

APR 28,  
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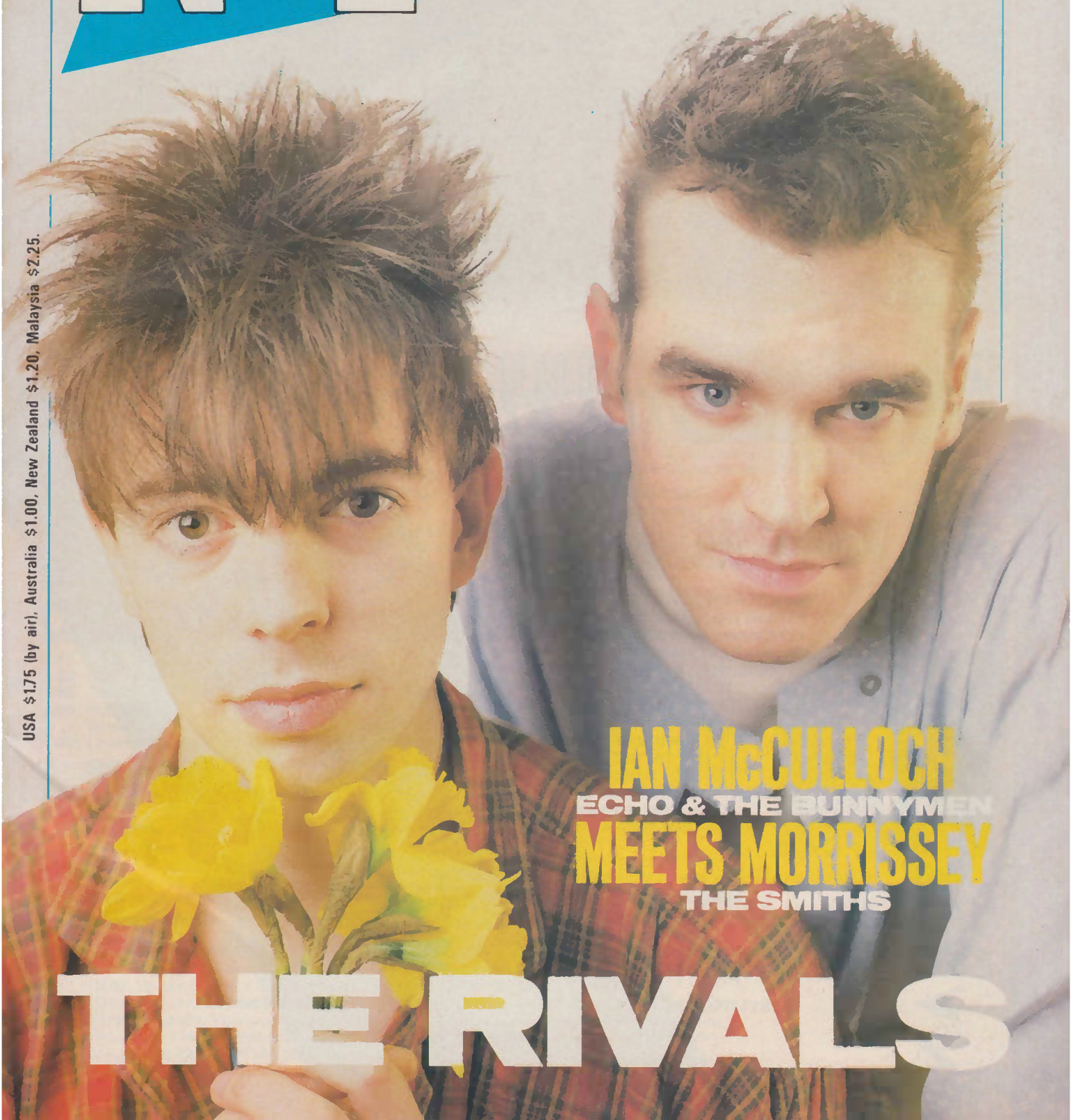
EVERY  
THURSDAY

35p

# Nº1

**CULTURE CLUB** **BLANCMANGE**  
**ORCHESTRAL MANOEUVRES**  
**DEAD OR ALIVE** **MARILYN**  
**DURAN DURAN**

USA \$1.75 (by air), Australia \$1.00, New Zealand \$1.20, Malaysia \$2.25.



**IAN McCULLOCH**  
ECHO & THE BUNNYMEN  
**MEETS MORRISSEY**  
THE SMITHS

# THE RIVALRY



URAN  
  
 URAN

## THE REFLEX

THE THE THE THE  
 THE REFLEX THE REFLEX  
 FLE-FLE-FLE-FLE-FLEX

YOU GONE TOO FAR THIS TIME  
 BUT I'M DANCING ON THE VALENTINE  
 I TELL YOU  
 SOMEBODY'S FOOLING AROUND  
 WITH MY CHANCES ON THE DANGERLINE  
 I'LL CROSS THAT BRIDGE WHEN I FIND IT  
 ANOTHER DAY TO MAKE MY STAND OH OH  
 HIGH TIME IS NO TIME FOR DECIDING  
 IF I SHOULD FIND  
 A HELPING HAND OH OH

WHY DON'T YOU USE IT  
 TRY NOT TO BRUISE IT  
 BUY TIME DON'T LOSE IT  
 WHY DON'T YOU USE IT  
 TRY NOT TO BRUISE IT  
 BUY TIME DON'T LOSE IT

CHORUS:

THE REFLEX IS AN ONLY CHILD  
 HE'S WAITING BY THE PARK  
 THE REFLEX IS IN CHARGE  
 OF FINDING TREASURE IN THE DARK  
 AND WATCHING OVER LUCKY CLOVER  
 ISN'T THAT BIZARRE  
 EVERY LITTLE THING THE REFLEX DOES

LEAVES YOU ANSWERED  
 WITH A QUESTION MARK

I'M ON A RIDE  
 AND I WANT TO GET OFF  
 BUT THEY WON'T  
 SLOW DOWN THE ROUNDABOUT  
 I SOLD THE RENOIR AND THE TV SET  
 DON'T WANNA BE AROUND  
 WHEN THIS GETS OUT SO  
 WHY DON'T YOU USE IT  
 TRY NOT TO BRUISE IT  
 BUY TIME DON'T LOSE IT

WHY WHY YEAH WHY WHY  
 YEAH WHY DON'T YOU USE IT

REPEAT CHORUS

REFLEX

SO WHY DON'T YOU USE IT  
 TRY NOT TO BRUISE IT  
 BUY TIME DON'T LOSE IT

REPEAT CHORUS

AH THE REFLEX WHAT A GAME  
 HE'S HIDING ALL THE CARDS  
 THE REFLEX IS IN CHARGE OF FINDING

Words and music Duran Duran  
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 On EMI Records.

# No.1

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## 8 MAC & MORRISSEY

Ian 'Mac' McCulloch of Echo And The Bunnymen and 'Steven' Morrissey of The Smiths meet on a No. 1 Blind Date and find they have a number of things in common. So well do they get on, in fact . . . they decide to get married. Well not quite, but they do make plans to work together . . .



## 19 POP MONSTER

You really are a greedy lot, aren't you? For some, the sultry good looks of Roger Taylor, Boy George and George Michael just aren't enough - you had to take bits of all of them, and create your own super sex bomb!



Love and a strange marriage: Pete Burns gets quizzed on his missus, his missus replies about him.

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## DEAD OR ALIVE

## CULTURE CLUB 28

Mikey Craig is a married man too, although things didn't work out nearly so well for him. He talks about the problems of mixing personal and public life in part three of our exclusive Culture Club series.

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Now here's a novel way to make a video. Talk Talk are so influenced by Luke Rhinehart's best seller *The Dice Man*, they let the storyline be governed by the roll of the dice . . .

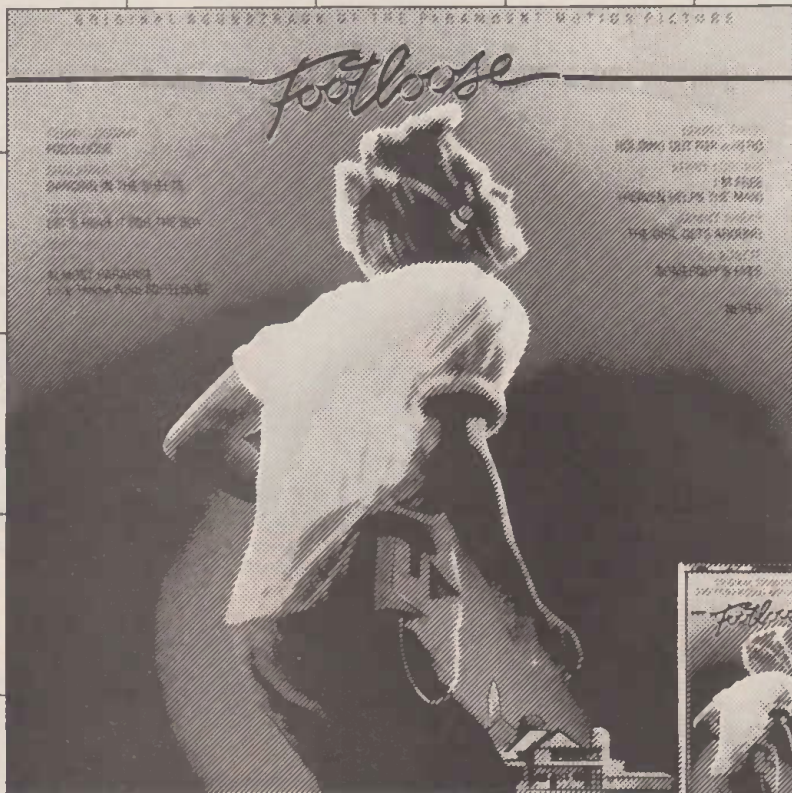


## LEVI'S/ULTRAVOX COMPETITION 34

Fancy meeting Ultravox backstage at the Hammersmith Odeon? We can fix it. Got nothing to wear? We can fix that too . . .

Mac & Morrissey cover photo by John Stoddart.  
Blancmange centrespread by Ron Kelly.

# FOOTLOOSE GETS AWAY FOR ONLY £4.79



... and it's dancing out of Woolworth now!

The original soundtrack on album and cassette, with 9 new songs – including the singles: “Dancing in the Sheets” from Shalamar and the title track, “Footloose” from Kenny Loggins. There’s Bonnie Tyler, Deniece Williams and lots more. So leap down to Woolworth and get “Footloose” for only £4.79 while stocks last.

*Records  
and Tapes*

# WOOLWORTH

AND WOOLCO

Items shown subject to availability. Prices and availability of advertised products may be different in Northern Ireland, the Republic of Ireland and the Channel Islands.



**HELEN'S FIRST LOVE**

The lady with the big voice, Helen Terry, releases her first solo single on April 30 entitled 'Love Lies Lost'.

Helen hasn't quite deserted Culture Club yet. The song was written with Boy George and Roy Hay.

Helen is currently in America with the band and we can expect her debut album in the autumn.

► Motown megastar Stevie Wonder has added six more shows to his June/July concerts - Birmingham NEC June 22, Brighton Centre 26/27, London Earl's Court Olympia 30, and Wembley Arena July 7/8.

► Modern Romance release their, first single for their new label RCA this week.

'Just My Imagination' is a re-working of a 60s hit by The Temptations.

► Bucks Fizz has added three more dates: Doncaster Gaumont May 22, Boston Haven Theatre June 1 and Chippenham Goldiggers 6.

► A tribute to the late great Marvin Gaye takes place at London's Hammersmith Palais on May 7. Acts include soul-funk bands, rappers, DJs and star guest appearances.



*Creatures from the deep* - Banshees, from left: Robert Smith, Siouxsie, Budgie, Steven Severin

**SIOUXSIE BACK IN THE SWIM**

As predicted by *No. 1*'s wily *Whispers* column, Siouxsie And The Banshees set off on a summer tour in June.

Dates are: London Brixton Academy June 8/9, Birmingham Odeon 11/12, Manchester Apollo 14, Glasgow Barrowlands 15, Edinburgh Playhouse 17, Newcastle City Hall 18, Leicester De Montfort Hall 20, Cardiff St Davids Hall

21, Brighton Conference Centre 22, ending at London Hammersmith Palais 24/25.

Meanwhile, part-time Banshee Robert Smith's band The Cure release a new album on May 4 entitled 'The Top'. It features ten tracks. Other musicians appearing with Robert and Lol are Andy Anderson (drums/percussion) and Paul Thompson (saxophone).

**MICHAEL CROWNED**

Michael Jackson entered hospital last Wednesday for laser surgery to his scalp.

A surgeon said the operation was a relatively minor one. "There shouldn't be any problems."

Michael received second and third degree burns to his head in an accident during the filming of an ad for Pepsi Cola in January.



► 'What Presence?!' is the new Orange Juice single, out on May 4 to coincide with their eight-date tour.

Dates are: Aberystwyth University May 3, Swansea University 4, Oxford Polytechnic 5, London Lyceum 6, Newcastle Mayfair 9, Aberdeen Ritz 10, Dundee University 12, Edinburgh Caley Palais 13.

► Billy Joel has confirmed three UK dates as part of his 1984 non-stop World Tour. These will be his first dates here for over four years. The dates are: London Wembley Arena June 6, 8 and 9. Tickets are available from the Billy Joel Box Office, PO Box 77, London SW4 9LH, or from branches of Keith Prowse. Tickets are limited to four per person, and prices are £13 and £10.50. His new single is 'The Longest Time'.

*No. 1* can exclusively reveal that Cyndi Lauper is coming over for a one-off date at London's Lyceum on May 24. Tickets are £5 from Harvey Goldsmith box offices. Her new single, 'Money Changes Everything' will be released to coincide.

**RE-FLEX**

**PRAYING TO THE BEAT**  
NEW SINGLE  
Available on 7" & 12"

# OMD DO THE LOCOMOTION



OMD make tracks next month to celebrate the success of their latest single 'Locomotion'.

Their latest LP is out on April 30, entitled 'Junk Culture'.

See them at Glasgow Apollo May 26, Liverpool Empire 27, Manchester Apollo 28, Newcastle City Hall 29, Birmingham Odeon 30, Derby Assembly Rooms 31, Cardiff St. David's Hall June 1, Leeds University 2, London Hammersmith Odeon 3.

**Everything But The Girl**, who are in fact Ben Watt and Tracey Thorn, release their first single for the Blanco y Negro label called 'Each And Every One'. Their new LP 'Eden' is out on May 25.

Weird German **Holger Czukay** follows up his single 'The Photo Song' with an album. 'Der Ousten Ist Rot' is out on April 24.

**Dave Brock**, the only original member of Hawkwind left in the band, releases a solo LP next week called 'Earthed To The Ground'.

New funk trio **K-Ram** have their debut single out on April 27 entitled 'Menage A Trois'.

**Denis Lawson** star of the comedy series *The Kit Curran Radio Show* releases the theme song this week called 'Ultra Fantastico'.

Young **Zoe** has a second stab at the charts with her new single 'Foot Happy' out now.

New Virgin signings **Working Week** have their debut single out now. 'Venceremos We Will Win' is

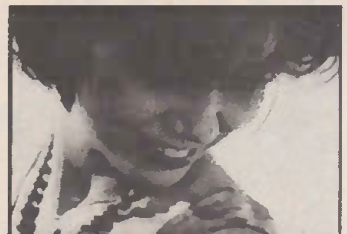
described as a 'latin stepper' and guest vocalists include Robert Wyatt, Tracey Thorn and Chilean singer Claudia Figueroa.

**Blancmange** have added two dates to their forthcoming tour. They are Glasgow Queen Mary College on May 5, and Edinburgh Caley Palais 6.

**The Pale Fountains** take their 'Pacific Street' show on the road this week, starting at Newcastle Tiffany's April 26, Preston Clouds 27, Sheffield Limit May 3, Liverpool University 4, Sunderland Polytechnic 5, Leeds Warehouse 7, Reading University 8, and Goldsmith College 11. Guests include Black, Felt and Virginia Astley.

Nashville rockers **Jason And The Scorchers** play just four dates in the UK before blasting the rest of Europe. See them at London The Venue April 24, Harlesden Mean Fiddler 25, Herne Hill Half Moon 26 and London Dingwalls 27. Their debut single 'Absolutely Sweet Marie' is out this week.

**Chas & Dave** must be well chuffed at Status Quo's invitation to appear as special guests at the Crystal Palace Bowl on July 14. Wouldn't you be?



**Tracie** releases her first star-studded LP on May 7. 'Far From The Hurting Kind' features her current hit 'Sould On Fire' plus four tracks written by Paul Weller.

Elvis Costello contributes a track, '(I Love You) When You Sleep' and The Questions have also contributed three tracks.

Tracie is hoping to tour in May, details soon.



Cosmic Munich-based du **Ronnie & Yuri** release a single in celebration of satellites. 'Satellite Zap' is a taster for their forthcoming UK tour.

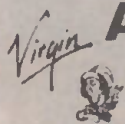
# Rock Steady Crew



**UPROCK**



**NEW SINGLE OUT NOW**  
**AVAILABLE ON 7" & 3 TRACK**  
**EXTENDED 12" VERSION**  
 RSC2 & RSC2 12



FRIENDS TELL ME I AM CRAZY  
THAT I'M WASTING TIME WITH YOU  
YOU'LL NEVER BE MINE  
THAT'S NOT THE WAY I SEE IT  
COS I FEEL YOU'RE ALREADY MINE  
WHENEVER YOU'RE WITH ME

CHORUS:  
PEOPLE ALWAYS TALKIN' 'BOUT  
REPUTATION  
I DON'T CARE ABOUT YOUR OTHER GIRLS  
JUST BE GOOD TO ME

FRIENDS ARE ALWAYS TELLIN' ME  
YOU'RE A USER  
I DON'T CARE WHAT YOU DO TO THEM  
JUST BE GOOD TO ME

YOU MAY HAVE MANY OTHERS  
BUT I KNOW WHEN YOU'RE WITH ME

JUST BE GOOD TO ME

# S.O.S.

B A N D

YOU ARE ALL MINE  
FRIENDS SEEM TO ALWAYS LISTEN  
TO THE BAD THINGS THAT YOU DO  
YOU'LL NEVER DO THEM TO ME

REPEAT CHORUS

LA LA LA LA LA LA LA LA  
LA LA LA LA LA LA LA LA  
JUST BE GOOD TO ME

LIFE IS A GAME OF CHANCES  
SO I'LL TAKE MY CHANCE WITH YOU  
AND YOU I WON'T TRY TO CHANGE  
WE TALK ABOUT IT AND I'D  
RATHER HAVE A PIECE OF YOU  
THAN TO HAVE ALL OF NOTHING  
JUST BE GOOD TO ME

(AD LIB TO FADE)

Words and music Terry Lewis/James Harris III. Reproduced by kind permission CBS Songs/Copyright Control. On Epic Records



**T**he S.O.S. Band have finally found the right frequency for the UK charts with their cool slice of funk 'Just Be Good To Me' – and it's about time too.

The eight-strong American band have been going gold in their home country since 1980. But it's taken four years, several singles and a handful of albums to make it onto our airwaves.

Trumpeter Abdul Raouf called *No. 1* from the band's base in Atlanta, Georgia.

"We're hoping to come over to England soon," he said. "I

think it'll be a great experience, and we'll do a good job when we come."

The other seven band members are Jason Bryant, Billy R. Ellis, Willie 'Sonny' Killbrew, John Alexander Simpson III, Bruno Speight, Jerome Thomas and Mary Davis. Jason, Billy and Mary formed the band in the '70s.

"Mary's the only lady in the band – she treats us like dogs!" Abdul chuckles. "She's the mother and sister of the group. You could say she's honed down the rough edges."

Abdul admits to a fairly strong gospel tradition, although there are a variety of influences.

"One guy's from New York, another from Ohio – different States, different influences. You could say we're a crossbreed of everything – from middle of the road music to the fast lane!"

But backgrounds and influences aren't that important to Abdul. As he says, "What matters is the free cosmic creative energy in music."

So now you know.

Anne Lambert



Ian McCulloch of Echo And The Bunnymen and Morrissey of The Smiths are the enigmas of rock.

As frontmen, spokesmen and lyricists of the most popular cult bands in Britain, the pair must have more than vertical hair in common.

No. 1 decided to find out.

We flew Morrissey to Liverpool and introduced him to a high-spirited Mac, cresting on his and Lorraine's first wedding anniversary and the Bunnymen's imminent 'Ocean Rain' LP.

Secretly, we were terrified.

Would these two poets fall to blows over the question of supremacy? How would each sustain his claim that his was the "best band in the world" when confronted with a similar boast from a few feet away?

Would Mac rely on the Bunnymen's five and a half years and his home turf to assert his sway? Would he condemn Morrissey, Manchester and The Smiths, adding these new pretenders to the U2s and Big Country's he loves to slag?

Would the more intellectual and refined Morrissey shrink from the braggart McCulloch, throwing down a flower as a challenge?

In short, would they get on?

Over lunch at Liverpool's Adelphi Hotel, Mac played the genial host with a dash of the elder statesman. Swigging his brown bitter while Morrissey sipped his orange juice, he tried to find out whether this Smiths person liked Special K, Prefab Sprout or The Beatles.

He enquired as to Morrissey's Christian name and, on being told "Steven", muttered: "I knew it was either that or Jim. . ."

Meanwhile Morrissey remained his shy and retiring self, entering the conversation now and then with a clear point or a dry witticism.

Later, in the Adelphi's huge tea room, the leaders of the overcoat brigade compared everything from song-writing styles to their appearances in photos (Morrissey's chin grows larger, Mac's recedes — both are horrified by the results).

Finally Mac and Lorraine decided to drive Morrissey to his destination in Manchester.

