

NEWS · SONGS · VIDEO · CHARTS · COLOUR · FUN

JUNE 4, 1983

EVERY THURSDAY 35p

NO.1!

New Edition • **Sting**
Toyah • Altered Images
Ultravox • **Kajagoogoo**
Coconuts • **Boy George**
all in colour

JAPAN IN HONG KONG

Picture special

Three faces of
IMAGINATION

SONGS BY DAVID BOWIE, FORREST & MORE

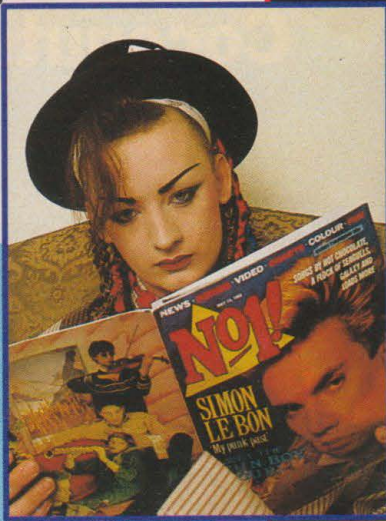
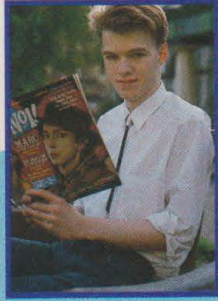
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NO.1!

"Normally the boys would be behind the men and the girls would support Trafford Tanzi. Because it's Toyah, all the boys are on Tanzi's side!"
 — Robert Burton, 18 of North Ealing, London.

Toyah takes on a new audience in lurid colour, pages 32/33

No. 5



What do you think of No.1 so far? (Don't say it!) **Boy George, Edwyn of Orange Juice** and **David from Modern Romance** say what they think of No.1's songwords — pages 21/22.



WIN
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Buffalo soldiers were the black soldiers who fought for the Union against slavery in the American Civil War. Island Records' video for Marley's song features Britain's best-known dreads, Aswad, and their producer Mikey Campbell. The boys are shown here setting up camp in Black Park, near Pinewood Studios, and preparing to sing Battle Hymn of the Republic.



BUFFALO SOLDIER

Buffalo soldier dreadlock rasta
 There was a buffalo soldier
 In the heart of America
 Stolen from Africa, brought to America
 Fighting on arrival, fighting for survival

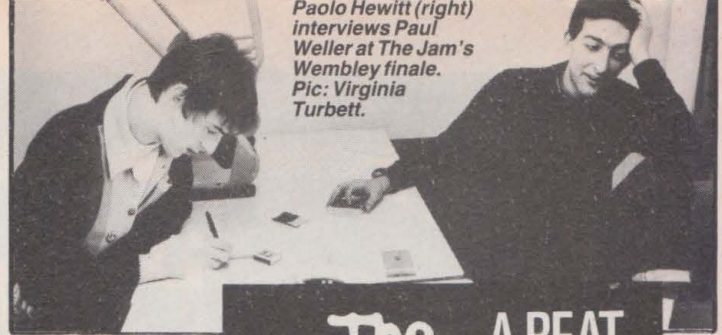
I mean it, when I analyse the stench
 To me, it makes a lot of sense
 How the dreadlock rasta was the buffalo soldier
 He was taken from Africa, brought to America
 Fighting on arrival, fighting for survival

Said he was a buffalo soldier, dreadlock rasta
 Buffalo soldier, in the heart of America

If you know your history
 Then you would know where you coming from
 Then you wouldn't have to ask me
 Who the heck do I think I am

NEWS

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Paolo Hewitt (right) interviews Paul Weller at The Jam's Wembley finale. Pic: Virginia Turbett.

COLOUR



The sun rises in the East but that's where Japan's star set. Our picture spread catches the world's most beautiful band down by the waterfront in Hong Kong. A few weeks later they disbanded, leaving only 'Oils On Canvas' and the pics on pages 18/19.

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Also on this week's Video spread – exclusive pictures plus songwords for Kajagoogoo's 'Hang On Now'.

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VIDEO

Another Altered Image for Clare Grogan as she gets to grips with her new co-star – James Bond 007 – for the band's latest video. But is this the man for the job? For your eyes only No. 1 reveals all on page 29.

The JAM A BEAT CONCERTO

This week we print our final extract of The Jam's official biography.

Our serialisation, of course, only tells selected parts of the story. In response to the large numbers of Jam fans who have enquired, there is still no firm publication date for the book.

But Paul Weller promises that as soon as Riot Stories know, you'll know – and you will be able to order copies of the book through No. 1.

Turn to page 38 for this week's episode: The Beat Surrender.

CHARTS

Have you cast your vote in No. 1's weekly election – our unique Readers' Chart. This week's chart appears on page 46, and the coupon to fill in is on page 14. And you can win a £5 record token if your chart is the one we pull Out Of The Hat to print on the Letters, page 42.

- | | |
|----------------|-----------------|
| UK Singles | Independents |
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Cover photo of Imagination and Sting poster by Chalkie Davies

BOB MARLEY

I'm just a buffalo soldier
In the heart of America
Stolen from Africa, brought to America
Said he was fighting on arrival
Fighting for survival
Said he was a buffalo soldier
Win the war for America

Dreadie woe yoe yoe woe yoe yoe yoe
Doe yoe yoe yo yoe yo woe yo woe yoe yoe

Buffalo soldier trodding through the land
Said he wanna ran, then you wanna hand
Trodding through the land yea yea

Said he was a buffalo soldier
Win the war for America
Buffalo soldier dreadlock rasta
Fighting on arrival, fighting for survival

Driven from the mainland
To the heart of the Caribbean

Singing woe yoe yoe woe yoe yoe yoe yoe yow
Yoe yoe yoe yoe woe yo yoe

Trodding through San Juan
In the arms of America
Trodding through Jamaica the buffalo soldier
Fighting on arrival, fighting for survival
Buffalo soldier, dreadlock rasta
Singing woe yoe yoe woe yoe yoe yoe
Woe yoe yoe yo yo yoe yo woe yo yoe

Written by Noel Williams
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THE PARTY'S OVER

Australian cult rockers The Birthday Party have split to pursue individual projects. In a statement the band say:

"It has become obvious that new challenges are needed to sustain our creative vitality. Rather than continue regardless of our better judgement and diminishing the impact of our work to date, it has been decided the end The Birthday Party."

ROD'S TEAM

Rod Stewart, who is vying with Bowie for the biggest turn-out in Scotland, has confirmed that Gary Glitter and JoBoxers will join him at his Glasgow Ibrox Stadium 'spectacular' on June 18.

Rod is reported as saying, somewhat emotionally:

"This is the high point of my year. I want to give Scotland something special. This is going to be something else again, especially when I ask them to join me in singing 'The Flower Of Scotland' at the end."

Tickets are available from Kennedy Street Enterprises (to whom cheques for £9.30 should be made payable), PO Box 4, Altrincham, Cheshire, WA14 2JQ. Enclose SAE and mark envelope 'Rod Stewart Ibrox'.

► Progressive rockers Marillion have replaced their original drummer, Mick Pointer, with former Camel man Andy Ward.

And they joined up in the oddest way, lead singer Fish tells us.

"We'd been auditioning and rehearsing at the studios in London

Marillion - the new bloke's the one in the hat



UNDERTONES GO UNDER

The Undertones are to split after eight years together.

No reasons were given by their record company, but a full statement and future plans will be announced in the near future.

The Undertones, fronted by Feargal Sharkey - one of the most distinctive voices in pop - rose to fame in the heyday of punk with songs like 'Teenage Kicks' and 'Jimmy Jimmy'.

Based in Derry, Northern Ireland,

they retained their hard edge when pop became glossy in the early '80s, and lost ground. Despite critical acclaim, their recent records failed to sell - a case of plenty of friends, not enough fans.

There's still a chance to see the band though. They're to play the Peter Gabriel Crystal Palace Selhurst Park concert on July 9 (tickets are £8.30 from Premier Box Office, 01-240-0771). Their last gig will be the Dublin Festival on July 17.



The Undertones - splitting after eight years of 'Teenage Kicks'

and it turned out that Camel's gear is stored in the back rooms of the studios. Andy came in purely by chance to pick something up and heard that we were a drummer short and decided to give it a go."

They hit it off straight away and he was offered the job.

► The Thompson Twins have been confirmed as a support act for David Bowie's Murrayfield concert at Edinburgh on June 28. They'll be playing the 'middle slot', after Icehouse who are first on the bill.

The band have also been asked to appear at Peter Gabriel's gig at Crystal Palace on July 9.

MAD STEVO STRIKES

Soft Cell's manager Stevo has done a deal with Virgin boss Richard Branson that includes one of the Branson's old ties.

The deal, believed to be the largest amount Virgin has paid in two years, is for experimental dance group Cabaret Voltaire.

Besides the money, the Cabs will also receive a water bed for singer Stephen Mallinder and a bubble car for Richard Kirk.

Stevo, famous for his eccentric treatment of the music biz, negotiated part of the contract with the aid of an electronic toy that was one of his Christmas presents. (For full details see *Whispers*).

The tie is for Stevo himself.

"I'll be hanging it on the wall of my house. It's a trophy," he said.

Cabaret Voltaire's single 'Just Facination' comes out on July 1. The LP, released on July 29, will be called 'The Crack Down'.

FAME TO LIVE... FOREVER?

The Kids From Fame have been saved from the axe. Plans to scrap the *Fame* show by US TV giant NBC because of poor ratings have been halted at the last minute.

A deal has been worked out which should ensure that Teroy and co will be leaping around on our screens for some years to come.

Fame - can it live forever?

► Heaven 17's follow up single to 'Temptation' is another track from their 'Luxury Gap' album. It's 'Come Live With Me' but so far there's no release date.

► Public Image Limited's unique guitarist Keith Levene has quit the band after four years, the last two almost totally inactive. By our calculations the line-up now consists of John Lydon (former Sex Pistol Johnny Rotten) and Jeanette Lee.

Who knows, maybe we will see a Sex Pistols reunion after all?

No. 1 LIMITED EDITION

No. 1 is proud to announce its first Editor's Apology. Take it away, Ed. . .

Ed: (*Clears throat, glances at prepared script*) "Er, ladies and gentlemen, due to circumstances beyond our control a few copies of last week's issue went out with two pages swapped with one another.

"If you were one of the recipients of this special limited edition collectors item, we hope you won't be too disappointed by this week's boring old everything-in-the-right-place version.

"And if you missed out on last week's little mistake, stick around: we may just do it again sometime!"

Not bad, Ed. And no doubt you'll get lots of practice in the future. . .

TOURS

Big Country, big tour

Big Country take to the country for a nationwide tour which will coincide with the release of their debut album.

They'll be taking their checked shirts to Leicester University June 17, Manchester Polytechnic 18, Liverpool Royal Court 19, Reading Hexagon 20, Bristol Locarno 21, Cardiff Top Rank 22, Birmingham University 24, Aylesbury Friars 25, Brighton Top Rank 26, London Hammersmith Palais 27, Southend Westcliff Pavilion 28, Nottingham Rock City 29, Sheffield University July 1, Stirling Albert Hall 2, Aberdeen Fusion 3, Glasgow Tiffany's 4, Ayr Pavilion 5, and Belfast Queens University 7.

Scarlet Party are to do a benefit gig on June 4 for the People's March For Jobs.

The gig is at London's Poplar Civic Centre, and support band is Mikardo. Tickets are £2.50 — or a paltry 25p for UB40 holders.

Al Jarreau, who is currently climbing the charts with 'Mornin' is to play the Hammersmith Odeon on June 19 and 20.

Tickets are priced £7.50, £5.50 and £4.50, available from the box office and usual agents.

Flesh For Lulu, who describe their music as "psychedelic punk rock 'n roll in A & D", have recently recruited ex-Wasted Youth guitarist Rocco.

They play a few London gigs this month at Margery St. Merlin's Cave June 6, The Batcave 8, Bullet Club 14.

Leeds band **Red Lorry Yellow Lorry** who have a single out right now called 'Take It All' play the London Rock Garden on June 7.

The Decorators have had such a good response to their debut LP 'Rebel Songs' that they've decided to go on the road.

Dates so far confirmed are Brixton Ace June 4, Coventry Dog & Trumpet 9, Manchester The Gallery 10, Sheffield The Leadmill 11, Bath The Moles Club 17, Birmingham The Fighting Cocks 18.

Australian band **Hunters And Collectors** who have recently

recorded a new album are off on tour this month. The first leg of the tour kicks off at the Leeds Warehouse on June 15, Sheffield Leadmill 16, Manchester Hacienda 17, York University 18, Leicester Horsefair 20, Southend Queen's Hotel 23, Retford Porterhouse 24.

Eddy Grant has made some changes to his British tour. He's cancelled three dates — Birmingham Odeon June 8, Manchester Apollo 9 and Newcastle City Hall 10 — and the tour now starts at Nottingham Royal Centre on June 11. The dates have been rescheduled to Newcastle October 2, Manchester 3, and Birmingham 5.



Roman Holiday, the band who put swing back into pop with their first release 'Stand By', have a new single out this week. It's 'Don't Try To Stop It', and the boys will be playing some extra dates to tie in with its release. These are London Dingwalls June 4, London Marquee 5, and Roehampton Digby College 18.



Paul Young

NEW SINGLE

WHEREVER I LAY MY HAT

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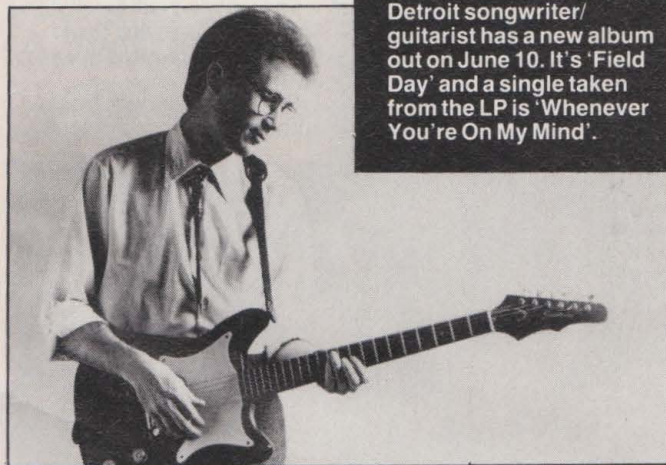
Kid stuff

Kid Creole And The Coconuts make a welcome return to these shores to play a series of dates as part of their 'The Lifeboat Party' European tour.

You can see the tropical gangsters at St. Austell Cornwall Coliseum August 24, 25, Southampton Gaumont 27, Poole Arts Centre 29, 30, Edinburgh Playhouse September 1, 2, Glasgow Apollo 3, Nottingham Royal Concert Hall 6, Newcastle City Hall 7, 8, Manchester Apollo 11, 12, Birmingham Odeon 15, 16, London Hammersmith Odeon 19, 20, 21, 22, and Brighton Centre 27.

King Sunny Ade And His African Beats, who are Nigeria's No. 1 JuJu band, will be bringing their unique brand of dance music to Britain next month to tie in with the release of their new album, 'Synchro System' out on Island Records on June 13.

They're playing Glastonbury Festival June 19, Birmingham Odeon 25, London Hammersmith Odeon 27 and Hammersmith Palais 28.



Marshall Crenshaw, the Detroit songwriter/guitarist has a new album out on June 10. It's 'Field Day' and a single taken from the LP is 'Whenever You're On My Mind'.

Monsoon who had a big hit last year with 'Ever So Lonely' have a new single out. 'And I You' featuring the dreamy vocals of Sheila Chandra (below).



A Flock Of Seagulls, currently touring Europe, have a new single out on Jive. It's 'Transfer Affection', and is backed by a live version of 'Iran'.

New York electronic wizard **Man Parrish** releases a new single 'Heatstroke', a track which has already been heard as the theme music to a porn movie of the same name (which none of you will have seen, of course!).

Trevor Herion, previously known as **The Fall Out Club**, has his second single 'Dreamtime' out on Interdisc.

Respected reggae singer **Bunny Wailer** is releasing a new 12" single on his own Solomonic label.

Southern Death Cult, who in their brief career attracted a large loyal following and much media interest, have an "official memorial bootleg" album released by Beggars Banquet.

It features some of their best known numbers, including an alternative recording of their single 'Fatman' which was at the top of the indie charts for weeks. It's out on June 3 and is titled 'Southern Death Cult'.

Abrasive Wheels have signed to Clay Records and their first release is a version of the Elvis classic 'Jailhouse Rock'.

Music For Pleasure have a new single out on Polydor called 'Dark Crash'.

Tranzista, a band well known on the Cambridge pub circuit, have signed to Atlantic, and release a single 'Heaven With Her' on June 10.

Fastway have a new single out on June 6 called 'We Become One'.

Gardening By Moonlight, a synth duo, have a new single 'Diction And Fiction' out on Interdisc.

Yazoo are releasing a limited edition 12" version of their current hit single 'Nobody's Diary'.

Shalamar



NEW SINGLE
"DEAD GIVEAWAY"
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Taken from the
 forthcoming album **"THE LOOK"**

SOLAR

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In less than two years Imagination have scored seven hit singles and two gold albums in Britain, and charted in 23 countries worldwide.

As their eighth single enters the chart, Britain's first black supergroup tell Max Bell their story.

Photos by Chalkie Davies

"Take your shoes off before you come in," Lee John booms from the doorway of his recently acquired Finchley pad.

"It's the carpets. I can't stand footprints in the deep pile."

Lee takes me into his music room where a cat called Champagne is creating havoc with a toasted cheese sandwich.

Doorbell and phone in the John abode are having a competition to see which can ring the loudest. Lee sighs and yanks out the phone jack. He's a split second too late with the door buzzer. Who can this be?

"Bible bashers . . . can you imagine? They tried to convert me. Me! I converted them instead."

Well, why not? In three years Lee and Imagination have converted nearly everyone else to their faith – a music which crosses all barriers.

The Imagination sound cannot be typecast; its popularity is its own best description. The group have never taken themselves or their audience for granted.

In a business where the tradition of the glamorous trouser has been devalued by quick success, Lee, Ashley and Errol have forged every silver, gold and platinum disc on the wall with their own hard labour.

Imagination weren't thrust onto a pedestal by luck. Their story, or stories, are more interesting than most.

What else could you expect from Britain's one and only black supergroup?

Imagination pictures – from left: Lee, Errol, Ashley

TALES OF IM

LEE'S STORY

I was born in St Lucia and raised in Hackney until my parents separated.

My dad took me to New York in 1968 because he wanted me to be a track star. I came back to Finsbury Park in 1973 to live with my mum and my sister.

Even before that there was always music in the house. My first record was Helen Shapiro's 'You Don't Know' (No. 1 in 1961).

We got into Motown, Aretha Franklin, Otis Redding and the Stones – my sister thought The Beatles were soft. Later it was rock steady, ska, all the 'Tighten Up' reggae records.

I started to play catch and tell with entertainment in Brooklyn. It was a fantasy, but I found the strength to perform when I came back to England and formed a teenybop group with my mate Russell Fraser.

We were two little 16-year-old black kids from North London but we still got an EMI recording contract and used some top musicians who I'd never heard of. There was Philip Chen, Rod Stewart's bassist, and Thunderhighs – they sang on Lou Reed's 'Walk On The Wild Side'.

I skivvied in pubs and bingo halls for a fiver or nothing. People told me that was

degrading. Sometimes I'd take a cab home and have no money. I'd be so scared I'd try to do a runner but my mum always paid. She screamed but she paid the cabs.

I studied drama at Anna Scher's (where Spandau Ballet would later form), and I acted with Victor Romero Evans.

A black family wants you to learn a trade; the theatre is taboo. I temped in government jobs and as a hospital porter – the most boring year of my life.

Russell and I got onto *Opportunity Knocks*, through the first audition. They asked us back eight months later but we hadn't rehearsed. Hughie Green said, "Come on boys, you must have worked up a good act by now" but we hadn't.

Russell was ordering the pianist around, telling him to get the piano off stage. They thought we were an acrobatic team. We just strolled on and the mike fell down and I tripped over the wire. God, it was embarrassing.

They didn't ask us back but we did appear on *Junior Show Time* singing The Four Tops' 'Sugar Pie, Honey Bunch'.

I bought a two-track recorder and learnt more about the music business until in the late '70s I met . . .

ASHLEY'S STORY

My parents are Jamaican though I was born in Northampton. At that time there were only a handful of blacks in Northampton in a population of 150,000. I was the only white boy in my school, so England seemed very foreign.

My parents kept their culture at home, Jamaican food, dialect and manners. I had to act differently at school.

My parents were very religious. We'd travel fifty miles each Sunday to the all black gospel church in Bedford where I played drums, later guitar and classical piano, Bach.

