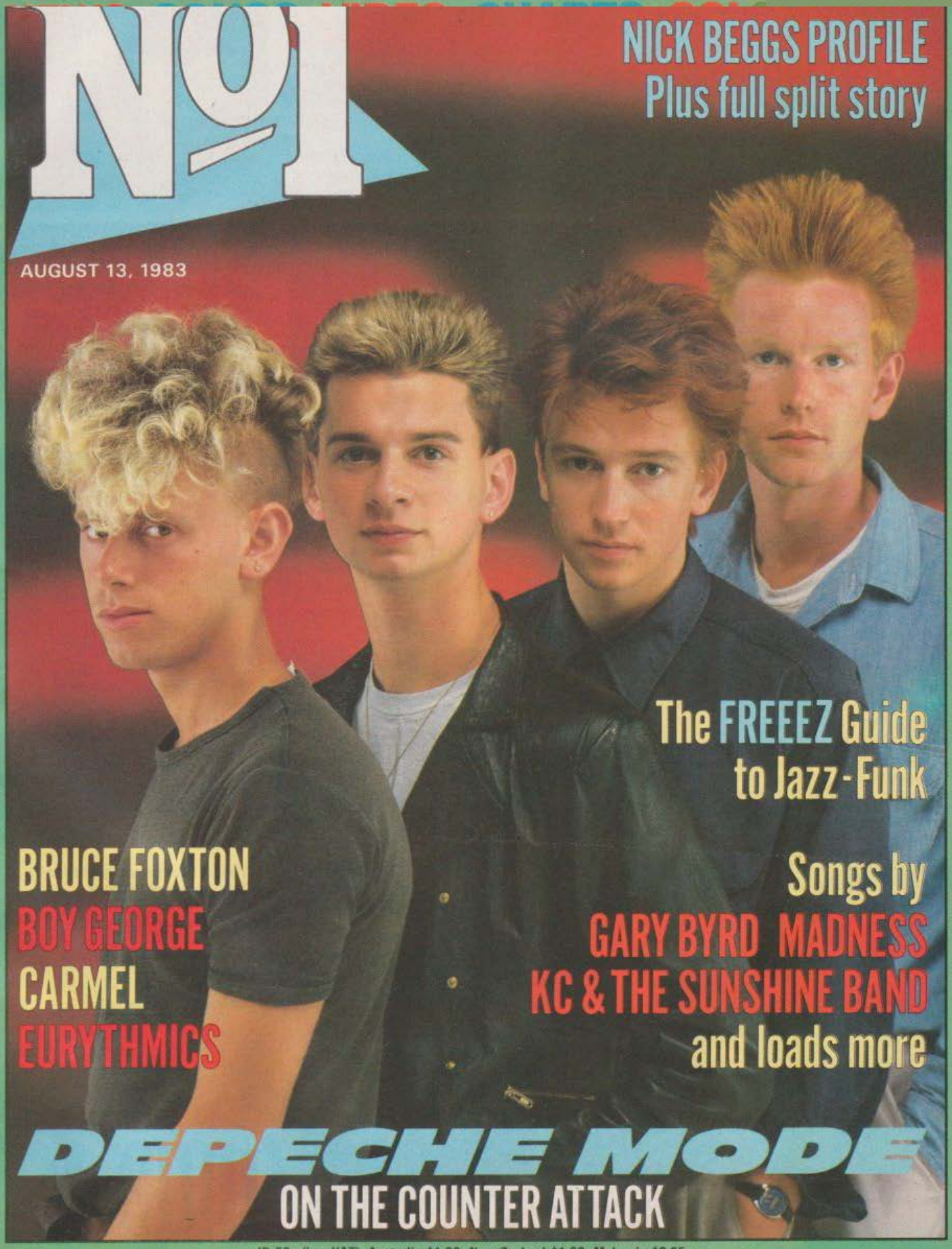
No1

AUGUST 13, 1983



NICK BEGGS PROFILE
Plus full split story

The FREEEZ Guide
to Jazz-Funk

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No.15

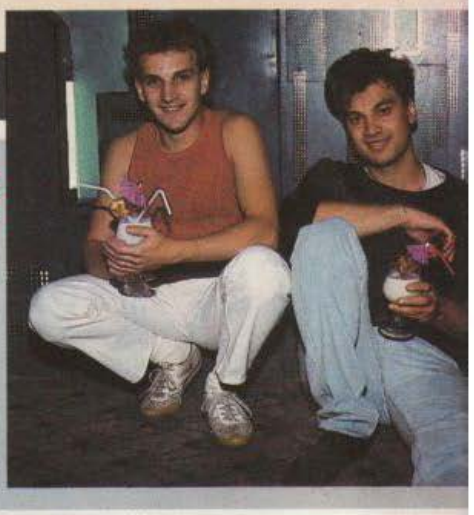
No1

COLOUR

THE FREEEZ GUIDE TO JAZZ-FUNK

"Jazz-funk would never have got as big as it has without British bands like Freeez," says modest Peter Maas from Freeez. So what does he know?

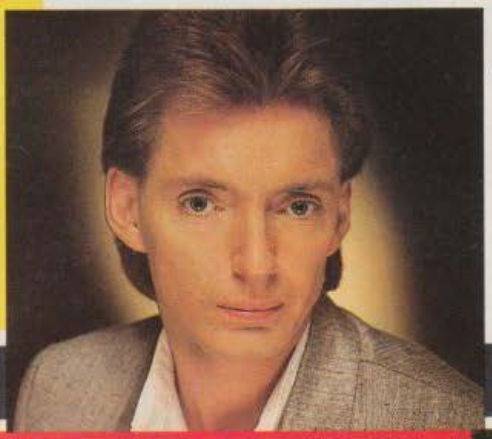
Turn to pages 12-13 for his and partner John Rocca's AEIOU-Z of jazz-funk.



BRUCE FOXTON

"It was very secure being part of an established band, but I've got a new career now."

Bruce Foxton was the Jam member who was hardest hit by their split. Now he's hitting back. Pages 8 & 9.



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MADNESS

Take time for your pleasure
And laugh with love
Take the hand of another
And sing for the wings of a dove

Look up at the rooftops
When you're walking round
Don't think for a moment
Of looking down

Wings Of

NEWS

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A DIRTY GREAT POSTER OF

MADNESS

FREE!!

NEXT WEEK IN NO.1

Sick of waking up to that wall full of Wham we gave you last week? Well, here's a chance to change your abode into something altogether more nutty because next week we're giving away another giant 22" × 16" poster — and this time it's pure Madness!
And there's still more free posters to come in *No.1*. So get smart, get down to your local newsagent's and order your weekly wall decoration now!

KAJAGOOGOO ON

KajaGooGoo

The last of our intimate series on Britain's favourite new pin-ups features Nick Beggs, now lead singer of the new Kajjers.

"I believe that fidelity is absolutely necessary in any relationship," explains Nick – and then joins the others in disposing of Limahl.

In an exclusive profile, Nick offers his thoughts on God and the music business while Limahl and co. offer their thoughts on *him*.

No.1's series ends with the man who'll be giving Kajagoogoo a new beginning.

S' TEA PARTY

Off with their heads and on with our hats – it's the *No.1* Mad Hatters' Tea Party! Find out who stole the tarts, who played mum and poured the tea, who mysteriously disappeared through the looking-glass and who got beheaded! Refreshments available on pages 36 & 37.

Depeche Mode cover and pin-up page 14 Mad Hatters' Tea Party and Lotus Eaters by Mike Prior.
Boy George back cover by Ron Kelly.
Nick Beggs pin-up by Paul Monroe.
Eurythmics centrespread by Adrian Boot/LFI.
Belle Stars video shots by Clare Muller.

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A room at the top
Where we're not allowed
Cheer to the echo
Can you hear the sound
The blue trans taking me from you

Words and music Carl Smythe/Graham McPherson
Reproduced by kind permission Nutty Sounds Ltd/Warner Bros Music On Stiff Records

A Dove

It's official – *No.1* is Britain's leading songwords magazine. In the space of 14 issues we've printed a grand total of 140 lyrics, while our nearest rival has scarcely got out of double figures.

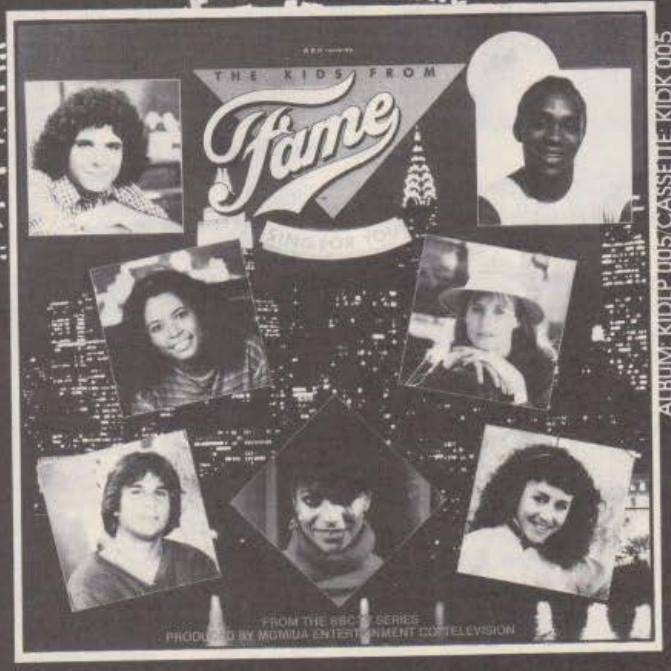
And because we've printed every other song in the current Top 30 apart from Herbie Hancock's 'Rockit' (we would if we could, but there aren't any words to print – it's an instrumental), we've taken on our biggest challenge: to print all 7,000 words of Gary Byrd's rap epic 'The Crown'.

We think it's one of the best songs we've carried. See what you reckon: page 27.

BBC records & tapes

THE KIDS FROM Fame

SING FOR YOU



ALBUM: KIDLP 005/CASSETTE: KIDK 005

12 GREAT NEW TRACKS – 1 TERRIFIC NEW ALBUM
TAKEN FROM THE CURRENT BBC TV SERIES

Bauhaus Burn Out

Bauhaus L-R: David Jay, Peter Murphy, Kevin Haskins, Daniel Ash

Bauhaus, the Northampton based gothic glam rock group, have gone their separate ways.

Recently there had been a spate of split rumours, prompted mainly by singer Peter Murphy's struggles with the after-effects of a bout of pneumonia which almost killed him.

Bauhaus made four albums: 'In The Flat Field', 'Mask', 'The Sky's Gone Out' (which also included a free live set titled 'Press The Eject And Give Me The Tape'), and the new LP 'Burning From The Inside' – widely regarded as their best yet.

But it is for their singles that Bauhaus will be remembered. Their 1979 debut record 'Bela Lugosi's Dead' spent longer in the independent charts than any other single, along with 'Terror Couple Kill Colonel' and 'The Passion Of Lovers', it established them as Britain's major 'underground' group.

Yet despite Murphy becoming famous as the face that launched a thousand Maxell tape ads, Bauhaus failed to break into the pop charts until last year – with the help of David Bowie's 'Ziggy Stardust'.

The four members have always stressed their individuality. Indeed, the B-side of 'Passion Of Lovers' was actually four tracks cut together, titled simply 'David Jay', 'Peter Murphy', 'Kevin Haskins' and 'Daniel Ash'.

Bass player David Jay – who put out an electronic single last year with aged Belgian poet Rene Halkett – will be releasing a solo single in September called 'Joe Orton's Wedding' (Orton was a major English playwright who was murdered by his homosexual lover in 1967).

The future of the other members is not yet known – though it's likely that Danny Ash will develop his part-time group, Tones On Tail.

Peter Murphy is known to have an interest in dancing and acting as well as music, and he may seek to combine these elements in his future work.

How Nick took Limahl's crown

THE KAJAGOOGOO CUT-UP

Kajagoogoo L-R: Jez Strode, Stuart Neale, Nick Beggs, Steve Askew, Limahl. At least they can cut him out of this one . . .

The decision by Kajagoogoo to sack heart-throb Limahl last week took Fleet Street by storm – and Limahl by surprise.

In a statement from EMI, Limahl says: "I regret the decision of the group to which I was not a party. However, we must all look ahead to the future."

Nick Beggs, the bassist who will now take over as singer and frontman, says in the same statement:

"The problem was Limahl and us had grown apart; we felt that it was time to delve deeper musically.

"We have recently been recording backing tracks for the new Kajagoogoo single and album without Limahl, and we feel it's the most exciting material so far. As you can see this was the natural course for us to take."

Limahl joined the band after placing an ad in a music paper saying that he was "good-looking with talent and determination".

Guitarist Steve Askew saw it, got in touch, and Limahl joined them in August '81.

Ironically it was Limahl who got the band off the ground. He met Nick Rhodes from Duran Duran through an ex-girlfriend of Simon Le Bon, and invited him to a gig.

Soon after they were signed up by EMI, with Rhodes as their producer.

Their first single 'Too Shy' was released in January and rapidly rose to No.1, establishing them as the first major pop group to emerge in '83.

Ironically, it entered the Top 30 the week Nick Heyward quit Haircut 100 – and in many ways, Kajagoogoo could be said to have taken on the Haircuts' mantle. And now they too have split with their singer.

'Too Shy' went on to become a Top Ten hit in America. Had they stayed together, there is little doubt that Kajagoogoo would have joined with Duran Duran and Culture Club in introducing the States to the kind of teen mayhem not witnessed since The Beatles.

Although the Kajjers quickly outstripped all but Duran in the pin-up stakes here in Britain, their other singles 'Ooh To Be Ah' and 'Hang On Now' were unable to match the success of 'Too Shy'.

The group's debut LP 'White Feathers' made the charts, but even with Limahl at the mike it was already apparent that their next series of recordings would be crucial.

Kajagoogoo are confident that they have the musical strength to cut it without Limahl.

But will Nick, a devout Christian whose nickname in the band is Nicky Wicky The Fluffy Chicky, be as big a hit with the fans as Limahl was?

And can Limahl retain the loyalty of those same fans without the group's music?

Time will tell.

KAJAGOOGOO ON KAJAGOOGOO

. . . but off Limahl

Right from the start of *No.1's* exclusive series of interviews with Kajagoogoo, it was apparent that trouble was brewing.

The band's verdict on Limahl was less than flattering. Nick Beggs described him as "a terrible busy-body". Steve Askew complained that "if he's in a bad mood, no one can do anything right", while Stuart Neale said Limahl was "too interfering".

But Jez Strode almost revealed the band's intentions when he said: "Limahl had a solo career, and sometimes he thinks he still has!"

Limahl for his part was quite forthright in his opinions of the others.

●On Stuart: "I don't like the way his girlfriend comes on tour with him. She doesn't work – all she does is trail after Stuart."

●On Jez: "He's a terrible pig."
●On Steve: "He's far too pale."
●And, most ironically of all, on new singer Nick Beggs: "Nick's a lovely guy . . . I think for his own good he should learn to be tougher."

AND THE REST OF THE NEWS
David Bowie single
Rod Stewart single
Eurythmics major tour
Imagination tour
Full details page 6&7

TOURS

Shakatak take to the road for a lengthy British tour next month. They'll be taking their slick jazz/funk to Great Yarmouth ABC September 16, Ipswich Gaumont 17, Hastings White Rock Pavilion 19, Skegness Embassy Centre 21, Manchester Thameside Theatre 23, Southport New Theatre 24, Harrogate Centre 25, Middlesborough Town Hall 26, Glasgow Tiffany's 27, Aberdeen Capitol 28, Edinburgh Playhouse 29, and Kendall Leisure Centre 30.

Highly-rated South London five-piece **Apocalypse,** who had a single 'Teddy' on Jamming last year, have signed to EMI. Meanwhile, they will be playing the Marquee on August 16, and the Fridge in Brixton on August 25.

Kirk Brandon has found replacements for Chris Bell and Lascelles James who he recently sacked from **Spear Of Destiny.**

Joining Kirk and bassist Stan Stammers are John Lennard (sax), formerly with Kirk and Stan in Theatre Of Hate; Neil Pyzer (sax and organ) who has played with Howard Devoto; and Dolphin Taylor (drums) ex-Tom Robinson Band and Stiff Little Fingers.

They play their only London gig this year at Camden's Electric Ballroom on September 15.

Eurythmics step out on a major UK tour this winter.

The full dates are: Sheffield City Hall November 2, Nottingham Royal Concert Hall 3, Newcastle City Hall 4, Manchester Apollo 6, Liverpool Royal Court 7, Bristol Colston Hall 9, Brighton Dome 11, Portsmouth Guild Hall 12, Oxford Apollo 13, Cardiff St Davids Hall 15, Leicester De Montford Hall 16, Birmingham Odeon 18, Hammersmith Odeon 19, Hammersmith Palais 21, Aberdeen Capitol 23, Inverness Eden Court Theatre 24, Edinburgh Playhouse 25, Glasgow Tiffanys 27.

All tickets mostly at £3.50 and £4, go on sale this Thursday from box offices and the usual agents.

Liverpudlians **Cook Da Books** release their third single 'I Wouldn't Want To Knock It' on their own Kiteland label this week. To help promote it, they will be playing the Marquee on August 19, and the Titanic Club (both in London) on August 24.

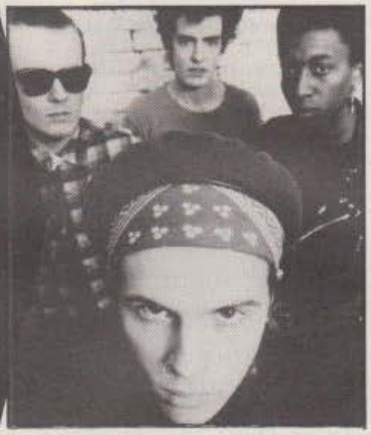
Playing at Birmingham's Tin Can Club in Bradford Street: **Lords of the New Church** (Aug 12), **Meteors** (13), **Jayne County** (20), **SPK** (27), return of the **Batcave** (Sept 2), **London Cowboys** (3), **Death Cult** (9) and **Ghost Club** (10).

Richard Jobson's Armoury Show play London's Venue on August 11.

Streatham's own **Junior Giscombe** releases a new single on August 26 called 'Running' b/w 'Women Say It' from the 'Inside Lookin' Out' album.