We shall never know what was discussed on that journey — the possibility of salvation or the merits of sugar with Special K — but we can lend an ear to their earlier conversation. . .



## A TALE OF TWO CITIES

Liverpool v Manchester. . .

**Morrissey:** I don't think there was ever a competition between the two cities. There was always an affinity. . .

**Mac:** Yeah, like the Lea Festival when we were starting out, all Manchester's Factory groups played with the Liverpool Zoo groups.

Manchester had a certain kind of band and Liverpool had a different and wacky sort of group. They complemented each other.

Manchester was only down the road. A lot of people would come up to Eric's in Liverpool and we'd have nights out at the Factory back in the 'punk' days.

**Morrissey:** People in Manchester recognised that the musical history of Liverpool is stronger and more interesting. But nowadays the scales are even.

There's more humour in Liverpool — *everything's* hilarious in Liverpool. There's something old-fashioned and really naive about this city which is treasurable.

Manchester doesn't have that because it's much uglier. More in Liverpool has been saved and restored, whereas in Manchester they just crush the past without a second thought; that reflects on the people.

**Mac:** I think the difference between Manchester and Liverpool groups is that Liverpool's never had a university tradition.

**Morrissey:** A lot of the groups from Manchester are more intelligent than groups from other places. . .

**Mac:** No, I think they are just more studious, if that's the correct pronunciation. As in having copies of *De Profundis* under their arm. (Mac assures Morrissey he's not criticising him.)

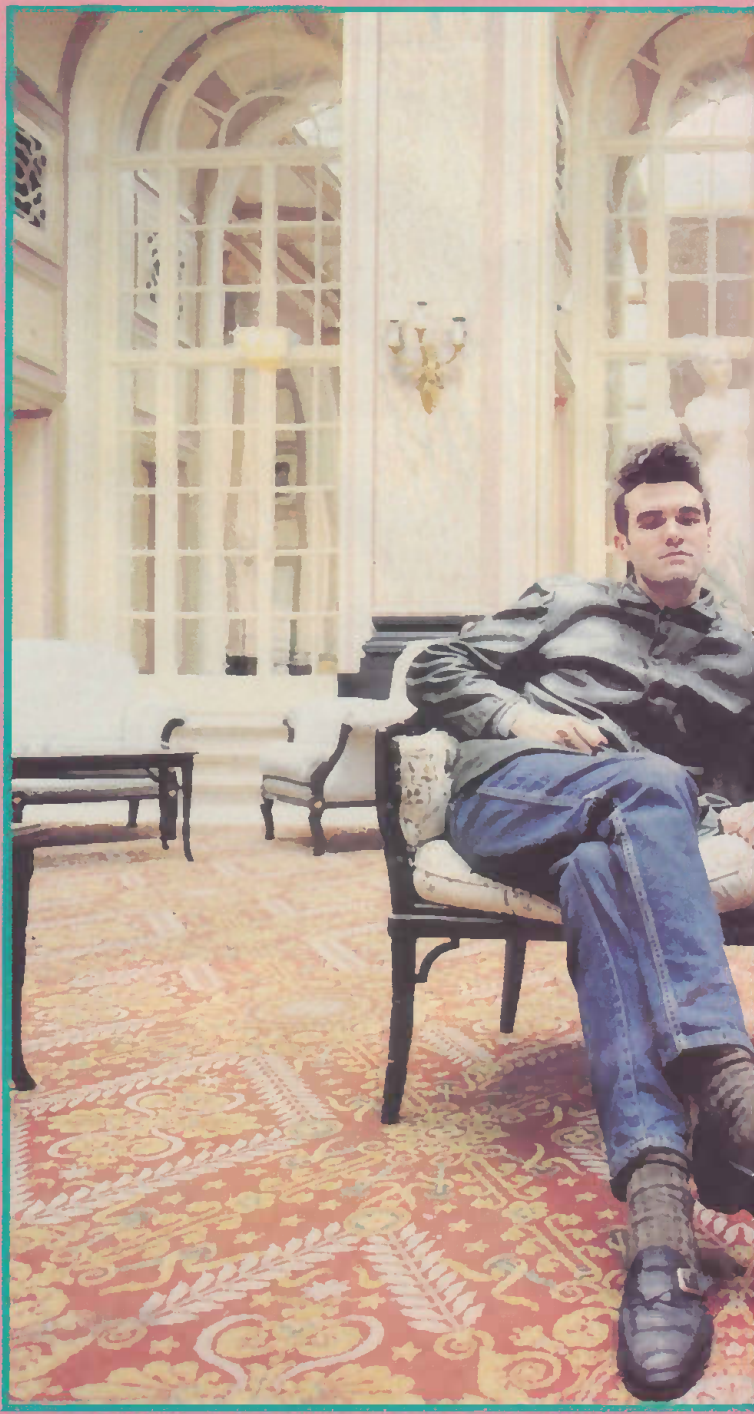
In Liverpool it's a lot harder for people to accept that a poet is possibly what you are.

In Liverpool it's all Ken Dodd and Ted Ray. If you say "I'm a poet" in Liverpool, it's obviously meant to be funny. I'd sooner be Frankie than Howard Devoto but



# BLIND DATE

# THE SMIT THE BUI





**No.1 brings together two of rock's most charismatic singers . . . and two of its biggest egos as well!**

# TH AND NNYMAN



it's harder to be serious in Liverpool.

**Morrissey:** There's an attitude in Manchester that if you're a musician and you leave, you're like, leaving a sinking ship.

**Mac:** Even the Beatles still suffer from that. You still get people of 70 saying they were traitors, they left Liverpool. I think you get that in any provincial working class town.

**Morrissey:** But isn't it because



of London? Would people say 'traitor' if you left Liverpool and went to live in Grimsby for instance?

**Mac:** I think they'd say you were a total idiot — and you would be if you went to live in Grimsby! I think all that bitterness is only a few people and a few trendies who never liked you in the first place.

**Morrissey:** It's true, it's mainly bad people who despise you anyway and want to find some blemish to pin on you. It's just sour grapes.

**Mac:** I don't even think about not coming from London. It's like saying to Mick Jagger or David Bowie, "Do you think it's a disadvantage coming from London?"

It's diminishing your achievement to say it's because of the city you come from.

There's no need for all that territorial crap — it's like football crowds. There's no need to regionalise like that, especially if that's what causes all the stupid animosity.

I'll be the first to say I come from Liverpool and it's the best place in the world, but it's only really in defence. It's never to provoke anything.

The sooner things like that are left behind, the better. But they won't be because that's how people are. . .

## THE SON OF GOD MEETS THE SON OF GOD

**Our heroes discuss self-promotion. . .**

**Mac:** I was going to congratulate Steve (Morrissey shrieks, feigns collapse) on developing my technique in six months. It took me five years. And they sell more records than we do

already, so in another five years. . .

You've got to think that you're the best and you've got to know within yourself that you are. Sometimes I'll deflate us by saying "We're just a rock band", but then I'll say we're the BEST.

But if Pete Wylie says he's the best, I'll just say he's talking crap 'cos it's obvious that he's not even in the running.

It's obvious which people are contenders for the throne.

**Morrissey:** I honestly didn't deliberately adopt that style of talking. I just had to be really honest about things. As I came into the business and realised how weak everybody was, it just seemed incredibly simple.

We just had that confidence from the beginning; you've got to, otherwise you'll just get blown out of the door. People are so critical and so hateful that if you really care and you're terribly sensitive, then you'll just be crushed by one comment.

**Mac:** You've got to have a bit of JR in you, otherwise you'll end up like Bobby Ewing.

**Morrissey:** I'd rather be remembered as a big-mouthed failure than an effete little wimp.

I find that a grain of intelligence can separate you for life from most other groups. Because it's so rare.

**Mac:** One of the knacks I've had is convincing people and the press that we're great. You can build up your own legend.

There's a lot of people who're supposedly intelligent. I don't think Jim Kerr is thick. But he doesn't understand that intelligence floats around, it's not about a specific thing.

I mean, I'm not the cleverest or the most studious person in the world, but I think I'm intelligent enough to float around.

You build your own pedestal and if people want to accept that, and by and large they do, you'll survive if you can float and tease around it well enough.

## FANS

**The prophets compare their followers. . .**

**Morrissey:** Lots of people who come and see us, go and see them.

**Mac:** They come backstage looking for a word of wisdom or a funny line. But the conversation you have with an audience is onstage. A dressing room is the wrong place, because there isn't really space or time and you can't explain things in three minutes that you can't even explain in a song. . .

**Morrissey:** People send me heaps of poetry for some reason, and it's never even vaguely readable. I constantly get people writing to me with

problems, all about their parents, their spots or their school uniform.

I never get letters saying "You're my favourite sex symbol. . ."

**Mac:** They do with me. But that's another story. . .

## THE STORY OF THE BLUES

The poets wonder whether it's the blues they're singing. . .

**Mac:** Our name was always intended to be funny. The Bunnymen was the funniest name; it was meant to deflate all that meaningful name thing.

**Morrissey:** When we began, nothing could have been more deflationary than 'The Smiths'.

**Mac:** What about 'The Jones'?

**Morrissey:** No, I couldn't think of anything more basic than 'Smith'.

**Mac:** What about 'Fred'? 'The Freds'? 'Jack'? When I first read the name The Smiths, I thought it was a bit dreary. But names grow as the group grows.

Now The Smiths is a really good name. It's bright.

**Morrissey:** There really must be a similar concern or dignity in both groups, otherwise we wouldn't share so many fans. There's some kind of affinity there that can't be denied now.

If there is a central moral message in The Smiths, I don't know what it is but I'm sure it's

positive. Because even though people say to me, "You're very depressing, constantly complaining about things" — and I know it's true — through that, some kind of positive element steps through.

**Mac:** It's obvious what's crap and what's good. Some people choose to focus on the good, but we've focussed a lot on the impurities.

## ROCK AND ROLL

The two discuss their relation with the hoary beast. . .

**Morrissey:** To me, 'rock and roll' aren't really nasty words. I can think of worse swear words.

**Mac:** Like 'soul', 'passion' . . .

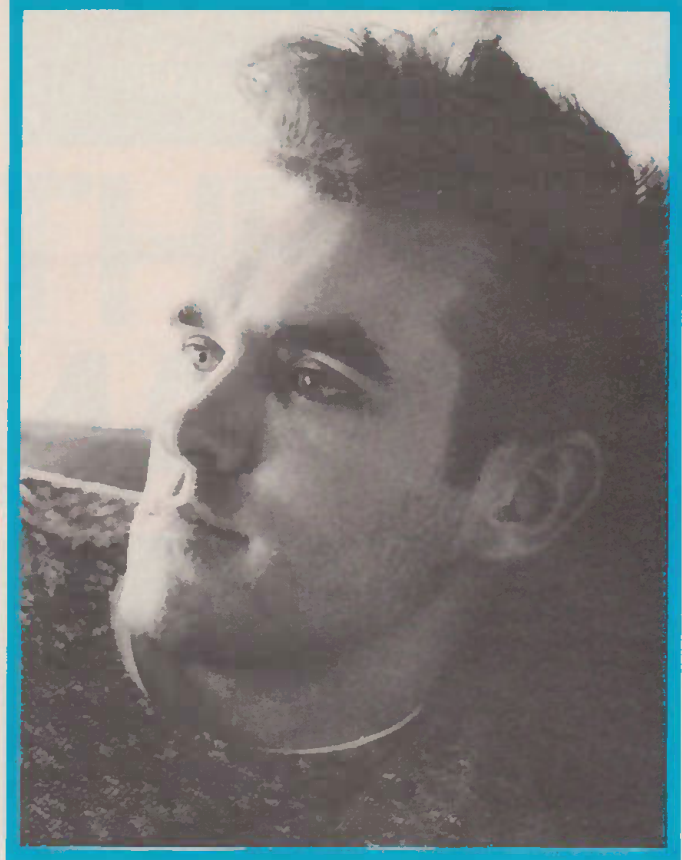
**Morrissey:** 'Synthesisers' . . .

**Mac:** And 'love', that has to be the most abused word ever. You get people like Gary Crowley talking about 'soul' on telly and he plays these horrible disco records with this crap woman singer and this divvy from Scotland who wouldn't know 'soul' if it smacked him round the head a few times.

But 'rock and roll', that's how I used to describe the band to people. I like the term, I'm not embarrassed by it.

I'm not actually proud of rock and roll, but I'm glad that I don't have to find some other weird phrase to slot myself into.

**Morrissey:** I'm not



**Morrissey:** "I'd rather be remembered as a big-mouthed failure than an effete little wimp."

embarrassed by the phrase. When you think about all the obvious heroes like Little Richard or somebody, that's obviously what we're not.

But a certain spirit that those people had is exactly what we have. As a general spirit, I'd accept the term 'rock and roll' — but if we're talking about 'Good Golly Miss Molly' then it couldn't possibly be further from us.

The spirit's just there somewhere. You can either see it or you can't.

**No. 1:** Like an Olympic torch handed on from band to band. . .

**Mac:** The spirit's always with the smaller, more obscure countries that don't win the medals or only get the bronze.

It's always the Genesis or the U2s that get the gold because they train well like the Americans and the Russians. But they have less of the spirit and the inspiration and the feel.

## THE CRUCIAL TWO

Our heroes bury the hatchet and embrace. . .

**No. 1:** Would you two consider a joint concert?

**Morrissey:** I'd love to do it.

**Mac:** I think it might even be important in some way.

I've changed in the last three months. I'm more concerned with dignity.

I don't want to go on slagging groups like U2 or Simple Minds

that aren't worth the words. Us together might even make people look in a less blinkered way.

It's like this meeting. I thought it might look like the clan gathering or mutual back-slapping, but I decided why the hell should it? If certain people don't congregate, it becomes friction. . .

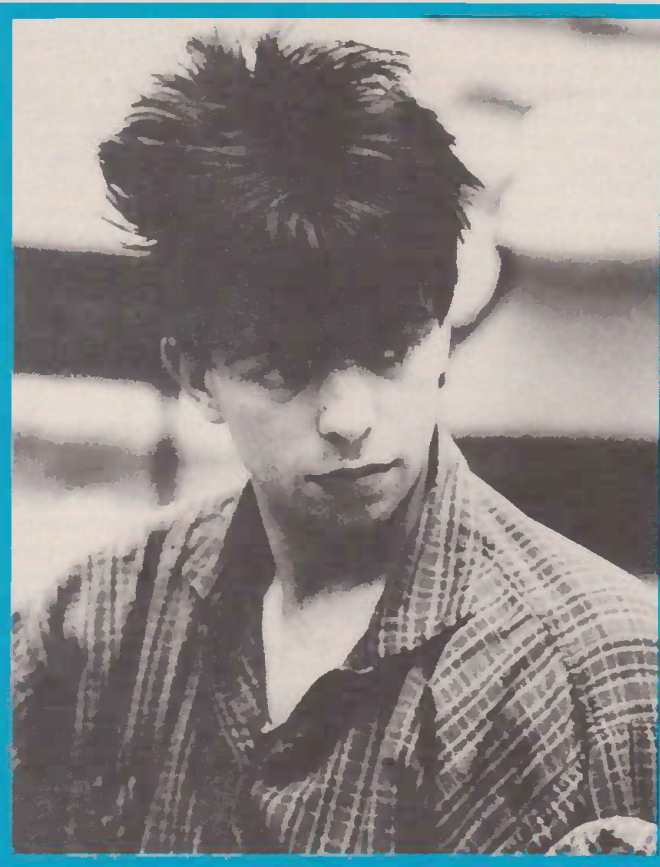
**Morrissey:** Or segregation. . .

**Mac:** When it doesn't need to be. If I sounded at all dubious about The Smiths, it's because they represented the first threat to us. But I've decided it's not a threat, it's something to be welcomed, something else that's good.

Obviously when you see yourself as a certain figure and something else starts coming up on the inside lane, your initial reaction is to swot it away. But it's not a competition.

With the '60s there was a competitive thing and Bob Dylan might have felt threatened by Jim Morrison but in the end it all worked as one unified thing.

**Morrissey:** I think the best groups can coexist. I feel rivalry with most groups, and I feel anger at most groups — I could never deny that. But I think that the cream of what this country has can coexist quite amicably together — which is my safe exit.  
**Mac:** I mean, he'll keep saying The Smiths are the best and I'll keep saying. . .



**Mac:** "You've got to have a bit of JR in you, otherwise you'll end up like Bobby Ewing."

# Kajaqooqoo

NEW  
SINGLE

## TURN YOUR BACK ON ME

EMI 5465



12 INCH EXTENDED MIX AVAILABLE

TURN YOUR BACK ON ME  
( E X T E N D E D M I X )

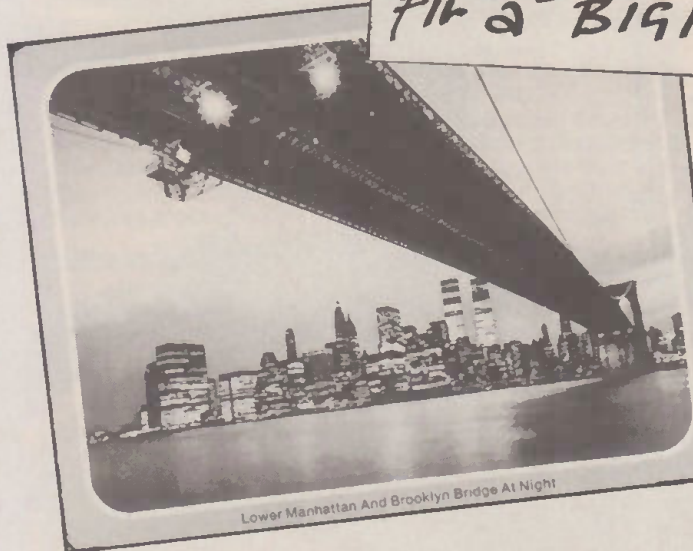
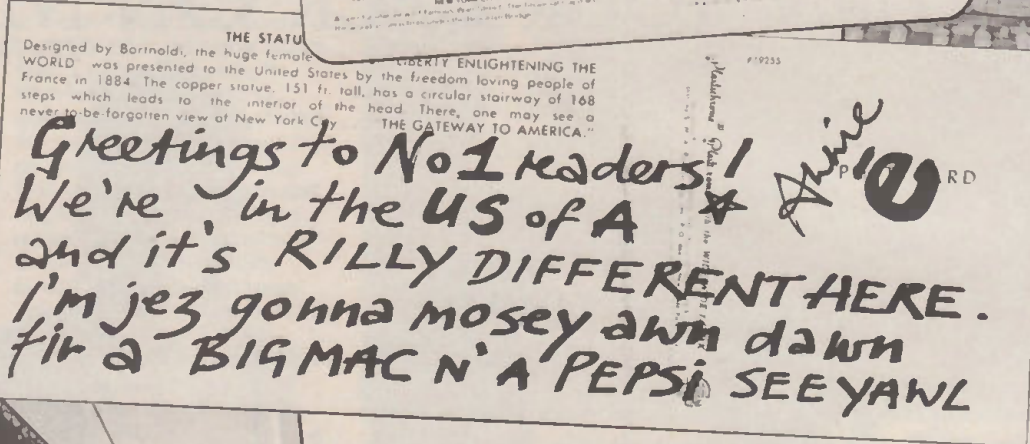
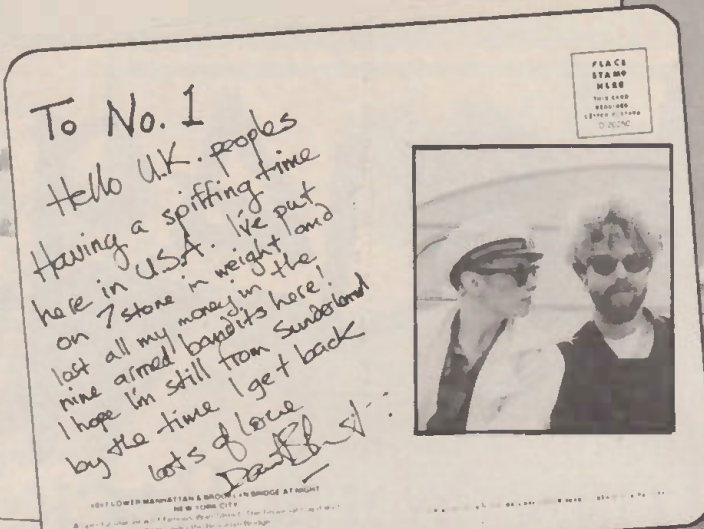
• THE PUMP ROOMS OF BATH  
TURN YOUR BACK ON ME

FROM THE FORTHCOMING  
ALBUM & CASSETTE  
'ISLANDS'

# STUFF AND NONSENSE

## ● GREETINGS FROM AMERICA

We opened our mail-sack the other day, and what should drop out but a pair of postcards from New York bearing Eurythmical greetings from Dave Stewart and Annie Lennox...



## ● KHAN-AL PLEASURES

Soul singer Chaka Khan has some strange eating habits. "I seem to like any food that's red, whether it's candy or peppers."

Currently in the charts with Rufus and the single 'Ain't Nobody', her childhood ambition was to be a painter.

Chaka Khan's singing career started when she was working in an office as a teenager. She'd file reports in the day, and play the

clubs at night.

Now she doesn't go out much in the evenings.

"I must sound like a real fuddy-duddy, but I prefer to stay in. If I do go out it's to the local jazz dive."

Her way of unwinding at home is slightly weird 'too.

"I read a lot of scary books and watch scary films for the thrill of it.

"They turn me on!"



Chaka Khan—simply thrilled honey

### No.1 Readers' Charts

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

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

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

ISSUE 52

My favourite records right now are

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

Name: .....