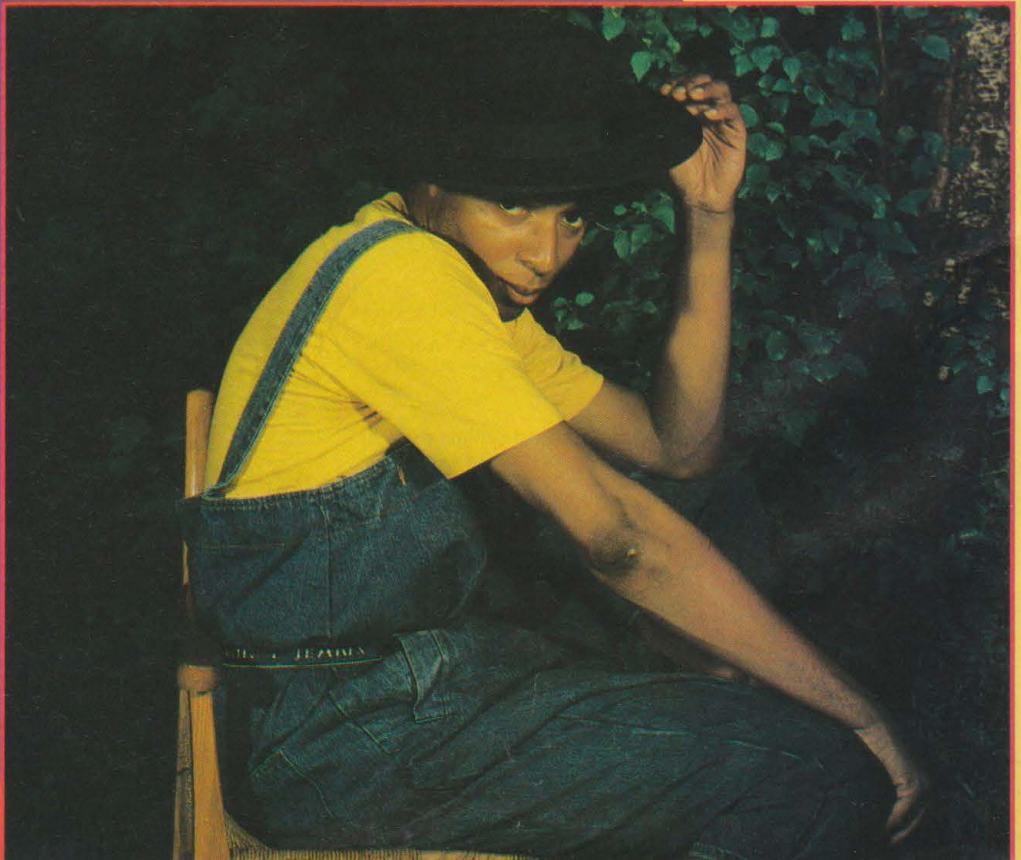
Gospel was fire from the minute you walked in. Everyone was up on their feet and screaming. School church was Methodist which meant stand up, sit down, prayer, sermon, hymn, collection and goodbye.

At the gospel conventions they let me arrange the music; even as a kid I knew what to do. I was Brother Ingram's son.

Eventually I had my own van and my own band and I cut out gospel. It felt hypocritical.

The group covered everything from Perry Como and David Bowie to Led Zeppelin. It wasn't even black music.

I felt myself losing my roots and turned to disco and soul



IMAGINATION

covers but that wasn't good enough either.

Every time a band split I'd take the equipment instead of money and practise in my room. I was working in dad's car business after school, doing my homework then gigging. My studies suffered.

West Indian parents want you to do well in school but they don't know how to help you. My dad used to beat my backside until I knew my maths. If I got a bad report he'd beat me and say, "Get your education boy!"

After school I had a breakdown, had enough of Northampton and moved to London. I wasn't getting anywhere until I joined an agency for musical arrangers, a place where you work for no money (laughs). That's where I met Lee and that's why we're all here today (they all laugh).

Lee was working on vocals with geriatrics . . .

("Well, you weren't exactly *nouveau* yourself," retorts Lee tetchily.)

We were arranging for The Delfonics and The Elgins; keeping them in tune. It was cabaret with frills and awful suits. They were the stars but we used to take these stupid songs and change them until they were unrecognisable. For a long time we didn't get on. Lee hit me with a training shoe once.

It was non-stop conflict but we learnt a helluva lot and we wanted the same things.

("Yeah, the money," Lee interrupts.)

No, hard work. I believe if you're a musician you should die for your art.



ERROL'S STORY

I was born in Montego Bay and came to East London when I was nine.

In Jamaica I was in a three-boy group singing ballads, then the Boys Brigade and the ATC playing military drums. The kind of stuff where you walk along and the sticks go up your nose. It was a discipline.

After school my sister (Grace Kennedy) introduced me to the guys who became Central Line. We did gigs around East India docks using Social Services equipment. A lot of British funk artists came up through that vein.

I joined Midnight Express and backed Ronnie Laws and Hamilton Bohannon before we got a European tour for this guy called Freddie Groove . . .

(Ashley and Lee go into hysterics at the mention of Mr Groove.)

I learnt a lot about the business and how you get ripped off on that tour. We played Scotland, Belgium and France for £50 each.

The Imagination story itself turned full circle when Lee and Ashley auditioned for *Midnight Express* (Lee was rejected). The trio hopped in and out of bands like Fizz and The Executives before John played Red Bus Records and producers Steve Jolley and Tony Swain a song he'd cut as a demo with Trevor Horn.

It was 'Body Talk'.

The rest, as they say, is history. Or is it?

Lee speaks for them all when he bemoans their lack of American success. Their hunger for worldwide acceptance will only be satisfied when Imagination hit the US charts.

"We think on the superstar level, you have to think big. America has Michael and Stevie so why not a British black supergroup? Only Hot Chocolate have that record.

"We want to open doors for our black bands. It's easier for our white pop groups to be seen as new there."

Ashley takes up the point. "We want to be the band with no colour. Sure, we're aware of our colour and our roots but take Diana Ross. She got to Hollywood because of talent. Colour is irrelevant."

Now that Imagination have a new American company (Elektra) they may make up for lost time. They went down well on a *Soul Train* tribute to Marvin Gaye and established artists like George Benson and Luther Vandross want to cover their songs.

In England they have a fourth album tentatively titled 'Notorious' to make, a Channel 4 series with Mike Mansfield called *Hot For Dogs*, and an ITV special on the group to start.

Just released are their 'Music & Lights' live video, their new single 'Looking At Midnight', and their excellent 'Nightdubbing' album.

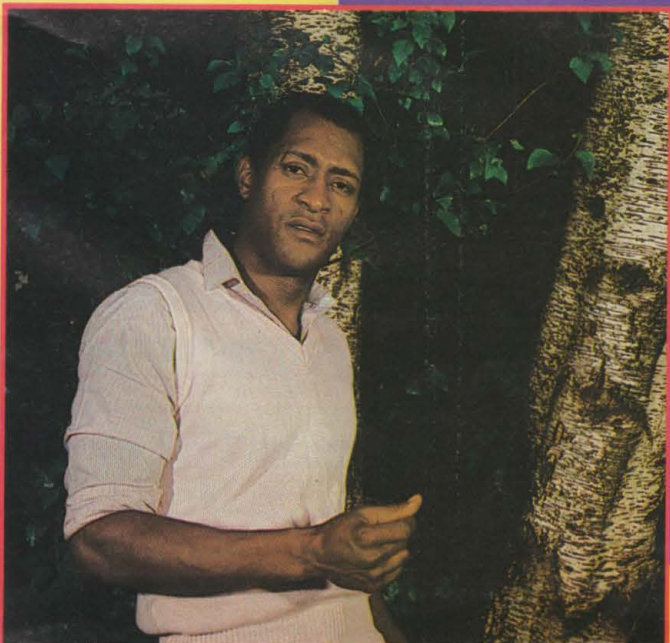
Lee is working on a soul operetta and there is the next stage show to think about.

"We may fly in from the ceiling on space ships and play on a gigantic bed or have an orgy on stage," teases Lee, who makes the absurd sound plausible.

Champagne comes in from the garden and spills herself on the carpet. Lee, Ashley and Errol get ready for a photo session.

"There's a lot of things we haven't shown in this band yet. A lot of things we can't do within Imagination. We've got a big future."

I put my shoes on and walk down the Watford Way. Converted.





We Came To Dance

Words and music C. Cross/W. Cann/B. Currie/M. Ure

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Jump-Jet Music/Hot Food Music/Mood Music On Chrysalis Records

ULTRAVOX

Chorus:

We came to dance

Making moves from a passion play

The ties that bind us just slip away

We came to dance

The piper calls out a different rhyme

He cracks the whip and we step in time

Standing as the parade goes passing by

I hear a voice around me cry

Like the sound of distant drums

Rejected and alone

A heart without a home

Then someone said

Repeat chorus

Waiting as the panic grips my hand

Hearing prose from high command

Like a million times before

No dignity or grace

It's the prize and not the race

And someone said

Repeat chorus

Take what you can they said

Take it while you may

But keep in mind

The penalty fits the crime

And it deals no softened blow

Repeat chorus

The Beat.



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W O N D E R F U L

7" cat no, PINK 7 12" cat no, PINK X7

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One day is a Lifetime



WHISPERS

This is the Modern Whirl

Welcome back to the column that tells you who's doing what to whom and why. *Whispers*. Boy, do we have some juicy ones this week . . .

Here comes a fat little item now. An old seasalt informs us that early in their career **Duran Duran** almost booted out **Simon Le Bon** because the group didn't see eye to eye with him. The 'Planet Earth' single made them see sense . . .

The tallest man in pop **Tony Hadley** and his new bride **Leonie** spotted in Oxford Street's John Lewis store. Probably buying a wedding present for **Steve Norman** and **Leonie's** sister **Gail** who may splice soon . . .

Wayo! **Ian 'Mac' McCulloch** of the **Bunnymen** would like to have eleven kids according to his missus **Lorraine**. Summat to do with Mac's passion for Liverpool F.C. apparently . . .

Sniff. Could a **Wham** split be on the cards? **George Michael's** bringing out a solo single and the girls could be dropped from the act. As **Andrew** always seems to be a spare part - could be that George will continue without him too . . .

While you're chewing on that one, what does **David Bowie** have in common with a naughty line from the **Stones'** 'Some Girls' song, a pair of binoculars and ex-**Shock** member **Robert**? We do know but do not think you should be told in a family paper such as this. How frustrating . . .

That crazy varmint **Stevo** is flying to Iceland to discuss using Some Bizzare acts to score **Roman 'Pervert' Polanski's** next movie.

Stevo, who's a few bricks short the load at the best of times, stopped making his breakfast at 5 pm 'other afternoon to tell us about his latest toy. "It's an Executive Decision Maker, he explained. "I use it to weigh up fate and chance. You press a button and it comes up with the answers Possible, Why Not?, Definitely, Never, Ask Again, Forget It. It really freaks out people at important business meetings. Can't understand why.

Neither can we, Stevo, but lend us a tennor old bean. Bing! Never . . .

Coati Mundi, used to be a social worker in Spanish Harlem working with juvenile delinquents, thieves and murderers, cowboys and mean, mean gangsters. He was so good at his job that when he left to join **Kid Creole** the grateful criminals presented him with a gold watch. Stolen of course . . .

Miles Copeland's latest punk-style proteges **Crown Of Thorns** are well into black magic (and we're not talking about the orange cream either). One of these unsavoury specimens is always having his mini bashed in on account of its containing things like shrunken heads, cross and skeletons. Why can't he have furry dice like everyone else? . . .

A scurrilous rumour has just plopped on this desk even as we speak, concerning the devious **Malcolm McDuck**. Seems that former **Rotten Sex Pistols** singer **Johnny Lydon** bet his former minder £250 that he'd never get punters dancing to his hoedown sound.

McOyster immediately took him on by bribing a New York DJ £100 to get his turntables rolling round a hillbilly hop.



He then peeled off another couple of ponies and a tortoise as prizes for the best dancers.

By the time the gullible Lydon entered the scene the air was rent to the sound of massed "yeehaws" and slapped thighs. McBuffalo pocketed his profit leaving a distraught Lydon to walk home. God save the Duck . . .

Silly people on tour: **China Crisis** alleviate the boredom of travelling by sporting "Space Bastards" and Moonrocket badges and calling each other **Mutt**. Satin tour jackets? Thing of the past mate . . .

Ed Cobb, who wrote 'Tainted Love', heard 'Miss The Girl' on the radio, and said: "Who is that singer, I've gotta write a song for her." When told by **Creatures** management that **Siouxsie** and **Barry Manilow** usually write the stuff, and unabashed Cobb said he'd still send 'em some demos. He also happens to be **Liberace's** co-manager . . .

News from the **Bowie** tour is threatening to bore us all stupid but this may amuse. Security on the jaunt is so tight (at Daffy Dave's behest) that if the band forget their passes they get fined £50 the first time, £100 the second and so on. Mr Bewlay's brother insists that everyone is in bed by 11.00 at night and there are no parties. How dull . . .

David who just reads in bed (oh, yes) is on a health kick and gets hand-fed a meal of Japanese raw fish every night by a scantily clad Geisha Girl. He takes out his passion by hammering a punch bag afore the gig and playfully tossing a medicine ball around. Butch . . .



ALL CREATURES GREAT AND SMALL

Siouxsie and Budgie were enjoying a couple of pints of heavy in a Glasgow pub recently when they noticed a man of the cloth staring in their direction. Eventually the dog-collared reverend wandered over and asked a bemused Budgie for his autograph, adding: "I'd know you anywhere. You're Barry Manilow!"

Budgie replied that he bloody well wasn't but the Rev refused to concede the point and ended up buying Ba. . . we mean Budgie another drink. Actually we think he's got a point. Can you tell which are the real Creatures in the above photos? Incidentally Siouxsie has a budgie called Barry.

The tables were turned on No. 1 when Capital Radio DJ Kelly Temple interviewed us for his programme XYZ On Air. Kelly brought along two London listeners - Paula Foxley and Paula Fowke - to find out how a pop paper's put together. Also hidden in our pic are two No. 1 staffers, Debbi Voller and Lynn Hanna. (Clue: one's sitting virtuously at a typewriter and the other one's clutching the bookshelves for support after a very late lunch hour.)

Little known Glasgow band **Passionate Friends** will take **Orange Juice's** part on **Rod the Mod's** forthcoming Ibrox gig. They've only been together six months . . .

Why has Tamworth recluse **Julian Cope** painted "The Weathermen Dig Dale Sword" on his dustbin? Crazy Copey is planning a double LP as his next venture . . .

Sign of the times: multi-millionaires **The Police** not at all pleased on a recent edition of Tyne Tee's **Razzmatazz** when guests **Kajafagoffyouguv?** stole their thunder. One young maiden shouted at **Sting**: "Here, I can see right up your nose", which really did get up **Gordon's** hooter. "That's not nice," he retorted, rather lamely. Tee hee . . .

No.1!

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STUFF

And Nonsense

► As clear as mud

If you reckoned Bananarama were the clean-living girls-next-door, well, you've got another think coming.

"When I was a kid I used to eat mud and sand," revealed Siobahn to *No.1* this week.

"I loved mud."

And if that's not bad enough... "I also used to pick chewing-gum up off the street and eat it.

"Mind, apart from that I was a very well-behaved little girl!" Peculiar eating habits aside –

and at the moment it's good ol' fashioned chips for Siobahn – the three girls have been busy recording their new single 'Cruel Summer' with producers Tony Swain and Steve Jolley.

It's already got the seal of approval of Boy George, who's also at work in the same Red Bus recording studios, and the girls are pleased to say they wrote 'Cruel Summer' themselves.

Now all they need is a sunny day to release it on.



Bananarama take HMV dog Nipper on a juicy worm hunt. Left to right: Sarah, Siobahn, Keren.

No. 1 Readers' Chart

What's No.1 in your chart? This is where you get to vote for your five current listening faves.

If you don't want to cut the coupon out of the magazine, just put them on a postcard.

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

My favourite records right now are:		ISSUE 5
1	3	
2	4	
	5	
Name:		
Address:		
.....		
.....		
Age:		

PERSON·2·PERSON



Mike: What a question! Well, I like rich food and good drink which I suppose is a weakness. Also I hate spiders – wave one in front of me and you can get me to do anything!

Louise: Have you ever had an embarrassing moment onstage?
Mike: Yeah, I once totally forgot the words to a song, I had a complete blank.

I started singing any old rubbish, it was pure nonsense and I could feel myself going really red and sweating.

It was horrible, I just wanted to die. I ended up singing really close to the mike and pretending there was something wrong with it!

Louise: Where do you get your stage clothes from?

Mike: Off-the-peg gear comes from Ebony's in South Moulton Street, Anthony Price or Johnsons.

There's a designer called Andre in Fulham who makes clothes for us as well, but there's only him and a cutter, so it takes a while to get all the outfits together.

Michael J. MULLINS

Louise Main from Reading fires the questions at Michael J. Mullins of Modern Romance.

Louise: How did you become lead singer with the band?

Michael: I used to be a session singer, and did backing vocals on the first Modern Romance album, got on well with the guys and they asked me to go on tour with them.

I did that, which was good fun, then one day I got a 'phone call from Dave (Jaymes) asking me if I wanted to be a lead singer. It was never one of my ambitions tho' – I always wanted to be a guitarist.

Louise: Do you have any weaknesses?

Louise: I know you like snooker, but can you play it?

Mike: Yeah, I can. I've been playing since I was about 15 and I'm quite good. I used to be a fireman, so I had a lot of time on my hands in which to practice.

I did think of taking it up seriously, but it's a bit too dedicated for me.

Want to fire five questions at a pop star?

Then we can help. Send us your questions, with your name and address, and the name of the artist of course, to:

Person-2-Person, No. 1, King's Reach Tower, Stamford Street, London SE1.

► Hot stuff

There was panic in the Switch studios when zany American band The B52's flew in to appear on the show recently.



Kate of The B52's contemplates a quick gear switch.

A vital part of their stage show, namely their colourful beehive wigs and crazy costumes, had been mislaid en route.

While the group's manager was panicking and trying to work out whether the gear was in Germany or New York, singer Kate was taking things a bit more calmly.

"I go through agony with those costumes," she said. "I've got one dress that's covered in sequins and when I wear it I practically roast."

"All the sequins get really hot under the stage lights, I even have burn marks on my skin!"

Happily, or possibly unhappily for Kate, the costumes were finally tracked down in London and the show was able to go on... and so, presumably, was the agony.

INTIMATE DETAILS

RALPH (NEW EDITION)

EARLY LIFE

Name: Ralph Tresvant
Born: Roxbury, Boston, USA on May 16, 1968.

School Report: I'm pretty tired of going to school at the moment because there's always someone bugging me.

My best subjects are science and maths, which I really enjoy, but I don't take music lessons yet. I'll probably have a tutor next year which should be pretty good.

Ambition: To go to the top.

HOME LIFE

Lives: I live at home in Boston with my parents and my sister who's 13, and my kid brother who's three.

Cooks: I don't cook, but my



favourite food is pizza. After that I like hamburgers and chicken best.

Sleeps: I go to bed at 9.30pm and get up early, at around 6am.

TV: I used to watch a lot of TV, these days I don't get much time. When I do, I like scary movies and comedy shows.

Records: I like lots of records but my favourites are by Michael Jackson.

LOVE LIFE

In love: I don't have a girlfriend — I don't really have the time.

Out of love: With the girls who chase me down the street — they really scare me. Luckily I'm a very fast runner!

Furry friends: We haven't got any pets because my mother doesn't like animals in the house.

SOCIAL LIFE

Films: I haven't seen any lately, but I used to go to a lot of karate movies and scary films. I'd really like to see *ET* when I get the time.

Gigs: I've only ever been to one

and that was Kool and the Gang. They were excellent — I'd love to put on a show like that.

We play live a lot, which is good fun. It's very important to keep the energy going and keep smiling.

Nights out: I don't go out much at all because I can't go anywhere at the moment without being recognised.

Nights in: I practise dancing for two hours every evening, and me and the boys practise singing a lot too. I'm also learning to play drums and keyboards.

PRIVATE LIFE

Fears: The fans who chase me around! Apart from that I'm scared that we might start falling down. It makes me work even harder to stay popular though.

I wish: That we'll be as big as Michael Jackson one day, or even bigger.

I've always dreamed of meeting the stars and now it's coming true because we've been invited to his Los Angeles house on Saturday . . .

I can't wait!

► Jimmy the Hoo???

Schooldays . . . the happiest of your life?

According to Derek Dunbar, singer with newboys Jimmy The Hoover — who mix African and English pop with the same skill that The Police mix reggae and rock — they're more like the laziest.

