately recognised by a group of young boys who just happen to have a ghetto blaster and a Howard Jones tape with them.

Howard pales with embarrassment as they tail him through the streets with his music blasting out.

"I know, it's supposed to be a test," says Howard as he cowers inside a shop doorway. "They want to see if I can name that tune!"

While Howard leaves to do those interviews, Mary and I sit outside a nice trattoria and stuff ourselves shamelessly with delicious pasta, soaking up what will surely be the last summer sun we'll see this year.

After, we find Howard and Jan waiting for us in the hotel reception with a present for Mary; a pastel pink Bennetton jumper that she rushes upstairs to try on (and keeps on for the rest of the trip).

## BUONA SERA

"This bus is beginning to feel like home," wails Howard as we pile into it for his third and final appearance tonight. But first — more pasta at a trattoria recommended by Michele, who has to negotiate some meatless dishes for Howard, Jan, David, Jed and myself.

Even Mary thinks twice now about a meat dish, and orders a simple salad.

"I don't think I'd ever want to work in the pop world after this experience," Mary confides to me. "It's so much hard work. I

mean, I'm feeling tired and I haven't been doing interviews all day long!"

Fabio finds us and starts taking pictures but Howard feels ill at ease. He doesn't want to draw attention to himself and a group of girls are gawping at him through the window while he tries to enjoy his meal.

"Honestly, I had no idea I was *this* well known here," he mutters.

If Mary had ever wondered what life was like in a human zoo — now she knows what that feels like as well.

The TV show is a repeat of last night's proceedings but with an added bonus. Mary spends some time waiting in the dressing rooms downstairs and meets Paul Young.

Coincidentally he's also appearing on the show, and he's brought a *No. 1* prize winner with him — but that's another story . . .

Back at the Hotel Du Lac there's talk of going on to the local disco for a last night fling, but Mary declines, as do Howard and Jan. We've another early start in the morning . . . sadly, homewards.

## ARRIVEDERCI HOWARD!

Sunday: I ride to the airport in the van with the band while Mary leaves in Michele's car with Howard and Jan for a farewell chat. But a contagious slumber hits them one by one, and no one says a word.

When Howard arrives at the airport he looks tired and flushed.

The plane is due to leave any minute and there's a queue a mile long for the check-in desk. Howard stumbles zombie-like towards passport control in a desperate attempt to board the plane, then stops in mid-stride as he remembers that Mary and I are catching a later flight and won't be seeing him again.

Rushing back over for a goodbye kiss, he promises to send Mary tickets for his Birmingham concert. Then he's gone . . .

But Mary's holiday is not quite over yet. Michele whisks us off for a wonderful meal in the countryside before we have to catch our flight, and as we sit in the sunshine drinking vinos and cappuccinos, Mary has the last word on Howard.

"He was just like I imagined he'd be, and his wife Jan's really nice and friendly. I was so surprised when they bought me this jumper!"

"It was a pity we all fell asleep in the car this morning! Still, I'll see them again at the Birmingham gig."

"I've had a fantastic time. I'll never forget this holiday . . ."



ATTENTION GROOVE GRADUATES!

# CREW CUTS LESSON 2

TOUGHEST MASTER MIXES

- ⊕ JOCELYN BROWN  
"SOMEBODY ELSE'S GUY"
- SCREAMIN' TONY BAXTER  
"GET UP OFFA THAT THING"
- ⊕ T.H.S. THE HORNE SECTION  
"LADY SHINE"
- RUN D.M.C.  
"ROCK BOX"
- ⊕ BEATMASTER  
"LIPSERVICE"
- SPECIAL REQUEST  
"TAKE IT TO THE MAX"



CREW CUTS LESSON 2 MINI ALBUM/CASSETTE IMA 14/IMC 1



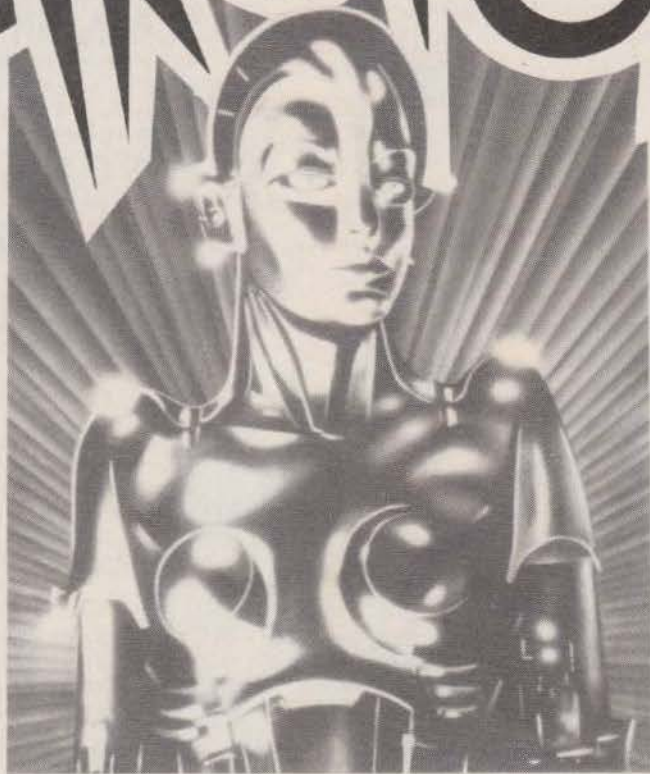


# THE NEW ALBUM & CASSETTE

ORIGINAL MOTION PICTURE SOUNDTRACK

MUSIC COMPOSED & PRODUCED BY  
GIORGIO MORODER

# METROPOLIS



F E A T U R I N G

**FREDDIE MERCURY**  
HIS CHART SMASH 'LOVE KILLS'

**BONNIE TYLER**  
HER NEW SINGLE 'HERE SHE COMES'

ALSO FEATURING:

JON ANDERSON • ADAM ANT • PAT BENATAR • LOVERBOY • BILLY SQUIER

**WATCH OUT – THE FILM IS COMING!**





# WHISPERS

● THE No.1 GOSSIP COLUMN ●

**A**aargh! Are **Fram** and **Wankie**, **err Fwank** and **Hammy**, **tsoh**, **Wham** and **Frankie** about to merge? **Holly**, **George** and **Andy** were spotted dining out Japanese style together last week and in ZTT impresario **Paul Morley's** humble view the Whamsters are the only serious rivals to his lads at present. Expect a joint single called 'Two Tribes Go Go To War' soon . . .

Meanwhile **Michael Jackson's** plans for total world domination take a further step when he starts filming with **Steven Spielberg** in the New Year. Discount **Peter Pan** but don't rule out a sequel to **E.T.** . . .

**Biggest outrage of the week** is the theft of **Billy Bulldog** from a **BBC** dressing room. **Billy**, as if you didn't know, is the name of **Holly Johnson's** walking stick. There is a reward for any info leading to its recapture - you can look at the sleeve of the new **Frankie LP** cover. Huh, you'll have to do better than that to get it back.

Roll over **Beatles** - **Culture Club's** next single looks like a choice between two LP tracks - either 'The Medal Song', or a song with the catchy title of 'Hello Goodbye'. Not a remake. . .

Meanwhile for their British dates, **Boy George** is threatening to dress up even more bizarrely than his famous bridal frock as sported in Japan. George's idea of the ultimate in outrage? Dressing up as a **Teddy boy!** We wait with baited breath. . .

**Frankie** to play Xmas dates in the UK? The more they deny it, the stronger the rumours grow. . .

**No!** It can't be! This cannot be true! Yes, it is though! The unthinkable happened last weekend when **Ian McCulloch** was rendered speechless. Mac the mouth was silent for three whole days on account of a demon throat virus. As a result shows in **Glasgow** and **Lancaster** will be re-arranged.

**Marillion's Fish** (he could hardly be anybody else's actually) was seen lapping up a preview of **Ghostbusters** recently. Various kids were led out of the cinema sobbing but **Fish** remained glued to his seat. He didn't realise they were crying cos they'd spotted him. . .

**Alison Moyet** isn't just a pretty face. She's also a demon pool player as CBS execs found to their cost at a recent convention. Alf wiped the floor with all-comers and and took home a substantial pot. . .

Is **Kim Wilde** dating hunky **Hanoi Rocker Mike Monroe**? Could be. . . Congrats to **Bruce Foxton** and

long time girlfriend **Pat** who married in Essex this week. . .

**Phil Oakey's** experience with **The Human League**, y'know taking decades to make a record, little prepared him for **Giorgio Moroder's** approach to 'Together In Electric Dreams'. Phil strode in to do a vocal take assuming it was a rehearsal but Moroder said "OK, cheri, you can go home now". Exit Phil with weeks of empty diary space. . .

**Heaven 17** had fun on Spanish TV last week when friend **Spizz** joined in to mime a guitar part. **Martyn Ware** whined that the three six-foot models pretending to sing back-ups were just too big. "They make us look like midgets," he snivelled. Well, you know how midgets are. . .

Could there be a last minute change to **Bronski Beat's** album in view of **Donna Summer's** recent comment that "AIDS is God's revenge on homosexuals"? At present the LP includes a version of 'I Feel Love', something that gays certainly don't feel for the self-righteous Summer. All over America now, gays are breaking up her records and posting them to her. . . .

**Big men shouldn't wear body stockings. Someone should have told that to tubby funk genius Afrika Bambaataa** when he took to the **Hammersmith Palais** stage wearing a skin-tight semi-transparent black number. To protect his modesty the awful outfit incorporated a golden sequinned sporan.

Legend recalls that when

**Vangelis** once tried to get into **Polydor Records** the doorman refused him entry. Instead he phoned upstairs to inform them that "there's a **Frank Ellis** here to see **JD**". . . .

**Witty Simon Le Bon** tells us that in the forthcoming 80 minute **Duran Duran** feature film "I get to fight a monster. It looks like a willy with teeth". Nice. . .

**The Chevalier Brothers** are covering the **Louis Jordan** swing classic 'I Like 'Em Fat Like That' as their ne single. To commemorate this historic event the CB's are letting all fat girls in free to their tour. Sexist gits. . .

**It isn't all fun being filthy rich.**

**Take pity on Wham!**'s **George Michael** who was struck down by a glandular infection this week. The seldom awarded **Croix de Whispers** "for heroism beyond the call of duty" was pinned to Michael after he struggled through an energetic **TOTP**. **Andrew** asked whether a cold qualified for an award too. We gave him the boot.

What on earth were **Miami Sound Machine** doing walking down the centre of **Oxford Street**? When the filth pulled them over for blatant stupidity **MSM** foolishly started shouting abuse. Isn't that taking 'Prisoner Of Love' too far? . . .

Former world middleweight boxing champ (and star of **Spands** vidoes) **John Conteh** has been following raucous metal men **Wasted** around the UK, much to the annoyance of his wife. Undeterred, **Conteh** staged a one man stage invasion at **Hanley** telling **Pete May** that "Wasted are my kings, my Gods of music". . .

**Whispers** is still quivering with excitement after bumping into **Corry's Mavis** in swanky **Jo Allen's** restaurant. Mave looked divine in a very expensive fur coat which her anonymous male escort draped over her shoulders as they left for the premier of **1984**. . . .



*The eyes have it. . .*

*A scene here from **Metropolis**, the 1927 **Fritz Lang** movie which has just been re-released with a **Giorgio Moroder** soundtrack and a special colour tint. Contributing artists include **Adam Ant**, **Freddie Mercury** ('Love Kills') and **Pat Benatar**. Looks like **Giorgio** is hoping to metropolise the film and record industry.*

# No.1

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**Andy Polaris loves the nightlife. It's in his name and in his blood. Long before he joined Animal Nightlife, you would see Andy down such clubs as Blitz, St Moritz and Billy's — dancing the night away with fellow addicts like Boy George, Philip Sallon and Marilyn. And now, six years later, he's still at it. Paul Simper listens to extracts from the diaries of this night-time obsessive while Mike Prior catches him in action, on a typical Friday night.**

# THE NIGHTLIFE DIARIES

## THE BEST CLUB I'VE EVER BEEN TO...

There was this club in Montreal called The Limelight Club which was like three clubs in one. They'd play different music on each floor. I went there in '79.

I thought Montreal would be really boring. But I walked round this corner and there was about 200 people really dressed up like the Blitz.

There was this geezer with a Riddler's suit on (as in Batman) with all the question marks on it. I couldn't believe it.

## CLUB CAPITAL

Clubs in London — and probably everywhere else — have changed from a few years ago. Everything has become money orientated. Before, people did these clubs because they had to — because everywhere else was so boring.

There's so many dodgy clubs now. People knock places like the Blitz, but they were responsible for London's club boom. Before, places like The Embassy were really empty — but now they're all packing them in.

A lot of the really colourful characters from Blitz days don't go out much now. Like (Boy) George.

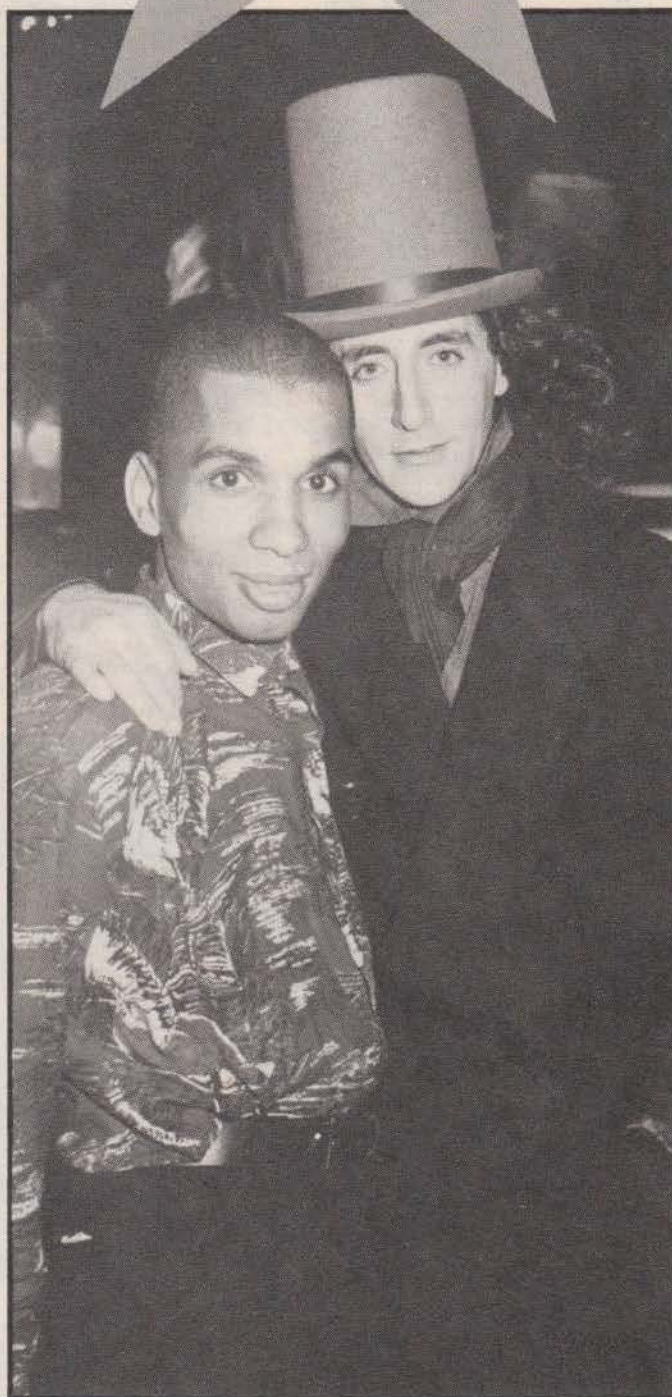
## HOLLYWOOD LIVES

*Hollywood Theresa.* Theresa used to dress in all these immaculate Hollywood clothes. One minute she'd be like Lauren Bacall, the next it'd be Joan Crawford.

One time we went to see these two Busby Berkeley films. I went in a dinner suit and she turned up in this amazing ball gown. It was only the little Roxy Cinema in Soho but we waltzed in like it was a premiere!

## NIGHTS TO REMEMBER

*Divine's Party At Legends.* That was quite a time ago. Divine came over for the



Andy takes his hat off to Phillip Sallon as host of *The Mudd*. Phillip keeps his on.

premiere of *The Alternative Miss World* movie.

Everyone met up down the King's Road on an open top bus and Divine was in a horse and carriage, like the Queen. It was on the 10 o'clock news!

The bus and carriage went all the way down King's Road and up to the West End. It was like a parade. Divine was acting like royalty — you can imagine the looks on people's faces.

After that was this party at Legends, and then the opening of this new club Le Kilt.

Everyone had to wear tartan at the Kilt so I borrowed George's tartan bondage outfit.

*Nights At Hell.*

Hell was run by Blue Rondo singer Chris Sullivan and Steve Strange. I remember on the opening night there everyone had to go in demonic dress.

Christos (from Blue Rondo) turned up as Beelzebub. All he had on was this body paint, a couple of devil's spikes and a little red jock-strap with a curly tail on the end.

You could tell every girl Christos had tried to get after that night because they all had this paint on them!

I think I went in a Dracula outfit of George's, and George had this sort of Bride of Frankenstein thing which Steve Minnard had designed. Steve Strange turned up as The Pope.

Hell was a great club — after the posiness of Blitz it was really unpretentious — but it was so small.

I remember people were trying to get in one night. They broke down this big tree and tried to batter the door down!

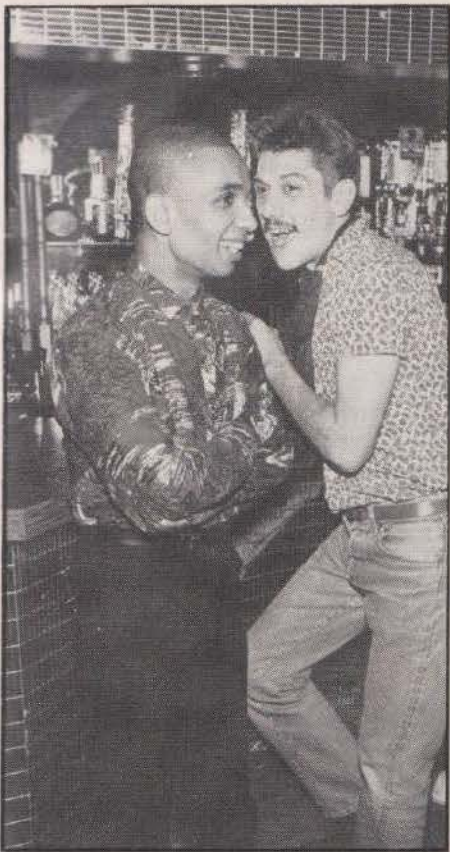
## THE BEST OF CLUB '84

*The Lift.*

The Lift's been going quite a few years now. It started at what used to be Billy's but I've only been going the last nine months.