Address: .....

Age: .....

## ● KEEPING IT IN THE FAMILY

The Jacksons aren't America's only talented family. There's the Womacks too.

Singer Bobby is already one of soul's most famous names. But now his brother Cecil and sister-in-law Linda – aka Womack and Womack – are snapping at his heels with a super-soulful LP called 'Love Wars'.

It's taken from an album of the same name, which is basically a collection of songs other people didn't want.

"We'd been writing for years for other artists," explains Cecil. "People like Teddy Pendergrass. But when he got hurt in a car accident we got into doing our own things."

The title track is a plea to a lot of the Womack's friends.

"At the time we wrote the song lots of people around us were having all sorts of marital problems," explains the happily married Cecil.

"People need to quit all that. And that's the concept of the single and the album."



Cecil and Linda and guitar – just one big family.

## ● COOKING THE WORLD

Most bands don't really get to travel a lot until they've made their 47th album and done their 16th tour. But Liverpool's Cook Da Books have changed that.

They actually had their first hit in Europe, and since then have travelled extensively around the world doing plenty of gigs.

Singer Digs describes a recent trip to Africa.

"It was absolutely brill," he enthuses. "None of our records had even been heard out there but we went down a treat."

"We played during a sort of festival there and most of the music being played was what you'd expect, good old tribal sounds with lots of drums and everything. I think everyone must have wondered what on earth an English pop band was doing there."

"Mind, they did clap, though."

## INTIMATE DETAILS MUSIC LIFE



# CAPTAIN SENSIBLE

### EARLY LIFE

**Real name:** Raymond Ian Burns – I'm of Scottish descent!  
**Nickname:** Captain Sensible, because I'm neither a captain or very sensible. It started when The Damned were touring with Elvis Costello, Nick Lowe and The Pink Fairies.

My behaviour was slightly out of order, and Larry Wallace from the Fairies said to our drummer Rat Scabies, "You've got a right bleeding' Captain Sensible there mate," and that was it.

My dad calls me Captain, or Sensible when we're down the pub. He's really fun – it's great when you get on with your parents.

**Born:** In Balham, London. We moved to Croydon when I was six.  
**School report:** "His mind tends to wander" and "Could try harder".  
**Childhood ambition:** To work for the railways. I didn't want to be a train driver, I wanted to work in a signal box or on a level crossing.

When I was at school we used to go to this level crossing near Rye. The geezer who ran it was a teddy boy and he used to let us operate it and we'd play Johnny Cash records.  
**First job:** I eventually joined British Railways, but 'cos I had two English 'O' levels they put me in a bloody office doing invoices. It wasn't what I wanted to do – I wanted to be out and about on the platforms.

**First crush:** Wendy Craig in *And Mother Makes Three*, and Sally Thomsett, the one with the teeth, in *Man About The House*.

### HOMELIFE

**Lives:** At home with my mum and dad – I'm very happy there, but I spend a lot of time at my girlfriend's in Islington.

**Eats:** I cook my own food at home – vegetarian of course.

I had a bit of trouble on the train the other day – this geezer was a real snob and didn't want to let me in the restaurant car 'cos I was dressed a bit scruffy.

He kept trying to send me to the buffet car for a toasted sandwich. In the end I sat down, pulled out a wad of notes and said, "I'll have all the vegetables on the menu..."

**Favourite room:** The bathroom. I love having baths – I'm well into cleanliness.

I can spend two or three hours in one with my cassette.

**Records:** Syd Barrett, Pink Floyd, Imagination, The Monkees, and I still listen to The Damned. I listen to Radio 4 a lot too 'cos I like some of their plays.

**TV:** I don't watch a lot of television, I find it very aggravating.

**Hobbies:** I love gardening. I like working up a sweat, and seeing the vegetables come up. Radishes are the best 'cos you can't go wrong with them. They always come up alright, as long as my rabbit doesn't get hold of them first!

**Pets:** Rabbit 2, and a cat called Cat – there's a severe lack of imagination as far as names go!

**Gigs:** Dolly Mixture – I always jam with them whether they like it or not! Also Julian Cope and Martin Ansell, tho' it depends where the gig is, I don't like large places, I prefer pubs or clubs.

**Nights out:** My favourite club is Gossips on a Monday night when it's a psychedelic club called Alice In Wonderland. It's really good – everyone wears hipster jeans and they have ritual stabbings with bananas.

**Favourite music video:** I'm not wild about videos, or TV as a medium 'cos I think it's misused. The lowest common denominator rules. Apart from when I'm on it of course – then it's absolutely magnificent.

**Musical influences:** Jimi Hendrix and Syd Barrett.

**Funniest moment onstage:** I've had too many! The Damned did a gig in Boston, which is like the armpit of America, and we jumped onstage but the audiences weren't going for it one little bit. They were sitting at their tables eating pizzas. So we got tables onstage, and between each song we'd eat pizzas.

They started throwing ice cubes at us, we chucked back bits of pizza – it got completely out of order. But the audience got so worked up it turned out to be a great gig!

### SOCIAL LIFE

**Favourite people:** I like ordinary, working class type of people – that's why I'm a pub person.

**Least favourite:** Big-heads and star trippers. I detest people who think they're special and above everyone else just 'cos they've got a record in the charts.

**Films:** I don't like films – most of them are a load of rubbish – just some dodgy Hollywood producer playing with your emotions. I like the *Carry On* films 'cos they treat the audience with a fair amount of respect.

### PRIVATE LIFE

**Relaxes:** I enjoy writing songs, and talking to intelligent people.

**Laughs at:** People's inhibitions. If I outrage people I like watching their reactions. I get more fun out of them laughing at me than they do!

**Hates:** Governments, war and animal exploitation. I get really angry every time I walk past a butcher's shop, and I think they should ban meat adverts.

**Phobias:** I'm scared of flying – I always try to go by boat when I go abroad. You never know with planes – the pilot might've had a bust-up with his missus and decide to end it all!

**Worst habits:** I'm exceptionally untidy, and I tend to dominate conversations – I'm not a good listener. I'm very forgetful as well.

**Good points:** I'm a reasonable chap, and I'm ridiculously honest.  
**I wish:** That we could get rid of Thatcher, get a good socialist left-wing government in, nationalise the banks, boost the Welfare State, help the unemployed and dump the nuclear lunacy. For Britain that's the first step towards sanity.

Somewhere in an Amsterdam television studio, OMD are waiting desperately for a large tin drum. The drum, like myself and a harassed record company official, is stuck at the airport waiting for a lift.

After several attempts by determined taxi drivers to squeeze it through doors that are far too narrow and push it into boots that aren't quite deep enough, finally it fits. A flying Dutchman speeds us past windmills and water while the first real day of spring blazes all around.

Relieved by our safe arrival, Andy McCluskey introduces himself in a shirt as bright as the day and almost as loud as his mouth: he sizes people up by volleying streams of sarcastic comments at them.

But I've been tipped off. Underneath it all he's really as friendly as his other half, Paul Humphreys, who speaks softly and smiles gently, dressed in a woolly jumper.

### TAKING THE MICK

After they finish their run-through for Holland's pop show *Countdown*, we pack inside OMD's six-seater limo and head for the nearby lake, while Andy's sharp tongue lets fly a few more teasers.

"In OMD," Andy explains, "we take the mickey out of each other an awful lot — and everyone else! If you can't take it, there's no point being in the band."

"Our humour's pretty blue and we like to take the piss out of things we think are pompous and stuck up — like your hair!" he roars.

Meanwhile Paul is squirming at a recent photograph of himself in a magazine that's caught his face in a vacant scowl. It proves to be one of the great talking points of the day — that and Andy's dilemma as to whether or not he should put on his matching trousers for the show tonight. After all, he doesn't want to shock old OMD followers . . .

### COMPUTER ERRORS

A lot of people have been in

the dark about Andy and Paul because of their deliberate policy to dress down, an image which "WALLOP! We got stuck with!"

Though serious musicians, they are far from serious company. As Andy puts it, "We're just Joe Ordinary with a sense of humour."

"But I don't want to say the wrong thing," he adds cautiously. "You see, a lot of people admire us because we take our work seriously and put a lot of intelligence into it. One girl even sends us regular computer printouts instead of letters."

### JUNK CULTURE

OMD have made it a deliberate policy to retire from the public eye in yearly doses to reassess their aims. Last year's gap enabled them to inch free of what they felt was a serious rut, and come back with the hit single 'Locomotion' and a refreshing new album called 'Junk Culture'.

Although on 'Junk Culture'

OMD have used more machines than ever, the songs sparkle with a range of moods and styles that few synth bands can successfully produce.

"Half of the album's made up of love songs and half of aggressive hate songs, but none of them are aimed at anybody," Andy explains. "As for the title 'Junk Culture', it's just a nice phrase and it makes sense because the album's a mish-mash of different influences."

### RETIRING AGE

It's interesting that while other groups spread themselves thinly through strenuous agendas of touring, recording and interviews to remain constantly in the limelight, OMD can retire for a rethink and still stay on top.

But isn't it something that could one day backfire?

"Yes, but we *have* to take long breaks," Paul finally gets a word in. "We spend such a long time collecting ideas and then a long time putting them all together. We have to go back to our

private lives, get away from the business, sit down and think straight.

"We went to Montserrat for two months to record this album — it was an absolutely beautiful place.

"And we didn't go there because we're decadent jet-setting pop stars!" Andy cuts in. "It's just that this year we decided to get away and loosen up."

"We got out of Liverpool and out of our studio, which was becoming a creative death trap, and we started having more fun, meeting more people and absorbing new things."

### WOOLLY BACKS

Liverpool — that's where it all began for these two young 'Woolly Backs' — the term for people who live on the other side of the river and aren't considered real Scallies.

Paul and Andy met at primary school and got involved first with a band called Equinox, and later with another that went by the grim name of Hitler's Underpance!

"We soon realised we had more in common with each other than the others," chips in Paul. "So when rehearsals were over and everyone else had gone, we'd stay behind and do our own thing."

"Own MUSICAL thing!" adds Andy hurriedly.

### MATCHING TROUSERS

It's been one of those days — the kind you don't forget in a hurry. Paul and Andy have loosened up, so much so that Andy hasn't aimed one of his sarcastic arrows for at least an hour, and has even decided that his matching trousers are definitely *on* for the show tonight.

Afterwards the limo heads back past a blur of city lights, canals and bars to the hotel, and at 4.00am a less harassed record company official, myself and all of OMD are still sitting bleary-eyed in Andy's hotel room, while he cracks blue jokes to a fading audience.

Good job we don't have to struggle through the airport with that drum again!



# DARK HORSES

It's that time of year — when *Orchestral Manoeuvres In The Dark* come out of hibernation to head for a spot of sunshine and the top of the charts. Recently they've travelled East and West, recorded on a Caribbean island and listened to a

lot of reggae music — all of which has influenced the sound of their new album.

Debbi Voller got her clogs on and flew to the land of the tulip where they were recording a Dutch pop programme. Pictures by Jason Pevovar.

# LOCOMOTION

Across every ocean  
For the sake of locomotion  
But I wouldn't have a notion  
How to save my soul  
I walk down the sidewalk  
Run down the boardwalk  
Stop and make small talk  
But I can't say no to you

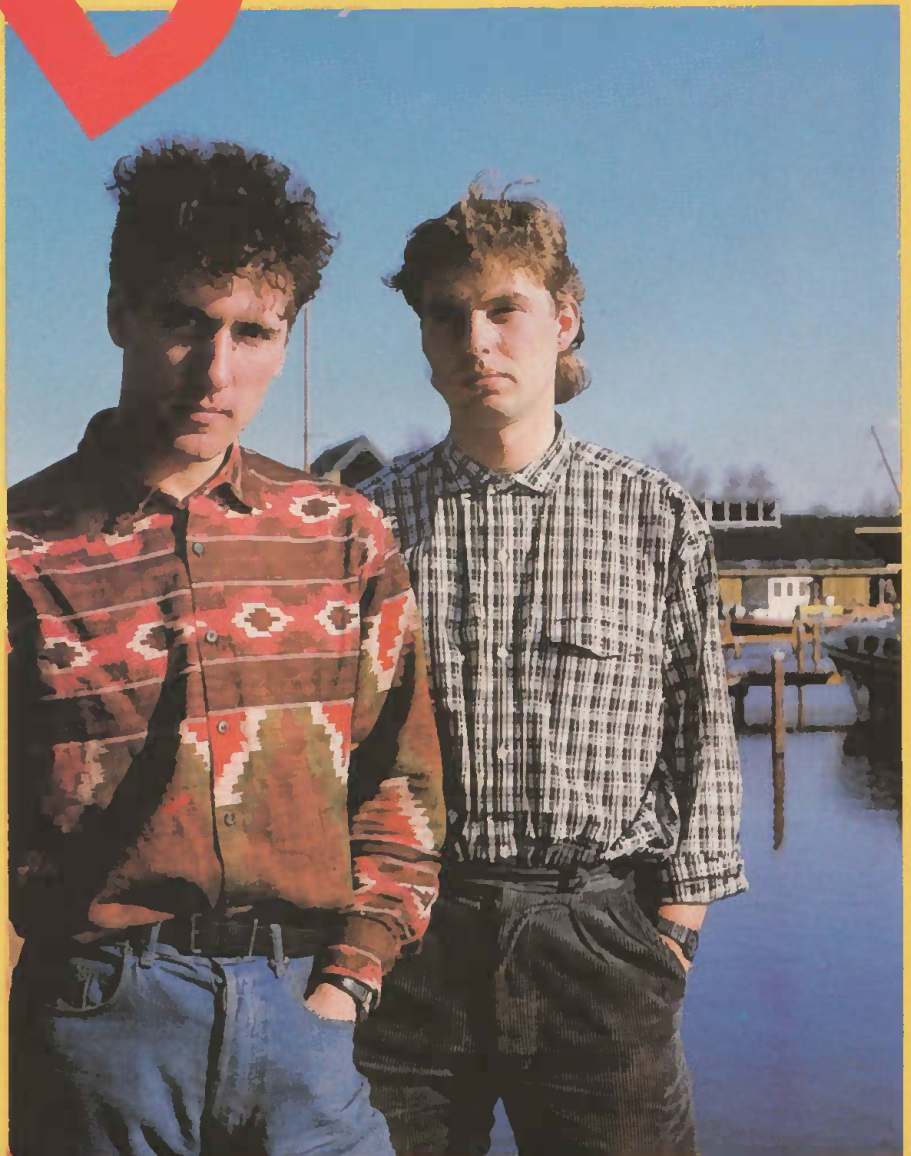
I can't say no I can't say yes  
I can't even write down my own address  
I can't touch heaven it's a little too far  
It's the only way to travel  
Dreaming on a par  
I'm staring through the window  
Wonder where you are  
Moving through the landscape  
At a million miles an hour

Across every nation  
From the harbour to the station  
It's a form of inspiration  
It's a power to the state  
They run down the railways  
Sail across the seaways  
Fly through the airways  
But they can't say no  
To you

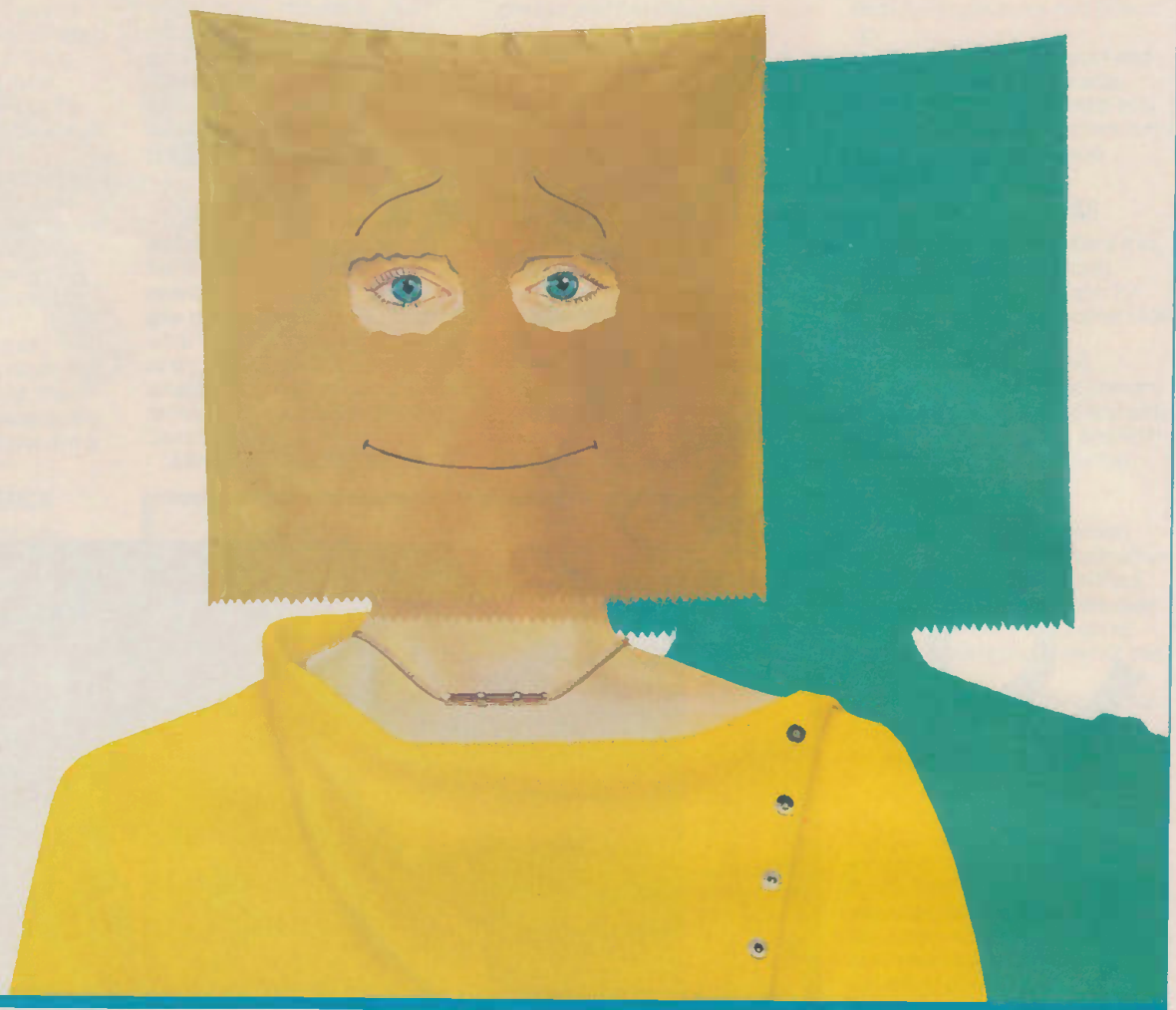
I can't stand up I can't stand still  
I know you wouldn't like it  
If I told you how I feel  
I just want to say that it's only common sense  
But the words always fail me  
At my own expense  
I'm staring out the window  
Wonder where you are  
Moving through the landscape  
At a million miles an hour

Repeat first verse

Words and music O.M.D.  
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You know what it's like when you've got spots.



You don't want to go out. And if you do go out, you don't want to be seen. ICI has found an answer.

'Cepton' is a new range of medicated skin care products. First, there's an antiseptic Skin Wash which you use every day instead of soap. Next, a Medicated Lotion for important skin toning. And finally, a Clear Gel for 'on the spot' treatment.

Cepton contains a powerful, active ingredient called 'Hibitane'. This

was originally developed by ICI for use in the operating theatre. Hibitane works with the skin to build up a strong resistance to germs and infection. It actually forms a protective shield, drying out spots and stopping them from spreading.

It doesn't claim to be a miracle cure, nothing can. But regular cleansing with the Cepton range will help prevent spots forming in the first place.

You'll soon know what it's like to have clear skin.



'Cepton' and 'Hibitane' are trade marks.

Cepton. Spot the difference.

**Cepton**



Care Laboratories Ltd., Amersham, Bucks.  
A subsidiary company of Imperial Chemical Industries PLC.



# COMPETITIONS

## THE 25 TRIBES OF FRANKIE

'Two Tribes' is the latest single from Frankie Goes To Hollywood. We have got 25 copies of the 12-inch in our hands and we have no qualms whatsoever about letting you innocents have them.

AND with each 12-inch will come an exclusive flag with the Frankie logo on it.

Just tell us which river Frankie wanted to cross on the B-side of their last single and send it on a postcard to Relax, No. 1, Room 2614, King's Reach Tower, Stamford Street, London SE1 9LS.

**WIN**  
**FRANKIE**  
**SINGLES AND FLAGS**



**WIN**

**12-INCH**  
**CATERPILLARS**

Robert Smith's home town is Crawley – and we've got 25 12-inch copies of 'Caterpillar' crawling your way.

If you want one, send a postcard to CURE, No. 1, Room 2614, King's Reach Tower, Stamford Street, London SE1 9LS.

## THE CREEPY FROM CRAWLEY



## DO THE LOCOMOTION

'Locomotion' is OMD's first single in a long time, and it's already steaming up the charts in good form.

If you'd like one of the 25 12-inch singles we've got, then just name another form of transport OMD have sung about the past. Send your answer to OMD, No. 1, Room 2614, King's Reach Tower, Stamford Street, London SE1 9LS.



