

JULY 2, 1983

EVERY THURSDAY 35p

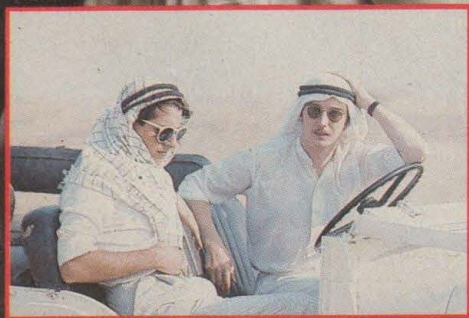
# NO.1!

*HERE COMES SUMMER!*

**Duran Duran  
in Cannes**



**Midge & Mick  
in Egypt**



**Bananarama  
Soft Cell  
H2O The Truth**

**FUN BOY THREE · STEVE NORMAN  
BAUHAUS · IMAGINATION · DEXYS  
IN COLOUR**

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# No. 1!

## COLOUR

Duran Duran 12	Bauhaus 35
Steve Norman 13	Midge Ure & Mick Karn 36
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Fun Boy Three 24	

## VIDEO

### CRUEL SUMMER

This week's No. 1 is specially designed to make you seeth with envy, at not one but two great picture specials of the stars at play in foreign parts.

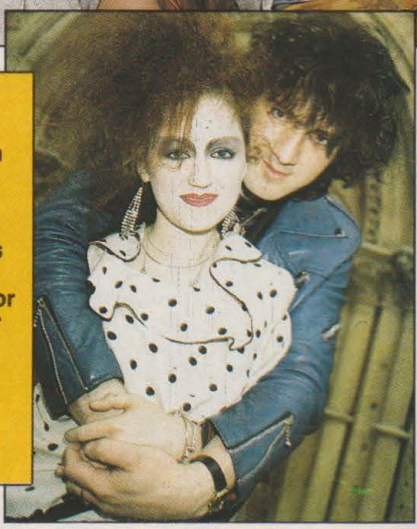
Leading the way, those professional jet-setters Duran Duran in a guided tour of their French Riviera hideaway – page 12 & 13 And doing their Foreign Legion bit in Egypt we have Midge Ure and Mick Karn – page 36 & 37.

For the rest of us, stuck here in Skegness, it looks like it'll just have to be 'Cruel Summer' . . . which just happens to be the title of the fab new single by Bananarama, who just happen to be featured on pages 8 & 9.



### DAVE BALL

. . . Mind you, stay in Skegness long enough and you'll probably bump into all kinds of pop stars. Take Soft Cell's Dave Ball and his bride Ginny Hewes. They're off to Skeggy for their honeymoon . . . or so Ginny reckons. Trouble is, they've got about six albums and ten soundtracks to finish first. Full details, page 18.



# LET'S ALL GO

(To the fire dances)

On our way to the fire dances, let's all stay on our feet so  
 In the market here we are then sing a song for sixpence oh!  
 Time keeps ticking on tick tick tock can't stop now just keep on pushing  
 I've got a feeling something's changing I'm gonna find that feeling somewhere

Let's all go to the Fire Dances!

Take the future in your hands now, let's do this dance forever  
 Teacher teach me something new please – sow the seed God speed the plough  
 Basic ways to simplify me, sun is shining in your favour  
 Push push me till I get there I'm gonna find the human somewhere







"People say there's nothing to their music, but it was inspired tonight. I think most people are scared of their image."  
 — Tracey Lock, 19, Derby

"If the group look like any of their fans, then I certainly wouldn't let them on my bus."  
 — Trevor Greaves, 38, bus driver, Derby

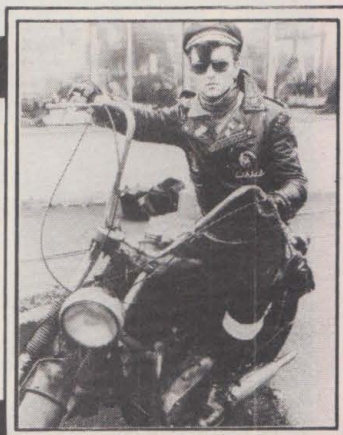
Would you let Bauhaus on YOUR bus? Judge for yourself, as Pete Murphy unveils his new mummified look, pages 34 & 35.

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### The Truth About H<sub>2</sub>O

All of a sudden, it's fashionable to have "paid your dues". This week, we look at two rising new bands who turn out to be not so new after all. H<sub>2</sub>O have found success after years of playing in Glasgow dives. The Truth's Dennis Greaves is shooting to fame with his new band — yet for ages he had the respected but unsuccessful R&B troupe Nine Below Zero. The long wait for overnight success. Pages 27 and 40.



## COMPETITIONS

Talking Heads LPs 20 Set The Tone cassettes 21 F.R. David singles 22

Let's all go to the Fire Dances!

Turn the pages time goes backwards pay the piper to play your tune  
 You and me in a dance forever, summer nights and music oh!  
 Fill your cup and don't say maybe sun is shining in our favour  
 Let's be human oh so human  
 On our way to the Fire Dances

Words and music Killing Joke  
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 On Polydor Records

# Killing Joke



Nick Rhodes cover shot by Fin Costello.  
 Fun Boys centre by Davies/Starr.

## SONGS

Killing Joke Let's All Go 2  
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 Donna Summer She Works Hard For The Money 11  
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 Naked Eyes Always Something There To Remind Me 38  
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EDGWARE ROAD W2 ELTHAM SE9  
FINCHLEY ROAD NW3  
FLEET STREET EC4  
HAMMERSMITH W6  
HIGH HOLBORN WC1  
KENSINGTON HIGH STREET W8  
KINGS ROAD SW3  
LEWISHAM RIVERDALE  
CENTRE SE13

LONDON WALL EC2  
OXFORD STREET W1  
PUTNEY SW15  
QUEENSWAY W2  
SHAFTESBURY AVENUE W1  
SOUTHGATE N14  
TOTTENHAM COURT ROAD W1  
VICTORIA STREET SW1  
YORK ROAD WATERLOO SE1  
WIMBLEDON SW19  
OUTSIDE LONDON  
ASHFORD AYLESBURY  
BARNET BASINGSTOKE  
BOURNEMOUTH BROMLEY  
CAMBERLEY CAMBRIDGE  
CANTERBURY CHATHAM  
CHELMSFORD CHICHESTER  
CRAWLEY CROYDON GUILDFORD

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KINGSTON LUTON  
MAIDENHEAD MAIDSTONE  
MARGATE NORTHAMPTON  
OXFORD POOLE  
RAMSGATE READING  
"CHELSEA GIRL" - READING  
RICHMOND ROMFORD  
SLOUGH ST. ALBANS  
SWINDON UXBRIDGE  
WATFORD  
WELWYN GARDEN CITY  
WEMBLEY WINDSOR



# THE HIT THEY ALL TURNED DOWN

Surprise smash of the summer has to be Tom Robinson's 'War Baby'. And the people it will surprise most are the record company moguls who turned it down.

Apparently Tom offered the record to most of the major labels - and they all said no thanks. So Tom went ahead and released it on his own label, Panic Records, and within a week of release he'd got a hit on his hands.

'War Baby' will certainly be Robinson's biggest hit since his 1977 debut '2-4-6-8

Motorway'. Although he's been keeping a low profile since returning from Berlin last summer, Tom has not been idle. Steady gigging has now paid off in spectacular style.

He has dates at the Cambridge Arts Theatre on July 31 and a two-week season at the Edinburgh Festival Assembly Rooms from August 28, but it's unlikely that the success of 'War Baby' will suddenly catapult Tom Robinson into nationwide tours and the like.



I told you so . . . Tom celebrates victory over the music biz

► Glasgow band Simple Minds have confirmed that drummer Mel Gaynor has joined the band on a permanent basis at last.

## Hold Tight!

A new series of the Granada TV pop quiz programme *Hold Tight* starts on July 26.

So far bands confirmed are **Musical Youth**, **Thompson Twins**, **David Grant** and **Depeche Mode**, but they hope to book around 30 bands in all.

Recording starts on July 6 at Alton Towers, the Staffordshire fun fair. The public are invited to go along on the recording dates, July 6, (Thompson Twins and Musical Youth), 7, 11, 12, 13 and 14, August 9, 10, 11, 16, 17 and 18.

Granada say that the first **TEN No. 1** readers to turn up at the *Hold Tight* arena on any of the recording dates clutching a copy of that week's **No. 1**, will "get the best seats in the *Hold Tight* arena, a chance to take a look behind the scenes, VIP treatment, and maybe meet some special guests."

From July 1 there'll be a hot-line to find out which bands are on. From outside Manchester ring 061-228-1199.

## Elvis comes clean

At last The Imposter comes clean! This week Elvis Costello releases a single under his own name, a follow-up to 'Pills And Soap' and a taster for the forthcoming album 'Punch The Clock', released on July 29. The single is entitled 'Everyday I Write The Book' and is backed by 'Heathen Town', a song not on the album.

Single and album are on the F-Beat label, now licensed to RCA, and produced by Clive Langer and Alan Winstanley of Madness and Dexys fame.

'Punch The Clock' includes a version of 'Pills And Soap' and Costello's own reading of the song he and Langer wrote for Robert Wyatt, 'Shipbuilding'. By all reports, Elvis' new material owes something to the soul vein of the earlier 'Get Happy' album and will be followed by some live dates with the Attractions later this year.

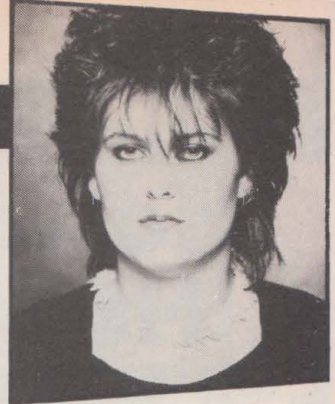
► A couple of weeks ago we revealed that Pigbag had called it a day, and now there's news that Underwood's group with wife Angela and guitarist James is called **Instinct**.

► EMI are launching a new line in video this month - Video EPs. Available in Betamax and VHS, the EP's are video compilations of three or four promo clips of hit singles, or video tracks from albums.

The first three will be **Pink Floyd**, **Kajagoogoo** and **Iron Maiden**, and they're expected to be around £11.99.

► Everthing's changed for **Bow Wow Wow** after Annabella's cheerful Letter From America in last week's **No. 1**.

Guitarist **Matthew Ashman** fell 15 feet from a stage in New Jersey, breaking two bones in his hand. The band have had to cancel the last 30 dates of their **US** tour, and now stand to lose a quarter of a million dollars.



► The second and final LP from Yazoo is released on July 4. Entitled 'You And Me Both', it includes their latest hit 'Nobody's Diary'.

► If you live in Liverpool you can see **Nick Heyward** and **Big Country** for nothing this weekend. Both are appearing with local groups **Cook Da Books** and **The Icicle Works** at the annual **Lark In The Park** event which takes place in Sefton Park. **Nick Heyward** will play on Sunday evening and **Big Country** on Saturday. The free festival is being filmed for a BBC special.

# ECHO'S ELECTION PROTEST SINGLE

Shortly before their tour of the Scottish Isles and their appearance at the Royal Albert Hall, **Echo And The Bunnymen** have a new single rush-released by **Korova Records**. 'Never Stop', described by lead singer **Ian McCulloch** as "a post-election protest song", comes out on July 8.

**Mac** denies that 'Never Stop' is an attack on **Margaret Thatcher**.

"I wouldn't give her the honour of being in one of my lyrics. It's about people as they always are. In fact, it's exactly the same sort of lyric I always write."

The single features piano, cello, violin, congas and marimbas as well as the Bunnies' customary

instruments. The band's line-up on the forthcoming tour will include a percussionist, cellist, violinist and additional guitarist on some of the songs.

Asked if he thought 'Never Stop' would be the massive hit many are predicting, **Mac** answered, "I don't think it's going to be **No. 1** but then I didn't think **The Goombay Dance Band** would be **No. 1** either. . ."

The Bunnies have added a date at **Liverpool Royal Court** on July 15 and will be supported on the whole tour by Scottish duo **Strawberry Switchblade**.

**Kace International** have just released a half hour video of 'Porcupine', filmed on location in Iceland and in **Echo's** home town of **Liverpool**.



Standing in the shadows . . . Bunnymen wear dark glasses and sing protest songs shock



# Howdy do Howard!



Howard Devoto has at last confirmed the dates of his long-awaited solo tour, following the release of his 'Rainy Season' single. The ex-Buzzcocks and Magazine frontman is playing Leeds Warehouse July 11, Derby Blue Note 12, Liverpool State 13, Manchester Hacienda 14, Glasgow Nightmoves 15, Birmingham Tin Can 16, and London Commonwealth Institute 23.

**Dire Straits** are playing two nights at London's Hammersmith Odeon to coincide with the end of a ten-month world tour. Already playing at the Prince's Trust concert at the Dominion Theatre on July 20, they will now appear at the Odeon on July 22 and 23. Tickets, priced £5 and £6, go on sale at the venue this Saturday July 2, at 11.00 am.

**The Alarm** return from their successful tour of America to play a series of dates, before recording their first album with producer Alan Shatlock. You can see them at Sheffield Limit Club July 12, Manchester Hacienda 13, Leeds Warehouse 14, Reiford Porterhouse 16, Dartford Flicks 17.

**Chas And Dave** take their cockney knees-up party away from Saturday night TV and around the south coast of Britain this summer for a special 'Bucket And Spade' tour.

Dates are: Weymouth Pavilion August 14, Brighton Dome 15,

Westcliff Cliffs Pavilion 17-19, Eastbourne Kings Club 20, Paignton Festival Theatre 21, Poole Arts Centre 22-23, Margate Winter Gardens 25-27, Eastbourne Congress Theatre 28, St Austell Coliseum 30-31, Hastings White Rock Pavilion September 1-3.

Demented rock 'n' rollers **Shockabilly** play a one-off gig at Brixton Ace on July 5.



**The Shorts** are the latest schoolboy sensation, following the success of **Musical Youth** and

**New Edition**. Their debut single, 'Comment Ca Va', has been the biggest-selling single in their native Holland for five years, and is released here by EMI this week.

**The Eurythmics** release their new single 'Who's That Girl' on July 8, and not June 27 as previously reported. The band, currently preparing for their UK and US tours, also have their debut RCA album 'Sweet Dreams' released in a limited edition picture disc this week.

**Chris Rea**, whose 'Water Sign' album has just entered the charts, releases a single from it this week called 'Love's Strange Ways' on Magnet.

**David Grant** follows the success of 'Stop And Go' with a new single 'Watching You, Watching Me' on Chrysalis next week.

**The Thompson Twins** are making the most of 'Quick Step And Side Kick' going gold in this country by releasing a fourth single from it next week. This time it's 'Watching', which has new vocals and re-mix, and is backed by the snappily titled 'Dancersaurus (Even Large Reptiles Have Emotional Problems)'.

'Beat Street', a disco hit for **Beat Street Band**, is released by Legacy Records this week.

**Tracie** releases her second single on July 8, titled 'Give It Some Emotion'. It was written by Chris and Lucy of **A Craze**, who themselves are the latest signings to Respond, with a debut single 'Dumb But Not Mute' out in August.

The B-side of Tracie's single is a Paul Weller song 'The Boy Hairdresser', and the whole Respond family (The Questions, Tracie, A Craze and Main T Possee) can be seen at London Dingwalls on June 30.

Two new singles out on Flickknife Records this week are 'Blades In Your Masquerade' by German band

**The 39 Clocks**, and 'We Don't Care' by Glasgow punks **The Last Rites**.

All-girl Swiss band **Kleenex** release a long-awaited new single on Rough Trade this week, called 'You Did It'.

Poet **Anne Clark** releases her first full-length LP on Red Flame Records on July 11, titled 'Changing Places'.

Sheffield band **The Box**, fast becoming the hippest name on the indie circuit, release their debut album on Go! Discs this week, titled 'Secrets Out'. You can see them at The Ace in Brixton this Friday June 23.

'Six Months In A Leaky Boat' by **Split Enz** is being re-released by A&M this week. As it was originally issued at the time of the Falklands War, it not surprisingly received little airplay, despite having no connection whatsoever.

'Lions In My Garden' by **Prefab Sprout**, previously available on the highly-regarded Kitchenware label, is to be re-released through Rough Trade this week.

Notts boys **Sense** release their debut single this week called 'Three Minutes Later' produced by Soft Cell's Dave Ball.

Charmingly named Swedish rock band **Trash** release their debut LP in Britain this month called 'Watch Out'.

New WEA signing **Secret Hearts** release their debut single on July 8 called 'Dance Like Boy, Dance Like Girl' produced by Tony Visconti.

**Talking Heads** are releasing a single from their successful 'Speaking In Tongues' album on July 15 entitled 'Burning Down The House' with another track from the album 'I Get Wild/Wild Gravity' on the B side.

Fleetwood Mac Vocalist **Stevie Nicks** releases a new single on July 8 called 'Stand Back', taken from her new album 'The Wild Heart'.



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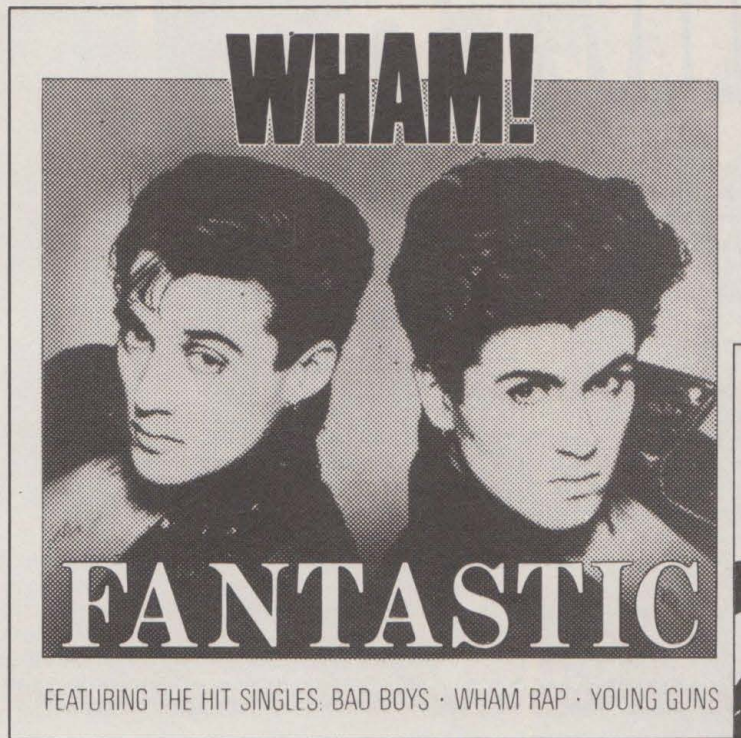
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# CRUEL SLUMMERS

Keren, Siobhan and Sarah always seemed such nice girls. But this summer they've hit the road as hell-raisin', knife-slingin', beer-swiggin' truckers. Not only that but they used to live in a squat with a Sex Pistol as well! Paul Simper rolls up his sleeves and muscles in on a tough bunch of Bananaramas.



**F**ancy a truck? 'Cos if you do you've come to the right place. Just imagine it. Grinding along the highway with a beer in one hand and one of those chunky slabs of chocolate on the seat beside you.

You pull over to a roadside cafe, wring out yer sweat-drenched T-shirt and then suddenly, there in front of you, stand these three real mean dames.

Jeesus, you think, as you watch them scrapping with the other truckers and knocking back Colt 45s like drinking was going out of fashion. *Who are these chicks?*

So you stroll across kinda casual – just walk right up to them, look at them straight (keeping a close eye on the broody mean-looking one who's absentmindedly slinging a knife in the cafe's door) and ask them . . .

There's a couple of uneasy moments' silence, then the chick with the long blonde hair looks up slowly with a menacing sneer stretched across her lips.

"Where the hell you been, buster?" she snarls. "We're Bananarama."

Hard, bad-mouthed chicks . . . Bananarama?! It may sound a bit crazy but it's true. The butter-wouldn't-melt trio are bustin' loose and heading for the dusty highway.

Shamrock Lady, Daisy Roots and Delaney's Donkey – or Siobhan, Keren and Sarah as they used to be known – have ditched those pretty frocks, slapped some grease on their paws and eased up into top gear.

They're truckin' – all in aid

of their new single 'Cruel Summer', y'understand – and there's a video to match.

"The video starts off outside New York at a gas station somewhere," says Sarah, as she swigs her coffee outside a cafe in London's West End. "Then we hijack this trucker – we were going to lure him out with a Yorkie but we can't do that because it's advertising.

"At the end of the video we have a party on a New York roof and the sheriff catches up with us and joins in."

"It's really gimpy," laughs Keren, still new to the macho sensibility expected of yer average red-necked trucker. "Lots of gimpy boogieing."

The idea for the truckin' gear came from the group's graphic designer and long-time friend, Peter Barrett.