"My father worked in the mines in Zambia, so I went to school there," he says.

"I didn't really go to school at all though. It was totally point-

less because they gave me 100 per cent for everything as I was English.

"If you're English you're supposed to know it all.

"It's stupid. I've got all these O-levels and I can hardly count past ten!"

Exams aside, the band look set to go to the top of the class when their debut single 'Tantalise' (on Innversion) is released very soon.



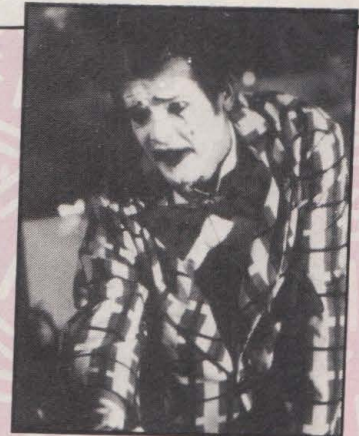
Derek — ready for some derring-do

► Roger Moore apparently gets covered in bruises every time he plays 007.

Rita Coolidge, on the other hand, wasn't in the least bit battered after recording the soundtrack album for the latest extravaganza, *Octopussy*.

She did, however, suffer from arm-ache after signing 50 copies of the album especially for *No. 1* readers.

If you want to relive those dangerous moments in the privacy of your own bedroom, just jot down your name and address and whizz it off to: Octopussy Giveaway, *No. 1*, King's Reach Tower, Stamford Street, London SE1.



Roger Moore clowns around as 007 in *Octopussy*.

► Get Tube training!

Bored with all those free albums we throw your way?

Well, this time we've come up with something slightly different — an all expenses paid trip to *The Tube*'s five-hour summer spectacular on June 24.

We'll get you and a friend to the Newcastle studio, introduce you to the stars (including Wham, Spandau and Shalamar) and make sure you're given the full VIP treatment.

As the show is live and runs 'til 1am, there'll be hotel accommodation laid on, and we'll get you home safe and sound the following day.

To win all this, and the once in a lifetime opportunity of being escorted around the gaff by one

of our *No. 1* writers (thrilling stuff, uh?) all you have to do is answer these three questions.

1. Presenter Jools Holland used to be a member of which band: a) The Police, b) Motorhead, c) Squeeze.

2. Which band appeared on the first edition of *The Tube*: a) The Style Council, b) The Jam, c) Dexys Midnight Runners.

3. Co-presenter Paula Yates once brought out a book of photographs. Was it called: a) Rock Stars in Their Underpants, b) Rock Stars in Their Socks, c) Rock Stars in Their Fishnets.

Send your answers with your name, age and address to Tube Competition, *No. 1*, Room 2614, Kings Reach Tower, Stamford Street, London SE1.



Photos: Fraser Gray

How to murder a burger

Sweet Dreams? You're more likely to have a few nightmares after you find out how 17-year-old Carrie Gray keeps her stomach fighting fit for the young pop trio.

Would you believe this girl keeps slim on a diet of hamburgers (with the odd 15 bars of chocolate to keep her going between meals)?

Still, ever game for an excuse for a good scoff, No. 1's Paul Simper decided to get her verdict on five of London's burger palaces.

First stop Wendy's, which despite a fine background soundtrack of JoBoxers, Spandau and Robert Wyatt does little for Carrie.

"Juicy's not the word – that's the grease in it!"

McDonalds, Carrie's favourite, cheers her up again though. "The meat's really nice and the milkshakes are just the best.

"They make your head cave in when you're sucking."

At Oxford Street's Wimpy it looks as though the whole place might cave in – the fuss they make over Carrie's request for one of their nice boxes.

In fact, the box is about the only thing going for the place.

"Their burgers look a bit deflated – they need a bit of puff in them."

With Huckleberry's it's not the

- a. 'The Burger Queen'
- b. Wendyburger: thumbs down!
- c. Carrie practises Sweet Dreams' famous chair routine.
- d. The box that beat the burger.

puff that's missing – just the hamburger. There's only one in the whole place!

"Obviously you can only come here with someone you love," remarks Carrie as she and Paul share the last one. Ever the young romantic.

Finally, it's off to Burger King which offers such curious delights as a 'Yumbo' but little in the way

"This is an unnecessary hamburger," proclaims Carrie.

Well, it was her fourth! Next week: the Sweet Dreams guide to stomach pumps.

Michael Head



PALE FOUNTAINS

YEAHS

1. **YOU ONLY LIVE TWICE** Nancy Sinatra. The orchestral arrangement is unbelievable.
2. **SHE IS BEYOND GOOD AND EVIL** The Pop Group. One of the post powerful songs I've ever heard.
3. **YOUR MIND AND WE BELONG TOGETHER** Love. It's got everything. Arthur Lee's lyrics and the tempo changes are amazing.
4. **WALK ON BY** Dionne Warwick. It's the trumpet solo that really makes this song.
5. **FRIGHTENED** The Fall. Mark Smith's lyrics.
6. **GOLDFINGER** Shirley Bassey. Shirley's voice is brill.
7. **BILLIE JEAN** Michael Jackson. The video, his voice, the words.
8. **THEME FROM THE BOYS FROM THE BLACKSTUFF** Paul Du Noyer. Paul Du Noyer is always singing this. He loves it. He doesn't love The Pale Fountains though.
9. **OLD MAN** Love. Just a good song.

10. **SURPRISE AFTER SURPRISE** The Balcony. Because they're my friends and I didn't think they could write a good song. This one proved me wrong.

AND YEUKS

1. **GONNA WRITE A CLASSIC** Adrian Gurvitz. The worst song I've ever heard.
2. **BOXER BEAT** JoBoxers. I hate it.
3. **THE HOUSE THAT JACK BUILT** Tracie. It's a rip-off of 'Centre Fold' by The J. Geils Band.
4. **I DON'T WANT TO DANCE** Eddy Grant. Ughhh!
5. **WORDS F.R.** David. Plain awful.
6. **THANK YOU** The Pale Fountains. This was our first single. I've gone off it.
7. **ALMOST ANYTHING BY** DEPECHE MODE. Well, they have put out some pretty ropery singles, haven't they?
8. **BAD BOYS** Wham. Very samey.
9. **I EAT CANNIBALS** Toto Coelo. Did anybody like this?
10. **OOH TO BE AH** Kajagoogoo. One of the most ridiculous records of all time.

Everything's coming up Urdu!

According to The Fun Boy Three and Robert Palmer, Urdu, and Indian language, is the language for B-sides.

First the Fun Boys offered an Urdu version of 'Our Lips Are Sealed' as the B-side of their current hit, then Mr Palmer comes up with an Urdu song titled 'The Silver Gun' for the flip of his latest, 'You Can Have It.'

What's the root of this latest craze?

According to Terry Hall, the FB3 "like that quavery Asian vocal style" and have been meaning to do an Urdu B-side since 'Lunatics'.

As for Robert, he's been fascinated by Third World music for the past ten years. 'The Silver Gun' consists of lines pieced together from a variety of Urdu folk songs. Astonishingly, when translated, the lines make sense.

Move over Monsoon, have you urd the news?

COCONUTS

Left to right in the picture opposite:

Cheryl, Taryn, Adriana

Photo: Adrian Boot

Cheryl: "Our new image is uniforms."
 Adriana: "It goes along with the Kid Creole concept that's evolving all the time. It's very official, but sometimes the look will still be tropical."

Cheryl: "Kid Creole sets the ground rules for the show and Adriana designs the costumes."

Adriana: "We sit together and talk about what costumes would look good, then I pick the fabric and do the actual design. And then if they don't like it . . . they just tell me it's no good!"

STARWEARS

mainly the '50s and '60s. I never wear anything that's got a spot or a button missing. I design my own stuff and get a tailor to make it.

"I like clothes in jersey, cotton and wool stretch, because they're comfortable and sexy, they fall nice. And *loud* colours.

"In the evening, I think black cocktail dresses are the only

in jeans, that's why!"

Adriana: "I'll hit you!"
 Cheryl: "Now she'll say something nasty about me when I'm talking . . ."

"I wear a lot of '40s men's clothes. I've got fifteen fedoras (men's hats) and loads of '40s pants, gaberdine shirts and tuxedo jackets, and men's shoes.

Taryn: "I like to wear tight jeans, and high heels and very sexy shirts.

"Actually, I've *really* got a glove fetish, and I like to wear seam stockings and heels, but when I'm at home I'm just pretty casual—capri pants (American for pedal-pushers) and T-shirts."

Adriana: "I never wear flat shoes, only high heels."

Cheryl: "I wear flats a lot."

Adriana: "She even wears sneakers when she goes jogging, d'you believe it?"

Cheryl: "Adriana goes jogging in her high heels . . . can you



"I used to make the clothes myself in the early days because there was a lack of money, but now we have various tailors.

"When we're together we always wear the same outfits, on and off stage . . ."

Cheryl: "Same ear-rings, raincoats, shoes; which causes great attention.

"People say, 'What are you? Who are you? Why do you all dress the same?'"

"They don't bother us too much, except when we were in Italy.

"You know what Italian men are like!"

Adriana: "When I'm alone I wear clothes from different eras,

thing to wear.

"Never jeans! I haven't worn jeans in ten years."

Cheryl: "She doesn't look good

Adriana: "And she looks ridiculous in them!"

Cheryl: "I look much better in men's clothes than you do in jeans!"

Adriana: "In other words, she really wants to be a man."

Cheryl: "As soon as I get away from the others, I go and put on boxer shorts and men's underwear!"

Imagine!"

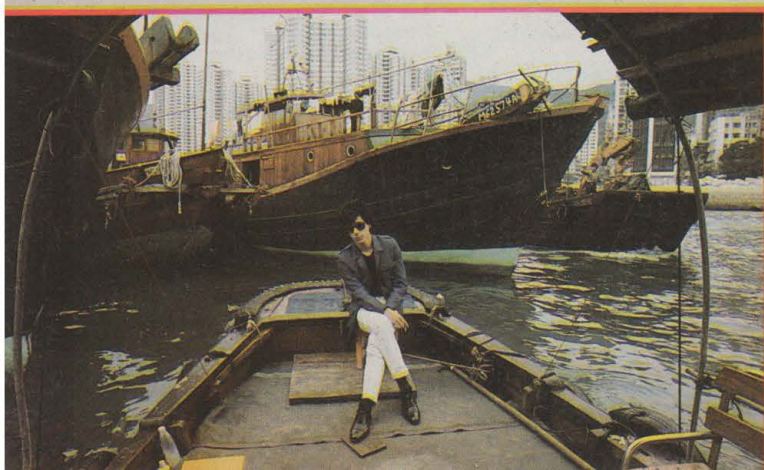
Taryn: "We love to shop in London, in the King's Road and Kensington Market. We probably buy more clothes in England than anywhere else.

"London has a sort of anti-fashion fashion, whereas everywhere else is boring, like the kind of thing you see in *Vogue*, which doesn't turn us on very much. London's more hip than high-fashion, it's more fun."

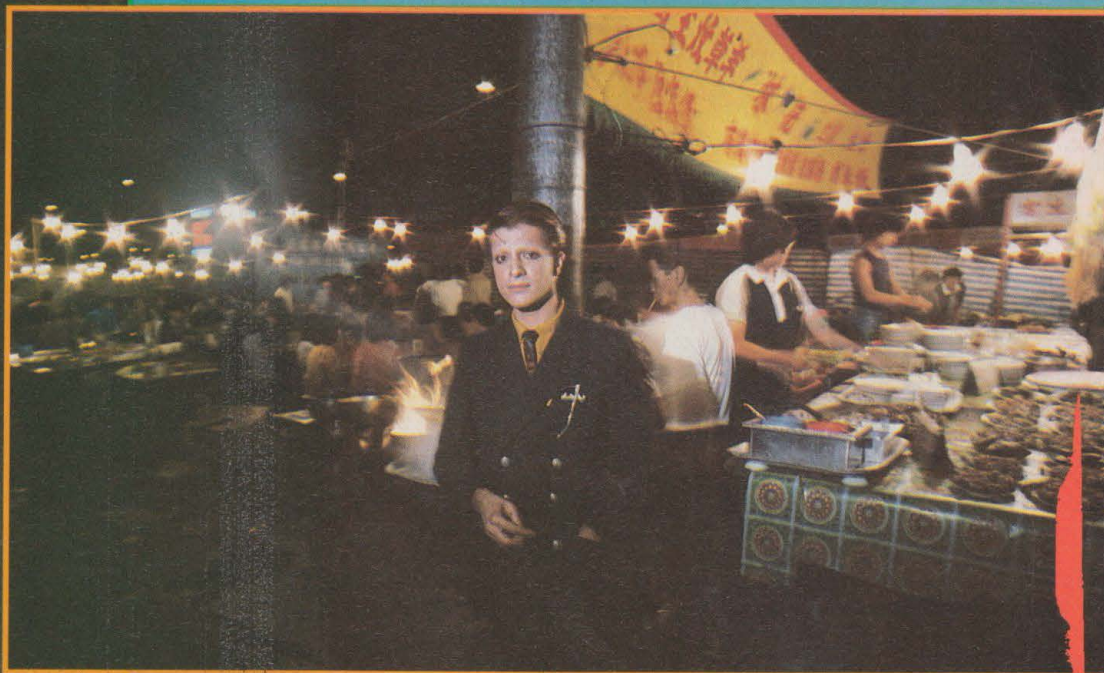
Cheryl: "We get our hair done in London.

"In New York they don't even know how to do spikey hair and get it to stand up . . . we've been waiting for months to come to London!"

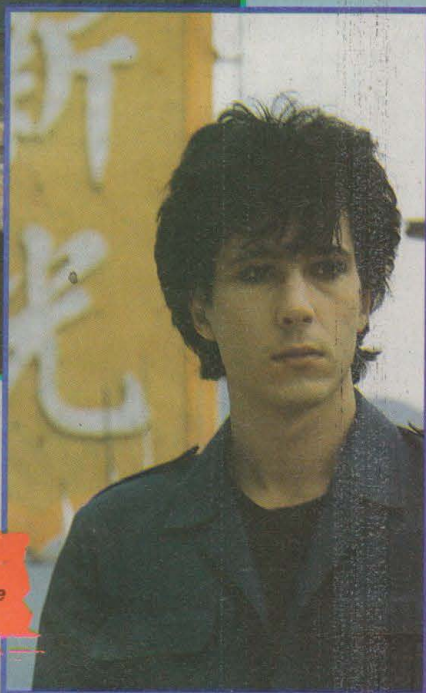
The COCONUTS



The FINAL FR



Captain Karn comes out on deck for a spot of fresh air only to find he's downwind of the local fish stall. The plucky chap manages to maintain a stiff upper lip.



Japan take lunch while David Sylvian takes a breather and holds up the building.

Japan completed a final tour of the Far East last Christmas, went out to dinner in Tokyo and then, on December 22, went their separate ways.

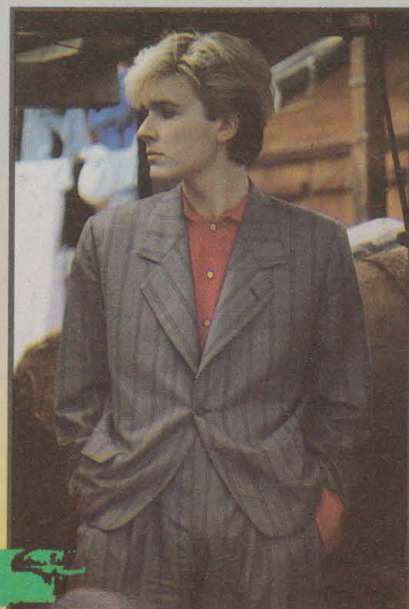
The day after their last London gig, Japan left for the warmer climes of Bangkok and Hong Kong. They played shows in both cities and set about recovering from the rigours of their European jaunt.

Mooching around Hong Kong's Aberdeen Harbour, the group posed for photographer Fin Costello in

the city's shanty town. Our pictures are a selection from Fin's photo-history of the tour, *Sons Of Pioneers*, to be published by Concert Publishing, 166 Liverpool Street, London N1 at £3.95.

Featuring Japan with guest guitarist Masami Tsuchiya, the shots show Sylvian and Co. wandering dreamily amongst the boat people – refugees, for the most part, from mainland China.

A few days later, the group played their final concert in Kyoto, Japan. No wonder they look so pensive.



Japan in Hong Kong ON THE FRONTIER

NOT EVERYTHING LEFT OUT IN THE SUN GOES BROWN.



SHADES THAT FADE

FADED SHADES THAT GO ON FADING  EVERYTIME YOU WASH THEM.

Songwriters on Song

Sunie talks to David Jaymes, Boy George and Edwyn Collins about the songwords in the first four issues of No.1.

"It's quite simple," said the man behind the desk. This usually means trouble.

"We're a songwords magazine, right? So nip out and collar three famous songwriters, and see what they think of the songwords that appeared in the first four No.1s."

What he hadn't taken into account, of course, was the natural discretion of the pop star, otherwise known as Honour Amongst Thieves.

Having tracked down the big three – Edwyn was in the pub, Modern Romancer David Jaymes at his record company's offices, and Boy George at home in his tiny North London flat – I found them rather unwilling to pass any harsh comments on other people's gems (or otherwise).

You see, these chaps are savvy enough to know that they're liable to collide with anyone they stick their nibs into at *Top Of The Pops* next week.

The words they looked at included those of Sting, Elvis Costello and Paul Weller – quite a lot of the latter, since four of his lyrics accompanied the weekly *Beat Concerto* extracts. Edwyn murmured some vitriolic little phrases into his lager and lime, but didn't want to see them in print, David was cautious, and George had a kind word for almost everyone – except, of course, Haysi Fantayzee!

Some of the information that escaped along the way was quite fascinating. Would you have guessed that Modern Romance's main songwriter named The Sex Pistols amongst his favourite lyricists? Or that Edwyn from Orange Juice was an admirer of Twisted Sister?

So here they are: the men with the pens behind 'Rip It Up', 'Best Years Of Our Lives' and 'Do You Really Want To Hurt Me', with some gentle criticism, the odd bitch and some reflections upon their craft. Or is it art?

DAVID JAYMES

What did you think of the songs, overall?

"I don't really like separating music and lyrics – they are the song, together.

"A lot of lyrics don't look good written down; they're self-indulgent, or just don't mean very much. They're not poems."

Do you write words and music?

"Well, I don't do all of it; we all write now. I do most of it. There's no set pattern to how we write a song; sometimes it comes from a whole tune, or a trumpet riff, or someone saying, I've got these words and I can't think of a tune for 'em."

Do you agonise over your lyrics?

"Sometimes. We started this album without all the songs being finished, and I'd fall asleep worrying, then wake up in the middle of the night with an idea and stay up all night writing lyrics. The Artist, with his bottle of brandy beside him!

"It's easy, too, to think you've come up with the most brilliant pop song, then realise you've just written 'Hey Jude'."

Right, songwords. Let's start with 'Every Breath You Take'.

"These are so simple, you could easily think, not much of a songwriter, this boy. But of course, it's different when you hear them sung.

"Whereas this (The Jam's 'That's Entertainment') is good to read, but I wouldn't enjoy hearing it because I don't particularly like Paul Weller's music."

'Looking At Midnight'?

"Oh. Imagination are friends of mine, you know. I like them. But I'll say this: I wouldn't write lyrics like these."

Like "Hiding here I'm just another shadow"?

"Yeah. Reminds me of fifth form O-level Creative Writing. Oh dear, that sounds nasty!

"I haven't heard this one, 'Shipbuilding', but they're lovely lyrics."

Do you ever feel moved to protest?

"Yes, but not in song. I'd rather take action. I am a socialist, and we'd carry a banner for any cause we supported, but I don't believe in forcing things down people's throats."

What's the most out-of-character song you've ever written?

"'Nineteen And Mad', when I was in The Leyton Buzzards. Mind you, that was mainly Geoff (Deane). He's one of the best – I still wish I'd written the words of 'Saturday Night Beneath The Plastic Palms Trees'!"

CONTINUED OVER



BOY GEORGE

There's no stopping George once he's started, so I think I'll stand back and let him have his say . . .

Eddy Grant: 'War Party'.

"I think he makes good reggae pop songs; I like poppy reggae, like Althea and Donna or Musical Youth.

'You killed off all the slaves' . . . Look, I'm Irish. It's like if I wrote a song about what the English have done to the Irish. I don't like it at all.

Pale Fountains: 'Palm Of My Hand'.

"Great chorus. The singing on the verse sounds strained. I'm sure they'll have a hit soon; they've got that '60s sound off to a T."

Wham: 'Bad Boys'.