**WIN**  
**25 LOCOMOTIVES**

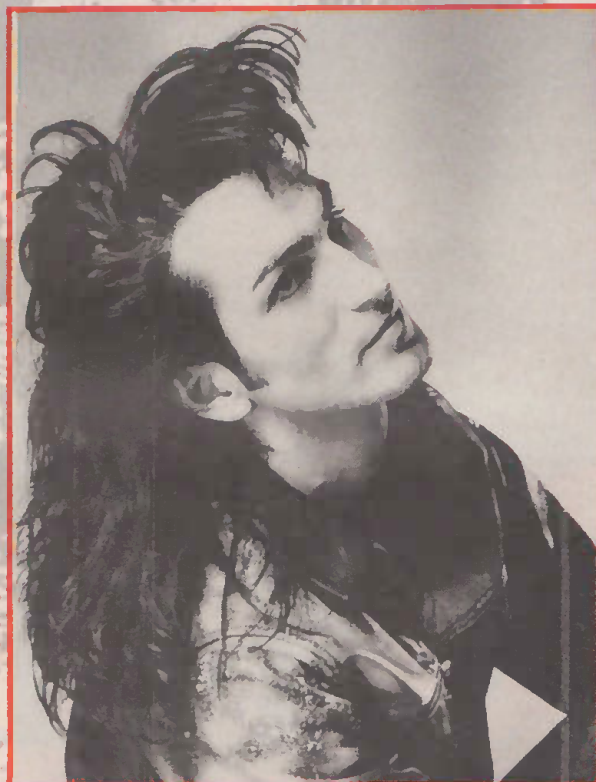
# KING

7" & 12"

## LOVE & PRIDE

12" BODY AND SOUL MIX

WITH MULTI STORY B SIDE



7" CBS A 4274 12" CBS TA 4274






# EVERY SINGLE CASSETTE\* FOR £4.99 OR LESS

Come in to our record department before May 14th, and you'll find every cassette you've ever dreamed of at a price you'll find hard to believe. No single cassette\* will cost you more than £4.99.

So, why not pop in and have a look. Whether you fancy Dire Straits or Domingo.

# WHSMITH



  \*Excludes selected double or double-play cassettes. Offer ends 14th May. 

About six weeks ago, No. 1 Editor Dr Phil McFrankeneill asked you to do the monster mash. Your task: to construct a super-being



made out of various pop stars' face, hair and body — and come up with a creation to rival his own Paul Numahl. Here are the results . . .

# RETURN OF THE POP MONSTER

Paul Numahl here. Just popped out of the studio where I'm recording my latest platinum-before-it's-even-thought-of album, to take a look at my so-called rivals.

The Doc informs me that we've been inundated with the most fantastic formulae, which only goes to show that as well as encouraging a somewhat perverse imagination in some of our readers, pop artists really are a source of inspiration.

Favourite components in your entries were Boy George's face, John Taylor's body and Howard Jones' hair.

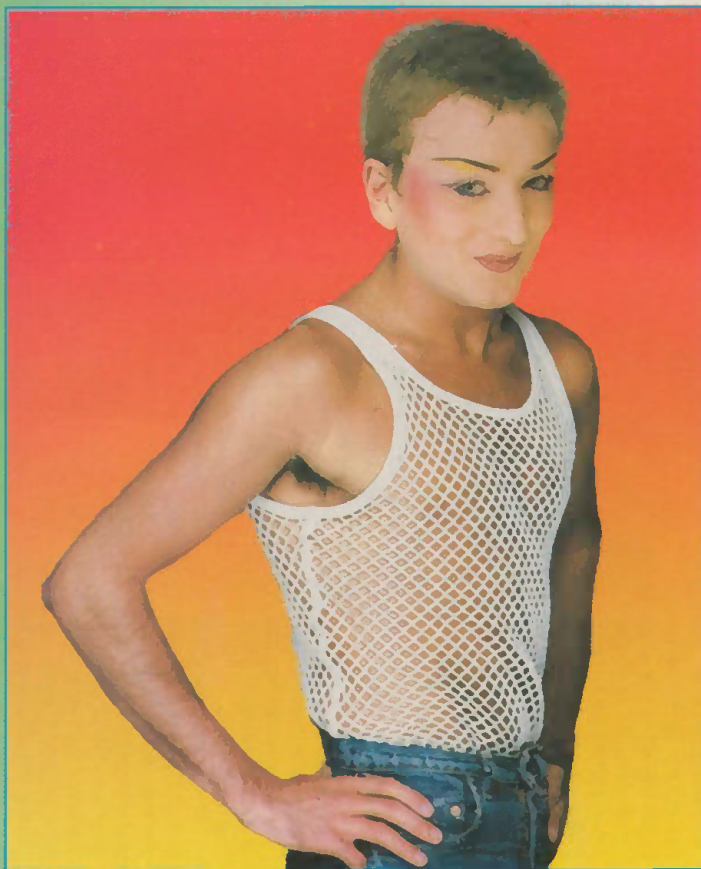
Personally I can't see the competition — but the Doc was sufficiently impressed to make up two of your creations (photographed below)



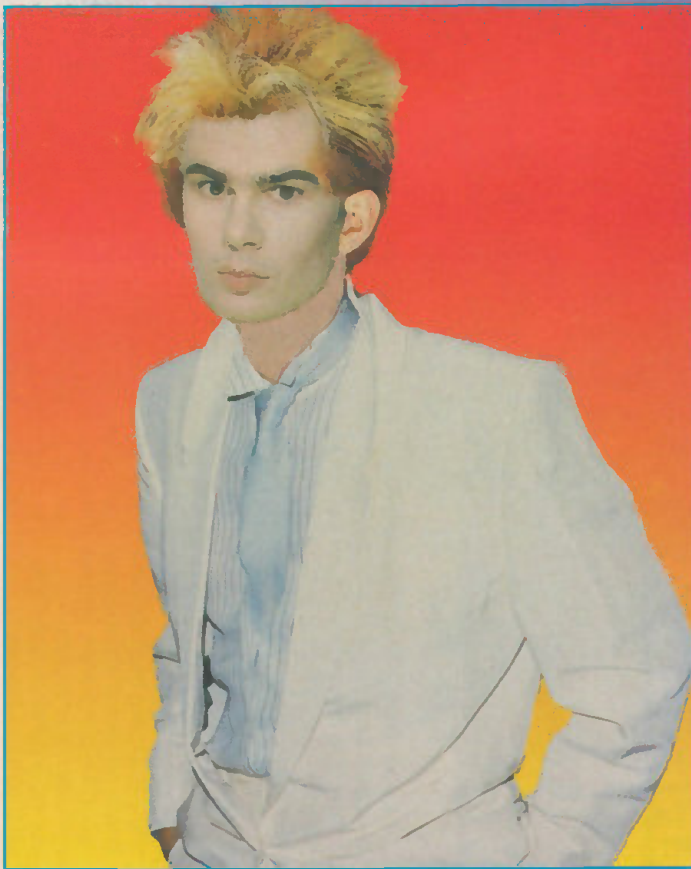
out of the ten overall winners.

The remaining eight winners were: Sue Couchman, Huntingdon, Cambs; Anna & Michaela, London N21; Louise Tomblin, Alugston, Derby; Maureen Crilly, Billingham, Cleveland; Eva Fernandez, London N16; Karen White, Wellingborough, Northants; Zoe Rogers, Truro, Cornwall and S. Story, Burnham, Bucks. They each win a monster package of this week's top ten.

I fancied making up Alison Watson's combination of Paul Weller's face, Eddy Grant's hair and the body of a Weather Girl, or M. Motorlane's concoction of Meat Loaf's face, Buster Bloodvessel's hair (!) and Marilyn's body — but the mere mention of it sent the Doc's barometers soaring . . .



Linda Kennedy of Scotstoun, Glasgow, took the face of "manly, good looking" Boy George, the hair of "plain dressed" Suggs and the body of "hunky" George Michael of Wham, to construct her perfect pop monster.



Barbara Kozlowski from Aston-On-Trent, Derby, favoured the "great looking" Nik Kershaw's face, Howard Jones' spikey hair and Roger Taylor's tanned body. Paul Numahl's verdict: I am the champion!

# MONSTER FROM OUTER SPACE

... or at least, that's how it must have seemed to Lynne Corlett's parents when she broke the news that she was to marry Pete Burns — one of the weirdest characters in rock. The Dead Or Alive singer has been shocking the nation of late with his raunchy version of 'That's The Way (I Like It)'. Surely this man can't be a happily married husband... or can he? Paul Bursche questioned Pete and Lynne separately to hear both sides about this mixed-up match.

**LYNNE'S SIDE**

"Pete and I have been married for four years and we've known each other about eight. We met in a hairdresser's where I worked and Pete was trying to get a job there. He was outrageous then.

"It was love at first sight for me, but not for him. We were really close friends for about 12 months and it just evolved that we become lovers. We decided that we were inseparable and so we decided to tie the knot.

"We got married at a registry office in Liverpool. It was a really funny occasion. The registrar couldn't take us seriously. He kept saying, 'Which one's the bride?'

"Halfway through the ceremony we stopped because some men were emptying bins just outside the office — and then I spent my wedding night in bed, which was normal, but trying to shake off flu!

"At first when my parents thought he was just a gay friend of mine, they thought he was really sweet and very nice. But they didn't like it when they found out that we were serious. I think my dad always wanted to have a son-in-law who he could go and watch football with.

"We live in Liverpool in a very nice one-bedroomed flat. We have Steve, who's the drummer, in with us and it's me and him who do the housework. Pete's not organised enough to do the chores. If he tidies up then he can't find anything and it's always a mad panic looking for it.

"I think he's a good husband. He's really generous and caring and really affectionate. It's not like a conventional marriage because Pete spends so much time on his career.

"People can't believe that it's an ideal situation, but it is. He tells me all his worries, things that might otherwise put a strain on his marriage, and we work them out between us.

"I'm not jealous of his career, in fact I'm involved very deeply in it. I'm not at all worried about groupies and things like that.

"I used to think about children quite a lot. I'd wonder what sort of children we'd have and what sort of parents we'd make and the sort of life the child would have and I've come to the conclusion that it's not such a good idea. Maybe in the future...

"Amazingly enough, we don't fight that often but when we do

it's a real stormer. We smash things and hit each other, but at least we get it out of the air quickly. But we don't fight that much — there's too much on the outside to fight against, record companies, press and so on.

"People in Pete's position need someone to keep their feet on the ground. It's such a crazy business where people get built up and up — it's too easy for them to start believing what's written about them.

"In four years of marriage I can honestly say that I haven't had one unhappy day."

**PETE'S SIDE**

"I think we've been married for five years, although I'm not too sure. I'm a bit odd with numbers.

"People ask me how old I am and I say 25, although I'm not. I've known Lynne roughly ten years. We met in a hairdresser's where we both worked for a couple of months.

"We started going out with one another after two years of being close friends and we decided to get married very quickly. We just went to the registry office on August 18 and tied the knot.

"I think her parents were a bit



**"I THINK MY MUM HALF FEARED THAT I WAS GOING TO MARRY A SAILOR AND RUN OFF TO CASABLANCA!"**  
Pete Burns

**"MY PARENTS THOUGHT HE WAS REALLY SWEET... UNTIL THEY FOUND OUT WE WERE SERIOUS. I THINK MY DAD WANTED A SON-IN-LAW HE COULD GO AND WATCH FOOTBALL WITH."**  
Lynne Burns

shocked, although they're alright now. I don't suppose I was everyone's idea of a perfect son.

"My mum thought Lynne was really sweet. I think she half feared that I was going to run off and marry a sailor and live in Casablanca, but she wouldn't have minded really!

"It's a very traditional marriage in a lot of ways. I'm not a normal person but Lynne helps me keep my head on the ground. She helps me to sort out things, keep appointments and so on, the sort of things I forget so easily.

"She acts as a filter system for my career. Everything that I get asked to do goes first through the manager and then through Lynne. She tells me what I shouldn't do.

"If I get carried away with certain ideas then Lynne's quite good at honing them down. She's also very artistic. It was her idea for having female body-builders in the video. A lot of the ideas she puts into my head I use and then take the glory!

"I do a lot of housework... occasionally! We keep a very tidy house. We're not sloppy musos.

"I can't believe that anyone can tolerate me like Lynne can. She's got a bad temper and now and again I'll say something really stupid and spark her off.

"I'd love to have some kids! I wish you could buy them and then stunt their growth. But I wouldn't want to now, maybe in ten years...

"I do think that it's very important for us to keep breeding like rabbits so you can put something of yourself back on the planet. But I do wonder what my kids would be like. I'm definitely not normal.

"I also know that if I'd gone into this business without Lynne then by now I'd have been a complete and utter screwball although sometimes I wonder if I am anyway!"

Photos by Mike Prior



**N91** PETE & LYNNE BURNS  
DEAD OR ALIVE

**G**oing to work in the mornings is something of a doddle for Phil Fearon. He just gets out of bed, goes down the stairs . . . and into his recording studio.

Sounds great, doesn't it?

But it's taken a lot of strong will and hard work for Phil to get to a point where he can now write, play and produce his hits with Galaxy in the back room.

To get the money together he borrowed large amounts on his partner Laurie Jago's Access card, hung around recording studios late at night to snatch any cheap moments of session time if a band left early, and worked with a number of different groups — the most successful being Kandidate who had a hit with 'I Don't Wanna Lose You'.

But finally he made it. Got his studio together, came up with 'Dancing Tight' and 'What Do I Do' — and now he's bought the house next door in order to expand again!

Behind an ordinary-looking door in London's Kensal Rise sits a 27-year-old with a rapidly expanding empire. Self-sufficient and hard at work.

### IN THE SITTING STUDIO

"I love living with my work. Love it, love it. It's been an all-time ambition to have a studio in the house.

"Now I'm working non-stop — except when I have to stop! There's always something to do.

"It's taken about two years to get this studio together. From nothing. We had to borrow to get our first 16-track machine.

"Once I had that, I could work 24 hours a day on it. A year after that we got a 24-track.

"We've got a little sound booth in the next door room if we need to record live drums. It just about holds a drum kit.

"We were going to use it for vocals as well, but it's like a padded cell. It'd drive you mad after a while."

### GALACTIC AMBITIONS

"Looking back, I had all these ideas which seemed so structured and together. I *had* to set up my home studio so I could record and record and do more demos — no matter what.

"If the record companies didn't like them, we could keep improving them; without falling out of pocket.

"It's totally demoralising taking demos to record companies, because they'll keep you hanging on.

"They say, 'Yeah, that's quite good — why don't you do a few more?' That's a cheek, because you're the one who has to keep paying for it all.

"Most A&R men aren't at all good at visualising a song as it will be after production. That's another reason we got the studio — so our demos would actually be quite close to resembling the finished record.

"That's how we cracked it."

### STREET WISE

"Bands come round here to record sometimes. Ironically it's a lot of the guys who thought what I was doing was a cheap, third-rate, stupid idea.

"It's very funny. I wonder what they think when they look and remember they were offered shares in all this!

"The reason I bought next door was to invest some pennies in something. And, of course, it's so local. I don't want to move out of this area.



"My mum's only ever had about two complaints from the neighbours. But recently I began to get paranoid that it might get so busy soon that I'd have to work all day and all night.

"Rather than me starting to get complaints then, I bought the house.

"I'm helping beginners now — trying to show them the ropes. Otherwise they'll spend the next five years just learning about it all. I'm

# DIY THE DO-IT-YOURSELF

saving them a bit of time.

"But you've got to be totally determined. With black music in Britain, you can get a club full easily. But crossing over into the charts is much harder."

INTERVIEW BY PAUL SIMPER  
PHOTOS BY TONY MOTTRAM



# STAR

## Penpals

This is your chance to make some new acquaintances . . . you never know, they may have letters after their name. Put pen to paper and write to Penpals, No.1, King's Reach Tower, Stamford Street, London SE1 9LS.

► We are two girls aged 13 and 14, and are madly into Madness, Spandau, Duran, Michael Jackson etc. All you lonely guys out there get scribbling to Nicky and Gaz at 97, Pollards Fields, Ferrybridge, Knottingley, West Yorks.

► Anyone, anywhere who is 16+ and would like a charming intellectual penpal write to Ruth, 84 Green Pastures, Heaton Mersey, Stockport.

► My name is Buck Rogers, I'm 15 and looking for female penpals aged 15-18. My interests are Culture Club, Soft Cell, and The Police. Contact me at 105 Hendre Farm Drive, Ringland Estate, Newport, Gwent, South Wales.

► Julie Masterson is 15 and she loves listening to UB40 and reggae music, and watching Celtic play football. Drop her a line at 152 Kilmun Street, Maryhill, Glasgow, Scotland.

► If you are good-looking with a fun sense of humour, like Duran and Modern Romance, Kajagoogoo and Men At Work why not write to me — Gerry, 10 Strowans Road, Dumbarton, Scotland.

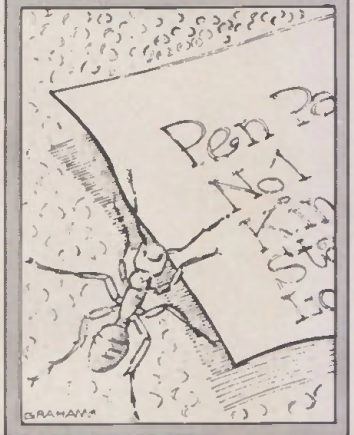
► Hi, my name is Janice. I'm 16 and into most types of music except H.M. and punk. I also like fashion, good-looking lads and discos. So get writing to 30 Beeches Avenue, Spondon, Derby.

► I am a trendy 14-year-old female looking for penpals into Echo, The Cure, Bauhaus, and Siouxsie. I can't stand Duran, Bucks Fizz or long collars. So get writing to Vicki Metcalf, 54 Orford Avenue, Radcliffe-on-Trent, Nottingham.

► My name is Sydney and I'm 16 years old. I'd like to get in contact with anyone who's into Aztec Camera, Big Country, The Alarm, Echo, Bauhaus and Danse Society. They must also be into individuality and existentialism. Write to me at 1043 Alma Avenue, Los Angeles, California, 90023 U.S.A.

► My name is Gail I am 15 years old and would like male/female penpals in the 15-17 age group. I really love Duran Duran. My other favourites are Spandau Ballet, Thompson Twins and Heaven 17. I can't stand Michael Jackson and the Police. Please write to: Gail Sullivan, P.O. Box 18, Tai Tapu, Christchurch, New Zealand.

► My name is Ant and I'm into anything that's good fun. I like Wham, UB40, Michael Jackson and any other music that's great to move to. I would love to hear from other active people between 15-20. It'll cost you a bit more than local postage but it's worth it. Write to Ant, Box 92, Woodanilling, W.A. 6316, Australia.



► Hi! My name is Esther McIlwrath and I like Duran Duran and Culture Club. I am 12 years old and would like to hear from any boys or girls aged 12-14. Please write to me at 41 Carnbane Gardens, Lisdrumgullion, Newry, C. Down, Northern Ireland, BT35 6QB

► Hi, my name is Debbie Allen. I am 14 and love listening to Wham, David Bowie, The Jam and Style Council. I'd like to write to a boy 14-16 years old with fair hair and blue eyes who enjoys music and is very sporty. Enclose pic and please write to Debbie at Sontani, rue du Friquet, Castel, Guernsey, Channel Islands.

► Alright all you hunks out there why don't you focus onto this letter, especially if you are tall, dark, or blonde and handsome, have mates who also fit this description, and like Thompson Twins, Duran Duran, Howard Jones, Michael Jackson, Wham and Culture Club but don't like heavy metal and punk. Why not drop a line to two of the world's most fabulous girls by the names of Lisa and Kim. The address is 28 Riversdale Road, Ashford, Kent TN24 1TR.

N°1

BLANCMANGE



of the 'Beat It' budget. Al isn't saying exactly *how* much, except to observe: "It was more than my lunch money for a whole week."

"We couldn't use the original sets because some of them had burned down. We had to do it all from scratch. We had to make the diner and the warehouse, but we did get a couple of actors from the original."

Michael Jackson's distinctive keyboard T-shirt is unique, so Al had to have one made. The main problem during the two-day shoot was keeping a straight face. The crew kept cracking up.

"It was lots of fun, but we laughed so much that we had to re-take the scenes several times."



**W**eird Al Yankovic has an enormous respect for food.

"After all, it's kept me alive all these years," he quips.

Al's wickedly funny parody of Michael Jackson's 'Beat It' is having almost as much success in America as the original, while the video is a superb send up of both 'Beat It' and 'Thriller'.

To Al, it was an obvious choice of material.

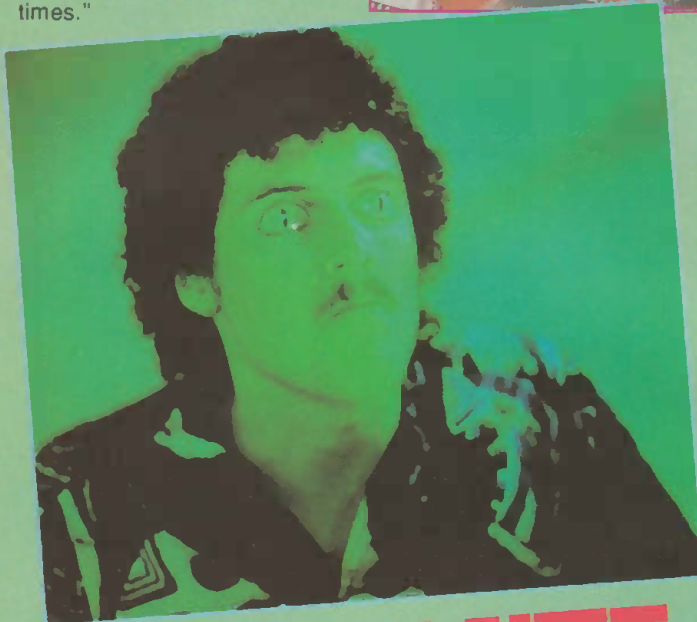
"It guess I've always been fixated with food, and it just seemed kinda funny. I've done several other parodies involving food—for example The Knack's 'My Sharona' got changed to 'My Bologna'.