"For 'Cruel Summer' I just said, look, I've got this brilliant idea – truckin'," explains Peter. "The video should be really funny if they swagger and swig beer and push the men around – I think that's what'll make it good.

"It shouldn't need any special effects."

Peter has worked with Bananarama since their very first single, 'Aie A Mwana'.

In fact his musical influence on the trio stretches back to the time when he, Siobhan and two other friends, Adrian Thrills (now writing for the *NME*) and Nick Egan (who also helped design the sleeves) used to knock out little songs at Siobhan Fahey's home in Harpenden.

"Siobhan would bang the drums and do all the little harmonies and backing vocals with a tea cosy on her head as a rasta hat and Adrian

and Nick would strum the guitars. None could play a note."

Peter chuckles at the thought of it.

"Usually I drove them mad though because I bossed them about and told them what to do so they'd all go off and sulk."

Another friend who helped the girls in the early days was Capital DJ Gary Crowley.

"Siobhan and Gary used to both work at Decca Records," Pete remembers. "Gary was the office boy while Siobhan went to Decca (then in Great Marlborough Street) as a receptionist after she'd left the London College of Fashion.

"I suppose it was a little bit of a family affair really. Gary would play the records and I would do the sleeves.

"Siobhan once almost lost her job there because me and Nick Egan went up to visit her and put a stink bomb in the lift."

Over the years the three girls and Peter have developed a good artistic understanding.

"Bananarama know what they want – they know what kind of atmosphere they want to create. They'll decide whether it wants to be a happy cheerful one. Or maybe it'll be a little bit more broody . . .

"There are certain things that they wouldn't stand for – nothing too sexy.

"They get embarrassed about any kind of sexuality. They won't do anything that they think is cheap."

In the past there has been a tendency to dismiss Bananarama as three attractive but rather vacant girls.

People will tell you their record company, London, turns them every way but loose – that they're simply pop dollies. But as it happens, nothing could be further from the truth.

All three girls have strong ideas on the group's presentation, the choice of singles is down to them ('Na Na Hey Hey', released against the group's better judgement, was a slip that they insist will never happen again) and they're not averse to giving the odd journalist a good clout round the earole if they're insulted in the press.

In fact they're generally pretty dismissive when it comes to talking about 'The Music Press On Bananarama'.

"First of all we were nice girls," says Keren. "Then we were drunkards, then we were covering up our lack of talent with expensive videos.

"It's just ridiculous."

In an attempt to shake off these criticisms, the girls have decided to toughen their image up – hence the truckin' and their plan to use stock footage of football riots, and other scenes of violence, when they do 'Cruel Summer' on *Switch*.

"'Cruel Summer's really about the way the heat sends everyone a bit wild in the summertime," explains Siobhan. "It's a bit more sinister and broody."





The idea of Bananarama coming on as rough and tough may seem a little out of character if you're more used to associating them with bananas and little fishies. But if you delve back about two years you'll hear tales that'll fairly make you shudder.

We'll start with Siobhan, hopping from one dodgy flat to the next round Cricklewood, West Hampstead, Stepney Green, Paddington and Wardour Street.

"I had a really nasty experience in Wardour Street. I had this horrible flatmate who was about 16 stone. She was just an absolute redneck, reds-under-the-bed American hysterical type.

"We were all scared of her because she was an alcoholic. She used to stagger in at three in the morning screaming her head off.

"My boyfriend Jim used to nick her drink then fill it up with water. Then she accused him of assaulting her and went out and called the police.

"They came in and broke the door down. We'd all barricaded ourselves in the bedroom because we were scared that she might knife us in our sleep.

"After that she locked me out for a week. So I had to go wandering around the streets with a carrier bag!"

If Siobhan was having a tough time battling it out with Miss America, life was little better round the corner in Soho for Sarah and Keren.

But with Siobhan in a fair spot of bother the other two rallied round as best they could.

"I gave up my bed in Denmark Street where we were living," says Keren. "I had to share a bed with Sarah then. There was about five of us all in one room.

"It was an awful place. Siobhan couldn't even walk across the yard. She had to go on someone's back because she thought there were rats.

"We had some really frightening times there. When

I was on my own I'd sit up all night with a pair of scissors. I wouldn't even turn the lights out.

"The windows wouldn't shut and there were all these vile people around."

Siobhan smiles cheesily. "Still, it was home for a while."

Keren: "My mum just had a fit because she thought it was a Sex Pistols place. She thought it had drugs connotations."

Living in a flat which was part of Pistols' drummer Paul Cook's rehearsal studio can hardly have proved to be the most glowing reference to present to your mum.

And it seems the 'rowdy young punks' label continued

to hang round the girls when they moved to their present home in Holborn – their neighbours tried to burn their door down in protest at their presence!

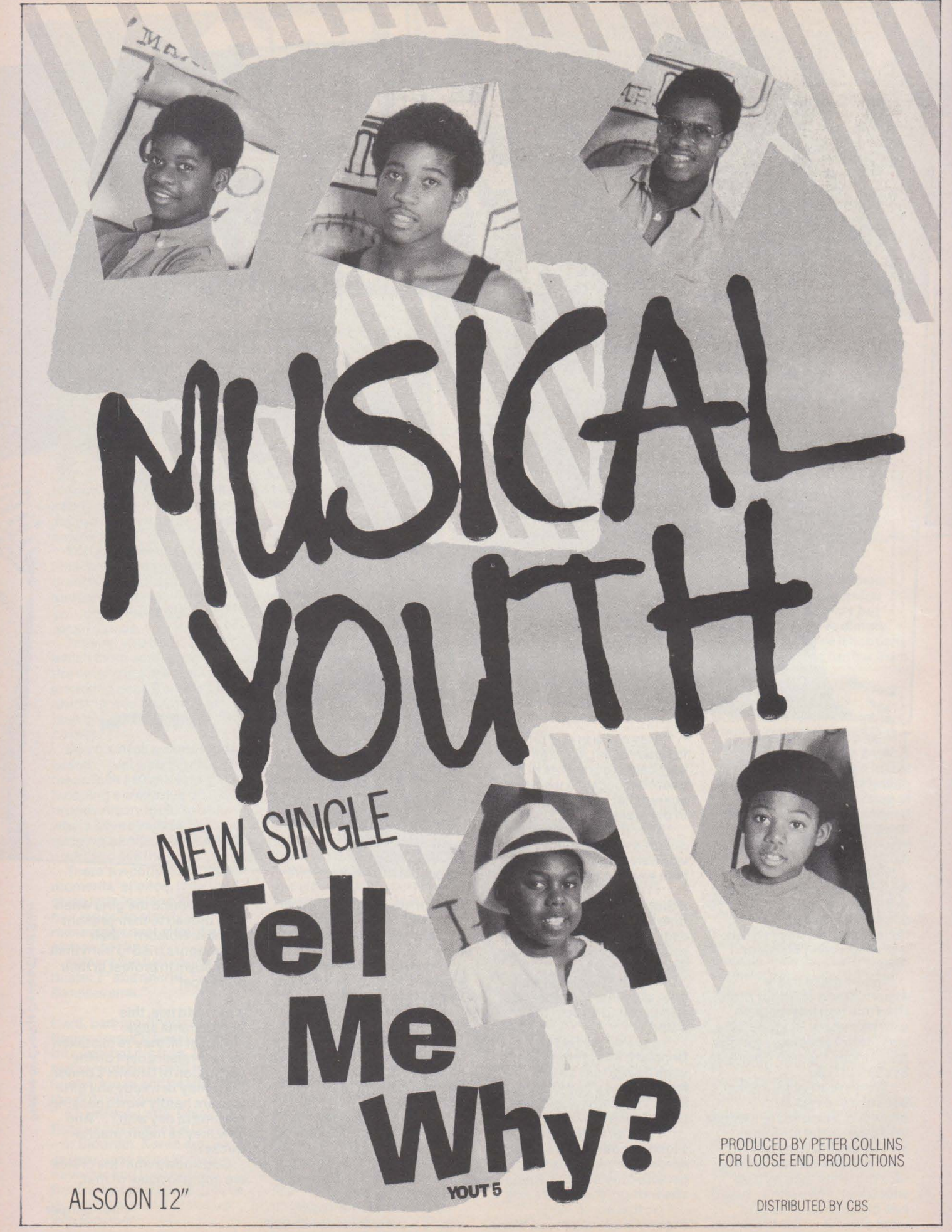
It's an odd tale, this Bananarama saga.

First of all they're mistaken for hell-raisers bent on the corruption of Greater London. Then they're weedy shy girls who are hardly worth passing the time of day with . . . And now they're mean, macho truckers.

God knows what the critics are going to make of *that*.

Paul Simper





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She works hard for the money  
So hard for it honey  
She works hard for the money  
So you better treat her right

Onetta there in the corner stand  
And wonders where she is and  
It's strange to her  
Some people seem to have everything

Nine a.m. on the hour hand  
And she's waiting for the bell  
And she's looking real pretty  
Just waiting for her clientele

Repeat chorus

Twenty eight years have  
Come and gone  
And she's seen a lot of tears  
Of the ones who come in  
They really seem to need her there

It's a sacrifice working day to day  
For little money just tips for pay  
But it's worth it all  
Just to hear them say that they care

Repeat chorus

She already knows she's seen her bad times  
She already knows these are the good times  
She'll never sell out  
She never will  
Not for a dollar bill

She works hard

Repeat chorus

Words and Music Donna Summer/Michael  
Omartian. Reproduced by permission  
Sweet Summer Night Music (ASCAP) ©  
1983 See This House Music (ASCAP)

Donna Summer

SHE WORKS HARD FOR  
THE MONEY

wherever i lay my hat  
(that's my home)

paul young

By the look in your eye  
I can tell you're gonna cry  
Is it over me?  
If it is save your tears  
For I'm not worth it you see,  
For I'm the type of boy who is always on the roam,  
Wherever I lay my hat that's my home, yea yea.

You had a romance  
Did you break it by chance  
Over me?

If it's so I'd like for you to know  
That I'm not worth it you see,  
For I'm the type of boy who is always on the roam,  
Wherever I lay my hat that's my home, yea yea

You keep telling me that I'm your man  
What do I have to do to make you understand  
I'm the type of guy that gives the girls the eye  
Everybody knows

But I love them and leave them  
Break their hearts and deceive them  
Everywhere I go

Oh don't you know that I'm the type of man who is always on the roam  
Wherever I lay my hat that's my home  
Wherever I lay my hat that's my home  
La la la la la, oh yea, that's my home

Words and music Marvin Gaye, Norman Whitfield, Barrett Stone  
Reproduced by kind permission Jobete Music Co. © 1963  
On CBS Records



# DURAN DURAN

La plume de ma tante est dans le jardin . . . Or, en anglais, it's all right for some, innit?

Our picture spread catches Duran Duran at work writing songs for their next album and brushing up their tans for the next video.

In order to get total quiet for their arduous task, Duran had to face six weeks locked away in a remote chateau in the South of France.

The up-and-coming young Birmingham quintet just had to grit their teeth and make the best of it. Got to earn a living, haven't you?



In fact, believe it or not, Duran actually did get bored with the lack of nightlife in the small town of Valbonne — up in the mountains behind Cannes — and took a break from the French Riviera to spend a week in London!

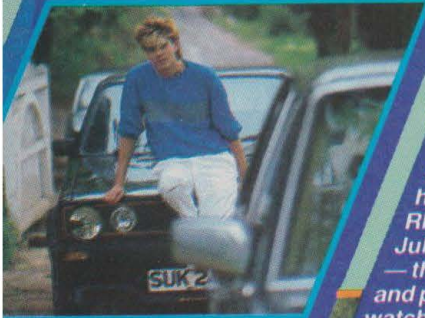
With just their 12-strong entourage for company — Simon Le Bon with his Canadian girlfriend Clare, Nick Rhodes with his American girlfriend Juliana and Andy Taylor with his wife — the band spent their days lazing and picnicking, and their evenings watching videos and visiting Cannes.

John Taylor, a James Bond freak who has every Bond movie but one on video cassette, hung around for the Cannes film festival.

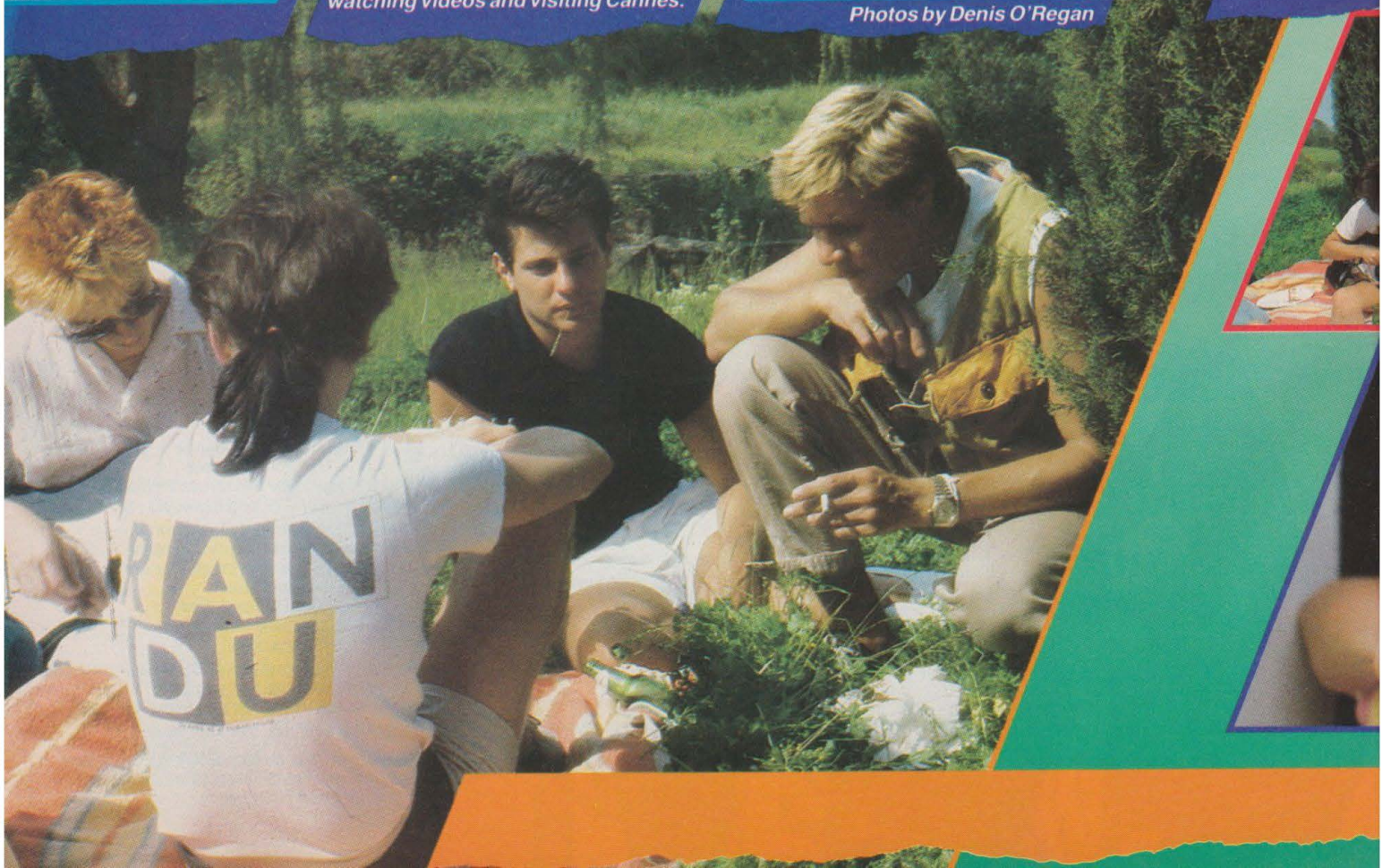
The others departed . . . for another holiday in New York.

However, we have it on good authority that Duran Duran are now really working. On an island in the Caribbean.

They're at Monserrat recording their new LP — though if it's going as well as the songwriting in Valbonne, it could be a long time coming. It's a hard life.

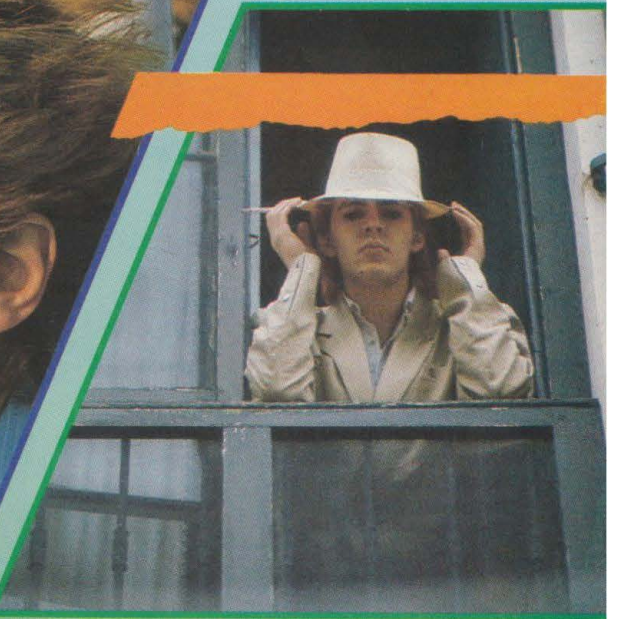
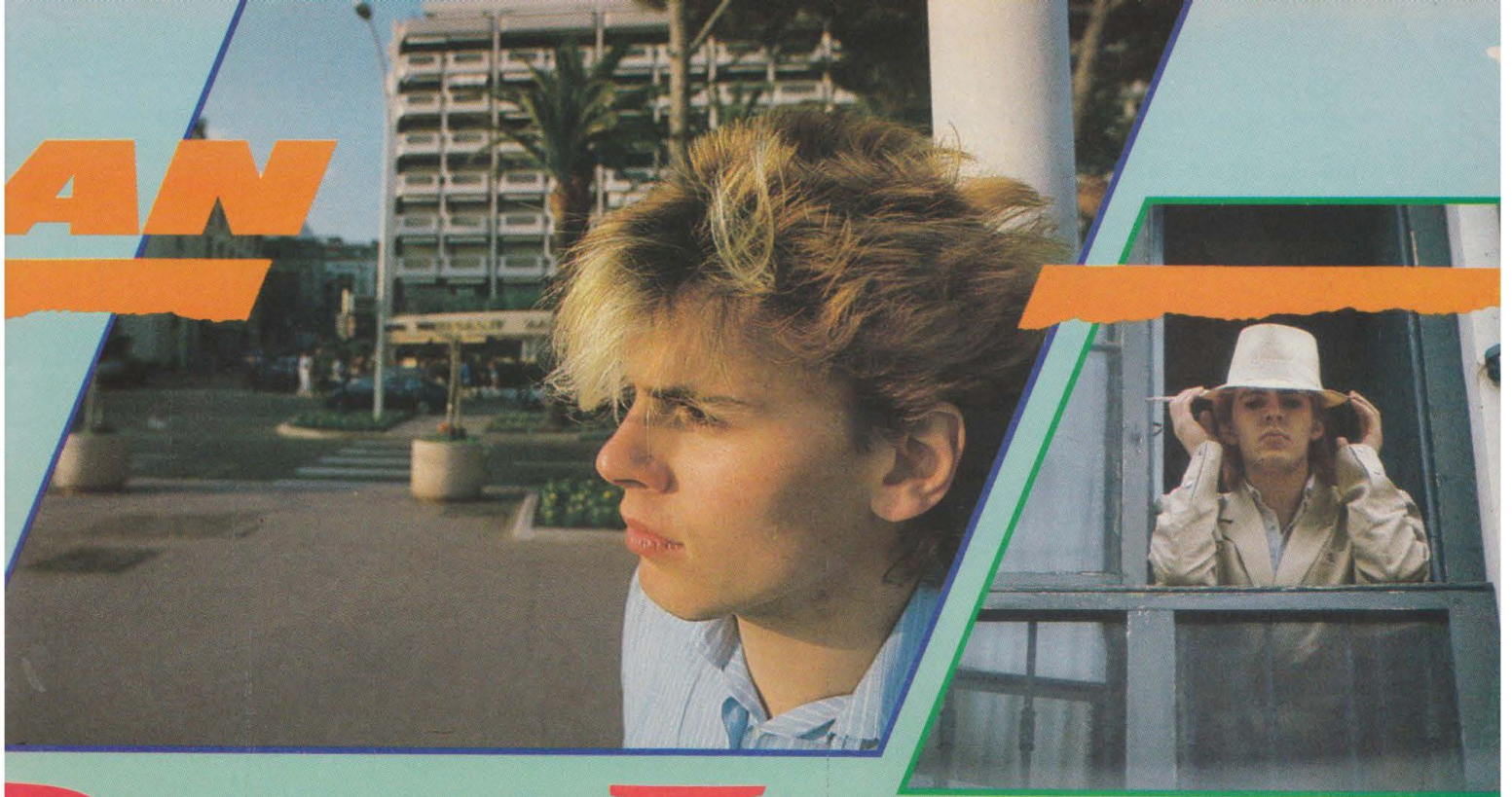


Photos by Denis O'Regan

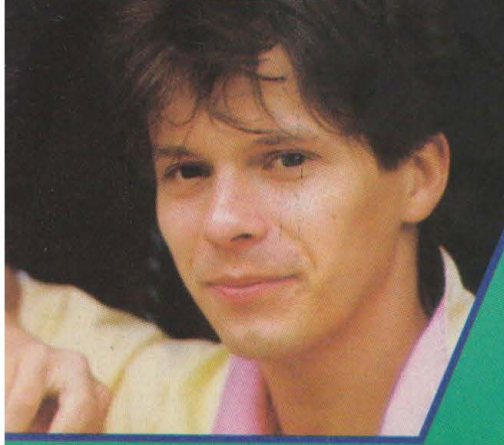
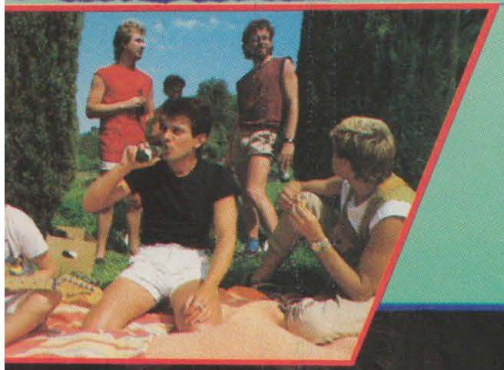




AN



# Dans le Jardin









# EXCLUSIVE

## THE SPANDAU Ballet



### INTERVIEWS By Paul Simper

Whether he's winding up his mum with his pet pirhana or treating the band to impressions of his dog Harry, percussion player and saxophonist Steve Norman is the comedian of Spandau Ballet.