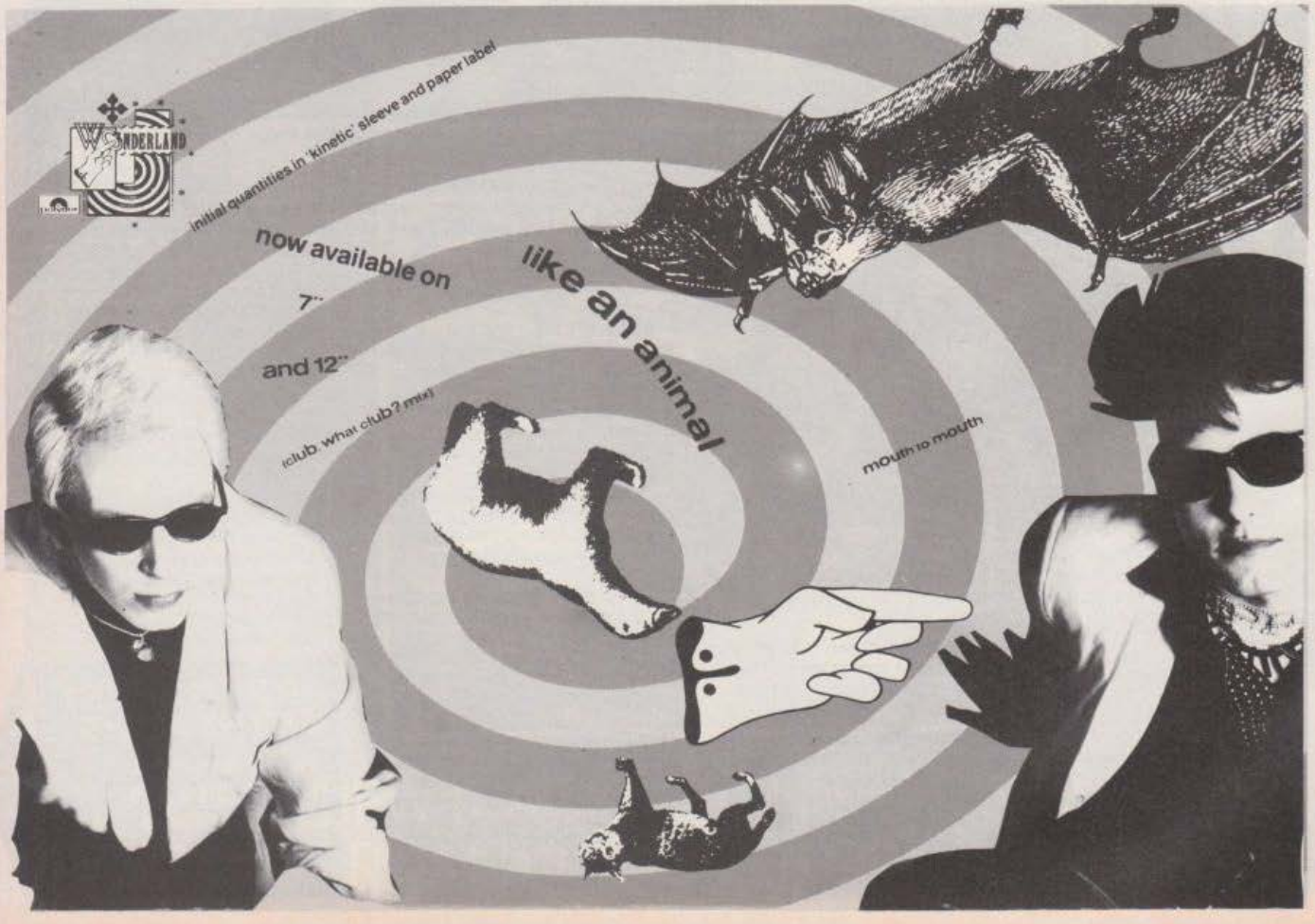
Live Death

The Death Cult, whose first live gig at Brixton Ace was announced in *No. 1* a fortnight ago, have now announced a tour to precede it. Dates are: Bristol Trinity Hall September 8, Birmingham Tin Can Club 9, Retford Porterhouse 10, Glasgow Night Moves 12, Leeds Warehouse 14, Sheffield Limit Club 15, and then Brixton Ace 17.



Body Tour

Imagination are to play a British tour at the end of the year. The boys will be sparkling onstage at Chippenham Goldiggers November 14, Crawley Leisure Centre 16, Margate Winter Gardens 17, Birmingham Odeon 19, Cardiff St. David's Hall 21, Bristol Colston Hall 22, Liverpool Empire 23, Bournemouth Winter Gardens 25, Brighton Centre 26, Southampton Gaumont 27, Oxford Apollo 28, Ipswich Gaumont 29, 30, Middlesborough Town Hall December 2, Newcastle City Hall 3, Glasgow Tiffanys 4, Manchester Apollo 5, Nottingham Royal Centre 6 and London Hammersmith Odeon 9 and 10.



David Bowie releases his third single from the 'Let's Dance album on August 22. It's 'Modern Love', which comes coupled with a live version of the song, taken from his recent Serious Moonlight tour.

The Moody Blues have a new single out this week titled 'Blue World' followed by the LP 'The Present' in early September.

Polydor release two new dance records from New York next week. 'Go De Yaka' by **Monyaka** and 'Bodywork' by **Hot Streak** are both available in 7" and 12".

Heavy rockers **Rainbow** have a new single on Aug 19 entitled 'Street Of Dreams'. It is taken from their new album 'Bent Out Of Shape', which will be released in September.

Test Department are the latest group to sign to Stevo's Some Bizzare label. They will shortly be recording their debut single with Cabaret Voltaire at the controls.

Computer duo **Mainframe** release a single soon called 'Tenants Of The Latticework' and an album in the first week of September. They'll also be appearing on a science telly show with Maggie Philbin and John Craven, on Sept 14.

American boogiemen **ZZ Top** release 'Give Me All Your Loving,' their new single on August 19.

Edwin Starr attempts to glide himself back into the limelight with a new single called 'Smooth', out on PRT this week.

The Coconuts have a new single taken from their debut album out on EMI America this week. 'Ticket To The Tropics' was produced by August Darnell, and the girls will be having their own spot on the Kid Creole mammoth tour starting this month.

Little Steven, the blues-cum-gospel singer who doubles as Bruce Springsteen's guitarist Miami Steve, releases a new single on EMI America this week entitled 'Solidarity'.

Clock DVA release a new single this week, taken from their 'Advantage' album. Titled 'Breakdown', it has been remixed and features a new horn section.

The Perfect Crime, one of the best new groups in Northern Ireland, release their debut single 'Brave' on MCA on August 19. They are also playing at the Phoenix Park Festival in Dublin on August 14.

Twisted Sister, who are playing the Castle Donington Monsters of Rock festival, have a new single out next week. It's the title track from their debut album 'You Can't Stop Rock 'n' Roll'.

Rod Stewart follows up his No.1 hit 'Baby Jane' with another track from his 'Body Wishes' album. Entitled 'What Am I Gonna Do (I'm So In Love With You)', the new single is out on August 19, in 7" and 12" versions.

Howard Jones, a solo synthesiser pop artist, releases his debut single on WEA on August 19. Entitled 'New Song', it was produced by Colin Thurston.

Indie chart-toppers **Danse Society** release their fifth single 'Wake Up!' on August 19. Available in 7" and 12" it precedes the group's second album, due for release in October.

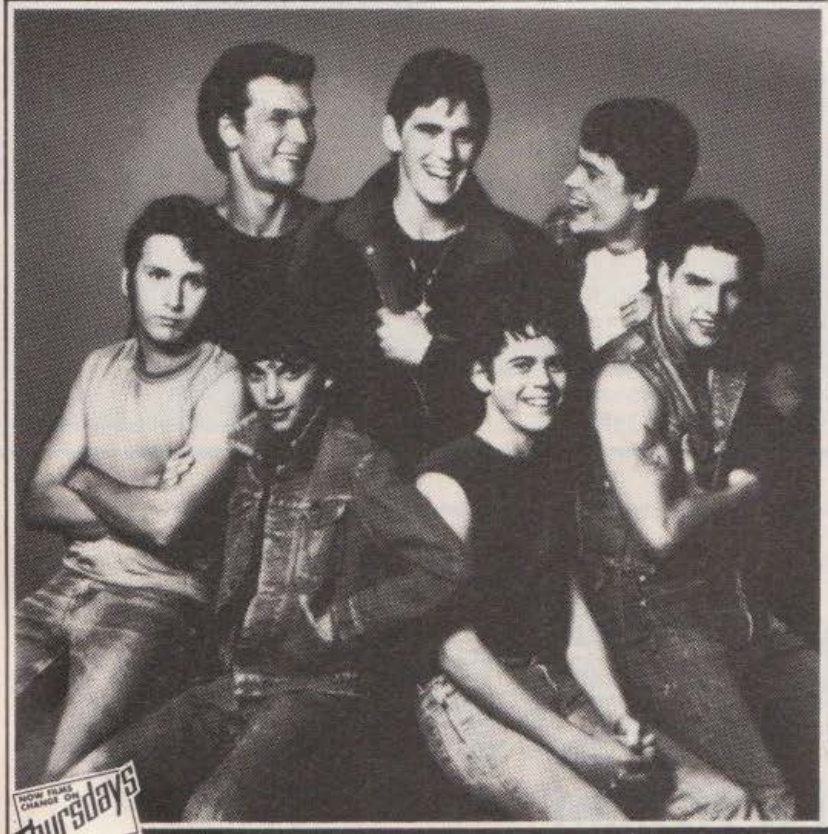
Aussie rockers **Hunters And Collectors** release a new single on Virgin next week, entitled 'Judas Sheep'. It precedes their second album, produced by Conny Plank, which will be out in early September.

Tangerine Dream leader **Edgar Froese** releases a solo album entitled 'Pinnacles' on Virgin next week.

Rocking ladies **Girlschool** break a long silence with the release of a new single, '1-2-3-4 Rock And Roll'.

Viva Lula, who you may have seen when they supported Big Country on a recent nationwide tour, have their own single out on Arista entitled 'Dad Sings The Blues'.

Classix Nouveaux break their year-long silence in this country with a single on August 15. Entitled 'For Ever And A Day', it was produced by Alex Sadkin, currently working with Duran Duran, and is on EMI.



They grew up on the outside of society.
They weren't looking for a fight.
They were looking to belong.

FRANCIS FORD COPPOLA
PRESENTS

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PATRICK SWAYZE as DARREL · ROB LOWE as SODA POP and DIANE LANE as CHERRY
Co-Starring EMILIO ESTEVEZ as TWO-BIT · TOM CRUISE as STEVE · LEIF GARRETT as BOB
Music by CARMINE COPPOLA
Production Designer DEAN TAVOULARIS
Director of Photography STEPHEN H. BURUM A.S.C.
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ALL OVER LONDON AND THROUGHOUT THE COUNTRY

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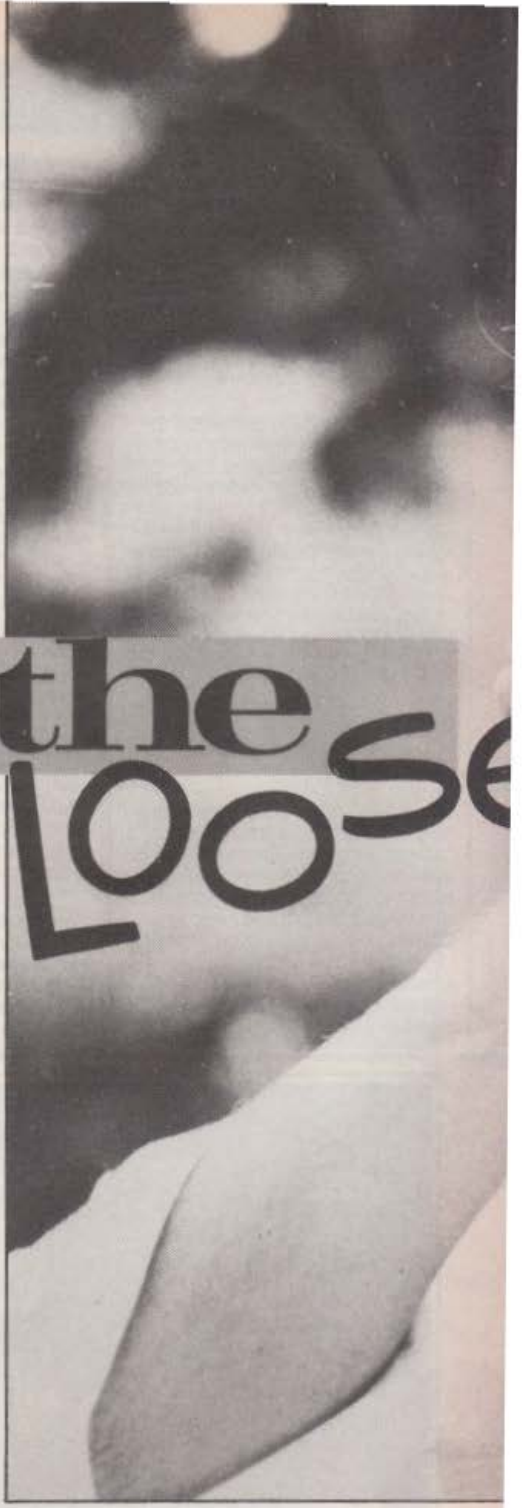
Bruce on the Loose

A lot of people said that Paul Weller was The Jam. A lot of people said the other two would sink without trace. A lot of people slagged off Bruce Foxton's first solo single. And now a lot of people have got egg on their faces as 'Freak' storms the charts . . .

Interview: Karen Swayne. Photo: Tony Mottram



"Next week there's a chance that Paul Weller and I could both be doing *Top Of The Pops*," Bruce Foxton tells me with a grin.

The idea seems to appeal to him especially as he's just heard that his single 'Freak' has gone straight into the top forty.

First to rise out of the ashes of The Jam were Weller's Style Council, but now bass player Bruce has launched himself back into the public eye with a solo career.

"It was funny, because some of the guys of Arista (his new record company) were really panicking, asking me how I was going to react. It was like they thought we'd get into some kind of fight.

"That's ridiculous. If we both get to do *TOTP* it'll be brilliant."

Although initially unhappy about Weller's decision to split The Jam, Bruce Foxton now recognises that it was the right move.

"It was very secure being part of an established band, but I've got a new career now. I have to work all the time at it, I can't sit back and think someone else is carrying me."

Bruce wasn't the only one unhappy at the end of The Jam. The band inspired a loyal and dedicated following who found it hard to accept the split.

"It was a very difficult time," remembers Bruce. "We got some devastating letters, like it was the end of the world or something. That was a bit ridiculous, but it was nice that they had that kind of commitment.

"The Jam *were* really important and I've no ideas that I'm carrying on where they left off. It's me out on my own.

"I haven't seen Paul or Rick for ages, we're just not very close socially. We're into different things, and anyway, we're all busy.

Bruce's solo career is what is important to him now. 'Freak' had less than encouraging reviews, but he's pleased it went in at No. 34.

"I was well slagged off, but if everyone listened to what the papers said it would only have sold about two copies!"

Was it hard to get back into writing again?

"Yeah, it was, but it seems to be coming better now. I never exactly stopped writing, I just became a bit lethargic.

"The initial thing is to say, right, no more *Crossroads* for me, I'm going upstairs to write a song!" he laughs.

"Problem is, I can go in a room to write and just sit there all day looking out of the window at what my cat's doing."

Inspiration must've come at some point because he's got a batch of songs and plans to have an album out and start touring, probably in November.

"I do really miss playing live," he says. "But there's no point going out on the road if people don't know the material.

"We picked 'Freak' because it was the most immediate track thought it's not the most memorable. The next single will be a lot more melodic, but we wanted a hard hitting stomper to establish that I was back. There's better things to come."

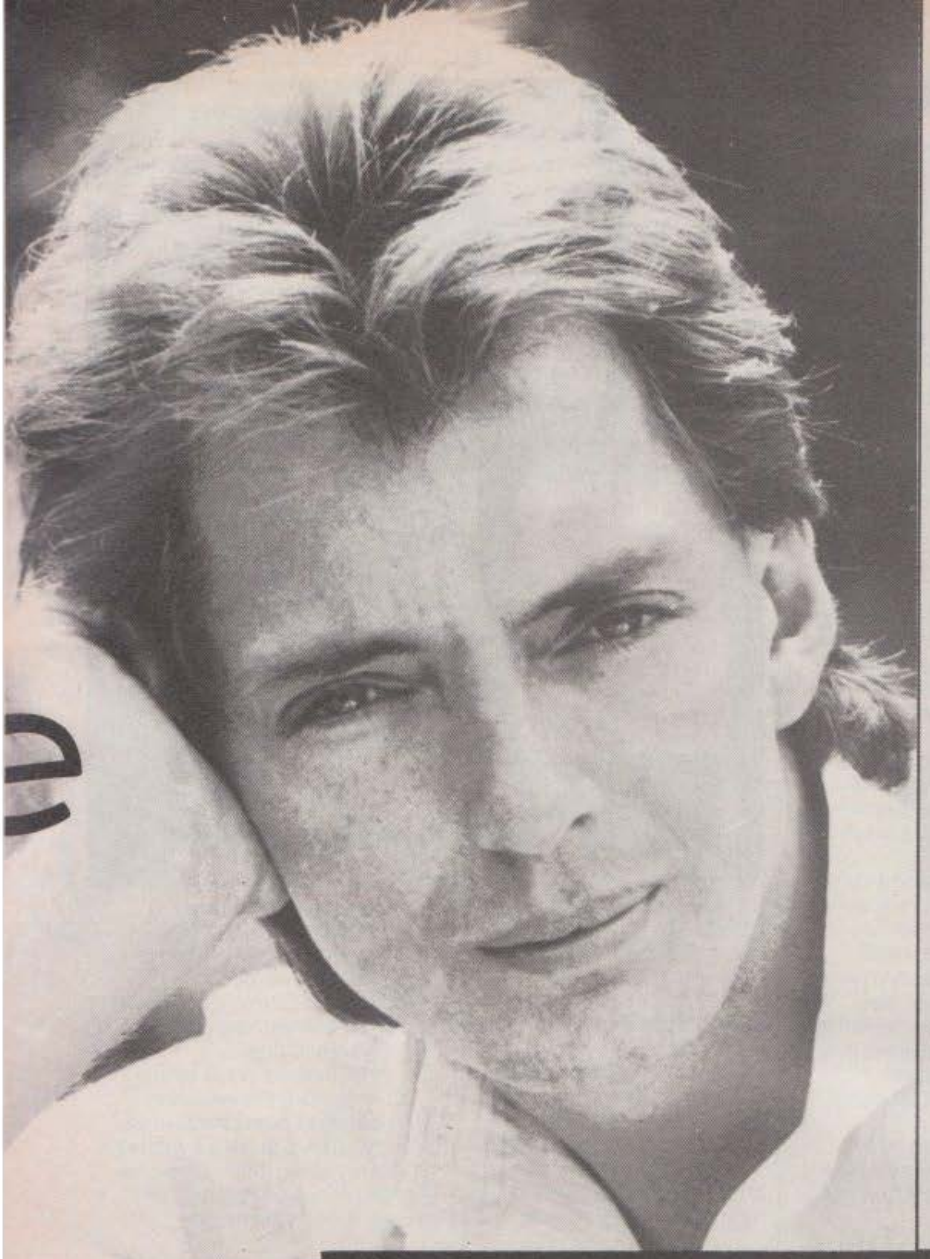
He's especially happy with the initial reaction from fans. Some have already sent off money for a Foxton fan club.