A guy called Steve Swindells





The Lift's host, Steve Swindells, tells Andy what he's missed.



At The Wag, Andy found an old dance partner, part-time nightlifer Dee C. Lee.



"Should I play 'Mr Solitaire' again?" Andy and Mudd DJ Jay Strongman.

runs it and it's now at Fooberts in Carnaby Street, which is where Philip Sallon's Mudd Club was till recently.

It's easily the best gay club in town. It's a much more relaxed atmosphere than Heaven. We used to all go there - Philip, George, Marilyn and Theresa - but then all the gay 'clones' took it over. It's just that High Energy rubbish - I can't abide it. Kraftwerk should sue 'em. It's like the BBC sound effects

department making thunder.

The Lift's good though. Quite a lot of groups go down there - Frankie, the Imagination boys, Marilyn.

*The Wag Club.*

The Wag's in Wardour Street. It's run by Chris Sullivan and Ollie 'Beat Route' O'Donnell. Fridays is my favourite night.

Until the band started recording again recently I was working there behind the reception. That was a good

laugh.

Any journalists who slagged us off in the past, I made wait at the side. Those people always assume they're going to get in for free.

*The Mudd Club*

Philip Sallon runs the Mudd in Tottenham Court Road every Friday.

The Mudd's always full of interesting people. It's a real mixed crowd. And everyone does actually go down to enjoy

themselves and not sit around posing.

Philip's a great host because he works really hard for his club. He goes out and finds people who he thinks are interesting and gives 'em complimentary tickets. And then they in turn tell their mates.

Everyone else is really lazy these days with clubs. Like those one-nights in dodgy derelict buildings - who wants to pay to go to a toilet?



The bloke with the swiss roll on his head is Steve Strange. The chappie with the glasses, Chris Sullivan. Together they made the Hell team.



Hollywood Theresa (left) with her escort and a youthful George at The Blitz.

PHOTOS: GRAHAM SMITH



# TU-BE OR NOT TU-BE



Above: Jools and Paula do their best Donny and Marie impression. . .  
...or maybe not!

Below: Bambaataa hasn't quite got the hang of the two fingered salute yet.



"Now that we're here - how do we get back down?" A handful of the audience on the mezzanine.

"Jools is a bit fatter than I thought," remarks one bloke. His female companion agrees.

"It's not very big, is it?" she adds. Actually, she's talking about the studio.

No, it's not very big. And although being part of the live audience gives you an unparalleled opportunity to see big name bands up close - warts 'n' all - there are drawbacks.

For instance, not many people in the Tyne Tees studio tonight are aware of the fact that Paula Yates is interviewing Nick Rhodes only a matter of feet away from the main set.

Young Nicky has been locked away in the ultra-private 'green room' - presumably so that he won't be mobbed by all the Big Country fans in the mostly Scottish audience!

For another instance, there are no TV screens in the studio, so you can't actually watch the rest of the show.

Instead, in between bands there's a disco. While it serves to keep everybody in a dancing mood for the next live band, you never really feel as if you're a part of the show.

For the bands however, it's just another concert - complete



Left: Stuart Adamson makes a bid for the world microphone swallowing championships.



**EVERY WEEK FOR THE NEXT SIX MONTHS, 1.5 MILLION VIEWERS WILL TUNE IN TO THE TUBE - BRITAIN'S TOP ALTERNATIVE MUSIC SHOW. PAT THOMAS WENT TO NEWCASTLE TO WATCH THE NEW SERIES GET UNDERWAY. PICTURES BY JOHN STODDART.**

with full rehearsals and before-and-after nerves.

Afrika Bambaataa and his crew hover anxiously at the back of the studio waiting to open the show. It's their first live appearance on British TV but there's no need to worry. The crowds part eagerly as they make their way across the studio

floor towards the stage - and their short set knocks a few tartan socks off.

"Doing TV is OK," says Bambaataa later, "but what we really want to do is more clubs. It's in the clubs that the kids really get loose."

A long interval then Lloyd Cole takes the stage. He's upset



about his not-so-perfect skin. "I've just shaved and I've come out in a rash."

Ten minutes later The Commotions come bounding back to their dressing room asking everybody how they were.

"Great," says Stuart Adamson as he grabs another fag off his tour manager.

"Bloody brilliant," agrees Big Country bassist Tony Butler. "You're the best new band this year. I'll buy the LP!"

"I wish I could say the same about them," says Lloyd as he plops down into a chair. "Isn't it always the way - that the nice ones are the ones whose music you can't stand!"

Twenty minutes later Big Country close the show to rousing applause.

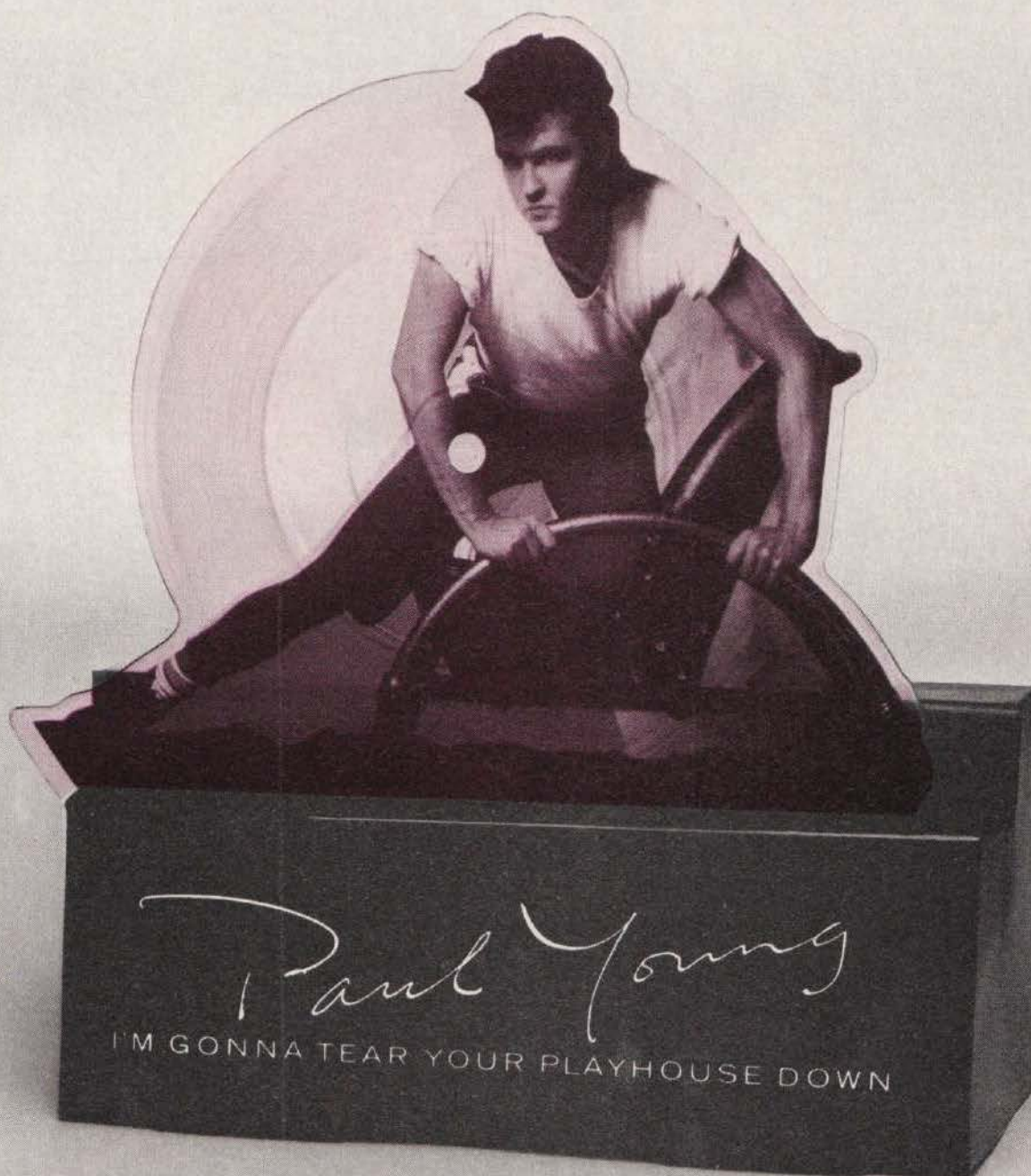
So what's it like to be back on the air, Jools? "Great - though the studio work isn't particularly creative," he admits as he and Paula rush off to catch the plane back to London.

I think now I understand what he meant.

Don't ask me what the first Tube was like. You probably saw more of it from the safety of your favourite chair than I did from the studio floor.



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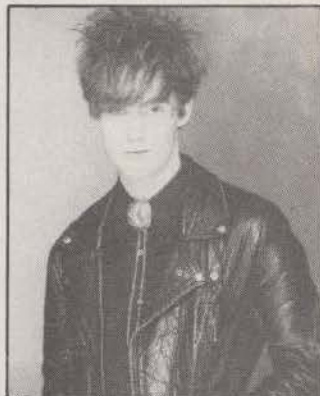
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# COMPETITIONS

Closing date for all comps on this page October 31.



### HEAVENLY MEN

If you really want to find out 'How Men Are', then you could do no better than by having a good listen to the new Heaven 17 LP entitled, funnily enough, 'How Men Are'.

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That strange boy is at it again. 'Purple Rain' looks all set to join 'When Doves Cry' at the top of the charts giving Prince his second big hit in succession.

Feel like celebrating? Okay, try one of our ten, very rare, very valuable 'Purple Rain' piccy discs, shaped in the divine form of the boy on his bike.

Just bike off a postcard to PRINCE, No.1, Room 304, Commonwealth House, 1-19 New Oxford Street, London WC1A 1NG.



# Status Quo

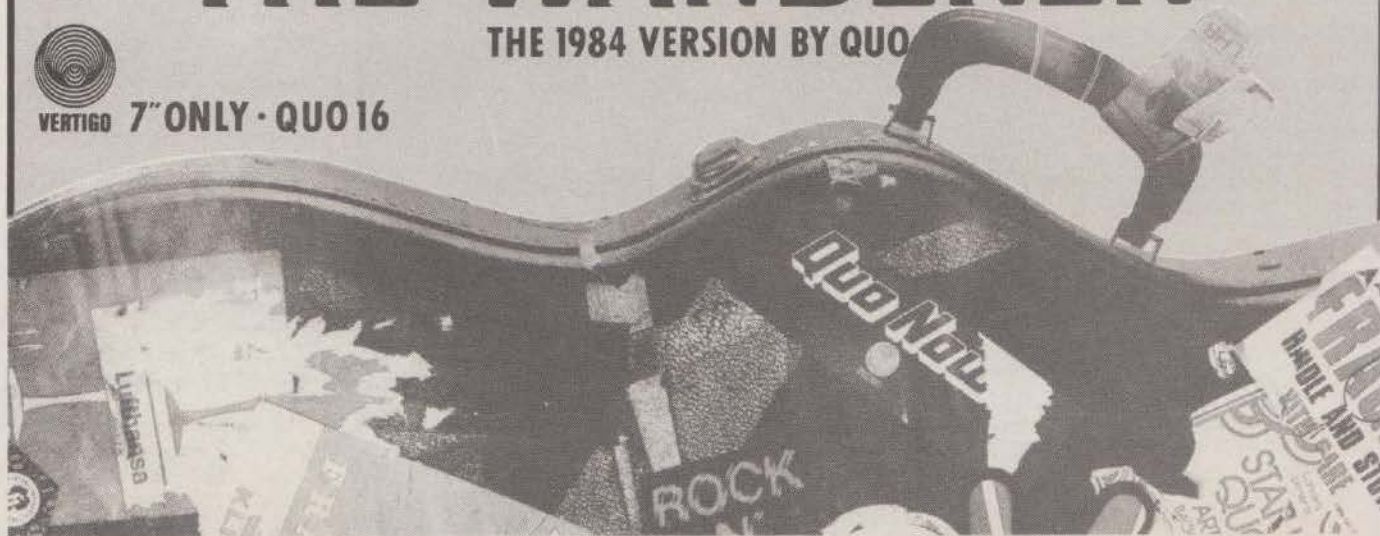
## A · NEW · SINGLE

# THE WANDERER

THE 1984 VERSION BY QUO



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## LONDON TO NEW YORK '81

When Billy Idol went to America in 1981, it was the cocky young punk confronting all the things he'd tried to sweep away in England in 1977.

Radio stations run by tired old hippies. Groups either crushed into this week's trendy formula or churning out dull stadium rock.

"What you could tell of American music from the radio was terrible," says Billy.

"I used to stand there thinking, 'What chance have I got in this place with groups like Styx around?'"

## THE REVOLUTION

Then came MTV—the music video channel which brought new groups such as Duran Duran and Culture Club to a new 14-20 year old audience.

Billy's 'White Wedding' video framed his bad-boy blonde rebel looks for a big new market. And the radio stations were suddenly forced to cater for the new

**WITH HIS BAND GENERATION X, BILLY IDOL WAS ONE OF THE FORERUNNERS OF ENGLISH PUNK. NOW HE'S THE A POP IDOL IN AMERICA. HE'S BEEN IN BOTH CAMPS, SO WHAT DOES HE THINK ABOUT THE ENGLISH AND AMERICAN MUSIC SCENES? MARTIN TOWNSEND SAFETY PINS HIM DOWN. PICTURES BY MIKE PRIOR.**

became remix-only. Everyone was walkin' round with the ol' ghetto-blaster."

## FITTING IN

For Billy, the sudden emergence of electro and funk-rock in 10-minute remixes affirmed his own purpose.

"It was really exciting because the whole thing that Generation X even had started doing, with things like 'Wild Dub' and later on with 'Happy People' and the 'Dancing With Myself' edits, kinda made sense . . .

"It gave me the link as to why I could be in New York. There were enough soul people taking chances — with remixes — as

there were in '76.

"It ended up that white people were dancing to *my* stuff as heavy as black people were dancing to break stuff."

## OUTLAWED

The arrival of breakdancing and the influence of MTV re-awoke American kids' interest in fashion. Long hair and denims were not enough anymore.

But America's a vast country and there were problems . . .

"Farmers and industrialists out in the middle of nowhere can't believe people even *think* about having their hair all spiky," Billy explains.

"But it's getting better. You

can go to Cincinnati or the deep South even, and there's kids with the heaviest Mohicans I've ever seen!"

## NEW YORK TO LONDON '84

Having experienced some sort of revolution in American music, how does Billy view the present English pop scene?

"I think the weirdest thing about it is how poppy it's gone. At least in America there's Prince and people like that. I know that's started to happen here but a few months back there was Kajagoogoo, Duran Duran . . .

"And Wham! I mean people with sun tans and shorts! I just don't see it, it's just not something that interests me.

"It's got to be your mother who's buying Wham records for her little daughter rather than serious people buying music. It's just a very lightweight image that seems to be reliant on a lot of nicey nicey things — like The Hollies.

# GENERATION X FILE

audience.

America was ready for a new wave revolution.

Billy realised that New York, where he was living, was often behind, but elsewhere new sounds were coming through.

"In Los Angeles, they've got some really big stations," enthuses Billy, "and they're only playing new music.

"It's really exciting, especially having been there three years and watching it happen."

## BREAKIN OUT

"One of the things I was lucky enough to be there through," he continues, "was breakdancing.

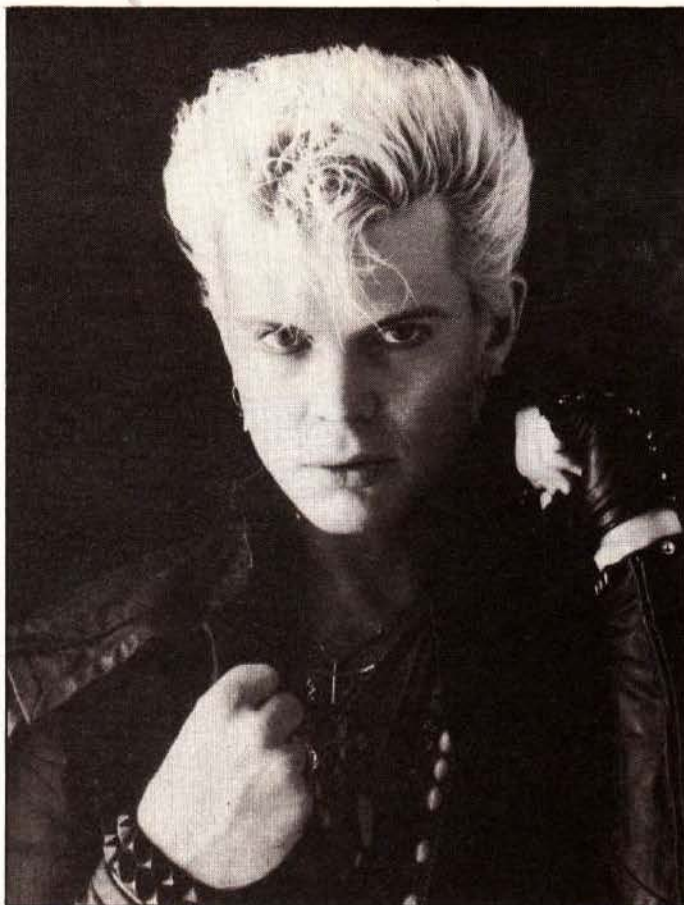
"When I first arrived, the rap thing was ending. But very soon it went in to the whole breakdancing thing, starting with robotics and then on to people twirling around the floor.

"I thought, this is fantastic — all these really wild people".

Was it as strong as punk had been in England?

"In New York it was was," Billy replies. "And probably in Detroit and those heavy Northern places, too."

"In a second, New York stations like KISS and KTU



"The Hollies were better in fact!"

## CONFRONTATION

"The *best* thing about the English chart is that at least it always confronts you with a load of new things that you've never seen or heard before.

"England's still the frontrunner if you wanna know what's happening or what's going to happen."

So what are Billy's favourite English bands?

"I like Bronski Beat.

'Smalltown Boy' has got real *soul* to it — a really wild way of singing. It's things like that that I think are brilliant about England and I don't regard that as pop music.

"Pop music's something that's saleable — quick images, quick sales. But people like Bronski Beat really do seem to be trying to write great songs and really do make an impression.

"'Do You Really Want To Hurt Me' had that too. And 'Two Tribes'.

"I think I'm more like those things in terms of writing great songs. I mean you can see me on telly and that, but I still haven't Kajagoogoo'd out . . ."