Here, exclusively in No. 1, Steve talks to Paul Simper about his early life.

# NUMBER 4 STEVE NORMAN



bought a guitar but I always wanted to do something with a bit more rhythm.

The only real music interest in my family was my uncle Ray, who was in the Tony Rivers band and Harmony Grass.

My dad put me onto a lot of modern jazz music though, people like George Shearing, and even older blokes like Fats Waller.

My dad's a London cabbie – 'TN, Tony Norman'. He's a typical cabbie – real Jack the Lad. Him and his mate Spud they both come out of the army together. Spud's got electric windows on his black cab – he tells everybody he's me godfather.

I always remember as a kid my dad used to tell me that he'd mei Tarzan and Batman. I used to love Batman. My dad looked like Bobby Moore when he was

I was actually born in the East End on March 25, 1960.

My mum, Sheila, was out to a party when the pangs hit her so they whisked her round the corner to Commercial Road.

I remember when I was young swallowing a bolt off my toy car. My dad was fixing his car at the time so I thought I'd get to work on mine.

My mum kept looking in my potty for about a week afterwards trying to find it – thankfully it came out in the end.

The first house I lived in was about 200 yards up from where I live now. It was near Coram's Fields, just off Gray's Inn Road.

Then we moved out all of a sudden to Lewisham where my mum had my sister Denise. But my mum never really enjoyed it there because she wanted to get back to her old friends.

I remember when we were in Lewisham on this dodgy estate I used to sit on the potty with rats running across the room. There was me sitting there going 'mum, it's another mice!' – I used to call them mice.

We didn't stay there very long.

After that we went to Highbury, overlooking Arsenal football ground, but my mum was still restless so we went back to Holborn.

I remember it was always a fight between me and my sister to get the best bedroom. Denise,

who's 18, works in the Royal Opera House now, in the wardrobe department, but she was a real little bastard when she was little.

My parents were never really strict but they wouldn't let me get away with murder. My dad was the more strict of the two. It was always him who picked me up from parties at midnight when I was about 13/14.

That was horrible, with all your mates taking the piss out of you. I suppose that's about the age when you start rebelling against your mum and dad but every kid goes through that.

The first few months at Owens (in Islington) I was quite quiet and I really wanted to study. But you know how it is – you make a few friends and get into your own little gang and then it's all bunking off to Regents Park.

There was this pub everyone went in round the corner, The Crown And Woolpack, and our little crew used to go in without our jacket and tie – just white shirt and black trousers – like we were just passing by.

You used to get in there and you couldn't move for all these people in white shirts pretending they weren't at school!



Photo Graham Smith

Above left, a very young Steve Norman and right, with Martin Kemp in the days before Steve took to the sax and congas and the Shadows were still a strong influence on his career.

I've always liked music. When I was a kid I wanted to be a drummer. The Shadows were my first main influence – only because my uncle had all their records and I used to go round and play them on his mono.

Me dad bought me a pair of drumsticks once and I used to sit in the armchair working out the drumming for every song that came on the radio.

I suppose that's why I took up the percussion and the congas. I

younger and he used to sign autographs all the time as Bobby Moore. He was a right con merchant he was.

I'm like me dad in my sense of humour – I like a good laugh. Me mum takes all the stick – she gets all the tricks played on her because she's quite easy going.

We done her up with the piranha tank I've got. We bought one of those rubber fingers that

Continues page 16



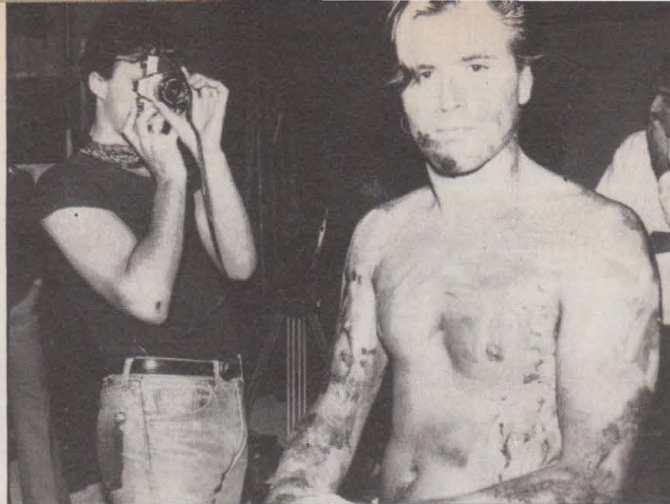
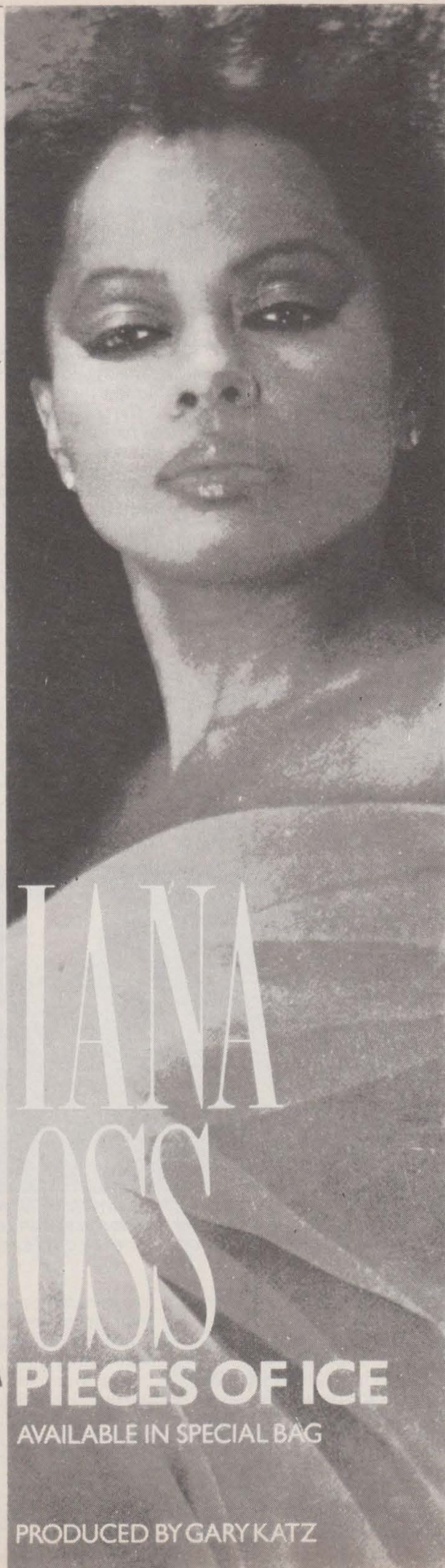
NEWS  
SINGLE

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**R**OSS  
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AVAILABLE IN SPECIAL BAG



PRODUCED BY GARY KATZ



Steve splashes it on for the band's 'Paint Me Down' video.

**From page 15**

has blood on it and we put that and some red stuff – which is good for the plants and turns the water red – in the tank.

Then my dad screamed and started rolling on the settee – 'aah, aah, he's done me, he's done me!' – and my mum runs in a right state.

I just sat there creasing up – she is a sucker for those practical jokes.

I went straight into the print when I left school. I was doing really well in that. I was in Hatfield House, opposite King's Reach (home of *No. 7*).

I was senior copy and make-up clerk which is like a step down from assistant manager. I worked on some hi-fi magazine. It was a responsible job but my heart wasn't really in it – the group had already started.

I realised it just wasn't fair me staying there – not just from my point of view but theirs as well. I was holding *them* back.

They used to give me some stick at the time – 'Ain't you made it yet? What's your band called? Spandau Opera?'

They were absolutely *sick* when I sent them a card from the Bahamas!

I knew all the band from school, except Martin. The first time I really got to know Martin was when I went round to see Gary – who I was closest to in the band – and Martin was there practising his kung-fu.

I suppose being a bit younger than us, he was still into things that we'd already done like that. Now of course we're all on the same level as we've been together so long.

It was funny that though.

Martin and Gary used to share rooms and one side was all guitars while Martin's was all posters of Bruce Lee and chinese slippers hanging up.

I'm not a great lover of the dark – ghosts and things like that. I mean, there's probably no

ghosts but nobody's proved it right or wrong so as far as I'm concerned they still do me up.

Anything like that frightens me. Noises in a strange place. I used to get really bad nightmares when I was a kid – they always had a robot in them for some reason – and I suppose that's where my fear of the dark comes from.

My local's supposed to be haunted. It's a real old-fashioned type pub – singing songs round the piano and all that – if you go down there all the locals will tell you stories.

They were saying that the cellar's haunted. Every time they go down there things are all over the place and the taps have been turned on. I'm trying to muster up enough guts to go down there with someone. No one'll go down on their own.

I like to frighten meself though. I'd really get into it when you went away on holiday as a kid at school and all the ghost stories would come out. Then you'd wish you hadn't done it cos you can't get to sleep.

My great love is collecting fish. I've got a tank that goes all along the wall of our flat.

I got into collecting fish before the group started, when I was on the dole.

The sea always used to frighten me a lot and I never liked going in the sea so I thought I might as well get some fish and find out what really is in there.

The great thing was when we went to the Bahamas to record 'True' I found out before we got there all about the local fish.

I remember though one morning me and Steve Jolley were getting in the water and there was this bloke on the rocks shouting at us to get out.

We looked round and about ten yards away there was this fin gliding past – the shark must have been at least ten foot.

I'd never seen two geezers get out of the water so quickly in my whole life!"

Next week: Tony Hadley



# DONNA Summer

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# S UDDENLY THIS SUMMER

Soft Cell aren't so much divorcing as growing apart. Dave Ball and his partner Ginny Hewes tell all to Max Bell.  
Photo: Tony Mottram.

**1** 983 may not be remembered as the year of Soft Cell but it will be remembered as the time its two components, Marc Almond and Dave Ball, landed on their own four feet.

For Marc and his Mambas the year has already borne fruit. Dave Ball, the quiet one, is finally emerging from the shadows.

Apart from his commitments to Soft Cell, Dave is finishing a score for the Tennessee Williams play *Suddenly Last Summer*, completing a solo album, producing The Virgin Prunes in Dublin, new group Sense in Nottingham, Cabaret Voltaire in Sheffield and . . . getting married to his sweetheart of the past three months, Ginny Hewes.

Dave and Ginny are never far from each other's side these days. They arrive at Wessex recording studios together after a dash across London from their Peckham home, apologising profusely for being late even though we're keeping them from sleep.

Evenings are spent working

against time to complete Dave's score for the play that is considered amongst Williams' finest (it was made into a classic movie starring Montgomery Clift and Liz Taylor). Ball's interest in the project isn't purely musical—he also financed the season that opens at the Hampstead New End Theatre on June 28.

"I'm not bothered about making money from it," he says. "I'm just glad that it gives twelve people something to do that could be really good. If it's successful we may tour it around the European festivals.

"I wrote the music during tea breaks with the Prunes. Ginny plays violin, the rest is piano with synths taking a backseat and no electronic percussion.

"Because actors don't use microphones the music has to be a backdrop to the voice.

"It was a perfect vehicle to start with, as the play is so melodramatic."

Ball juggles the small hours in Wessex to finish mixing his own LP, called 'In Strict Tempo'.

"I'm involved in so many diverse things now. I say yes too easily. This record will be vastly different from Soft Cell where it's harder to take the risks—you've always got that certain pressure to maintain a style."

To accentuate the difference Ball is using a motley collection of musicians, including Genesis P. Orridge, Ginny, former Ravishing Beauty Virginia Astley, saxophonist Gary Barnacle and Fun Girl cellist Caroline Lavelle.

"The songs are composed of extremes. Some are inspired by American TV themes, they're jazzy and funky; one uses CB radio. I even sing on a few numbers. I've never had the confidence to do that before but Marc encouraged me."

From what I heard of 'In Strict Tempo' the results will surprise a few people. One track, 'Strict Tempo' itself, has already been adopted by the sex club Skin II and won't get much radio play. It's a very heavy account of bondage fetishism, with a spoken documentary from the club's

manager David Claridge.

There was a decided contrast in hearing about the activities in Skin II and then talking to Dave and Ginny about their September wedding, which will be held in church.

"We want a proper family wedding, not a big media thing.

Ginny: "I'd like us to have a string quartet playing classical music and a synthesiser in place of the organ. Definitely no hymns.

"Marianne from Soft Cell manager Stevo's office has already made the cake. We haven't decided where to go for our honeymoon but Skeggy would be good."

Dave says he'll be wearing top hat and tails. As for the best man, who else could it be?

"I've asked Marc and he's said yes. I'll just have to tell him to be careful with the jokes in his speech.

"Stevo's threatened to make a speech which he says will last three hours and be complete nonsense. Not unusual for Stevo. I think I may have to gag him."



# WHISPERS

This is the Modern Whirl

Talking point of the past week was *The Tube's* five-hour marathon which managed to give a plug to everyone and his uncle. Star of the show was that irreverent rogue **Jools Holland** who made a spectacular and highly dangerous arrival in a speedboat and helicopter. Jools, who had to be talked into performing the stunt with the aid of several large brandies was heard muttering "This isn't going to work. There are hundreds of people here farting around and not one of them knows what's going on. It's chaos."

Mr Holland who doesn't know the meaning of off-guard, also told a passing gnome that "**Duran Duran** strike me as people who might believe their own publicity" . . .

In the same programme **Culture Club** premiered their new hatless look and BG's splendid red, white and blue plaits which should go down a storm in America when the band visit there soon. Meanwhile, the Club's next single is scheduled for August. Their legions of fans will also want to know that the officially endorsed Culture Club book, *When Cameras Go Crazy* will be out September 15.

Rumours flew last week that **The Fun Boy Three** would disband after their current American visit. Several folk who work for the group were thrown into a state of panic in their haste to deny the story.

Fun Boys played their last gig in Britain this year at hippy Glastonbury Festival and climaxed their set by trashing the US flag. We hope they don't try that one on in America, as such desecration is highly illegal over there. People have been killed for far less.

Now that **Yazoo** are no more those in the know reckon that **Vince Clarke** may record soon with **Stephen Luscombe** of **Blancmange**. The two are confirmed buddies.

And now for a lot of old too rye aye. Remember how we left **David Bowie** sobbing into his sushi in Paris when **Kevin Rowland** gave the Thin White Dook a pasting in front of his own fans? Here's an update.

"How could he do this," David wailed deparingly from the wings. "We invited him on the show!"

What he omitted to mention, and which was revealed to us by devilish Celtic fox Kev, is that the main reason **Dexys** were bestowed with such a great privilege was because ticket sales were a trifle slow in Paris. The locals there are more interested in Rowland than Bowie *a ce moment*.

Back to **Bowie**: after telling everybody for years that he was only partially sighted in one of his green and blue eyes after a childhood accident with a pencil, it transpires that David is actually totally blind in that very organ.

**George** from **Wham** seen departing from the International lounge at Luton for a gallivant around Cyprus.

What are pop stars coming to! **The Spand's Gary Kemp** and a blonde companion were spotted taking lunch in Littlewoods Department store, Marble Arch last week. The cheapskate treated his escort to chicken and chips and the total bill was a paltry £3.20.

As if this behaviour wasn't bad enough Kemp had other diners and shoppers seething with rage when his arrival caused the store to grind to a complete standstill. Cries of "Where's my cream of mushroom soup", "I say, I ordered a spotted dick two hours ago and it still hasn't arrived", and "What happened to the girl with my knickers?" echoed around the shop while the staff queued for their signed napkins . . .

When he isn't playing baseball with his **Madness** chums on a Sunday, the elegant **Mark Bedders** can be found beavering away producing Camden Town group **The Flips** . . .

A cautionary tale. **Ian Donaldson** of **H2O** was spotted in a latrine by a fellow traveller who turned to the lad and said "aren't you that bloke in that group". While Donaldson was nodding he noticed with horror that the observant fan was pissing all over Ian's leg. That'll teach him to go on Top Of The Pops. No jokes about how wet H2O are either . . .

**Jeffrey Daniel** of **Shalamar** has written a song especially for **Kate Garner** of **Haysi**. He's even taught her body-popping so besotted is he with her.

**Toyah Wilcox** was speechless for once when she met **Princess Michael of Kent** (funny name for a woman) at a showbiz do. Not nerves though, just that

## THE EMPRESSES' NEW CLOTHES

"Well Annie, do you think the kids are going to dig this utterly crazy new image?"  
"I couldn't rightly say Dave, but this beard is killing me."



You've seen them in black and white – now catch the new **Creatures** and **Eurythmics** videos in an amazing colour double bill in next week's **No.1**.

Toyah was suffering chronic laryngitis (probably the result of too much talking) and had to miss a couple of **Traford Tanzj** performances . . .

Don't tell anybody but **23 Skidoo** are recording with **Sketch** from **Lynx** . . .

**Roland** from **Tears For Fears** is so scared stiff of flying that the poor wee chap has been reduced to a nervous wreck on the group's European tour. "Italian pilots are the worst of all," **Roland** shrieked as his management forced him into a straitjacket. "Unless we fly Concorde I'm not bloody going to America either" . . .

After last year's visit to America to promote **Gregory's Girl**, **Clare Grogan** is back there on a different mission pushing **Altered Images** new LP. Hope they understand her this time as the Stateside version of **Gregory's Girl** had to be dubbed into American in places so bemused were the yanks at all those thick Scottish accents.

Still over the pond we hear that **The Ebonettes**, hip skippers featured on **Malcolm McDuck's** 'Double Dutch' single are the real life US champions. So skilled at this meaningless activity are they that they can hop over two fourteen foot ropes at 170 skips per minute. Wow, how far out. And **Malcolm's** desire for absolute authenticity meant that he even had a go himself — reaching unprecedented speeds of two skips and a trip every half hour, so we believe. The head duck will soon be winging his way to Japan, Austria and Australia. When can we expect the 'Kangaroo Rock' then?

Tut tut at this saucy item-ette. Radio One deejay **Mike Read** flew away to a secret hideaway (24 Acacia Avenue) in Guernsey last week for a three week holiday. He was last seen leaving the studio with two, yes two, young and beautiful women on his arm, and a huge grin on his face. Disgusting . . .

Consider **The Banshees** for a moment and let gloom settle over you once more. That's better. The **Banshees** have been in the studio recording another old **Beatles** number, 'Dear Prudence', supposedly about **Mia Farrow's** sister, also called Prudence, who was murdered. What a jolly column this is.



"Will this gold stuff come off in the shower, **Siouxsie**?"  
"It had better do, **Budgie** – my arm's stuck."

# NO.1

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# STUFF

## And Nonsense

### ▶ Heads you win

**When things are getting too much for you, you need to put your feet up and listen to a good album, don't you?**

Well we've got just the thing. Talking Heads zoomed straight into the charts with their latest LP, 'Speaking In Tongues' and they've kindly donated 25 copies for weary No. 1 readers.

Put your name and address on a postcard and whizz it off now to: Talking Heads Tonic, No. 1, King's Reach Tower, Stamford Street, London SE1 9LS.