The record sleeve has a shot of someone dressed as the Elephant Man.

"I wasn't really happy with it, but it was rushed. The single is primarily about the Elephant Man because I got the idea after seeing the film. I would've liked it to be a bit weirder."

And the future?

"I've become very hardened to bullshitting people – you learn who your friends are and who you can trust. I want to prove myself and be successful, but you never know in this business whether you're gonna last six weeks or six years."



Freak

Come and see, come and see him
Walk right on up, take a look
I know you're wondering, dying to touch him
Put your hand in your pocket, and go right on through

Freak! Is it you, or is it me?
Hey freak – is it you, or is it me?

Don't be frightened, he's harmless enough
He can't understand what's going on
I am his keeper, he's my bread and butter
No one will ever take that away!

You! Get away – or he'll freak
Is it you or is it me – freak

So you say you can help, but there's no point
It's a waste of time, both yours and mine
That's my last word, now leave us alone
Anything you say, won't take that away

Frustration I'm feeling
It's getting difficult to keep contained
All of my life like this
I can't see no way out – freak!

Is it you or is it me, freak
Is it you or is it me, I'm no freak

All turns to sorrow
Returns tomorrow
All turns to sorrow
Returns tomorrow

Words and music Bruce Foxton
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On Arista Records

"I can't sit back and think that someone else is carrying me."

EXCLUSIVE KAJAGOOGOO

On KajaGooGoo

INTERVIEWED BY **MAUREEN RICE**

One of my greatest regrets is that my mother didn't live to see me become a success with Kajagoogoo. She would have been so happy, and so proud.

My parents split up when I was ten, and I had been aware of the tensions between them for a long time before. Dad went off to live in Saudi Arabia, leaving my sister and I with mum.

She had a very hard time bringing us up alone.

We had no money. My mother never even had the basic comforts in life – she sacrificed everything to keep the family together, and her only reward was her joy in her children. A mother's love is the purest and most unselfish love there is.

I loved her very much in return, and felt very responsible for her. I remember my Dad had given me my first drum kit, and I loved it, but I sold it so I could give mum the money, and I didn't begrudge it at all.

When I was 17 she died. Suddenly I had a house to look after, and a little sister of 15 who I was responsible for. I felt a terrible kind of desperation, but somehow I coped.

I was helped a lot by my girlfriend, who was very good to me. I had a relationship with her for 4½ years, and I've only just finished with her.

We broke up for some strange and supernatural reasons which I can't really explain, plus all the usual strains of being apart so much. But I still love her, and I'll always pray for her.

I found God about two years after Mum died. I had felt for a long time that my life was very empty, and faith was always what was missing.

Before then, I wasn't a very nice person at all. I drank and took drugs, I had lots of girlfriends, who I just used.

They are all things that I'm very ashamed of now. You should never abuse yourself or anyone else, and I believe now that fidelity is absolutely necessary in any relationship.

I've always been involved in music in some way, even when I was just bashing about on my drum kit at home.

Photo: Frank Griffin

I was in a band at school called The Vomit – we were the first acoustic punk band! The whole thing was a joke really, but it didn't stop us from taking ourselves seriously at the time!

I progressed to a band called Art Nouveau with the other guys in Kajagoogoo except Limahl. We found him in the classified section of the *Melody Maker*

Being in Kajagoogoo hasn't changed me, and I never want it to. It's given me so much, and all it's taken away is time.

Sometimes I miss doing things like the artwork for the record sleeves, because I almost feel it's my right. But we have to concentrate completely on the music now.

I still think of myself as an artist. Sometimes we have meetings over contracts or with accountants, and it's a waste of time my being there. I have no grasp of business at all – all I care about is the music.

I love the music, but I hate the music business. It's corrupt.

Just because I'm a Christian, it doesn't mean I'm a saint, and I'm still prone to temptations and I still do wrong things.

I just try my best to do what God would want in all things, and not to let Nick Beggs dictate all the time.

Number 5. NICK

Nick Beggs is the bass player with Kajagoogoo, and co-writer of the band's material with Limahl. His unusual looks and devout Christian faith have made him a particularly easy target for cynics in the press. Here he talks about the two most important things in his life – his faith, and his music.

KajaGooGoo On NICK

LIMAHL:

Nick's a lovely guy — he's very sweet and very sincere. He's also got a really nutty sense of humour, and that helps all of us.

I think he's too vulnerable and cares too much.

When we were in Brussels, he saw a prostitute sitting in a window and it depressed him all day. I think for his own good he should learn to be tougher.

STEVE:

Nick is one of the kindest people I know, and genuinely moral.

He's also a terrible one for *presuming* things. When we played Ireland, Nick *presumed* we were playing Cork for some reason, and told everyone that.

Actually we were playing Dublin and Belfast, but Nick doesn't let facts bother him!

JEZ:

Nick is a firm Christian which is a strength not only for him but for all of us, as it somehow draws us together.

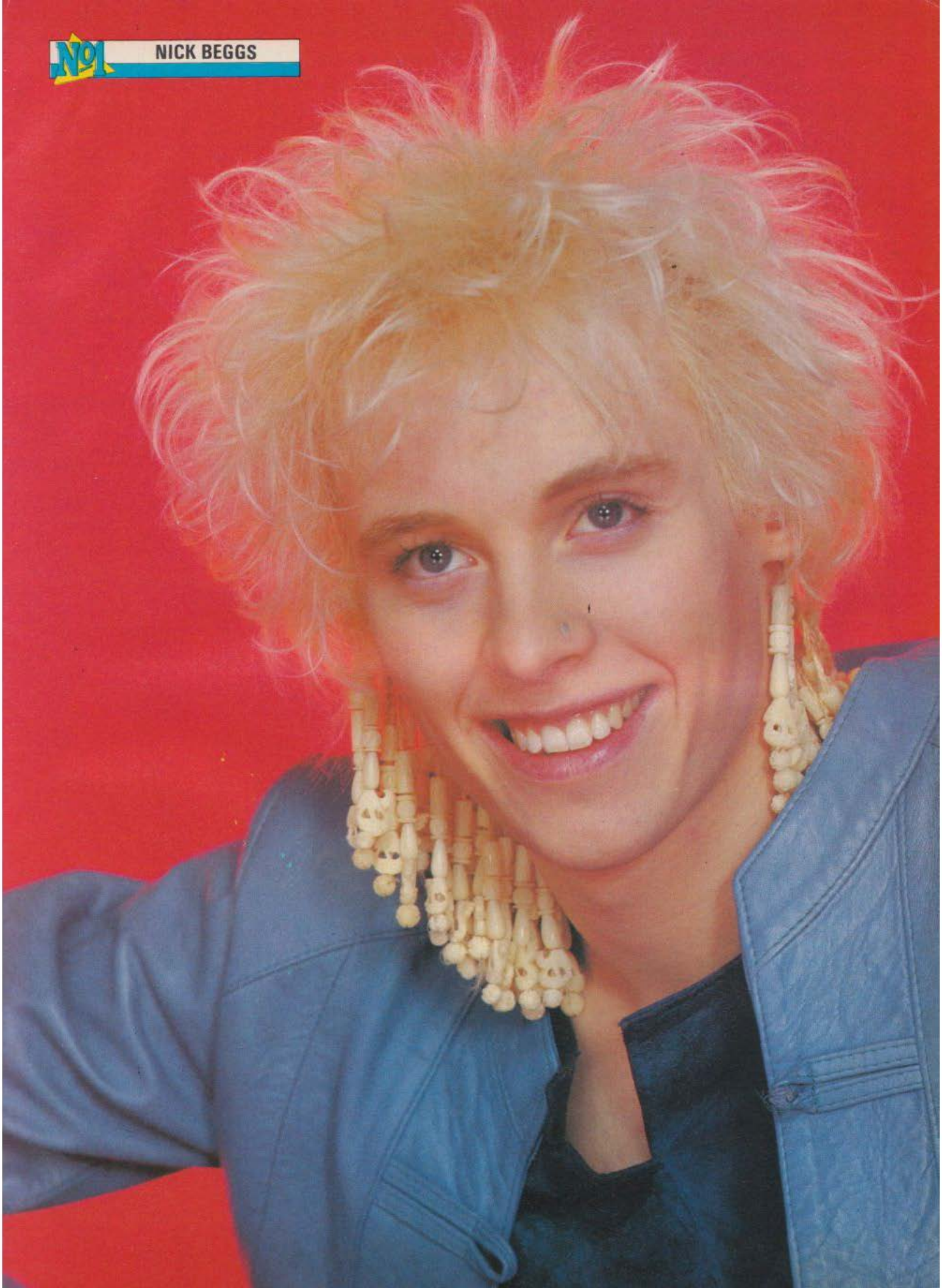
He may be too kind for his own good, and I think some people would take advantage of that. He can be vague and dizzy, but somehow he's got enough charm to get away with it.

STUART:

I love Nick's sense of humour — he really is a maniac at times, and he'll do anything for a laugh.

He's very placid and easy-going. I've only seen him lose his temper once, and that was quite frightening.

Like most even tempered people, when he does go mad, he goes *barmy*.


NICK BEGGS

DEEEP

BACK TO THE ROOTS OF JAZZ FUNK

What is jazz-funk? Who plays it? Where did it all come from?
And how can someone have 30 belts on *one* pair of trousers?
According to many it's just some strange suburban ritual performed with loads of whistles and baggy trousers.
But from this small world of hectic clubs – a world with its own dress code, its own DJs and its often exclusive import records – have come chart bands like Light Of The World (from which splintered Beggar & Co and Incognito), Linx, Hi-Tension . . . .and Freeez.

***No. 1* asked devout jazz-funkers John Rocca and Peter Maas from Freeez, currently riding high with 'IOU', for their memories of a scene which began in the mid-'70s and has now hit the mainstream.**

Compiled by Paul Simper. Freeez pics: Neil Mathews.

FREEEZIN' (The Roots)

Coming from the two jazz funk centres of London – Peter from Tottenham, John from Southgate – Freeez released their first single 'Keep In Touch' on their independent Pink Rhythm label.

Then followed 'Southern Freeez', which was eventually picked up by Beggars Banquet and became a hit. And now after a series of misses the pair have returned with 'IOU'.

Freeez were not alone though in making Brit-funk.

John: "The basis of the jazz-funk bands is people of our age who used to go to the clubs."
Peter: "I used to watch Light Of The World rehearse down Tottenham High Road above a record shop. That was The Big Thing – local boys making their own funk music.

"When they did *TOTP* with 'Swingin' it was like the world wasn't such a bad place after all.

"Everyone knew everyone. I knew Dave Grant of Linx when he used to work downstairs in Sheraton's record shop. I remember buying my first Crusaders album 'Southern Nights' off him."

One thing that wasn't very popular was live bands.
John: "Heatwave and Brass Construction were the only two bands to ever rock the Royalty in London's Southgate. Most bands just died there but with those two it was more like a punk gig – jazz-funk people jumping up and down!

"The big jazz-funk scene was '76-'78. The first Caister weekend was unbelievable. That was a big holiday camp near Great Yarmouth which a promoter hired for a whole weekend of jazz-funk.

"There was an enormous pillow fight with about 200 people on each side.

"Later there was a whole explosion when bands like Spandau Ballet started playing funk as well. But the horrible thing was people said they were the first British band to do that when in fact Hi-Tension were."
But for Peter and John that original feeling has gone.

Peter: "The jazz-funk era – when every record company was jumping up and down to sign a British band – has gone now because bands like us and Light Of The World are doing music which isn't from the heart.

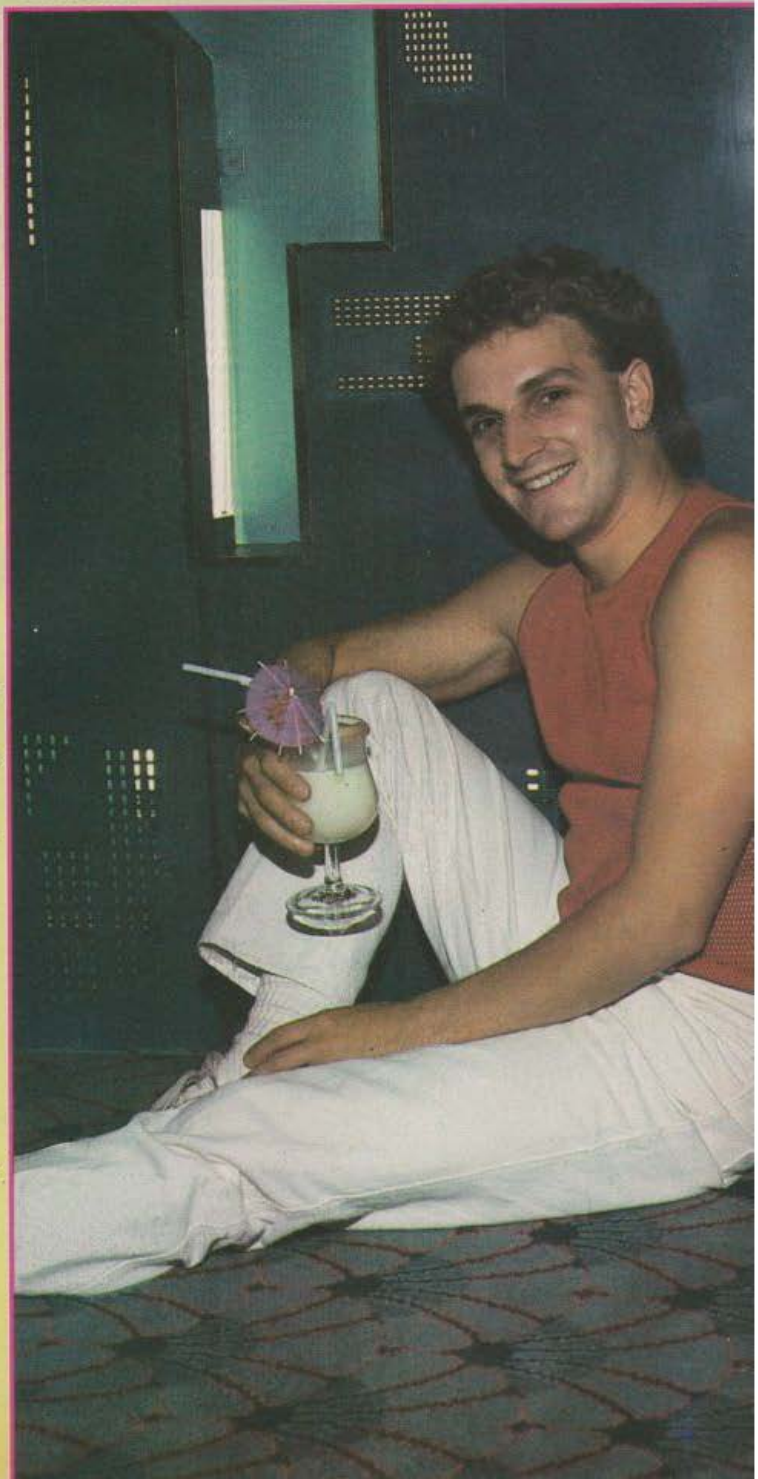
"You're trying to make records that *sell*."

GROOVIN' (The Discs)

Peter and John's fondest moments from '76-'78.

Peter's
'Changin' and 'Movin' – Brass Construction
'Fame' – David Bowie
'Do The Hustle' – Van McCoy ("a favourite down The Royal")
'I Love To Love' – Tina Charles
'Love To Love You Baby' – Donna Summer
'Herbal Scent' – Tom Browne
'Hi-Tension' – Hi-Tension
'Now That W'e've Found Love' – Third World
All the Heatwave golden oldies.

John's
'Wicky Wacky' and 'Spanish Hustle' – The Fatback Band
Any BT Express
'Zone' – The Rhythm Makers
'Porcupine' – Nature Zone
'Checkmate' – Barabas



FREEEZ

'Ain't No Stopping Us Now' – McFadden and Whitehead
'African Reggae' – Hamilton Bohannon
'Always There' – Ronnie Laws
'Ring My Bell' – Anita Ward. "I hated it but I was working in a record shop (Derek's Records in Petticoat Lane) and we'd sell literally hundreds of that and McFadden and Whitehead. And they were both still imports."

And where to get 'em. . .
Groove Records, 52 Greek Street, W1.
Bluebird, St. Mary's Mansions, 59 St. Mary's Terrace, W2.
City Sounds, 8 Proctor Street, WC1.

John: "When it all first started **Contempo** was the place. That was the only place I knew that had imports in the whole of London."

SPINNIN' (The DJs)

Robbie Vincent
Chris Hill
Froggy
Mick Brown
Greg Edwards

John: "These guys have been around since the beginning. In the early days you'd go to a club because one of them was there. That doesn't happen so much now – the clubs seem to be more important.

"The small clubs are making it go back underground. Mind, Gary Crowley's quite big at the moment."

SWINGIN' (The Places)

'76-'78
Charlie Brown's (now Valentines) in Tottenham. (Peter: "We were only 16 and you were meant to be 21 so we had to dress really flash." John: "I used to get kicked out a lot because I was so small.")
The Royalty (now The Pink Elephant) in Southgate. (Peter: "Three quarters of Somerset School, where I went, used to go there on Thursdays.")
The Royal (now The Mayfair) on Tottenham High Road.
The Global Village. (John: "I did a bit of DJing there in '75 before it got really popular.")
The Goldmine, Canvey. (Peter: "I've been there a couple of times but it's just like anywhere else, except Chris Hill plays there.")
Room At The Top and **Lacey Lady,** Ilford.