**No1**

**BILLY IDOL**





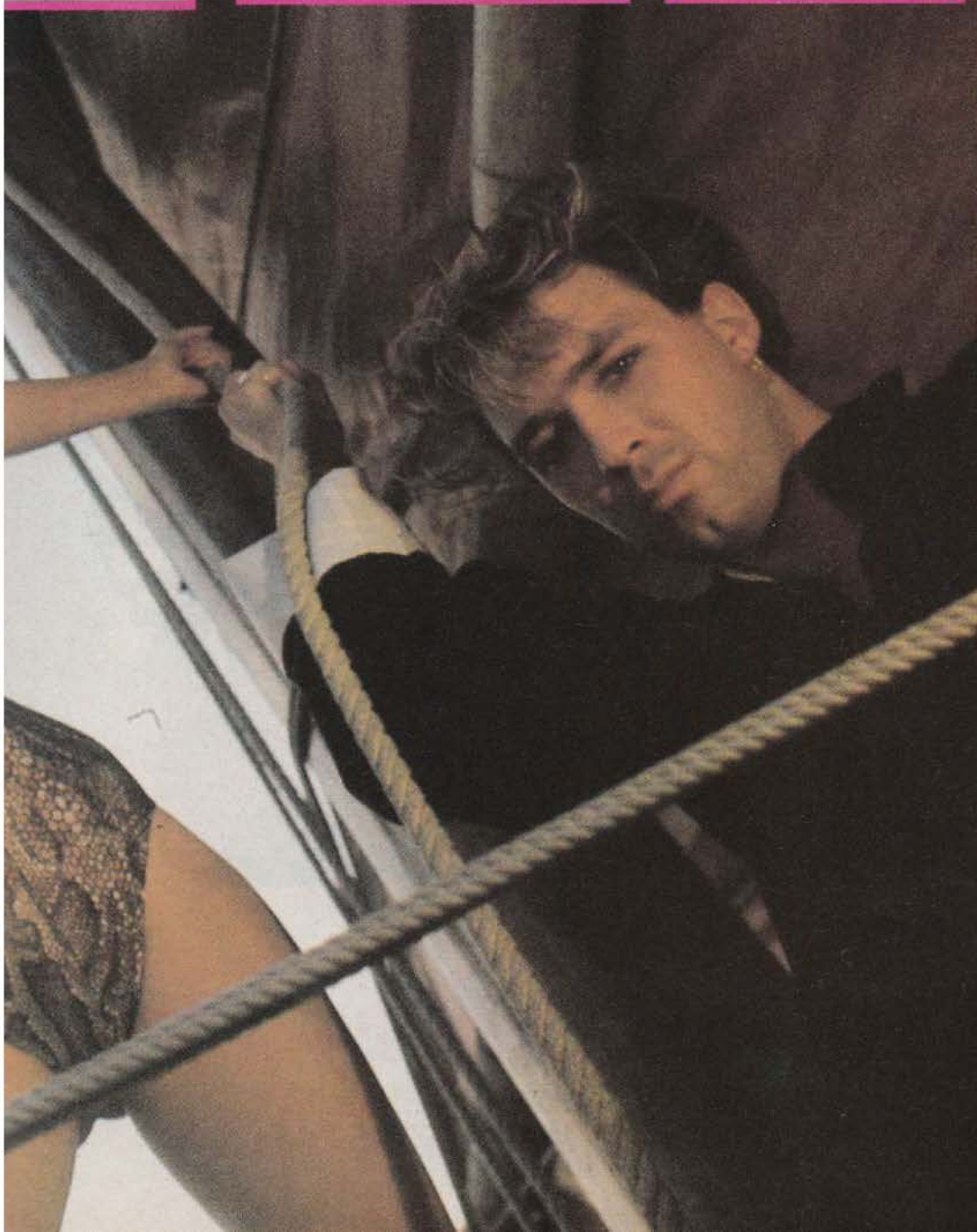
# THE PRICE





# OF FAME

video



It looks as though the pressure of being in the public eye the whole time may have finally got to Spandau Ballet. For in their new video for 'Highly Strung' we see the boys continuously hounded by the press as they make a visit to Hong Kong.

And they're not the only ones. . .

'Highly Strung' also tells the story of a lonely model (played by Suzy Kwok) who is one of Hong Kong's biggest celebrities—a fictional star on a par with Spandau. But even in her most private moments she finds herself surrounded by photographers.

Finally she decides she can't take it anymore and decides to leave this hive of capitalism.

But here's the twist—instead of packing off for the Western World (the traditional haven of Eastern refugees), she decides to head for China.

And in the closing shot we see her setting out for the mountains with her bike, while Spandau whizz overhead in a helicopter—up, up and away from the world which she has found so hard to leave.

In actual fact it wasn't all fun and games for Spandau in Hong Kong. For the four days they were there filming they were having to get up at the crack of dawn and work through until four the next morning.

"It was fun," says Martin Kemp, "but we didn't get the same chance we had in Japan to look round the city and get out to the clubs."

Next time, lads, next time.

PAUL SIMPER

Pics: Steve Rapport



# COVER ME

The times are tough now  
Just getting tougher  
This old world is rough  
It's just getting rougher  
Cover me

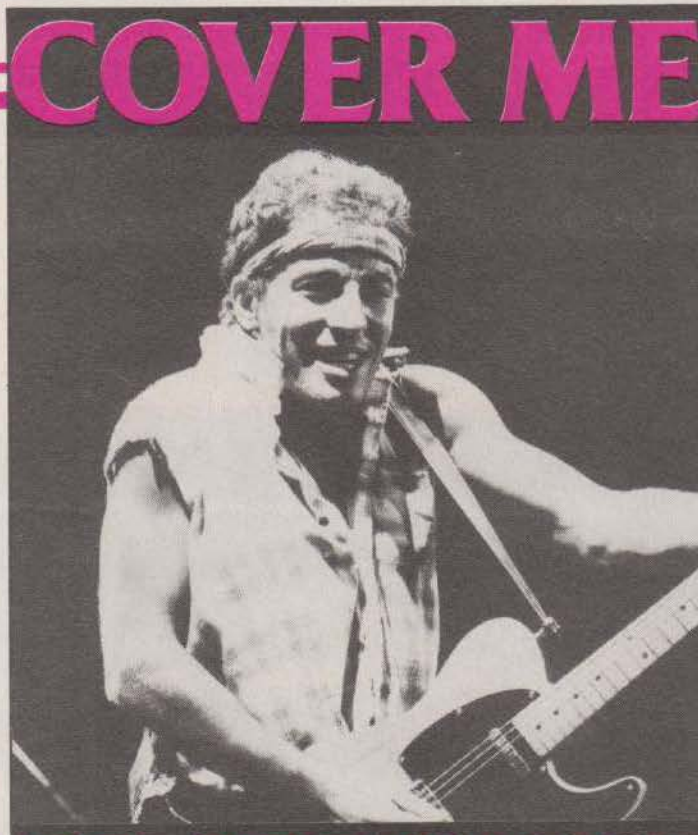
Come on baby cover me  
Well I'm looking for a lover who will  
Come on in and cover me

Promise me baby you won't let them  
Find us  
Hold me in your arms  
Let's let our love blind us  
Cover me

Shut the door and cover me  
Well I'm looking for a lover who will  
Come on in and cover me

Outside's the rain, the driving snow  
I can hear the wild wind blowing  
Turn out the light  
Bolt the door  
I ain't going out there no more

The whole world is out there  
Just trying to score  
I've seen enough



I don't wanna see any more  
Cover me

Come on in and cover me  
Well I'm looking for a lover who will  
Come on in and cover me

Outside's the rain, the driving snow  
I can hear the wild wind blowing  
Turn out the light  
Bolt the door  
I ain't going out there no more

This whole world is out there just trying  
To score  
I've seen enough I don't wanna see  
anymore  
Cover me, cover me

Well I'm looking for a lover who will  
Come on in and cover me

Looking for a lover who will  
Come on in and cover me  
(to fade)

Words and music Bruce Springsteen  
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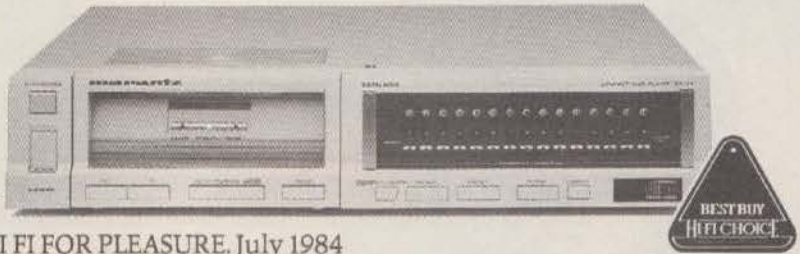
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"Price for price I don't think that as of now this player can be bettered. Strongly recommended."

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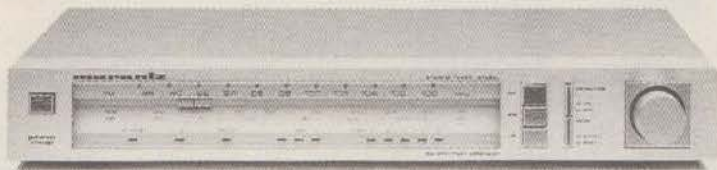


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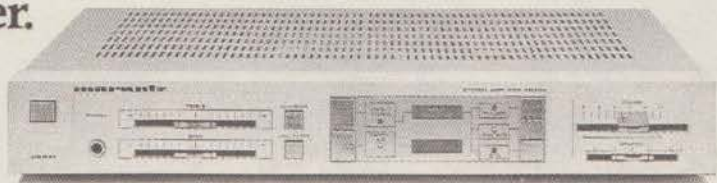
HI FI TODAY. November 1983



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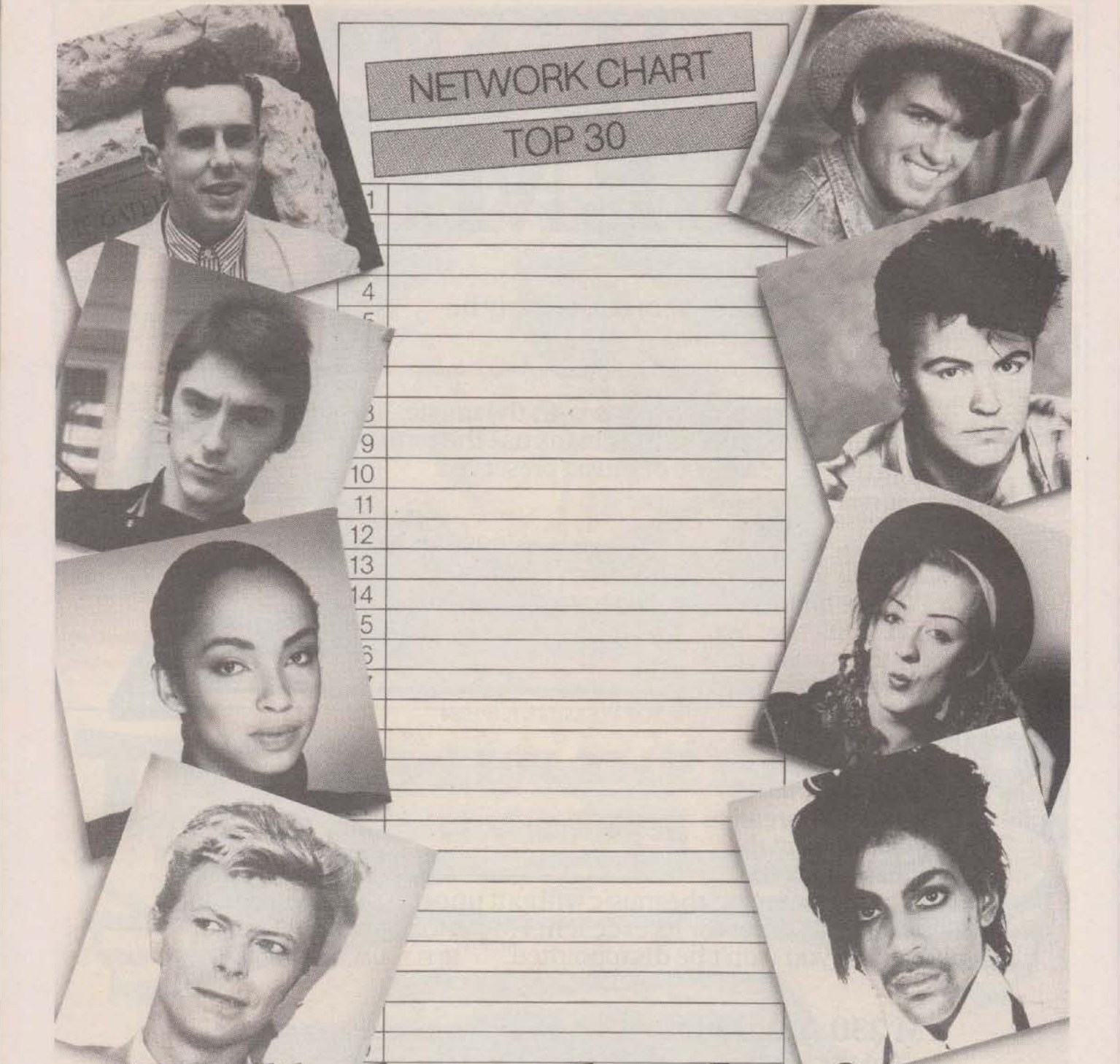
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TOP 30

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This Sunday, 5p.m., tune in to your local ILR station. The new Network Chart Show is first to let you know how a single's doing. It's more up-to-date because we put it

together at the very last moment. So if your favourite star is heading for the top, don't be the last to know.

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FIRST WITH THE NATION'S TOP 30



# Julian Lennon

## TOO LATE FOR GOODBYES

EVER SINCE YOU'VE BEEN LEAVING ME  
I'VE BEEN WANTING TO CRY  
NOW I KNOW HOW IT FEELS FOR YOU  
I'VE BEEN WANTING TO DIE  
BUT IT'S MUCH TOO LATE FOR GOODBYES  
YES IT'S MUCH TOO LATE FOR GOODBYES

TIME HAS GONE SINCE I'VE BEEN WITH YOU  
AND WE'VE BEEN STARTING TO LIE  
NOW IT SEEMS YOU DON'T CARE FOR ME  
AND I DON'T UNDERSTAND WHY  
BUT IT'S MUCH TOO LATE FOR GOODBYES  
YES IT'S MUCH TOO LATE FOR GOODBYES

EVER SINCE YOU'VE BEEN FAR AWAY  
I'VE BEEN WANTING TO FLY  
NOW I KNOW WHAT YOU MEANT TO ME  
I'M THE ONE WHO SHOULD CRY  
AND IT'S MUCH TOO LATE FOR GOODBYES  
YES IT'S MUCH TOO LATE FOR GOODBYES

REPEAT FIRST VERSE

AD LIB TO FADE

Words and music Julian Lennon  
Reproduced by kind permission Charisma  
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On Charisma Records

# Laura Branigan

## THE LUCKY ONE

YOU CAN BREAK AWAY  
OR YOU CAN STAY  
YOU CHOSE YOUR LIFE  
YOU'RE FREE TO FLY  
GO ON AND FLY, GO ON AND FLY

SHE HAD IT IN HER ALL THE TIME  
TO GET AWAY  
AND TRY TO FIND  
SOMEWHERE TO GO - TO RUN  
SHE SAW THE WORLD THROUGH OPEN EYES  
AND NEVER LET A SOUL INSIDE

DON'T COME TOO CLOSE  
SO CLOSE  
BABY THINKS SHE'S SMART  
BUT WHAT ABOUT HER HEART

CHORUS:  
LIKE A WILD BIRD OF PREY  
LIKE A THIEF IN THE NIGHT  
YOU CAN TAKE WHAT YOU WANT

AND YOU DON'T THINK TWICE  
CAUSE THE WORLD'S IN YOUR HANDS  
AND YOU GOT ALL YOU WANT  
AND YOU WON'T CHANGE A THING  
YOU'RE THE LUCKY ONE, OH THE LUCKY ONE  
OH THE LUCKY ONE

BABY THINKS SHE'S SMART  
BUT WHAT ABOUT HER HEART

REPEAT CHORUS TWICE

OH THE LUCKY ONE  
OH THE LUCKY ONE  
OH THE LUCKY ONE  
OH THE LUCKY ONE

Words and music Bruce Roberts  
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Chappell Music Ltd  
On Atlantic Records





**NO!** MARK O'TOOLE  
Frankie Goes To Hollywood





A recent star of *Claim To Fame* is a certain Anthony Bottomley, who is pictured here in a folding-arms contest with young Jim Kerr of Simple Minds renown. Jim adopts "Isn't this all a bit silly?" pose. Anthony the "I'm not budging till someone buys me a drink"



Carol Duffy from Manchester gives a fair impression of a cat that's got the cream as she hangs onto Tony Hadley. The occasion was the *Oxford Road Show*, and they both look as pleased as punch to have made each other's acquaintance.

# CLAIM TO FAME

THE PAGE THAT PUTS YOU IN THE PICTURE

Want to star in *No. 1*? It's easy. First find yourself a friendly pop star. Next, move in close and SMILE. Then get someone to record the magic moment for posterity. And finally, pop it along to Claim To Fame, No. 1, Room 304, Commonwealth House, 1-19 New Oxford Street, London WC1A 1NG. Don't forget to write your name and address on the back, and include a short note explaining the picture. No responsibility can be taken for photos sent.

Modern Romance dropped their pints for a moment to pose soulfully with Audei Lucioni outside the *Crackerjack* studios. Not content with elbowing Robbie Jaymes out of the way, Audei reckons this would make a great centrespread. Something tells us this girl wants to be a star!



Here's one taken of the Duran boys from last year when they were accosted in a BBC corridor by Kristi-Louise Herd and her brother. Kristi-Louise says the band didn't have much time, but Roger told her they always have time for their fans. She reckons they're "the greatest".



A team shot here, of Big Country and their member, Simon Third. He met the lads backstage in Edinburgh after a "brilliant gig", and it looks like they got on famously, even though he wasn't wearing the regulation checked shirt.



Remember those carefree days of Two-Tone when all a man needed was a girl by his and a placky bag to hang on to? Terry Hall demonstrates to Lesley-J Morrall from Leeds that he can *nearly* smile when he tries.



Karen Lewis and her friend Cilla collared Simon Le Bon in the street and forced him to have his piccy taken. Simon donned dark glasses and grin, and the girls say he was "very friendly and very interested in us - it just goes to show that Duran really do care about their fans".





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**THE BEST FOR LESS**



**A**swad have been Britain's top reggae band for years. Yet for some reason only now are they making their chart debut with '54 46 Was My Number'. Deanne Pearson saw them put on another 'wicked' show in Birmingham.