### ▶ Chung change

**Huang Chung used to wear Chinese outfits, sing about China, and act very mysterious.**

These days they call themselves Wang Chung.

which avoids a lot of tongue-twisting, and their latest single, '(Don't Be My) Enemy'/'The Waves' hasn't got anything to do with the Orient.

"We also had silly nicknames," confessed singer Jack Hues. "Nick Feldman was called Nick de Spig, but we've dropped that now."

They've also dropped the Kung Fu clothes as well as their former record company.

"Originally we felt that we were duty-bound to go along with it," Jack continues. "But it was just foisted upon us. Now we dress in anything that appeals to us. There's no set image."

The band did decide to change their name completely at one time, but every time they thought of a good name, they discovered some crafty band had already thought of it.

"Wang Chung is okay



What's in a name? Wang Chung L to R: Nick Feldman (bass), Jack Hues (vocals) and Darren Costin (drums/keyboards).

### No. 1 Readers' Charts

McEnroe and Connors might be No. 1 on the Centre Court, but what we're interested in is your five current listening favourites on the vinyl front.

Send us your top five, with your name and address, and you might just get a £5 record token if it's pulled out of the hat.

ISSUE 9

My favourite records right now are

1 ..... 3 .....

2 ..... 4 .....

3 ..... 5 .....

Name: .....

Address: .....

Age: .....

though, it's very tongue-in-cheek.

"Right now we're finishing off our second LP. It's called 'Points On The Curve' and should be out around September/October."

### ▶ School's out

**"Join a band and see the world" seems to be the motto of Musical Youth.**

The boys from Brum are spending their school holidays 'working' round the globe.

First stop is Jamaica where they'll be topping the bill on the fifth and final day of the Reggae Sunsplash '83 festival - which features, among others, Black Uhuru and Steel Pulse.

After that they're off to Switzerland for the Montreux Festival, then on to play dates in Bangkok and Japan, followed by a short break in Los Angeles.

Then it's back home to record their second album, and off on their hols again, this time with

their parents, before going back to school to show off their holiday snaps.

Who said "beats a week in Skegness"?



Musical Youth: if it's Thursday it must be Montreux

## PERSON·2·PERSON



Nick  
HEYWARD

and Graham, or there's John the barber. They're both mates.

**Shan:** When will a new album be released, and will it be anything like the old Haircut stuff?

**Nick:** I've got an album coming out in September - and no, it won't be anything like the old Haircut stuff.

**Jean:** Did you sing all the vocals on 'Whistle Down The Wind' or was there a chorus?

**Nick:** Yes I did all the vocals. It took years. I had to sing it over and over again to get the right sound.

**Gillian:** Why don't you wear your earring anymore?

**Nick:** I took it off for a long time during the Haircut split. I wore it a few weeks ago in Greece, but the locals kept making funny comments!

**Shan:** What did your mum and dad buy you for your 22nd birthday?

**Nick:** A red hat-stand.

**Jean:** Where can we write to you with words of encouragement?

**Nick:** At the moment you can write care of my record company, Arista. The address is 3 Cavendish Square, London W1.

**Shan:** Do you think Haircut 100 will be a success without you, and are you feeling better now that the worries of the group are behind you?

**Nick:** I hope the band is a success for Les and Graham's sake, and yes, I'm feeling a lot better.

Send five questions for your favourite star, with your name and address, to: Person-2-Person, No. 1, King's Reach Tower, Stamford Street, London SE1 9LS.

So many people wrote asking Nick Heyward intimate questions that we thought we'd be clever and combine them. So, Gillian Garrick from Cumbria, Shan Moorhead from Liverpool and Jean Nijjar from Wolverhampton, here you go . . .

**Jean:** How would you spend a whole day to yourself?

**Nick:** If I had the guts I'd go to the park and play football, then go swimming. In the evening I'd go down the pub with my mates.

**Gillian:** Who is your hairdresser?

**Nick:** I use several. One is Gordon Peters who lives next door to Les



## ▶A chance to Tone up

**What is funk? Glasgow mean machine Set The Tone reckon they've got a few new ideas on the subject.**

So plug your headphones in and grind to some of the best dance sounds around with their new 'Shiftin Air Affair' cassette. It's even got two extra tracks.

We've got 25 of them to give away, absolutely free. All you've got to do is send us a postcard – sharpish.

Address it to: Set The Tone Freebie, No.1 King's Reach Tower, Stamford Street, London SE1.

## ▶Fit for anything

**By tradition, pop stars take no more exercise than is absolutely necessary – shoving a Big Mac into their mouths or emptying a can of Fosters down their throats, for example.**

But recently, a new trend has

## ▶Striking oil

**Although you might not have heard of Aussie band Midnight Oil, they've sold a phenomenal amount of records in their home country.**

Their latest LP '10,9,8,7,6,5,4,3,2,1 ...' has gone triple platinum in Australia, which is a lot of cold lagers.

Recently over for a series of one-off gigs, singer Peter Garrett told us a bit about the band's philosophy.

"We've always been determined to take a non-commercial stance, which is a tortuous path to take if you make records.

"Australia has a pop TV programme similar to *Top Of The Pops* called *Countdown*. In the early days they were heavily

hit the unhealthy world of music – keep fit.

Clare Grogan, Steve Strange and Jenny Belle Star are amongst those who have taken up the highly fashionable aerobics, whilst Kate of Haysi Fantayzee has been limbering up with ballet-dancing exercises.

More aggressively, Jean-Jacques Burnel of The Stranglers, Genesis P. Orridge of Psychic TV and Les and Graham of Haircut 100 have been battering bricks during karate training. Tom Bailey of The Thompson Twins prefers the ancient 'non contact' martial art of T'ai Chi.

At the heavier end of the fitness craze, weightlifting stars include such muscle-rippling hunks as Mike and Dave of Modern Romance, Kajagoogoo's Limahl, and Toyah.

"I do it to keep in shape," says Limahl.

Toyah's reasons are more down-to-earth. "It firms up my boobs," she says.

in favour of foreign bands, English and American.

"Even if a band wasn't in the charts they'd put them on instead of an Australian band. We just refused to go on because it was so biased. It's better now, because of bands like Men At Work, but we felt we had to hang on to our integrity."

Describing their music as "rhythm and dance" Peter feels that some Australian bands are tempted to compromise their music for a wider audience.

"They go to America for the dollars and end up pretty bland. But American bands don't do very well in Australia," he smirks.

He doesn't see any let up in the Australian invasion, however. "Aussie bands have a very strong drive."

You'd better believe it.



Midnight Oil – L to R: Peter Gifford, Peter Garrett, (back) Jim Maginje, (front) Martin Rotsey, Rob Hirst

# Tracie YOUNG



never fails to get me on my feet.

7. **BROKEN MAN Q-Tips.** Because it's very emotional. This one nearly had me in tears when they played it at their farewell gig.
8. **SAVE IT FOR LATER The Beat.** I can't put my finger on why I love this so much, and I also can't understand why it wasn't a huge hit.
9. **BLACK COFFEE IN BED Squeeze.** I find the music very, very moving and Glen Tilbrook's vocals are very smooth. I've always liked Squeeze, but I thought they really peaked with this one. It was a tragedy they split, but probably for the best.
10. **STRANGE LITTLE GIRL The Cruize.** This group is from Hereford and I've only heard this track by them. It's got a strong vocal and a very catchy tune – not particularly original, but given the chance it could be a hit.

## YEAS

1. **INSTINCTION Spandau Ballet.** Gary Kemp writes amazing songs and this is one of them performed to perfection. Should've been No 1.
2. **BEHIND YOUR SMILE Paul Young.** I always liked Paul's voice, and this song, written by Paul and Ian Kewly, was wasted as a B-side. Great keyboards and very good vocals, especially the sexy breathless ones in the second verse!
3. **SEARCHING Change.** Great record for dancing to, and it reminds me of all the things I did and places I went to that summer.
4. **DANCE AWAY Roxy Music.** There are very few slow records I fall in love with, but this is one. A real tearjerker, very emotional.
5. **TRUE Spandau Ballet.** The very best Gary Kemp has written to date, and don't they do it in style? My insides melt whenever I play it.
6. **YOU ARE THE LIFE INSIDE ME Q-Tips.** This is the live version, and everything about this record is perfect – Garth's guitar, Ian's keyboard, the incredible brass section and of course Paul Young's voice. I like all the Q-Tips songs and this

## YEUKS

1. **TORCH Soft Cell.** Unbelievably bland and the vocals are really painful at the end when Marc Almond and the girl sing together.
2. **I AM (I'M ME) Twisted Sister.** This record is just dreadful, and what else can you say about it? Dee Snider looks awful in tight trousers, and blue eyeshadow doesn't suit him.
3. **OOH TO BE AH Kajagoogoo.** I really didn't dislike 'Too Shy' that much. But this is dreadful. Nice video, shame about the song.
4. **SHINY SHINY Haysi Fantayzee.** This sounds like a bunch of drunken old hillbillies. I can just see them sitting round the fire in their rocking chairs with their banjos and home-made elderberry wine.
5. **THE BOOM BOOM ROOM Natasha.** I hate the way she presented this on *Top Of The Pops*. All legs and chest, and on top of that the song was absolutely lousy.



► Dolly Mixture join the Captain's XI

Dolly Mixture have done it again. Not content with dressing up in Hawaiian skirts and bover boots for the exceedingly silly 'Happy Talk', they have let themselves be roped in by Captain Sensible for his

latest venture – 'The Cricket EP' – which involves shin-pads and enormous gloves.

Debsie stifled a guffaw as she revealed: "It's my brother's fault actually. Adrian is our manager, and also wrote the

songs under the name Percy Pavilion. I knew something was up when I saw him and the Captain in a huddle. They're both nuts about cricket, but personally I prefer football."

Dolly Mixture aren't always afflicted with summer madness however. Earlier this year they

toured with The Fun Boy Three, and have been playing to growing crowds for a couple of years.

"It's frustrating though," she sighed. "We do still write songs – we've got loads – but so far haven't got a record deal. Our own group is the most important thing after all, but it's fun doing crazy songs once in a while."

INTIMATE DETAILS



Dolly Mixture on the field: Debsie takes guard, Rachel waits behind the stumps and that's Hester doing an Ian Botham in the slips.

Steve STRANGE

EARLY LIFE

**Name:** Steve Strange  
**Born:** Blackwood, Oakdale, Wales 28.5.59  
**School report:** Up until secondary school I was quite good and then I got disinterested. I got one 'O' level for Art, I couldn't be bothered with the rest.  
**Childhood ambition:** Didn't really have one, but I used to be a butcher on Thursday and Friday nights so I could afford to go to Wigan Casino.  
**1st crush:** Pineapple . . . no! It was a girl called Julie Huish when I was 13.  
**1st kiss:** Same again.

HOME LIFE

**Lives:** Chelsea.  
**Cooks:** If I'm in then Francesca, who I live with, usually cooks. I don't like cooking. I eat a lot of pizzas and salads and we've got a nice Italian delicatessen around the corner.  
**Sleeps:** I hate it! I need at least six hours.  
**TV:** *Coronation Street*, *Switch*.  
**Records:** Annabel Lamb LP, Prince LP '1999', Keenya Collins 'Love Bandit'.

LOVE LIFE

**In love:** I'm very in love with my

bank manager for giving me a mortgage.  
**Out of love:** The dry cleaner who ruined my suit.  
**Furry friends:** Haskins (my Collie dog).  
**Turn ons:** Fishnet stockings, black stilettos, dirty jockstraps.  
**Turn offs:** Girls who swear a lot.

SOCIAL LIFE

**Films:** *Still Of The Night* – I love Meryl Streep, *First Blood*, I like those Visconti films but I don't get a chance to see many because they're always late-night shows.  
**Gigs:** Not for ages. The last was Sade at Ronnie Scotts.  
**Nights out:** That club in Camden. The Wag Club, White Trash (which used to be Planets) – their DJ, Boo, is brilliant.  
**Nights in:** Hire videos from the Videopalace. I don't like staying in on my own so I usually have dinner parties.

PRIVATE LIFE

**Lusts:** Banana milk.  
**Fears:** There's no real reason for this, but I always feel guilty going through Customs. I also don't like air turbulence.  
**Confessions:** Can't think of any.  
**I wish:** That I could get out of my managerial contracts.

► F.R.eebies

Following his transcontinental hit 'Words', that suave crooner F.R. David has come up with a jolly little number called 'Music'.

But before you all dash off to your local record shop in search of the single, why not enter *No.1*'s latest, incredibly difficult competition.

The first 25 readers who can write their own names and addresses neatly on a postcard and send it to the following address will each receive a copy of F.R.'s single: F.R. David Freebie, No.1, King's Reach Tower, Stamford Street, London SE1. Tough, huh?



Suggs and Scarlet out in the park. Pic by Jo Chiles.

► 62p a minute

The rush to release video singles continues.

For £10 (approx) you can bop along with 'Elton John – The Videosingles'. This comprises two tracks from his 'Jump Up' LP plus 'I Guess That's Why They Call It The Blues' and 'I'm Still Standing'.

'Blancmange – The Videosingles' (boring titles, aren't they?) include, 'Living On The Ceiling', 'Waves' and 'Blind Vision'.

Both videos are 16 minutes long.

► A little Madness

Tuffy-haired Scarlet McPherson is seen here with her dad, Suggs.

Scarlet went along to the Brockwell Park CND rally last month and dad was allowed to go too – as long as he didn't whine and ask for choc ices every five minutes.

Rumours that Scarlet is being groomed to take Mike Barson's place are totally unfounded it seems, even though Barso has held up the release of the next Madness single by disappearing in a camper van with wife Sandra and dog Chappie.

The band have recorded five songs, and being such a democratic lot they all have to decide which song is to be the next single.

With a bit of luck the mystery single will be released at the end of July, which will be nice for Scarlet – it's her first birthday on the 20th.



**I**

ve always loved taking off and putting on clothes and trying out new ideas.

I rummage a lot for clothes that I think will look good on Ashley and Errol, the two musos. If I buy something I get two or three of each so we can modify them.

Recently I've taken the bull by the horns and started designing from sketches myself. You have to learn the terminology so that you know what you're talking about to the cutters but otherwise I'm not trained.

The new Imagination look is urban, a Looking For Midnight image. I've got my pony tail and I'll be wearing shorts with a one-armed top open at the midriff. Errol will have a ripped shirt to show off his gym muscles, worn with pedal pushers and a cravat. Ashley has a see-through plastic window in his top and yellow parachute silk effect pants.

We'll start off with jackets until it gets too hot. The colours are tangerine, rouge red and white.

At first I wanted us all to have parachute silk jump suits but that's too



The restrained style of Imagination. Left to right above: Ashley, Lee and Errol.

# Lee JOHN

## STARWEARS

all-in-one. We have to look half casual and half showbiz to stand out in the crowd.

You've got to feel right — it shows in your performance. Our 'In The Heat Of The Night' image looked good but it was awful to wear.

For casual clothes I like to look rugged, which isn't my stage image. The thing is I dress up so bloody much that when I go out I like to relax. I wear shorts a lot.

For casual wear we buy a lot in Italy when we're there, in Florence and Rome. In England we buy from South Molton Street, St Christopher's Court and Ken Market. Italian clothes are



easily the best. European fashions in general are way ahead of America where they have no fashion sense at all.

I think since Imagination came along a lot of the groups on *Top Of The Pops* have been paying more attention to glamour, even people like David Grant.

I don't care for Dexys gear, it looks dirty. Michael Jackson looks smart in videos but he isn't a trend setter. Grace Jones looks amazing of course.

I mix and match clothes sometimes from what I see in magazines like *GQ* (*Gentleman's Quarterly*), *Men's Vogue* and *Uno Mondo*.

At the moment I'm trying to incorporate street night wear, stuff I see around London, with the Imagination feel. I want our next LP cover to be very black and white with a bold dash of yellow or red in the title.

Our merchandise will certainly reflect that scheme. But it won't be two tone."

### ► Kool off!

**Been wondering what American funksters Kool And The Gang have been up to recently?**

Well, we have anyway. So we rang Mr Robert 'Kool' Bell at his home in New Jersey to see what's going down (as they say).

"We've got a new album coming out in September called 'Straight Ahead' which you could say is a combination of 'As One' and 'Celebration'," he replied.

"We've produced it ourselves this time though, so it's a little bit harder — slightly more aggressive. There's also more horns (if that's possible) on it and there's even a jazz-fusion type track.

"We're planning to tour Europe in November and we're now touring the States all summer. We're going to be finishing up this tour in places like South-East Asia, Hong Kong, Manila and Bangkok. This time we want to break the whole world!"

Sounds Kool.









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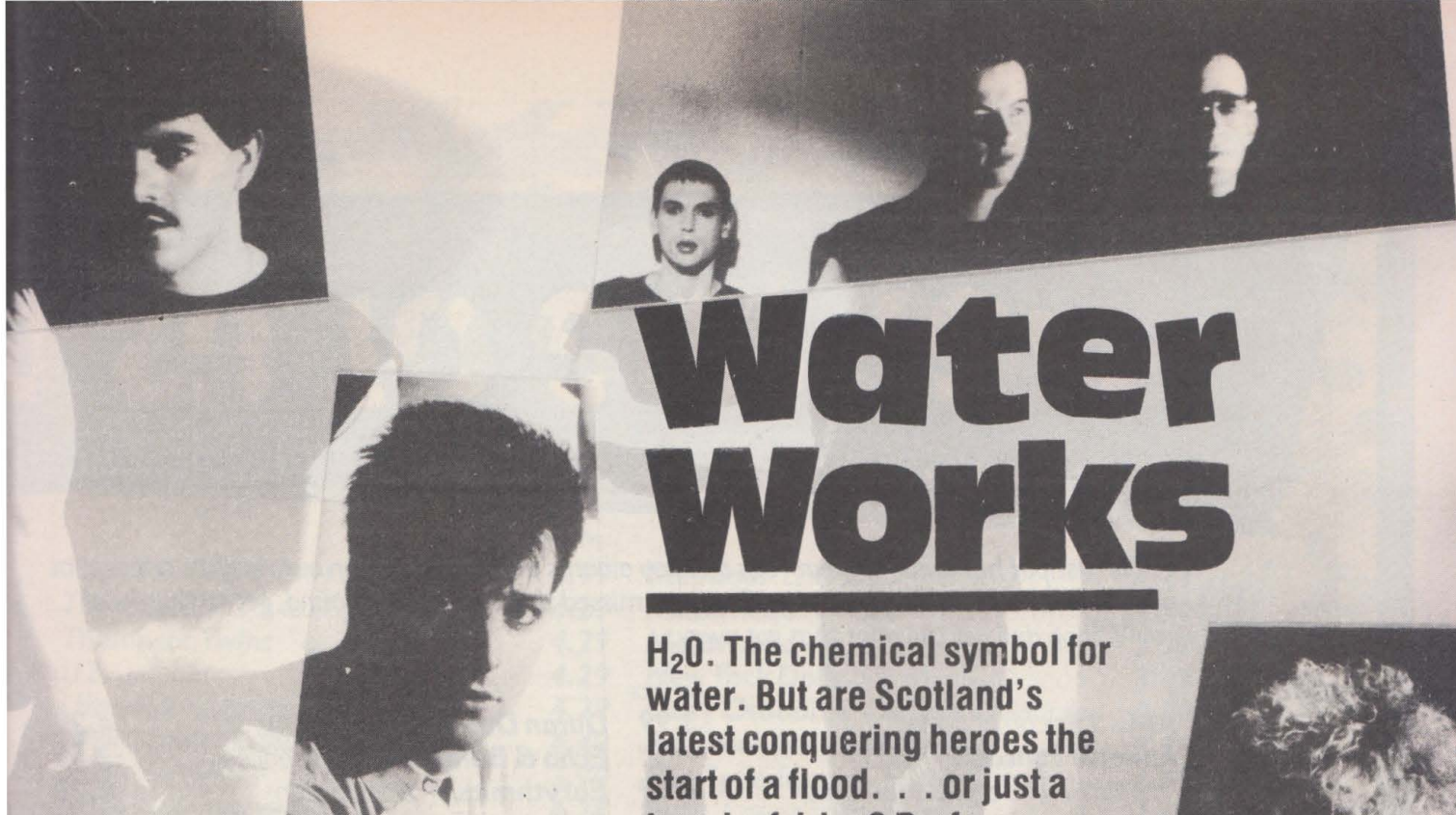
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# Water Works

**H<sub>2</sub>O. The chemical symbol for water. But are Scotland's latest conquering heroes the start of a flood. . . or just a bunch of drips? Professor Mark Cooper does the analysis**

**N**ot even four years of playing Scottish clubs could have prepared H<sub>2</sub>O's Ian Donaldson for the last six weeks.

Ian and co. had played well over 500 gigs in the past few years and won themselves a fiercely loyal Scottish following. Little did they realise that they were about to conquer England with a speed usually reserved for Scottish football supporters.