'82-'83
Kisses, Peckham.
Sheffield Park.
The Wag Club, Wardour Street.
The Doghouse, Roseberry Avenue ("We made the video for 'IOU' there but it's now closed.")
The Goldmine
The Batcave, Meard Street (formerly Gossips, Fridays).
The Camden Palace (*not* Thursdays).
Flamingo's.
Flicks, Dartford.

CLOTHIN' (The Shops)

'76-'78: Oxfam, jumble sales or **Petticoat Lane.** "You had to go to these places to get straight trousers and everything."
'79-'80: Cecil Gee's. "Really nice white trousers and jumpers."
'83: Woodhouse, off Edgware Road, and **Cecil Gee's,** King's Road.

Peter: "In '75/'76 it was big waisted trousers with 35-inch flares and really high heels. If you had that you were No. 1 – and it also depended on how many belts you had. Some of those trousers had 30 belts.

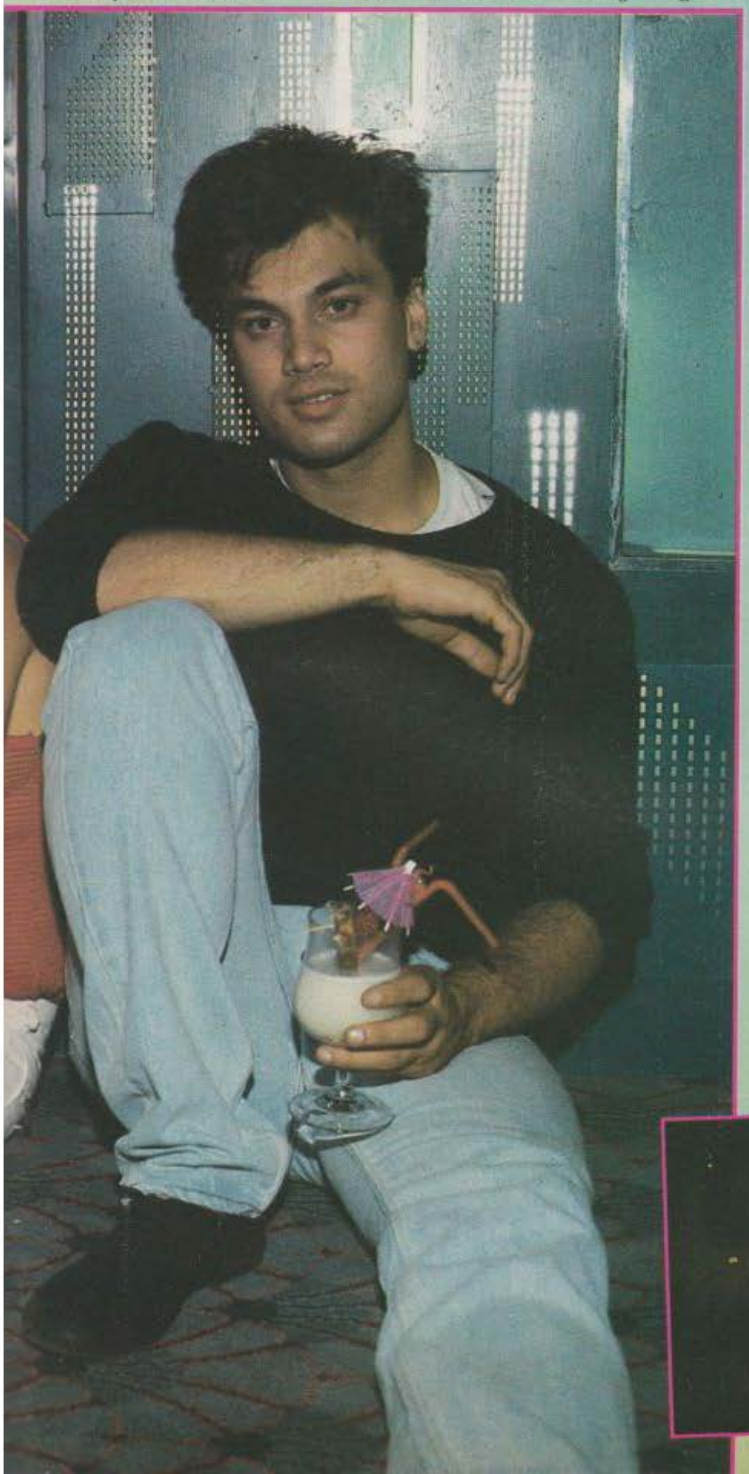
"The standard uniform was a bowling shirt, huge trousers and platform shoes. Then it changed to those army trousers, leather brogues and a T-shirt.

"It changed into a more soulish image."

John: "Up at The Royalty the big craze was zips – the bit where you usually put your belt was enlarged for them.

"The most zips I saw was five on the waist of the trousers. They were meant to loosen or tighten the trousers up.

"Nobody really had vast wardrobes. We were all still at school so money was a bit tight then."



Posin' til closin'. Peter Maas and John Rocca take time off from writing 'IOU's to rock out on the Palace dancefloor.

No1
DEPECHE MODE

NEW LIFE

Depeche Mode have come a long way from their first hit 'New Life'. They're not the fresh-faced innocents they used to be. They're still making sweet pop but now the songs are about the nasty music biz.

Paul Bursche met the boys from Basildon and copped a quick lesson on the meaning of life.

You could forgive the four Depeches if they were a bit tetchy and bad-tempered these days.

Despite their recent singles showing a growing maturity, the band are still looked upon as no more than teen idols by a lot of people.

Luckily their good humour has remained intact, but Andy Fletcher just can't understand it.

"As soon as people hear the name they start to think that here's another sweet pop single. I hope that people will give the new album a proper listen. They might be surprised."

The new album is called 'Construction Time Again' and that's a good description. It focuses on a band building on past successes while still looking for new avenues to explore, far from their early sugary days.

Depeche Mode emerged from Basildon in 1980 with a string of hits including 'New Life' and 'Just Can't Get Enough'.

They were the first band to perfect the sweet sound of synth, guided by songwriter Vince Clarke.

But when Vince left to form Yazoo he took all the acclaim with him and suddenly Depeche were yesterday's thing – despite Martin Gore taking the mantle of songwriter and giving us great songs like 'See You'.

Their new LP still has all those tinkling synth lines, but the've tried other instruments as well.

"There's a track called 'Pipeline' on the album," says Alan Wilder. "It's got a lot of strange precussion in it. What we did was to just go out and start banging on anything we could find. Dave's vocal was even recorded outdoors."

The album runs parallel with the lads themselves growing up. It was recorded, away from their normal nestling ground of Blackwing Studios, in London and Germany.

The boys, similarly, have broadened out.

"All the travelling we've done has certainly helped," admits Dave Gahan.

But Andy doesn't see growing up in such a definite light.

"I still feel the same as I did when I was 16," he says.

"Obviously, though, my friends have told me that I've changed in loads of ways. The same must go for the band. We've gradually evolved into a more mature group."

The reaction in some of the places they have visited has certainly changed ideas about the group. For instance, in Germany the group are regarded as very hip.

"It's very odd," says Dave. "When we play German cities the word gets around that we're in town as if we're some big hip band. I'm pleased. It shows that our music does have a wider appeal."

All this touring, however, doesn't seem to have led to the sort of on-the-road antics that normally have groups adorning the front cover of the *Sun* with tales of orgies and debauchery.

Alan sneers. "I think that a lot of groups need to do that for the publicity. It's a very old-fashioned rock thing."

"I'm not saying that we *don't* get up to these things," adds dashing Dave. "It's just that if we do they don't get out. I mean, most of these groups work for really large companies and there's always someone who will tell the press. Our company is so small that we know it wouldn't leak out."

They do seem to steer away from the wild life, do Depeche. Their last single told us to 'Get The Balance Right', which meant no wild excesses – an attitude totally contrary to the traditional view of rock as rebellion.

Their new single 'Everything Counts' is more an offensive, however. It gets at all the big deals and falseness.

It focuses on the two-faced attitudes that abound in industry. And not only the music biz, but anywhere where money is involved. Gore states that behind all the ideals and motives lies pure selfishness.

"I'm not so personally bitter," says Martin. "I lead a good enough life. It's just things that I've noticed."

"We're in a good position to be observers," says Alan. "We're always meeting groups and hearing about dodgy deals. I suppose we're lucky because we're in a position where it doesn't apply to us."

This is because Depeche Mode are still an independent group on the small Mute label.

"We've had our arguments with Daniel Miller (the head of Mute)," says Dave, "but we've been in it together from the very start, so we're a good team."

This closeness within the company has always meant that Mute would support Depeche Mode, so they don't have to be too worried about the whole affair of hits.

They can get on with doing their own thing. This includes the forthcoming album and a British tour in September.

The boys have grown up and are now in a position of far greater control. But they're not prepared to ditch the teenage fans who have to put them there. Some groups like Japan, may have done this but Martin has other ideas.

"Without the fans we wouldn't be in a position to try things. And while our music does explore a bit more it's still commercial."

Enjoy the album.

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WHISPERS

This is the Modern Whirl

Sad scenes outside EMI's palatial HQ last week as hordes of distraught girls wept and wailed and hoped for a glimpse of **Limahl** or a **Kajjer.** They had to make do with the cheering sight of *No. 1's* manly editor **Phil McNeill,** cleverly disguised in beaded braids . . .

Meanwhile, although **Limahl** professed to be "shocked and upset" at the **Goos'** decision to give him the funky elbow, we know that he's been working on a solo direction for some time. Unkind souls reckon that he thought **Kajagoogoo** were his backing band all along . . .

Simon Le Bon told *Whispers* that "I haven't any plans to marry just yet," but don't be surprised if he decides to get spliced in Australia and save himself a lot of aggravation back home . . .

Duran's John Taylor had a narrow squeak recently when his Mini Moke went out of control and careered towards a cliff edge. But Pirelli saved the day and now Taylor has decided to stick with his new pride and joy, a gold Aston Martin DB5 of the sort driven by **James Bond** in *Goldfinger* . . .

Eurythmics singer Annie Lennox has recorded a duet with another notable Celtic crooner, former Associate Billy Mackenzie. Annie may even collaborate next with U2's Bono in an effort to find someone who can match voices with her. What'll they do, we wonder. 'I Got You Babe', perhaps? After all, it was originally done by Sonny and Cher Bono . . .

What with that, the **Spands** and **Siouxsie,** gold is back in fashion now. That doesn't deter **Haircut 100's Graham Jones** from driving a smart white Simon Templar Volvo to the studio where the Cuts are recording an LP with **Bob 'Beat' Sergeant.** As for **Les Nemes,** 100's bassist, he spends so much time washing and simonizing his Ford estate that it's a wonder he gets into the studio at all . . .

Jerry Dammers and **The Special AKA** are just about ready to release their next single on an unsuspecting public. Dammers has been spotted grinning like a vampire in Chalk Farm of late . . .

Don't say we didn't tell you that **Koo Stark** wasn't exactly number one on *The Tube's* list as replacement for **Paula Yates.** The next unfortunate to share a microphone with **Jools Holland** will be **Leslie Ash,** the blonde star of TV series *Happy Apple* and mod girl in *Quadrophenia* . . .

This is a bit hairy: **Saxon** bassist **Paul Quinn,** who usually covers up his receding crowning glory with a cunning baseball cap, has finally succumbed and got himself a long flowing toupee.

Madness sax man Lee Thompson just went on his first parachute jump ever. Partly to experience what it's like to have the Wings Of A Dove but mostly in aid of research into Spina Bifida.

Nothing new in that for HM axemen. Old **Ritchie Blackmore's** had one for years. That's why he never uses a wind machine on stage anymore . . .

A bit of a pity that **U2's The Edge** chose Sri Lanka for his honeymoon . . .

London's grooviest baseball team the Regents Park Seals threw a grand send-off for the **Nutty Boys** who help make up their numbers. Now that **Suggsy, Bedders** and **Chas Smash** are off to the States perhaps the Seals will start to win a few matches . . .

A cautionary tale: Never go out to dinner with a pop star. **Robert Marlow,** protege of **Vince 'Yazoo' Clarke,** played the Embassy Club recently and decided to take his pal **Eric Radcliffe** (after whom the 'Upstairs At Eric's' LP was named) out for some nosh afterwards. Before they left the club Marlow checked his wallet and found it was light by some 120 quid. Eric ended up getting the chips in . . .

Beki Bondage celebrated the completion of her new band **Ligotage** by having multi-coloured locks woven into her gorgeous scalp at Antennae. The Bondage blonde is now set off by yellow, red, white, and tangerine bits. Hope they aren't animal fur, Beki . . .

ABC have parted company with **Trevor Horn,** producer of their hits. Poor old Horn hasn't been having a great time of it, what with **Malcolm McLaren** receiving every bit of credit for the success of the 'Duck Rock' project. Actually Trevor had the major hand in the music . . .

A small irony. **McLaren's** label Charisma are now part of the Virgin monolith. Thus is the curse of **The Sex Pistols** revisited upon Malcolm's hoary head . . .

Herbie Hancock, scratching his way around London CBS to promote his new 'Rockit' single, was surprised to be mobbed by one very *OTT* **Lenny Henry** who demanded autographs, swore undying allegiance to Herb's music, etc. Lenny said the autograph was for his daughter. We didn't know he had one . . .

Remember the infamous case of **Amazulu** being arrested in Finland? Well, their court case was heard last Thursday in the girls' absence. The British Consul stood in. After the Judge had sat on the case and hatched it he decided that under Finnish extradition laws he'd have to wait to pass judgement until August 30. Much nail biting in Brixton meanwhile . . .

Spotted at last Saturday's Peace Day bash in Hackney's Victoria Park: none other than Soft Cell manager Stevo surrounded by babies and dogs, most of them belonging to Genesis P. Orridge of Psychic TV fame. "I'm only here for the beer," quipped Stevo with a wink. "That and the girls."

Elvis Costello surprised many people when he said his favourite new songwriter was **Roddy Frame** of **Aztec Camera.** But Elvis put his money where his mouth is and now the Aztec boys are supporting EC and the Attractions in America. Hope he tells them not to speak to any strangers in bars . . .

That crazy combo **Shriekback** are too busy producing babies to finish their LP. The latest member to await fatherhood is ex-**XTC** Shrieker **Barry Andrews.** His wife will deliver the latest product any time soon . . .

Spandau Ballet have finished their video for 'Gold'. It was shot in palatial Holland Park and in Seville, Spain, both places renowned for their orange groves.

Steve Strange, nightclub impresario, could well be bankrupt soon if his look-alike impersonator isn't caught soon. The imposter has been running up enormous bills at various hotels in Steve's name. Who on earth would want to look like Steve though? Mind you, we haven't seen Rusty Egan in the manor recently.

A sneak look at the video enables *Whispers* to tell you that it centres around **Tony Hadley** finding pieces of the gold stuff just lying around. From these a jigsaw puzzle emerges that is completed when Hadley stumbles across a gold woman in a gold bed. Stroke of luck, eh Tone?

Whispers once found tuppence in the road and that was tied to a piece of string . . .

Kid: "OK Limahl, you can borrow Paul from Radio One to be in your new group — but what's it called?"
Limahl: "Cadge-a-Gambo."
DJ Jensen shares a joke with Limahl and his flatmate. Pic: Mike Putland/LFI.

STUFF And Nonsense

Skip it

If you've seen the Ebonettes and Dynamos, the two leading Double Dutch American Teams made hugely popular by Malcolm McLaren, and thought to yourself, I can do that, now's your chance to prove it.

The skipping craze is already well established in America, and it's about time us Brits got in on the act.

If you want to get involved in a Double Dutch team, with a view to getting in a league, then get in touch with:

Double Dutch
PO Box 476
London SE1 3LZ

They'll give you information regarding the growing sport and its future activities.

Want to get roped into a Double Dutch team?

Musical Youth's girlfriend

Reggae singer Sandra Lobban is only 19, yet she's made four singles, worked with Sugar Minott and Randy Crawford, and she used to be the only girl member of Musical Youth.

"I met them at school," she says, "I wasn't strictly in the band, but I did sing with them quite a bit before they were famous."

Sandra isn't one to mince words either. The reason she left them was . . . "because I didn't like the music so I moved on. It was nice though, I was like their big sister."

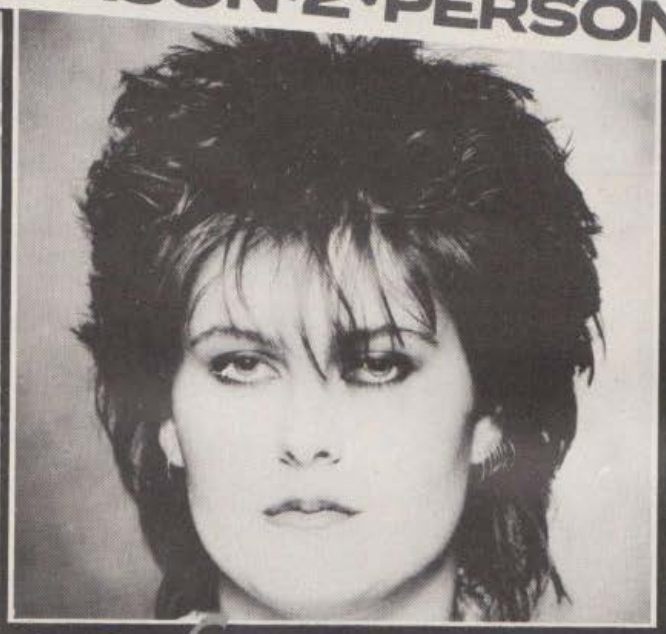
Her latest single 'Another Dirty Trick' is her own composition and it's all about some horrible boy. "But he's not on the scene any more."

She's realistic, too.

"If it's not successful I'll have to come up with something good – or someone else will have to!"

Sandra laughs at the things she's left behind . . . lollipops, pocket money, homework . . .

PERSON·2·PERSON



Alison MOYET

This week Peter and Sarah Voss of Feltham get personal with Alf, formerly lead singer of Yazoo.

Peter: How did you get your name Yazoo?
Alison: From an atlas. It's a town and a river near the Mississippi in the United States.

Sarah: What is your favourite food?
Alison: I like lots of things. Avocados, artichokes and tomato dishes are my favourites.