"Give it to me one time . . ."  
"Huh!"  
"Give it to me two times . . ."  
"Huh! Huh!"  
"Give it to me three times . . ."  
"Huh! Huh! Huh!"  
"Give it to me four times . . ."  
"Huh! Huh! Huh! Huh!"

A sea of black and white faces bobs and sways in front of the stage at Birmingham Odeon.

They respond wholeheartedly as Brinsley Forde hollers out the chorus to Aswad's current single '54 46 Was My Number', bringing to a close a 'wicked' show.

Aswad are always an exciting live band. One of the finest.

There was only one thing puzzling. How on earth did Drummie (the drummer, natch) keep his black leather cap atop his flailing locks?

It was as amazing as the band's performance itself. Never have I seen a drummer who so adamantly refuses to maintain contact with his stool.

That hat swayed and lurched, but for over 90 minutes refused to jump ship — unlike those belonging to the rest of the band.

#### LONDON ROOTS

Aswad formed nearly ten years ago. Their line-up is now Brinsley Forde (lead vocals and rhythm guitar), Tony 'Gad' Robinson (bass and vocals), and Angus 'Drummie' Zeb (drums and vocals), plus an

impressive line-up of regular session men.

Tony and Brinsley were both born in North Lonon, where they went to school. Although Brinsley was a couple of years above Tony they had a common interest — music lessons.

"I was never much good at anything else," Tony confesses — which may explain why he states the three members' ages as being "between 25 and 30 — with an average of 25".

Tony and Brinsley both played in steel bands before Brinsley formed Aswad. The name, chosen from a book of African names, means 'black'.

"My parents thought I was a bit nuts," he says, "because I had an acting career. From the age of about 13 I was appearing in films, TV, plays, commercials. I was in *Please Sir, Double Deckers, Babylon*.

"There came a point though where there weren't any black writers in the field I wanted to go into, and I was expected to play kids' parts all the time.

"It made me grow up a little faster. I was asking questions within myself about who I was and what I was doing, and I sort of released it in writing songs.

"That was when we started writing our own original material."

Drummie was born and brought up in the Ladbroke Grove area of West London, where all three now live with their wives and children.

#### A MESSAGE FOR EVERYONE

Bands like Aswad, along with Jamaican artists such as Black Uhuru and Bob Marley, have undoubtedly influenced British pop music.

The Police, UB40 and Culture Club have all taken reggae music high into the British charts. And they in turn are now opening up the charts to their mentors.

"Bands like The Police and UB40 have opened up people's ears a lot, and they want to find out more about the real 'roots' sound that it came from," Brinsley insists.

"The American scene too has been influenced by reggar, though not in such an obvious way. They've taken the heavy dub sound — just listen to all the rapping and funk records.

"I thin reggae has put rhythm into music, and in European music there really wasn't much of that before. There was harmony and melody yeah, but the riddim . . ."

The reason Aswad are so popular with a British audience is, he believes, because Aswad are British.

"Jamaican reggae relates the life of the people, like folk music. We're playing the same music, but we're singing about our experiences in England, in inner London, which is much the same as any major city in England."

"What Aswad is really about," Tony takes up, "is talking about

our experience in England from a black point of view. But the message we send out is not a racist message, it's a message for everyone.

"Reggae music has been discriminated against for a long time. The media call it a minority music, but it wouldn't be a minority if it was allowed to get on the airwaves and be played to the people.

"Reggae is international. If it's allowed to go there, it will go there, you know?"

#### NUMBER'S UP

By constant touring, Aswad have taken the music to the people. And with '54 46' climbing the charts Aswad are closest to their well-deserved hit yet.

'54 46' is an old Toots And The Maytals song, and is only the second cover version Aswad have done — the other being Marvin Gaye's 'Mercy Mercy Me'. Both are on their next album 'Rebel Souls', due for release at the end of this month.

"Basically we've just always liked '54 46'," says Brinsley. "It's very big in the dance halls and it's a song that, even if people don't know reggae, they somehow know that song."

They certainly knew it at the Odeon. So loud did they sing along, so hard did they dance and so much energy and fire did the band put out, that it seemed *something* just had to give.

And finally, Drummie's hat . . . fell off.





# 5446 THAT'S MY NUMBER

video

Having a sense of humour as well as a penchant for gangster movies, Aswad had no problem enacting a racy comedy, directed by John Mills, to accompany their '54 46' single.

The video incorporates your archetypal one big 'n' fat,

one small 'n' skinny criminal, along with a suitcase, a collection of hairpins, electric drills, crow bars, a bomb, plus a large amount of telephone directories and Aswad singles – the latter making more of an impact than ever Aswad had bargained for. . . .



Photos by Clare Muller.





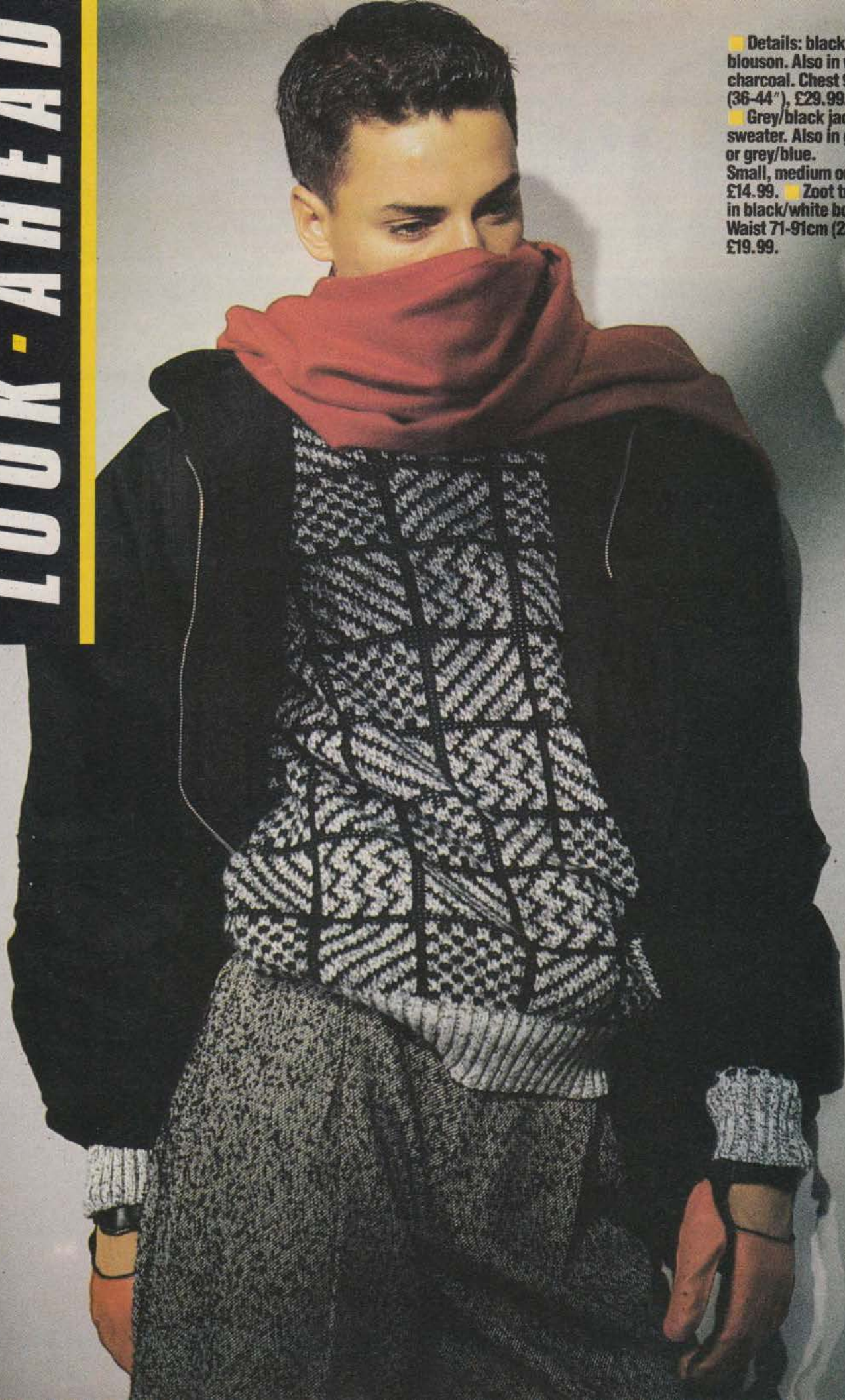
# LOOK-AHEAD

■ Details: black cotton blouson. Also in white or charcoal. Chest 91-112cm (36-44"), £29.99.

■ Grey/black jacquard sweater. Also in grey/red or grey/blue.

Small, medium or large. £14.99.

■ Zoot trousers in black/white bouclé. Waist 71-91cm (28-36"), £19.99.





■ Details: white cotton padded blouson. Also in black. Chest 91-112cm (36-44"), £29.99.

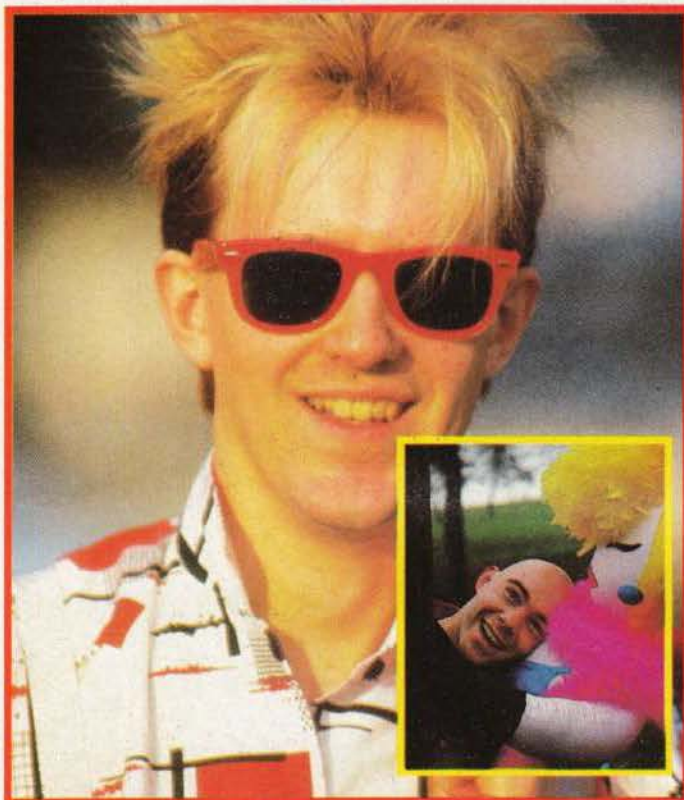
■ Zoot trousers in black/white bouclé. Waist 71-91cm (28-36"), £19.99.



Where value is  
always in fashion



# STUFF AND NONSENSE



Howard sports Rowena's now famous red, white and black shirt. Inset: Can you name that doll in one?

## HOWARD GETS SHIRTY!

Any Howard Jones fans eager to get hold of the shirt off his back – read on.

The shirt in our picture was designed by Rowena Luke-King, who also styles the clothes seen in videos from Hot Chocolate to Adam Ant.

Rowena started out by training as a needlework teacher and then working for Fiorucci.

But in her spare time she appeared in videos and played the part of a factory girl in Howard's first video for 'New Song'.

When she met Howard she soon discovered that they had a lot in common: "My philosophy's like his. I've always believed that whatever you want to do, you'll make it in the end if you're both determined and dedicated."

Howard asked Rowena to

design some loose and casual clothes for him and his dancer, Jed.

Rowena also made the doll they use in their stage act (pictured with Jed). "She's actually a caricature of me!" laughs Rowena. "She's got my bouffant and bright pink lips."

If you'd like to try and win a Howard Jones shirt, then write and tell us the name of the doll.

The first correct answer opened on November 1 wins a shirt. Answers to: Howard Jones Shirt, No. 1, Room 304, Commonwealth House, 1-19 New Oxford Street, London, WC1A 1NG.

If you're not lucky enough to win one but you'd like to buy one, write to Rowena Luke-King, Old Loom House, Back Church Lane, London E1 1LS for details, enclosing s.a.e.



## DOCTOR'S ORDERS

Stephanie Mills, the lady prescribing a healthy dosage of 'The Medicine Song' for the current chart, certainly works hard for her money.

Touring with The Commodores, spending four years as Dorothy in the Broadway smash *The Wiz* and winning endless Grammy awards – that's just part of her show-stopping career.

Stephanie took time off from her punishing schedule to tell *Stuff* how she manages to fit it all in: "I had a break from work recently doing whatever I fancied for 18 months, so now I'm enjoying keeping to a strict routine. If I had to choose between acting and singing, I think the music would win – it's in my blood! I really want a No. 1 record."

Keep taking the medicine!



## FAREAST – FAR OUT

Ah so! You thought Frankie Goes To Hollywood were pretty smart getting two records into the top ten at the same time?

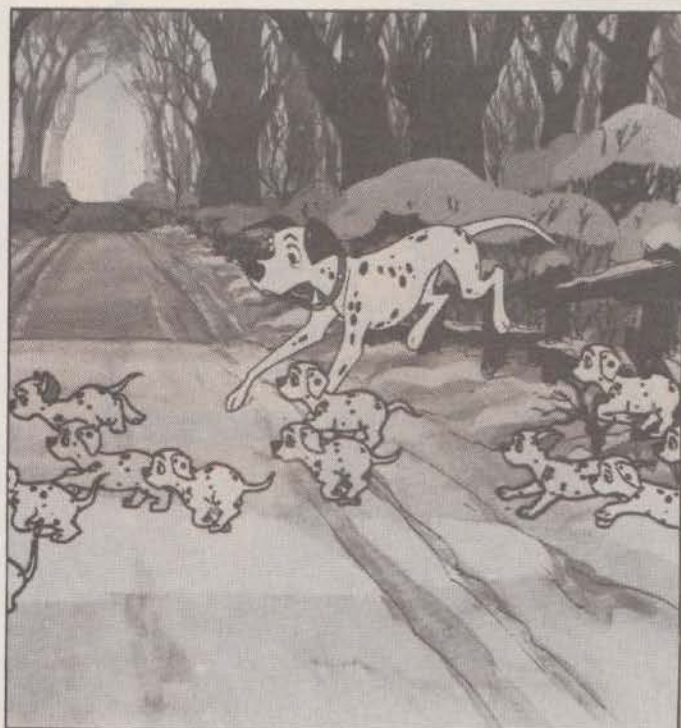
In Japan, an all-teenage six-piece called Checkers have managed *three* at the same time with such offerings as 'Kanashikute Jealousy', 'Namida No Request' and 'Giza Giza Heart No Komoriuta'. Watch out for them on *The Tube* and remember these profound words of wisdom from lead vocalist Fumiya Fujii. He says: "We are robust group, never know the word bore or blue!" Ah so, secret of success is clear!



# TOM JOHNSTON



"IT FADES AFTER A FEW PLAYS!"



## ● SPOTS BEFORE THE EYES

Old favourite Pongo, Perdita and the super-bad Cruella de Vil return to the big screen this month in *One Hundred & One Dalmatians*.

You can always count on Walt Disney for an evening of animated magic, but so that you'll never take his techniques for granted, someone at the Disney studios has come up with some pretty impressive figure work. Did you know that it took 300 artists three years to draw 6,469,952 Dalmatian spots, using 800 gallons of paint and 1,218,750 pencils! And that figure is officially spot on!



## ● HAPPY TALK

"If you want to be lethal be gleeful."

So say Debe Shure and Arthur Kadmon, a.k.a. The Glee Company, who hail from Stockport.

The couple began their musical education by busking in the London Underground to finance the building for their own recording studio. "There are some things which you wouldn't dream of doing in a million years," confesses Debe,

"but sometimes you have to in order to survive."

Together with their backing group – the strangely titled 'Vulgar Boatmen' – they've recorded a demo tape at Strawberry Studios (once frequented by the likes of The Beatles and 10CC). A recording contract is in the pipeline.

"Some of our songs are rude, but we make them sound like ballads," admits Arthur.

"It would probably take Mike Read ages to work them out!" laughs Debe, gleefully!

## ● MTUME TUNE

One of the best dance sounds around is 'Prime Time' by Mtume, the band who brought you the classic 'Juicy Fruit' last year. Their slick soul'n'funk has been around now since their debut in '81.

They were founded by James Mtume, who sings, writes, produces, arranges and plays percussion. Born into a jazz family in Philadelphia, Mtume started off in the music biz by playing percussion. He was soon in demand by people like Herbie Hancock, and in the '70s joined jazz giant Miles Davis for four years. Now with his own band,



Mtume has a new LP, 'You, Me And He'.

Looks like he'll be including us in there tomorrow.

## No.1 Readers' Chart

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

And remember, there's a £5 record token for the chart pulled Out Of The Hat on page 50.

ISSUE 71

My favourite records  
right now are

1 ..... 3 .....  
2 ..... 4 .....  
3 ..... 5 .....

Name: .....

Address: .....

Age: .....