"I like 'Wham Rap' best of theirs, liked what it was about. There's one line in this I don't like – how dare you assume that you're *'handsome, tall and strong'*? The lyrics are quite suburban, though; they apply to ordinary people, which is good."

Prince: 'Little Red Corvette'.

"He looks like a poof, then sings like a Bob Seger-type heterosexual! I like this song, but I don't like the male chauvinist pig sentiments."

What did you think of songwords in general?

"Well, most of them were pretty cliché-ridden. It seemed quite telling that in the Mari Wilson song there was a line almost identical to one in 'My Baby Must Be A Magician' (Sylvia And The Sapphires), which Smokey Robinson wrote years ago.

"That kind of lyric was innovative

Tears For Fears: 'Pale Shelter'.

"I like them, but I think they're really miserable. I'm not surprised they're so popular; they've got really good songs."

Blancmange: 'Blind Vision'.

"Don't ask me what this is about, but the video's great! There's something really attractive about the singer, not physically, but – I dunno, something a bit mad . . ."

Eurythmics: 'Love Is A Stranger'.

"They're quite *Gothic*, these words, aren't they? I mean, if you sang them in a big deadpan voice they could sound pretentious: *'it's savage and it's cruel and it shines like destruction'*. But with the spirit in her voice, it works."

Police: 'Every Breath You Take'.

"As far as lyric content goes, there's nothing to say about this song. But it's a good *song*. I like his voice."

Big Country: 'In A Big Country'.

"I don't understand this at all. I liked the last one, think they're quite good but I don't like their check shirts! Jon Moss thinks they're going to be massive – he gets these ideas. I keep quiet,



then when they are I say, yeah, I agreed with you when you said it.

"Oh, there's an advert here for Haysi Fantayzee's next single, which is obviously going to be a pile of crap. Still, I'm sure it'll be . . . Top 40."

Robert Wyatt: 'Shipbuilding'.

"There are certain songs you associate with trendy journalists

– there's always some creep going on about how brilliant this is. Very arty; don't understand what it's about. Both Elvis Costello and Robert Wyatt have done better things."

JoBoxers: 'Just Got Lucky'.

"Really good song – I like them, but they're good enough not to need to be so aggressive and obnoxious!"

EDWYN COLLINS

when he wrote it, but now it's just been done to death."

It's quite fashionable, though, to deliberately use lines from old songs, isn't it?

"Yeah, like ABC do. And even I

myself . . . It just shows the dire straits that pop's in today. The Age of Plunder!"

Do you normally pay much attention to other people's lyrics?

"No, because I don't listen to contemporary artists much. I do notice really blatant lifts, though, like – this is a tune, mind you, not words – that bit of 'Let's Dance' that goes *'and if you say run . . .'* It's The Kinks' 'So Tired Of Waiting For You'. Exactly the same."

What did you think of the Jam songs?

"'In The City' seems really naive now, though I didn't think so at the time. There's two things about a lyric – the way it's written and the way it's delivered. You can be much more committed when you're singing your own words. So any shortcomings in his lyrics are made up for by the way Paul Weller sings them.

"'Bitterest Pill' is obviously the work of a much more mature songwriter, though I don't know whether that makes it better, necessarily."

What about Twisted Sister?

"They're fantastic! The Kids Are

Back' – you can't take it seriously, it's just the same sort of thing that's existed since rock 'n' roll ever began. But they are funny, and there's something admirable about calling your LP 'You Can't Stop Rock 'n' Roll'.

"Heavy metal groups seem less self-conscious than today's pop groups; they'll say or sing anything, however irresponsible."

You liked 'Shipbuilding', didn't you?

"I don't usually like Elvis Costello's lyrics much, find them a bit precious. But this seems a little more acute, and Robert Wyatt's delivery is fantastic. It's about the Falklands War, but it meant a lot to me especially because I'm from Glasgow – you know, 'Red Clydeside' and all that.

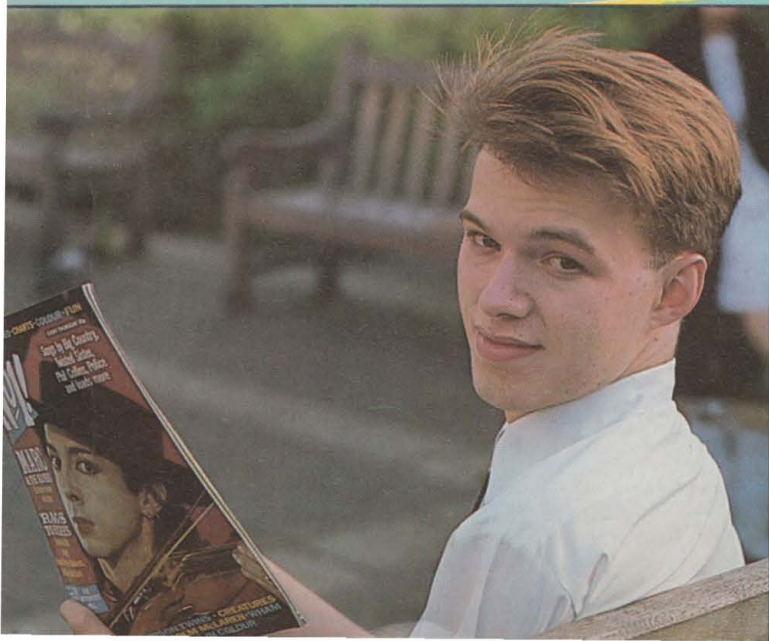
"A protest song; you don't get many of those nowadays."

Who are your favourite lyricists?

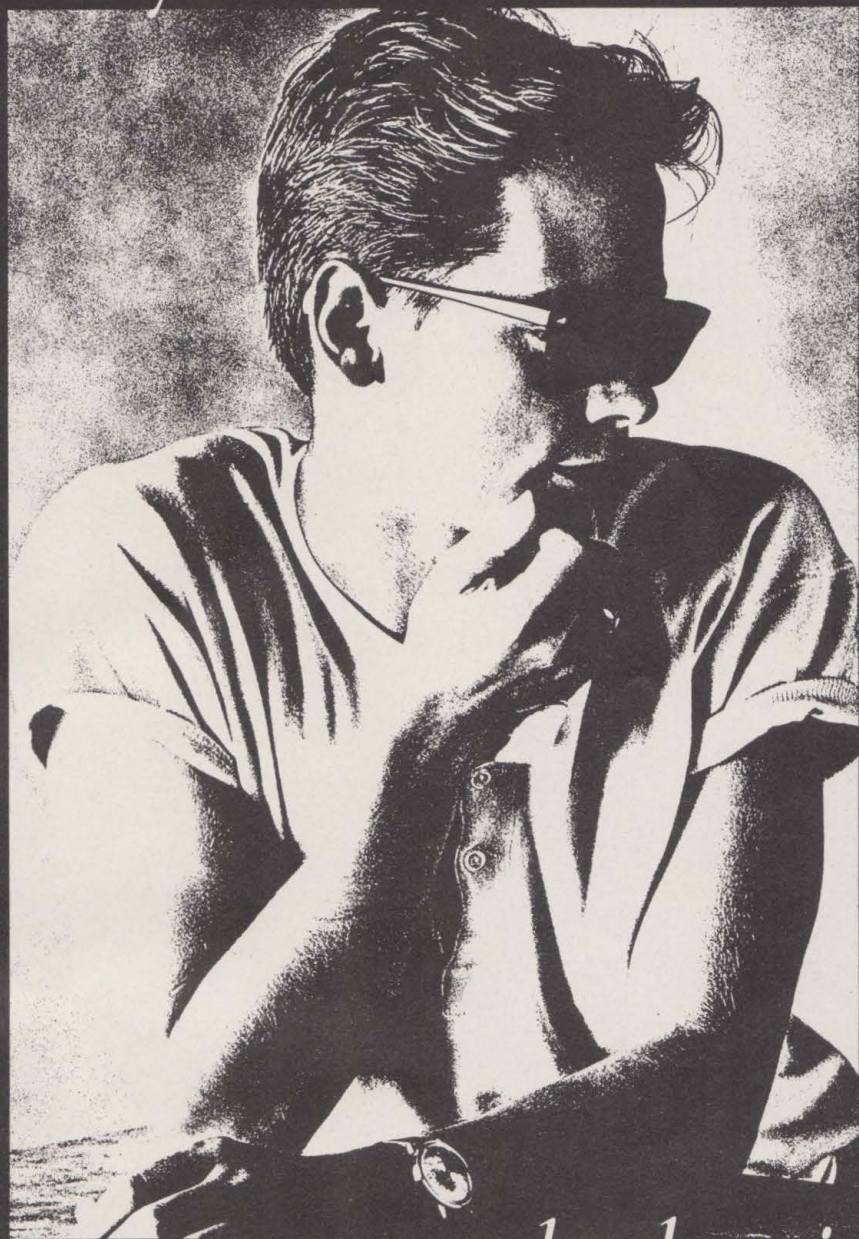
"Lou Reed's really inconsistent – his latest LP's abominable – but some of his early stuff was great. And I liked Jonathan Richman before he got too fey. Some of Orange Juice's earlier songs were like that – whimsical. Awful. What must people have thought?"

If you're lucky, people might think they're tongue-in-cheek.

"Hope so. I mean – they are!"



Nick Heyward



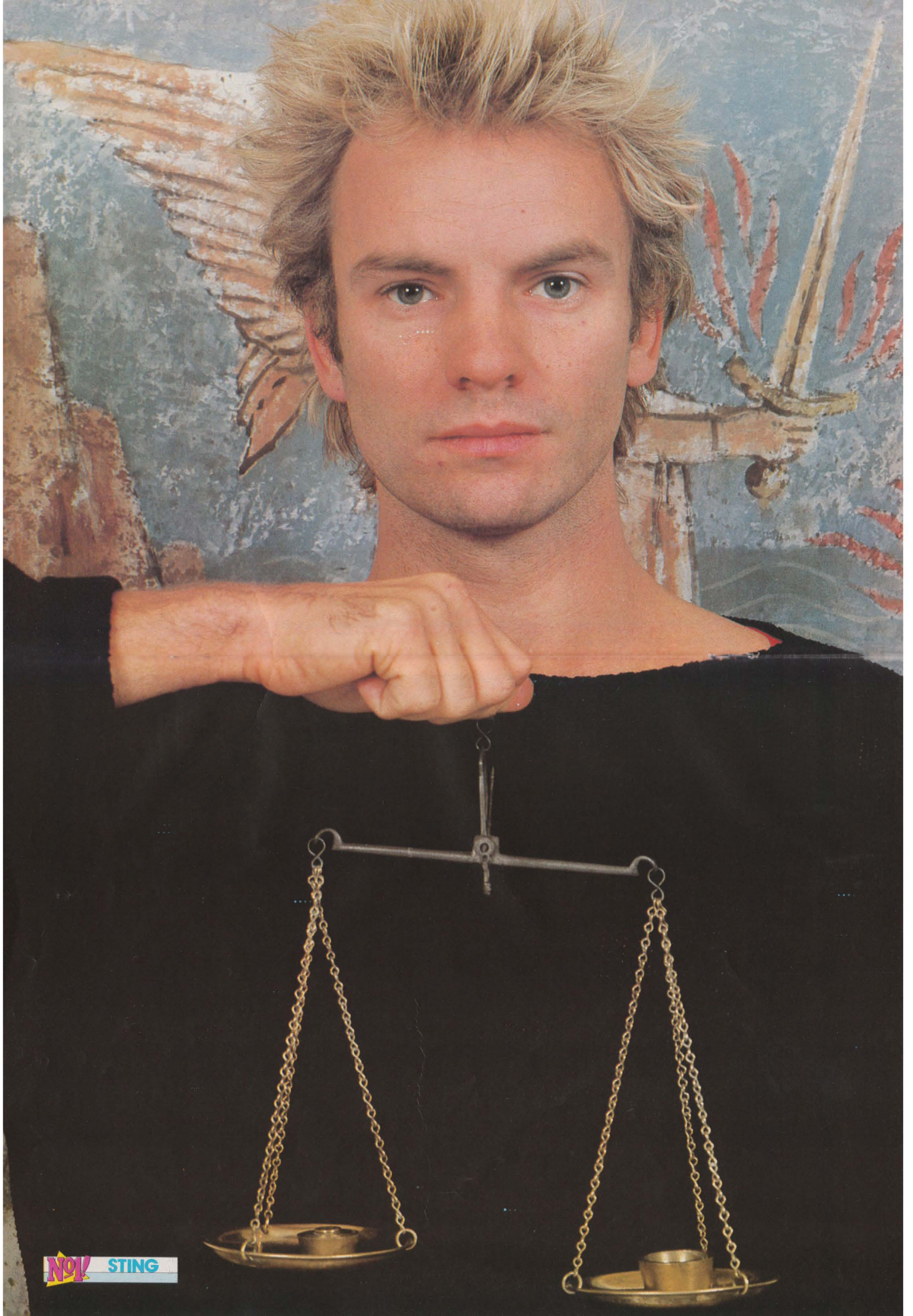
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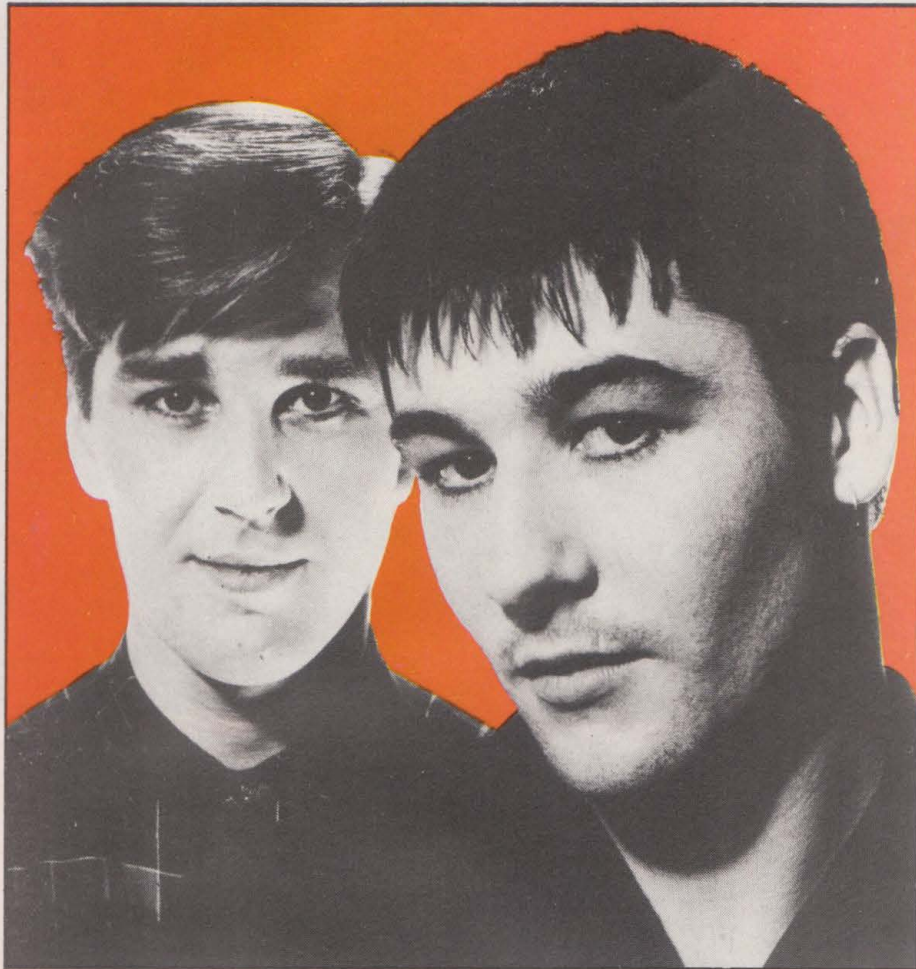


NOW!
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CHINA CRISIS



Tragedy

Winter displayed in a snow white haze
Fires burning brightly in the night
Tragedy and mystery
Open your mind and you will see

From waterfalls I hear romantic calls
Feather in a ray of sunlight
Your world is changing
Though you cannot see
And there's no room for secrecy

and

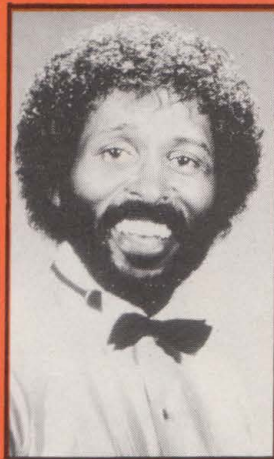
Your world is changing faster everyday
And there's no truth in what they say

Two by two my heaven made blue
Life in a world of love untrue

Words and Music Garry Daley/Eddie London
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(Publishers) Ltd on Virgin Records © 1983

Mystery

FORREST



See how I'm walkin'
See how I'm talkin'
Notice ev'ry thing in me
Feel the need, oh, feel the need in me
I need you by my side
To be my guide
Can't you see my arms are open wide
Oh, feel the need, oh, feel, feel the need in me
I need your love, ev'ry day I need it, ev'ry way I need it
Without your sweet, sweet love I'd rather die,
I need your love
I need it constantly
Your love takes care of me
You're always sweeter to me than apple pie

Just put your hand in mine
Love me all the time
The truth you will plainly see
Feel the need, oh, feel, feel the need in me
I need you on the case
To keep my heart in place

You make me what I need to be
Hey, feel the need, oh, feel, feel the need in me
I need your love, ev'ry day I need it, ev'ry way I need it
Without your sweet, sweet love I'd rather die,
I need your love I need it constantly
Your love takes care of me
You're always better to me than cherry pie
Just put your hand in mind
Love me all the time
The truth you will plainly see
Feel the need, oh, feel, feel the need in me

Your love is tough, now
Can't get enough, girl, your love is so important to me
Your love is so important to me
Feel the need, oh, feel, feel the need in me
I need you by my side To be my guide
Can't you see my arms are open wide
Oh, feel the need, oh, feel, feel the need in me

Words and Music by Abrim Tilmon
Reproduced by kind permission Bridgeport Music Inc. On CBS Records.

FEEL THE NEED

VIDEO

ALTERED IMAGES



I can't take this song seriously now," says Clare Grogan looking at her co-star Gordon John 'Gregory' Sinclair, who's decked out in white jacket and red carnation.

"How can I sing 'something that you do to me' looking at him!"

Gregory as James Bond 007? It certainly is a little bit strange.

But that's exactly what you're going to see in *Altered Images*' video for their new single, 'Bring Me Closer'.

"I'm a misunderstood secretary," explains Clare, who plays the part of Miss Moneypenny.



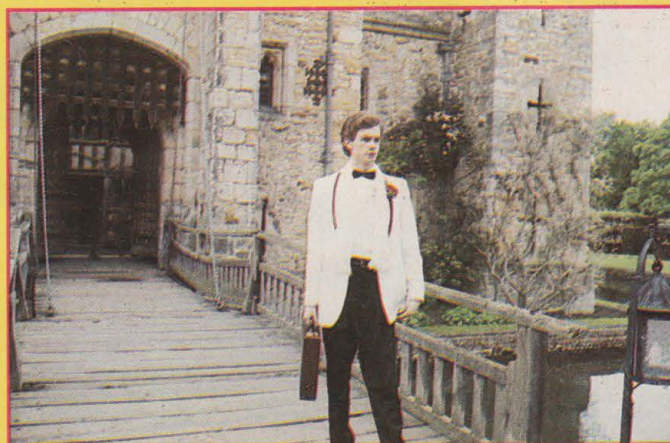
It's a part which has her spinning above the luxurious grounds of Kent's Hever Castle in a helicopter, hurtling down country lanes chased by baddies in jeeps and charging through muddy fields.

But what does Gordon think of playing the famous secret agent?