Already H<sub>2</sub>O are in the Top Twenty with their debut RCA single 'Dream To Sleep', a record that has marched steadily up the charts the way Bonnie Prince Charles once dreamt his troops would march on London.

Already H<sub>2</sub>O have appeared on *Top Of The Pops* and supported Kajagoogoo on their just-completed UK tour. They've caught a glimpse of mass popularity - do they like what they see?

"We've worked steadily towards this," nods Ian. "We've never thought it's great to be big in Glasgow alone. Real success is an album like Michael Jackson's 'Thriller' that everybody hears and everybody buys.

"We've never wanted to be one of those bands that get together on Tuesday, do a demo Wednesday and are in *NME* on Thursday. You last about a week taking that route.

"It's going to be the hard way for us. I don't fancy being at the top for three weeks, I want to be around ten years. . ."

So Ian said six weeks ago with 'Dream To Sleep' quietly snuggling outside the nation's Top 100.

Six weeks ago, Ian was quietly determined but a trifle daunted at the prospect of spending another four years breaking England, then another four on

Europe and so on.

"We play two or three times a month in Scotland now, mostly in clubs or dancehalls. We promote our own appearances and hire our own stewards. We've played all the dives, now we do a little better.

"It took us four years to get that far - I don't fancy another four years playing Birmingham, Leicester and the rest. The fact is, that's the way the groups we admire have done it. Simple Minds, U2, Echo And The Bunnymen, they've all done the long-term slogging round the clubs and that's why they've lasted."

Fortunately, Ian needn't have worried. H<sub>2</sub>O haven't had to pay their dues all over again and now they can reap the rewards of the years they've spent out of the limelight.

"We've been lucky enough to grow up out of the public eye," says Ian. "When all that Sound Of Young Scotland was happening a couple of years ago, we were right out of the picture.

"All those groups like Orange Juice and Altered Images had that guitar-orientated '60s sound whereas we had sax and keyboards. Over the last two years they've had to adjust their clothing in public while we've been able to go up the wrong path and not be observed.

"It has been difficult to get record companies and the like to come all this way to see us but we think the wait's paid off. . ."

Already H<sub>2</sub>O are getting used to the idea that their lives are going to be full of train journeys. The record business is centralised in London, not Glasgow,



and a *TOTP* appearance or a recording session finds them hammering down to London. Yet despite all the travelling, H<sub>2</sub>O are no longer being treated like journeymen.

"The atmosphere on the Kajagoogoo tour was like the glam gigs I used to go and see as a kid in the early '70s. We were getting reactions like Sweet, Mud and Bowie used to get.

"Last Wednesday we went shopping for new clothes down Oxford Street and we were stopped two or three times in three hundred yards. I was really flattered."

Ian and fellow band members Kenny Dorman, Ross Alcock, Colin Ferguson, Colin Gavigan and Pete Kean (four from Glasgow, two from Largs) left home six weeks ago. Since then, they've been on *TOTP*, *Razzmatazz*, and completed a UK tour. Even men as professional and workmanlike as these are bound to be a little shaken.

There will be another single in late July and an album completed by late August that will show that H<sub>2</sub>O have a wider range than the haunting blend of Roxy and Japan that is 'Dream To Sleep'.

Ian's only recent disappointment remains Scotland's defeat at Wembley, a crushing sight for the band's first visit to Wembley. "We have an English manager and he was over the moon," remembers Ian. "He nearly got concrete boots. . ."

Never mind. Scotland always fights back. H<sub>2</sub>O are proof of that.



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**EURYTHMICS**  
**Who's That Girl? (RCA)**

If you'd fed the last two Eurythmics hits into a computer and asked for a follow-up, this is what you'd get. It doesn't stray an inch from the blueprint. It's cold and calculated.

In a way, though, that is what we love about so much British pop. When you buy a record by ABC, Wham, Yazoo, Eurythmics, you know that every detail, every nuance has been weighed to perfection. It's the best.

'Who's That Girl?' expands Annie Lennox's twin images: the hard, icy lover and, in the video, the challenger of sexual roles. But that's all it is: image. And in the great game of pop manipulation The Eurythmics currently lead the field.

**D TRAIN**  
**Keep Giving Me Love (Prelude)**

Despite its success, D Train's clichéd 'Music' did them an injustice. 'Keep Giving Me Love' sets the record straight. Hubert Eaves' battery of funky keyboards hits you like... well, like a train, while singer James Williams delivers a power-packed vocal performance. Don't get in their way, they'll flatten you.

**MIDGE URE AND MICK KARN**  
**After A Fashion (Chrysalis)**

No sniggering at the back there, we are in the presence of Artists. I'm not

sure what our heroes are getting so worked up about, but it's obviously Very Serious.

Sad to say, Midge will never top his great debut with Slik and 'Forever And Forever'. Let that be his requiem.

**TOM ROBINSON**  
**War Baby (Panic)**

Not many hits records start with the word "Only the very young and very beautiful can be so aloof."

But then, Tom Robinson isn't your everyday pop star. Tom's dabbled with more music than most, and finally sounds comfortable with this big loose band behind him.

'War Baby', which bears a very faint resemblance to the old Hall & Oates song, concerns war in the bedroom. It's all about guts.

The guts needed to stick with a wobbly relationship—reflected in Robinson's gutsy performance—and the guts he's shown in dragging himself back from obscurity.

**THOMAS DOLBY**  
**She Blinded Me With Science (Venice In Peril)**

**AFTER THE FIRE**  
**Dancing In The Shadows (CBS)**

**LOZ NETTO**  
**Fadeaway (Polydor)**

These young Englishmen share the distinction of breaking America before their home country. This is the techno-rock arm of the new British invasion, and most of it

doesn't deserve to succeed here.

Radio One has already bored us all to death with **Thomas Dolby's** gimmick-ridden 'She Blinded Me With Science'. Unfortunately, I don't think they'll put us out of our misery until it's a hit.

**After The Fire** had a U.S. smash with the slightly more listenable 'Der Kommissar'. As the Beeb have now given up on that one, CBS have released this effort. It's just as noisy but not so clever.

One record I won't mind on the car radio, though, is **Loz Netto's** 'Fadeaway'. Who Loz is I've no idea, but 'Fadeaway' is a great dance track produced by Duran man Colin Thurston. Neato, Netto!

**BANANARAMA**  
**Cruel Summer (London)**

Producers Swain and Jolley give the Bananas a bit more muscle by watering down The Gap Band's brilliant 'Burn Rubber' riff for the girls to chant their sweet nothings over. The effect is as bland as ever.

These days it seems anybody can have hit records. Generally this is a good thing. With Bananarama, I'm not so sure.

**MUSICAL YOUTH**  
**Tell Me Why? (MCA)**  
**THE SHORTS**

**Comment Ca Va (EMI)**  
'Heartbreaker' was Musical Youth's best record to date. It was also their least successful.

'Tell Me Why'—a lively version of

an old song by reggae veteran John Holt—should stop the rot, but the formula's wearing thin. Mind you, I said that about 'Pass The Dutchie'.

Talking of Dutchies, **The Shorts** are Holland's answer to Musical Youth. They obviously don't get the question.

**THE CURE**  
**The Walk (Fiction)**

Unlike his contrived Banshee cohorts, Robert Smith is a real enigma. Five years on from 'Killing An Arab', he and Laurence Tolhurst still seems like kids experimenting in the basement. What emerges is

**ELVIS COSTELLO AND THE ATTRACTIONS**  
**Everyday I Write The Book (F-Beat)**

How does an Angry Young Man grow up?

Obviously Elvis Costello can't keep spitting vitriol like 'I Don't Want To Go To Chelsea' when in rock terms he's nearly a pensioner, but his low-key '80s image just doesn't excite us record-buyers.

It's taken the radical politics and radical musical departures of Robert Wyatt's 'Shipbuilding' and The Imposter's 'Phills And Soap' to drag him back into fashion.

So now Elvis tries again with a more familiar sound. 'Everyday I Write The Book' is a clever, wordy song set to a stiffly tight soul rhythm. Like much of Elvis' recent material, it's very good but very boring.

Six months ago it wouldn't have got a sniff at the charts. Now it should get to number eight.

## EVERYDAY · I · WRITE · THE · BOOK

Don't tell me you don't know what love is  
When you're old enough to know better  
When you find strange hands in your sweater  
When your dreamboat turns out to be a footnote  
I'm a man with a mission in two or three editions

Chorus:  
And I'm giving you a longing look  
Everyday everyday everyday I write the book

Chapter one we really didn't get along  
Chapter two I think I fell in love with you  
You said you'd stand by me in the middle of chapter three  
But you were up to your old tricks in chapters four five and six

Chorus  
The way you walk  
The way you talk and try to kiss me and laugh  
In four or five paragraphs  
All your compliments and your cutting remarks  
Are captured here in my quotation marks

Repeat Chorus  
Don't tell me you don't know the difference  
Between a lover and a fighter  
With my pen and my electric typewriter  
Even in a perfect world where everyone was equal  
I'd still own the film rights and be working on the sequel

Repeat Chorus  
Words and music Elvis Costello  
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## Elvis Costello & The Attractions



# BLACK HEART

sometimes sinister, sometimes sleep-inducing.

When last sighted, The Cure were in one of their sinister phases – and judging by the striking poster of Rob and Lol as green-faced ghouls wrapped round the record, I expected 'The Walk' to be pretty gripping. In the event it's scary but no monster.

## SENSE

### Three Minutes Later (Carrere)

It's not Soft Cell's week. 'Three Minutes Later' was produced by Marc's other half Dave Ball, and it's pretty ordinary.

Sense are a young synth unit from Nottingham and – as yet – the only thing that distinguishes them from all the other synthesiser duos is that there's three of them.

## MARY JANE GIRLS

### All Night Long (Gordy)

The Mary Jane Girls are soul superstar Rick James's idea of a girl group, and this single is Rick's equivalent of the *Sun's* page three – only not quite as classy.

Maxi, Jojo, Candi and Cheri try terribly hard to sound seductive, but when Rick writes lines like "Come upon the land of honey/What I've got is sex and money", it's a hopeless task.

## ZZ TOP

### Gimme All Your Lovin (Warner Bros)

Some groups shake their waist-length hair. ZZ Top shake their waist-length beards.

That's not the only good thing about them. Their music's pretty neat too – and this is a typical mean, macho example of their hard-rockin' Southern boogie.

## ICEHOUSE

### Great Southern Land (Chrysalis)

### MIDNIGHT OIL

### Power And The Passion (CBS)

Some Australians were quite upset by Men At Work's mickie-taking 'Down Under', especially Icehouse's matinee idol Iva Davies. So here are two Aussie groups giving their versions of down-under.

At least, I think that's what Icehouse's record is about. It's unlikely that 'Great Southern Land' means the Isle of Wight, is it? No, can't be – the Isle of Wight wouldn't sound so romantic. Or so bland.

Midnight Oil, on the other hand, are anything but bland or romantic in their view of Australia. 'Power And The Passion' is a scathing rant against the Aussie consumer society, delivered with refined fury. Power and passion.

## JONI MITCHELL

### Chinese Cafe/Unchained Melody (Geffen)

How to grow old intelligently: 'Chinese Cafe' is a brilliant commentary on the passing of time. A middle-aged woman sees her kids growing up and remembers her own wild youth down the Chinese Cafe, playing 'Unchained Melody' – itself one of the most nostalgic sounds you could imagine.

Often Joni Mitchell seems as irrelevant as Fine Art, but this record

## MARC AND MAMBAS

### Black Heart (Some Bizzare)

Marc Almond should have been the Bowie to Boy George's Bolan, but at the moment he's threatening to sink into the second division. The Mambas are a slightly interesting diversion, but they're not a patch on Soft Cell.

'Black Heart', I regret to say, is a tedious dirge. Compare it to 'Heat' on Soft Cell's underrated 'The Art Of Falling Apart' LP. 'Heat' achieved precisely the emotional climax 'Black Heart' aims for, because it was created with care and skill.

Like much of the first Mambas LP, this new single sounds too casual, as if Marc believed his emotive singing was enough. Sorry Marc, it's not.

sets her genius in the real world and the effect is devastating.

## THE CALL

### The Walls Came Down (London)

A great surging guitar pop record by four American boys plus bizarre keyboards injected by former Band maestro Garth Hudson. Singer Michael Been sounds a bit like Talking Heads' psycho David Byrne; fortunately, his group's somewhat better.

## MARSHALL CRENSHAW

### Whenever You're On My Mind (Warner Bros)

Despite a residency on the *Old Grey Whistle Test* and the solid backing of the rock press, Marshall just can't arrest the attention of the Great British Public. This is typically tuneful, punchy guitar rock: good intentions, bad sales.

## THE ISLEY BROTHERS

### Between The Sheets (Epic)

Not the best Isley Brothers single ever, but proof that they are still unrivalled when it comes to languid sexuality.

Incidentally, if you get the 12-inch you'll find three '70s classics, 'Summer Breeze', 'That Lady' and 'Harvest For The World' on the B-side. If you haven't got an Isleys record in your collection, you haven't got a collection.

## BARRY MANILOW

### Some Kind of Friend (Arista)

A couple of singles last year made me think Barry Manilow might secretly be really good. I've got over it now.

## THE BARRACUDAS

### House Of Kicks EP (Flicknife)

Forget the unfortunate similarity in name to The Piranhas – these guys are real killers. This is garage rock as it should be played: loud, high octave, vulgar and venomous. Make The Milkshakes sound like milksops.

## CABARET VOLTAIRE

### Just Fascination (Some Bizzare)

Why are Sheffield groups so fascinated by fascination? Is this Cabaret Voltaire's tribute to The Human League?

I only ask because I have to admit this record means nothing whatsoever to me. This has been the effect of every 'Cabs' record I've had the misfortune to hear – yet I know lots of people think they're jolly good and Very Important. I'm sure they are.



# MARC AND MAMBAS

Playing  
With little pictures that my mind sends  
Counting  
The moments that my world ends  
All I've remembered are the bad times  
And it's chewing away at my insides

Chorus:  
When you looked that way  
Oh I knew you wanted to hurt  
You killed all of my dreams  
With your black, black heart

Night creeps  
Its wicked way just like a spider  
Stealing  
The feelings that hide  
Black heart and wild  
You were so like an angry child

Chorus  
Pushing  
Your icy fingers always crushing  
Your jealous mind so disapproving  
You laughed at all my ideas  
And encouraged my fears

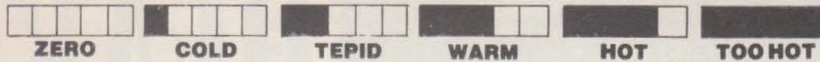
Chorus x 2  
Leave me alone, stop pushing at me  
You've got your revenge for the love that I lent  
You're destroying my mind,  
You're destroying my soul,  
Black heart.

Written by Ann Hogan and Marc Almond  
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On Some Bizzare/Phonogram



# ALBUMS

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



## ELECTRIC LIGHT ORCHESTRA

### Secret Messages (Jet)

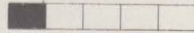
When the Electric Light Orchestra became hugely successful in America, a lot of the wit and sparkle drained out of them. ELO became a sort of big money corporation – like ICI or IBM – producing a bland, faceless sound. What saved them was Jeff Lynne's ability, on occasion, to write a good tune. 'Telephone Line', 'Livin' Thing', and 'Mr. Blue Sky' were memorable melodies crooned in suburban bathrooms from Wigan to Wapping.

Sad to report then that on 'Secret Messages' even Mr Lynne's talent for melody seems to have deserted him. Wafer-thin tunes such as the New Musik-ish title track and 'Loser Gone Wild' allow the multi-tracked harmonies and synthesisers to run amok, and the result is just empty

confusion. 'Bluebird' and 'Take Me On and On' are shadows of ideas which – infant school lyrics aside – could be quite attractive set to just solo guitar or piano, but are trapped and finally lost behind the ELO wall of sound.

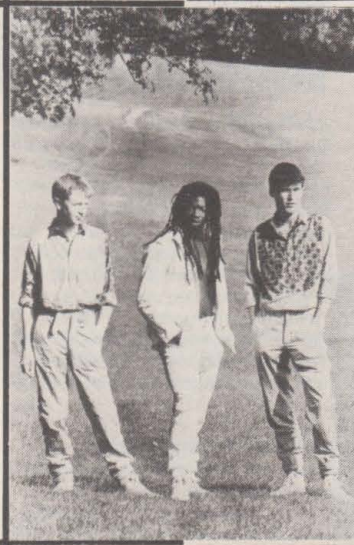
'Four Little Diamonds' – complete with macho aggressive stance – "If the law don't get her, then I will" – and the appalling single 'Rock 'n' Roll is King' are inexcusable from the writer of such bright, poppy gems as 'Strange Magic'.

*Martin Townsend*



## JON AND VANGELIS

**Private Collection (Polydor)**  
Since Jon Anderson quit Yes and Vangelis left Aphrodite's Child (also featuring the obese Demis Roussos!), they've teamed up several times to release some interesting pop/rock albums.



Skipping through the minifield

*Paul Simper*

But if the threesome are occasionally in danger of repeating themselves it's a formula that most British dance bands would give their eye-teeth to possess.

For some inexplicable reason I-Level have yet to achieve their first big hit, but the strength of this album's songs and the prize advantage of being able to produce themselves (well), rather than having to rely on someone outside the band, should ensure that these guys will be around for quite some time.

Not the only, but certainly one of the most indispensable, sounds for this summer.

# COME LIVE WITH ME



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YOU WERE SEVENTEEN  
YOU WERE HALF MY AGE  
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Quite fantastic

# GRAND WHAM

## WHAM

### Fantastic (Innervision)

Wham's emergence a year ago came as a breath of fresh air - here were two normal dole-boys mixing hard funk with great lyrics, innovatory dances and good-looking girls to get both sides of the teen market behind them.

Now, with the release of the modestly-titled 'Fantastic', Wham are more popular than ever but with stains starting to show. Not only is their smugness out of synch with their 'teenage rebel' image, but they have released an album that, once 'Club Tropicana' is out as the new single, will boast only 17 minutes of new music.

George and Andrew show a strong Jacksons influence with 'A Ray Of Sunshine' and cover the Tamla classic 'Love Machine' in style.

Wham's smartness sometimes allows them to have their cake and eat it too. 'Club Tropicana' laughs brilliantly at the jetset (though Wham themselves are frequently to be found night-clubbing) and, while 'Come On!' sticks a noisy two fingers up at the powers-that-be, George's claim that he "ain't got no money" will surely fall on deaf ears!

Still, at the end of the day it's the music that counts, and 'Fantastic' is that rare example of a perfect album. There can be no doubt that here is enough young talent to ensure George and Andrew will still be making great music of some form for years to come.

Tony Fletcher

This, though, is a rather flat effort by comparison. It consists exclusively of grandiose orchestrated numbers that soon begin to grate and, by the end of the album (if you're still awake), leave an impression of absolute nothingness.

If Slumberland made records they'd sound like this.

David Ling

## ARETHA FRANKLIN

### Get It Right (Arista)

Until Aretha found Luther Vandross, her towering reputation was slowly dwindling away in the quicksands of the Las Vegas circuit. Last year's 'Jump To It' placed Franklin back on her rightful throne and proved she was still the only Queen of Soul.

These eight songs repeat last year's mix, giving it a slightly more mellow touch and paying a touch more respect to the Queen's maturity. Once again Vandross dominates the songwriting credits (along with bassist Marcus Miller) and offers Aretha a gorgeous groove on which to expand. Aretha slides and glides around the songs, playing with them as a cat plays with a mouse.

The title track is as good as the last one, the ballads as lush

and the disco groove solid and relaxed. Some things get better with age. Thanks to Vandross, Aretha is one of them again.

Mark Cooper

## THE DREAM SYNDICATE

### The Days of Wine and Roses (Slash/Rough Trade)

The ghost of Lou Reed's voice seeps from the speakers. Steve Wynn of the Dream Syndicate tells us about the brave face he puts on as his love affairs go wrong.

Who are the Dream Syndicate? They produce an intriguing wail of sound and come from Los Angeles. The guitars are loud and cranked up to the verge of feedback. It's a raw, rough sound which owes more than the band's name to psychedelia. Their songs are jottings from the legendary Velvet Underground's book of rock. Imagine a weird Monkees making pop noises in the shadows of the LA sun. Songs such as 'Tell Me When It's Over,' 'Then She Remembers' and 'Halloween' possess pop hooks that bite rather than tickle.

So go fishing for the Dream Syndicate, but watch they don't snap the line.

Ade Morgan



# Flashdance 15

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the heat, the energy...

What a feeling.

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# IN THE FLESH

## BLANCMANGE

### Aylesbury Friars

Neil Arthur gazes down into the front row. "Clap louder," he pleads jovially, "this is being taped."

Everyone cheerfully obliges; it's that sort of night.