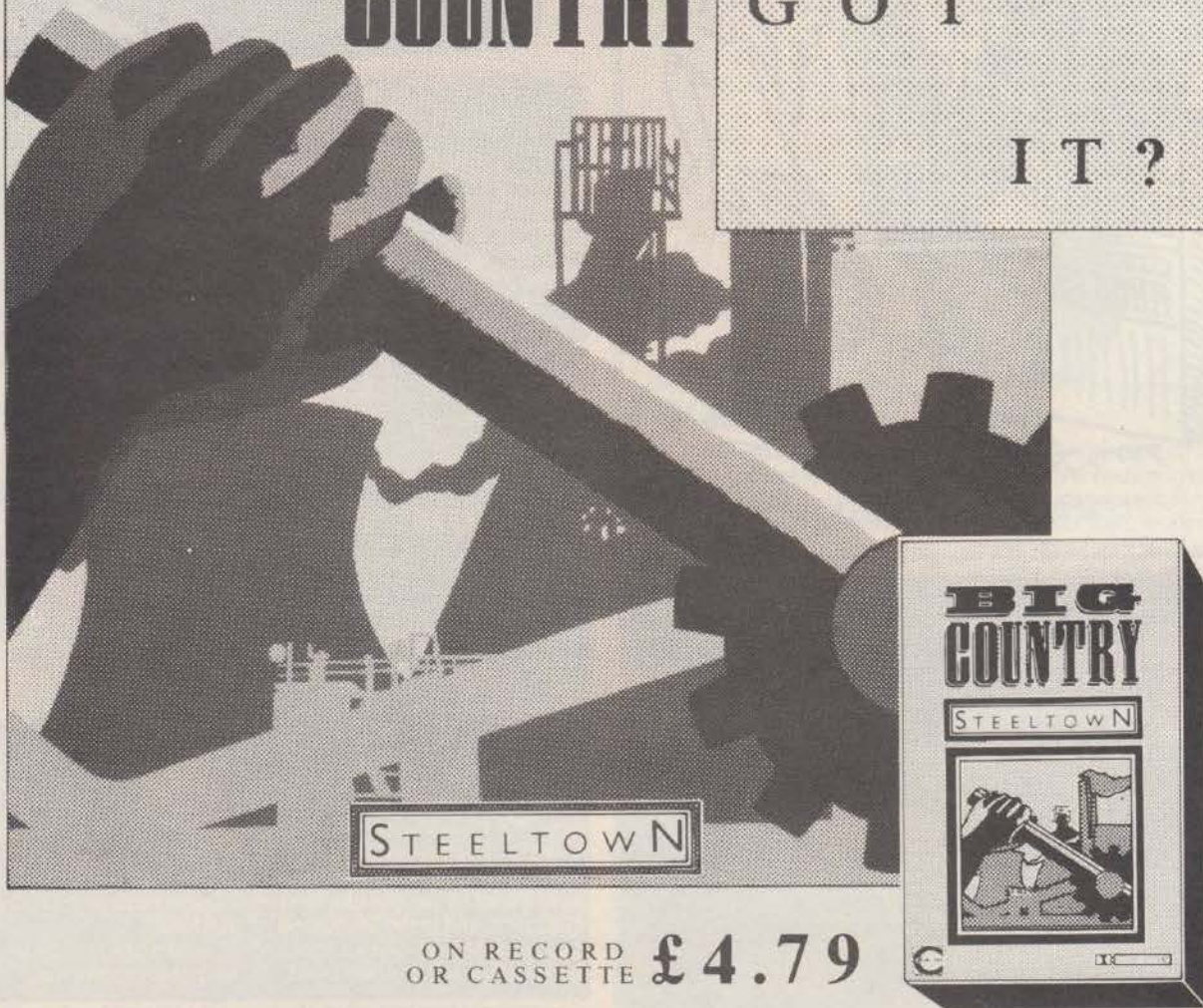


IT'S NEW.

**BIG  
COUNTRY**

G O T

I T ?






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# E D D Y G R A N T

YOU DON'T KNOW TILL YOU BEEN IN MY CORNER  
KNOW TILL YOU BEEN IN MY SHOES  
KNOW IF YOUR LOVE IS FOR TRUE YEAH  
ONLY THEM WHO FEEL IT KNOW  
ONLY THEM WHO FEEL IT KNOW

CHORUS:  
BOYS IN THE STREET  
GIVING IT TO ME  
BOYS IN THE STREET  
GIVING IT TO ME

OH AND IF YOU WERE A FLY IN EXCRETA  
LOOKING AT THE WORLD FROM ABOVE  
YOU WOULD KNOW I WAS TAKING A BEATING  
ONLY FOR THE GIRL I LOVE  
ONLY FOR THE GIRL I LOVE  
REPEAT CHORUS TWICE



COULDA WISHED I WAS BACK IN WEST INDIA  
LIVING ON FOR RUB A DUB

BUT YOU SAID YOU'RE IN LOVE WITH THE COLD YEAN  
YOU LOVE IT CAUSE YOU JUST COME  
YOU LOVE IT CAUSE YOU JUST COME

YOU DON'T KNOW TILL YOU BEEN IN MY CORNER  
YOU DON'T KNOW TILL YOU BEEN IN MY SHOES  
KNOW IF YOUR LOVE IS FOR REAL YEAH  
ONLY THEM WHO FEEL IT KNOWS  
ONLY THEM WHO FEEL IT KNOWS

REPEAT CHORUS TO FADE

Words and music: Eddy Grant. Reproduced by kind permission Greenheart Music Ltd. On Ice Records

## · BOYS · IN · THE · STREET ·

# B V E N T U R A

G'WAY AND QUIT THAT NOISE MISS LIZZIE  
PUT THAT MUSIC BOOK AWAY  
WHAT'S THE USE TO KEEP ON TRYING  
IF YOU PRACTICE TILL YOUR GREY  
YOU CAN'T START NO NOTES A FLYING  
LIKE THE ROOSTER RANTS AND RINGS  
FROM THE KITCHENS TO THE BIG WOODS  
WHEN MALYNDY SINGS

EASY 'NUFF FOR FOLKS TO HOLLA  
LOOKING AT THE LINES AND DOTS  
WHEN THERE AIN'T NO ONE CAN SENSE IT  
AND THE TUNE COMES IN SPOTS, BUT  
FOR RELOJUS MUSIC  
THAT JUST STRIKES YOUR HEART AND CLINGS  
JUST YOU STAND AND LISTEN WITH ME  
WHEN MALYNDY SINGS

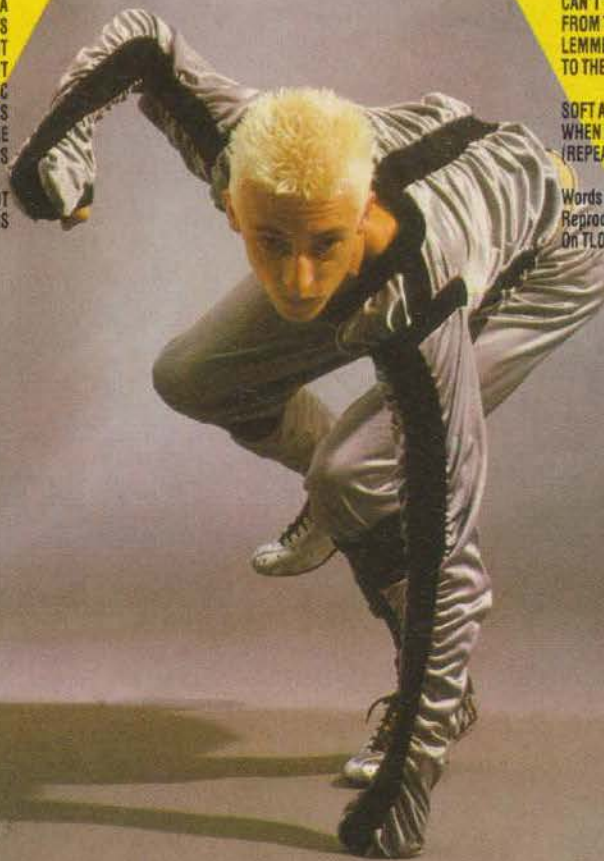
SOFT AND SWEET SWING LOW SWEET CHARIOT  
WHEN MALYNDY SINGS

OOOHH IT'S SWEETER THAN THE MUSIC  
OF AN EDUCATED MAN  
AND IT'S DEARER THAN THE BATTLE SONGS OF TRIUMPHED ENGLAND  
IT SEEMS HOLY UNEVENING, WHEN THE SOLEMN CHURCH BELL RINGS  
AS I SIT AND CALMLY LISTEN  
WHILE MALYNDY SINGS

TOWZA BOUT THAT PARDNER  
MAN IT MAKE THAT CHILD KEEP STILL  
CAN'T YOU HEAR THE ECHO CALLING  
FROM THE VALLEY TO THE HILL  
LEMME LISTEN, I CAN HEAR IT  
TO THE CRASH OF ANGEL WINGS

SOFT AND SWEET SWING LOW SWEET CHARIOT  
WHEN MALYNDY SINGS  
(REPEAT TO FADE)

Words and music Thurban  
Reproduced by kind permission Hawkes & Son  
On TLO Records



## · WHEN · MALYNDY · SINGS ·



# SWANKY MODE



Depeche Mode received a rapturous welcome from their Nottingham audience. Even the group thought they were very good indeed.

Glenn Rice got a black eye watching Dave Gahan wiggling.

Bryn Jones fought through the screaming fans to take pictures.

## HI-TECH-NIQUES

Nottingham's Royal Concert Hall is a spacious white hi-tech building.

An appropriate setting for the electronic antics of white hi-tech Depeche Mode.

The band come on stage at 8.30, to a barrage of near hysterical screams.

The audience, mainly girls, yelp and wail throughout, nearly raising the roof when David Gahan shakes his leather clad rump at them.

The new stage set features mobile mechanical arms. Against this striking industrial backdrop, Depeche Mode give the event their all, crashing through most of their new album 'Some Great Reward', and the hit singles as far back as 'New Life'.

If the audience start to flag, Dave gets them going again with a mighty leap across the boards and a cry of "Come on, let's hear you!"

The whole place duly erupts.

## BLACK EYE

Halfway through the concert Martin Gore, the man behind Depeche's music, takes a rest from his synth and sings a lilting ballad, dressed in a black string vest and a leather mini-skirt. Stirring stuff.

The girl beside me is typical of the audience - leaping up and down like a lunatic, waving her arms around with such fervour that she gives me a hefty thump in the eye.

"Ouch," I say.

"Come on, let's hear you!" yells David Gahan. And I prepare to duck again.

They're called back for three encores. The last is a singalong version of 'I Just Can't Get Enough'. The audience obviously can't either - in fact they're still calling for encores for minutes after the lights have been turned up.

## DOMINATION

"This evening was great," Dave Gahan tells me afterwards.

"I didn't like the hall much, but the audience were brilliant!"

'Master And Servant' has caused some controversy with its references to sado-masochism. Martin Gore clears up a few misconceptions.

"It's not as drastic as you might think," he claims. "It's about domination and exploitation in life, but it uses sex."

"It's about the power that people employ in work, love, hate. . . and in sex. We just used the sexual angle to portray it."

Most of Depeche Mode's songs are in a serious or political mood so it's strange to see a venue full of exuberant fans dancing and screaming to a song like 'People Are People'. Alan Wilder explains the situation.

"We don't write 'dance music' specifically," he says.

"Our music is to listen to but in a live situation of course it's good to see people dancing."

Andrew Fletcher has a definite case of post gig euphoria: "It was great. Good to be back in the old home town (he was born here) I don't want to boast, but we were good. . . very good!"

"There are places around the country that are exceptional to play in. . . Liverpool, Birmingham. . . Nottingham's one too."

"This is a difficult place to play, but the audience were really good."

Depeche Mode are gigging around the British Isles for the next month, then they head off for a six-week tour of Europe.

If you're smart, you'll catch them while you can.



"David Gahan is a fantastic mover." Lisa, Derby (right).



"It was about the best gig I've been to. They've got this ability to make you want to dance."

Louise Hopkinson, 17, Nottingham (centre).



"They were moving and gorgeous." Jean Turner, Nottingham (2nd right).



"They got the crowd going." Paul Reynolds, 20, Leicestershire (right).



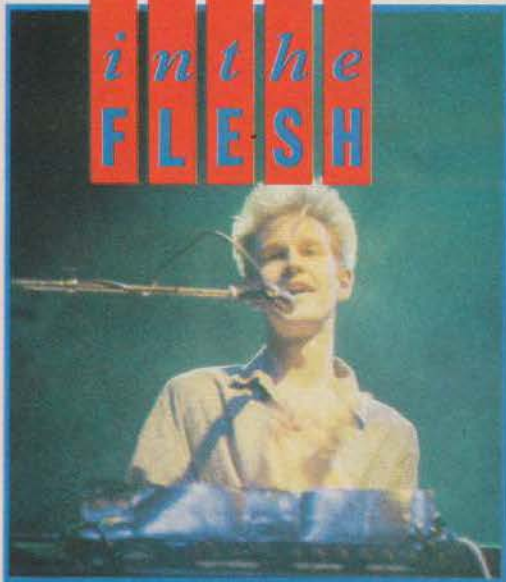
"David Gahan. . . when he's gyrating his hips. . . he's gorgeous!" Joanne Collier, 17, Nottingham (right).



"Fantastic. The music, dancing, stage show. . . fantastic." Beverley Kerr, 15, Rice Park (right).



*in the*  
**FLESH**





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**HEAVEN**

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**17**

**new single**

**This**

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extended 12"  
with limited  
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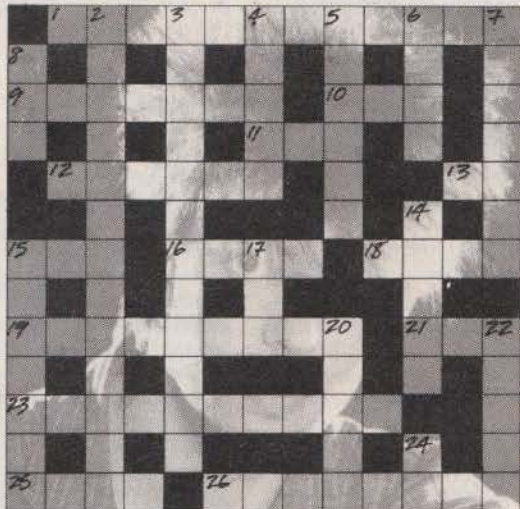
**mine.**



VS 722



# STAR CROSS



Know the face? See 17 down

## ACROSS

1. Who you gonna call? (12)
9. Astrud Gilberto and the Girl from . . . ? (7)
10. Madness liked driving in this (3)
11. Mr Human Racing's first name (3)
12. Like the album, Bob Marley is one (6)
13. Human Leaguer Callis (2)
15. Band doing it just the way you like it (3)
16. Swans Way label (4)
18. The Who sang The . . . Are Alright (4)
19. Time of day for Heaven 17 (6,3)
21. Shakin' Stevens has a letter to . . . (3)
23. Old ZZ Top album doing strong in charts (10)
25. Remember X-Ray . . . ? (4)
26. A certain Andrew (8)

## DOWN

2. Paradise sounds like hell for Kiss (7,2,4)
3. A Banshee in Even Vets Rise (anag.) (5,7)
4. Papa's got A . . . New Pigbag (5)
5. "Hey . . . what the hell's got into you" (6)
6. Not a duke, not a prince—UB40's Mr. Falconer (4)
7. David Bowie's kind of Moonlight (7)
8. Ms Carnes of those Bette Davis Eyes (3)
14. Records are made from this kind of plastic (5)
17. Echo's real first name (3)
20. "If Loving You is . . . I Don't Want to be Right" (Rod Stewart) (5)
22. James Brown's joined Afrika Bambaataa for this single (5)
24. That chap Jarreau (2)

# LEAVE IT OUT!

Each one of these lyrics has one word wrong. Can you spot which?

1. Hot shivers in the night/ I'm captured by your spell
2. Took some showers in the spring/ Made a sweet clover ring
3. Hey hey what do you say had me a woman she blew away
4. Cruising the streets with my biro/ It's like being in love and it's making me scream
5. Mummy's on the phone/ You know you're not alone

PUZZLE ANSWERS ON PAGE 51



## GET TO No. 1 EVERY WEEK

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Please reserve a copy of No. 1 for me every week.

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OUR STRENGTH IS OUR WEEKLINESS

piece 2

Frankie will invite you to the pleasure dome

ZZZI  
patiently



# Singles



Reviewed by Max Bell

## PAUL HAIG

### Big Blue World (Les Disques du Crepuscule)

Paul Haig is back with a vengeance. Two weeks ago this column sang the praises of the man with the orange haircut. Now, just a fortnight after 'The Only Truth' comes 'Big Blue World', a massive, pulsating burst of "take this job and shove it" optimism.

He steps out into clear fresh air with a giant croon Tom Jones couldn't surpass and the backbeat is hard enough to raise the dead.

Don't be vague — ask for Haig.

## THE IMPOSSIBLE DREAMERS

### This House Built On Sand (Arcadia)

The enthusiasm and virtuosity of this South Coast group has been winning them friends for two years now. 'This House Built On Sand' finds them ready to storm the beaches.

Sparkling high-life guitar, wistful vocals, scattered rhythms and an effective chorus should make you crumble.

## FARMERS BOYS

**Phew Wow! (EMI)**  
Any song that contains the immortal lines "Don't worry, stop thinking. Let's go and do some drinking" is worthy of the highest praise.

When that same song is bristling with pop harmonies, dead '60s guitar and a lyric that observes a bunch of lads talking down a pal who's been ditched it's doubly rare.

Obviously a hit. But why don't The Farmers Boys sisters get themselves a group called the Norfolk Broads?

## GINAX

**Harley Davidson (Statik)**  
This high camp tat was once sung by Brigitte Bardot. Now Gina X revs it up for the '80s.

No doubt her close friends will love it, but I can't see the Hells Angels playing it at their next wine and cheese party.

## TALKING HEADS

**Slippery People (EMI)**  
More live meandering from David Byrne and a cast of thousands. Typically Headsy without expunging the memory of their late '70s peak, 'Slippery People' jerks along on Fenders, funk and Steve Scale's subtle percussion.

The Squawking Teds pioneered this style so long ago it now fails to sound new. Very average.

## THE GLEE CLUB

### Five Go Down To The Sea? (Abstract)

The Glee Club are three lads from Ballydagheera with a trenchant wit, silly taste in braces and little foreseeable income. They don't cut it musically, but seem desperate to be loved.

File under Billy Bragg?

## SHOXSIE AND THE BANSHEES

### The Thorn (Wonderland)

Those we have loved. Siouxsie and the gang lay waste to the psychedelic skeletons in their cupboards with several blood chilling examples of orchestrated chaos.

New boy John Valentine Carruthers adds the Hendrix mettle. Ms Sioux is in her usual dominating cold-as-charity form. 'Placebo Effect' and 'Overground' are heavy rock par excellence.

## FRANK ZAPPA

### Baby, Take Your Teeth Out (EMI)

Only if you shave off that ridiculous mustache.

## THE VIOLENT FEMMES

### It's Gonna Rain (Slash)

The Violent Femmes quirky diet of slap bass, mouth organ and old fashioned religion is a taste worth acquiring. 'It's Gonna Rain' is one for all you born again Bob Dylan freaks (hi, Lloyd).

It proves once again that there's nowt so queer as folk (music).

## THE POGUES

### The Boys From The County Hell (Lend Me Ten Pounds And I'll Buy You A Drink) (Stiff)

Now that The Pogues have changed their name from the Gaelic for Kiss My Ass to Kiss will they wear mascara and breathe fire? The single with the most alcoholic content of the week is actually a cautionary tale about junkies, down and outs and dissidents. Best heard by a roaring peat fire with a frothing mug of stout in hand.

Everything about it is intoxicating.

## TRACEY ULLMAN

### Helpless (Stiff)

No gimmicks this time from Trace. Instead she delivers a straight Motown version of the Holland-Dozier-Holland classic in her best Supreme team vocal parody.

Totally unoriginal, but it'll be spinning round the sycophantic radio jock's juke boxes before you can say 'sign this TV, film, book, record contract'.