"It's just another tribute to food. Y'know, I think I owe it something."

Al's heard that Michael Jackson likes it. He's glad.

"I thought that the guy needs some more attention," he says with good humoured sarcasm. "And I thought that if I wrote a song using his music, then people would become more aware of him."

'Eat It' barely takes a bite out



## DINER-MITE

The 'Thriller' effect where Al turns to the camera with yellow eyes was achieved with ping-pong balls!

"I've worn glasses all my life but I've never worn contact lenses. I've heard they're pretty painful—especially those that cover the whole eye. So we cut up ping-pong balls until we got the right eye shape and then stuck them over my eyelids."

A couple of years ago Al was studying to be an architect. Now he has two hit albums and a best-selling single.

Does he eat well these days? He's not accustomed to caviar just yet . . .

"I live a very simple lifestyle in a one-room apartment with a bed that comes down from the wall! I'm waiting for the royalty cheques to come through."

But could he handle fame and fortune Michael Jackson style?

Al has no doubts. "Yeah," he smirks. "I could walk right into a restaurant and order the LARGE fries."

Anne Lambert



Is this man a ham? Weird Al and (Inset) the man who nicked Al's best ideas



# WEIRD AL YANKOVIC

HOW COME YOU'RE ALWAYS SUCH A FUSSY YOUNG MAN  
DON'T WANT NO CAPTAIN CRUSH DON'T WANT NO RAISIN BRAN  
WELL DONCHA KNOW THAT OTHER KIDS ARE STARVING IN JAPAN  
SO EAT IT, JUST EAT IT

DON'T WANNA ARGUE I DON'T WANNA DEBATE  
DON'T WANNA HEAR ABOUT THE KINDA FOOD YOU HATE, OOH  
YOU WON'T GET NO DESSERT TILL YOU CLEAN OFF YOUR PLATE  
SO EAT IT, DON'T YOU TELL ME YOU'RE FULL

JUST EAT IT, EAT IT (EAT IT)  
GET YOURSELF AN EGG AND BEAT IT  
HAVE SOME MORE CHICKEN, HAVE SOME MORE PIE  
IT DOESN'T MATTER IF IT'S BOILED OR FRIED  
JUST EAT IT, (EAT IT), JUST EAT IT, (EAT IT), JUST EAT IT, (EAT IT)  
JUST EAT IT, (EAT IT) OOH

YOUR TABLE MANNERS ARE A CRYING SHAME  
YOU'RE PLAYING WITH YOUR FOOD  
THIS AIN'T SOME KINDA GAME  
NOW IF YOU STARVE TO DEATH  
YOU'LL JUST HAVE YOURSELF TO BLAME  
SO EAT IT, JUST EAT IT (BURP)

YOU BETTER LISTEN BETTER DO WHAT YOU'RE TOLD  
YOU HAVEN'T EVEN TOUCHED YOUR TUNA CASSEROLE OOH  
YOU BETTER CHOW NOW OR IT'S GONNA GET COLD  
SO EAT IT, I DON'T CARE IF YOU'RE FULL

JUST EAT IT, (EAT IT), EAT IT, (EAT IT)  
OPEN UP YOUR MOUTH AND FEED IT  
HAVE SOME YOGHURT HAVE SOME MORE SPAM  
IT DOESN'T MATTER IF IT'S FRESH OR CANNED  
JUST EAT IT, (EAT IT), EAT IT, (EAT IT)  
DONCHA MAKE ME REPEAT IT  
HAVE A BANANA HAVE A WHOLE BUNCH  
IT DOESN'T MATTER WHAT YOU HAD FOR LUNCH  
JUST EAT IT, EAT IT, EAT IT, EAT IT,  
EAT IT, EAT IT, EAT IT, EAT IT

EAT IT, (EAT IT), EAT IT, (EAT IT)  
IF IT'S GETTING COLD REHEAT IT  
HAVE A BIG DINNER HAVE A LIGHT SNACK  
IF YOU DON'T LIKE IT YOU CAN'T SEND IT BACK

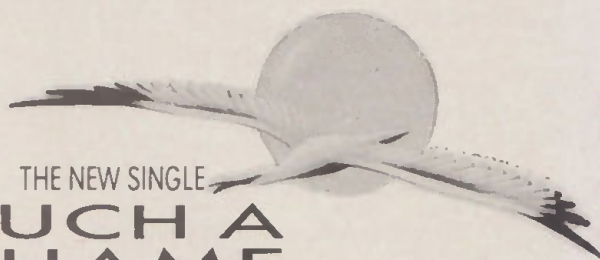
JUST EAT IT, (EAT IT), EAT IT, (EAT IT)  
GET YOURSELF AN EGG AND BEAT IT  
HAVE SOME MORE CHICKEN, HAVE SOME MORE PIE  
IT DOESN'T MATTER IF IT'S BOILED OR FRIED  
JUST EAT IT, EAT  
DONCHA MAKE ME REPEAT IT  
HAVE A BANANA, HAVE A WHOLE BUNCH  
(TO FADE)

Original words and music Michael Jackson  
New lyric Al Yankovic

Reproduced by kind permission Carlin Music  
ON CBS Records

# EAT IT

# TALK TALK



THE NEW SINGLE  
**SUCH A  
SHAME**

on 7 inch and Extended 12 inch



FROM THE ALBUM  
& CASSETTE

## IT'S MY LIFE

EMC 2400021 - TC EMC 2400024



TALK TALK ON TOUR  
APRIL

20 DUNDEE University  
21 GLASGOW University  
22 REDCAR Bowl  
25 TORQUAY 400 Ballroom  
26 BIRMINGHAM Odeon  
27 MANCHESTER Carousel Ballroom  
28 LEICESTER University  
29 LONDON Lyceum



EMI

## YOUNG GIFTED AND BLACK

"I was born in Hammersmith, London, in the house my mother's got now.

The neighbourhood is both black and white, nicely balanced. Everyone is very friendly down my street. There are old white ladies that my mum takes care of, which is great.

I still live there now. I can't make my mind up what sort of house or flat to get. It's a big decision getting a place.

I went to a nearby Church of England school. I was really terrible to start off with, then I started to want to learn. I ended up near the top of the class, then I went on to a grammar school, St Clement Dane's.

English was my best subject. I had a good teacher, and while he was there my work really improved. But he left when I was 14 and after that everything went spiralling downhill.

I've got a funny feeling that I was beginning to subconsciously notice that there weren't many black guys at the school, only three or four out of about 1000 kids. When you're young, everyone's the same colour, you can't see any difference. But when I reached my teens, I realised that I was in a real minority there.

The old English teacher that I had involved me as much as he could, he made me come out of the shell I was going into.

After he left, another master took over who really hated my guts. By the time of the exams, everyone else was in green blazers with their ties done up and I was swanking in jeans, because I'd been suspended.

Having said that, it was a pretty fair school. You're always going to get one horrible teacher.

Most black guys wouldn't be in my position, because they wouldn't associate so much with white people, but to me it makes no difference. I think that's due to the school, so some good did come out of it.

It dawned on me that problems existed when I was about 20 and the band was at its very beginning. I was coming home from rehearsals one night when a cab driver shouted 'You black bastard' at me. I thought, 'What was that for? I didn't do anything'. It really stunned and amazed me.

Aside from that I've had no problems whatsoever.

## UNDERCOVER OF THE NIGHT

Outside of school, I was nightclubbing. I was about as tall as I am now when I was 15, so I used to bluff my way into clubs.

I left school when I was about

EXCLUSIVE



# The MULTICULTURAL Club

PART 3

## MIKEY CRAIG



"It's been a crazy-life. First two kids then suddenly I'm a popstar!"

At the age of 19 Mikey Craig was working hard to support his two young children, Keita and Amber. A former soulboy, he met George in a club and went on to become Culture Club's bass player. Now 24, he still lives with his parents in West London. Although he loves music, being a pop star has played havoc with his personal life.

Interviews by Lynn Hanna Pictures by David Levine

16. I went to college for a while, but I wasn't interested in that.

I really wanted to get a guitar. When I was about 12, I took my parents to see one. My dad came all the way to the shop with me, then he said 'No'.

I had friends who were pianists, drummers, and I wanted to get together with them. Then a friend of mine nicked a guitar, a bass, and brought it round to my house.

I started off by playing records — the popular type of reggae and funk — and picking out the bass riffs. Later I decided to buy books and go into it a bit further.

When I was 17, I left home and went to live with a girl called Cleo. I was introduced to her by a friend of mine who went to live at Erin Pizzey's house. (Erin Pizzey ran a famous refuge for battered wives and children in West London. Cleo was her daughter.)

She was very cautious at first, then eventually we started going out with each other.

I used to go to Wigan Casino and Blackpool Mecca to dance and I was spending a few months with my night-owl cousin in Birmingham, when I heard that Cleo was pregnant.

I rushed back down to London. I knew myself what I wanted to do, which was to play in a band and wander round the world. But she was adamant she wanted the child and we decided there was no way she was going to have an abortion. We were still kids ourselves. Cleo was only 15.

Having a child was very exciting. It was a moving time. Most of the time I was absorbed by our son Keita, so I didn't really play a lot for a few years.

Cleo got pregnant again when I was 19, with Amber. I used to work in a couple of studios, as a tape op, but I had to take other jobs because I wasn't making enough money.

After that Cleo wanted to move to Bristol, so we did. I found some people to play with, but I knew it wasn't right. So I suggested we move back.

## LOVE AT FIRST SIGHT

I started to read the music press to find out what was going on. I saw a picture of George with Annabella (from Bow Wow Wow) with a little article about George having done a couple of numbers with her.

It was the picture that stunned me originally. He was a person I wanted to know more about. I found what he was doing quite attractive and interesting, very interesting. And I was sure it would interest other people.

I asked a friend of mine to put me in touch with this guy. He took me to a club called Planets

NO.1

MIKEY CRAIG  
CULTURE CLUB



where George was DJ-ing with a pint of lager and blackcurrant beside him on the turntable.

He frightened me because I didn't expect him to be so bulky. Well, not bulky, but he's not small. He's big, because his family are boxers.

I put the question to him about forming a band. And he seemed very erratic and as if he didn't want to be hassled at the time. But he liked the idea.

It just started to happen from there. That was the beginning of everything.

The band didn't really take shape until Jon came along. We were very lucky to find him.

I was just so happy to be in a band, I didn't really care if we made it or not. I was working for a building company, odd-jobbing for a friend of mine. We started rehearsing and I stopped working. I wanted to spend more time playing.

Cleo liked the idea. She was quite excited by everything. She always said to me, 'You're going to make it'.

### BREAKING UP IS HARD TO DO

We were beginning to drift apart. More and more of my time was taken up with the band. She took a look ahead and said she didn't want to wait for me in a council flat to get home from touring.

Her mother was going to America, and she went too, with the kids.

Cleo's mother Erin Pizzey is a powerful character. Because we were so young she took control of what we were doing, and the kids.

She was just trying to help, but I was quite a mature person for my age, and I felt I could handle what I was doing. Plus when you're growing up you want to make those decisions for yourselves.

We're in a funny situation with the kids, because we were pretty much kids ourselves. Really we



*"In literally one minute George can be loving you, then he's screaming at you. But regardless of how we fight, underneath it all we're very close."*

made a mistake, although there's no way we'd alter what's happened.

It's been a crazy life, it really has. First two kids, then suddenly I'm a pop star!

That was like the nail in the coffin, Cleo going away. I spoke to her before she went and said, 'I don't think this is a very good idea, regardless of how difficult things are'.

But she wanted to go. She's living there now.

I miss my children a hell of a lot. At the end of the American tour I'm hoping to stay there for a while and go to Disneyland with them, have some fun.

I've got four sisters and two brothers. My mum loves kids.

She really cried when mine went to America. There wasn't anything she wouldn't have done for them.

When I was growing up she tried to drum all this academic stuff in my head. She really wanted me to be something, a doctor or a lawyer. When she first saw a picture of George — God Almighty!

She loves him now though. She invites him to come to dinner, sends him cake and things. When she first met him she just kept smiling. She was a bit embarrassed and amazed.

My dad was quite strict and heavy when I was young, but he's revelling in what's happening. At the same time being in the same house causes problems, because two bulls can't really remain in one pen. He gets kind of depressed sometimes, I notice . . .

He used to sing when he was my age. He had quite a hot band and they used to play all over Jamaica in the holidays. He came to London to fight in the war, and after that he was still singing in clubs.

I think he regrets that he didn't carry it further. He started having kids and obviously you've got to find the money for that.

Our success has overshadowed him in a way, which is horrible. At the same time he is very, very pleased that someone's done it.

### ALL THAT JAZZ

I would have liked to go to college and study music. I may still do, perhaps when we get some time off. I love blues, latin music, jazz. I like so many different styles of music.

I'd like to try writing in different ways. Sometimes the group is frightened to take a chance. But George is opening up a lot more now.

As a group we're closer than the rest of the guys think. We fight like God knows. Of course we fight, we're together a lot of the time. In literally one minute George can be loving you, then he's screaming at you.

But regardless of how we fight, underneath it all we're very, very close. I like them all very much.

Most decisions we all make together, which is great. George realises he needs us. Alone he'd be successful, yes — but he wouldn't be happy. He wouldn't know who to trust, and he can trust us.

My whole life is music, I'm just studying as much as I can. I take books on tour with me. I don't care who sees me practising scales. By the time I'm thirty I think I'll be satisfied with the standard I've reached.

The future looks rosy to me. We could be just beginning, and we could have something very valuable, I think. The songs will be better, and once you've got good songs, the rest just falls into place.

I've got a girlfriend who lives in Germany. It's difficult to make a relationship work when you're in a successful touring band. Roy has his problems, I know.

In a showbiz life, problems always occur with a partner — there's so many ways things can go wrong for a couple in this business.

I don't have enough time to give her right now. We tried going on the road together and that was worse, a nightmare. So she's there and I'm here.

In a way it works though, even though I suffer because I can't see her.

It's the way it has to be, for now. Who knows? Maybe next year . . ."



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P4725 Charlene I've Never Been To Me	P4889 Strangers Strangers	Strange Little Girl
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P4523 Harou One Hundred Harou One Hundred	P4008 UB 40 UB 40	Don't Slow Down/Don't Let It Pass You By
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Keep on pop records? Got friends who are? Could do with some extra money? If the answer to these three questions is yes, then you could be just the right person to become an Oldies Unlimited Agent, just send £2 for full agents kit.

**NEXT WEEK BOY GEORGE**

# HUMAN LEAGUE

## The Lebanon

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# video



Few records can change your life. Mark Hollis of Talk Talk hopes that their new video will make you think twice before you contemplate . . .

# THE ROLL OF THE DICE

Talk Talk's latest single 'Such A Shame' is based on *The Dice Man* — a best-selling novel by Luke Rhinehart. Naturally the video is too . . .

*The Dice Man* tells the story of a bored American psychiatrist who decides his actions by rolling a dice. His life is transformed as he rampages from one outrage to another, letting the dice govern his fate.

The moody, atmospheric swirl of Talk Talk's song, heightened by a dramatic vocal performance by Mark Hollis, recreates the uncertainty in the novel.

The video focuses on Mark undergoing some sort of identity

crisis, with his manner changing every few seconds. The rest of the band — bassist Paul Webb and drummer Lee Harris — make fleeting appearances.

Mark explains what went on behind the scenes.

"Before each take Tim Pope, the director, would roll a dice.

Depending on the number which came up, I would pretend to be a particular person. I only had one chance to portray each character correctly — if I didn't, it was just too bad.

"We had Perry Haines, a friend of mine, in another room waiting to change my clothes every ten minutes. The idea was to keep

everything as random as it was in the book."

Talk Talk's video may be governed by the number on a dice, but their musical direction certainly isn't. The band have progressed from the catchy synth-pop of 'Talk Talk' — which scaled the lower reaches of the chart in 1982 — to produce a softer, sorrowful sound on their new album 'It's My Life'.

"Our record company, EMI, gave us complete freedom and flexibility to develop our ideas — they understand that it's a career we're after, not one-off hit singles."

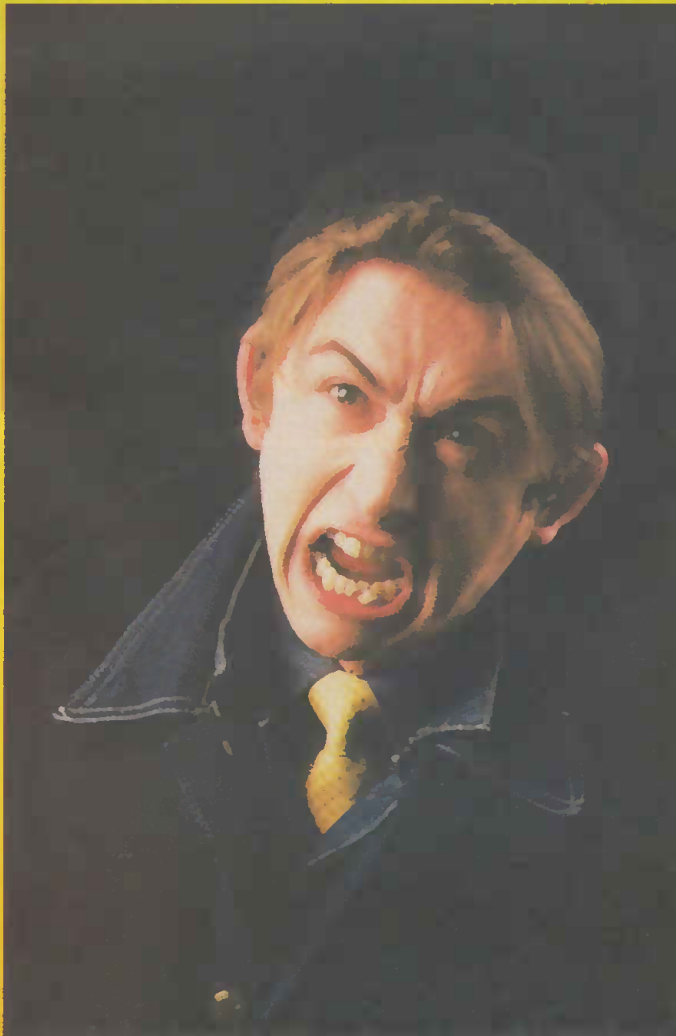
Does Mark think that Talk Talk have lost the tag of being just another synth band?

"I don't think of us as a synthesiser band," he retorts. "We try to use them in a textural way — like Debussy used strings. All this synth and drumbox thing has gone totally the wrong way, it's removed itself from what music is about."

Up to now Talk Talk haven't had a lot of success, considering they've been around for three years, but they *have* got staying power.

"A lot of people get into music to become celebrities," says Mark. "I don't give a toss if I walk down the street and nobody recognises me."

"Talk Talk want to go on making good records for as long as we can and if people like them, that's the biggest kick of all."



Interview by Rob Hewton. Video pictures by Steve Barnett.

MEET

ULTRAVOX

WIN

LEVI'S JEANS

IT'S JEAN GENIUS PART TWO - LOADS OF LEVI'S JEANS AND T-SHIRTS TO BE WON,

PLUS A CHANCE TO MEET ULTRAVOX!

Remember our great competition to win Levi's jeans? Well, the response was so good we decided we just had to do another one!

Levi's are sponsoring the Ultravox 'Set Movements' tour which starts on May 16. The climax of the tour is at London's Hammersmith Odeon on Sunday, June 10 - and you and a friend could be there and meet the band backstage, all expenses paid, courtesy of Levi's and No. 1.

On top of that, we've got loads of Levi's 650's jeans up for grabs, plus Levi's T-shirts and Ultravox LPs and posters. It's ultra fab - just fill in the coupon!

THE PRIZES

1st Prize: Two tickets to Ultravox's final concert at the Hammersmith Odeon on June 10.

PLUS a meeting with the band backstage.

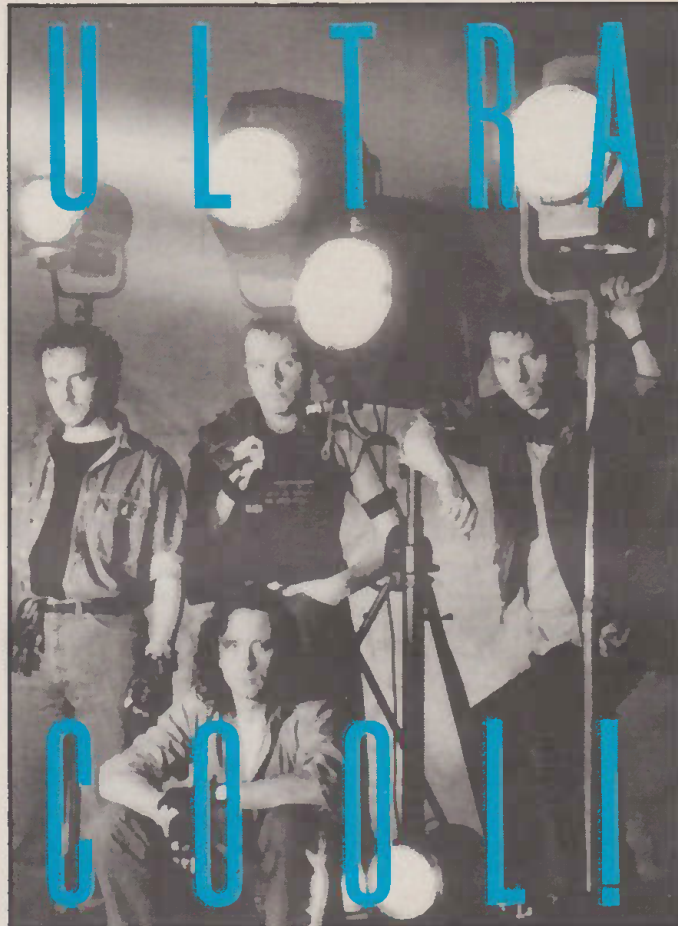
PLUS Two signed 'Lament' albums.