Not only is this Steven Luscombe's home gig, but it's the night after Neil's birthday. Blancmange treat the occasion in perfect party style.

Playing familiar material, they blast out an hour of powerful, but very tasty pop. An excellent sound system brings out every instrument sharply, as loud as Motorhead, but as sweet as Abba.

Neil's voice cuts through the music to deliver crisp, punchy vocals — and if you don't want to watch him, then there's the slide show or the antics of the two girl backing singers.

"Feel Me" is the cherry on top of the delicious trifle that they've set out for us tonight, and as they exit after their third encore I can't help thinking that Blancmange are my favourite pudding.

Pauli Bursche

## FUN BOY THREE

### Manchester Hacienda

The FB3 kicked off their mini last-of-83 tour amidst the bright plastic of the Hacienda. The strains of 'Ghost Town' announce the arrival of cuddly Terry, sloping on in his farmyard smock to win the hearts of the locals.

The Hassle-ienda's not the easiest of car parks to see a band in, you need a good six feet to take a head-count of the Fun Boys' nine-piece line-up. Two giant video screens give the smaller fry the chance to spot any cracks in Mr Hall's deadpan mask.

The bouncing mass upfront are undeterred however, showing their 2-Tone colours as the Fun Boys and Girls pound through 'Gangsters', Annie Whitehead's trombone adding the necessary oompah to more recent songs like 'Well Fancy That!'

But what's all this Young American lark? Stars and stripes backdrop, Terry waving the US flag and swigging from a Pepsi? Was he getting laid back for the Glastonbury shindig or just preparing for the forthcoming American tour?

Either way, the set ended with a spacy version of the legendary Doors' number 'The End', with Terry on the floor, cross-legged and strumming his guitar. After the 2-Tone revival, here comes Terry's very own psychedelic rebirth.

A brief encore, Terry sporting his naughty-boy pout, ended on the usual ironic note with 'We're Having All The Fun'. America will love them, if they can understand them...

Annette Kennerley

**As Pete Murphy slowly recovers from his bout with double pneumonia, Bauhaus set forth on yet another British tour. Paul Bursche, our unholy correspondent, travels to the Gothic wastes of Derby to watch them and returns convinced that there is life after death. Bryn Jones takes Polaroids of the wild life.**

Pete Murphy is slumped in a chair, huddled in a blanket. He looks exhausted. He's just recovered from pneumonia and now has a heavy cold. His face is drawn and he looks terrible.

I can't believe what I've just seen...

Derby is a strange place for gothic horror merchants Bauhaus to play. The Assembly Rooms have that certain indefinable atmosphere, more like that of another assembly — the sort you have in the mornings at school. It's ever so posh and the plush balcony seats and nicely carpeted floor are a welcome change from the normal uncomfortable venues.

Everyone's talking in whispers and being unbearably polite. Various black-jacketed punks chat amiably with one another. There's no standoffishness in Derby; well, not between Bauhaus fans.

## INSTANT REACTION

"I get the biggest kick out of my whole life when I'm watching Bauhaus. They've been making excellent music for ages."

— Tania Wells, 20, Derby

The lights go down and it's the job of the support band, St Antonys Fire, to put some spark into the proceedings.

With their subtle electronic music they manage it. They're a gentler Bauhaus. They don't crack the whip, they caress you with it, and in the process create some fine music. By the time they finish everyone's keyed up for the main event.

Bauhaus was the name given to a German design school. It was banned by the Nazis for flaunting tradition. How apt.

Bauhaus, the group, are constantly springing surprises.

There's no set design as such. Just the giant Bauhaus face logo gazing down impassionately. It stares at the hordes in front of it.

The last time I saw the band they came on to a mad orgy of strobe lights and the blistering 'Third Uncle'. It was the most

## INSTANT REACTION

"Pete's just so adorable. He doesn't look like he's from this planet sometimes. He's just so sexy."

— Graham Marsh, 17, Sheffield

exciting start to a concert I've ever seen. They're wise enough not to try and cap that. Instead — an unearthly synth whines and murmurs. The lights go down and the curtains swish open. Dense smoke pours from the stage and four figures drift into the arena.

The crowd go potty and surge

# Haus

to the front, but there's no movement from the band yet. Then frontman Pete Murphy nonchalantly strolls to the front, picks up the mike, and glides into the first song.

Bauhaus are absolutely compelling on stage. Even if you don't like their music you're forced to watch them. They're a cold circus of death, and Murphy is the star, the man on the high trapeze.

He's dressed in white skintight trousers and a winged baggy top. A cross between a ballet dancer and a bat.

He flits around stage gracefully, arching back and limbs in a lazy elegance. He looks like an angel. But if he is, he's the fallen angel, Lucifer.

For the next moment, as 'Hair Of The Dog' barks from the group, he's a threatening demon. He throws menacing stares at the audience. He stops and poses, so that a spotlight illuminates his gaunt features. He holds the pose for just the right amount of time before leaping away into another song.

Pete Murphy provokes strange reactions from the crowd.

Those crushed up at the front gaze up at him, mesmerised. But others tease and taunt him, trying to provoke their hero into a tantrum. They spit at him, in the best punk tradition, and he's not pleased.

"Someone is spitting at me," he says in a cold voice. "Please show your face so your nose can be crushed." The crowd cheer.

Behind Murphy, the band get on with the music, showing just how diverse Bauhaus are. From the crisp, fractured funk of the newer pieces to the almost HM blastings of the old, the songs reflect an inner strength and ferocity.

The Spice of Life' is an example. The verse meanders slowly and sedately. It's almost pretty. You're drawn in, sucked to the centre of a spider's web, only to be crushed as the thundering chorus spits its venom at you.

Daniel Ash is the musical mainpoint of the group. Although drummer Kevin Haskins and bassist David Jay are indispensable, his is the

distinguishing sound.

His grotesque figure twists around his guitar as he shakes a steel life from it. He grabs a saxophone and commences a splintered scabble of notes to 'Fear Of Fear'. Back to his guitar, he draws a drumstick across its strings, like bow on violin, to produce caterwauling, unnerving noises.

They've been taking risks, playing mainly new material mixed with favourites from their 'Mask' LP. They miss out some of the accepted standards of their concerts. 'Bela Lugosi's Dead' and 'Kick In The Eye' are both gone, for which I admire their courage.

'Hollow Hills' is the highlight of the evening — slow tribal drumbeat across which a primeval landscape flickers. Pete stands with dry ice billowing from behind him and a fluorescent

## INSTANT REACTION

"Their songs are so scary. 'Hollow Hills' really made my flesh crawl."

— Jane Bairstow, 16, Derby



## INSTANT REACTION

"People say that Pete Murphy's just another Bowie. If he is, then he's the Bowie that was never tamed. Bauhaus will never release 'Let's Dance', thank God."  
— Lisa Swain, 19, Derby

light underneath. His body seems disjointed and wraith-like as he mourns for a secret past.

The band exit to wild applause. A tribute to their fine display. The energy and excitement they put into their performance lifts it from being just a concert into something much more.

They don't play an encore, Pete's too exhausted, but leave us with the memory of their power.

If this, as the group seem to feel, has been second string Bauhaus, then their best is going to have a real bite to it. I look forward to it.

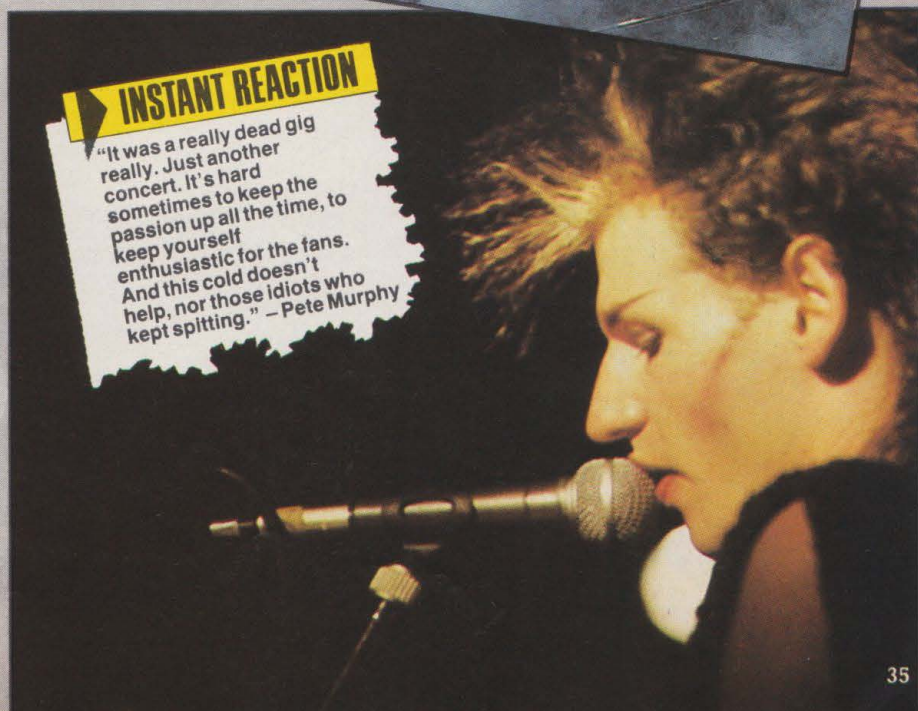


# Party

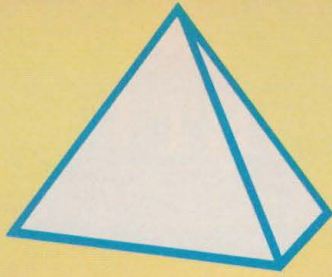


## INSTANT REACTION

"It was a really dead gig really. Just another concert. It's hard sometimes to keep the passion up all the time, to keep yourself enthusiastic for the fans. And this cold doesn't help, nor those idiots who kept spitting." — Pete Murphy







# fter A



**P**icture Egypt – a land of warm, golden sands, camels loping majestically across the skyline, the home of Cleopatra. A place of beauty and Eastern promise . . .

"We got up at four in the morning and it looked like Brighton beach on a cold day."

That's the view of Ultravox singer Midge Ure, who went out to the land of the Sphinx with Japan bass player Mick Karn to make a video for the duo's new single, 'After A Fashion'.

"The music has some Arabic flourishes," explains Midge, in case you reckon they just stuck a pin in the map for a nice holiday.

"It was great though. We stayed in this 300-year-old hotel which was where Winston Churchill used to stay when he was out there."

"It was very colonial – all in marble."

"The people were incredibly helpful. They lent us a giant ship!"

"It was the sort of ship you'd expect Cleopatra to float down the Nile on. It was actually a floating restaurant but covered in old Egyptian writing."

Midge assures us, though, that the video isn't an Ultravox style interpretation of *Lawrence Of Arabia*.

"It's not the usual Cecil B. De Mille job. It's got a few loose fashion ideas which fit in with the song but it's more like a

travelogue."

Seeing how it took Midge and Mick some nine months to record their single – owing to their commitments to Japan and Ultravox – it may be some time before they complete an intended album.

"We hope though that it'll be before the end of the year."

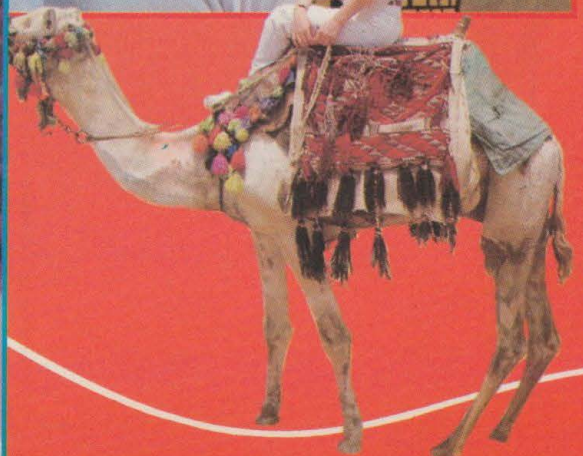
And where will they be travelling next?

"I wouldn't mind going to India," reflects Midge.

"Somewhere there's no need to go – that you wouldn't come across in normal living."

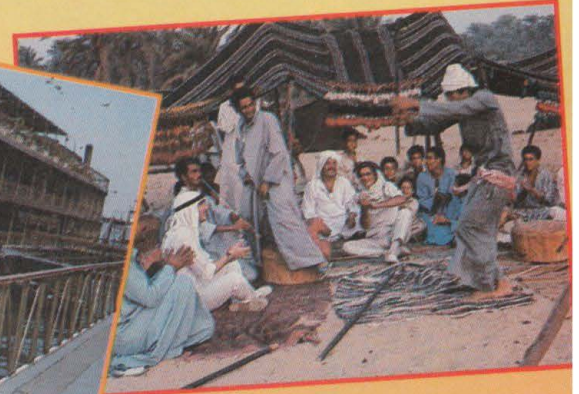
Guess that depends on who's doing the living . . .

*Paul Simper*





# Fashion



Don't speak to me of changing scenes  
Or what you saw in magazines  
I've watched you change  
And follow every move

A dancing clown  
Where design turns you round  
To spend a lifetime keeping hold  
On slipping years and not get old  
You hear the cry but can't be told  
You're only chasing after a fashion  
After a fashion, after a fashion

Hey ho you wear it well  
And if you felt their sympathy  
And if you saw what others see  
Through different eyes  
You might see something true, new  
An empty shell  
With no taste and no smell

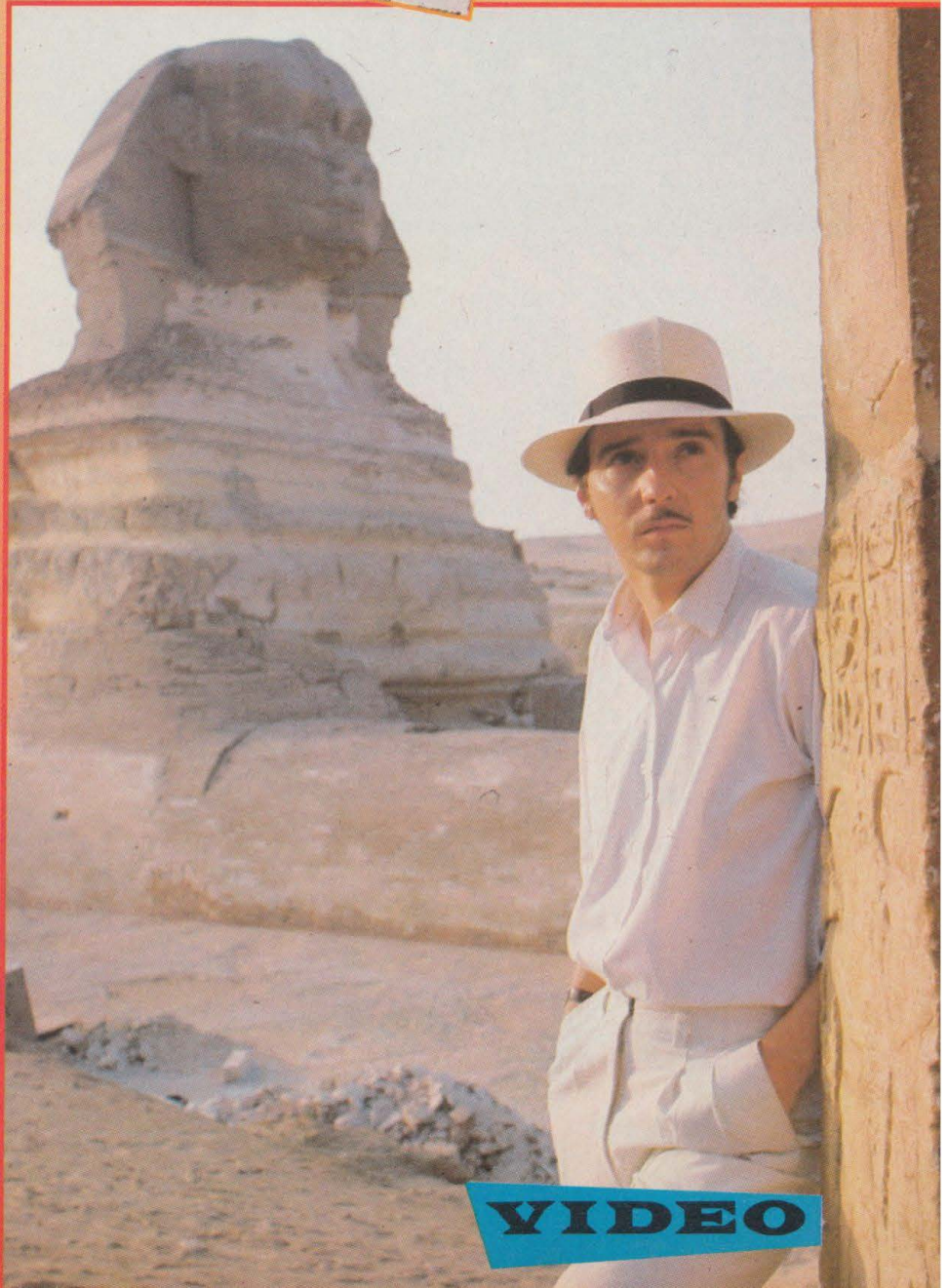
You tried the stance of those who know  
But dance the dance of those below  
You lost your grip but won't let go  
You know you're chasing after a fashion  
After a fashion, after a fashion

Hey ho you wear it well  
After a fashion, after a fashion

Hey ho, hey ho, hey ho you wear it well  
Hey ho you wear it well  
After a fashion, after a fashion  
Hey ho you wear it well  
After a fashion, after a fashion

Words and music Midge Ure & Mick Karn  
Reproduced by kind permission Mood Music Ltd/  
Chadwick Nomis Ltd/  
Virgin Music Publishing  
On Chrysalis Records

Photos: Alan Ballard



**VIDEO**



Words and music Hal David/Burt Bacharach  
 Reproduced by kind permission Carlin Music Corp. On EMI Records

# NAKED

I walk along the city streets you used to walk along with me  
 And every step I take recalls how much in love we used to be  
 Oh how can I forget you

*Always something there to remind me*

Chorus:  
 When there is always something there to remind me  
 Always something there to remind me  
 I was born to love you  
 And I will never be free  
 You'll always be a part of me  
 Wo wo wo wo

When shadows fall I pass the small cafe where we would dance at night  
 And I can't help recalling how it felt to kiss and hold you tight  
 Oh how can I forget you

Repeat chorus  
 If you should find you miss the sweet and tender love we used to share  
 Just come back to the places where we used to go and I'll be there  
 Oh how can I forget you

Repeat chorus  
 I'll never love another, baby  
 I never will forget you, baby  
 You'll always be a part of me, oh  
 to fade

Words and music by Jeff Lynne  
 On Jet Records  
 Reproduced by kind permission of CBS Songs Ltd. © 1983

Listen everybody let me tell you 'bout the rock 'n' roll  
 Feel that rhythm and it's really gonna thrill your soul  
 She said come along with me to a land of make believe  
 She said rock 'n' roll is king

She loves that rock 'n' roll and she plays it all night long  
 That's all she ever tells me when I call her on the telephone  
 She says feel that jumpin' beat, and get up on your feet  
 She says rock 'n' roll is king

Chorus:  
 Oh let those guitars play  
 Play for me play for me  
 Oh let that song ring out  
 That's how it's meant to be

It rolls like a train that's comin' on down the track  
 She rolled over Beethoven and she gave Tchaikovsky back  
 She goes dancin' on down the street  
 She said rock 'n' roll is king

Chorus  
 When she comes around and I'm listenin' to the radio  
 She says you can't do that cos all wanna do is rock 'n' roll  
 Now here I'm gonna stay where the music starts to play  
 She says rock 'n' roll is king

# EYES

# ELO ROCK 'N' ROLL IS KING





# A WEEK IN POP IS A LONG TIME...

... but we've resisted the urge to go daily, and kept all the best bits for next week's issue.

## EURYTHMICS

Annie and Dave take tea with Bananarama, Kate Haysi, Liz Taylor, Sophia Loren and a cast of thousands, all in aid of the new Eurythmics video.



## JoBoxers

Come out fighting



## PASTE AND A BULL (anagram)

Part five: Tony Hadley

... it's got to be worth the wait



## NICK HEYWARD

Take That Situation to Liverpool - Nick's live solo debut through the eyes of the Scallies.

## CREATURES

Probably your only chance to see The Creatures' sensational new video before it's banned. You know it makes censor ...



## BUCKS FIZZ

Why less means more - Jay Aston on clothes

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

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# NOTHING BUT...

**"We stand for truth and honesty," swears singer Dennis Greaves. Paul 'Rumpole' Bursche cross-examines The Truth over tea in the BBC canteen.**

It's Thursday, it's five o'clock, and it's business as usual in Studio Eight of the BBC Television Centre.

That's to say there are hundreds of technicians wandering around shouting at one another, dancers trying to rehearse their positions and routines, and somewhere in between all this, groups trying to get their acts together. *Top of the Pops* will be going out live in two hours' time.