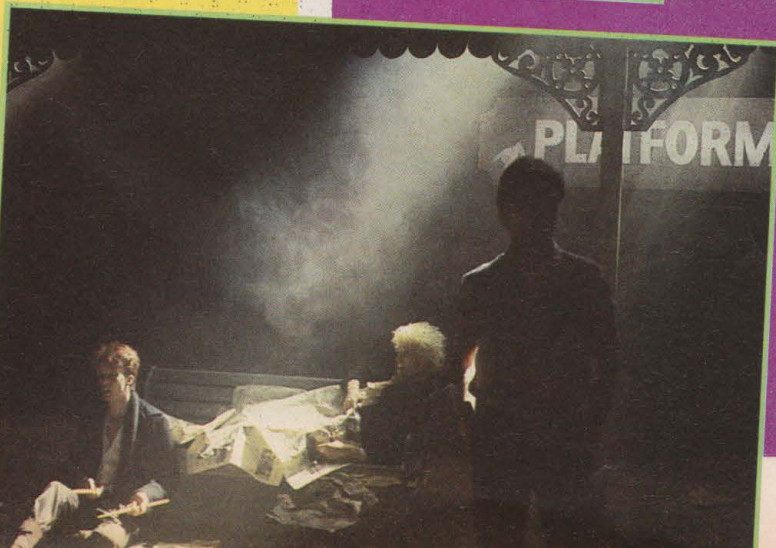
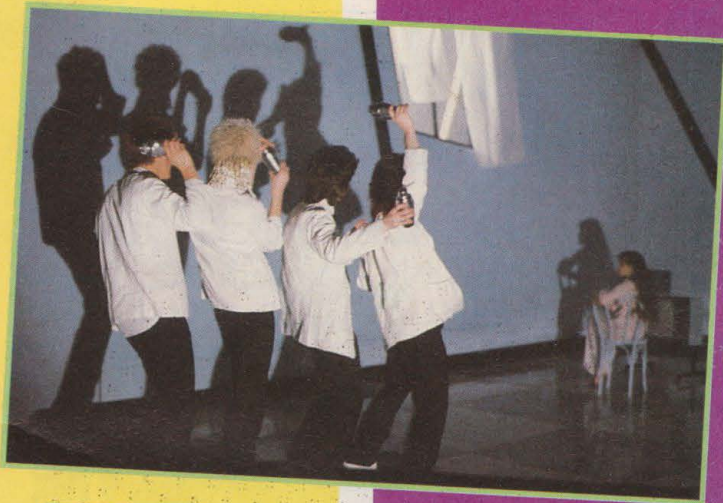
"I reckon I'll do Sean Connery out of a job," he says, with a wicked glint in his eye.

"Mind, I haven't actually got a driving licence for speeding around in the car chase later!"

Unlicensed to kill? 'M' will never forgive him.



Photos by Steve Rapport



KAJAGOOGOO

HANG ON NOW

No sooner than
I turn my back and then
It's so hard to find
I'm on the decline with you
Were I to know your feelings
Is there something between me and you?
Can't pretend you surprise me
And baby it's hurting me too

Chorus:
Hang on girl meet my heart
It knows the best time for new love to start
Hang on now meet my heart
It knows the best time for us to start
Hang on girl
Won't you remain

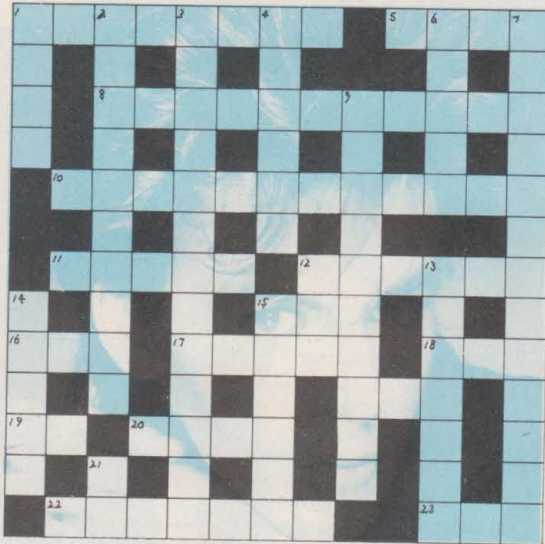
Those special moments together
I don't understand
But can't we go ahead as we had planned
I've questioned all your reasons
Underneath I can see
Somewhere my stolen lover
Who really should still be with me

Repeat chorus

Should I hang on should I stay?
What's the ransom I will pay?

Words Nick Beggs & Limahl, Music Kajagoogoo
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On EMI Records

STAR CROSS



Know the face? See 2 down.

ACROSS

1. Instructions concerning love — from Clare Grogan (4,4)
5. Tartan clad Rod is one (4)
8. John and Yoko in need of a wash? (5,2,4)

10. Cliff's live single (4,4,4)
11. Le Beat — (5)
12. Renee and — (6)
16. Candy girl, you — my world (3)
17. Style Council like to hear you speak like one (5)
18. Record label from Iron Maiden and Kajagoogoo (1,1,1)

19. See 21 down
20. Frosty kind of gang leader? (4)
22. Phil who's not in a hurry (7)
23. Call for help sent out by Sting (1,1,1)

DOWN

1. Get this clue right or he'll hit you with his rhythm stick (4)
2. Unravel Rock Shined (anag) — and discover which member of Duran Duran we're talking about.
3. Kevin Rowland's brothers? (3,6,4)
4. Chas and Dave's kind of girl (6)
6. Country of crisis? (5)
7. Alan Rankine and Billy Mackenzie — together (3,10)
9. Chrissie Hynde's lot (10)
13. Yazoo's little place upstairs . . . (2,5)
14. You invite me to a war — (5)
15. Nag Lil (anag) — just another way of spelling Black Sabbath's new lead singer (6)
- 21 and 19 across. Repetitive sounding name for those Rosanna guys (2,2)

PUZZLE ANSWERS ON PAGE 42

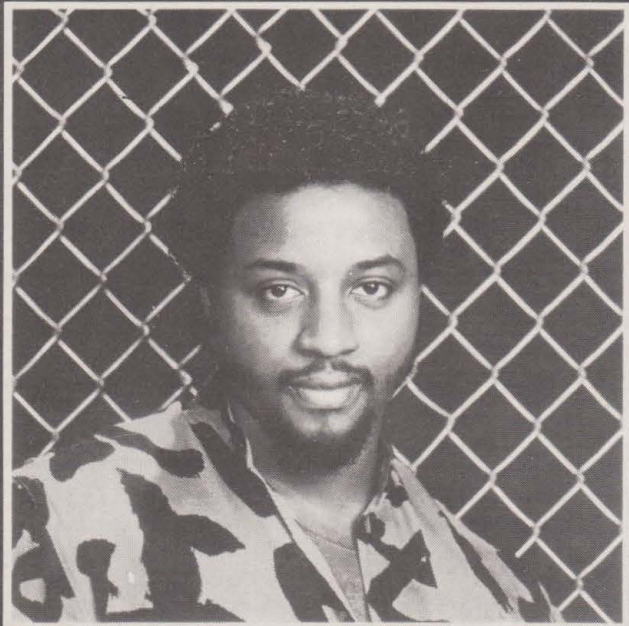
SPLIT PERSONALITY PERSONALITY

Figured out who it is? Right!

1. Does he come from (a) Leeds (b) Brighton (c) Scunthorpe?
2. Is his manager's name (a) Devo (b) Heave-ho (c) Stevo?
3. Which of his songs (a) mentions catching a train to London? (b) refers to brushing your teeth? (c) features — in the accompanying video — a chain saw, a naked woman and pounds of raw meat?
4. What's the connection between him and Cabaret Voltaire?



D TRAIN



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PLUS 'KEEP GIVING ME LOVE'
AND 'THE SHADOW OF YOUR SMILE'



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THE HAYRICK SONG

EDDIE
Tenpole TUDOR



new single

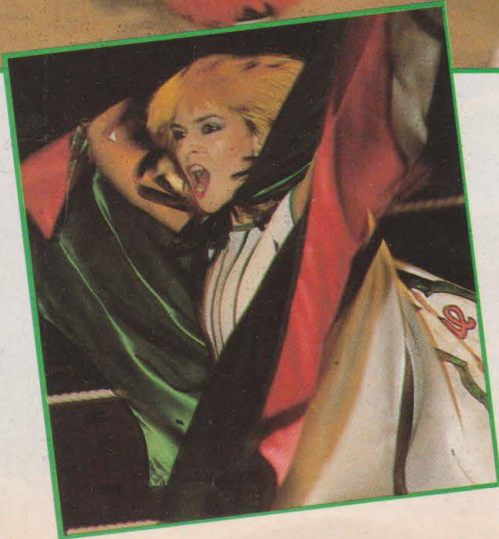
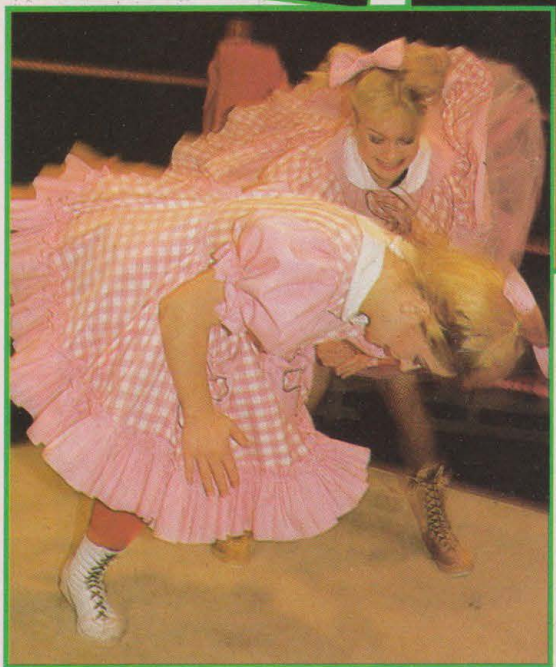
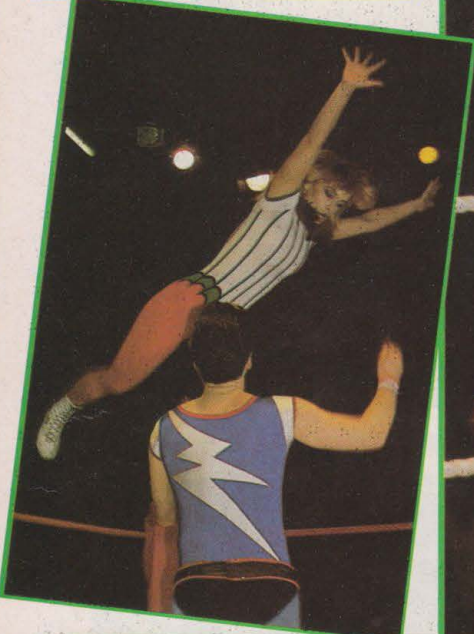
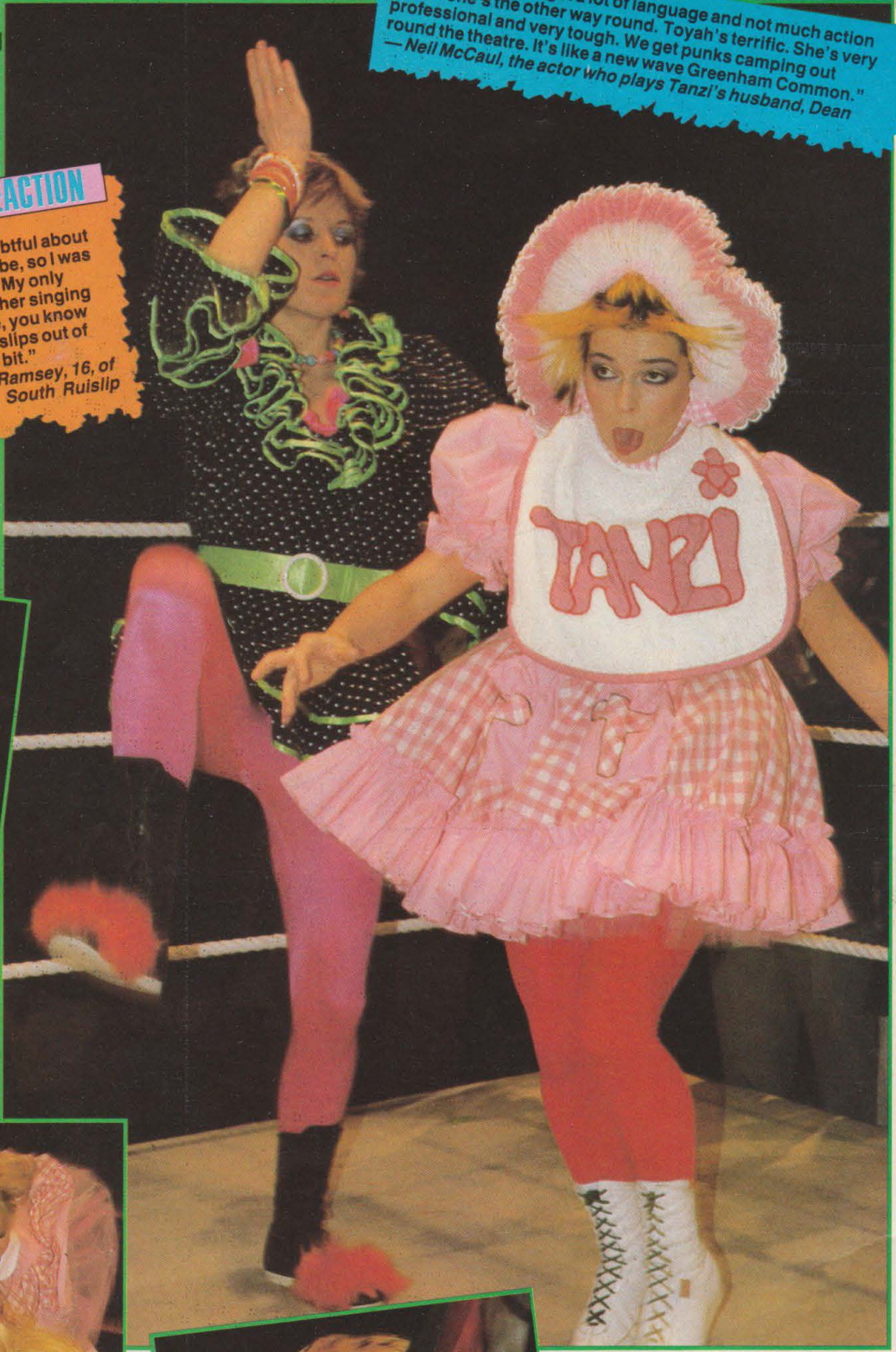
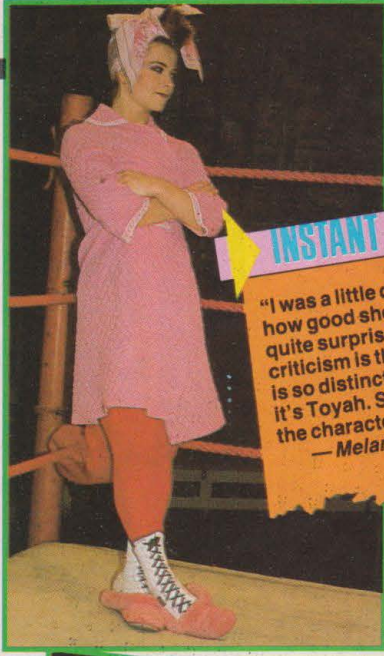
7" BUY 177
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VSTP
LEGENDS

"In most plays you get a lot of language and not much action — this one's the other way round. Toyah's terrific. She's very professional and very tough. We get punks camping out round the theatre. It's like a new wave Greenham Common."
— Neil McCaul, the actor who plays Tanzi's husband, Dean

INSTANT REACTION

"I was a little doubtful about how good she'd be, so I was quite surprised. My only criticism is that her singing is so distinctive, you know it's Toyah. She slips out of the character a bit."
— Melanie Ramsey, 16, of South Ruislip



INSTANT REACTION

"I really agreed with what Trafford Tanzi had to say. We don't want to be stuck in at home. We've got to have a career."
— Rebecca Robinson, 16, King's Langley

Photos: Fraser Gray

IN THE FLESH

Lynn Hanna muscles into the mob at London's Mermaid Theatre as Toyah's fans bay for blood. But is Trafford Tanzi a fair play?

The story of Trafford Tanzi is a fight for life. A real fight, that is, for the play takes place in a wrestling ring. And Toyah, as Tanzi the female wrestler, battles her way from child to champion. Toyah being Toyah, the evening is very far from stuffy serious theatre.

London's Mermaid Theatre is full of young fans all determined to show their support. Tonight it's her birthday into the bargain, and the seats have been taken over by punks clasp cards and presents.

The action takes place during ten rounds of wrestling — marked, just like the real thing, by the bell. The actors run through the audience and leap into the ring with all the flashy panache of professional fighters.

We first see Toyah as a baby Tanzi at the mercy of her domineering mother. Next she's

INSTANT REACTION
 "Being a punk, I don't believe in sexism, so the play was really good. After a while you forgot it was Toyah, you got so engrossed in the play."
 — *The Elusive Stranger*, 18, Northolt

of domestic drudgery.

Trafford Tanzi is both very physical and very funny. The wrestling is so realistic that you can't help wincing every time Toyah thuds to the canvas or slams her opponent up against the ropes.

She makes a perfect Tanzi, a gutsy girl who can't take what

"Tan-zi, Tan-zi," chants a contingent from Toyah's fan club.

Even the middle-aged gentleman next to me is taking part in the ref's countdown during the round which will decide whether Tanzi or Dean stays at home and does the housework.

As a feminist statement *Trafford Tanzi* sticks to first principles and is none the worse for that. As a piece of entertainment, it's better than the Christmas panto.

ARGHH!

There's a lovely moment when Tanzi's mum, all false sentiment and frilly negligees, bursts into the Country & Western song 'Stand By Your

TOYAH!

INSTANT REACTION
 "It's well staged. Toyah gets thrown about a lot and it looks really authentic. The other actors are good too."
 — *Mark McCullough*, 16, Walton-at-Stow, Herts.

she's given. And the supporting cast equal her — particularly her blonde-beehived mother whose broad accent and dress sense wouldn't be out of place behind the bar of the Rover's Return, and Neil McCaul as Dean Rebel, the swaggering sexist pig who we all love to hate.

GRUNT!

By the time the worm turns and Tanzi decides to fight back, the audience is up in arms, and her opponents are being roundly heckled from the front rows.

"Cook it yerself," cries a bright spark as Dean demands his dinner.

"Get back to yer reservation and sniff glue," snarls the odious Rebel, directing a well aimed jet of water at the heckler as he swigs from his bottle before commencing battle.

Man'. And when the baby Tanzi advances on the audience with a pot of green goo, intent on smearing it over someone, anything could happen...

What's the result of Tanzi's final stand, as she takes on husband, family and friends?

You'll have to see for yourself, but may the best woman win.

WALLOP!

ROBERT PALMER
 Birmingham Odeon
 Robert Palmer's fans are very odd indeed. A mixture of smart young business men and their tacky blonde girlfriends, neither under 25.

It was no surprise then that I felt the party pooper at this, the latest stage of Robert Palmer's first solo U.K. tour.

Jiggling about like an escaped Thunderbird puppet, Palmer sang 'Johnny and Mary', 'Lookin' for Clues' and 'Some Guys Have All The Luck' with a lot of talent but very little passion.

There were lots of whoops of glee as the fat old guitarist in the backing band struck up a groovy solo, but no one moved out of their seats til the end of the set.

When they did, the atmosphere livened up considerably. The encore, 'You Are In My System', was the best thing all night, an excellent dance song that showed the quality we should expect from Robert.

Along with new single 'You Can Have It', it was the only high point in an otherwise ordinary performance.

Paul M.

CHINA CRISIS
 Edinburgh Coasters
 Coasters is usually a roller disco. Tonight, China Crisis keep everybody's feet on the ground. The young audience, mainly outgrown and toned down 'new romantics', are here to witness an evening of mystery.

Onstage, China Crisis are joined by an interesting group of palm trees, there to fill in all the visual gaps. But those empty spaces in the sound, once padded out by tape machines, are now filled to the brim by, gasp, real musicians. Every time I see China Crisis, they look and sound more like a 'proper' band.

At the moment, the songs fall into two musical camps — the energetic pop of numbers like 'Scream Down At Me', and the dreamy, ambient music of songs like 'Christian'. Personally, I think their future lies with the latter, ethereal, melodic pop music which suits Gary Daly's rather poetic lyrics perfectly.

The more danceable efforts like 'African White' are strong enough, it's just that the audience are too mesmerised by the beauty and mystery of the moodier songs to dance. Still, it didn't stop them going home tonight with smiles on their faces.

Peter Martin

SOCK!

a tomboy toddler being walked over by her flirty sugar-and-spice friend Platinum Sue.

As a teenage schoolgirl Tanzi comes to blows with her jealous father who bullies her into

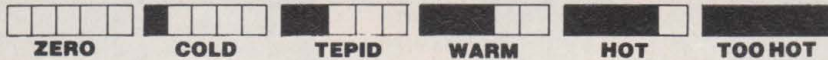
BANG!

getting married instead of having a career. On cue she gets to grips with the macho Dean Rebel, the teddy-boy wrestler who flicks his hair grease into the audience and sweeps her off her feet into a life

"It's very much an audience participation play. When I first took over the part we all worried that they would shout 'Toyah, Toyah, Toyah', but they get into the play so much that they shout for Tanzi or Dean, depending on who they agree with."
 — *Toyah*

ALBUMS

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



HANOI ROCKS

Back To Mystery (Lick)

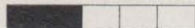
Mystery? You bet, but what sort of band is this?