## SPK

### Junk Funk (WEA)

Perhaps suffering from forced compromise, SPK won't satisfy diehard metallurgists or drag the uninitiated onto the dance floor with this lame disco that leaves the hammer and tongs at home.

Neubaten are still the only metal group whose records qualify for a "Higgs and Hill

## FLOY JOY

### Until You Come Back To Me (Virgin)

The pastiche Matisse cover of a reclining nude and the Don Was production might make you believe Floy Joy are content to make an art of the inevitable. But appearances are deceptive.

The Ward brothers search for soul has hit jackpot with singer Carrol Thompson. Her charming romanticism and the ingenious instrumental backdrop should give Floy Joy the hit they so blatantly deserve.

# Until You Come Back To Me





regret any inconvenience caused to the public" sticker.

### SHRIEKBACK

**Mercy Dash (Ready For This) (Arista)**

Not as conventionally appealing as 'Hand On My Heart' but still some of the best post-Can white electronic rock around.

Throbs, morbid singing, isolation . . . all the things that make the Shrieks so lovable.

### FORCE MD'S

**Forgive Me Girl (Tommy Boy)**

It's like this: some rat gets caught out cheating by his snooping girlfriend so he gives her the old soft soap about how it won't happen again, blah blah.

Heard it all before? Not quite like this. Force MD's specialise in close five part harmonies and street level urban sweet soul.

Wait for Tony Blackburn to

whip out his big twelve-incher and maybe you'll be more convinced of their sincerity.

### PRIVATE ID

**Cold, Cold Sweat (Wax)**

Singer Jacqui Copland is the most striking ingredient in Private ID, an Aberdeen band. This seems to be short on original invention. Best bit is the 'Two Tribes' fade until then I barely perspired.

### SWEET

**The Sixteens (Anagram)**

Forget Brian Connolly's New Sweet, the old stuff is the stickiest. Sweet were tacky alright but that was the point. They made a living cleverly diluting David Bowie's fag ends and stuffing hosepipes down their treads. The little girls and boys all understood.

'The Sixteens' is a 'Man Who Sold the World' steal. Imagine Queen meet Hanoi Rocks. And it still sounds alright.

### LOU RAWLS

**All Time Lover (Epic)**

A great balladeer with excellent taste in big band arrangements, poor old Lou Rawls always suffered here on account of his name. Whaddya want, Andrex or Sainsbury's own?

You won't like this, but I'll bet your mother will.

### HURRAH!

**Who'd Have Thought (Kitchenware)**

Despite its chiming and timing Hurrah! come on too harsh and earnest to influence the ivory tower pundits.

Relax, boys, Noel Edmunds is very unlikely to ask you for breakfast. Your independence is assured.

### DAVE EDMUNDS

**Steel Claw (Arista)**

Edmunds attacks Paul Brady's thinly veiled union song with a verve that is 99% rock 'n' roll fantasy. Steely Dan fans circa 'Countdown To Ecstasy' will go weak at the knees during the guitar break.

If you don't like this single you are already clinically dead.

### ENGINE ROOM

**Wild Times (Arista)**

Admirers of Thompson Twins tongue in cheek delivery — y'know, the sort of singing that possesses the passion and conviction usually reserved for conversations with the milkman — will go overboard when they hear Richard Strange and Engine Room's clutter and clang.

Full marks to the kitchen sink player.

### THE SISTERS OF MERCY

**Walk Away (WEA)**

Not Eurythmics' song but fair enough. TSOM exit with menace, a circular, martial beat and Andrew Eldritch's doomy world view.

It'll be a long hard winter but all you closet rockers can keep warm head-banging to this.

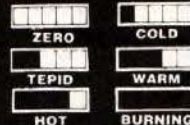
### SEVEN

**Stranger Than Fiction (Polydor)**

Unfortunately not. Seven's identikit, colour by numbers, production line pop is too sterile to stamp out its own character. Martin Rushent is a good man to have on your side sometimes but his presence as a producer doesn't guarantee quality.

Unlucky Seven should roll their own dice, not rely on a second hand deal.

# Albums



Reviewed by Frank Hopkinson

### BRONSKI BEAT

**The Age Of Consent (Forbidden Fruit)**

When it's linked with the emotional lyric of 'Smalltown Boy', 'Why?' or 'Need A Man Blues', Jimmy Somerville's falsetto vocal is stunningly powerful. Used over an entire album and less worthy material it loses its impact.

'The Age Of Consent' is really a vocal workout for 'that voice', with two magnificent singles, a couple of interesting tracks and frustratingly, not a lot else.

### BIG COUNTRY

**Steeltown (Mercury)**

When you've produced as impressive a debut album as 'The Crossing' it's difficult to know how to follow it up. Big Country have tried valiantly but failed with 'Steeltown'.

'East Of Eden' doesn't generate the same excitement as did 'Fields Of Fire' and though the title track and 'Flame Of The West' stand out as likely singles, there's little else Big Country fans haven't heard before.

### TALKING HEADS

**Stop Making Sense (EMI)**

Talking Heads are a band that other musicians admire. Although their albums tend to sound like a visit to David Byrne's psychiatrist set to music the music in question is hypnotic — relentless and challenging rhythms that sound simple but stand up to countless plays.

'Stop Making Sense' is Talking Heads playing live and it includes some of their better known tracks, like 'Psycho Killer', 'Take Me To The River', 'Once In A Lifetime' and an excellent version of 'Burning Down The House'.

The sound quality is so clear it sounds like a studio LP with the audience dubbed on.

### HALL AND OATES

**Big Bam Boom**

Rock 'n' soul's two supersmoothies Daryl Hall and John Oates don't know how to make a bad album.

They also seem to have forgotten how to make a great one.

# FLOY

# JOY

It's been two years now, though I think that's over  
It's no different now than it was  
I keep telling myself I'll meet somebody else  
And I'll forget how it was with us

But the days go by, the nights are getting longer  
I know that I won't be getting any stronger

Chorus

Till you come back to me  
I've got to save my love  
Till you come back to me  
There is no going on  
Till you come back to me  
I've got to save it all  
Till you come back to me

You can keep your dreams you can open your eyes  
You'll see just where your schemes went wrong  
Love's a two way thing when you're travelling single  
You can't see where you belong

But the days go by, the nights are getting longer  
I know that I just can't fight it any longer

Repeat chorus

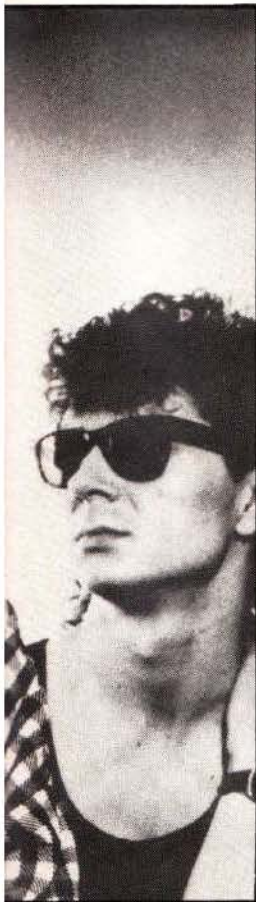
Till you come back to me  
Till you come back to me  
Till you come back to me

But the days go by, the nights are getting longer  
I know that I just can't fight it any longer

Repeat chorus

Ad lib to fade

Words and music Michael Ward/Shawn Ward  
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**Boston** Boston  
**Boston** Don't Look Back  
**David Bowie** Aladdin Sane  
**David Bowie** Hunky Dory  
**David Bowie** Ziggy Stardust  
**Kate Bush** Lionheart  
**Carmel** Mini Album  
**Eric Clapton** Backless  
**The Clash** The Clash  
**The Clash** Give 'Em Enough Rope  
**Leonard Cohen** Songs From a Room  
**David Coverdale** Northwinds  
**The Cure** Boys Don't Cry  
**Devo** Q. Are We Not Men?  
     A. We Are Devo!  
**Diamond Head** Borrowed Time  
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**Bob Dylan** Times They Are a-Changin'  
**Bob Dylan** Another side of Bob Dylan  
**Peter Gabriel** Peter Gabriel 2  
**Genesis** Trespass  
**Genesis** Nursery Cryme  
**Marvin Gaye** Lets Get It On  
**Gary Glitter** The Leader  
**Herbie Hancock** Head Hunters  
**Jimi Hendrix** Axis Bold as Love  
**Jimi Hendrix** Smash Hits  
**Buddy Holly** Greatest Hits  
**Iggy Pop** Lust for Life  
**Jackson 5** Greatest Hits  
**Michael Jackson** Ben  
**The Jam** In The City  
**The Jam** This is the Modern World  
**Japan** Quiet Life  
**Japan** Obscure Alternatives  
**Jefferson Airplane** Best of

**Jethro Tull** Stand Up  
**Billy Joel** Piano Man  
**Billy Joel** Streetlife Serenade  
**Billy Joel** Turnstiles  
**Elton John** A Single Man  
**Elton John** 21 at 33  
**Janis Joplin** Pearl  
**Journey** Evolution  
**Carole King** Tapestry  
**Kiss** Destroyer  
**Kraftwerk** Radio-Activity  
**League Unlimited** Orchestra  
     Love and Dancing  
**John Lennon** Plastic Ono Band  
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**Bob Marley** African Herbsman  
**Don McLean** American Pie  
**Gary Moore** Back on the Streets  
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**O.M.D.** Orchestral Manoeuvres  
     in the Dark  
**Pi.L.** Paris in the Spring  
**Pink Floyd** The Piper At The Gates  
     of Dawn  
**Pointer Sisters** Retrospect  
**Psychedelic Furs** The Psychedelic Furs  
**Queen** Queen II  
**REO Speedwagon** REO Speedwagon  
**Lou Reed** Transformer  
**Lou Reed** Berlin  
**Diana Ross & Marvin Gaye**  
     Diana & Marvin  
**Rush** Caress of Steel  
**Santana** Welcome  
**Scorpions** Love Drive  
**Simon & Garfunkel** Parsley Sage  
     Rosemary & Thyme  
**Simon & Garfunkel** Bookends  
**Simple Minds** Life in a Day  
**Skids** Scared to Dance  
**Patti Smith** Easter

**Bruce Springsteen** Greetings from  
     Asbury Park  
**Bruce Springsteen** The Wild, The  
     Innocent and the E Street Shuffle  
**Status Quo** Hello  
**Steely Dan** Countdown To Ecstasy  
**Steely Dan** Aja  
**The Stranglers** La Folie  
**Barbra Streisand**  
     The Barbra Streisand Album  
**Donna Summer** Love To Love  
     You Baby  
**Teardrops Explodes** Kilimanjaro  
**Temptations** All The Million Sellers  
**Thompson Twins** A Product of . . .  
**Toto** Toto  
**Tubeway Army** Tubeway Army  
     Featuring Gary Numan  
**Judie Tzuke** Sports Car  
**UB40** Live  
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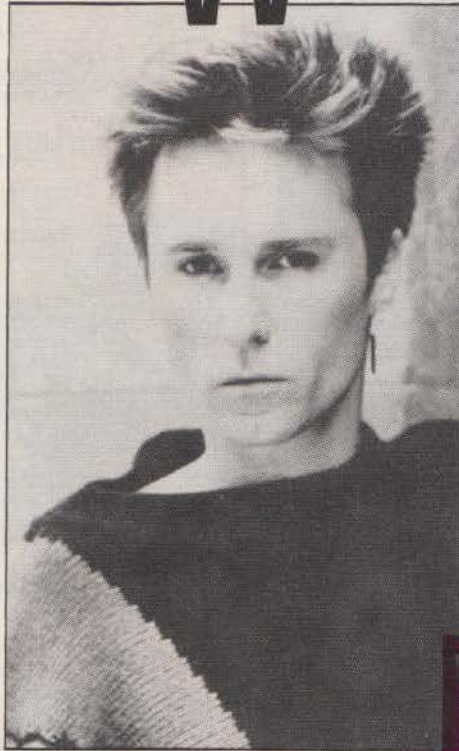


# JOHN WAITE

EVERY TIME I THINK OF YOU  
I ALWAYS CATCH MY BREATH  
AND I'M STILL STANDING HERE  
AND YOU'RE MILES AWAY  
AND I'M WONDERING WHY YOU LEFT  
AND THERE'S A STORM THAT'S RAGING  
THROUGH MY FROZEN HEART TONIGHT

I HEAR YOUR NAME IN CERTAIN CIRCLES  
AND IT ALWAYS MAKES ME SMILE  
I SPEND MY TIME THINKING ABOUT YOU  
AND IT'S ALMOST DRIVING ME WILD  
AND THERE'S A HEART THAT'S BREAKING  
DOWN THIS LONG-DISTANCE LINE TONIGHT

CHORUS:  
I AIN'T MISSING YOU AT ALL  
(MISSING YOU)  
SINCE YOU'VE BEEN GONE AWAY  
I AIN'T MISSING YOU (MISSING YOU)  
NO MATTER WHAT MY FRIENDS SAY  
  
THERE'S A MESSAGE IN THE WIRE  
AND I'M SENDING YOU THIS SIGNAL TONIGHT



YOU DON'T KNOW HOW DESPERATE I'VE BECOME  
AND IT LOOKS LIKE I'M LOSING THIS FIGHT  
IN YOUR WORLD I HAVE NO MEANING  
THOUGH I'M TRYING HARD TO UNDERSTAND  
AND IT'S MY HEART THAT'S BREAKING  
DOWN THIS LONG-DISTANCE LINE TONIGHT

REPEAT CHORUS

AND THERE'S A MESSAGE I'M SENDING OUT  
LIKE A TELEGRAPH TO YOUR SOUL  
AND IF I CAN'T BRIDGE THIS DISTANCE  
STOP THIS HEARTBREAK OVERLOAD

REPEAT CHORUS

I AIN'T MISSING YOU  
I AIN'T MISSING YOU  
I CAN LIE TO MYSELF

AND THERE'S A STORM THAT'S RAGING  
THROUGH MY FROZEN HEART TONIGHT

REPEAT CHORUS TO FADE

# M I S S I N G Y O U

Words and music J. Waite/C. Sandford/M. Leonard. Reproduced by kind permission Carlin Music/Fallwater Music/Markmeem Music. On EMI America

Now

**The Thorn**

Overground  
Voices  
Placebo Effect  
Red over White

featuring the  
Chaos Players

**SPIRAL  
AND THE  
BANSHES**



I-  
 I — I — I  
 I — I — I  
 I — I — I  
 I-SHOULD  
 HAVE  
 KNOWN  
 BETTER

**JiM DiAMOND**

NEW 7" & 12" SINGLE



**C·H·A·K·A K·H·A·N**

Ch Ch Ch Chaka Khan  
 Chaka Khan Chaka Khan Chaka Khan  
 Chaka Khan  
 Let me rock you, let me rock you Chaka Khan  
 Let me rock you, that's all I wanna do  
 Chaka Khan  
 Let me rock, let me rock you Chaka Khan  
 Let me rock you, let me feel for you  
 Chaka Khan won't you tell me what you wanna do  
 Do you feel for me the way I feel for you  
 Chaka Khan let me tell you what I wanna do  
 I wanna love you, wanna hug you, wanna squeeze you too  
 Let me take you in my arms  
 Let me fill you with my charms, Chaka  
 'Cos you know that I'm the one to keep you warm Chaka  
 I'm making more than just a physical dream  
 I want eruptions baby wanna make you scream  
 Let me rock you, rock you

**F E E L**  
 BABY BABY WHEN I LOOK AT YOU  
 I GET A WARM FEELIN' INSIDE  
 THERE'S SOMETHIN'  
 ABOUT THE THINGS YOU DO  
 THAT KEEPS ME SATISFIED  
 I WOULDN'T LIE TO YOU BABY  
 IT'S MAINLY A PHYSICAL THING  
 THIS FEELIN' THAT I GOT FOR YOU BABY  
 IT MAKES ME WANNA SING

CHORUS:  
 I FEEL FOR YOU  
 I THINK I LOVE YOU  
 I FEEL FOR YOU  
 I THINK I LOVE YOU

Chaka Khan let me rock you, let me rock you Chaka Khan  
 Let me rock you that's all I wanna do  
 Chaka Khan let me rock you, let me rock you Chaka Khan  
 Let me rock you, let me feel for you (feel for you)

**F R**  
 BABY BABY WHEN I LAY WITH YOU  
 THERE'S NO PLACE I'D RATHER BE  
 I CAN'T BELIEVE CAN'T BELIEVE IT'S TRUE  
 THE THINGS THAT YOU DO TO ME  
 I WOULDN'T LIE TO YOU BABY  
 I'M PHYSICALLY ATTRACTED TO YOU  
 THIS FEELING THAT I GOT FOR YOU BABY  
 THERE'S NOTHING I WOULDN'T DO

REPEAT CHORUS:  
 I FEEL FOR YOU  
 I THINK I LOVE YOU

Chaka Khan let me rock you, let me rock you Chaka Khan  
 Let me rock you that's all I wanna do  
 Chaka Khan let me rock you, let me rock you Chaka Khan  
 Let me rock you, let me feel for you  
 Feel for you

**Y O U**  
 I FEEL IT TOO  
 I FEEL FOR YOU

REPEAT CHORUS TO FADE

Words and music Prince  
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HELPLESS



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7" & 12"

**STP**  
records

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# 1 one TO

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

I'm sick and tired of everyone slagging off Bowie's latest and greatest, and saying it's boring and lacks imagination.

If this was a bright new hopeful, people would be raving on about a major talent, but as it's by an oldie they think he's selling out.

If you compare 'Blue Jean' to an average pop song it comes out well on top, so stop judging him by his past, this is now!

*Aladdin Sane, Hertford.*  
**How about comparing it to an averagely good pop song? Maybe it doesn't come out so well then.**

Is it a bird? Is it a plane? No, it's... SUPERCREEP, alias Nik Kershaw.

What a mindless little twerp he is. Hark at that record, talk about a Stevie Wonder rip-off.

Just listen to the way he holds on to "now" when he sings it and the way he sings high and then drops down just like Stevie.

Nik Kershaw, if you're reading this, I hope you're ashamed of yourself, *George Michael's Eyelash.*  
**We're sure Nik only means it as a kind of tribute to Stevie.**



"Me? Impersonate Stevie Wonder?" Nik dons shades for a quick guitar solo while his piano is re-tuned.

Today I bought the 'War Song' 12" version. The A-side was great, but was there any need for Culture Club to put two more versions of the same song on the B-side?

I don't see much different in the "shriek mix" to the Spanish version. Surely Boy George has other songs

that he could have used.

I don't think this is a very good example of Culture Club caring for their fans.

£2.79 may not be a lot for some people, but it is to me. Maybe, because they are rich and famous, they think they can get away with it. But that makes me sad is the fact that they do.

Is there no justice in this world?