PLUS Two pairs of Levi's 650's.

PLUS A signed pair of 650's.

2nd Prize: Ten second prize winners will each receive a signed 'Lament' album AND a pair of Levi's 650's jeans.

3rd Prize: 25 third prize winners will each receive a Levi's T-shirt AND a full colour signed poster of Ultravox.



Ultravox sporting all the Levi's clothes to be won.

THE COMPETITION

All you have to do to win one of the fantastic prizes is answer three questions:

1. Name Ultravox's singer.
  2. Last year Levi's sponsored a world tour by David Bowie. What was the tour called?
  3. Which pop star or group do you think Levi's should team up with next year - and why?
- Just fill in the coupon and sellotape or paste it on a postcard. Don't forget to give us your waist, leg and T-shirt measurements. . . and wait to reap a wild time on June 10!

RULES

There will be one first prize winner, and he/she may take a companion to meet the band.

The winner will be the person who correctly answers questions one and two and who, in the opinion of the judges, gives the best response to question three.

If the winner is aged under 18, parental consent must be supplied before the prize can be awarded.

This competition is open to all readers in Great Britain, Northern Ireland, the Channel Islands, Isle of Man and Eire, other than employees of Levi's, Chrysalis Records, IPC Magazines and the printers of No. 1, and families.

The Editor's decision is final.

650

To: No.1 ULTRAVOX/LEVI'S COMPETITION, LAVINGTON HOUSE, 25 LAVINGTON STREET, LONDON SE1 0PF.

1. The singer with Ultravox is:

.....

2. David Bowie's 1983 world tour was called:

.....

3. Next year Levi's should team up with:

.....

because: .....

.....

Name: .....

Address: .....

.....

.....

.....

Telephone:..... Age:.....

.....

Waist: ..... Leg: ..... T-shirt size: .....

.....

Closing date: May 11, 1984.

650

NOTE: The jeans on offer are Levi's 650's. As they cannot be exchanged, we would advise you to visit a Levi's stockist and try a pair on, so you can send your size on the entry form.



# Thomas Dolby

- I scare myself just thinking about you  
I scare myself when I'm without you  
I scare myself the moment that you're gone  
I scare myself when I let my thoughts run...

## ■ I SCARE MYSELF

7 inch and 12 inch single

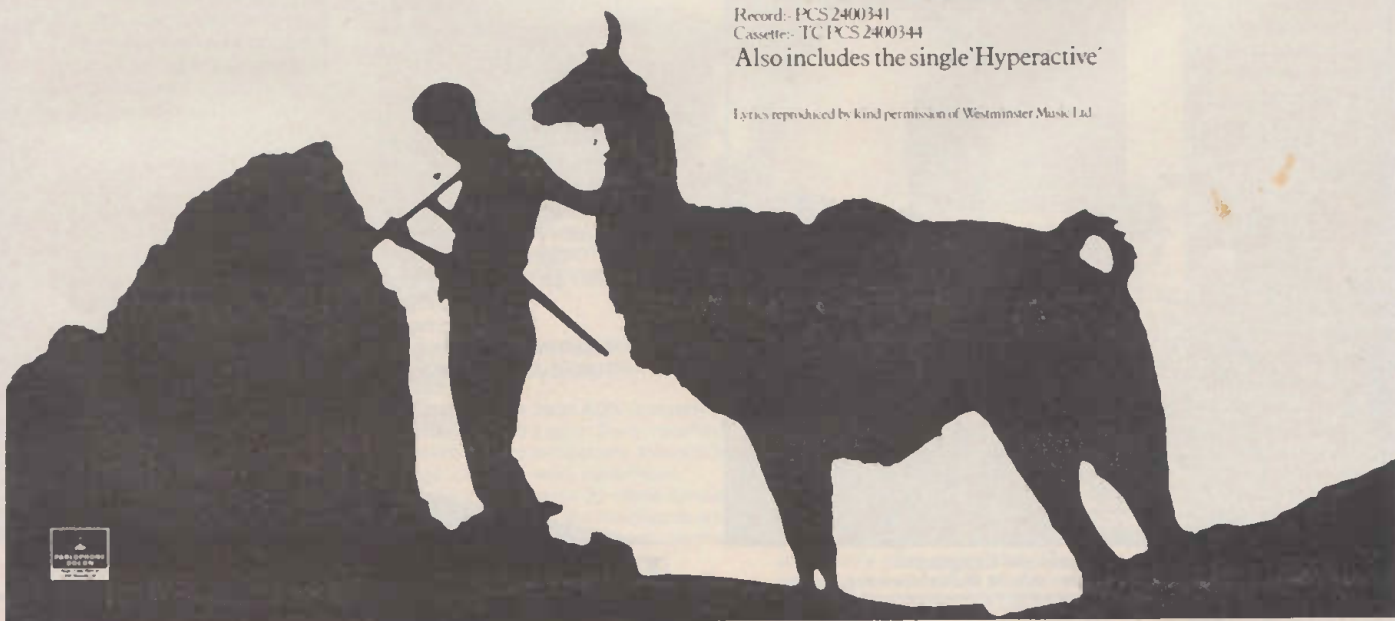
- ...and then I'll be with you and I won't scare myself  
and I'll know what to do and I won't scare myself  
and my thoughts will run and I won't scare myself  
and I'll think of you and I won't scare myself.

## ■ Taken from the album and cassette THE FLAT EARTH

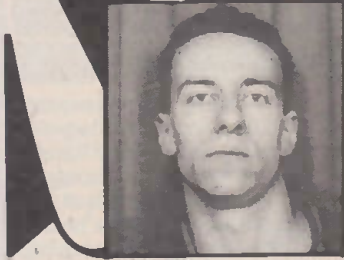
Record:- PCS 2400341  
Cassette:- TC PCS 2400344

Also includes the single 'Hyperactive'

Lyrics reproduced by kind permission of Westminster Music Ltd



# Singles



Reviewed by Paul Simper

## KAJAGOOGOO Turn Your Back On Me (EMI)

From 'Big Apple' on these Kajagoogoo fellas have become increasingly 'funky' in their outlook.

Groove puritans must find these dance dabbings by the Kajjers and their chart counterparts a shade upsetting – a case of musical opportunism. But these boys seem to know what does and doesn't work.

This is a tight little pop song that doesn't bother falling over backwards to impress – eat yer hearts out, Duran!

## THE HUMAN LEAGUE The Lebanon (Virgin)

It's hardly fair that The Human League should be criticised for making their records so slowly, since no one gave them a time limit in the first place.

On the other hand... AND ABOUT TIME TOO!!

1984's Human League has a harder (as in rock) sound and it's mirrored by their lyrics.

"I must be dreaming / It can't be true," says Phil Oakey of the Lebanese war, and he could just as easily be talking about the Libyan siege in London.

This isn't too jolly, and some might say The Human League should keep their noses out of politics. I bet Phil's got an answer for that one too.

## WOMACK & WOMACK Love Wars (WEA)

And so to the only wars you hope you'll ever have to deal with...

Soul singers Womack & Womack have come up with the most striking record of the year so far. No gimmix, no Trevor Horn, just some devil-may-care guitar and a dynamite toon.

If you do nothing else today, buy this record.

And if you can't afford it, I'll set a competition: first ten to send me the Womacks' christian names get one FREE!

## HELEN TERRY Love Lies Lost (Virgin)

Those possessing an unhealthy desire to stir the pot will have been waiting for the Culture Club singer's solo debut, so they can weigh her up

against the likes of Sade and Carmel... not to mention Boy George himself.

Comparisons are in fact irrelevant — just thank god for the new young singers.

'Love Lies Lost' sees her getting off to a fine start. Written by Terry, O'Dowd and Hay, it's light and soulful where one might have expected a clarion call.

The new Aretha Franklin? I'm sure she'd prefer to be called just plain old Helen Terry.

## CLANNAO Robin (The Hooded Man) (RCA)

With one hit — for the TV thriller *Harry's Game* — already under their sturdy belts, these Clannad clansmen must reckon the life of a pop highwayman is a dandy one.

Now it's ol' Robin Hood's turn to play popstar and TV serial. Boy, I shier' wood like to know where these TV folk get such great ideas.

## KENNY G Hi, How Ya Doin? (Arista)

Generally speaking the English don't react too well to greetings like "how ya doin'?" and "what's happening, baby?" — especially when delivered from a kinda laid-back, horizontal position. (*We didn't think you'd noticed, Paul — Ed*)

Kenny G gets away with it cos this is cool soul (man) and well worth getting hold of for days to come in the sun.

## REAL TO REEL Love Me Like This (Arista)

Written and produced by Leon F.

Sylvers — the man behind such Shalamar greets as 'I Can Make You Feel Good' and 'A Night To Remember' — this is classy stuff.

From time to time, disco seems to become a dirty word. Then someone like ol' Leon F. sits down at his desk, dashes one of these off and the world's a brighter place again.

## POGUE MAHONE The Dark Streets Of London (PM)

Pogue Mahone are a bunch of London Irish lads and one lass, who sing traditional Irish folk songs but with their own words and in their own style (closer to punk and usually drunk).

This debut single — on their own label — features a sprightly jig on the perils of London.

It's probably fair to say this lot are still at their best when they're going at it hammer 'n' tongs on a stage, but this is a record well worth seeking out.

Oh, and in case you were wondering, Pogue Mahone is gaelic for 'kiss my ass'. Fact.

## VICE SQUAD You'll Never Know (Anagram)

If the name Vice Squad sounds familiar, you either once saw a lousy film with *Straw Dogs* or you've heard of Beki Bondage. Beki used to be with Vice Squad but she left (to form Ligotage) and they brought in another girl, Lia.

This is a pretty standard rock'n'roll thrash, but if you don't like the noise you can always read the lyrics off the sleeve and hum your own tune. Pretty 'punk' idea, eh?

# KAJAGOOGOO



Words Nick Beggs/music Kajagoogoo  
Reproduced by kind permission Infinite Music/Intersong Music

Turn your back on me yeah  
Turn your back on me yeah

Loved you like no other  
I loved you like a brother  
What do I discover?  
I know I won't recover  
I can't help myself  
I can't help myself  
Loved you like no other  
I know I won't recover

Chorus:  
Turn your back on me yeah  
Now you turn your back on me  
Turn your back on me yeah  
Oh turn your back on me  
Turn your back on me yeah  
Now you turn your back on me  
Your back on me, your back on me  
Now you turn your back on me

Much more than I ought to  
I loved you like a daughter  
Got me in deep water  
And now I got to face the torture  
I can't help myself  
I can't help myself  
Much more than I ought to  
I loved you like a daughter

Repeat chorus

Turn your back on me yeah  
Now you turn your back on me  
Turn your back on me yeah  
Now you turn your back on me

Repeat 2nd verse

Turn your back on me yeah  
Turn your back on me yeah  
Now you turn your back on me  
Turn your back on me now  
Turn your back on me yeah  
Oh you turn your back on me  
Turn your back on me little girl  
Now you turn your back on me  
Turn your back on me now

Oh you turn your back on me  
Turn your back on me yeah  
Oh you turn your back on me  
Turn your back on me little girl  
Now you turn your back on me  
Turn your back on me now  
Oh you turn your back on me  
Turn your back on me little girl  
Now you turn your back on me  
Turn your back on me now  
Oh you turn your back on me  
Turn your back on me yeah  
Oh you turn your back on me

# TURN YOUR BACK ON ME

# WHISPERERS

● THE No.1 GOSSIP COLUMN ●

A meeting of great minds occurs soon when mighty **Morrissey** co-hosts a press conference with GLC leader **Ken Livingston**. They'll be promoting an anti-unemployment bash on London's South Bank. The concert, with **The Smiths** headlining, should attract some 60,000 young folk. Best news of all — it's free. . .

You'll be able to save even more money by not going to see **Cyndi Lauper**, who plays here soon. . .

Here's an Easter egg story for all you intrepid ornithologists. **Ultravox** man **Chris Cross** is a self-styled expert on the mating habits of wild Canadian geese, arctic ducks, moorhens and the common chicken. His garden is now a bird lover's Eden with goslings hatching left, right and centre. . .

According to producer **Quincy Jones**, **Michael Jackson's** nickname is 'Smelly'. Why? "Because he's so polite. I love Smelly, he's the purest product in America today," Jones says. "He was up at my house the other day with my old pal **Marlon Brando**. Brando was talking trash, telling raunchy street stories, while Smelly was covering his ears."

Wasn't that sweet? Now, a word of warning from those furry Easter **Bunnymen**. If you're going to their Crystal Day bash, hop over to **Brian's Cafe** in L'pool and pick up one of the special passes that gain entrance (plus ticket) to the festivities. While you're there, sample one of Bri's famous breakfasts. Donkey leg and chips is a speciality de la maison. . .

Hold the front page: guitarist **Kelly Johnson** has left **Girlschool**. . .

Here's a good name to drop. Trendy **Don Was** of **Was Not Was** is in town to produce an LP by Scottish hopefuls **Floy Joy**. . .

**Siobhan** of **Bananarama** has chopped all her hair off and is now to be seen skulking in a skull cap. . .

To Middlesboro, where the entire population took to the streets when **Frankie's Paul Rutherford** and **Brian Nash** opened a brand spanking new **HMV** shop. . .

Cover star of the next **Smiths** single 'Heaven Knows I'm Miserable Now' will be **Viv Nicholson**, the woman who won and lost a fortune on the pools. Her book **Spend, Spend, Spend** is a **Morrissey** favourite, even though **Ms Nicholson** is now in a remand home.

Over the Pennines in **Manchester** **Blancmange's** **Neil Arthur** was surprised to see his mum roar up to rehearsals on a **Harley Davidson** and present him with one of her famous potato pies. . .

Now that the **Durans** world tour has

finished, **Nick Rhodes** is looking for a New York flat. . .

Due soon: **The Colour Field's** cover version of the old **Noel Harrison** chestnut 'Windmills Of Your Mind'. What on earth made 'em choose that? . . .

We spotted **Pete Burns** & co swanning around South Molton Street recently. Their all-white garb caused more than one passer by to observe: "Is that the **Boy George** mob?" . . .

**African star King Sunny Ade** has been seen around town in his gold **Rolls Royce**. The **King** is recording here but finds it so cold that he has to fly home to **Lagos** every weekend.

Controversial German demolitionists **Einsturzende Neubaten** reckon they'll be playing behind the **Iron Curtain** in **May** — which their manager **Stevo** says is "a statement in itself". At least **Einsturwhatsit** should be able to get a tune out of it. . .



**Gotcha!** Eurythmic **Dave Stewart** (tartan trews and beard) celebrates his recent engagement to New York singer **Nona Hendryx** with a lengthy discussion of **British economic policy** between the wars. His future bride listens intently.

As for **Marc Almond**, he's still following the sun. Morocco one week, Spain the next. . .

That strange band **ADX** (formerly **The Adicts**) played a gig in **Berlin** recently. The crowd, not unnaturally, invaded the stage. Our lads were saved from serious injury when a 25-stone female bouncer booted off the miscreants with the assistance of her white rat, perched neatly on a burly shoulder. . .

At the more sedate **Nik Kershaw** apres-concert bash, the stars thronged to be seen with the slight, snood-like

genius. We saw **Stu Copeland**, **Bucks Fizz**, **Therese Bazar**, **Steve Harley**, **Wham** and their hero **Donny Osmond**, who looked every bit as vile as we remembered him. . .

**Great Rock 'n' Roll Swindle** director **Julien Temple** is making a £4 million movie of **Paul Weller's** fave book, **Collin MacInnes' Absolute Beginners**. Described as "an English **West Side Story**", it'll feature two songs by **Sade**. . .

**Boy George** is delighted with the three songs **Culture Club** have done for the film **Electric Dream**. "I consider them three of our best ever. One of them is a real rock 'n' roll song with **Adam Faith** type yodelling on it." **George** would also like to work with an all girl group. "Most of the ones around are really naff," he says.

Those nonchalant **Wham** boys told us that they'd been recording in **Barbados** — "but it was so boring, with no girls or young people, that we decided to fly to **Miami**". . .

**George** is to produce the debut single for some bloke no one's heard of called **David Austin**. . .

**Mari Wilson** has finally had her beehive lopped off after months of agonising. She took the plunge after deciding that her hair was more respected than her voice. And why not? . . .

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*...missing you now*



# QUEEN

## I WANT TO BREAK FREE

I WANT TO BREAK FREE  
 I WANT TO BREAK FREE  
 I WANT TO BREAK FREE FROM YOUR LIES  
 YOU'RE SO SELF SATISFIED I DON'T NEED YOU  
 I'VE GOT TO BREAK FREE  
 GOD KNOWS, GOD KNOWS I WANT TO BREAK FREE

I'VE FALLEN IN LOVE  
 I'VE FALLEN IN LOVE FOR THE FIRST TIME  
 AND THIS TIME I KNOW IT'S FOR REAL  
 I'VE FALLEN IN LOVE, YEAH  
 GOD KNOWS, GOD KNOWS I'VE FALLEN IN LOVE

IT'S STRANGE BUT IT'S TRUE  
 I CAN'T GET OVER THE WAY YOU LOVE ME LIKE YOU DO  
 BUT I HAVE TO BE SURE  
 WHEN I WALK OUT THAT DOOR  
 OH HOW I WANT TO BE FREE, BABY  
 OH HOW I WANT TO BE FREE  
 OH HOW I WANT TO BREAK FREE

BUT LIFE STILL GOES ON  
 I CAN'T GET USED TO LIVING WITHOUT, LIVING WITHOUT  
 LIVING WITHOUT YOU BY MY SIDE  
 I DON'T WANT TO LIVE ALONE, HEY  
 GOD KNOWS, GOT TO MAKE IT ON MY OWN  
 SO BABY CAN'T YOU SEE  
 I'VE GOT TO BREAK FREE

I'VE GOT TO BREAK FREE  
 I WANT TO BREAK FREE, YEAH  
 I WANT, I WANT, I WANT, I WANT TO BREAK FREE

Words and music John Deacon.  
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 On EMI Records.



NEXT WEEK

# Nº1 IS 1

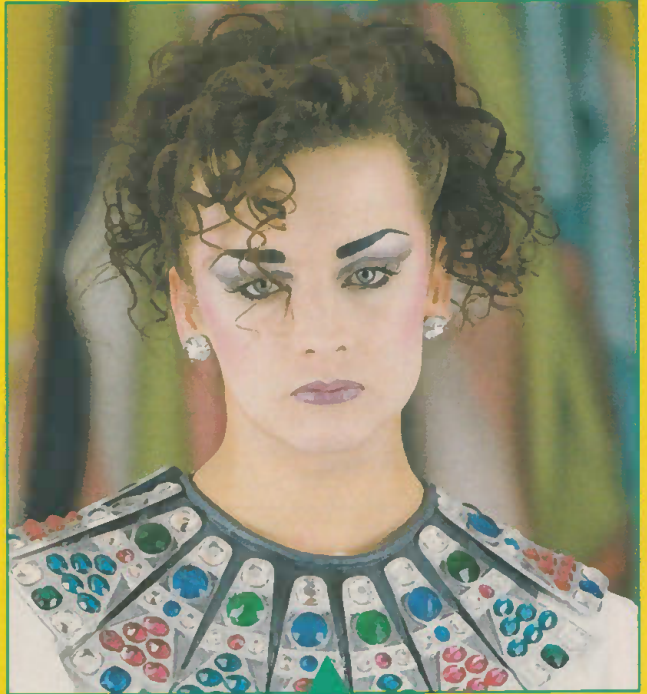
... so naturally we're having a party.  
 And we've got some very special guests  
 coming along to help us celebrate our first  
 birthday. . .



HE'LL BE THERE



SHE'LL BE THERE



HE'LL BE THERE



HE'LL BE THERE



THEY'LL BE THERE



HE'LL BE THERE

... and if you've got 35p, you can be there too.

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IF YOU'RE LUCKY

# Nº1

SOMETHING TO CELEBRATE  
EVERY THURSDAY

WE SEPARATE THE FACT FROM THE FICTION IN...

# WANNA KNOW SOMETHING?

ANSWERED BY HUW COLLINGBOURNE

**Where did Nena get her balloons, why did Grandmaster get flashed and what exactly did Frankie do in Hollywood? These and many other questions will not be answered in this week's Wanna Know Something...**

What's happened to Kraftwerk? We were promised an album 'Techno Pop' plus a tour to coincide with 'Tour de France' back in August 1983!  
*Boy Lurch (David Butterfield), Wakefield.*

Apparently Kraftwerk recorded the album, then decided it wasn't quite up to their exacting standards, so they re-recorded it, but then they decided that it still wasn't quite right, so guess what they're doing now...? Well, actually, your guess is as good as mine, or the record company's, come to that.

All that EMI know is that somewhere in a darkened cellar in Dusseldorf, the Kraftwerkian quartet are doing something. When an album finally emerges it will be released and there will be a tour to promote it.

The day, month or year of release are not yet known and since EMI have already had to cancel half a dozen release dates, they're not setting any more until the records have actually been

pressed!

Where does Captain Sensible get his hats from?  
*W.X., Wednesbury.*  
The Hat Shop, 58 Neal Street, Covent Garden, London, WC2.



Where did you get that hat?

**Why? Because nobody asked them.**

**Any questions? Write to Wanna Know Something, No.1, Room 2614, King's Reach Tower, Stamford Street, London SE1 9LS.**

Please could you tell me which group did spikey-haired Paul Young have the hit 'Toast' with. Was it Q-Tips or Streetband? And what number did it get to in the charts? And could you tell Paul Young that I'm absolutely bonkers over him.  
*Paul Young Fan, Dyfed.*

Paul Young was with Streetband when the group had a hit with 'Toast/Hold On' in 1978. The single got to No.18 in the charts.