Imagination are happily messing around, playing for laughs. In the corner Jeffrey Daniel of Shalamar is talking amiably with some friends. They've seen it all before.

Standing away from the others, watching with concern as their equipment is set up, are The Truth. They're all dressed in black.

"Our protest to all the poseurs here," says singer Dennis Greaves, laughing.

They've been here since this morning and they look just a little fed up. As they get ready to rehearse their spot two girl dancers take up position in front of them. Someone's deemed it necessary to brighten up the boys' act. And it looks ludicrous.

After the final run-through we retire to the famous BBC canteen and talk about the

single 'Confusion (Hits Us Every time)'.

"It's about people getting stuck in things they don't really want to do in life," says guitarist Mick Lister, picking his words carefully.

Dennis is prepared to stick his neck out about the success of the single. "It's important to us that it's a hit," he says. "We think it's good enough."

He's very forthright, is Dennis. He's prepared to speak his mind and especially when talking about the group.

"Music, and the public, need us," he firmly states. "We're just five blokes who, like The Beatles or Rolling Stones, have come off the street and are having a go. Anyone can do what we're doing."

He fixes you with a stare as he talks, anxious to impress his sincerity upon you.

Considering that Dennis has spent the past few years hammering out rhythm 'n' blues with Nine Below Zero — a band who built up a big live following without ever reaching the charts — it's no surprise he feels such a need to impress.

His conversion to pure pop and Kevin Rowland style

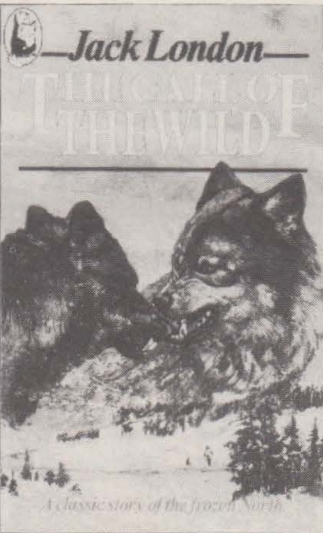


The Truth L/R: Mick Lister, Chris Skornia, Dennis Greaves, Gary Wallis, Brian Bethell.

## STRANGERS IN THE HOUSE

Joan Lingard £1.00

Calum is fifteen and is miserable when his mother remarries and the family moves into a cramped flat and Stella, his stepsister, dislikes having to share a room with Calum's six-year old sister. Both adults and children have to learn to adjust to their new life.



## THE CALL OF THE WILD

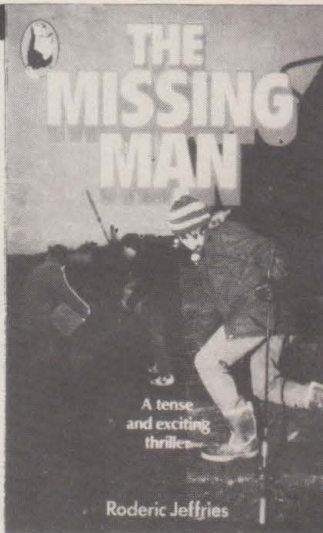
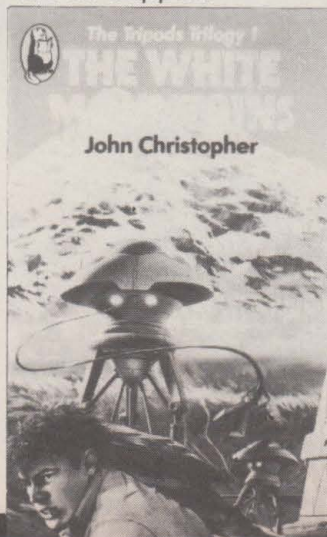
Jack London 75p

The Yukon, gold, hostile Indians, the hardships of their life, all these form the background for the great classic about Buck, the sledge dog of the frozen north.

## THE WHITE MOUNTAINS

John Christopher £1.00

The world is dominated by the Masters, invaders from another planet, and their ruthless monster machines, who control the minds of men by Capping them at thirteen. The White Mountains are the last refuge for a band of determined men who are un-Capped.



## THE MISSING MAN

Roderic Jeffries 95p

Pat was out for a quiet night's fishing when he heard an explosion. What was to follow led him into an exciting — and very dangerous — adventure.



Beaver Books  
Astronaut House  
Hounslow Road  
Feltham Middlesex





passion does seem a bit sudden.

"What we say can sound really false," he admits. "But we are the way we say we are. We dress like this (he gestures to his black attire) because that's the sort of person we are. We believe in what we're doing."

The Truth in what he's saying comes in listening to the single. It's a hark back to Tamla Motown, but it's thoroughly modern. It's a rush of emotion as pop meets soul, with Dennis' emotional vocal at the fore.

Their enthusiasm for the single is there for all to see, and Dennis states their feeling:

"The name of the game is being entertaining yet making sure you enjoy yourself. Making good songs is the easiest way to do both."

Mick Lister is the pin-up of the group. He's got dark hair and skin and the flashing

good looks of a movie star. He doesn't want to be compared with The Jam or any '60s revival band.

"We're not reliving the '60s," he says. "We liked the freedom it gave people but it's gone, it's the past. Our stuff is modern and different. The name fits in with what we're doing."

Dennis agrees. "Yeah, we stand for truth and honesty. And we need to make the grade to show people that there is an alternative music."

He means it, too. When The Truth come to terms with the cynicism that greets any group declaring itself to be honest, they will make the grade.

And when they do, The Truth will be there for all to see.

# ...THE TRUTH



NEW 7 & 12 INCH SINGLE

# AFTER A FASHION

MIDGE URE

MICK KARN





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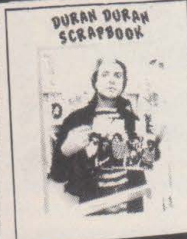


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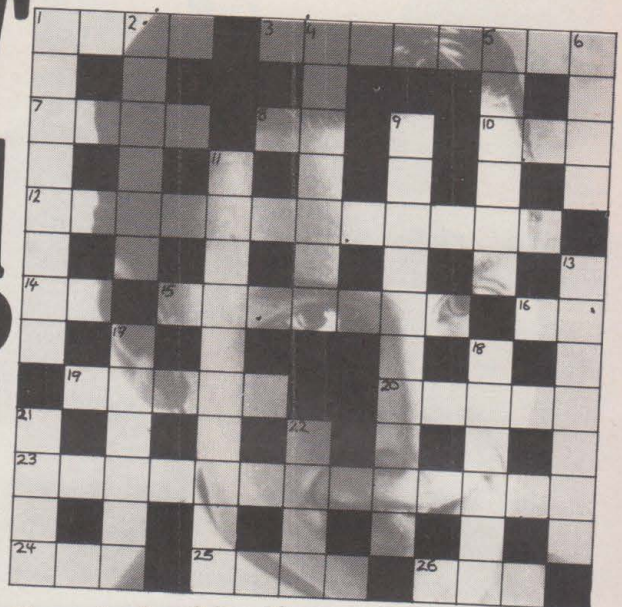
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# SCROSS

# T A R



Know the face? See 12 across

## ACROSS

- Marc's mate Dave (4)
- McCartney's got his Ivory — but where's the rest? (5,3)
- Every — you break (The Police) (4)
- He runs the coconut circus (initials) (1,1)
- Whose lips are sealed? (3)
- That guy from *The Tube* (5,7)
- And there's — room for secrecy (China Crisis) (2)
- Remember 'Ever So Lonely'? (7)
- Stuart Goddard's stage name (initials) (1,1)
- 8 Across ain't her daddy (5)
- Just right for Madness to go driving (2,3)
- Unravel SHUT DOWN IS TAT and find a real Beatles belter (5,3,5)
- Sting in trouble? Sending out an... (1,1,1)
- They took Mr Roboto high in

- The American charts (4)
- The lady from 22 down (3)

## DOWN

- Rod sweet on children? (4,4)
- Glen Matlock's Cowboys (6)
- Gosh, those guys in Wham are wicked! (3,4)
- All — The World (The Jam) (6)
- Difficult straits to be in (4)
- Funny greeting from Phil Collins — most of it anyway... (5,1,4)
- A group to sulk with? (10)
- Comedian Jasper throws a bit of guitar playing into his act (7)
- Rough Trade, Flicknife and Factory are all... (6)
- Not quite the place for young girls to learn about Heavy Metal (6)
- Soul singer Redding (4)
- You (Yazoo) (4)

# LEAVE IT OUT!

These lyrics all have a word or two wrong.  
Can you spot which?

- Out in the streets no one ever sleeps/Cause their bed's on fire, yeah.
- Here in wonderland with you/I do the things we plan to do
- A real giveaway/I can tell by the look in your eyes
- Make me shout make me shout/Content to sit and pour the tea
- The piper calls out a different tune/He cracks the whip and we step in time

**PUZZLE ANSWERS ON PAGE 44**

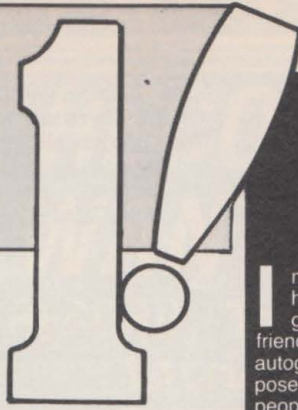


WRITE

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



ONE TO 1



### CLAIM TO FAME

I met Toyah in Preston during her Summer '82 tour. She's a great personality, warm and friendly. She and her band autographed an album for me and posed for this photo! I found all the people connected with Toyah really nice. Thanks Toyah, it was a great moment in my life.

Brian Lodge, Blackburn.

If anyone else thinks they can beat Brian's Claim to Fame, send us a photo of yourself with a star to Claim to Fame, remembering to enclose an SAE for return of your photo.



've just watched that video! Yes, the one they're all talking about, the one Mary Whitehouse hates, Duran Duran's video album. And all I can say is, what was all the fuss about?

The videos were good and well put together, but not half as pornographic as they were made out to be. They show no more than Page 3 of the Sun! The publicity probably helps anyway, as the fans can't wait to see for themselves what all the rumpus was about.

Dawn Hunter, Bristol.

whatever), and ask yourself, would you honestly pay money to hear this wally trying to sing? I mean, look at him! Worzel Gummidge Mark 2. As for The Hayrick Song - what a dumb name for a song that is! He might as well have called it Laments of a Dying Armadillo. And the words, I mean, listen to 'em! 'Ooogaongayookadiyo'. But still, that's what you come to expect from a person (???) of his hyper-low intelligence.

P. Finan, Bradford.

reminded me of. We have since asked many people and by popular opinion, Tony sounds like Lena Zavaroni.

Ali, Penwortham.

### OUT OF THE HAT

Here's this week's random readers' chart and winner of a £5 record token.

- 1 BLUE MONDAY New Order
  - 2 SHIPBUILDING Robert Wyatt
  - 3 CHINA GIRL David Bowie
  - 4 BAD BOYS Wham
  - 5 TEMPTATION Heaven 17
- Jimmy D. Fisher, Dewsbury.

This week's coupon is on page 20.



Nick Rhodes fights it out with Mary Whitehouse.

If any other readers have any strong views on pop videos, see this week's Points question. In the meantime, we're sending a £5 record token to Dawn for raising the issue.

I love Heavy Rock/Metal and have done for about five years, so I get very annoyed when magazines, No. 1 included, do not take it seriously but treat it as the butt of their 'humour'. We, the Heavy Metal Army, go to gigs to hear music, not to drool over the lead singer, unlike other so-called 'music' fans that I could mention.

Kath Munie.

Are there really no Heavy Metal fans who drool over Gillan, Dee Snider and Meatloaf? Shame!

Go on! Take a picture of Eddie Tudor (Tudorpole, Tenpole or

So A.J. and J.A. are too scared to write their full names (One to 1, June 18) - scared that all Barry Manilow fans will bash them. Well, they're dead right!

I admit that Barry's nose is a little on the large side, so what's that got to do with us? At least he's got talent, and if you think he hasn't, you should go and get your eyes and ears tested.

Lisa Hogan, Rainham.

How dare Stephen Mockridge compare Tony Hadley's voice to The Smurfs (June 18)! Actually, it reminds me more of Tracey Ullman. Ages ago my sister played 'Journeys to Glory' on 45rpm and asked who it

## POINTS

We'll make a point and you can raise the roof about it! We asked for your views on boys in make-up - this is what you had to say ...

I'm a 16-year-old boy and I wear make-up. But not to the extent of people such as Boy George. I wear it because I'm trying to move away from the typical 16-year-old boy routines. I've been called everything because I wear make-up. But the more abuse I get, the more I rebel.

Pete Duran, Rotherham.

I prefer ordinary boys not to wear make-up. Just think of kissing a boy and getting gooey lipstick all over you ... euch!

Kajagoogoo Fan, Nottingham.

I think men in make-up are ridiculous. Lipstick etc., is for women, not for men.

Peter, Essex.

What's the difference between some tribesman from the rain forests of somewhere or other daubed in tribal paint and an everyday 'boy in the street' wearing make-up? People accept that a tribesman wears paint but over here eyebrows

are raised when you see a bloke wearing make-up.

Cathy Skidmore, Rickmansworth.

Men wearing make-up are not automatically effeminate. It just means that they want to develop their images and get away from the idea of a stereotyped male.

Cellmate 0291, Shotton.

I don't care if a guy weighs in at seven stone, has acne and lives in jeans and shirts - at least I know he's a fella and can see the real him and not an ad for Mary Quant!

Karen, Leyton.

There is no law saying that only women can wear make-up. Mind you, the advertisers don't help; they advertise make-up on TV with only women putting it on.

I think boys look really attractive if they wear make-up, provided they wear it

CONTINUED OVER ...



# POINTS

## CONTINUED

properly like Gary Numan who wears it superbly, and not like Dee from Twisted Sister who looks like Bet Lynch with make-up plastered everywhere.

*Linda McClenahan, Oxford.*

Men who wear make-up look gorgeous. It should be made compulsory!

*Three Devoted Japan Fans, Durham.*

I'd like to be able to apply my make-up as well as the fellas. they seem to put it on better than us girls!!

*David Sylvian's - Eye-Liner, Birmingham.*

You get all these butch men saying "You wouldn't get me wearing make-up - what a

Jessy". But what they really mean is they're too afraid of what other people might say - and that is the most uncourageous act of all.

*Joanne Fleming, Lancashire.*

I am male and, although I have never worn make-up, that is not because I wouldn't like to. But if I did, my parents would most likely kick me out as they are strongly against the idea. Otherwise I would wear it.

*Boy George's - Eye-Liner, Cardiff.*

It has become more accepted for musicians to wear make-up - for example, Dave Sylvian and Boy George - so I hope that in future it will be accepted for the average boy too.

*Justin Ryan, Fort William.*

**What do you think of pop videos? Are they boring, unimaginative and far too expensive to buy anyway? Are they merely adverts trying to sell bad records? Or are they an exciting new art form? Tell us what you think by writing to POINTS, No 1, King's Reach Tower, Stamford Street, London SE1 9LS.**

# POISON ARROW

I think it's disgusting how you turn on the box on a Thursday night to watch

Top of the Pops with all the supposedly good music and you get Jonathan King poking his big nose in. He doesn't even do a quick run-down. He just stands there babbling on about the scene from his apartment window etc. etc. I don't see why he doesn't go and join the army, but then again, between his head and his glasses, he wouldn't be able to get through the door.

*Kerry Brett, Canvey Island.*

Mari Wilson has about as much style and elegance as a plate of boiled spuds. Her hair looks more like a haystack than a beehive. (In fact, you wouldn't be able to tell the difference except for the fact that dearest Mari has forgotten to remove the weeds.) Her songs hold less meaning than cold pea soup and her voice is just about as enjoyable to listen to.

*Simon's Lever, Aberdeen.*

## Puzzle answers

### STARCROSS

**ACROSS** 1 Ball 3 Ebony And 7 Bond 8 A.D. 10 Our 12 Jools Holland 14 No (Tragedy and Mystery) 15 Monsoon 16 A.A. (Adam Ant) 19 Annie 20 (Driving In) My Car 23 Twist And Shout 24 SOS 25 Styx 26 Alf

**DOWN** 1 Baby Jane 2 London (Cowboys) 4 Bad Boys 5 Around 6 Dire (Straits) 9 Hello, I Must (Be Going) 11 Associates 13 Carrott 17 Indies 18 School 21 Otis 22 Only

### LEAVE IT OUT

1 bed's = body's (Booker Newberry III, 'Love Town') 2 We = I (Mari Wilson, 'Wonderful') 3 real = dead (Shalamar, 'Dead Giveaway') 4 the tea = it out (Nick Heyward, 'Take That Situation') 5 tune = rhyme (Ultravox, 'We Came To Dance')

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5 BOY GEORGE	20 GARY NUMAN	35 BALHAUS	50 HEAVEN 17
6 TEARS FOR FEARS	21 HAIRCUT 100	36 SIMPLE MINDS	51 THE SPECIALS
7 DEXYS	22 TOYAH	37 SMALL FACES	52 POLICE
8 ORANGE JUICE	23 THE WIND	38 NINE BELOW ZERO	53 SKA
9 U2	24 DAVID BOWIE	39 VISAGE	54 JAMES DEAN
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 SKA  
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 FUN BOY THREE  
 EXPLOITED  
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 KIM WILDE  
 DURAN DURAN  
 THE BEAT  
 MADNESS  
 (EMBLEM)  
 MADNESS  
 (GROUP)  
 MOTORHEAD

BOB MARLEY  
 LED ZEPPLIN  
 STONES  
 THE JAM  
 KAJAGOOGOO  
 ANTI-NOWHERE  
 LEAGUE  
 JOHN LENNON  
 JIMI HENDRIX  
 GISSA A JOB  
 DURAN DURAN  
 (GROUP)  
 BON SCOTT  
 CHE GUEVARA  
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# Nº1!