They look and sound like early Japan (more 'Adolescent Sex' than 'Quiet Life'). In fact, singer Andy McCoy is far more glamorous than the Japanese boy ever was.

Stranger still are the Bunnymen psychedelic influences which drift in and out of the LP.

Best song? Probably the delicately titled 'Mental Beat' which twists and shouts like a strait-jacketed hyena. Lyrics like "I'm a Cosmic Ted spaced out my head" will give you some idea where they're at. And any band that chooses to write a song about Tooting Bec must be mad.

Peter Martin

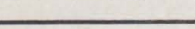


CLOCK DVA

Advantage (Polydor)

Clock DVA have threatened to break out of the claustrophobic indie closet for some time now and this LP should be the jemmy that opens the door.

Peter Martin



Hard, industrial funk is the order of the day with frenetic drums, screeching saxophone and ironically sweet keyboards conjuring up a whirlpool of sound. The vocals are a little leaden but that's in keeping with the mood of the lyrics.

DVA sing about the unpleasant side of life. 'Advantage' is like wandering through a shady detective novel with seedy characters and desperate situations. On 'Eternity In Paris' I turn round, half expecting private dick Philip Marlowe to come slouching through my door; it's that evocative.

Clock DVA don't attempt to provide any explanation for the scenes they hold up before us, but are content just to give us a better look. And whether you want to dance to the fiery 'Breakdown' or think with 'Poem', they've got it right. A killer.

Paul Bursche

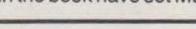


MTUME

Juicy Fruit (Epic)

The New Funk Conservatism. . . skintight rhythms and every dance cliché in the book have set Mtume at

Paul Bursche



No. 1 in the dance charts.

At first it's a big shrug of the shoulders for this LP but give it a few plays and you may find you're trapped.

There's some strong female vocals cutting through the motion and a killer rap called 'Hip Dip Skippedabeat' which could prove a good follow-up single.

Paul Simper



INDEEP

Last Night A DJ Saved My Life (Sound Of New York)

As 'When Boys Talk' showed, Indeep are not yet ready to stretch far from their 'DJ' groove.

But just as that follow-up gradually wheedled its way into your soul (or mine, anyway) so goes this LP.

The first two tracks on side one are a genuine disappointment but the flip side grows and grows, with a cover of James Brown's 'There It Is' and what must be the next single, 'Slow Down'.

A possible life-saver.

Paul Simper



ABBA NICE DAY!



AGNETHA FALTSKOG Wrap Your Arms Around Me (Epic)

Agnetha proves that she's more than just a quarter of Abba with this first solo album.

Although some of the lyrics are lame – if not laughable – it really doesn't matter.

She sweeps you along (skilfully) on a tide of changing moods. The emphasis is on big luscious ballads, with a sprinkling of up-tempo numbers, and the glorious bluesy 'Take Good Care Of Your Children'.

There'll be a lot of singles from this album – and lots of hits.

Anne Lambert



STARVATI FOR SPO'

Unpleasant as it may seem, a spot needs 'food' to thrive: bacteria, oil and irritants which occur naturally in the skin.

Clearasil Cream's special 3-way action deprives a spot of these essentials.

First, it softens and opens the spot. Then it penetrates the pore to kill bacteria. Finally it dries up oils and irritants to actually 'starve' the spot.

And Clearasil's 3-way action goes on working for up to twelve hours. So a little application first thing in the morning and last thing at night is all you need for round the clock protection. **Try Clearasil Cream. Your spots will hate you for it.**

BEAT REMEMBER

THE BEAT

What Is Beat? The Best Of The Beat (Arista)

The Beat have had the oddest of careers.

Dismissed as opportunists when they formed on the 2 Tone wave, their hits soon silenced their critics. Songs like 'Mirror In The Bathroom' and 'Stand Down Margaret' made The Beat 1980's headiest brew of right-on pop. Back then The Beat were admired and loved.

Gradually pop grew more glamorous and less concerned. The Beat took up their time with endless and increasingly successful tours of America and botched Britain with singles like 'Hit It'.

Arista didn't help them very much. Now The Beat have left Arista and the record company has revived their past. The Beat's Skeleton is out of the closet and dancing!

The modern Beat have plenty of steam left and don't seem too concerned with 'Can't Get Used To Losing You'. Still, their finest moments are probably past; those finest moments are collected here

and they shimmer.

Right now, it's far too early to get used to losing The Beat. I hope we never have to remember them but it sure is a pleasure to do so. The Beat goes on: this is a fine reminder of their golden days.

Mark Cooper



Ranking Full Stop?



DIO

Holy Diver (Phonogram)

Question: What do you get if you cross a few Rainbows, Elves and Wild Horses with a Sweet Savage?

Answer: One of the finest heavy rock LPs I've heard in a long time.

What I'm trying to say is that various members of the above groups have combined to produce an absolute scorcher.

From the moment the needle hits the plastic it's frantic stuff - I thought I had the office stereo at the wrong speed at first, and it took me a few seconds to adjust to the savagery on display.

But there's plenty of light and shade, with Ronnie Dio's larynx wrapping itself around some superb melodic material.

This is a true contender for my

album of the year award, but then, with ingredients such as these, that's not so surprising.

David Ling



MARY JANE GIRLS

Mary Jane Girls (Motown)

Notorious brash funkster Rick James has got together four girls to interpret his sexy, sassy sounds, and the result is disco music with a kick.

Candi, Cheri, JoJo and Maxi don't look like the kind of girls who can be pushed around. They sing about men, money, love and sex with an audible knowing wink.

You can take your pick from the party side, which contains the great single 'Candy Man', or the Cool Out Side, full of slow smoochers like the soulful 'You Are My Heaven'.

On their debut LP The Mary Jane Girls show that they're no mere puppets, and even if there's nothing radically different on offer, their smart funk is a cut above most disco dross.

Karen Swayne



VARIOUS ARTISTS

Street Suite (CBS)

'Street Suite' is jazz, jazz-funk and all that lies between. From the charts there's Jonny Chingas' 'Phone Home' and the SOS Band's 'Groovin'', while names like George Duke, Rodney Franklin, Herbie Hancock and Earl Klugh speak for themselves.

A classy collection. Paul Simper



ON DIET



SINGLES

Reviewed by
Maureen Rice



SHALAMAR

Dead Giveaway (Solar)
A harder edge to Shalamar's occasionally flaccid funk, and a sweet, smooth centre where there used to be only rough edges. A sure-fire favourite on every dance floor from here to New York.

SPARKS

Cool Places (Atlantic)
MOR electro-pap, featuring a 'street-wise' rap on the credo of cool. It could pass unnoticed on a wave of indifference if it weren't quite so insulting. We've come a long way since 1975.

TOTO

I Won't Hold Back (CBS)
Just the sort of syrupy, half-baked sentimental clap-trap you'd expect from the band who brought you 'Africa' – the first single to have doubled as a general anaesthetic in major heart surgery.

PAUL YOUNG

Wherever I Hang My Hat (CBS)
If fame and fortune smile on the deserving, Paul Young is headed for dizzy heights. Here's

a voice to shame even good singers like George and Alf, while those Ballet boys aren't even in the same league.

Truly gorgeous white-boy soul, and a cover version Marvin Gaye would be proud of. Move over, Tracie, you're behind me in the queue...

THE WONDERS

This Heart Of Mine (Creole)
The cover notes to this single applaud the "by-gone days" of Palais dance-floor culture, and boldly claims that "The Wonders Bring You Yesterday's Music Today."

It's actually nothing more than a precious pastiche – a crass, horribly catchy Motown impression. A cheap trick.

JIMMY THE HOOVER

Tantalise (Intervision)
... Or, the United Nations play flamenco.

The five members of Jimmy The Hoover come from different parts of the globe and very different cultures, but the feel of this record is pure Hispanic.

It's a lovely single – pretty, poppy, sweet and fresh. Not as tropical as The Kid, but a million

miles from the likes of Modern Romance.

SMOKEY ROBINSON

Touch The Sky (Motown)
That old black magic that you know so well... Smokey could sing Motorhead and make it sound classy. Although this is really only a mediocre single, you'd be hard pressed to notice. A perfect summer hit.

SWISS NAVY

Back To The Wall (Phonogram)
This sounds like a slice from a rock opera, all crashing guitars and melodrama, with the same kind of insincere passion I associate with those 'atmospheric' Ultravox singles. One for the vile pile.

NIKKI RIA

Just As I Thought (PRT)
In which PRT take an 18-year-old from Bournemouth and

make her sound like she's 35 and comes from L.A.

Nikki Ria's lovely voice will do her no good at all as long as she lets her record company choose material for her that's somewhere between Pat Benatar and Ellen Foley.

ESCAPE FROM NEW YORK

Save Our Love (Polydor)
Bland beat, puerile lyrics and melodramatic production. Bin it.

STEPHEN HARVEY

Something Special (London)
Here's another soul-boy who claims he was always in the funk groove, and spent the whole of the punk period just waiting to find someone else who danced to the same tune.

Now he's come out of the disco closet (the rebel!) and made an average Britfunk record which will probably go down a storm on the dance-floors. People are easily pleased.

MARI WILSON

Wonderful (Decca)
Another Mari single – not a great song, not a great singer, just inconspicuous Radio One fodder. Mike Read will almost certainly love it, and you can't say worse than that.

DAVID ESSEX

The Smile (Mercury)
More turgid tales of true love ways with an added dash of Essex appeal...

The smile in question is a secret signal between two people who fancy each other like mad and don't want to let on. Sappy of course, and twee definitely, but then it was written by Mike Batt who was responsible not only for the disgusting 'Winter's Tale', but also for the Wombles of Wimbledon.

Put your foot down and your money back in your pocket. You don't have to stand for this sort of rubbish.

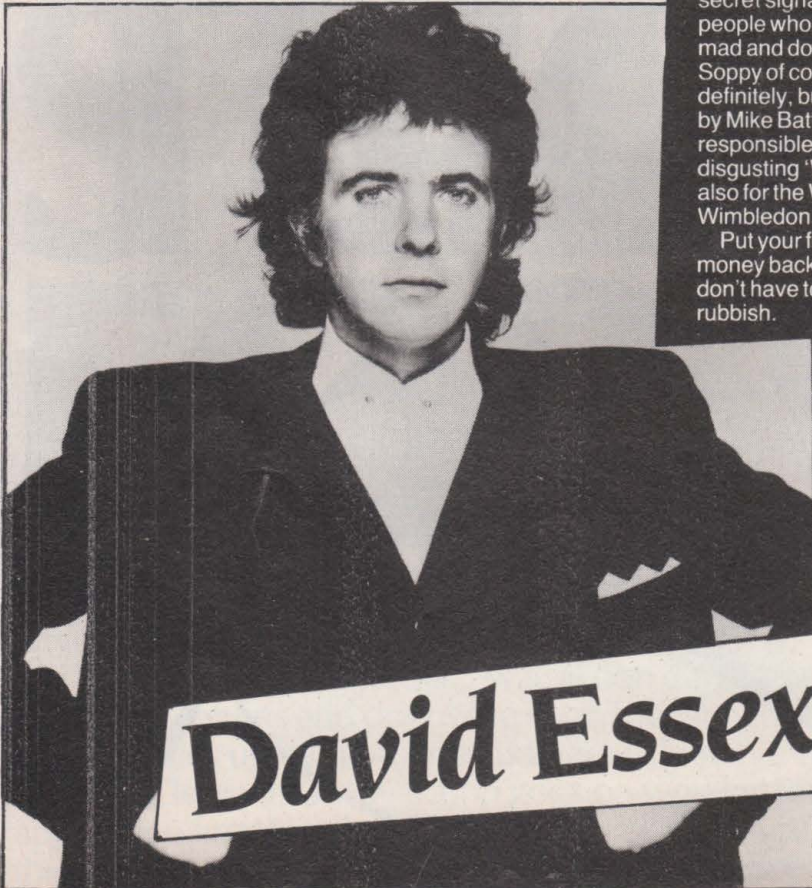
The

Here we are again,
It's the old cliché;
Surrounded by strangers and Sloane Street rangers,
At the end of another boring day
In Paradise.
Across a crowded room,
There are no words that I can say;
So I'm sending you out a signal
That we're soon gonna have to slip away

Chorus:

It's all in THE SMILE,
The Love I give to you,
I can't conceal the way I feel,
It's all in THE SMILE.
It's all in the eyes,
The way I look at you,
Nobody knows but you and me,
Nobody hears,
Nobody sees,
It's all in THE SMILE.

Out across the square
We make our getaway



David Essex

SEX PISTOLS

Anarchy In The UK (Virgin)

A timely re-release for one of the best records of all time. Hearing the first few lines is like welcoming back an old friend, and it's the perfect antidote for election-swamped England. Play it loud!

DAVE EDMUNDS

Information (Arista)

The same Dave Edmunds single that he releases every year. Only not as good.

LEISURE PROCESS

Anxiety (Epic)

Superior electro-music, sounding a bit like a Human League backing track.

There are some very annoying computer voices stuck in the middle, but otherwise it's the kind of insidious record that dictates the rhythm of life – you find yourself humming it in the bath and combing your hair in time to its beat. If you insist on being brainwashed, it's quite a pleasant method.

IRENE CARA

Flashdance . . . What A Feeling (Casablanca)

I really like this. Trouble is, it's such a perfect radio record that by the time the film of the same name is released here next month, we'll all be as sick of this as we were of *Fame*. Meanwhile, enjoy it.

DAVID BOWIE

China Girl (EMI America)

I wonder what it feels like to be David Bowie – not merely mortal any more, but king of all. He surveys.

'China Girl' was a hit before he recorded it. He could spout silence and still get gold records.

Not that it really matters. 'China Girl' is in fact a great single.

Bowie's voice crawls and cracks and slides and sweeps over the best backing track on the album. It's sophisticated, appealing and menacing at the same time, and streets ahead of 'Let's Dance'.

SAD CAFE

Keep Us Together (Carisma)

Not bad – terrible. There's no worse song than a wimpy love song – this is not so much soppy as soaking wet.

DAVID JOSEPH

Let's Live It Up (Island)

It's got a good beat and you can dance to it. I doubt very much if anyone who hears this record will think twice about it, be inspired/moved or even amused by it. But it's got a good beat and you can dance to it.

China Girl

I could escape this feeling with my China girl
I feel a wreck without my little China girl
I hear her heart beating loud as thunder
Saw the stars crashing

I'm a mess without my little China girl
Wake up mornings where's my little China girl
I hear her heart beating loud as thunder
Saw the stars crashing down

I feel tragic like I'm Marlon Brando
When I look at my China girl
I could pretend that nothing really meant too much
When I look at my China girl

I stumble into town just like a sacred cow
Visions of swastikas in my hand
Plans for everyone
It's in the white of my eyes

My little China girl
You shouldn't mess with me
I'll ruin everything you are
I'll give you television
I'll give you eyes of blue
I'll give you the man who wants to rule the world

And when I get excited
My little China girl says
Oh baby just you shut your mouth
She says . . . shh, shh, shhh

Words and music David Bowie/Iggy Pop
Reproduced by permission: Bug Music/James Osterberg Music/
Jones Music/Fleur Music/All rights reserved
On EMI America

Smile

From the rows of Mercedes and the nightclub ladies,
And we hope that they all enjoy their stay
In Paradise.

You and me alone
Playing the games that people play;
There's a feeling that flows between us
But I don't think I even have to say . . .

Chorus:

It's all in the eyes,
The way I look at you,
Nobody knows but you and me,
Nobody hears,
Nobody sees,
It's all in THE SMILE,
It's all in the eyes,
It's all in THE SMILE,
It's all in the eyes,
It's all in THE SMILE

Words and music Mike Batt
Reproduced by kind permission April Music/Batt Songs
On Mercury Records



Before any of these ideas could reach fruition, however, there was still the final part of The Jam's career to put to rest. On November 26, 1982, 'Beat Surrender' was released and it was fitting that for the third time in their career, the single should enter the chart at number one.

The flip side 'Shopping', a slow jazzy tune, indicated Weller's future direction, but before he could truly branch out it was decided to issue the final Jam LP, a live set chronicling their chequered career.

Containing 14 songs from different stages of the group's life, 'Dig The New Breed' was released on December 3. Ironically, the person who stopped it from entering the charts at number one was John Lennon, one of Paul's few heroes. That week he sold 50 more copies The Jam.

"If I'd have known that," remarked Weller, "I'd have gone out and bought the other 51 myself."

Finally, the last concerts. A standing, moving ovation at Glasgow before the group play a note. A brilliant set at Guildford, preceded by five nights

The Jam are firmly established as Britain's top group. Yet life on the road is making them jaded. In an effort to broaden the band's scope, Paul Weller looks to black music for fresh inspiration. The result is the brilliant 'Town Called Malice' – which becomes the second Jam single to enter the chart at number one.

The album that follows, 'The Gift', makes a clear musical break with The Jam's past – but Weller is still not satisfied. Live and on record, he feels The Jam's treatment of his new songs lacks finesse.

As for touring, it's just one long squabble.

"We stopped enjoying it," Weller admits. "There were so many childish arguments that I think we all had had enough, but no one would admit it."

Something has to give. . .

"John was there, Paul hadn't arrived, and John was saying 'I know Paul wants a meeting with us all'. We very rarely had meetings, so I knew something was happening.

"But I thought it was just going to be a break or more recording and leaving the touring out for a while, because we had spoken briefly about it in Japan."

Instead, Paul told Bruce and Rick he was leaving the band. For a moment they were utterly shattered by the news, unable to comprehend the implications of it all.

"There wasn't a lot to say," remarks Bruce. "Everyone was really stunned. I think all I managed to say was, like, a bit drastic – why don't you leave it for six months?"

SHALAMAR

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A harder edge to Shalamar's occasionally flaccid funk, and a sweet, smooth centre where there used to be only rough edges. A sure-fire favourite on every dance floor from here to New York.

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CONCERTO By Paolo Hewitt

In the summer of 1982, Paul and his girlfriend Gill took a two-week holiday in Italy, staying in Naples and Rome before catching the Orient Express home.

When they got back to their London flat, Paul Weller had finally made his mind up. After eight years, he was going to leave The Jam, walk out on Britain's most successful group.

The first to know was his father, who had managed the group from the very start. John Weller's immediate reaction was to talk Paul out of it. But he knew deep down that once his son had made a decision there would be no turning back.

"There have been times," says John, "when we've had ups and downs, but because you're the older person I think you've got to swallow your pride.

"I try to look at things from his point of view and I've never really been what they call an old fart. I'm like one of the youngsters.

"But I did feel sad about it because I started it.

"It's no good saying Paul hasn't got the talent because he has, and without it the on-going situation couldn't have been maintained. But I did start it off and it's like the end of something that wasn't really finished.

"My dream was to get them really massive. I would have loved to see them playing Madison Square Gardens in New York, and all that. But it never came about because Paul didn't want to play venues that big. That's really what it was.

"They never really achieved quite

what I wanted to see. In the UK they did, but not really abroad. Filling Madison Square Gardens, I would have loved that. They couldn't have got any higher, and that would have done me."

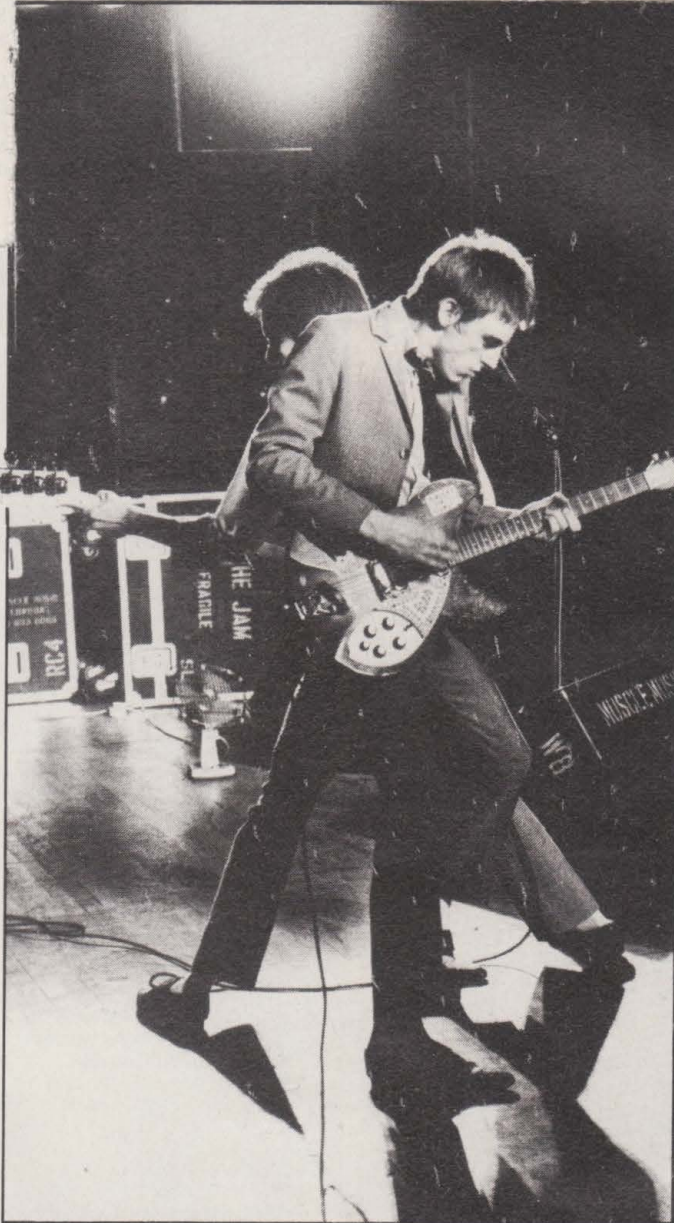
After informing John, Paul now faced the unpleasant task of letting Bruce and Rick know.