And no, I won't tell Paul Young that you're absolutely bonkers over him. This is the queries page, not the personal ads, you know.

Please could you tell me who that young man is from The Style Council who plays the drums, as I find him incredibly attractive - as well as looking like my hairdresser!  
*Miss Nicola Humphreys, Wakefield.*  
The incredibly attractive young man in question is called Steve White, he's 18 years old and has been playing with The Style Council since last summer.

Steve was introduced to the

group by their record company, Polydor; this was following Steve's performances in 'Labelled With Love', the post-Squeeze musical by Glenn Tilbrook and Chris Difford which was put on at London's Albany Theatre.

Steve has no connections with the world of hairdressing, however, and any resemblance to your hairdresser is purely coincidental.

Please, please, please could you tell me where I could get hold of the long false hair that Marilyn uses? I would be very grateful if you could give me an address or something.

*Chris Orpin, High Wycombe.*

The hair which Marilyn wears is a synthetic fibre supplied by Hair Raisers Ltd., 105 Cleveland Street, London W1 (Tel: 01-580 7666). It is bought in bundles or 'switches' at about £9.75 each. To get a full head of the stuff like Marilyn could set you back a few bob though, because you'd need about five or six 'switches'.

## MICHAEL JACKSON

BODY AND SOUL

An Illustrated Biography By Geoff Brown



Michael Jackson is the most universally popular performer of the '80s. *Thriller* has sold in excess of 28 million copies to date; over a million in Great Britain alone. He earns in the region of £7 million a year, and he is still only 25 years old.

**MICHAEL JACKSON: BODY & SOUL** tells the story to date. 128 pages, 18 pages in colour, £4.95 over 100 photographs. Available from all good bookshops and record stores, or direct from the publishers adding £1.05 postage and packing.

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The fibre is either tied in or glued onto existing hair, but be sure that you really want it, because if you change your mind, the only way of getting it out again is by cutting the links in your own hair.

Of course, if you're prepared to wait, you could always grow your own.



Can you see the join? We tell you how to get knotted the Marilyn way.

Please help me. I'm madly in love with Johnny Marr of The Smiths. I would be grateful if you could give me information about him, eg. Date

of birth, etc.

L.S., Edinburgh.

Johnny was born on 31.10.1963 in Manchester. Etc. . .? You'll just have to find *that* out for yourself, petal.

Can you please find out if Tony Butler of Big Country is married, and also whether he's got a middle name.

Dorris Wilkes, Burnley.

Antony Earl Peter Butler has a wife called Jackie and a young son, Alexander.

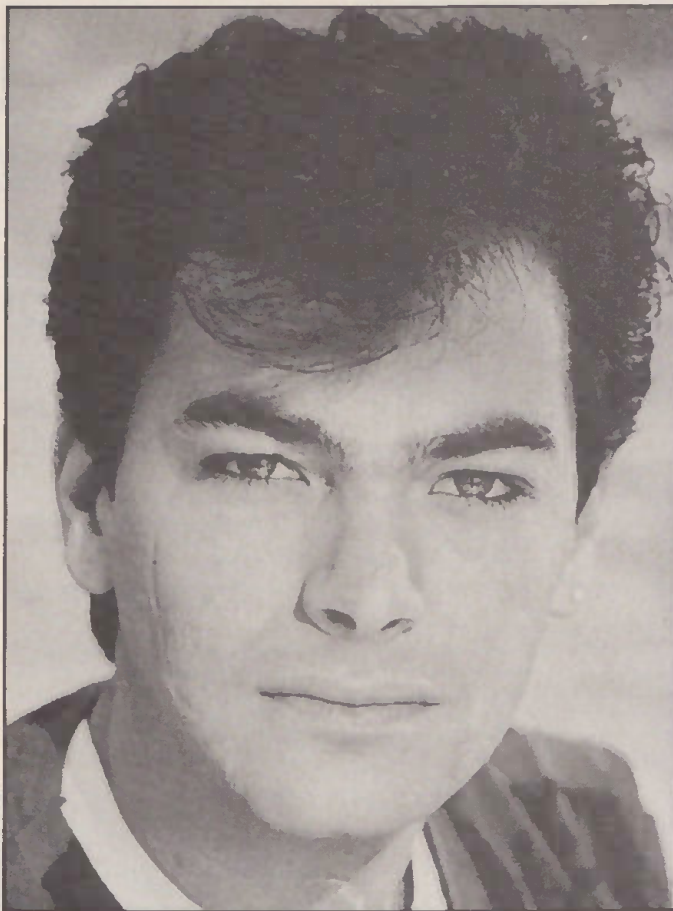
Could you please tell me how I could get hold of the words to 'Time' by Culture Club as I can't find them anywhere. Could you also give me a home or follow-on address so I can get in touch with Jon Moss.

Culture Club Fan, Kent.

The lyrics you're after are in the music/songword book 'Kissing To Be Clever', which is published by Virgin. It is available from most music shops, though if you've any problems in getting it, write to Music Sales, 78 Newman Street, W1.

As for Jon Moss's home address - honey, you gotta be kidding! Can you imagine what a wreck our private lives would be if all us mega-hunk sex symbols revealed that sort of information to our eager admirers!

I can only suggest that you try writing to the authorised address: Multicultural Club, Wedge Music, 63 Grosvenor Street, London W1. Remember to enclose a SAE when you write to either of these addresses.



Where can you get hold of this man?

# ICEHOUSE

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TAKING

THE

TOWN

 Chrysalis

WRITE

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

# 1

# O

# NE TO

Libellous adverts are against the law. So why a whole page of Boots flogging musical history for Mother's Day, thus implying that female parenthood atrophies the brain?  
My favourites from the current chart are UB40 and Simple Minds, with an affectionate glance at Culture Club and a giggle for Alexei Sayle.

This type of music is a projection of contemporary attitudes. Tomorrow it will be dead or fossilized like the records in the advert.

All brains do not fossilize along with it. If any of my offspring gave me Vic Damone I'd bust it over his head. *Seething Supergran, Matlock, Derbyshire.*

**We've got a shrewd idea that this is from one of the staff's mother-in-law. Here's a clue: on Mother's Day she got 'Hanna Hanna' by China Crisis. Vic Damone, incidentally, is an old 'big band' leader.**

I have wrote a poem about *No. 1* so you can put it in and give me a fiver.

*No. 1* is such fun,  
Rain or sun,  
Down to the newsagents I run,  
to get my pages of fun.

Good, eh?  
*Karen Parott, Scarborough.*  
**OK, that's worth a record token. Trouble is, they don't do 10p tokens.**

Where have Modern Romance got to?

I have not heard anything about them since before Christmas apart from when they were touring the Far East, and when they appeared on the Rock and Pop Awards, even then John Du Prez was missing.

Instead of having to read about groups that have split up, eg Marc Almond and Soft Cell, let's have some features on bands that are still going.

*Mike Mullins' Silver Tie, Coventry.*  
**Have they emigrated to South America to start new lives? Are they living under an assumed name? Could they be having even more holidays than Duran Duran? Readers, write in and tell us what you think has happened to Modern Romance, the Marie Celeste of British pop.**



**Did David Jaymes remember to feed pussy before he disappeared?**

Dear Little Shirley, who the hell do you think you are slugging off Mel Brooks like that?

In case you didn't realise, the words to the song are "do it, Adolf, do it" not "do it, Hitler, do it" as you said.

You really are dippy, moaning about half-naked women doing so-called dirty movements. If he likes that sort of thing, he's entitled to show it in his video. After all you didn't have to sit watching it, did you?

A word of advice, for God's sake don't go and see his film or you might just faint from shock and disgust.

*Flash Gordon, W. Sussex.*  
**Mel Brooks has already made one film satirising Hitler and the Nazis. Some people reckon two is one too many.**

I've been getting *No. 1* for yonks now and on the whole it's 'triple wow', yet I can't help noticing a subtle lack of Mike Read.

Does this mean no one else wants him? Can I have him all to myself?

Mike Read is my idea of a real man, he is so handsome, rugged witty, considerate, intelligent and he is a great guitarist and superb singer, your honour I rest my case.

*Julie, Winsford, Cheshire.*  
**Don't you rest your case here, this isn't any old case-resting page.**

Dear John Taylor, I'd strongly advise you not to become Joan Collins' next lover in *Dynasty*.

The last time she was having a bit of nooky with Colby, her poor lover had a heart attack.

Even worse, if J.T. was to progress from lover to husband of aged Joanie, the result could be

The other week in *No. 1* I read a letter about Billy Joel and after it in your comments you compared him to Nana Mouskouri!

What the hell do you think you're doing?

Nana Mouskouri is miles better than Billy Joel, she's got a beautiful soulful voice, wears lovely dresses, can speak perfect French and does a lot more concerts than Billy Joel.

Even if she does have a pair of glasses that make her look like

Ronnie Barker.

Not many people know this but the 'nana' bit in Bananarama comes from Siobhan, Keren and Sarah's heroine worship of this great international star.

I have a feeling that 1984 is going to be the comeback year for Nana, she certainly deserves the success. *Horst Krummel, Hemel Hempstead.*  
**Never in the history of *One To 1* has a reader's letter been so wrong.**



**Bananarama meet three Karen Swayne lookalikes**

catastrophic. After all, we know what happened to Colby when he married Joan Collins.

*A Mary Whitehouse Clone, Cambuslang, Glasgow.*

**Don't leave us in suspense like this, what did happen? She didn't cut him off without a penny, did she?**

I may sound like an ignorant jerk and you will probably think what a stupid question, but who IS Paul Bursche?

I have read a lot about him in *One To 1* and I would love to know who exactly this person is, please tell me. *Simon Le Bon's Secret Girlfriend, Corsham, Wiltshire.*

**Yes, it had to come — the first philosophy question ever posed on the *One To 1* page, WHO is Paul Bursche and why? We asked him and he couldn't tell us. He knows he's not The Cocteau Twins, Jackie Charlton or Nelson Piquet — a typical freelance journalist's answer.**

Personally, I didn't like Slade's song, "we believe in women, my oh my".

We exist, who wouldn't believe in us?  
*Mrs Martha Whyte, London W11.*  
**Can't argue with that.**

Here's a kitchen top ten for you.

1. 'New Spoons On Monday' Duran Duran
  2. 'That's Sieving All Right' Joe Fagin
  3. 'You Can't Stop The Muesli' Village People
  4. 'Happy Fork' Captain Sensible
  5. 'Sweet Creams (Are Made Of This)' Eurythmics
  6. 'I Give You My Tart' Hot Chocolate Fudge Sauce
  7. 'Dishful Thinking' China Crisis
  8. 'Pies Of Peace' Paul McVitie
  9. 'An Innocent Ham' Billy Joel
  10. 'My Ever Changing Foods' Style Council
- Mandy Park, Dorchester.*

## OUT OF THE HAT

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

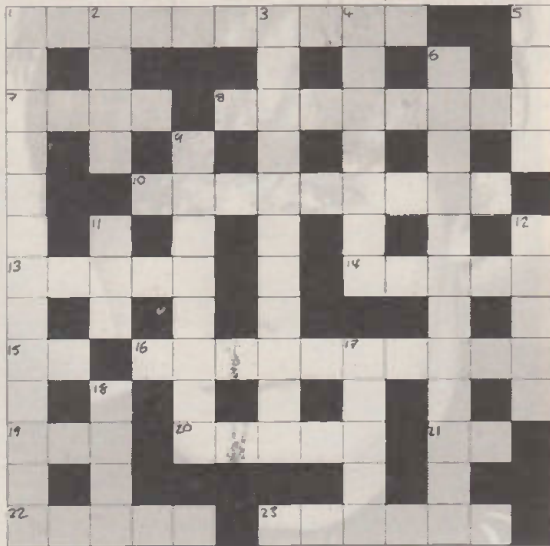
1. HELLO Lionel Richie
  2. STREET DANCE Break Machine
  3. 99 RED BALLOONS Nena
  4. JOANNA Kool And The Gang
  5. SOMEBODY'S WATCHING ME Rockwell
- Tracy Hills, Dyffryn, Gwent.*

This week's coupon is on page 20.





# STAR CROSS



Know the face? See 14 across

## ACROSS

1. He favours dancing girls (3,7)
7. Penny Road by the Beatles (Shurely shome mistake . . .) (4)
8. 1st 2 Tone clue: Pauline
9. Black's old band (8)
10. Ian Dury song the Beeb didn't like: \_\_\_ Autisticus (9)
13. Now that's what I call . . .! (5)
14. Roddy's kind of camera (5)
15. \_ Sell Out (Malcolm X) (2)
16. Exile On . . . (Rolling

19. It goes with SAY on Channel 4 (3)
20. Nr Norman (5)
21. Once I thought my innocence was gone/Now I know that happiness goes . . . (The Longest Time) (2)
22. Ms. Lennox (5)
23. He's always on about motors (6)

## DOWN

1. Special AKA want to free him (6,7)
2. Sade's royal description of
3. Cameo have got a weird girl (4,7)
4. Where Kim Wilde's kids came from (7)
5. Smeggy's silly sounding name for a king (4)
6. There's an old Madness hit in ME EVIL TO BUST (anag) (2,4,4,2)
9. 2nd 2 Tone clue: Terry Hall's old band (8)
11. Lesley or Daniel (3)
12. '60s star Walker, back with a new album (4)
17. What they call that tune from the *Thorn Birds* (5)
18. Metallic Maiden? (4)

## SPLIT PERSONALITY

Figured out who it is? Right!

1. What's his *real* name?
2. Does he live in  
(a) Park Lane  
(b) Liverpool  
(c) Croydon?
3. He recently produced a single for the group who backed him on 'Happy Talk'. Who are they?
4. Which breakfast cereal has he been advertising on TV?



PUZZLE ANSWERS ON PAGE 45

OUT NOW IT'S NEW OUT NOW IT'S NEW OUT NOW IT'S NEW

THE GREATEST  
READ MONEY  
CAN BUY

68

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AND TRUE-LIFE  
CONFESSIONS!



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chooses only the best  
love stories

20

DRAMATIC  
STORIES OF  
HAPPINESS AND  
HEARTBREAK!

YOUR CHANCE TO READ  
THE PHOTO STORIES THAT  
MADE MY GUY FAMOUS!

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## Puzzle answers

ACROSS: 1. Nik Kershaw 7. Lane 8. Selector 10. Spasticus  
13. Music 14. Aztec 15. No 16. Main Street 19. Ear (Say) 20. Steve  
21. On 22. Annie 23. Alexei (Say)  
DOWN: 1. Nelson Mandela 2. King 3. She's Strange 4. America 5. Kurt  
6. It Must Be Love 9. Specials 11. Ash 12. Scott 17. Theme 18. Iron  
SPLIT PERSONALITY: It's Captain Sensible  
1. Ray Burns 2. Croydon 3. Dolly Mixture 4. Weatbix

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| 3. DURAN DURAN (Whta Park)  | 9. U 2        | 15. EURYTHMICS      | 21. NICK HEYWARD       | 27. KISS (Wembley 83) |
| 4. DAVID BOWIE (June 83)    | 10. BAUHAUS   | 16. TOYAH (Dec 83)  | 22. THOMPSON TWINS     | 28. CLIFF RICHARD     |
| 5. BARRY MANILOW (Blenheim) | 11. SOFT CELL | 17. SHANIN STEVENS  | 23. SPANDAU BALLET     | 29. DAVID ESSEX       |
| 6. KIDS FROM FAME           | 12. DUEEN     | 18. TEARS FOR FEARS | 24. KAJAGOOGOO         | 30. ROCK GODDESS      |
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## U.S. SINGLES

- 1 AGAINST ALL ODDS Phil Collins (Atlantic)
- 2 FOOTLOOSE Kenny Loggins (Columbia)
- 3 HELLO Lionel Richie (Motown)
- 4 HOLD ME NOW Thompson Twins (Arista)
- 5 MISS ME BLIND Culture Club (Virgin/Epic)
- 6 AUTOMATIC Pointer Sisters (Planet)
- 7 SOMEBODY'S WATCHING ME Rockwell (Motown)
- 8 LOVE SOMEBODY Rick Springfield (RCA)
- 9 HERE COMES THE RAIN Eurythmics (RCA)
- 10 THEY DON'T KNOW Tracey Ullman (MCA)
- 11 YOU MIGHT THINK The Cars (Elektra)
- 12 ADULT EDUCATION Hall & Oates (RCA)
- 13 TO ALL THE GIRL'S I'VE LOVED BEFORE Julio Iglesias And Willie Nelson (Columbia)
- 14 JUMP Van Halen (Warner Bros)
- 15 EAT IT Weird Al Yankovic (Scotti Bros/Epic)
- 16 GIRLS Dwight Twilley (EMI-America)
- 17 GIRLS JUST WANT TO HAVE FUN Cyndi Lauper (Portrait)
- 18 TONIGHT Kool & The Gang (De-Lite)
- 19 DON'T ANSWER ME Alan Parsons Project (Arista)
- 20 HEAD OVER HEELS The Go-Go's (I.R.S.)
- 21 I WANT A NEW DRUG Huey Lewis And The News (Chrysalis)
- 22 THE AUTHORITY SONG John Cougar Mellencamp (Riva)
- 23 LET'S HEAR IT Deniece Williams (Columbia)
- 24 LEAVE IT Yes (Atco)
- 25 THE LONGEST TIME Billy Joel (Columbia)
- 26 BREAKDANCE Irene Cara (Geffen)
- 27 OH, SHERRIE Steve Perry (Columbia)
- 28 A FINE FINE DAY Tony Carey (MCA)
- 29 SHOW ME The Pretenders (Sire)
- 30 DANCING IN THE SHEETS Shalamar (Columbia)

Chart courtesy Billboard

## U.S. ALBUMS

- 1 FOOTLOOSE Kenny Loggins (Columbia)
- 2 1984 Van Halen (Warner Bros)
- 3 THRILLER Michael Jackson (Epic)
- 4 CAN'T SLOW DOWN Lionel Richie (Motown)
- 5 SPORTS Huey Lewis & The News (Chrysalis)
- 6 COLOUR BY NUMBERS Culture Club (Virgin)
- 7 TOUCH Eurythmics (RCA)
- 8 LOVE AT FIRST SIGHT Scorpions (Mercury)
- 9 HEARTBEAT CITY The Cars (Elektra)
- 10 SHE'S SO UNUSUAL Cyndi Lauper (Portrait)
- 11 LEARNING TO CRAWL The Pretenders (Sire)
- 12 INTO THE GAP Thompson Twins (Arista)
- 13 AN INNOCENT MAN Billy Joel (Columbia)
- 14 SYNCHRONICITY The Police (A&M)
- 15 AGAINST ALL ODDS Soundtrack (Atlantic)
- 16 UH-HUH John Cougar Mellencamp (Riva)
- 17 AMMONIA AVENUE The Alan Parsons Project (Arista)
- 18 IN 3-D Weird Al Yankovic (Scotti Bros/Epic)
- 19 SEVEN AND THE RAGGED TIGER Duran Duran (Capitol)
- 20 SOMEBODY'S WATCHING ME Rockwell (Motown)
- 21 90125 Yes (Atco)
- 22 ELIMINATOR ZZ Top (Warner Bros)
- 23 SHOUT AT THE DEVIL Motley Crue (Elektra)
- 24 THE WORKS Queen (Capitol)
- 25 BREAK OUT The Pointer Sisters (Planet)
- 26 TALK SHOW Go-Go's (I.R.S.)
- 27 99 LUFTBALLONS Nena (Epic)
- 28 HARD TO HOLD Rick Springfield (RCA)
- 29 WINDOWS AND WALLS Dan Fogelberg (Full Moon)
- 30 ROLL ON Alabama (RCA)

Chart courtesy Billboard

## DISCO/DANCE SINGLES

- 1 AIN'T NOBODY Rufus & Chaka Khan (Warner Bros.)
- 2 SOMEBODY ELSE'S GUY Jocelyn Brown (Island)
- 3 HELLO Lionel Richie (Motown)
- 4 SHE'S STRANGE Cameo (Club/Phonogram)
- 5 YOU'RE THE ONE FOR ME Paul Hardcastle (Total Control)
- 6 WHAT DO I DO Phil Fearon & Galaxy (Ensign/Island)
- 7 LOVE ME LIKE THIS Real To Reel (Arista)
- 8 HI HOW YA DOIN' Kenny G (Arista)
- 9 SOMEDAY Gap Band (Total Experience)
- 10 JUST BE GOOD TO ME SOS Band (Tabu/Epic)
- 11 DON'T LOOK ANY FURTHER Dennis Edwards (Gordy)
- 12 LUCKY STAR Madonna (Sire)
- 13 GIVE ME TONIGHT Shannon (Club)
- 14 LOVEQUAKE Bobby King (Motown)
- 15 IN THE HEART Kool & The Gang (De-Lite)
- 16 AUTOMATIC Pointer Sisters (Planet/RCA)
- 17 P.Y.T. Michael Jackson (Epic)
- 18 DEJA VU AB's (Streetwave)
- 19 MEGASTREET Crusaders (MCA)
- 20 STAY WITH ME TONIGHT Jeffrey Osborne (A&M)
- 21 GET IN TOUCH WITH ME One Blood (Ensign)
- 22 IT'S RAINING MEN Weather Girls (CBS)
- 23 YAH MO B THERE James Ingram (Qwest)
- 24 TAXI J. Blackfoot (Allegiance)
- 25 YOUR LOVE IS KING Sade (Epic)
- 26 JESSE Grandmaster & Melle Mel (Sugarhill)
- 27 HIGH ENERGY Evelyn Thomas (Record Shack)
- 28 STREET DANCE Break Machine (Record Shack)
- 29 LOVE WARS Womack & Womack (Elektra)
- 30 ONE LOVE Bob Marley & The Wailers (Island)