## U.S. SINGLES

- 1 FLASHDANCE... WHAT A FEELING Irene Cara (Polygram)
- 2 TIME Culture Club (Epic)
- 3 ELECTRIC AVENUE Eddy Grant (Epic)
- 4 EVERY BREATH YOU TAKE Police (A&M)
- 5 LET'S DANCE David Bowie (EMI America)
- 6 FAMILY MAN Daryl Hall & John Oates (RCA)
- 7 DON'T LET IT END Styx (A&M)
- 8 NEVER GONNA LET YOU GO Sergio Mendes (A&M)
- 9 AFFAIR OF THE HEART Rick Springfield (RCA)
- 10 TOO SHY Kajagoogoo (EMI America)
- 11 BEAT IT Michael Jackson (Epic)
- 12 FAITHFULLY Journey (Columbia)
- 13 ALWAYS SOMETHING THERE TO REMIND ME Naked Eyes (EMI America)
- 14 SHE'S A BEAUTY The Tubes (Capitol)
- 15 WANNA BE STARTIN' SOMETHING Michael Jackson (Epic)
- 16 I'M STILL STANDING Elton John (Warner Bros)
- 17 COME DANCING The Kinks (Arista)
- 18 OVERKILL Men At Work (Columbia)
- 19 OUR HOUSE Madness (Warner Bros)
- 20 MY LOVE Lionel Richie (Motown)
- 21 ALL THIS LOVE Debarge (Motown)
- 22 WE TWO Little River Band (Capitol)
- 23 TRY AGAIN Campaign (Columbia)
- 24 THE WOMAN IN YOU The Bee Gees (Polygram)
- 25 IS THERE SOMETHING I SHOULD KNOW Duran Duran (Capitol)
- 26 BABY JANE Rod Stewart (Warner Bros)
- 27 STAND BACK Stevie Nicks (Atco)
- 28 THAT'S LOVE Jim Capaldi (Atlantic)
- 29 WISHING A Flock Of Seagulls (Arista)
- 30 SHE WORKS HARD FOR THE MONEY Donna Summer (Polygram)

Compiled by Billboard Magazine

## U.S. ALBUMS

- 1 FLASHDANCE Soundtrack (Polygram)
- 2 THRILLER Michael Jackson (Epic)
- 3 PYROMANIA Def Leppard (Polygram)
- 4 LET'S DANCE David Bowie (EMI America)
- 5 CARGO Men At Work (Columbia)
- 6 FRONTIERS Journey (Columbia)
- 7 H<sub>2</sub>O Daryl Hall & John Oates (RCA)
- 8 CUTS LIKE A KNIFE Bryan Adams (A&M)
- 9 KILROY WAS HERE Styx (A&M)
- 10 1999 Prince (Warner Bros)
- 11 LIONEL RICHIE Lionel Richie (Motown)
- 12 LIVING IN OZ Rick Springfield (RCA)
- 13 THE GOLDEN AGE OF WIRELESS Thomas Dolby (Capitol)
- 14 KISSING TO BE CLEVER Culture Club (Epic)
- 15 KILLER ON THE RAMPAGE Eddy Grant (Epic)
- 16 ELIMINATOR ZZ Top (Warner Bros)
- 17 WAR U2 (Island)
- 18 JARREAU Jarreau (Warner Bros)
- 19 OUTSIDE/INSIDE The Tubes (Capitol)
- 20 BUSINESS AS USUAL Men At Work (Columbia)
- 21 BETWEEN THE SHEETS The Isley Brothers (Epic)
- 22 THE CLOSER YOU GET Alabama (RCA)
- 23 LISTEN A Flock Of Seagulls (Arista)
- 24 ALL THIS LOVE Debarge (Motown)
- 25 WE ARE ONE Maze (Capitol)
- 26 HEAD HUNTER Krokus (Arista)
- 27 RETURN OF THE JEDI Soundtrack (Polygram)
- 28 JUICY FRUIT Mtume (Epic)
- 29 WHAMMY B-52s (Warner Bros)
- 30 PIECE OF MIND Iron Maiden (Capitol)

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## DISCO/DANCE SINGLES

- 1 I.O.U. Freeez (Beggars Banquet)
- 2 IT'S OVER Funk Masters (Masterfunk)
- 3 FLASHDANCE... WHAT A FEELING Irene Cara (Casablanca)
- 4 WANNA BE STARTIN' SOMETHIN' Michael Jackson (Epic)
- 5 CHINA GIRL/SHAKE IT (REMIX) David Bowie (EMI America)
- 6 LOVE TOWN Booker Newberry III (Polydor)
- 7 LADY LOVE ME (ONE MORE TIME) George Benson (Warner Brothers)
- 8 BUFFALO SOLDIER Bob Marley & The Wailers (Island)
- 9 ALL NIGHT LONG La Famille (Sanity)
- 10 YOU MAKE IT HEAVEN Terri Wells (Philly World)
- 11 DARK IS THE NIGHT Shakatak (Polydor)
- 12 TEACHER I-Level (Virgin)
- 13 DEAD GIVEAWAY Shalamar (Solar)
- 14 SURPRISE SURPRISE Central Line (Mercury)
- 15 BAD BOYS Wham (Innervision)
- 16 JUICY FRUIT Mtume (Epic)
- 17 ALL NIGHT LONG Mary Jane Girls (Gordy)
- 18 SOMETHIN' GROOVIN' Ingram (Streetwave)
- 19 LOOKING AT MIDNIGHT Imagination (R&B)
- 20 SHE WORKS HARD FOR THE MONEY Donna Summer (Mercury)
- 21 SOMETHING SPECIAL Steve Harvey (London)
- 22 GET DOWN SATURDAY NIGHT Oliver Cheatham (MCA)
- 23 LET'S LIVE IT UP (NITE PEOPLE) David Joseph (Island)
- 24 CRAZY Manhattans (US Columbia)
- 25 LOVE SO DEEP Toney Lee (Radar)
- 26 FALLING IN LOVE Surface (Salsoul)
- 27 CAN'T TOUCH ME ANYMORE Strike 1 (Elite)
- 28 IS THIS THE FUTURE Fatback (Spring)
- 29 WALKIN' THE LINE Brass Construction (Capitol)
- 30 MESSAGES FROM THE STARS RAH Band (TMT)

Compiled by MRIB

## INDEPENDENT SINGLES

- 1 SHEEP FARMING IN THE FALKLANDS Crass (Crass)
- 2 PILLS AND SOAP The Imposter (Demon)
- 3 NOBODY'S DIARY Yazoo (Mute)
- 4 WAITING FOR A TRAIN Flash & The Pan (Easy Beat)
- 5 WORKING ON THE GROUND Shriekback (Y)
- 6 SHIPBUILDING Robert Wyatt (Rough Trade)
- 7 LET THE VULTURE FLY Icon Ad (Radical Change)
- 8 IT'S A FINE DAY Jane (Cherry Red)
- 9 BLUE MONDAY New Order (Factory)
- 10 HAND IN GLOVE Smiths (Rough Trade)
- 11 WALK OUT TO WINTER Aztec Camera (Rough Trade)
- 12 EVOLUTION Subhumans (Bluurg)
- 13 QUAL X Mal Deutschland (4AD)
- 14 HE'S A REPTILE Soft Boys (Midnight)
- 15 WAR BABY Tom Robinson (Panic)
- 16 LIONS IN MY GARDEN Pre Fab Sprout (Kitchen Ware)
- 17 BITTER SWEET New Model Army (Quiet)
- 18 BIRDS FLY Icicle Works (Situation 2)
- 19 ALICE Sisters Of Mercy (Merciful Release)
- 20 CAPITALISM IS CANNIBALISM Anthrax (Crass)
- 21 COLOURS Brilliant (Rough Trade)
- 22 JET SET JUNTA Monochrome Set (Cherry Red)
- 23 BURNING SKIES Tones On Sail (Situation 2)
- 24 BAD SEED Birthday Party (4AD)
- 25 SCREAMING Gene Loves Gezebel (Situation 2)
- 26 PENELOPE TREE Felt (Cherry Red)
- 27 ROCKFALL Mezzoforte (Steinar)
- 28 BANDWAGON TANGO Testcard F (Backs)
- 29 DARK NIGHT OF SOUL Kamikaze Sex Pilots (Lowther International)
- 30 OCTOBER LOVE SONG Chris & Cozy (Rough Trade)

Compiled by MRIB

## READERS' CHART

- 1 BAD BOYS Wham (Innervision)
- 2 HANG ON NOW Kajagoogoo (EMI)
- 3 JUST GOT LUCKY JoBoxers (RCA)
- 4 CHINA GIRL David Bowie (EMI America)
- 5 EVERY BREATH YOU TAKE Police (A&M)
- 6 FLASHDANCE... WHAT A FEELING Irene Cara (Warner Bros)
- 7 TRUE Spandau Ballet (Reformation)
- 8 CANDY GIRL New Edition (London)
- 9 I DREAM TO SLEEP H<sub>2</sub>O (RCA)
- 10 MONEY GO ROUND Style Council (Respond)
- 11 CAN'T GET USED TO LOSING YOU The Beat (Go Feet)
- 12 BUFFALO SOLDIER Bob Marley (Island)
- 13 PALE SHELTER Tears For Fears (Mercury)
- 14 WANNA BE STARTIN' SOMETHING Michael Jackson (Epic)
- 15 TEMPTATION Heaven 17 (Virgin)
- 16 WE CAME TO DANCE Ultravox (Chrysalis)
- 17 IN A BIG COUNTRY Big Country (Phonogram)
- 18 WAITIN' FOR A TRAIN Flash And The Pan (Easy Beat)
- 19 OUR LIPS ARE SEALED Fun Boy Three (Chrysalis)
- 20 TAKE THAT SITUATION Nick Heyward (Arista)

This week's chart coupon is on page 20.

## WRITER'S CHART

Chosen this week by Karen Swayne

- 1 RAY OF SUNSHINE Wham (Innervision LP track)
- 2 SYNCHRO SYSTEM Sunny Ade And His African Beats (Island)
- 3 WANNA BE STARTIN' SOMETHIN' Michael Jackson (Epic)
- 4 TANTALISE Jimmy The Hoover (Innervision)
- 5 INVADERS OF THE HEART Jah Wobble (Lago/Rough Trade)

## VIDEO

- 1 DURAN DURAN Duran Duran (EMI)
- 2 LIVE Olivia Newton-John (Embassy)
- 3 LIVE AT THE ROYAL ALBERT HALL Kids from 'Fame' (MGM/UA)
- 4 OIL ON CANVAS Japan (Virgin)
- 5 ABBA—THE MOVIE Abba (MGM/UA)
- 6 THE WALL Pink Floyd (EMI)
- 7 THE VIDEO SINGLES Tears For Fears (Polygram/Spectrum)
- 8 PHYSICAL Olivia Newton-John (Thorn EMI)
- 9 AROUND THE WORLD Police (Thorn EMI)
- 10 COMPLETE MADNESS Madness (Stiff)

Compiled by MRIB

## DEEJAY'S CHOICE

Chosen this week by Nick Egan, Saturday night DJ at Piccadilly's White Trash and Monday nights at Fever (Wardour Street's Wag Club).

- 1 PUNK ROCK RAP Cold Crush (Import)
- 2 ONE MORE SHOT C Bank (Bronze)
- 3 WANNA BE STARTIN' SOMETHING Michael Jackson (Epic)
- 4 DOUBLE DUTCH Malcolm McLaren (Charisma)
- 5 SPACE COWBOY Special Request (Tommy Boy)
- 7 SISTER FRICTION Haysi Fantayzee (Regard)
- 8 JAM HOT Johnny Dynell & New York (Epic)
- 9 IT'S LIKE THAT Run DMC (Profile)
- 10 IT'S IN THE MIX Slim (Import)



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THIS WEEK	LAST WEEK	WEEKS IN CHART	HIGHEST POSITION	U.K. SINGLES	
1	2	6	1	EVERY BREATH YOU TAKE	Police (A&M)
2	4	5	2	BABY JANE	Rod Stewart (Warner Bros)
3	1	5	1	CHINA GIRL	David Bowie (EMI-America)
4	3	4	3	FLASHDANCE	Irene Cara (Casablanca)
5	7	7	5	I GUESS THAT'S WHY THEY CALL IT THE BLUES	Elton John (Rocket)
6	9	6	6	WAITING FOR A TRAIN	Flash and The Pan (Easy Beat)
7	11	4	7	WANNA BE STARTIN' SOMETHIN'	Michael Jackson (Epic)
8	5	7	2	BAD BOYS	Wham (Innervision)
9	21	2	9	WHEN WE WERE YOUNG	Bucks Fizz (RCA)
10	15	3	10	DEAD GIVEAWAY	Shalamar (Solar)
11	6	7	3	NOBODY'S DIARY	Yazoo (Mute)
12	10	5	10	LADY LOVE ME	George Benson (Warner Bros)
13	41	2	13	I.O.U.	Freeez (Beggars Banquet)
14	14	3	14	DARK IS THE NIGHT	Shakatak (Polydor)
15	22	4	15	MOONLIGHT SHADOW	Mike Oldfield (Virgin)
16	—	1	16	WAR BABY	Tom Robinson (Panic)
17	19	3	17	MARKET SQUARE HEROES	Marillion (EMI)
18	16	3	16	DREAM TO SLEEP	H <sub>2</sub> O (RCA)
19	8	8	5	BUFFALO SOLDIERS	Bob Marley (Island)
20	13	5	7	LOVE TOWN	Booker Newberry III (Polydor)
21	37	2	21	WHEREVER I LAY MY HAT	Paul Young (CBS)
22	31	2	22	COME LIVE WITH ME	Heaven 17 (Virgin)
23	26	3	23	CONFUSION	The Truth (WEA)
24	36	3	24	TAKE THAT SITUATION	Nick Heyward (Arista)
25	29	2	25	ROCK AND ROLL IS KING	ELO (Jet)
26	12	4	11	PILLS AND SOAP	The Imposter (Demon)
27	—	1	27	ALL NIGHT LONG	Mary Jane Girls (Gordy)
28	17	7	5	JUST GOT LUCKY	JoBoxers (RCA)
29	20	5	19	WE CAME TO DANCE	Ultravox (Chrysalis)
30	47	3	30	IT'S OVER	The Funkmasters (Master Funk)
31	45	2	31	SHE WORKS HARD FOR THE MONEY	Donna Summer (Mercury)
32	18	4	17	HANG ON NOW	Kajagoogoo (EMI)
33	25	4	25	LOOKING AT MIDNIGHT	Imagination (R&B)
34	23	6	13	IN A BIG COUNTRY	Big Country (Mercury)
35	30	2	30	LET'S ALL GO	Killing Joke (EG)
36	—	1	36	TEACHER	I-Level (Virgin)
37	35	3	35	THE HEAT IS ON	Agnetha Faltskog (Epic)
38	39	5	37	LET'S LIVE IT UP	David Joseph (Island)
39	—	1	39	TRANSFER AFFECTION	Flock of Seagulls (Jive)
40	28	9	4	CAN'T GET USED TO LOSING YOU	The Beat (Go Feet)
41	—	1	41	TANTALISE (WO WO EE YEH YEH)	Jimmy The Hoover (Innervision)
42	—	1	42	THE TROOPER	Iron Maiden (EMI)
43	—	1	43	HAVE YOU SEEN THE RAIN	Bonnie Tyler (CBS)
44	—	1	44	BRING IT ON	James Brown (Sonet)
45	—	1	45	DON'T TRY TO STOP IT	Roman Holiday (Jive)
46	—	1	46	FORBIDDEN COLOURS	Sylvian/Sakamoto (Virgin)
47	—	1	47	BIRTHDAY	Icicle Works (Situation 2)
48	—	1	48	YOU CAN HAVE IT	Robert Palmer (Island)
49	—	1	49	SOME KIND OF FRIEND	Barry Manilow (Arista)
50	—	6	18	FEEL THE NEED IN ME	Forrest (CBS)

### THE NEXT 25

51	—	—	—	SPACE ODDITY	David Bowie (RCA)
52	—	—	—	BAD SEED EP	Birthday Party (4AD)
53	—	—	—	SISTER FRICTION	Haysi Fantayzee (Regard)
54	—	—	—	BLACK HEART	Marc & The Mambas (Some Bizarre)
55	—	—	—	GALAXY SONG	Monty Python (CBS)
56	—	—	—	REBEL REBEL	David Bowie (RCA)
57	—	—	—	TEENAGE KICKS	The Undertones (Ardeck)
58	—	—	—	HERE WE'LL STAY	Frida (Epic)
59	—	—	—	JAILHOUSE ROCK	Abrasive Wheels (Clay)
60	—	—	—	MAN WHOSE HEAD EXPANDED	Fall (Rough Trade)
61	—	—	—	SHEEP FARMING IN THE FALKLANDS	Crass (Crass)
62	—	—	—	I LOVE YOU	Yello (Stiff)
63	—	—	—	FICKLE PUBLIC SPEAKIN'	The Main T
64	—	—	—	SUGARBRIDGE	The Bluebells (London)
65	—	—	—	SEND ME AN ANGEL	Blackfoot (Atco)
66	—	—	—	ALL TIME HIGH	Rita Coolidge (A&M)
67	—	—	—	BRING ME CLOSER	Altered Images (Epic)
68	—	—	—	I WON'T HOLD YOU BACK	Toto (CBS)
69	—	—	—	MALIBU BEACH	Hanoi Rocks (Lick)
70	—	—	—	SURPRISE SURPRISE	Central Line (Mercury)
71	—	—	—	BLUE MONDAY	New Order (Factory)
72	—	—	—	JEAN GENIE	David Bowie (RCA)
73	—	—	—	THE WOMAN IN YOU	Bee Gees (RSO)
74	—	—	—	ACKEE	Beat (Go Feet)
75	—	—	—	ENDLESSLY	John Foxx (Virgin)

Compiled by NME

THIS WEEK	LAST WEEK	WEEKS IN CHART	HIGHEST POSITION	U.K. ALBUMS	
1	14	2	1	SYNCHRONICITY	Police (A&M)
2	2	28	1	THRILLER	Michael Jackson (Epic)
3	1	11	1	LET'S DANCE	David Bowie (EMI America)
4	5	3	4	BODY WISHES	Rod Stewart (Warner Bros)
5	6	4	5	IN YOUR EYES	George Benson (WEA)
6	4	4	4	TOO LATE FOR ZERO	Elton John (Rocket)
7	3	3	3	OIL ON CANVAS	Japan (Virgin)
8	7	5	5	CRISES	Mike Oldfield (Virgin)
9	10	9	7	TWICE AS KOOL	Kool & The Gang (Mercury)
10	32	2	10	BITE	Altered Images (Epic)
11	12	16	1	TRUE	Spandau Ballet (Reformation)
12	13	3	12	SPEAKING IN TONGUES	Talking Heads (Sire)
13	8	3	8	PLAYS LIVE	Peter Dinklage (Charisma)
14	11	4	10	WHAT IS BEAT/4 OF THE BEAT	(Arista)
15	9	6	3	CONFRONTATION	Bob Marley (Island)
16	15	9	1	THE LUXURY GAP	Heaven 17 (Virgin)
17	22	2	17	CHART STARS	Various (K-Tel)
18	—	1	18	SECRET MESSAGES	ELO (Jet)
19	18	6	5	PIECE OF MIND	Iron Maiden (EMI)
20	40	2	20	STREET SOUNDS IV	Various (Streetsounds)
21	23	6	17	THE COLLECTION	Dionne Warwick (Arista)
22	26	5	11	DUCK ROCK	Malcolm McLaren (Charisma)
23	36	2	23	OFF THE BONE	Cramps (Illegal)
24	17	3	12	HOLY DIVER	Dio (Vertigo)
25	16	3	16	SOUTHERN DEATH CULT	(Beggars Banquet)
26	25	11	3	CARGO	Men At Work (Epic)
27	20	8	5	POWER CORRUPTION AND LIES	New Order (Factory)
28	24	4	24	WRAP YOUR ARMS AROUND ME	Agnetha Faltskog (Epic)
29	27	10	8	WHITE FEATHERS	Kajagoogoo (EMI)
30	19	16	2	THE HURTING	Tears For Fears (Mercury)
31	—	1	31	THE WILD HEART	Stevie Nicks (Warner Bros)
32	—	1	32	THE PRIVATE COLLECTION	Jon And Vangelis (Polydor)
33	—	1	33	MARY JANE GIRLS	Mary Jane Girls (Gordy)
34	44	2	34	SYNCHRO SYSTEM	King Sunny Ade (Island)
35	29	11	3	FASTER THAN THE SPEED OF NIGHT	Bonnie Tyler (Epic)
36	38	4	24	TUBULAR BELLS	Mike Oldfield (Virgin)
37	—	1	37	HAND OF KINDNESS	Richard Thompson (Hannibal)
38	30	18	1	SWEET DREAMS	Eurythmics (RCA)
39	39	5	16	ANOTHER PERFECT DAY	Motorhead (Bronze)
40	—	1	40	UPSTAIRS AT ERIC'S	Yazoo (Mute)
41	—	1	41	JARREAU	Al Jarreau (Warner Bros)
42	—	1	42	XL-1	Pete Shelley (Genetic)
43	31	18	2	QUICKSTEP AND SIDE KICK	Thompson Twins (Arista)
44	50	18	3	TOTO IV	Toto (CBS)
45	35	8	9	NIGHT DUBBING	Imagination (R&B)
46	—	1	46	GIRL AT HER VOLCANO	Rikki Lee Jones (Warner Bros)
47	—	1	47	H <sub>2</sub> O	Hall and Oates (RCA)
48	21	6	16	CHART ENCOUNTERS OF THE HIT	KIND Various (Ronco)
49	41	2	41	THE FUGITIVE	Tony Banks (Charisma)
50	28	3	28	HEAD FIRST	Uriah Heep (Bronze)

### THE NEXT 25

51	—	—	—	FEAST	The Creatures (Polydor)
52	—	—	—	NAKED	Kissing The Pink (Magnet)
53	—	—	—	ELIMINATOR	ZZ Top (Warner Bros)
54	—	—	—	SAMURAI	Grand Prix (Chrysalis)
55	—	—	—	WHAMMY!	B-52s (Island)
56	—	—	—	HUNKY DORY	David Bowie (RCA)
57	—	—	—	ALADDIN SANE	David Bowie (RCA)
58	—	—	—	RICHARD CLAYDERMAN	Richard Clayderman (Decca)
59	—	—	—	PIN UPS	David Bowie (RCA)
60	—	—	—	TEARDROPS	Various (Ritz)
61	—	—	—	DRESSED FOR THE OCCASION	Cliff Richard (EMI)
62	—	—	—	HELLO I MUST BE GOING	Phil Collins (Virgin)
63	—	—	—	MIDNIGHT AT THE LOST AND FOUND	Meatloaf (Epic)
64	—	—	—	HIGH LAND, HARD RAIN	Aztec Camera (Rough Trade)
65	—	—	—	RIO	Duran Duran (EMI)
66	—	—	—	JAZZ SINGER	Neil Diamond (Capitol)
67	—	—	—	ZIGGY STARDUST	David Bowie (RCA)
68	—	—	—	WAITING	Fun Boy Three (Chrysalis)
69	—	—	—	MY SONG FOR A LIFE	Placido Domingo (CBS)
70	—	—	—	FORGED IN FIRE	Anvil (Attila)
71	—	—	—	LAST NIGHT A DJ SAVED MY LIFE	Indeep (Sound Of New York)
72	—	—	—	LISTEN	A Flock Of Seagulls (Jive)
73	—	—	—	BEST OF JUDY TZUKE	(Rocket)
74	—	—	—	SHIFTIN' AIR AFFAIR	Set The Tone (Island)
75	—	—	—	SCRIPT FOR A JESTER'S TEAR	Marillion (EMI)

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**No!** KEVIN & HELEN