Peter: Have you got any brothers and sisters?
Alison: I've got a brother, Clifford Phillip Moyet, and a sister called Jeanne who is married. Both of them are older than me.

Sarah: Are you married?
Alison: No, I'm not married.

Sarah: Do you prefer being called Alf?
Alison: Actually I prefer being called Alison. Alf was a nickname that I don't intend using. Depeche Mode used it in an interview in a music paper once, and it just stuck. I'm going to call myself Alison for my solo career.

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

No.1 Readers' Charts

Who is in your Top Five at the moment? Put us out of our misery by jotting down your own top favourite records on a postcard and sending it off to us with your name and address.

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

My favourite records right now are — ISSUE 15

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

Name: .....

Address: .....

.....

Age: .....

Roman Holliday — hiding from irate girlfriends

▶Roman-one-long-Holliday!

When times are hard and no one's heard of you, what better way to draw attention to yourself than by staging some sensational publicity stunt and making sure the music press are there to see it.

According to Steve Lambert, singer with Roman Holliday, that's what the JoBoxers tried to talk them into doing when interest in the two bands was a little bit thin on the ground.

"Sean JoBoxer wanted us to have a fight in the streets and get someone to call up the *NME* about it, but we weren't that desperate for publicity. We said no."

Roman Holliday are getting wise to stunts like that, and to stunts like this . . .

"A journalist from a music paper bought us loads of drinks and slipped his tape recorder under the table when we weren't looking.

"He got us to confess to all sorts of scandalous things about girls and life on the road, and then printed it.

"Trouble was, we were making half of it up and our girlfriends were furious when they read it!"

Shouldn't have told us that, Steve — now *we're* gonna print it!

▶Video thrills the radio star

Twenty-seven-year-old Michael Wycoff is "very appreciative" of the fans who have put his latest single, '(Do You Really Love Me) Tell Me Love' into the British charts, and he's promised to come over — but not until next year.

On the phone from Los Angeles, he told us that he was born and bred in California.

"I'm the oldest of eight children, my girlfriend wants me to marry her, but I don't think I will. In recording studios I make for the *Ms Pacman* and *Centipede* video games, which is why I've recorded three albums so far — I love those places.

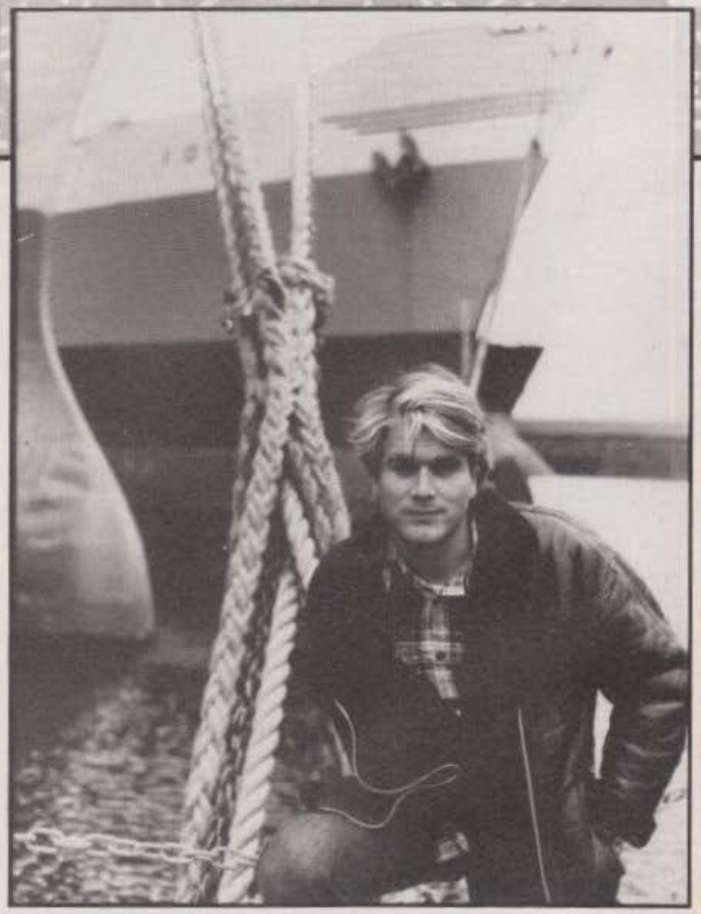
"I'm also doing some shows in the States before going off to Japan, Korea and Okinawa in October."

Michael hasn't met any British bands in America, but . . . "I respect Boy George a lot. He's really different."

Michael Wycoff: coming soon (well, soonish).

INTIMATE DETAILS

Steve NORMAN



EARLY LIFE

Name: Steve Norman
Born: Commercial Road, East London, 25.3.60
School report: Very good up until Secondary School. I was good at art and sports, but I still ended up getting slung out (in so many words).
Childhood ambition: I think every kid wants to be on the stage. Luckily I was one of the few who got there.
First crush: Emma Peel, from *The Avengers* TV series, in tight leather trousers.
1st kiss: I used to play Postman's Knock when I was a kid, and one day I discovered I quite enjoyed it! I can't remember who the girl was though.

HOME LIFE

Lives: Holborn, London.
Cooks: I cook quite a bit — mostly Italian food and a lot of vegetarian meals. When I eat out I have curries. My favourite cheese is Double Gloucester with onions and chives.
Sleeps: I need seven or eight hours, though it depends on work.
TV: *Coronation Street, The Professionals, Minder.*
Records: Big Country 'Fields Of Fire'; Prince '1999'; Michael Jackson 'Thriller' LP.

LOVE LIFE

In love: I'm not in love with anyone.
Out of love: Manager Steve Dagger 'cos he gets me up early for interviews and things.
Furry Friends: Harry Dog and Scaley Friends. Frank In The Tank (Piranha).
Turn ons: Cleanliness.
Turn offs: Smokers.

SOCIAL LIFE

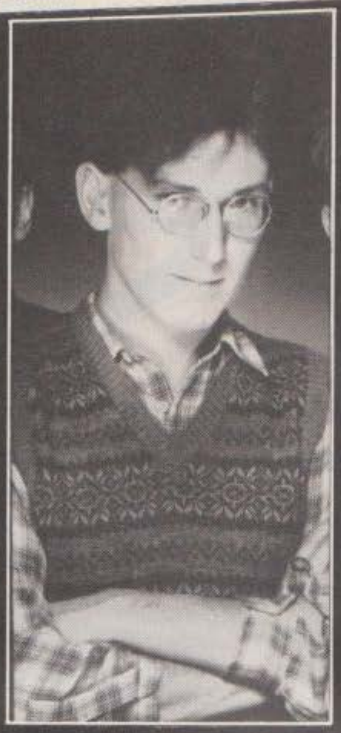
Films: *First Blood, Mad Max,* the *Rocky* films.
Gigs: I don't really go to gigs. The last I saw was Elton John which was *not* very good.
Nights out: The Palace, The Wag Club. Wherever there's a bit of beverage involved!
Nights in: I go out!

PRIVATE LIFE

Lusts: James Lust — I've got his first LP!
Fears: I hate spiders. Especially those hairy ones you find in the bath.
Confessions: I confess to sleeping in the back of a van in Bournemouth many moons ago.
I wish: I hadn't confessed that!

'MY BRILLIANT CAREER'

Baz (FARMER'S BOYS)



I worked as a laboratory assistant with the potato marketing and research station near Kings Lynn.

I had to boil potatoes and see if they disintegrated, then clamber around in a huge store room full of fifty thousand of the things and rummage about for the odd one to check its temperature!

Sometimes they'd cover them all over with a quilt and I'd crawl in and make myself comfortable and fall asleep.

I was never really sure exactly what we were supposed to be trying to prove but potatoes can catch all sorts of weird and wonderful diseases.

Sometimes they'd get soft, smelly bits in them, disintegrate in your hand and run all down your arm. It was horrible!

Actually, Kings Lynn is the worst place in the world to live, that's why I left that job in the end.

People were so violent, you didn't dare go out at night. And if you wore short-legged trousers they thought you were just catching on to Mod — the *first* time round!

It was strange, there were whole villages there where *everyone* had the same surname.

Then I worked as an electrician's mate. I handed my boss his screwdriver and crawled about in cobwebs.

Once I had to re-wire a pig pen in the snow!

I also worked as an accountant's mate. I had to hand my boss his pen and work out VAT returns.

Now I do all the accounts for the band. I'm always the one who goes to see the bank manager.

I like being in a band — but I must say I can think of better things to do.

When I was young I wanted to work for the Water Authority and go up and down the Broads in a boat all day.

I was a strange child.

▶ Canute is making waves

"Thank goodness nothing happened," is perhaps a strange attitude for an out-of-work musician, but that's what guitarist Canute Edwards thought after he left funk/pop outfit Lynx.

"When the Lynx management said 'thanks but no thanks' to me and drummer Andy Duncan after the first LP, I played with a few bands and I had a couple of really dodgy managers," says Canute.

"If I'd been successful then I'd still be stuck with those people."

So Jamaician born Canute, who moved to North London when he was six, took up an offer from a friend to tour Europe with his band.

But even visiting places like Sardinia, Italy and Finland got on his nerves after a while. "It just became a job."

So it was back to England where he met producer Phil Harding at a party and the result is 'Turn It Up' — a 100mph disco whizz with strong echoes of Central Line's 'Walking On Sunshine'.

And already it's picking up a lot of play in the clubs. Perhaps now Canute will manage to control those (air) waves.

▶ Paul's generous guitar raff

Would you like to win Paul Weller's guitar in a raffle?

The guitar, owned by fashion designers Mel Castle and Andy Pearl, is being auctioned in early September to help raise money for Help A London Child.

If you want to get a raffle ticket the address to send your £1.00 to is: Melanndi, 10 & 43 Carnaby Street, London W.1.

First prize is the guitar, which Paul has signed. Second prize will be £100 of Melanddi clothes, and the third prize will be £50 of clothes.

THE MAN WHO MADE Billie Jean DO IT AGAIN

Remember 'Billie Jean'? That classic Michael Jackson song from way back in 1983? So does Silvio Pozzoli. He's the man who, under the guise of Club House, took 'Billie Jean' and mixed it with Steely Dan's 'Do It Again'.

Within weeks of the Jackson original finishing its epic run in the charts, 'Billie Jean' is at the top again. Debbi Voller seeks Silvio's secret . . .

Michael Jackson probably isn't too chuffed about 'Billie Jean' getting mixed up with Steely Dan's 'Do It Again'. But so far no-one has accused the man behind Club House's disco hit of daylight robbery – to his face, anyway.

And once you understand the state of his country's pop music, you'll forgive Milan born-and-bred Silvio Pozzoli for having the nerve to rehash such a recent classic single.

Silvio's entire experience of music so far has been behind the scenes as a much-in-demand session singer for companies like Coca Cola. A local voice, but not an international face. But then, you can't have your pasta and eat it.

Until now!

Silvio explains how the idea came for cooking up a mixture of Jackson and Steely, in his best English.

"I was in my car coming back home and I listen to the radio. Many, many times I hear 'Billie Jean'. Michael Jackson is very popular in Italy.

"And after I go to my house and put on the Steely Dan record and suddenly I get a flash!"

That flash led Silvio to ringing his producer, Stefano Scalera, who liked the idea and put him in touch with Italian chart-toppers Luca Orioli and Michael Angelo LaBionda. It was Luca who arranged Silvio's ideas into acceptable form for Britain and America to catch onto.

This in itself is no mean achievement, because Italy is the land of the non-record-buying public, where number one hits are jolly songs sung by old Italians who've been hogging the business for the past 25 years.

"In Italia, la musica is *very* important, but they're all very simple songs, they have no artistic value. You see, in Italy there is big political confusion. People aren't sure what's going on and they have lots of problems.

"There is the Mafia, terrorists like the IRA, and riots . . . it's very heavy at the moment, but I don't want you to think that everywhere's in bad shape.

"It's a good country, but people have no security, there's a lot of unemployment and they're just not interested in buying records. There are no programmes like *Top Of The Pops*. The charts are important but the record companies are old. It's not a *young* industry."

Silvio laughs: "I don't want to sing about problems and politics, I like the sun and the sky!"

Silvio presents a refreshing picture in his string vest and jogging trousers, long black thick hair scragged back in a pony – very different to the street style back home.

"In Italy everyone in the streets dresses very elegant. If I go back to Italy like this now, the people will stop the traffice and stare at me! It's too much for them, but I don't care. It's no problem!"

Having parted company with Italian tradition, will Club House also break away from using other people's material and start coming up with their own?

"I've written songs but they're very Italian, and I've got to break away from that and sing in English. For me at the moment it would be very difficult to write in English.

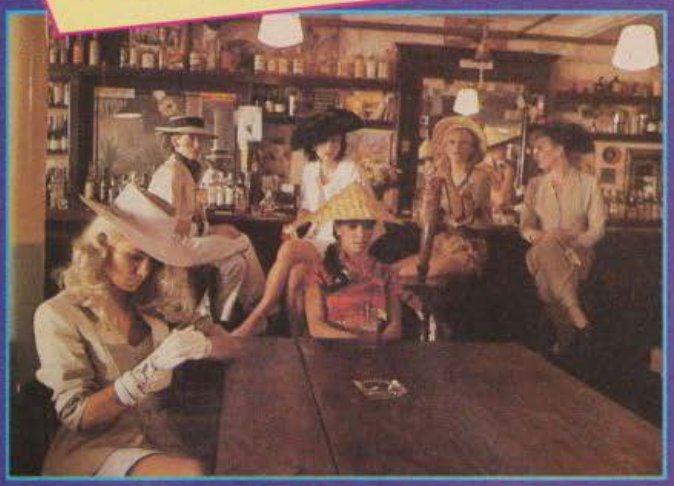
"*Top Of The Pops* is my first ever appearance and this is the first interview I have done in my life. I am happy!

"I feel there is some kind of energy, somebody or something that has helped me get where I am," says Silvio, pointing up towards some magical force in the ceiling. Me, I'd say he's made it this far on his own enthusiasm.

He smiles, laughs, gets childishly excited and bursts into song. "I am the same in Italy!" he explains. "I am not just happy because I am in London singing.

"I always have my foot down to earth!"

VIDEO



So where would you go for an Indian summer — Bengal? Delhi? Calcutta? Bombay? . . . er . . . London?

Well, that was as far as the Belle Stars felt like going for the video for their 'Indian Summer' single. And according to guitarist Stella Barker it wasn't even that warm.

"We all had to leap about in this swimming pool at the Holiday Inn in Sloane Street. It was freezing.

"Well, I say *all*," Stella continues, "Jenny actually decided to stay on the side being a bit of a coward."

Jenny's tactics of keeping warm and dry don't pay off in the end. It's foxy blonde guitarist SJ who ends up with the hero — a dead ringer for Bogart.

Mind, even Bogie's not quite all that he seems.

"People think that because he looks so like Bogart — and he's had his nose fixed and his hair transplanted to help the image — he must actually believe he *is* him," says Stella.

"But actually he's not at all like that. He's just a nice bloke from Essex."

HOLLYWOOD STARS

And now No. 1 presents a special preview of Bogie and the Belle Stars in Casablanca II . . .

DUSTY TALES

Looking mean gets tough when there's a huge fan blowing dust into your face.

So young hopefuls Passion Puppets discovered when making the video for their first Stiff single, 'Like Dust'.

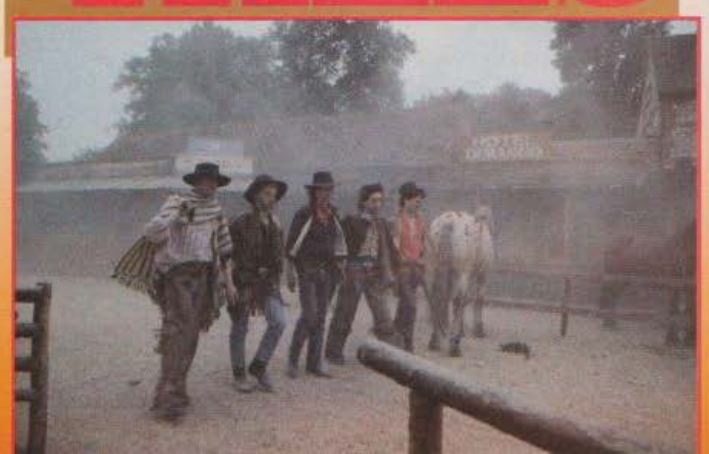
"They were pouring bags of stuff called 'Fuller's Earth' into the fan," explains vocalist Ray Burmiston. "At the end of an hour our costumes were drenched . . . "

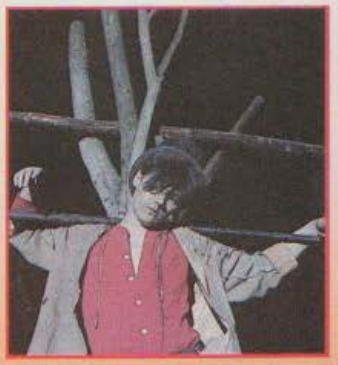
In keeping with the song's cowboy guitar, half the video was filmed in 'Frontier City', a Wild West town located near Hungerford in Wiltshire.