*Lisa, Lewis, Bridgend.*  
**£5 record token winner.**

I was browsing through your fan mag on September 22, enjoying every page as usual. Then to my horror I came to page 50 (*The usual reaction - Ed*).

The bitch, I thought. Then my eye caught picture 6 and I really got mad. This tart was doing a frenchy with the man of my dreams, Holly.

I don't care if he's homosexual, bisexual, transsexual, cat-sexual or even dog-sexual, I love him madly. Even my dog is called Holly.

Just tell that girl she'd better not leave the house alone, cos if I get my hands on her she'll be picking her teeth off the floor, together with her broken arms, legs and face - she'll look like a melted wellie.

*The Third Tooth On Holly's Chainsaw.*

P.S. Ask Holly if he'll marry me. I'm quiet, mild-mannered, timid, hate violence etc, etc.

**We need to put the record straight here. That poor girl (we aren't give her name for security reasons) was only doing her job. She fulfilled her unique Claim To Fame purpose, so there's no need to persecute her. In reality, she doesn't even like Frankie, and hated every minute.**

You gave me the best laugh I'd had in ages the other day.

In *Whispers* you'd written that Steve Strange runs Rain Nightclub in (here's the good bit) SWANKY Elm Approach.

Please tell me what's so swanky about it. It has a Presto supermarket and the Saturday market on one side and the TSB and a kitchen reject shop on the other.

*A Spandau Fan, Essex.*

**Well Whispers thinks that sounds pretty swanky.**

I was very disappointing to find out that you reckon scooter boys are a bore. How do you know? Ever had a scooter?

Or is it a bore because you can't find the information? Well if your answer is yes, we can find the info - PROVE IT!

Up with the Mods.

*Scooter girl Helen, Basinstoke.*

**Not only does one of our writers admit to coming from Basinstoke, but he also claims to have been a scooter boy. Small world, eh?**

Why do so many men wear earrings? It makes me sick to see this fashion so popular. Earrings are for girls, not boys, they make them seem like wimps.

Many popstars wear them so maybe this is what encourages normal boys. Even footballers have started, just look at Charlie Nicholas and Graham Rix of Arsenal! How

long will it be before Glenn Hoddle gets his ears done?

I'm thinking of starting a campaign to ban all males wearing these stupid things, do you agree?

*A Man. Utd Fan Who Doesn't Wear Earrings, National Health Specs, Duffle Coats Or 36 Inch Bottoms Strides, Manchester.*  
**Shouldn't you talk to the United manager Ron 'Walking Jewellers' Atkinson first?**

## POISON ARROW



Pete with his next weapon against Nick Heyward - a stuffed leopard!

*It's no good. I'm just going to have to tell you how I feel about that long-haired, bandy legged, spotty looking creature called Pete Burns from Dead Or Alive.*

*I really hate the prune, he thinks he's something he's not. He drew the last straw months ago when he drowned Nick Heyward with a fire extinguisher. I won't just drown the pig if I ever meet him, I'll stick my foot up his backside, then he'll never sing again.*

*And he's only getting off lightly because I'm such a nice person.*  
**Nick's Bodyguard.**

**Don't just bottle it up! If you've got a message for your loathed one, stick it on a piece of paper and send it to Poison Arrow, No.1, Room 304, Commonwealth House, 1-19 New Oxford Street, London WC1A 1NG.**

Andrew Ridgeley and George Michael were sitting comfortably in their exquisite apartment.

"Guess how much our new video is going to cost us," asks George.

"I dunno, how much?" says Andrew.

"£70,000," replies George.

"God! How come?" asks Andrew.

"£40,000 for the video and £30,000 for the hair gel!"

*A Devoted Frankie Lover, Northampton.*

**Cruel, but probably true.**



"Ugly, square-jawed, zitty maybe, but I'm taller than Nik Kershaw," protests Howard.

In issue 66 some person called Jo from Staffs who likes Howard Jones said that Nik Kershaw is an ugly, zitty, square-jawed midget and ought to get out of the music biz pronto. Well Jo, it's time someone taught Howard Jones to sing.

Who the hell are you to call Nik an ugly square-jawed zitty midget anyway? That sounds more like Howard Jones.

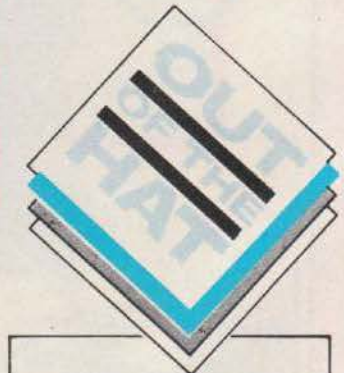
So get the message and leave super sexy Nikky alone. OK?

*Cathy, Burnley.*

**Seconds away, round fifteen.**

Dear Mark O'Toole's earring from Cheshire. Who are you to skit Depeche Mode? Perhaps after the repetitive groans and loud music of Frankie, your ears have grown insensitive to interesting music with meaningful lyrics which took longer to write than "Relax, don't do it, when you want to come".

At least Depeche Mode don't exploit their fans, nor do they make loads of money out of T-shirts and posing for photos. They aim to entertain and that's what they do! *DD 21594, from Merseyside.*  
**Bit weird for a Scouser aren't you?**



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

1. WAR SONG Culture Club
  2. FREEDOM Wham
  3. AGADOO Black Lace
  4. PURPLE RAIN Prince
  5. TESLA GIRLS OMD
- Glennys Wright, Northants.*

**This week's coupon is on page 37**





**No. 1 interviews are tough affairs. Adam has to cover up his battle scars with a plaster after ten rounds with 'Interesting' Paul Simper.**

Call me thick, call me stupid, as a matter of fact call me anything you like as long as it's not too rude.

Anyway, gettin' to the point. As I was sitting on the train yesterday, reading my No. 1, I came across your Adam Ant interview.

Well, this man doesn't usually interest me, but I thought I might as well see that he's getting up to, also I could tell he'd been interviewed by an interesting person.

So there I was, absorbed by this feature, until I came to the bit entitled 'Let's Hear It For The Boy', and me being a sorta thick person couldn't work out which George Adam was talking about, Boy George or George Michael?

I must have had a very weird look on my face, because a middle-aged woman asked me if I was okay.

Can you please ease my tiny mind, and tell me who Adam Ant was talking about?  
*Gilly, London.*

**Boy George, says Paul Simper – who's been called a lot of things in his time . . . "interesting" is one of the less, um, interesting.**

I was reading through my old No. 1's recently and noticed a letter sent in by Tanya Berkshire and Cathryn Tueton telling us about Robert Smith's lipstick. I totally agree with them. Have you see it lately?

My parents go on at me about my fave popstars wearing make-up. I daren't show them a picture of Smith in case my mum starts putting on her make-up wobbly, thinking it's a new fashion.

His singing is bad enough but now

his looks are worse.  
*Giovanna (Roger Taylor's beautiful wife).*  
**Boys! Huh! Actually Robert Smith is only copying Siouxsie who gained her experience smudging lipstick working in Bromley Woolies. Fact.**

## PUZZLE answers

### STARCROSS

It's . . . Ian McCulloch

**Across:** 1. Ghostbusters 9. Ipanema 10. Car 11. Nik 12. Legend 13. Jo 15. SOS 16. Exit 18. Kids 19. Sunset Now 21. You 23. Eliminator 25. Spex 27. Ridgeley

**Down:** 2. Heaven's On Fire 3. Steve Severin 4. Brand 5. Sucker 6. Earl 7. Serious 8. Kim 14. Vinyl 17. Ian 20. Wrong 21. Unity 24. Al

### LEAVE IT OUT:

- shivers = whispers. Better Be Good To Me, Tina Turner
- showers = flowers. A Letter To You, Shakin' Stevens
- blew = flew. Apollo 9, Adam Ant
- my biro = De Niro. Weekends, The Mighty Wah!
- Mummy's = Daddy's. Hot Water, Level 42

# MIND OUT

## FOR NEXT WEEK'S No. 1



**"Terence, how do you fancy turning your hand to a bit of artistic endeavour?"**  
**"What, pop magazines?"**  
**"Exactly."**  
**"You mean write 'em?"**  
**"Quite. I had a meet the other day with this very respectable gent Mr McNeill who runs a tasty little title called No. 1."**  
**"So what do I do?"**  
**"Well, write these blokes down for a start. They're in next week's issue. . ."**

## DURAN DURAN

Exclusive interview with Simon and Nick.

**"How's that?"**

**"Oh, very nice. Terry, my boy, you have the gift of the quill. 'Ere try these. . ."**

## PAUL YOUNG

## UB40

## STYLE COUNCIL

## FEARGAL SHARKEY

## AFRIKA

## BAMBAATAA

**"Terry, that is beautiful."**

**"Don't I get to go to San Tropez or nothin then?"**  
**"Early days, Terry, early days. How about doing a little reappraisal of that band Dave's putting on down the Winchester. . . I'm sure Mr McNeill would be interested. . ."**



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YOUR  
BUSINESS**



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Giving you an exclusive preview are Paul 'Scoop' Simper and Robert 'Bluebell' Hodgens.

But which one is the wally?

See next week. . .

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## PAUL WELLER won't take his trousers off. But...



this week's NME takes fashion apart, with a full-colour pull-out we've called UN-DRESS, a fab gear guide to the way we wear. And for our cover story? Who else but His Styleship himself, PAUL WELLER—baring his soul, if nothing else, in an exclusive NME interview.

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## UK TOP 30 Original Slim Ties

- |                         |                  |
|-------------------------|------------------|
| 1 Frankie/Hide Yourself | 16 Piano         |
| 2 Culture Club          | 17 Music Notes   |
| 3 Thompson Twins        | 18 Duran Duran   |
| 4 Special AKA           | 19 Madness       |
| 5 Michael Jackson       | 20 Jam           |
| 6 Nik Kershaw           | 21 Mods          |
| 7 Simple Minds          | 22 Style Council |
| 8 Howard Jones          | 23 Ultravox      |
| 9 The Alarm             | 24 Boy George    |
| 10 Big Country          | 25 U2            |
| 11 General Public       | 26 Bowie         |
| 12 Dead Or Alive        | 27 Japan         |
| 13 The Cure             | 28 The Police    |
| 14 Psychedelic Furs     | 29 Beatles       |
| 15 Dance Craze          | 30 New Order     |

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## U.S. SINGLES

- 1 **I JUST CALLED TO SAY I LOVE YOU** Stevie Wonder (Motown)
- 2 **LET'S GO CRAZY** Prince And The Revolution (Warner Bros)
- 3 **DRIVE** The Cars (Elektra)
- 4 **HARD HABIT TO BREAK** Chicago (Warner Bros)
- 5 **LUCKY STAR** Madonna (Warner Bros)
- 6 **CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN)** Billy Ocean (Arista)
- 7 **MISSING YOU** John Waite (EMI America)
- 8 **COVER ME** Bruce Springsteen (Columbia)
- 9 **THE GLAMOROUS LIFE** Sheila E. (Warner Bros)
- 10 **SHE BOP** Cyndi Lauper (Epic)
- 11 **THE WARRIOR** Scandal (Columbia)
- 12 **ON THE DARK SIDE** John Cafferty and the Beaver Brown Band (Epic)
- 13 **I'M SO EXCITED** Pointer Sisters (RCA)
- 14 **CRUEL SUMMER** Bananarama (Polygram)
- 15 **WHAT'S LOVE GOT TO DO WITH IT** Tina Turner (Capitol)
- 16 **ARE WE OURSELVES?** The Fixx (MCA)
- 17 **SOME GUYS HAVE ALL THE LUCK** Rod Stewart (Warner Bros)
- 18 **PURPLE RAIN** Prince (Warner Bros)
- 19 **IF THIS IS IT** Huey Lewis And The News (Chrysalis)
- 20 **BLUE JEAN** David Bowie (EMI-America)
- 21 **THERE GOES MY BABY** Donna Summer (Warner Bros)
- 22 **BOP 'TIL YOU DROP** Rick Springfield (RCA)
- 23 **GO INSANE** Lindsey Buckingham (Elektra)
- 24 **SWEPT AWAY** Diana Ross (RCA)
- 25 **WHO WEARS THESE SHOES?** Elton John (Warner Bros)
- 26 **WAKE ME UP BEFORE YOU GO-GO** Wham! (Columbia)
- 27 **DESERT MOON** Dennis DeYoung (A&M)
- 28 **BETTER BE GOOD TO ME** Tina Turner (Capitol)
- 29 **FLESH FOR FANTASY** Billy Idol (Chrysalis)
- 30 **I FEEL FOR YOU** Chaka Khan (Warner Bros)

Compiled by Billboard Magazine

## U.S. ALBUMS

- 1 **PURPLE RAIN** Prince And The Revolution (Warner Bros)
- 2 **BORN IN THE USA** Bruce Springsteen (CBS)
- 3 **PRIVATE DANCER** Tina Turner (Capitol)
- 4 **SPORTS** Huey Lewis & The News (Chrysalis)
- 5 **HEARTBEAT CITY** The Cars (Elektra)
- 6 **1100 BEL AIR PLACE** Julio Iglesias (Columbia)
- 7 **CAN'T SLOW DOWN** Lionel Richie (Motown)
- 8 **BREAK OUT** The Pointer Sisters (RCA)
- 9 **EDDIE AND THE CRUISERS/SOUNDTRACK** John Cafferty And The Beaver Brown Band (Epic)
- 10 **MADONNA** Madonna (Warner Bros)
- 11 **SHE'S SO UNUSUAL** Cyndi Lauper (Epic)
- 12 **THE WOMAN IN RED SOUNDTRACK** Stevie Wonder (Motown)
- 13 **OUT OF THE CELLAR** Ratt (Atlantic)
- 14 **NO BRAKES** John Waite (EMI-America)
- 15 **MIDNIGHT MADNESS** Night Ranger (MCA)
- 16 **SIGNS OF LIFE** Billy Squier (Capitol)
- 17 **WARRIOR** Scandal (Columbia)
- 18 **STAY HUNGRY** Twisted Sister (Atlantic)
- 19 **17** Chicago (Warner Bros)
- 20 **PHANTOMS** The Fixx (MCA)
- 21 **POWERSLAVE** Iron Maiden (Capitol)
- 22 **GHOSTBUSTERS** Soundtrack (Arista)
- 23 **VICTORY** Jacksons (Epic)
- 24 **ICE CREAM CASTLE** The Time (Warner Bros)
- 25 **SUDDENLY** Billy Ocean (Arista)
- 26 **ELIMINATOR** ZZ Top (Warner Bros)
- 27 **1984** Van Halen (Warner Bros)
- 28 **THE GLAMOROUS LIFE** Sheila E. (Warner Bros)
- 29 **SWEPT AWAY** Diana Ross (RCA)
- 30 **BANANARAMA** Bananarama (Polygram)

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## DISCO/DANCE SINGLES

- 1 **GOT TO GET YOU HOME** Eugene Wild (Phillyworld)
- 2 **I JUST CALLED TO SAY I LOVE YOU** Stevie Wonder (Motown)
- 3 **TOUCH ME** Fonda Rae (Street Wave)
- 4 **I FEEL FOR YOU** Chaka Khan (Warner Brothers)
- 5 **SLIPPERY PEOPLE** Staple Singers (Epic)
- 6 **THE MEDICINE SONG** Stephanie Mills (Club)
- 7 **LOST IN MUSIC (REMIX)** Sister Sledge (Cotillion)
- 8 **FREEDOM** Wham! (Epic)
- 9 **YOUR TOUCH** Bonnie Pointer (Epic)
- 10 **LET SLEEPING DOGS LIE** Intrigue (Music Power)
- 11 **HOT POTATO** La Toya Jackson (Epic)
- 12 **WEEKEND GIRL** S.O.S. Band (Tabu)
- 13 **RAIN FOREST** Paul Hardcastle (Bluebird)
- 14 **CANDLELIGHT AFTERNOON** Phylliss St. James (Motown)
- 15 **GHOSTBUSTERS** Ray Parker Jr. (Arista)
- 16 **SMOOTH OPERATOR** Sade (Epic)
- 17 **PLEASE DON'T GO** Steve Washington (Street Wave)
- 18 **I WISH YOU WOULD** Jocelyn Brown (Fourth & Broadway/Island)
- 19 **IF IT HAPPENS AGAIN** UB40 (DEP International)
- 20 **PRIME TIME** Mtume (Epic)
- 21 **MAGIC TOUCH** Rose Royce (Street Wave)
- 22 **I'M SO ROMANTIC** Evelyn King (RCA)
- 23 **I CHOOSE YOU** Paris (Bluebird)
- 24 **LET HER FEEL IT** Simplicious (Fourth & Broadway/Island)
- 25 **MR SOLITAIRE** Animal Nightlife (Island)
- 26 **I GET ROMANTIC** Booker Newbury III (Buzz International)
- 27 **I CAN'T LET YOU GO** Haywoode (CBS)
- 28 **LET IT ALL BLOW** Dazz Band (Motown)
- 29 **DR. BEAT** Miami Sound Machine (Epic)
- 30 **ENCORE** Cheryl Lynn (Street Wave)

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## INDEPENDENT SINGLES

- 1 **MASTER & SERVANT** Depeche Mode (Mute)
- 2 **MUSIC TO WATCH GIRLS BY** Higsons (Upright)
- 3 **MARIMBA JIVE** Red Guitars (Self Drive)
- 4 **KANGAROO** This Mortal Coil (4AD)
- 5 **IT'S A HARD LIFE** Omega Tribe (Corpus Christi)
- 6 **WILLIAM, IT WAS REALLY NOTHING** Smiths (Rough Trade)
- 7 **SUNLIGHT BATHED THE GOLDEN GLOW** Felt (Cherry Red)
- 8 **OUT OF THE FLESH** Chakk (Double Vision)
- 9 **THE GARDEN OF ARCANE DELIGHTS** Dead Can Dance (4AD)
- 10 **BEAUTIFUL MONSTER** Folk Devils (Ganges)
- 11 **DIRTY** Hard Corps (Survival)
- 12 **ACCELERATION** Bill Nelson (Cocteau)
- 13 **BLUE MONDAY** New Order (Factory)
- 14 **DO WHAT YOU DO** GBH (Clay)
- 15 **ACTION** Fits (Trapper)
- 16 **SCARECROW EP** Wolfgang Press (4AD)
- 17 **WALK INTO THE SUN** March Violets (Rebirth)
- 18 **WORK IN PROGRESS** Rovert Wyatt (Rough Trade)
- 19 **THE JUDGE** Inca Babies (Black Lagoon)
- 20 **RAPE** Zos Kia (All the Mad Men)
- 21 **UNCLEAN** Psychic TV (Temple)
- 22 **GROVE JUMPING** 400 Blows (Illuminated)
- 23 **DEAD & BURIED** Alien Sex Fiend (Anagram)
- 24 **25 GALLONS** Cat Wax Axe Co. (Fever)
- 25 **COTTAGE INDUSTRY** Yeah Yeah (Noh In Tape)
- 26 **THE ORIGINAL SIN/Senate/DO YOU BELIEVE IN THE WESTWORLD** Theatre Of Hate (Burning Rome)
- 27 **SPIRITWALKER** Cult (Situation 2)
- 28 **ELECTRIC FIT** Prisoners (Big Beat)
- 29 **THANKS FOR THE NIGHT** Damned (Damned)
- 30 **SO SURE** Skeletal Family (Red Rhino)