At first he was hesitant.

Eventually, after about a month of brooding, The Jam began recording their 15th single, a ballad entitled, ironically enough, 'The Bitterest Pill'. They were at Marcus Studios recording when a meeting was called.

Immediately Bruce Foxton suspected something was up.

"We were just mucking around with some demos," he remembers.



PART FIVE

THE BEA

For Rick the impact was just as great.

"It was something we'd all been involved in most our adult lives," he reflects, "and it was almost like losing a limb at first. You think, oh God, and start throwing fits of depression, but after a couple of days just thinking about the situation it seemed to come clear that it was probably the right thing to do.

"My own personal opinion is that it was a little premature, but if Paul was unhappy then there was no point in keeping it going just for the sake of me or Bruce. It just wouldn't

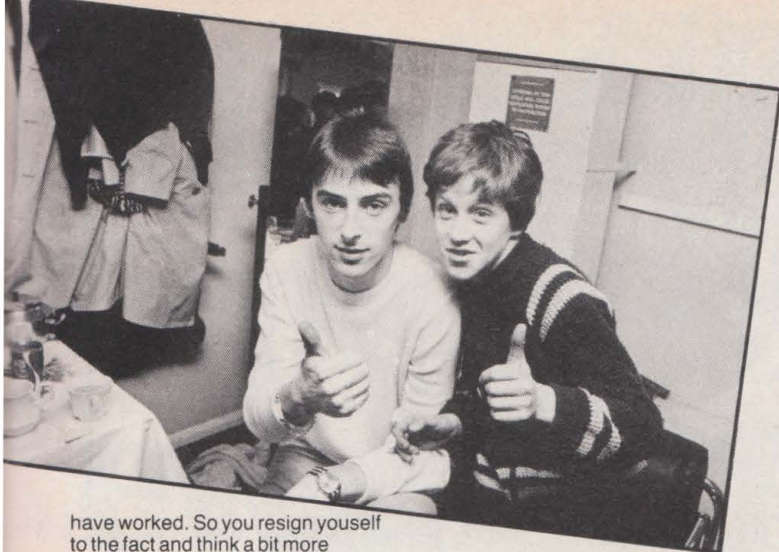
Remember them this way: Paul and Bruce pounding the beat onstage in Dublin. Pic: Pennie Smith

Beat surrender

Come on boy, come on girl
Succumb to the beat surrender
Come on boy, come on girl
Succumb to the beat surrender

All the things that I care about are packed into one punch
All the things that I'm not sure about are sorted out at once
And as it was in the beginning so shall it be in the end
That bullshit is bullshit, it just goes by different names

Chorus



have worked. So you resign yourself to the fact and think a bit more positively about it."

'The Bitterest Pill' was released on September 3, and reached two in the charts.

The band's impending split was still being kept secret, even though they had set up their 'farewell tour'. To avoid hysteria, it was decided that they should play to unsuspecting audiences – and the tour proved to be one of their most enjoyable.

Communication. . . Paul and fan backstage at the final Wembly gig. Pic: Virginia Turbett

onstage I felt that he was back into it 100 per cent. He was really giving his all, whereas before you could see he was getting more and more pissed off with every gig he was doing."

But if the tour was a refreshing success psychologically, Weller

announce it officially on *The Tube*, a new Channel 4 pop programme that had invited the group onto its debut show.

But a month before the show, the news leaked out in the music press, and the group decided to come clean. Bruce Foxton, however was still clinging to the notion that it might not happen.

"I didn't even tell my mum about the split," he says. "In the back of my mind I was just hoping that Paul would have a change of heart. Anyway, just as it started to leak out I thought I'd better go round and tell my parents because they'd be well chuffed if they had read about it or heard about it from someone else."

"I didn't want to tell anybody about it. Just lived with it for a month or so, just me and Pat (Bruce's girlfriend), every minute of the day thinking about it."

For Rick Buckler, the split meant he now had to look long and hard at his future.

"One thing that was scary," Rick reveals, "was that it hardened my attitude to money."

"I've never really given a damn about it, but only because I knew it was there. Obviously, now I've got to start thinking about earning for myself."

Before any of these ideas could reach fruition, however, there was still the final part of The Jam's career to put to rest. On November 26, 1982, 'Beat Surrender' was released and it was fitting that for the third time in their career, the single should enter the chart at number one.

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T SURRENDER

With Rick and Bruce having partly come to terms with the split, any bad feelings were shelved for the duration.

"It was probably one of the best tours we'd done for ages," recalls Foxton, "because there was no animosity between us. And maybe it was just a big weight off Paul's shoulders."

"He'd obviously thought about it for a long while, and looking at him

certainly didn't enjoy it physically. He had struggled through most of the dates with a painful rash of shingles on his stomach. Because of this, they cancelled their European tour.

Back home they had already recorded two songs, 'Beat Surrender' and 'Solid Bond In Your Heart', as choices for their final single. After much deliberation 'Surrender' was picked.

It was an ironic choice of title, but hadn't been written with the split in mind. That was still very much a secret, with Weller intending to

"None of us are left with financial problems, we don't owe anybody anything. John made sure we were alright. None of us live extravagant lifestyles."

"We've all got a house and a car and furniture and carpets and all the bills are paid."

"We never used to take three months holiday in Hawaii. There's a little man inside me which says I wish you had, but on the other hand what you've never seen you never miss, do you?"

While Rick and Bruce were contemplating their futures, Paul was busily making plans of his own. With the weight of The Jam removed, he found a new lease of life.

"It really dawned on me," he told *Melody Maker*, "how secure the situation was – the fact that we could go on for the next ten years making records, getting hits, getting bigger and bigger. That frightened me because I realised we were going to end up like all the rest of those groups."

"I don't like the thought of The Jam when we're 30 and old and embarrassing because I think we've always stood for youth."

Weller decided that his future career would now be with a loose nucleus of musicians. Simultaneously he would involve himself far more with the running of Respond and Riot Stories.



Paul always was a sharp dresser! Weller belts up for a new soul vision. Pic: Virginia Turbett

at the massive Wembley Stadium.

They play the final show on a dreary day in Brighton. Weller aloof from the emotions that are running high ("Why should I be cut up? I'm proud of what I've achieved") and more concerned about the future – thinking about The Questions and Tracie, two acts he's already signed to his Respond label.

His two companions are still slightly confused; more so Bruce. "All these dates have been brilliant," he remarks. "The feeling

CONTINUES OVER

All the things that I shout about but never act upon
All the courage of the dreams I have they seem to wait so long
My doubt is cast aside, watch phonies run to hide
The dignified don't even enter in the game

Chorus

And if you feel there's no passion, no quality sensation
Seize that young determination
Show the fakers you ain't fooling
You'll see me come running to the

sound of your strumming
Fill my heart with joy and gladness
I've lived too long in the shadows of sadness

My doubt is cast aside watch phonies run to hide
The dignified don't even enter in the game

Chorus

Words and music Paul Weller
Reproduced by kind permission Morrison Leahy Music Ltd
On Polydor Records © 1982

from everyone is so electric. One minute you're on cloud nine and the next you're right down. It's a strange thing to handle. I still haven't got to grips with it yet."

As for the last show, it's a ragged set that could never live up to its status, although fittingly their last song together is 'The Gift', a celebration of hope and optimism.

The Jam legacy, however, still remains. In the next year all 16 Jam singles would be reissued, and all 16 would enter the charts together.

In fact, since the split, it would seem that Weller has never been more popular, although in hindsight it's not hard to understand why. His songs, through their direct, straightforward comments, aroused a massive response from mainly young people, who recognised in his work familiar thoughts and feelings.

The Jam served as a welcome antidote to pop's usual superficiality. And ultimately, it was the response Paul Weller received from his audience that gave him his proudest moments.

"I'm proud of what we've done," he states, "and when I read letters from all sorts of different people, even more so. It's not them stroking your ego, it's good to know that you can mean so much to so many people, and not just be another group in a great big line of them."

"I mean, I thought the best letter was that one in *NME* that said The Jam were our Elvis or our Beatles and thankfully they're not going to be our Rolling Stones. I thought that was really great and I've had loads of



letters like that.

"Just to be able to communicate with people, I'm really proud of that. I think for any kind of writer it's got to be the thing you aim for.

"Sometimes I wonder how many letters groups like ABC get about their songs. It just wouldn't mean anything to me. What's the point in having number one records if that's all it is? Anyone can do that.

"It's when you really break all that down, when it becomes more than music or another group or another record, when you become

something bigger and stronger than that.

"That's what I think is different, that's why The Jam have always been different.

"I can't really think of many groups that have done that, not in the same uncompromising manner. I mean The Beatles did it some ways, but they really had to compromise.

"We never did that. The Jam never did that."

One night, a silver-haired man, an ex-boxer and builder by trade with a family to support, sat down and

Remember them this way too: happy together. Pic: Virginia Turbett

made a list of everything he wanted his 14-year-old son to achieve.

As the years passed and his son's group began to take off, he began to tick off each achievement until one day there was only one ambition left on John Weller's piece of paper: to become bigger than The Beatles.

The Jam never achieved that. But in the end they became something far more vital, far more pure and far more worthwhile.

This series was condensed from *The Jam: A Beat Concerto* by Paolo Hewitt, copyright Paolo Hewitt.

The pictures used with the serialisation may not necessarily appear in the book.

Our thanks to Paolo, and to Paul Weller and Tony Stewart - see you in the best-seller lists . . .

THAT WAS THE WEEK THAT WAS. NOW HERE'S THE WEEK TO COME...



DAVID

"THE SPANDAU BALLET INTERVIEWS"

– five-part feature starts next week. An exclusive insight into the private lives of the supergroup, *in their own words*.

No. 1 in No. 1 – Martin Kemp



MICHAEL JACKSON

Three colour pages of Michael (Dr Dolittle) Jackson with his many pets.

SPEAR OF DESTINY

A mysterious interview with man of destiny Kirk Brandon, as he bangs his head against a door.



And that's all the talk you're getting out of us bodies this week . . .

AZTEC CAMERA

Roddy Frame walks out into summer style.

Imagination Video

Music and lights! win an Imagination video and see their body talk come to life.

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

OUT NEXT THURSDAY!

The last ten years would have been even more boring without us.

1973 was a fantastic year. We released Tubular Bells and Phaedra by T. Dream. 1974 was the pits. 1975 was even worse. Then in 1976 life became worth living again when we released Steve Hillage's 'L'. And in the same year we had the effrontery to introduce the amazingly cheap Front Line sampler.

In 1977 the entire course of history was changed when we glued the Sex Pistols to vinyl and called the result 'Never Mind the Bollocks'. An album that made sure 1977 remained forever engraved in the history books.

1978 was the year that demanded change. We rose to the occasion with Are We Not Men? We Are Devo, and followed with Linton

Kwesi Johnson's Dread Beat and Blood.

1979 and 1980 were spent in shock, possibly as a result of what we did to the world with Devo and the Pistols.

Head spinning, the world lumbered into 1981 so we gave it Heaven 17, Human League and Phil Collins. And frankly since then things have been steaming.

Which brings us finally to 1983, which makes us ten years old. Happy Birthday to us. If you'd like to help celebrate you can buy all the albums mentioned at their original release-day prices. We've even included a list of shops where this never-to-be repeated offer is happening.

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WRITE

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



ONE TO 1



your mum with you when you spend it.

To Suzy Marmite who asked about Twisted Sister. They wear frills hanging from their costumes because it's part of their stage show and their make-up is war paint. Their appearance on *Top Of The Pops* pulverised the other groups, and just goes to show what cold emotionless junk they produce.

To Freda-N who thinks they're awful - have you ever heard of *being yourself*? Check out the lyrics of 'I Am (I'm Me)'. If you don't like the music or the people, don't listen, you're no loss.

And just remember, the day of the rocker is just around the corner.

Steve 'SMF' Devine, Reading, Berks.

Your album's on its way for answering the questions our puzzled readers posed. Now we all understand!

Having edited a fanzine called *Beat That* for two years, I tried to cover important issues on music, and not all these glossy groups like Duran Duran and Kajagoogoo.

You're probably fed up with receiving complaints about the state of the pop world and the revolutionary changes such bands as UB40 and The Jam have tried to bring about, but I have to voice my opinion on the matter.

The whole music scene is gradually becoming too serious for my liking. Pop should be fun and good to dance to. All these songs with political messages won't change a thing.

Happily, The Human League and The Beat have at last seen the light and made two excellent *fun* records. I think we should leave politics to the middle-aged grey-haired people who may not always do everything right, but

who at least know what profession they're supposed to be in. *Duran Duran Fan*, Rayleigh, Essex.

Well, what do the rest of you think? Can lyrics change our lives? Write to Points if you've got some strong opinions of your own.

Hey! Guess what? I've just been shopping for clothes with my mum, and after three hours of criticising and

moaning about the things kids wear, imagine my disgust when I get home and relax with my issue of *No. 1* to find two letters saying exactly the same thing as my dearest mother!

Although I don't particularly like the way Twisted Sister present themselves, I'm not going to criticise them. If they want to dress like that, then who gives a shit?

Let them get on with it and leave the moaning and squealing to the middle-aged mums of the world. *Eddie Payne, Welwyn Garden City, Herts.*

A £5 record token to you, Eddie - just don't take

Kajagoogoo come out to play!



IN DEFENCE OF KAJAGOOGOO

Kajagoogoo fans get some room to breathe fire over Gary Connisbee's letter in our second issue, when he accused them of having nothing but empty lyrics and sappy smiles...

I was one of the many people who used to think Kajagoogoo were rubbish, until I saw them live in Birmingham. I couldn't have been more wrong, they were really unbelievable. - D. Williamson, Coventry.

We're fond of Kajagoogoo's so-called sappy smiles and empty lyrics, and don't go mistaking us for silly schoolgirls with crushes - we happen to admire their genuine talent. - Three loyal fans, Dublin.

OUT OF THE HAT

This week's random Reader's Chart, and winner of a £25 record token.

- 1 THE STAND The Alarm
 - 2 CHAIN OF LOVE Undertones
 - 3 LOVE WILL TEAR US APART Joy Division
 - 4 OUR LIPS ARE SEALED Fun Boy 3
 - 5 BUFFALO SOLDIER Bob Marley
- Kurky, Kilmarnock.
(Kurky, send your address to our roadie Dave Ling, and we'll send your token.)

This week's coupon is on page 14.



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POINTS

We'll make a point and you can raise the roof about it!
We asked for your thoughts on the General Election - here's your rather negative reaction.

I understand that the General Election is important, but does it have to be on every bloody news report. I'm sick of it! - *Emma, Maidstone.*

Remember - Steel, Thatcher, Foot - the good, the bad and the ugly. Vote Liberal/SDP. It's Britain's only hope.

Q: Why is Britain getting so much rain?

A: Because Thatcher causes depression. - *Chris Langford, Somerset.*

Don't vote - the government will always get in! - *Janine Harkness, Manchester.*

I think the most important issues are nuclear warfare,

unemployment and racial harmony. No one should be discriminated against or judged by their political beliefs. - *Debbie, Heaven 17 Fan.*

I think the General Election is a waste of time. The Parties should take turns and that way they'd all get a chance. - *Emma Taggart, Bedford.*

I don't really understand all this stuff about the General Election, but I hope Maggie Thatcher don't win. - *Nita, Middx.*

I'm not going to vote. You're only ensuring the continuation of a load of waffle. - *Kirk Brandon, Spear of Destiny.*

Now let us know what you think of song words. Do you listen to lyrics? Are the words as important as the tunes? Do they make you think? Should groups use their music to get a message across? Have you been affected by anything you've heard?

Write a letter or a line to POINTS, No.1, Room 2614, King's Reach Tower, Stamford Street, London SE1 9LS.

I'm sick of people slagging off Kajagoogoo just because they seemed to have overnight success. A lot of people don't realise that before Limahl joined them, the other four were in a group called Art Nouveau.

Surely Kajagoogoo are not to be criticised for making it in the hard world of pop; they're just as entitled to taste success as anybody else. Other good groups who aren't well known yet might have the success that they're enjoying in the future. - *Sue Dixon, Leicestershire.*

Not one nice word has been said about Kajagoogoo since their arrival on the music scene back in January.

If it's not snide comments about their hair or connections with Duran Duran, it's about their names. /say they're just what we needed in the New Year to brighten up music! - *Kajagoogoo Fan, Middlesex.*

There's been a keen and growing interest in soul music for the past five years and there've been numerous clubs in and around London playing '60s and Northern Soul, with regular and large attendances.

My fanzine wasn't all about soul music, it covered bands like The Jam, The Undertones and The Clash: bands that cared about music and not just ripping off school kids who don't know any better.

Mark Curtis, High Wycombe.

POISON ARROW

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

We were very disappointed last year to find a bunch of greasy-haired tramps at number one; not *only* in England but in various parts of the world... Dexys Midnight Runners.

After seeing their video we had nightmares about sweaty hair-ridden armpits coming at us in the heat of the night. Not only did Kevin Rowland look

unwashed, you couldn't understand a word he was saying.

Let us pray to God that we don't have to endure another cruddy record from this squalid bunch of slugs.

Talk about midnight - they belong there - where nobody can see or hear them!
Catherine Payne and Caroline Robinson, Basingstoke.

So, according to Terry Hall, you've got to be fairly fat and ugly to look like Boy George have you?

Well listen here Hall, at least Boy George looks as if he's enjoying what he's doing, and not as if it's an effort to try and stay awake!

Andrea, Cheshire.

Terry Hall in the Specials: even then he was a happy chap!
Photo: Paul Cox



I'm writing to complain about the lack of mod shops. Nearly every shop in Darlo sells all the romantic gear, punk gear, and even rock and roll. So why not mod gear?

There's enough of us about, yet the only shops we'll find any '60s gear in are secondhand shops, and that's if we're lucky.
The Modette, Michelle Collins, Darlington, County Durham.