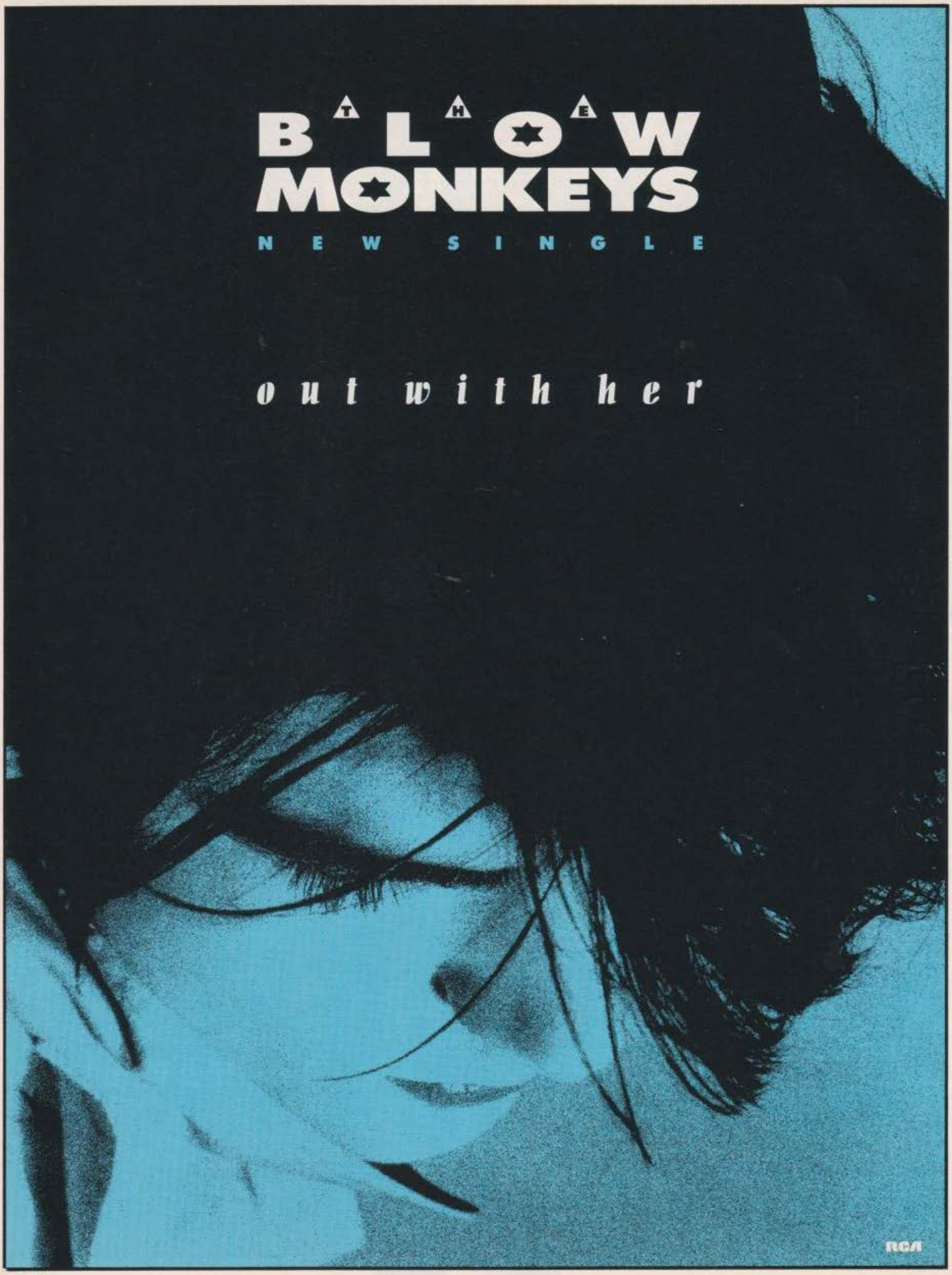
"The town's patrolled by these three English cowboys," says Ray. "We asked them for a phone and one of them answers 'There ain't no phones in Texas' in a Western drawl!"

To bring the boys down to earth, the rest of the video was shot in an underground car park in London's Holborn.

If Passion Puppets are as quick on the draw as the local motorists are to spot a parking place, they'll do alright.






THE BLOW MONKEYS
NEW SINGLE
out with her
RCA

"HAPPENINGS"

JAMES BROWN: London Wembley Arena *(April 29)*.
● Tickets cost £12 and £10 and are available from the box office and usual agents.

IGGY POP: Bristol Colston Hall *(June 11)*, Nottingham Royal Concert Hall *(12)*, Sheffield City Hall *(14)*, Newcastle City Hall *(15)*, Edinburgh Playhouse *(16)*, Liverpool Royal Court *(18)*, Manchester Apollo *(19)*, Birmingham Odeon *(20)*, London Hammersmith Odeon *(23/24)*.
● Tickets cost £8.50 and £7.50 for London and £6.50 for everywhere else. All are available from the box office and usual agents.

BLOW MONKEYS: Brighton Dome *(April 20)*, Dunstable Queensway Civic Hall *(21)*, Bristol Colston Hall *(22)*, Poole Arts Centre *(23)*, St Austell Cornwall Coliseum *(24)*, Oxford Apollo *(26)*, Stoke Kings Hall *(27)*, Manchester Apollo *(28)*, Liverpool Royal Court *(29)*, Edinburgh Playhouse *(April 1)*, Glasgow Barrowlands *(2)*, Newcastle City Hall *(3)*, Nottingham Royal Concert Centre *(4)*, Sheffield City Hall *(6)*, Birmingham Odeon *(7)*, London Hammersmith Odeon *(8)*, Portsmouth Guildhall *(10)*.

● Please contact venues for ticket prices.

THE CULT: (EXTRA DATES): Poole Arts Centre *(March 27)*, Ipswich Gaumont *(28)*, Oxford Apollo *(29)*, Leicester De Montfort Hall *(30)*.
● Tickets are available from the box offices and usual agents priced £6.

RUN DMC/BEASTIE BOYS: London Brixton Academy *(May 23/24)*, Manchester Apollo *(25)*, Birmingham Odeon *(26)*, Brighton Centre *(27)*.
● All tickets are available from the box offices and usual agents. London tickets cost £7.50, Birmingham and Manchester cost £7.50, £6.50 and £5.50 and Brighton costs £6.50.

PETER GABRIEL: *(EXTRA DATES)*: London Earls Court *(June 27/28)*, Birmingham NEC *(July 2)*.
● Tickets for London cost £14 and £13 and are available by post from: Peter Gabriel Earls Court, R.S. Tickets, PO Box 4RS, London W1A 4RS. Please make cheques and postal orders payable to: Harvey Goldsmith Entertainments Ltd and remember to add a 50p booking fee for each ticket and enclose a SAE. Birmingham tickets are available from: Peter Gabriel NEC, R.S. Tickets, PO Box 4RS, London W1A 4RS. Please make cheques payable to: Harvey Goldsmith Entertainments Ltd. Tickets cost £13 and £12 plus a 50p booking fee on each ticket and a SAE. Please note that tickets are limited to four per application and five weeks should be allowed for delivery. A credit card "hot" line is also in operation for all dates on 01-741 8999.

THE PRETENDERS (EXTRA DATE): London Wembley Arena *(May 21)*.
● Tickets cost £8 and £7 and are available from the box office and Tower Records Piccadilly and usual agents subject to a booking fee.

TOM VERLAINE: Leicester University *(March 15)*, Bristol Bierkeller *(17)*, Leeds Irish Club *(18)*, London Town And Country Club *(19)*, Manchester International *(20)*, Liverpool University *(21)*, Norwich University of East Anglia *(22)*.
● Tickets are available from the venues and usual outlets. London cost £5 and all others should be checked at box offices.

GENESIS (WITH SPECIAL GUEST PAUL YOUNG): Glasgow Hampden Park *(June 26)*, Leeds Roundhay Park *(28)*, London Wembley Stadium *(July 1/2)*.
● Please note that applicants are limited to six tickets only. A SAE should be enclosed, only cheques and postal orders should be sent and you should allow five weeks for delivery. All tickets are £15.50. For Glagow cheques and postal orders should be made payable to: Genesis Box Office, PO Box 77, London, SW4 9LH. Credit card "hot" line on: 031 226 2295 or 01 734 8932 *(subject to agents booking fee)*. For Leeds cheques and postal orders should be made payable to: Kennedy Street Enterprises, Genesis Leeds Concert, PO Box 4, Altrincham, Cheshire, WA14 2JQ. Credit card "hot" line on: 01 748 1414 *(subject to agents booking fee)*. For London cheques and postal orders should be made payable to: Harvey Goldsmiths Entertainments Ltd at: Genesis Wembley Stadium, R.S. Tickets, PO Box 4RS, London W1A 4RS. Credit card "hot" line on: 01 748 1414 (subject to agents booking fee). More dates may be announced soon.

GO WEST (RESCHEDULED DATES): Liverpool Royal *(June 15)*, Manchester Apollo *(16)*, Edinburgh Playhouse *(18)*, Newcastle City Hall *(19)*, Bristol Colston Hall *(21)*, Cardiff St Davids Hall *(22)*, Nottingham Royal Court *(24/25)*, Brighton Centre *(27)*, Birmingham Odeon *(30 July 1/2)*, London Hammersmith Odeon *(4/5/6)*.
● Please note that tickets for all of these new dates are on sale now and that for those of you that have already purchased tickets some venues are refunding and others are staying valid. Those that are refunding are Manchester, Edinburgh (16th March old date only), Newcastle, Bristol and London. All others are keeping tickets bought for old dates valid.

AIDS BENEFIT CONCERT: London Wembley Arena *(April 1)*.
● A "star"-studded bill including George Michael, Holly Johnson and many others still to be confirmed. Ticket details in "full" in the next issue. Tickets will cost £25, £5 to cover costs and £20 to Action For AIDS.

GREEN ON RED: Newcastle Riverside *(March 19)*, Sheffield Leadmill *(21)*, Norwich University Of East Anglia *(22)*, Leeds Polytechnic *(24)*, Nottingham Rock City *(25)*, Edinburgh Queens Hall *(26)*, Manchester International *(27)*, London Town And Country Club *(29)*.

JAMES BROWN: London Wembley Arena *(April 29)*.
● Tickets cost £12 and £10 are are available from the box office and usual agents.

THE MISSION

7"
SEVERINA
TOMORROW NEVER KNOWS
MYTH 3

12"
SEVERINA
TOMORROW NEVER KNOWS
WISHING WELL
MYTHX 3

SPECIAL EDITION 12" POSTER BAG
AVAILABLE BRIEFLY
MYTHL 3

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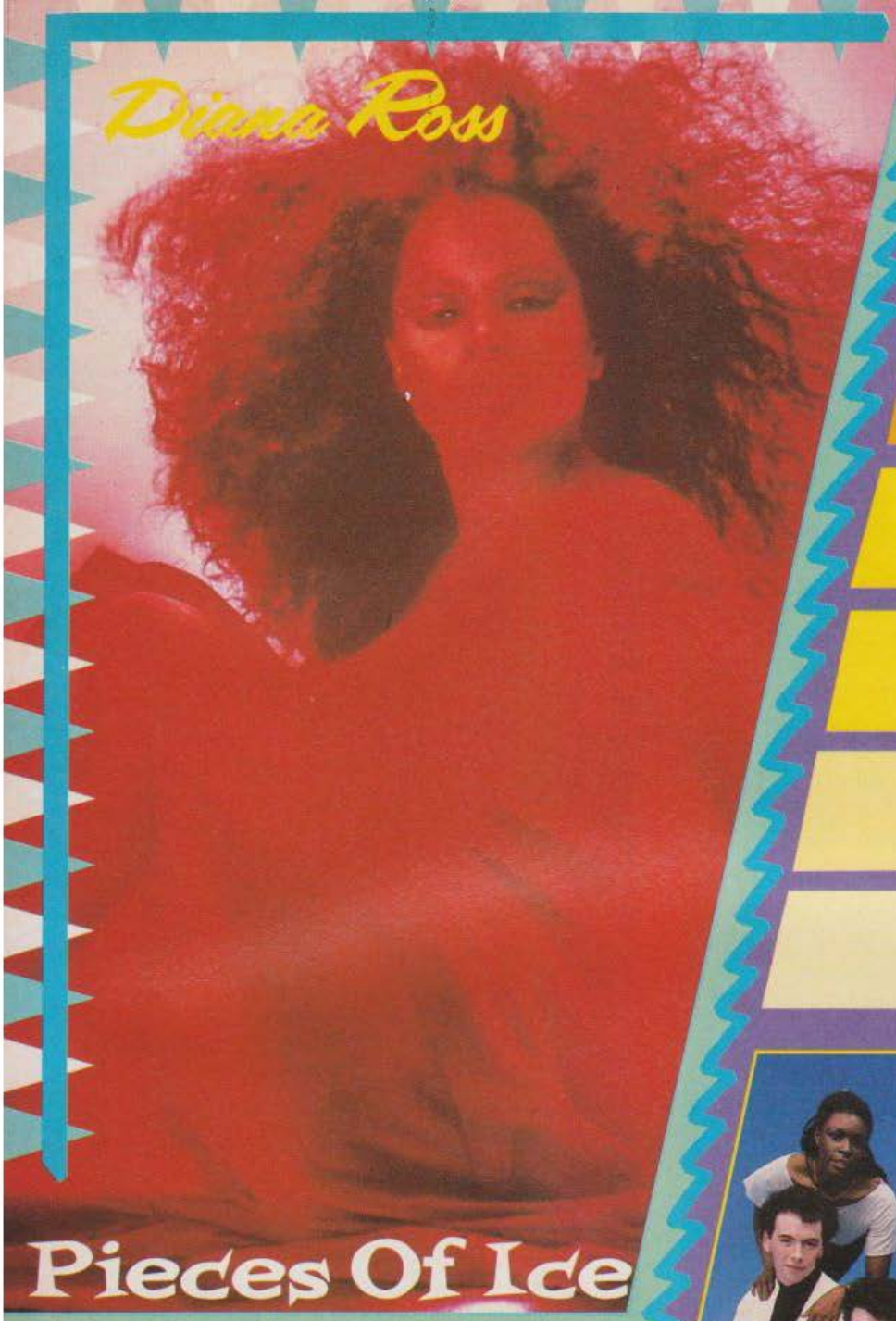

Pieces Of Ice

Walking blind across this silver room
Looking through a smoke menagerie
Looking at your face inside of me
In the darkness you're Tunisia

Chorus:
Nights are long entropic
I can't seem to cope
It's cold when I look in your eyes
Pieces of ice
Pieces of ice
Pieces of ice
Pieces of ice

When the zebra lightning strikes the room
Foreign words are strutted through the gloom
Women swooping down like birds of prey
Never close but never far away

Repeat chorus

Words and music Marc Jordan & John Capek
Reproduced by kind permission Warner Bros Music Ltd/The Welk Music Group Ltd /Heath Levy Music Co. Ltd.
On Capitol Records

H2O

Take the stress test
Now the pressure's on
We've both got problems
That make us closer

All illusions smashed
Now we'll begin to learn
Your hand in my hand
Just like the first time

All illusions smashed
Now we'll begin to learn
You call my name
And I call – I call yours

Chorus:
Just outside of Heaven
Just outside of Heaven
Just outside of Heaven

Your hand in my hand
Just like the first time
We're guided by instinct
There can be no mistake

Repeat chorus

We're just outside of Heaven
We're just outside of Heaven
We're . . .

Heaven
Outside of Heaven
We're just outside of Heaven

Words and music I. Donaldson, C. Ferguson, C. Gavigan, P. Keane, K. Dorman, R. Alcock
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Just Outside Of Heaven

GARY BYRD

People of the world wherever you be
Welcome to Cosmic YOUniversity
Where life is the journey and love is the trip
And the study of them will make you hip

I'm professor of the rap and when I speak
I guarantee that my lines will not be weak
They say a mind is a terrible thing to waste
That's why I'm here and on the case

Rapping up every mind with a special degree
In socio-psycholo G.B.E.
The Gary Byrd Experience is my course
When you take my class you will feel the force

'Cause I know the roots that the rap is from
When I speak to you I am not dumb
Hear my rap and begin to dance
And I promise you this you will advance

You may have seen the Raiders of the Lost Ark
But you still left the theatre in the dark
So clap your hands to the beat as the Wonder sound
And the G.B.E. shine on the Crown

Chorus (Background)
You wear the Crown
I wear the Crown
So proud to say that we all wear the Crown, the Crown

I said a once upon a time in Alkebu
Lived the kings and queens who looked like you
It was a land of sun with a golden shine
A place that once was yours and mine

Home of many great dynasties
Who created science and astronomy
Where the Romans came to study math
And the Greeks found out about the path

In case you wonder what else they did
The Alkebu-lans created the pyramids
And before Napoleon could even blink –
In Alkebu there stood a giant Sphinx

Some say they came from outer space
But they are a part of the human race
If you know the place where they can be found
You may be the one who can wear the Crown

Chorus (Background)

Not the greatest dancer with the baddest shoe
Not the slickest rapper that you ever knew
Have worn the Crown though they wanted to
But they'll want to until they die

Not a man of science with a Ph.D.
Not a lady of law Masters' Degree
Will wear the Crown unless they can see
A unique reality

You see when you say you wear the Crown
Make sure you know it is profound
In case it sounds like a mystery
I'm talking about our story

It can made Akhnaton nod to you
It can make Nefertiti beckon you
With the Crown you will begin to glow
When its secret you begin to know

Next time you feel like you're in a rut
Go see the mighty kingdom of King Tut
It will blow your mind no doubt it's true
'Cause guess what King Tut looks just like you

You were Cleopatra Queen of the Nile
The sun would wink when it saw you smile
You were the Hannibal of the history book
And the earth would tremble at your very look

You were the builders of the pyramids
You were the face upon the Sphinx
You rode on the Nile in grace and style
Look at yourself today and think

See the hieroglyphics upon the wall
Like the dancers on the floor they will not fall
If you take one look it will astound
And then you will see who wears the Crown

Chorus

Stevie Wonder –
I do recall so very well
When I was just a little boy
I used to hurry home from school
I used to always feel so blue
Because there was no mention in the books we read about my heritage
So therefore any information that I got was education
Bums, hobos at depot stations
I would listen with much patience
Or to relatives who told the tales that they were told to pass ahead
And then one day from someone old
I heard a story never told
Of all the kingdoms of my people
And then how we fought for freedom
All about the many things we have unto the world contributed
You wear the crown

We wear the Crown
We wear the Crown

It's not Star Wars, it's not Superman
It's not the story of the Ku Klux Klan
The Crown will appear in the G.B.E.
But it's never seen on your T.V.