Compiled by MRIB

## READERS' CHART

- 1 **THE WAR SONG** Culture Club (Virgin)
- 2 **GHOSTBUSTERS** Ray Parker Jr. (Arista)
- 3 **PURPLE RAIN** Prince (Warner Bros)
- 4 **I JUST CALLED TO SAY I LOVE YOU** Stevie Wonder (Motown)
- 5 **APOLLO 9** Adam Ant (CBS)
- 6 **PRIDE U2** (Island)
- 7 **CARELESS WHISPER** George Michael (Epic)
- 8 **WHY?** Bronski Beat (Forbidden Fruit)
- 9 **HUMAN RACING** Nik Kershaw (MCA)
- 10 **BLUE JEAN** David Bowie (EMI America)
- 11 **LOST IN MUSIC** Sister Sledge (Atlantic)
- 12 **MADAM BUTTERFLY** Malcolm McLaren (Charisma)
- 13 **DRIVE** The Cars (Atlantic)
- 14 **IF IT HAPPENS AGAIN** UB40 (DEP International)
- 15 **FREEDOM** Wham (Epic)
- 16 **BIG IN JAPAN** Alphaville (Warner Bros)
- 17 **LOVE KILLS** Freddie Mercury (CBS)
- 18 **HAMMER TO FALL** Queen (EMI)
- 19 **HOT WATER** Level 42 (Polydor)
- 20 **MASTER AND SERVANT** Depeche Mode (Mute)

## WRITER'S CHART

- Chosen this week by Paul Bursche
- 1 **OUT OF THE FLESH** Chakk (Double Vision)
  - 2 **WIRE U2** (Island)
  - 3 **SENSORIA** Cabaret Voltaire (Virgin)
  - 4 **LET'S GO CRAZY** Prince (WEA)
  - 5 **THE ONLY TRUTH** Paul Haig (Crepuscule)

## VIDEO

- 1 **SYNCHRONICITY CONCERT** Police (A&M)
- 2 **MAKING MICHAEL JACKSON'S THRILLER** Michael Jackson (Vestron)
- 3 **WE WILL ROCK YOU** Queen (Peppermint)
- 4 **NIGHT OF THE HAWKS** Hawkwind (Jettisonz)
- 5 **LABOUR OF LOVE** UB40 (Virgin)
- 6 **DON'T WATCH THAT WATCH THIS** Various (Polygram)
- 7 **INSTANT PICTURES** Japan (Virgin)
- 8 **IN ASIA** Asia (Vestron)
- 9 **STAY HUNGRY** Twisted Sister (Virgin)
- 10 **LET'S SPEND THE NIGHT TOGETHER** Rolling Stones (Thorn/EMI)

Compiled by MRIB

## DEEJAY'S CHOICE

Supplied this week by Nick Girdler, DJ for Radio Solent's Something Else Show, Mondays to Thursdays.

- 1 **BAT OUT OF HELL** Meat Loaf (CBS)
- 2 **YOU'RE THE BEST THING** Styie Council (Polydor)
- 3 **LISTEN TO YOUR FATHER** Feargal Sharkey (Zarjazz)
- 4 **LOST IN MUSIC** Sister Sledge (WEA)
- 5 **GHOSTBUSTERS** Ray Parker Jr (Arista)
- 6 **PERFECT SKIN** Lloyd Cole And The Commotions (Polydor)
- 7 **TIME AFTER TIME** Cyndi Lauper (Epic)
- 8 **WON'T LET THE SUN GO DOWN ON ME** Nik Kershaw (MCA)
- 9 **GIVE ME ALL YOUR LOVIN'** ZZ Top (WEA)
- 10 **MR SOLITAIRE** Animal Nightlife (Island)

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



# JULIAN LENNON

## TO LATE FOR GOODBYES

### THE SINGLE

Produced by Phil Ramone  
Taken from the album VALOTTE







THIS WEEK	LAST WEEK	WEEKS IN CHART	HIGHEST POSITION	U.K. SINGLES
1	2	3	1	<b>THE WAR SONG</b> Culture Club (Virgin)
2	12	2	2	<b>FREEDOM</b> Wham (Epic)
3	1	9	1	<b>I JUST CALLED TO SAY I LOVE YOU</b> Stevie Wonder (Motown)
4	10	4	4	<b>DRIVE</b> The Cars (Elektra)
5	20	3	5	<b>NO MORE LONELY NIGHTS</b> Paul McCartney (Parlophone)
6	23	4	6	<b>TOGETHER IN ELECTRIC DREAMS</b> Phil Oakey/Giorgio Moroder (Virgin)
7	3	8	2	<b>GHOSTBUSTERS</b> Ray Parker Jnr (Arista)
8	6	5	6	<b>WHY?</b> Bronski Beat (Forbidden Fruit)
9	27	2	9	<b>SHOUT TO THE TOP</b> Style Council (Polydor)
10	5	6	4	<b>LOST IN MUSIC</b> Sister Sledge (Cotillion)
11	4	6	2	<b>PRIDE</b> U2
12	8	4	8	<b>PURPLE RAIN</b> Prince (Warner Bros)
13	9	5	9	<b>IF IT HAPPENS AGAIN</b> UB40 (Dept Int)
14	32	2	14	<b>MISSING YOU</b> John Waite (EMI/America)
15	11	5	8	<b>LOVE KILLS</b> Freddie Mercury (CBS)
16	38	2	16	<b>I'M GONNA TEAR YOUR PLAYHOUSE DOWN</b> Paul Young (CBS)
17	22	3	17	<b>SKIN DEEP</b> Stranglers (Epic)
18	7	5	5	<b>BLUE JEAN</b> David Bowie (EMI America)
19	18	5	18	<b>SMOOTH OPERATOR</b> Sade (Epic)
20	—	1	20	<b>ALL CRIED OUT</b> Alison Moyet (CBS)
21	14	4	14	<b>APOLLO 9</b> Adam Ant (CBS)
22	13	4	17	<b>EAST OF EDEN</b> Big Country (Mercury)
23	15	5	9	<b>A LETTER TO YOU</b> Shakin' Stevens (Epic)
24	30	3	24	<b>COVER ME</b> Bruce Springsteen (CBS)
25	16	5	9	<b>HAMMER TO FALL</b> Queen (EMI)
26	—	1	26	<b>TOO LATE FOR GOODBYES</b> Julian Lennon (Charisma/Virgin)
27	17	12	1	<b>CARELESS WHISPER</b> George Michael (Epic)
28	24	4	28	<b>MR SOLITAIRE</b> Animal Nightlife (Island)
29	21	3	2	<b>DR BEAT</b> Miami Sound Machine (Epic)
30	—	1	30	<b>I FEEL FOR YOU</b> Chaka Khan (WEA)
31	19	8	4	<b>BIG IN JAPAN</b> Alphaville (WEA)
32	—	1	32	<b>GOTTA GET YOU HOME WITH ME TONIGHT</b> Eugene Wilde (Fourth & Broadway)
33	36	2	33	<b>THE LUCKY ONE</b> Laura Branigan (Arista)
34	29	5	29	<b>THE MEDICINE SONG</b> Stephanie Mills (Club)
35	35	2	35	<b>TUCH ME</b> Fonda Rae (Streetwave)
36	40	2	36	<b>MODERN GIRL</b> Meat Loaf (Arista)
37	—	1	37	<b>LISTEN TO YOUR FATHER</b> Feargal Sharkey (Virgin)
38	31	7	9	<b>MADAM BUTTERFLY</b> Malcolm McLaren (Charisma)
39	—	1	39	<b>WEEKEND GIRL</b> SOS Band (CBS)
40	25	5	21	<b>HUMAN RACING</b> Nik Kershaw (MCA)
41	—	1	41	<b>GIMME ALL YOUR LOVIN'</b> ZZ Top (Warner Bros)
42	47	2	42	<b>THE A TEAM</b> Mike Post (RCA)
43	33	5	15	<b>TESLA GIRLS</b> OMD (Virgin)
44	28	15	2	<b>AGADOO</b> Black Lace (Flair)
45	34	3	38	<b>MYSTERY</b> Dio (Vertigo/Phonogram)
46	—	1	46	<b>HIGHLY STRUNG</b> Spandau Ballet (Chrysalis)
47	—	1	47	<b>THE SECOND TIME</b> Kim Wilde (MCA)
48	—	1	48	<b>ON THE WINGS OF A NIGHTINGALE</b> Everly Bros (Mercury)
49	26	8	10	<b>MASTER &amp; SERVANT</b> Depeche Mode (Mute)
50	—	1	50	<b>YOUR TOUCH</b> Bonnie Pointer (Epic)
<b>THE NEXT 25</b>				
51	—	—	—	<b>WARSAW IN THE SUN</b> Tangerine Dream (Jive)
52	—	—	—	<b>LOVE'S GREAT ADVENTURE</b> Ultravox (Chrysalis)
53	—	—	—	<b>STUTTERING</b> Helen Terry (Virgin)
54	—	—	—	<b>SLIPPERY PEOPLE</b> Staple Singers (Private)
55	—	—	—	<b>JUNK FUNK</b> SPK (WEA)
56	—	—	—	<b>WHO WEARS THESE SHOES</b> Elton John (Rocket)
57	—	—	—	<b>A MILLION MILES AWAY</b> Positive Noise (Statik)
58	—	—	—	<b>WHAT IS LIFE</b> Black Uhuru (Island)
59	—	—	—	<b>CARIBBEAN QUEEN</b> Billy Ocean (Jive)
60	—	—	—	<b>NEVER ENDING STORY</b> Limahl (EMI)
61	—	—	—	<b>CANDLELIGHT AFTERNOON</b> Phyllis St James (Motown)
62	—	—	—	<b>HOT WATER</b> Level 42 (Polydor)
63	—	—	—	<b>TOUR DE FRANCE</b> Kraftwerk (EMI)
64	—	—	—	<b>PARTY DOLL</b> Jets (PRS)
65	—	—	—	<b>RAIN FOREST</b> Paul Hardcastle (Bluebird)
66	—	—	—	<b>HOLLOW HORSE</b> Icicle Works (Beggars Banquet)
67	—	—	—	<b>MAGIC TOUCH</b> Rose Royce (Streetwave)
68	—	—	—	<b>LAST PLANE (ONE WAY TICKET)</b> Eastwood/Saint (MCA)
69	—	—	—	<b>CATH</b> The Bluebells (London)
70	—	—	—	<b>TOUCH BY TOUCH</b> Diana Ross (Capitol)
71	—	—	—	<b>I WISH YOU WOULD</b> Jocelyn Brown (Fourth & Broadway)
72	—	—	—	<b>TWO TRIBES</b> Frankie Goes To Hollywood (ZTT)
73	—	—	—	<b>LEAN PERIOD</b> Orange Juice (Polydor)
74	—	—	—	<b>FLESH FOR FANTASY</b> Billy Idol (Chrysalis)
75	—	—	—	<b>OUT OF TOUCH</b> Hall & Oates (RCA)

Courtesy of New Musical Express

THIS WEEK	LAST WEEK	WEEKS IN CHART	HIGHEST POSITION	U.K. ALBUMS
1	11	2	1	<b>THE UNFORGETTABLE FIRE</b> U2 (Island)
2	2	13	1	<b>DIAMOND LIFE</b> Sade (CBS)
3	1	3	1	<b>TONIGHT</b> David Bowie (EMI America)
4	4	4	1	<b>THE WOMAN IN RED</b> Stevie Wonder (Motown)
5	3	7	2	<b>ELIMINATOR</b> ZZ Top (Warner Bros)
6	5	14	5	<b>PURPLE RAIN</b> Prince And The Revolution (Warner Bros)
7	6	3	6	<b>SOME GREAT REWARD</b> Depeche Mode (Mute)
8	10	4	8	<b>WE ARE FAMILY</b> Sister Sledge (Cotillion)
9	9	17	2	<b>PRIVATE DANCER</b> Tina Turner (Capitol)
10	7	10	1	<b>NOW THAT'S WHAT I CALL MUSIC, VOL III</b> Various (EMI/Virgin)
11	27	2	11	<b>TRUE COLOURS</b> Level 42 (Polydor)
12	—	1	12	<b>GEFFREY MORGAN</b> UB40 (Dept Int)
13	12	33	2	<b>THE WORKS</b> Queen (EMI)
14	8	3	8	<b>HOW MEN ARE</b> Heaven 17 (Virgin)
15	14	50	1	<b>CAN'T SLOW DOWN</b> Lionel Richie (Motown)
16	—	1	16	<b>RATTLESNAKES</b> Lloyd Cole & The Commotions (Polydor)
17	15	16	2	<b>PARADE</b> Spandau Ballet (Chrysalis)
18	13	4	18	<b>KNIFE</b> Aztec Camera (WEA)
19	—	1	19	<b>THE AGE OF CONSENT</b> Bronski Beat (London)
20	23	3	20	<b>STREETSONDS ELECTRO V</b> Various (Streetsounds)
21	35	2	21	<b>THE MAGAZINE</b> Rickie Lee Jones (Warner Bros)
22	20	4	15	<b>HOPE AND GLORY</b> Tom Robinson (Castaway)
23	16	23	1	<b>LEGEND</b> Bob Marley And The Wailers (Island)
24	22	3	19	<b>ANIMALIZE</b> Kiss (Vertigo)
25	18	9	14	<b>SELF CONTROL</b> Laura Branigan (Atlantic)
26	—	1	26	<b>HITS, HITS, HTIS</b> Various (Telstar)
27	30	3	27	<b>ALL BY MYSELF</b> Various (K-Tel)
28	17	95	1	<b>THRILLER</b> Michael Jackson (Epic)
29	38	2	29	<b>WE WANT MOORE</b> Gary Moore (10/Virgin)
30	—	1	30	<b>THE GREATEST HITS</b> Randy Crawford (K-Tel)
31	—	1	31	<b>BREWING UP</b> Billy Bragg (Go Discs)
32	21	6	2	<b>POWERSLAVE</b> Iron Maiden (EMI)
33	26	3	22	<b>UNDER A BLOOD RED SKY</b> U2 (Island)
34	—	1	34	<b>MUSIC MAGIC</b> Rose Royce (WEA)
35	19	32	1	<b>HUMAN'S LIB</b> Howard Jones (WEA)
36	42	2	36	<b>NIGHT MOVES</b> Various (K-Tel)
37	34	17	2	<b>BORN IN THE USA</b> Bruce Springsteen (CBS)
38	29	4	27	<b>HUMAN RACING</b> Nik Kershaw (MCA)
39	28	16	2	<b>BREAKING HEARTS</b> Elton John (Rocket)
40	50	2	40	<b>HEARTBEAT CITY</b> The Cars (Elektra)
41	—	1	41	<b>TWO STEPS FROM THE MOVE</b> Hanoi Rocks (CBS)
42	—	1	42	<b>DON'T STOP</b> Jeffrey Osborne (A&M)
43	24	24	7	<b>BREAK OUT</b> Pointer Sisters (Planet)
44	25	51	4	<b>AN INNOCENT MAN</b> Billy Joel (CBS)
45	49	8	16	<b>JUST THE WAY YOU LIKE IT</b> SOS Band (Tabu/Epic)
46	—	1	46	<b>JUST LIKE DREAMING</b> Terri Wells (London)
47	33	2	33	<b>THE PLAN - 1978</b> Gary Numan (Beggars Banquet)
48	32	2	32	<b>SWEPT AWAY</b> Diana Ross (Capitol)
49	41	6	23	<b>GREATEST HITS</b> Queen (EMI)
50	31	7	14	<b>DREAMTIME</b> The Cult (Beggars Banquet)
<b>THE NEXT 25</b>				
51	—	—	—	<b>1100 BEL AIR PLACE</b> Julio Iglesias (CBS)
52	—	—	—	<b>CRE-OLE</b> Kid Creole And The Coconuts (Island)
53	—	—	—	<b>GHOSTBUSTERS - SOUNDTRACK</b> Various (Arista)
54	—	—	—	<b>SHE'S SO UNUSUAL</b> Cyndi Lauper (Portrait)
55	—	—	—	<b>YOU, ME AND HE</b> M:Tune (Epic)
56	—	—	—	<b>EDEN</b> Everything But The Girl (Blanco y Negro)
57	—	—	—	<b>UNDER WRAPS</b> Jethro Tull (Chrysalis)
58	—	—	—	<b>FACE VALUE</b> Phil Collins (Charisma)
59	—	—	—	<b>IT'LL END IN TEARS</b> This Mortal Coil (4AD)
60	—	—	—	<b>SEA OF TRANQUILITY</b> Phil Coulter (K-Tel)
61	—	—	—	<b>SOIL FESTIVITIES</b> Vangelis (Polydor)
62	—	—	—	<b>RENDEZVOUS</b> George Duke (Epic)
63	—	—	—	<b>NOW THAT'S WHAT I CALL MUSIC, VOL II</b> Various (EMI/Virgin)
64	—	—	—	<b>INSIDE MOVES</b> Grover Washington (Elektra)
65	—	—	—	<b>NO PARLEZ</b> Paul Young (CBS)
66	—	—	—	<b>SIGN OF THE HAMMER</b> Manowar (10-virgin)
67	—	—	—	<b>PHIL FEARON AND GALAXY</b> Phil Fearon and Galaxy (Ensign)
68	—	—	—	<b>DES O'CONNOR NOW</b> Des O'Connor (Telstar)
69	—	—	—	<b>VICTORY</b> Jacksons (Epic)
70	—	—	—	<b>THE LAST IN LINE</b> Dio (Vertigo)
71	—	—	—	<b>HOLE</b> Scraping Foetus Off The Wheels (Self Immolation)
72	—	—	—	<b>I'VE GOT THE CURE</b> Stephanie Mills (Club)
73	—	—	—	<b>GREATEST HITS</b> Roberta Flack (K-Tel)
74	—	—	—	<b>AMERICAN HEARTBEAT</b> Various (Epic)
75	—	—	—	<b>SWEET SIXTEEN</b> Sweet (Anagram)

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**ADAM ANT**