Compiled by MRIB

## INDEPENDENT SINGLES

- 1 HAND IN GLOVE Sandie Shaw & The Smiths (Rough Trade)
- 2 PEOPLE ARE PEOPLE Depeche Mode (Mute)
- 3 THIEVES LIKE US New Order (Factory)
- 4 I AIN'T NOTHING BUT A GOREHOUND Cramps (New Rose)
- 5 SONG TO THE SIREN This Mortal Coil (4AD)
- 6 YOU'RE ALREADY DEAD Crass (Crass)
- 7 SAY YOU Colourbox (4AD)
- 8 PEARLY DEWDROPS Cocteau Twins (4AD)
- 9 THIS CHARMING MAN Smiths (Rough Trade)
- 10 WHAT DIFFERENCE DOES IT MAKE Smiths (Rough Trade)
- 11 TALK ABOUT THE PAST Wake (Factory)
- 12 BELA LUGOSI'S DEAD Bauhaus (Small Wonder)
- 13 HANK TURNS BLUE Folk Devils (Ray Records)
- 14 FASTER PUSSYCATS Cramps (New Rose)
- 15 I HAD TOO MUCH TO DREAM LAST NIGHT Naz Nomad & The Nightmares (Big Beat)
- 16 FUGI YAMA MAMA Frank Chickens (Kaz)
- 17 GREY Lack Of Knowledge (Crass)
- 18 HAND IN GLOVE Smiths (Rough Trade)
- 19 SNAKE DANCE March Violets (Rebirth)
- 20 42% Rubella Ballet (Jungle)
- 21 CREEPING AT MAIDA VALE Marc Riley (Intape)
- 22 RIP/NEW CHRISTIAN MUSIC Alien Sex Fiend (Anagram)
- 23 DO THE SQUARE Three Johns (Abstract)
- 24 STREET DANCE Break Machine (Record Shack)
- 25 SUNBURST & SNOWBLIND Cocteau Twins (4AD)
- 26 YOU'RE THE ONE Paul Hardcastle (Total Control)
- 27 NO ONE WAITS FOREVER (4Track EP) Orson Family (New Rose)
- 28 I WISH I HAD Indians In Moscow (Kennick)
- 29 BLUE MONDAY New Order (Factory)
- 30 TEMPLE OF LOVE Sisters Of Mercy (Merciful Release)

Compiled by MRIB

## READERS' CHART

- 1 IT'S A MIRACLE Culture Club (Virgin)
- 2 HELLO Lionel Richie (Motown)
- 3 IT'S RAINING MEN Weather Girls (Epic)
- 4 YOU TAKE ME UP Thompson Twins (Arista)
- 5 ROBERT DE NIRO'S WAITING Bananarama (London)
- 6 WOOD BEEZ Scritti Politti (Virgin)
- 7 THE CATERPILLAR The Cure (Fiction)
- 8 P.Y.T. Michael Jackson (Epic)
- 9 WOULDN'T IT BE GOOD Nik Kershaw (MCA)
- 10 PEOPLE ARE PEOPLE Depeche Mode (Mute)
- 11 GLAD IT'S ALL OVER Captain Sensible (A&M)
- 12 RELAX Frankie Goes To Hollywood (ZTT)
- 13 THAT'S THE WAY Dead Or Alive (Epic)
- 14 NELSON MANDELA Special AKA (2-Tone)
- 15 WHAT DO I DO Phil Fearon & Galaxy (Ensign)
- 16 YOUR LOVE IS KING Sade (Epic)
- 17 99 RED BALLONS Nena (Epic)
- 18 LUCKY STAR Madonna (Sire)
- 19 STREET DANCE Break Machine (Record Shack)
- 20 SILVER Echo & The Bunnymen (Korova)

## WRITER'S CHART

Chosen this week by Adrian Jones

- 1 BEATBOX (DIVERSION TWO) Art Of Noise (ZTT)
- 2 MONEY AND TIME The Great Divide (Ensign)
- 3 RUNAWAY The Moodists (Red Flame)
- 4 SONGS OF LOVE AND LUST Chris & Cosey LP (Rough Trade)
- 5 THE SMITHS The Smiths (Rough Trade)

## VIDEO

- 1 MAKING MICHAEL JACKSON'S THRILLER Michael Jackson (Vestron)
- 2 NOW THAT'S WHAT I CALL MUSIC VOLUME 11 Various (PMI)
- 3 ALCHEMY LIVE Dire Straits (PolyGram)
- 4 LIVE Judas Priest (CBS/Fox)
- 5 FOURPLAY EP Whitesnake (PMI)
- 6 VIDEO EP Marillion (PMI)
- 7 LIVE Whitesnake (PMI)
- 8 LIVE Phil Collins (PMI)
- 9 LIVE Marvin Gaye (Videoform)
- 10 HOT SUMMER NIGHT Donna Summer (PolyGram)

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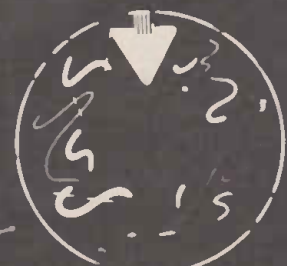
## DEEJAY'S CHOICE

Chosen this week by Paul Murphy, Monday DJ at the Wag, starting Friday this week at the Titanic Berkeley Square and Saturdays in Brighton at the Churchill Palace Hotel

- 1 BADEN POWELL Batukue No B
- 2 TROMTETA EN CUEROS Chocolate
- 3 VENCEREMOS Working Week
- 4 NIGHT IN TUNISIA Art Blakey
- 5 CIMMARON Papaïto
- 6 KING SA Tabu Ley & Mbilisa Bel
- 7 BAN CON TIM Super All-Stars
- 8 RONNIE SCOTT MAMBO Machito
- 9 CHEKERESON Irakere
- 10 MOZAMBIQUE Aldeoni

# 4000 ENDS

EMERGENCY (DIAL 999)  
 REMIXED FROM THE ALBUM  
 "A LITTLE SPICE" V 2301  
 SINGLE VS 677  
 7" and 12" *Virgin*





## U.K. SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	HIGHEST POSITION	
1	1	7	1	HELLO Lionel Richie (Motown)
2	6	4	2	AGAINST ALL ODDS Phil Collins (Virgin)
3	2	5	2	YOU TAKE ME UP Thompson Twins (Arista)
4	12	3	4	I WANT TO BREAK FREE Queen (EMI)
5	9	4	5	AIN'T NOBODY Rufus & Chaka Khan (Warner Bros)
6	5	4	5	GLAD IT'S ALL OVER Captain Sensible (A&M)
7	4	6	3	A LOVE WORTH WAITING FOR Shakin' Stevens (Epic)
8	3	6	3	PEOPLE ARE PEOPLE Depeche Mode (Mute)
9	7	6	7	NELSON MANDELA Special AKA (2 Tone)
10	13	8	10	WOOD BEEZ Scritti Politti (Virgin)
11	27	2	11	WHEN YOU SAY . . . Kool & The Gang (De-Lite)
12	16	3	12	THE CATERPILLAR The Cure (Fiction)
13	23	2	13	JUST BE GOOD TO ME S.O.S. Band (Tabu/Epic)
14	20	3	14	LOCOMOTION OMD (Virgin)
15	31	2	15	DON'T TELL ME Blancmange (London)
16	22	3	16	SOMEDAY Gap Band (Total Experience)
17	33	2	17	SILVER Echo & The Bunnymen (Korova)
18	24	6	18	THAT'S THE WAY Dead Or Alive (Epic)
19	34	2	19	HAND IN GLOVE Sandie Shaw (Rough Trade)
20	8	9	4	ROBERT DE NIRO'S WAITING Bananarama (Capitol)
21	10	6	3	IT'S A MIRACLE Culture Club (Virgin)
22	—	1	22	THIEVES LIKE US New Order (Factory)
23	—	1	23	THE REFLEX Duran Duran (EMI)
24	14	5	8	P.Y.T. Michael Jackson (Epic)
25	39	2	25	DANCING GIRLS Nik Kershaw (MCA)
26	11	8	2	IT'S RAINING MEN Weather Girls (CBS)
27	35	6	27	DR. MABUSE Propaganda (ZTT)
28	—	1	28	ONE LOVE/PEOPLE GET READY Bob Marley (Island)
29	29	3	29	GIVE ME TONIGHT Shannon (Club/Phonogram)
30	15	6	15	LUCKY STAR Madonna (Sire)
31	—	1	31	PEARLY DEWDROPS Cocteau Twins (4AD)
32	40	2	32	WHEN YOU'RE YOUNG Flying Pickets (10)
33	—	1	33	SOMEBODY ELSE'S GUY Jocelyn Brown (Fourth & Broadway)
34	17	7	6	WHAT DO I DO? Phil Fearon & Galaxy (Ensign)
35	18	9	4	YOUR LOVE IS KING Sade (Epic)
36	36	2	36	AUTOMATIC Pointer Sisters (Planet)
37	19	7	13	CHERRY OH BABY UB40 (Det Int/Virgin)
38	—	1	38	I'M FALLING The Bluebells (London)
39	—	1	39	SEARCHIN' Hazell Dean (Proto)
40	44	5	32	DON'T LOOK ANY FURTHER Dennis Edwards (Gordy)
41	42	4	41	YOU'RE THE ONE Paul Hardcastle (Total Control)
42	25	4	25	NO SELL OUT Malcolm X (Island)
43	—	1	43	HI, HOW YA DOIN'? Kenny G (Arista)
44	48	4	38	SHE'S STRANGE Cameo (Club)
45	—	1	45	YOU DON'T LOVE ME Marilyn (Love)
46	21	4	21	HEAVEN The Psychedelic Furs (CBS)
47	37	6	16	SWIMMING HORSES Siouxsie & The Banshees (Wonderland)
48	49	3	46	TO ALL THE GIRLS I'VE LOVED BEFORE Willie Nelson & Julio Iglesias (CBS)
49	—	1	49	JESSE Grandmaster & Melle Mel (Sugar Hill)
50	—	1	50	EAT IT Weird Al Yankovic (Scotti Bros)

### THE NEXT 25

51	—	—	—	LOVE GAMES Belle & The Devotions (CBS)
52	—	—	—	GOREHOUD Cramps (New Rose)
53	—	—	—	HIGH ENERGY Evelyn Thomas (Record Shack)
54	—	—	—	THE GREATNESS Julian Cope (Mercury)
55	—	—	—	FOOTLOOSE Kenny Loggins (CBS)
56	—	—	—	NIGHT LADIES Crusaders (MCA)
57	—	—	—	LOVEQUAKE Bobby King (Motown)
58	—	—	—	42% Rubella Ballet (Jungle)
59	—	—	—	SMALL TOWN CREED Kane Gang (Kitchenware)
60	—	—	—	GOOD TECHNOLOGY Red Guitars (Self Drive)
61	—	—	—	SOUL'S ON FIRE Tracie (Respond)
62	—	—	—	HAPPY ENDING Joe Jackson (A & M)
63	—	—	—	THE BIG MUSIC Water Boys (Ensign)
64	—	—	—	HANK TURNS BLUE Folk Devils (Granges)
65	—	—	—	MACK THE KNIFE King Kurt (Stiff)
66	—	—	—	SNEAKING OUT THE BACK DOOR Matt Bianco (WEA)
67	—	—	—	BREAK Play Dead (Clay)
68	—	—	—	I SWEAT Nona Hendryx (RCA)
69	—	—	—	NO ONE WAITS FOREVER Orson Family (New Rose)
70	—	—	—	SUCH A SHAME Talk Talk (EMI)
71	—	—	—	LIBERATOR Spear Of Destiny (Burning Rome)
72	—	—	—	EIGHTIES Killing Joke (EG/Polydor)
73	—	—	—	BABY YOU'RE DYNAMITE Cliff Richard (EMI)
74	—	—	—	BEAT BOX Art Of Noise (ZTT)
75	—	—	—	THE DECEIVER The Alarm (IRS)

Courtesy of NME

## U.K. ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	HIGHEST POSITION	
1	3	4	1	NOW THAT'S WHAT I CALL MUSIC Various (EMI/Virgin)
2	1	26	1	CAN'T SLOW DOWN Lionel Richie (Motown)
3	5	10	1	INTO THE GAP Thompson Twins (Arista)
4	2	70	1	THRILLER Michael Jackson (Epic)
5	4	7	1	HUMAN'S LIB Howard Jones (WEA)
6	6	6	3	ALCHEMY Dire Straits (Vertigo)
7	7	3	7	LAMENT Ultravox (Chrysalis)
8	9	26	5	AN INNOCENT MAN Billy Joel (CBS)
9	13	8	2	THE WORKS Queen (EMI)
10	10	9	2	THE SMITHS The Smiths (Rough Trade)
11	8	6	2	CAFE BLEU Style Council (Polydor)
12	14	4	12	BODY AND SOUL Joe Jackson (A&M)
13	16	8	11	HUMAN RACING Nik Kershaw (MCA)
14	15	27	1	COLOUR BY NUMBERS Culture Club (Virgin)
15	—	1	15	GRACE UNDER PRESSURE Rush (Vertigo)
16	12	11	1	SPARKLE IN THE RAIN Simple Minds (Virgin)
17	11	2	11	GREATEST HITS Marvin Gaye (Telstar)
18	20	31	1	LABOUR OF LOVE UB40 (Dep Int/Virgin)
19	—	1	19	SOPHISTICATED BOOM BOOM Dead Or Alive (Epic)
20	19	22	1	TOUCH Eurythmics (RCA)
21	38	7	21	OFF THE WALL Michael Jackson (Epic)
22	31	2	22	AND I LOVE YOU SO Howard Keel (Warwick)
23	23	3	23	VICTIMS OF CIRCUMSTANCE Barclay James Harvest (Polydor)
24	18	21	1	UNDER A BLOOD RED SKY U2 (Island)
25	21	11	18	VERY BEST OF MOTOWN LOVE SONGS Various (Telstar)
26	—	1	26	ONE EYED JACKS Spear Of Destiny (Epic)
27	17	7	4	FUGAZI Marillion (EMI)
28	34	2	28	POINTS ON THE CURVE Wang Chung (Geffen)
29	—	1	29	STOMPIN' AT THE SAVOY Rufus with Chaka Khan (Warner Bros)
30	24	4	24	IT'S YOUR NIGHT James Ingram (Qwest)
31	—	1	31	BANANARAMA Bananarama (London)
32	36	2	32	WIRED TO THE MOON Chris Rea (Magnet)
33	25	15	6	THE CROSSING Big Country (Mercury)
34	41	14	8	1984 Van Halen (WEA)
35	30	2	30	THE BOP WON'T STOP Shakin' Stevens (Epic)
36	—	1	36	AT WAR WITH SATAN Venom (Neat)
37	—	1	37	A LITTLE SPICE Loose Ends (Virgin)
38	RE	1	38	NOW THAT'S WHAT I CALL MUSIC VOL. 1 Various (EMI/Virgin)
39	—	1	39	AGAINST ALL ODDS—SOUNDTRACK Various (Virgin)
40	29	38	1	NO PARLEZ Paul Young (CBS)
41	40	2	39	MADONNA Madonna (Sire)
42	50	2	42	POET II Bobby Womack (Motown)
43	—	1	43	FOOTLOOSE—SOUNDTRACK Various (CBS)
44	22	5	17	THE ICICLE WORKS Icicle Works (Beggars Banquet)
45	47	3	23	YENTL Barbra Streisand (CBS)
46	—	1	46	RECKONING REM (IRS)
47	27	3	22	GHETTO BLASTER Crusaders (MCA)
48	RE	1	48	G FORCE Kenny G (Arista)
49	—	1	49	FAME AND FASHION David Bowie (RCA)
50	RE	1	50	LOVE WARS Womack & Womack (Elektra)

### THE NEXT 25

51	—	—	—	THREE OF A PERFECT PAIR King Crimson (EG)
52	—	—	—	ABOUT FACE David Gilmour (Harvest)
53	—	—	—	STREET SOUNDS VIII Various (Streetsound)
54	—	—	—	I CAN HELP Elvis Presley (RCA)
55	—	—	—	LAST NIGHT IN SODOM Soft Cell (Some Bizzare)
56	—	—	—	STREET SOUNDS ELECTRO III Various (Streetsounds)
57	—	—	—	GREATEST HITS Michael Jackson & The Jackson Five (Telstar)
58	—	—	—	THE FLAT EARTH Thomas Dolby (EMI)
59	—	—	—	IN THE HEART Kool & The Gang (De-Lite)
60	—	—	—	STATIONARY TRAVELLER Camel (Decca)
61	—	—	—	SWOON Prefab Sprout (Kitchenware)
62	—	—	—	FOOTLOOSE SOUNDTRACK Various (CBS)
63	—	—	—	IN YOUR EYES George Benson (Warner Bros)
64	—	—	—	SEVEN & THE RAGGED TIGER Duran Duran (EMI)
65	—	—	—	GREATEST HITS Roberta Flack (K-Tel)
66	—	—	—	LET THE MUSIC PLAY Shannon (Club)
67	—	—	—	GENESIS Genesis (Charisma/Virgin)
68	—	—	—	90125 Yes (Atco)
69	—	—	—	IT'S MY LIFE Talk Talk (EMI)
70	—	—	—	SILVER Cliff Richard (EMI)
71	—	—	—	DON'T LOOK ANY FURTHER Dennis Edwards (Gordy)
72	—	—	—	CRUCIAL ELECTRO Various (Streetsounds)
73	—	—	—	TRUE Spandau Ballet (Chrysalis)
74	—	—	—	KEEP MOVING Madness (Stiff)
75	—	—	—	LOVE OVER GOLD Dire Straits (Vertigo)

Courtesy of NME

No1

MARILYN

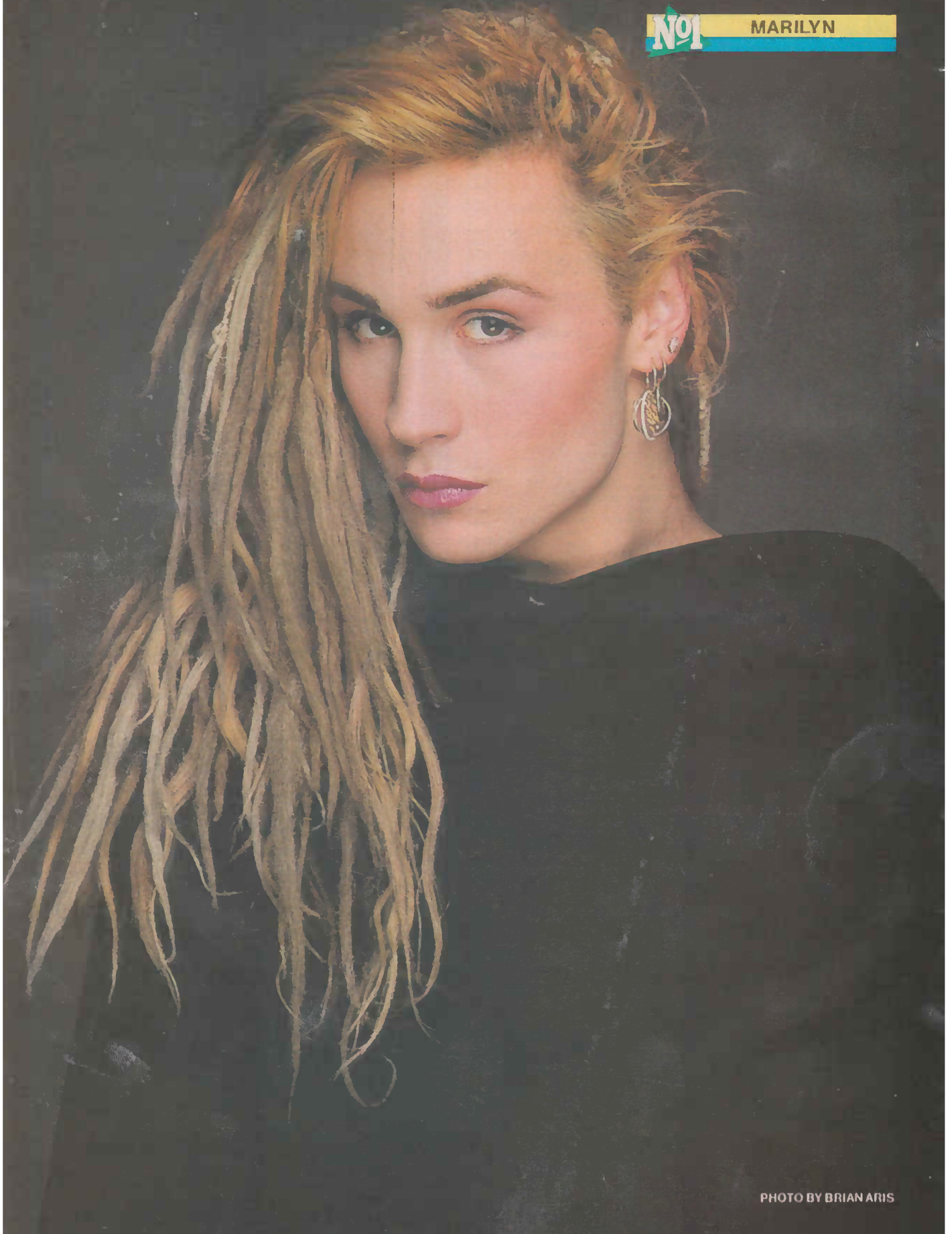


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