It's in black and white in your gold mind
A picture so old it defies time
Alex Haley drew it in his book
It's what Kunta kept in his other foot

Ghana Songhay and old Mali
They are the roots of your own family tree
Kingdoms so vast and knowledge wise
They removed cataracts from human eyes

And yet today some refuse to see
And live in fear of their discovery
Now in fourteen hundred and ninety-two
Columbus sailed the ocean . . . true

But years before in Alkebu
A ship set sail with a chocolate crew
2,000 years before Columbo came
The Olmecs paid tribute to their fame

Stone heads with faces eight feet high
That the Hulk could not lift to his thigh
Though the facts historians avoid
First to arrive was the Africoid

It may shock the House and Shockley, too
And if you're not prepared it may shock you
While some had doubts that the world was round
In America guess who wore the Crown

When you wear the Crown you will not need
To smoke, to coke, to dust or speed
With the Crown you can become the high
And you will make it if you try

But don't you ever forget what it will take
To wear the Crown you cannot fake
If you gonna lead you got to be a king
And give the world your everything

Or be a man like Malcolm X
And demand for all the very best
Or conduct a railroad like Harriet
We all owe her a lifetime debt

If you gonna fight don't do it free
Make 'em pay to see just like Ali
Or sing like Ella and make them guess
Is it you or is it Memorex

If you play a sport become number one
Like Joe Louis and Jackie Robinson
Make Doctor "J" your shining star
Shoot like Magic, dunk with Jabbar

Or if you can write then write some books
Like Langston Hughes or Our Miss Brooks
And if you think you're smart
Don't deceive us be an Imhotep, be a genius

And don't let anybody confuse the fact
You don't wear the Crown just because you're black
Everybody in the world has a Crown and place
That becomes their culture and their face

And so it is, we will not deny
Our history or buy the lie
We have no claim to be renowned
When we were first to wear the Crown

Chorus

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Black Bull Music
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THE CROWN

SHADES of BLUE

Fifteen years ago, Britain was famous for its women singers. Dusty Springfield, Sandie Shaw and Petula Clark made bright ballads and had famous hairstyles.

Later came British blues belters like Maggie Bell and Fleetwood Mac's Christine McVie.

In 1983 a new generation of women is emerging, a generation of individual singers who combine blues and pop into their own individual styles.

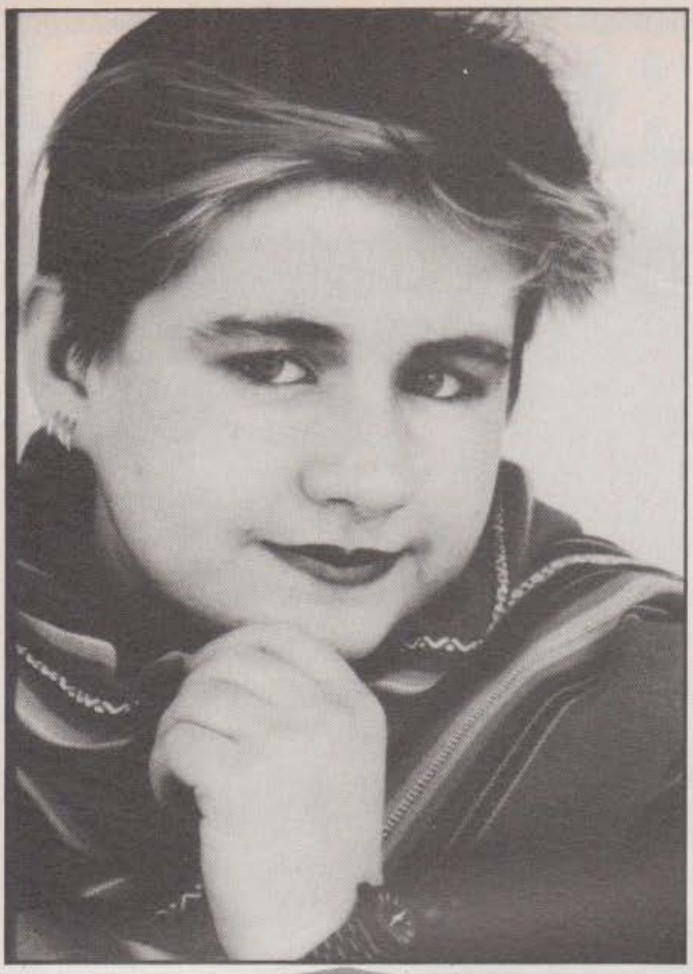
Alison Moyet, Helen Terry, Sade Adu and Carmel are all singers – interpreters of song. They are all also *characters*, each with an independent voice and obvious personality.

Alison and Helen are big women with big voices, both blessed with the human touch of the blues.

Sade Adu projects a slinky and sophisticated cool while Carmel whips up a subtle and jazzy storm.

The four are not a group of a movement. There are other fine British singers as well. But these four are forging their own styles now from the best of the past.

Could another golden era start here?



HELEN TERRY

Since Helen Terry met Boy George she's seen precious little of everyday life.

Beautiful boy Marilyn introduced the pair at Heaven, London's gay nightclub. George promptly invited Helen to sing on his third stab at chartdom, 'Do You Really Wanna Hurt Me?'.

For George, the rest is history. For Helen, the last 15 months have been spent on a whirligig of tours and studios.

She's progressed from the background vocals on 'Hurt Me' to the tough wailing of 'Church Of The Poison Mind'.

Two weeks ago, at *The Midsummer's Night's Tube*, George invited her to become a permanent member of the newest most successful band.

Now Helen is contemplating a solo career. "If it really takes off, I'll have to leave Culture Club . . . " she muses.

Helen Terry taught singing at a Youth Club in Deptford and at Lewisham Academy of Music until she went to Heaven. She was earning about £50 a week.

Before George's call-up, she'd endured a variety of jobs to keep her off the dole.

"I'd written plots for comics and been a session singer until I couldn't stand singing about Hotpoint irons any more . . . I don't really like working for other people."

'Hurt Me' was recorded on Helen's birthday, the May before last. When it was finally released, Ms Terry found herself on *TOTP* and then on a spiralling series of Culture Club tours.

"I'm the only girl, surrounded by 26 men," says Helen. "Sometimes I forget and end up thinking that I'm one of them . . . "

Helen is moving into a flat converted from classrooms in an old secondary modern. She's buying the place and becoming a proper grown-up. She sounds a trifle dismayed by adulthood and a touch nervous about her solo career.

"George is more confident about it than I," she laughs. "I'm like a lapsed beatnik, I don't have George's drive. He's giving me enthusiasm tablets."

Helen is currently balancing recording offers and plans to begin work on an album in December. The record will be a collaboration.

"I've written about ten songs and George writes songs like other people have hot dinners. He's always calling me up and singing me new ones down the phone . . . He's also got a marvellous commercial instinct, unlike me."

While George's sweet voice leans toward Philadelphia soul, Helen's roots are in R&B and the singing of Stevie Wonder and The Staple Singers.

"In America they couldn't work out why I wasn't American instead of from Essex!"

Helen loves working with George of whom, she confesses, she's "very fond".

"We do gell, which is actually rare for two voices. We have a duet on the new album and some scat singing.

"I'm five years older than George so I've got a tougher, louder voice. But his voice has developed incredibly over the past year. Our voices are a good mix, like Marvin Gaye and Tammi Terrell, if I dare say it!"

Now Helen's work on Culture Club's backing vocals has been rewarded with full membership of the Club, she and George intended her singing to be known in its own right.

"We want to re-establish girl singers. I think the next couple of years could see the emergence of a school of British girl singers like there was in the '60s with Dusty Springfield, Sandie Shaw and the rest."

If such a school *is* established, Helen will be one of its star pupils.

Mark Cooper

CARMEL

This time last year, Carmel was a name to drop. Now she's a name to rave about!

With her gospel-steeped single 'Bad Day' climbing the charts, Carmel is about to transfer from cult status to the big time. On her own terms.

Carmel is a singer *and* a trio. Her voice is the product of classical training (now abandoned) and a love of all kinds of fierce and passionate singers, from Queen of Soul Aretha Franklin to Queen of Gospel Mahalia Jackson.

"I love passionate singing," she says. "I love the power of Aretha Franklin . . . and I love gypsy singers; often their voices are very rough and untrained but they sing from the throat with raw emotion . . . "

Scunthorpe-bred Carmel met up with associates Jim, bass, and Gerry, drums, when she moved to Manchester. They played small clubs and released a mini-album on Red Flame Records last summer.

Songs like 'Storm' and her reading of 'Tracks Of My Tears' brought Carmel to the attention of ABC's Martin Fry. The trio supported ABC's giant tour, which Carmel describes as "good experience but very boring".

The tour did give her a liking for large venues. "I like a lot of room onstage," she says, "I like to move about and relax."

Carmel is a loud singer. She can fill large venues and whip up a storm. Now the trio are expanding their sound with some additional musicians, a few back-up singers, a percussionist, and organ player and so on.

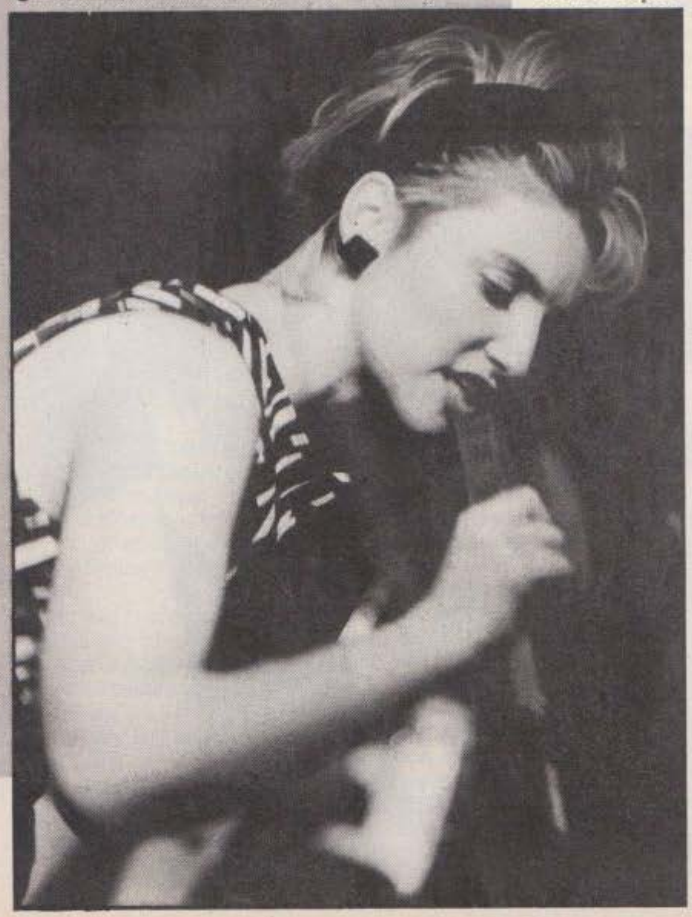
The three practise every day in Manchester and work up their material while jamming. 'Bad Day' was the product of "four or five days knocking our heads against a brick wall wondering why the idea wouldn't quite work . . . "

In the end, they got it right. Now they'll have to get used to attracting more than a cult audience.

"We do tend to attract a very modern-looking audience," says the lady. "We try to look as neat as possible but I'm just not the neatest of women. I'm not intimidated. I'm more worried about playing a good gig . . . "

With Carmel, music comes first. Listen to her. She can stop you having a bad day.

Mark Cooper



SADE

Nigerian Sade (say it Sharday) Adu has only been singing for a couple of years but now she and her four-piece band – also called Sade – have been signed by RCA Records for a Queen's Ransom.

Sade used to sing in a seven-piece funk band called Pride but for now they've slimmed to five and moved from funk to a cool pop/soul combination.

"You could call our music soul, but not in a retrospective way. Of course you've got to be aware of the good things you've grown up with but you have to absorb what's around you now."

Sade moved over to England from Ibadan in Nigeria with her parents (her father being Nigerian, her mother English) when she was four and eventually moved to London.

After leaving school she got a degree at St Martin's College of Fashion before moving onto modelling and – finally – singing.

Although Sade lists amongst her favourite singers such greats as Billie Holliday, Aretha Franklin, Ray Charles and Michael Jackson, she also has great admiration for the English faces now emerging on the pop scene.

"Two years ago if somebody had asked me which British female vocalist I liked I probably wouldn't have known who to say, but girls like Helen Terry, Alf and Carmel are really good singers and that's encouraging.

"Hearing them is like a breath of fresh air."

Sade doesn't see herself though as being in competition with the others.

"I don't feel that any other singer is a *threat* to me because, like the others, I've got my own voice. Mine's much softer than someone like Alf's for instance."

Now that she's signed her name on the dotted line Sade is keen to get on with making a record – "to back up all the groundwork we've been doing."

As yet there's no definite choice, though one possibility is the abrasive soul/funk of 'When Am I Gonna Make A Living?'.

And the answer to that lies squarely in her capable hands.

Paul Simper

ALISON MOYET

Now that Alison 'Alf' Moyet has established herself with Yazoo, she's striking out on her own.

While still Vince Clarke's partner, Alison made two solo TV appearances, the first backed by a jazz orchestra, the second by an R&B band.

The results showed that Alison was as at home amongst blues classics as she was lending her heart to Vince's boppy synths.

Now established as a songwriter (she wrote Yazoo's last hit 'Nobody's Diary'), Alison already has the most respected new voice in Britain. Ask Boy George or her sister singers.

"I'd rather do a good song than sing a song just because I wrote it," Alison has said. Like all true singers, her loyalty is to the song.

She will soon be recording a solo album for CBS. With one foot in the blues and the other in the charts, Alison should bring us the best of both worlds.

Mark Cooper

SINGLES

Reviewed by Max Bell

PRINCE LESSA LASSAN
Djalenga (Swahili)
The first four-cut release on Robin 'M' Scott's Swahili label is a delight. Three different Kenyan High Life bands contribute but Prince Lassa's song is a good place to make a start.

All the ingredients that make African pop so exciting are here, from the infectiously bubbling guitars and swooping horns to the punctuating riddims. A joyful noise guaranteed to freshen up the most oppressive heat.

THE WEATHER GIRLS
It's Raining Men (CBS)
This has been around the clubs for aeons now but a sudden upsurge of interest in Boys Town gay funk has given The Weather Girls a chance to hit in our straight charts.

The song itself is explicitly sexual disco and isn't particularly new – Labelle were mining this vein ten years ago. Nevertheless it enables you to get soaking wet in the privacy of your own home. Good stuff.

FRIENDS AGAIN
Sunkissed (Phonogram)
Very pleasant indeed as John Peel would say. Friends Again (Scots lads) opt for a different class of pop music to the norm. Theirs is based on sultry vocal arrangements, Doobies styled acoustic guitars and a killer tune with a sting in the tail.

More stylish than fashionable, it deserves a wide hearing. 'Sunkissed' is produced by Bob Sargeant too so it sounds immaculate.

RICHARD THOMPSON
Wrong Heart Beat (Hannibal)
Thompson is an indispensable figure to many and an acquired taste to most. He's certainly a survivor with a reputation for emotive phrasing and guitar wizardry that ensures him good reviews without the bonus of pop success.

I doubt if this song will alter his status; he'll always be a craftsman with a devoted audience. A shade too laid back to stand out, though the natty guitar bridge had me flipping it over a few times.

THE GLOVE
Like An Animal (Wonderland)

At last, the long awaited fruits of collaboration between Banshee Steve Severin and Cure-man Robert Smith. And 'Like An Animal' is worth the candle. Severin's melodic, driven bass and Smith's scratch guitars result in a song that crosses the suppleness of leather with the bite of a knuckle sandwich.

The beat grows and grows and guest vocalist Landry (a great dancer) injects the appropriate level of controlled schizophrenia into the lyric. It's menacing, like a heavy metal version of Clare Grogan.

Animals and creatures, what a furry summer this is turning out to be. Glove it.

PATRICK GAMMON
Do My Ditty (A&M)
A song about a queen, and I don't mean Elizabeth or Victoria. Mr Gammon's rap is as camp as a row of tents and what do you know, it's also a shiny club classic with a funky punk backbeat. Buy it for your next party.

DREAMS
17 Electric (Look Out . . .) (Ariola)
As synthetic, computerised pop goes this is fine. It's as accessible as Bucks Fizz but not as sophisticated as Abba.

Master twiddler Tony Visconti mixed in the magic ingredients that give Dreams their cutting edge. No nightmare but a fat ray of neon and plastic that puts the artifice into art.

JOAN JETT AND THE BLACKHEARTS
Fake Friends (MCA)
Joan protests too much for my liking on this leathery heavy metal rocker. The Blackhearts' gutsy noise drives her into a rage and me up the wall. Nothing much going down with the guitar solo and Ms Jett is no great singer. With friends like this . . .

ANNABEL LAMB
Riders On The Storm (A&M)
It takes some nerve to try to tackle The Doors' classic tale of murderous isolation, but Annabel Lamb manages to do the song justice. Ray Manzarek, The Doors' original keyboard player, helps out to give the song its authentic melody.

The Lamb girl singer, who looks like a replicant, can't be far away from success anymore. Memorably chilling.

JOE JACKSON
Cosmopolitan (A&M)
Joe's 'Night And Day' was one of the revelations of last year, a pure distillation of black and white sophistication.

This, the theme from the up-and-coming *Mike's Murder*

LIKE AN ANIMAL

One mile in the air that's where she lives
Her body looks so thin and pink and small
Dropping eggs from nervous shaking hands
And swallowing her fingers as they fall

Two people dance on the edge
Three of us push them away
There's nowhere to go, we're all in this
But nothing can hurt us at all

Fight her all you want you'll never win
Couldn't we just once leave her in bed
Let the dry air cut her happy throat
Hide her heart and lose her happy head
First I was a murderer then I was a saint
Now I live on stolen time
Twist and run like paint
Like an animal

Tuesday in the sun, nothing could be worse
Not now, not ever, not anymore
Like an animal
Just like an animal
Like an animal
An animal
Like an animal

Words and music Steve Severin/Robert Smith
Reproduced by kind permission Dreamhouse/
Chappell Music/APB Music Ltd
On Wonderland Records

THE GLOVE

movie, continues to explore Joe's fascination with wee small hours pop jazz. Jackson makes the most of his vocal strengths and leaves plenty of space for his fine group to toughen up the rhythm. Bound to break through in America again where Joe is now a celebrity.

MADNESS
Wings Of A Dove (Stiff)
The one we've all been waiting for, yes? The new improved Maddy Boys soar off on a delightful tangent, crossing over their Camden Town roots to accommodate Afro horns, a Pentecostal church choir and some delirious Trini steel drums. They said this was going to be uplifting and it is – religious even.

How the Born Again Soul Boys have prospered. Good old Madness, they'll be socking it to the Yanks when this is number

NEW EDITION
Popcorn Love (London)

Yeuk! I agree with WC Fields, never work with animals or children.

This bunch are too cutesy and artifical by half. Their songs are too derivative of the Jackson 5 and I could only take *them* in small doses.

'Popcorn Love' is an utterly horrible little playground song. The fact that so-called credible funk producer Arthur Baker mixed it doesn't make me feel any more charitably inclined.

Candy and popcorn is what little boys are made of these days. Only those with a terminally sweet tooth need investigate.