Puzzle answers

STARCROSS

Across: 1 Don't Talk 2 Scot 8 Clean Up Time 10 True Love Ways 11 Route 12 Renato 16 Are 17 Child 18 EMI 19 See 22 Down 20 Kool 22 Collins 23 SOS

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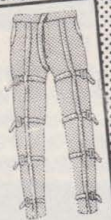
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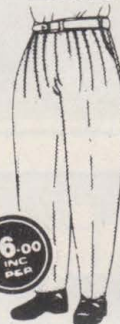
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- 10 **LIONEL RICHIE** Lionel Richie (Motown)
- 11 **THE FINAL CUT** Pink Floyd (Columbia)
- 12 **CUTS LIKE A KNIFE** Bryan Adams (A&M)
- 13 **JARREAU** Jarreau (Warner Bros)
- 14 **BUSINESS AS USUAL** Men At Work (Columbia)
- 15 **THE GOLDEN AGE WIRELESS** Thomas Dolby (Capitol)
- 16 **RIO** Duran Duran (Capitol)
- 17 **LIVING IN OZ** Rick Springfield (RCA)
- 18 **KISSING TO BE CLEVER** Culture Club (Epic)
- 19 **WAR U2** (Island)
- 20 **ELIMINATOR** ZZ Top (Warner Bros)
- 21 **THE DISTANCE** Bob Seger & The Silver Bullet Band (Capitol)
- 22 **WHAT BECOMES A SEMI-LEGEND MOST?** Joan Rivers (Warner Bros)
- 23 **THE CLOSER YOU GET** Alabama (RCA)
- 24 **KIHNSPIRACY** Greg Kinn Band (Elektra)
- 25 **TOTO IV** Toto (Columbia)
- 26 **OUTSIDE/INSIDE** The Tubes (Capitol)
- 27 **JANE FONDA'S WORKOUT RECORD** Jane Fonda (Columbia)
- 28 **ATF** After The Fire (Epic)
- 29 **KILLER ON THE RAMPAGE** Eddy Grant (Epic)
- 30 **BRANIGAN 2** Laura Branigan (Atlantic)

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DISCO/DANCE SINGLES

- 1 **LOVE TOWN** Booker Newberry III (Polydor)
- 2 **CANDY GIRL** New Edition (London)
- 3 **JUICY FRUIT** Mtume (Epic)
- 4 **IT'S OVER** Funk Masters (Masterfunk)
- 5 **EXPLAIN THE REASONS** First Light (London/Oval)
- 6 **SOMETHING SPECIAL** Steve Harvey (London)
- 7 **DANCING TIGHT** Galaxy (Ensign)
- 8 **CANDY MAN** Mary Jane Girls (Gordy)
- 9 **MORNIN'** Al Jarreau (Warner Bros)
- 10 **BUFFALO SOLDIER** Bob Marley & The Wailers (Island)
- 11 **LADY LOVE ME (ONE MORE TIME)** George Benson (Warner Bros)
- 12 **BAD BOYS** Wham (Innervision)
- 13 **LET'S LIVE IT UP (NITE PEOPLE)** David Joseph (Island)
- 14 **WALKIN' THE LINE** Brass Construction (Capitol)
- 15 **MUSIC D-Train** (Prelude)
- 16 **STOP AND GO** David Grant (Chrysalis)
- 17 **FEEL THE NEED IN ME** Forrest (CBS)
- 18 **LIGHT YEARS AWAY** Warp 9 (Arista)
- 19 **IN THE BOTTLE** C.O.D. (Streetwave)
- 20 **JUNGLE KITTEN** Mantredo Fest (Bluebird)
- 21 **LOVE'S GONNA GET YOU** UK Players (RCA)
- 22 **MINEFIELD** I Level (Virgin)
- 23 **DOES THAT RING A BELL** Dynasty (Solar)
- 24 **SAVE THE OVERTIME FOR ME** Gladys Knight & The Pips (CBS)
- 25 **YOU AIN'T REALLY DOWN** Status IV (Radar)
- 26 **YOU DON'T KNOW WHAT YOU'VE GOT** Karen Young (Pinnacle)
- 27 **USE ME LOSE ME (LOSE ME, USE ME)** Paul Simpson Connection (Streetwise)
- 28 **WHEN BOYS TALK** Indeeep (Sound of New York)
- 29 **IF YOU WANT TO HEAR** Band AKA (CBS)
- 30 **THE HAUNTED HOUSE OF ROCK** Whodini (Jive)

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INDEPENDENT SINGLES

- 1 **SHIPBUILDING** Robert Wyatt (Rough Trade)
- 2 **NOBODY'S DIARY** Yazoo (Mute)
- 3 **BLUE MONDAY** New Order (Factory)
- 4 **BAD BOY** Adicts (Razor)
- 5 **CATCH 23** G.B.H. (Clay)
- 6 **CROW BABY** March Violets (Rebel)
- 7 **WALK OUT TO WINTER** Aztec Camera (Rough Trade)
- 8 **PEPPERMINT PIG** Cocteau Twins (4AD)
- 9 **ALICE SISTERS OF MERCY** (Merciful Release)
- 10 **BANDWAGON TANGO** Testcard F (Whaap)
- 11 **WAITING FOR A TRAIN** Flash And The Pan (Easy Beat)
- 12 **CAPITALISM IS CANNABALISM** Anthrax (Crass)
- 13 **MEGLOMANIA** (EP) Blood (No Future)
- 14 **WEREWOLF** Eraserhead (Flicknife)
- 15 **CATTLE AND CANE** Go Betweens (Rough Trade)
- 16 **LOVE WILL TEAR US APART** Joy Division (Factory)
- 17 **TELECOMMUNICATION** Blitz (Future)
- 18 **LOW PROFILE** Cook Da Books (Kiteland)
- 19 **HANGOVER** Serious Drinking (Upright)
- 20 **ANGRY SONGS** Omega Tribe (Crass)
- 21 **OLD STYLE DROP DOWN** Box (Go Discs!)
- 22 **ANACONDA** Sisters Of Mercy (Merciful Release)
- 23 **BURNING SKIES** Tones On Tail (Situation 2)
- 24 **MEXICAN RADIO** Wall Of Voodoo (Illegal)
- 25 **SCREAMING** Gene Loves Gezebel (Situation 2)
- 26 **SOLIDARITY OVER ALL** Angelic Upstarts (Anagram)
- 27 **FIGHT TO WIN** Major Accident (Flicknife)
- 28 **TAKE IT ALL** Red Lorry Yellow Lorry (Red Rhino)
- 29 **SONG AND LEGEND** Sex Gang Children (Illuminated)
- 30 **ZOMBIE CREEPING FLESH** Peter & The Test Tube Babies (Trapper)

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READERS' CHART

- 1 **TRUE** Spandau Ballet (Reformation)
- 2 **OUR LIPS ARE SEALED** Fun Boy Three (Chrysalis)
- 3 **WE ARE DETECTIVES** Thompson Twins (Arista)
- 4 **PALE SHELTER** Tears For Fears (Phonogram)
- 5 **TEMPTATION** Heaven 17 (Virgin)
- 6 **CAN'T GET USED TO LOSING YOU** The Beat (Go Feet)
- 7 **CANDY GIRL** New Edition (London)
- 8 **BEAT IT** Michael Jackson (Epic)
- 9 **FASCINATION** The Human League (Virgin)
- 10 **FRIDAY NIGHT** Kids From Fame (RCA)
- 11 **OOH TO BE AH** Kajagoogoo (EMI)
- 12 **CHURCH OF THE POISONED MIND** Culture Club (Virgin)
- 13 **DANCING TIGHT** Galaxy (Ensign)
- 14 **WORDS F.R.** David (Carrere)
- 15 **IS THERE SOMETHING I SHOULD KNOW** Duran Duran (EMI)
- 16 **SWEET MEMORY** Belle Stars (Stiff)
- 17 **MISS THE GIRL** Creatures (Polydor)
- 18 **BREAKAWAY** Tracey Ullman (Stiff)
- 19 **BAD BOYS** Wham (Innervision)
- 20 **LET'S DANCE** David Bowie (EMI America)

This week's chart coupon is on page 14

WRITER'S CHART

Chosen this week by Anne Lambert

- 1 **TEMPTATION** Heaven 17 (Virgin)
- 2 **BLIND VISION** Blancmanage (London)
- 3 **SHIPBUILDING** Robert Wyatt (Rough Trade)
- 4 **MISS THE GIRL** Creatures (Polydor)
- 5 **WANNA BE STARTING SOMETHING** Michael Jackson (Epic)

VIDEO

- 1 **DURAN DURAN** Duran Duran (EMI Music)
- 2 **OIL ON CANVAS** Japn (Virgin)
- 3 **PHYSICAL** Olivia Newton-John (Thorn EMI)
- 4 **THE HIGH ROAD** Roxy Music (Polygram/Spectrum)
- 5 **ELVIS IN CONCERT** Elvis Presley (World Of Video)
- 6 **THE WALL** Pink Floyd (EMI Music)
- 7 **A ONE MAN SHOW** Grace Jones (Island)
- 8 **ABBA - THE MOVIE** (MGM/UA)
- 9 **THE VIDEO SINGLES** Tears For Fears (Polygram/Spectrum)
- 10 **THE BRIDGE** Dexys Midnight Runners (Thorn EMI)

Compiled by MRIB

DEEJAY'S CHOICE

Chosen this week by Gary Crowley of Capital Radio, DJ at The Tuesday Club and the Lyceum's Best-Disco-In-Town.

- 1 **WANNA BE STARTING SOMETHING** Michael Jackson (Epic)
- 2 **IF SHE DOESN'T SMILE (IT'LL RAIN)** Fantastic Something (Cherry Red)
- 3 **LETTERS OF LOVE** Steve Walsh (Innervision Tape)
- 4 **DUCK FOR THE OYSTER** Malcolm McLaren (Charisma)
- 5 **YOU'RE THE ONE FOR ME** D-Train (Prelude)
- 6 **IS THIS THE FUTURE?** Fatback (Spring)
- 7 **TELL IT LIKE IT IS** Aaron Neville (Charley Records)
- 8 **LOVE TOWN** Booker Newberry III (Polydor)
- 9 **TIMES ARE TIGHT** The Style Council (live)
- 10 **JUST ROCK** The Fearless Four (Elektra Import)

NUMBER ONE FOR RECORDS AND TAPES

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THIS WEEK	LAST WEEK	WEEKS IN CHART	HIGHEST POSITION	U.K. SINGLES	
1	3	7	1	CANDY GIRL	New Edition (London)
2	15	2	2	EVERY BREATH YOU TAKE	Police (A&M)
3	8	3	3	BAD BOYS	Wham (Innervision)
4	4	5	4	CAN'T GET USED TO LOSING YOU	The Beat (Go Feet)
5	1	7	1	TRUE	Spandau Ballet (Reformation)
6	2	7	2	TEMPTATION	Heaven 17 (B.E.F./Virgin)
7	10	3	7	NOBODY'S DIARY	Yazoo (Mute)
8	17	2	8	MONEY GO ROUND	Style Council (Polydor)
9	11	4	9	BUFFALO SOLDIER	Bob Marley (Island)
10	13	3	10	WHAT KINDA BOY YOU'RE LOOKING FOR	Hot Chocolate (RAK)
11	5	7	4	DANCING TIGHT GALAXY	(Ensign)
12	25	3	12	JUST GOT LUCKY	JoBoxers (RCA)
13	6	6	5	OUR LIPS ARE SEALED	Fun Boy Three (Chrysalis)
14	—	1	14	LOVE TOWN	Booker Newberry III (Polydor)
15	30	2	15	GLORY, GLORY, MAN, UNITED	Manchester Utd (EMI)
16	6	5	9	BLIND VISION	Blancmange (London)
17	7	7	2	(KEEP FEELING) FASCINATION	Human League (Virgin)
18	48	2	18	IN A BIG COUNTRY	Big Country (Mercury/Phonogram)
19	20	4	19	SHIPBUILDING	Robert Wyatt (Rough Trade)
20	28	3	20	FEEL THE NEED IN ME	Forrest (CBS)
21	29	5	21	MUSIC (PART 1)	D Train (Prelude)
22	14	11	8	BLUE MONDAY	New Order (Factory)
23	12	6	4	PALE SHELTER	Tears For Fears (Mercury)
24	47	2	24	WAITING FOR A TRAIN	Flash 'n' The Pan (Easy Beat)
25	—	1	25	LADY LOVE ME (ONE MORE TIME)	George Benson (Warner Bros)
26	—	1	26	BRING ME CLOSER	Altered Images (Epic)
27	18	9	3	WORDS	F.R. David (Carrere)
28	21	4	21	DON'T STOP THAT CRAZY RHYTHM	Modern Romance (WEA)
29	22	7	17	MISS THE GIRL	Creatures (Polydor)
30	16	5	16	FAMILY MAN	Hall & Oates (RCA)
31	35	4	31	STOP AND GO	David Grant (Chrysalis)
32	19	7	7	WE ARE DETECTIVE	Thompson Twins (Arista)
33	38	3	33	JUICY FRUIT	M'tume (Epic)
34	—	1	34	THE WHEEL	Spear Of Destiny (Epic)
35	—	1	35	WE CAME TO DANCE	Ultravox (Chrysalis)
36	—	1	36	THE KIDS ARE BACK	Twisted Sister (Atlantic)
37	23	2	23	CANTON (LIVE)	Japan (Virgin)
38	—	1	38	BABY JANE	Rod Stewart (Warner Bros)
39	—	1	39	CHINA GIRL	David Bowie (EMI-America)
40	—	1	40	LET'S LIVE IT UP	David Joseph (Island)
41	27	8	3	BEAT IT	Michael Jackson (Epic)
42	50	2	42	MORNIN'	Al Jarreau (Warner Bros)
43	32	7	19	OVERKILL	Men At Work (Epic)
44	33	2	30	I GOT MINE	Motorhead (Bronze)
45	—	1	45	THE HEAT IS ON	Agnetha Faltskog (Epic)
46	—	1	46	LITTLE RED CORVETTE	Prince (Warner Bros)
47	—	1	47	WALK OUT TO WINTER	Aztec Camera (Rough Trade)
48	—	1	48	FLESH OF MY FLESH	Orange Juice (Polydor)
49	—	1	49	COUNTDOWN	Rush (Mercury)
50	41	2	41	CANDY MAN	Mary Jane Girls (Gordy)
THE NEXT 25					
51	—	—	—	MOONLIGHT SHADOW	Mike Oldfield (Virgin)
52	—	—	—	YOUNG AMERICANS TALKING	David Van Day (WEA)
53	—	—	—	DOES THAT RING A BELL	Dynasty (Solar)
54	—	—	—	IF YOU REALLY WANT TO	Meatloaf (Cleveland)
55	—	—	—	I'LL NEVER LOVE THIS WAY AGAIN	Dionne Warwick (Arista)
56	—	—	—	WALKIN' THE LINE	Brass Construction (Capitol)
57	—	—	—	HANG ON NOW	Kajagoogoo (EMI)
58	—	—	—	GIMME ALL YOUR LOVING	ZZ Top (Warner Bros)
59	—	—	—	FLASHDANCE	Irene Cara (Casablanca)
60	—	—	—	KINKY BOOTS	McNee & Blackman (Cherry Red)
61	—	—	—	MISTY CIRCLES	Dead Or Alive (Epic)
62	—	—	—	SISTER FRICTION	Haysi Fantazsee (Regard)
63	—	—	—	MY LOVE	Lionel Richie (Motown)
64	—	—	—	SOMETHING SPECIAL	Steve Harvey (London)
65	—	—	—	JUST A DAY AWAY	Barclay James Harvest (Polydor)
66	—	—	—	CASH MONEY	Prince Charles (Virgin)
67	—	—	—	DID YOU LOVE ME LIKE YOU DID	The Coconuts (EMI)
68	—	—	—	HEAVEN SENT	Paul Haig (Island)
69	—	—	—	WHERE YOU GONNA RUN	Peter Tosh (EMI)
70	—	—	—	BANGING THE BOOGIE	Rene & Angela (Capitol)
70	—	—	—	HAND IN GLOVE	The Smiths (Rough Trade)
72	—	—	—	SWEET MEMORY	Belle Stars (Stiff)
73	—	—	—	FRIDAY NIGHT	Kids From Fame (RCA)
74	—	—	—	ICAN HEAR YOUR HEARTBEAT	Chris Rea (Magnet)
75	—	—	—	SHE'S A BEAUTY	The Tubes (Capitol)

Chart compiled by New Musical Express

THIS WEEK	LAST WEEK	WEEKS IN CHART	HIGHEST POSITION	U.K. ALBUMS	
1	3	24	1	THRILLER	Michael Jackson (Epic)
2	2	12	1	TRUE	Spandau Ballet (Reformation)
3	17	2	3	CONFRONTATION	Bob Marley (Island)
4	1	5	1	THE LUXURY GAP	Heaven 17 (Virgin)
5	14	2	5	PIECE OF MIND	Iron Maiden (EMI)
6	4	7	1	LET'S DANCE	David Bowie (EMI)
7	5	4	5	POWER, CORRUPTION AND LIES	New Order (Factory)
8	15	2	8	FEAST	Creatures (Polydor)
9	16	5	9	TWICE AS KOOL	Kool And The Gang (Mercury)
10	10	3	10	DRESSED FOR THE OCCASION	Cliff Richard (EMI)
11	7	12	2	THE HURTING	Tears For Fears (Mercury)
12	9	4	9	NIGHT DUBBING	Imagination (R&B)
13	6	7	3	CARGO	Men At Work (Epic)
14	12	14	2	QUICK STEP AND SIDE KICK	Thompson Twins (Arista)
15	8	5	3	MIDNIGHT AT THE LOST AND FOUND	Meatloaf (Epic)
16	11	7	3	FASTER THAN THE SPEED OF NIGHT	Bonnie Tyler (CBS)
17	22	2	17	CHART ENCOUNTERS OF THE HIT KIND	Various (Ronco)
18	19	2	18	WHAMMY!	B-52s (Island)
19	13	14	1	SWEET DREAMS	Eurythmics (RCA)
20	20	14	3	TOTO IV	Toto (CBS)
21	—	1	21	DUCK ROCK	Malcolm McLaren (Charisma)
22	37	2	22	THE RING OF CHANGES	Barclay James Harvest (Polydor)
23	18	10	1	THE FINAL CUT	Pink Floyd (Harvest)
24	24	4	17	SONGS	Kids From Fame (BBC)
25	25	6	8	WHITE FEATHERS	Kajagoogoo (EMI)
26	—	1	26	CRISIS	Mike Oldfield (Virgin)
27	36	2	27	THE COLLECTION	Dionne Warwick (Arista)
28	—	1	28	ANOTHER PERFECT DAY	Motorhead (Bronze)
29	21	4	13	CHIMERA	Bill Nelson (Mercury)
30	27	3	27	H₂O	Hall And Oates (RCA)
31	23	3	23	SLOGO	Blackfoot (Atco)
32	32	7	12	HIGH LAND, HARD RAIN	Aztec Camera (Rough Trade)
33	40	7	24	JARREAU	Al Jarreau (WEA)
34	26	11	7	WAITING	Fun Boy Three (Chrysalis)
35	30	5	13	LISTEN	A Flock Of Seagulls (Jive)
36	28	5	16	CAN'T STOP ROCK 'N' ROLL	Twisted Sister (Atlantic)
37	41	7	15	PRIDE	Robert Palmer (Island)
38	44	3	33	LAUGHTER AND TEARS	Various (WEA)
39	—	1	39	OUTSIDE INSIDE	Tubes (Capitol)
40	—	1	40	NAKED	Kissing The Pink (Magnet)
41	29	4	27	WE ARE ONE	Maze (Capitol)
42	31	2	31	THE ELEVENTH HOUR	Magnum (Jet)
43	39	29	2	HELLO I MUST BE GOING	Phil Collins (Virgin)
44	—	1	44	HUNKY DORY	David Bowie
45	38	4	38	ZIGGY STARDUST	David Bowie (RCA)
46	34	46	2	RIO	Duran Duran (EMI)
47	48	10	4	SCRIPT FOR A JESTER'S TEAR	Marillion (EMI)
48	35	13	3	WAR	U2 (Island)
49	45	7	10	MUSIC FROM LOCAL HERO	Mark Knopfler (Vertigo)
50	33	21	9	LIONEL RICHIE	Lionel Richie (Motown)
THE NEXT 25					
51	—	—	—	REACH THE BEACH	The Fixx (MCA)
52	—	—	—	BUSINESS AS USUAL	Met At Work (Epic)
53	—	—	—	A TRICK OF THE LIGHT	Modern Romance (WEA)
54	—	—	—	ELIMINATOR	ZZ Top (WEA)
55	—	—	—	DIAMOND DOGS	David Bowie (RCA)
56	—	—	—	THE MAN WHO SOLD THE WORLD	David Bowie (RCA)
57	—	—	—	ALADDIN SANE	David Bowie (RCA)
58	—	—	—	RING OF STONES	Clannad (RCA)
59	—	—	—	BACK TO MYSTERY CITY	Hanoi Rocks (Lick)
60	—	—	—	THE KEY	Joan Armatrading (A&M)
61	—	—	—	SECOND EMPIRE JUSTICE	Blitz (Future)
62	—	—	—	MARY JANE GIRLS	Mary Jane Girls (Gordy)
63	—	—	—	OCTOPUSSY	Cozy Powell (Polydor)
64	—	—	—	GET ON UP	Various (RCA)
65	—	—	—	LOVE OVER GOLD	Dire Straits (Vertigo)
66	—	—	—	SHAPE UP AND DANCE	Felicity Kendal (Lifestyle)
67	—	—	—	LOVE SONGS	Barbra Streisand (CBS)
68	—	—	—	TOO-RYE-AY	Dexys Midnight Runners (Mercury)
69	—	—	—	PILLOWS AND PRAYERS	Various (Cherry Red)
70	—	—	—	HAPPY FAMILIES	Blancmange (London)
71	—	—	—	YOU GOTTA SAY YES TO ANOTHER EXCESS	Yello (Stiff)
72	—	—	—	TUBULAR BELLS	Mike Oldfield (Virgin)
73	—	—	—	UPSTAIRS AT ERIC'S	Yazoo (Y)
74	—	—	—	RICHARD CLAYDERMAN	Richard Clayderman (Decca)
75	—	—	—	PIN UPS	David Bowie (RCA)

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