ALBUMS

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

ZERO COLD TEPID WARM HOT TOO HOT

JOAN JETT AND THE BLACKHEARTS
Album (MCA)
If this record carried a government health warning, it would be 'Middle Tar'.

That is to say, it neither offends nor infects.

Joan Jett checks in where Status Quo meets Blondie, occasionally lapsing into direct imitation (check out 'Handy Man', a dead ringer for Debbie's 'Union City Blue').

What's lacking is the bubblegum raunchiness that made 'I Love Rock and Roll' such a winning anthem.

The 11 tracks trot steadily along and 'Why Can't We Be Happy', the album's one downbeat tune, serves only to remind me of the end of a party – anti-climatic and depressing.

As for the rest of the material, bits are beaty but seldom bouncy. Ms. Jett does try to inject some vocal flavour, but the songs, mostly co-written with manager and mentor Kenny Laguna, let her down.

Sure, I love rock and roll, but put another dime in the juke-box . . . PLEASE!

Ursula Kenny

AFTER THE FIRE
Der Kommissar (CBS)
Another of those English bands who're big in America and mean zilch in their homeland.

And it's easy to hear why on this compilation album.

Falling somewhere between light entertainment and attempted drama, these songs don't have a hook to hang on to or much of a leg to stand on.

You'll find steady beats, heavy guitars and catchy choruses – ATF fasten their safety belts and take no risk.

The only track I found stimulating was 'Joy', a riproaring synth instrumental in Rick Wakeman's epic style of yore.

Other than that, all pretty standard – and nothing to write home about. But do you need home when you're 'big in America'?

Debbi Voller

ALAN VEGA
Saturn Strip (Elektra)
He used to be one half of New York duo Suicide, whose garage-band electronic doodles made them popular with the NY new wave crew.

Now he's got his own band, the music's more mainstream and he's big in France.

He sounds like The Doors' Jim Morrison, all-American menace and so-o-o-o 'wasted'. This is wipeout style.

There are only two tracks which link with what he got up to in the past and they're the best songs on the LP.

'Saturn Strip' and 'Wipeout Beat' are genuine electro-throbbers in which Vega's highly stylized 'I'm so weird, man' mood seems to gell with what's going on in the background.

Otherwise this is a rather dull affair. Less of the rock 'n' roll flash next time, please.

Ade Morgan

Marc: Catch a falling star? Pic: Paul Slattery

Tainted Torment

MARC AND THE MAMBAS
Torment And Toreros (Some Bizzare)
Marc Almond occupies a unique place in pop, that of the true individual.

He's gone his own way throughout his career, steadfastly ignoring criticism.

The Mambas latest LP continues Marc's soulsearching and he'll have to take more stick. In places this is distinctly dodgy.

Tracks like 'Catch A Fallen Star' are hopelessly self-indulgent, overblown and drawn out.

So it only seems fair to say that the good tracks on the album represent the very best of Marc.

'Black Heart', 'Gloomy Sunday', and 'My Former Self' are all truly magnificent. All three manage to stir up all sorts of strange emotions and fears, inspect them, then fling them away.

And his voice? Yes, the cracked notes are there, so's the slight whining on the longer songs.

OK, Marc's faulty, but at least he's human and, in a world full of mechanical rock stars, that's what we desperately need.

Marc Almond is to plastic pop what John MacEnroe is to Wimbledon. LIFE

Paul Bursche

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Which Magazines do you buy .....
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LOVERBOY
Keep It Up (CBS)
This is the king of music that floods the American airwaves and charts, engulfing both like a tidal wave. Some may say this is 'a bad thing', but I kinda wish it would catch on a little more over here.

It would make a welcome change to most of the electro-pop twaddle that we're fed on *TOTP*.

Loverboy's material is difficult to pin down. It's too lightweight to be called HM, but too metallic to be labelled pop.

The single 'Hot Girls In Love' simply swaggers out of the speakers and for forty minutes we're treated to some stadium rock at its finest/most obnoxious (delete to taste).

Bands like Loverboy, Foreigner and Journey form the pop mainstream over the water. And it's albums like 'Keep It Up' that shows just how much we're missing over here.

David Ling

CHAZ VANKEL
Chaza blanca (A & M)
The neatest way of labelling ex-Blockhead Chaz Jankel is to say he sounds a lot like Robert Palmer.

Jankel's second solo outing consists of Palmer's kind of cool, sophisticated funk.

It's all very clever, but a bit too slick for my own taste.

A winner at disco's for the over 25's and a juicy little titbit for the American market.

Maureen Rice

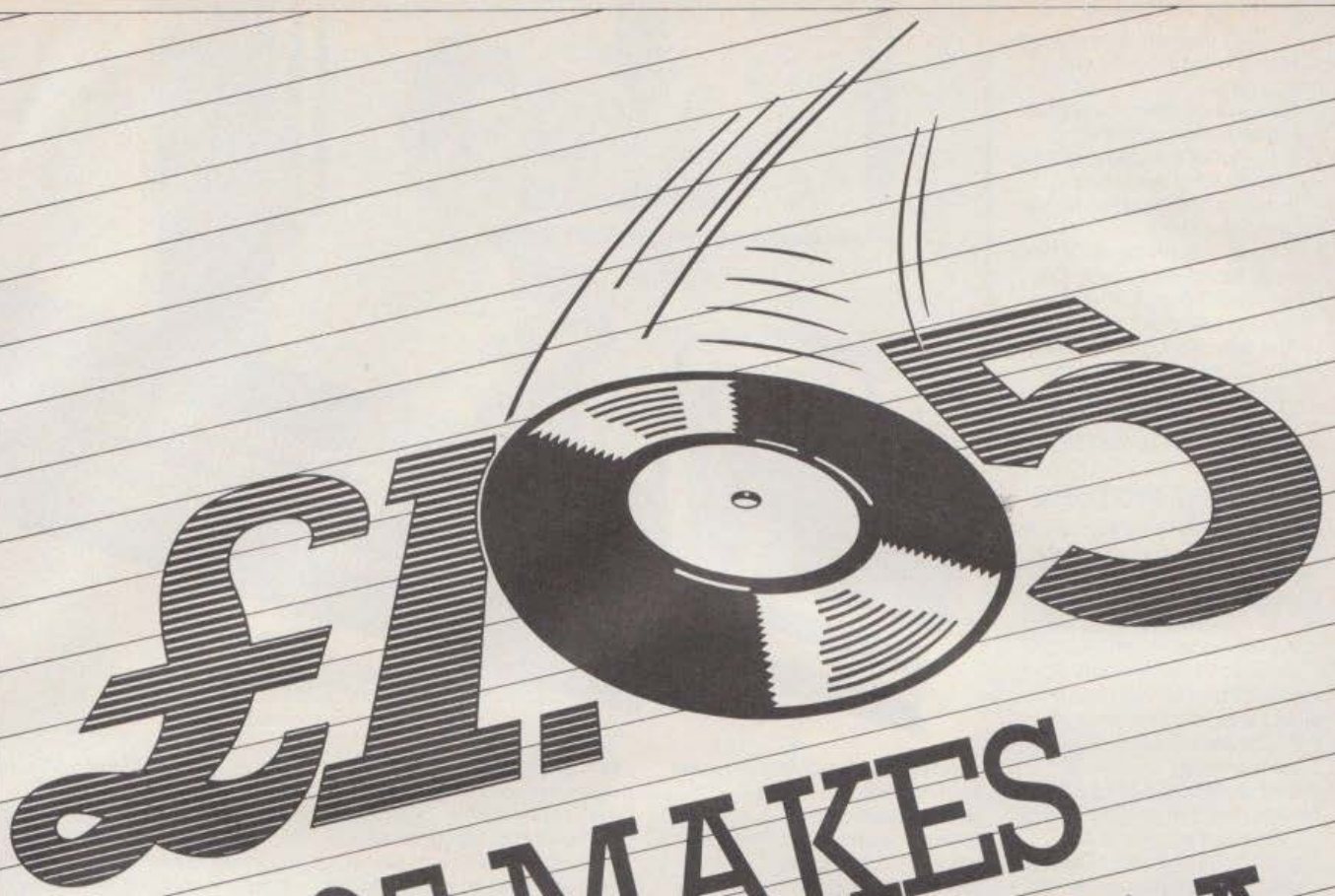
CARLENE CARTER
C'est C Bon (Epic
Carlene Carter is a beautiful woman with a wonderful voice . . . *but*.

Nearly all the songs on this album are second rate, musically and lyrically, and a potential power house like Carlene deserves better.

If she'd just give her raucous sense of humour a free-er reign, and maybe get Elvis Costello in as co-writer/producer . . . Now, that *would* be something to write about.

Meanwhile, CC stays in the second division. She's been there too long.

Maureen Rice



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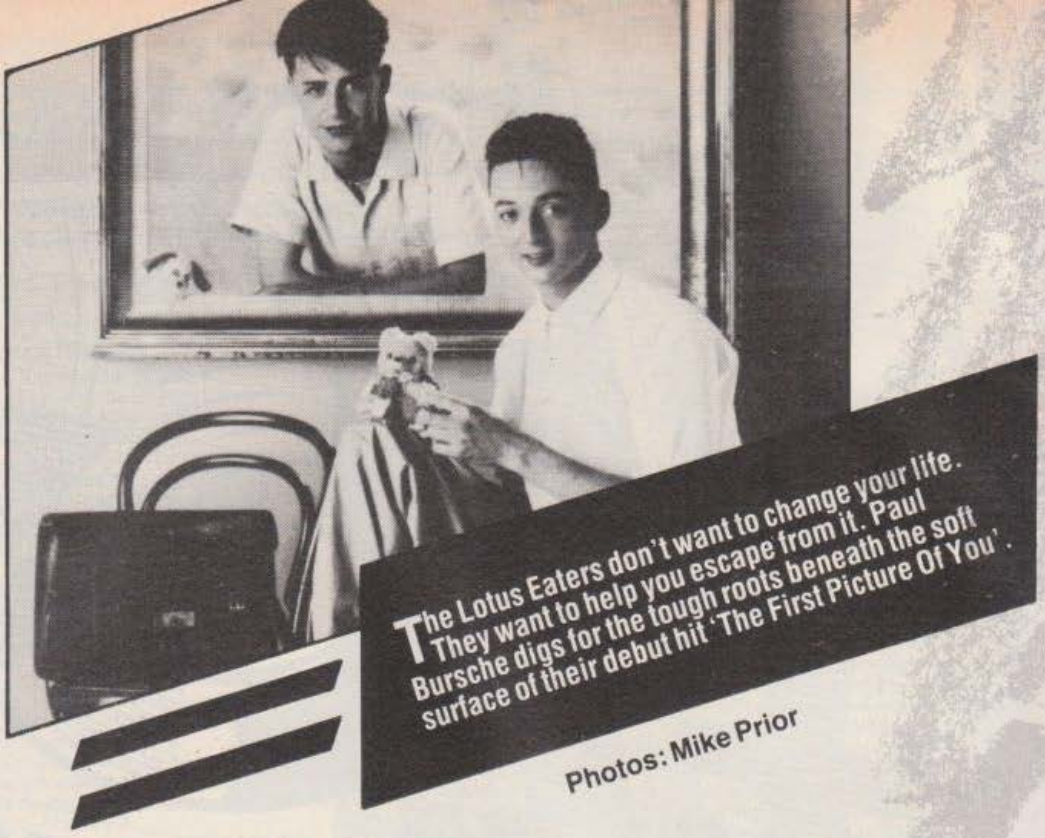

The Lotus Eaters don't want to change your life. They want to help you escape from it. Paul Bursche digs for the tough roots beneath the soft surface of their debut hit 'The First Picture Of You'.

Photos: Mike Prior

FURRY FRIENDS

Jerry Kelly said a few weeks ago in *No. 1* that he liked the small things in life.

No surprise, then, to see him come wandering into the photographer's studio clutching two small, furry teddy bears.

Is this part of the lifestyle of a modern pop star?

"Oh no," claims Jerry. "These were given to us by some girls when we did *Top Of The Pops*. They're great, don't you think?"

And they are. Later on, Jerry insists on them being in some of the photos as a show of thanks to the girls.

This says a lot about The Lotus Eaters.

THE FIRST PICTURE

The Lotus Eaters spring from the fusion of two Liverpool groups, The Wild Swans and The Jazz Babies.

The Wild Swans, Jerry's side of the marriage, made the acclaimed 'Revolutionary Spirit' in 1981. Peter Coyle, on the other hand, never made a record with The Jazz Babies.

He describes The Lotus Eaters' sound as basically Wild Swans "with me singing on top."

bands in Liverpool now who are starting to sound like us."

seem to enjoy.

"Oh, the company have been great," admits Pete. "They've

and all that sort of thing. We got these given to us there." He waves the teddy bears around

Mad hats and superstars come out in the midday sun for a No.1 fashion special

looked as cool as the cucumber sandwiches, sunbathing out on the fire escape in dark shades, till finally we're ready to roll and the kettle's on the boil.

Tea's up and we're away . . .

TITFER TAT

HATS ON left to right, **Marilyn's baseball cap** from New York decorated with stickers from Paperchase. **Sarah's baseball cap** discovered under her bed! **Lloyd's Panama straw hat** with striped band from The Big Apple, £18.50. **Sam's red creation** by Dann-i, £12. **Kirk's brown Dobbs hat** from The Big Apple, £19. **Cheryl's black hat** from Miss Selfridge with added lace, topped by a brown straw hole hat from P.X., £12. **Sunshine's silk 'Cocktail Hat'** by Viv Manning, £80.

HATS OFF left to right, **black Billy Jack** with patterned band, Laurence Corner, £18.90. **Red straw brim hat,** World's End, £5. **Straw baseball cap,** Big Apple, £4.99. **Green Jump Up cap,** Laurence Corner, £5.88. **Beige Bombay Bowler,** Laurence Corner, £18.76. **Checked cap,** Laurence Corner, £8.63. **Blue Gaucho hat,** New Masters, £10. Large coloured **straw Mexican hat,** Laurence Corner, £4.89. **Denim Buffalo Soldier cap,** Big Apple, £7.50. **Straw bowler with feather,** Big Apple, £3.99. **Brown and white checked cap,** PX, £8. **Black leather cap,** Big Apple, £16.50. **Green straw hat with buttons,** PX, £18. **Furry Davy Crockett hat** with tail, Laurence Corner, £7.91. **Orange straw cowboy hat,** P.X., £18. **Blue Straw Buffalo hat,** Worlds End, £15. **Grey hat** by Sunshine's foot, Laurence Corner, £19.83.

HAT HUNTING:

Laurence Corner Him & Her Boutique, 126-130 Drummond Street, London, NW1. **New Masters,** 336 King's Road, London SW10. **PX,** 57 Endell Street, Covent Garden, London WC2. **The Big Apple,** 130 Acre Lane, Brixton, London SW2. **World's End,** 430 King's Road, SW10. **Dann-i,** contact 01-221 6023. **Viv Manning,** contact 01-359 7920. Mail order available from most shops, check first for details of packing and postage.

Photograph: Mike Prior

Researched by Debbi Voller

Cavalier Rosies — but the thorns got in my soul
Chocolate box intention — but a bitter taste left me cold
Take a little something — a present clouds the past
Traded our emotions — it couldn't last, wouldn't last at all.

Chorus
And though you didn't say I knew you'd swim away
Fine time for hook and line
And though what's done is done, I know my right from wrong
Prime time to cast me down

Bitter suite decision — sofa so good the day we met
Eye for eye collision — pillow talking only pillow talking
Matinee romancing — the bait is set, the net is cast
Cheated our emotions — it couldn't last, wouldn't last at all

Repeat chorus

PRIME TIME

And words are words that's all
I'm going to stand or fall
Prime time for hook and line — don't you swim away

Prime time for the hook and line
Prime time for the hook and line
Prime time for the hook and line
For the hook, for the hook and line

Line by line adventure — a prime time for the hook and line
Cast away in pleasure — a prime time
Curtain razor tension — a prime time for the hook and line
Wasted our emotions — a prime time

Words and music Haircut One Hundred
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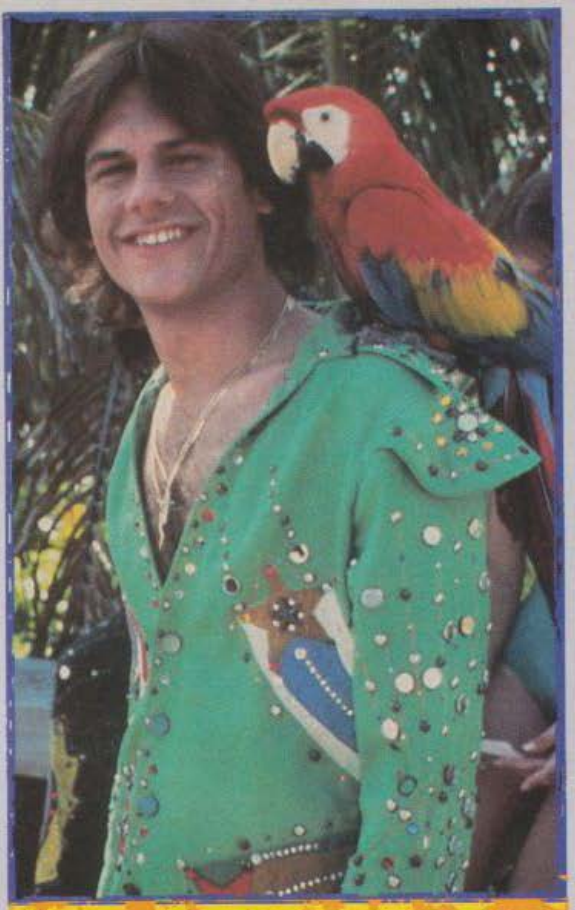
Morrison Music Ltd
On Polydor Records

HAIRCUT ONE HUNDRED

Photo: Claudine/Martinet-Riley



K.C. And The Sunshine Band

Everybody wants you
Everybody wants your love
I'd just like to make you mine tonight

Na na na na na na na na na na na
Baby give it up
Give it up
Baby, give it up
Na na na na na na na na na na na
You've got to give it up
Give it up
Baby, give it up
Give it up
Got to give it up

GIVE IT UP

Give it up
Got to give it up

Give it up
Oh got to give it up
(Give it up give it up baby, Give it up)
Give it up
(Give it up give it up baby, Give it up)

Words and music Harry W. Casey & Deborah Carter
Reproduced by kind permission CBS Songs Ltd
On Epic Records

THE FACE OF Robert Marlow

There must be an easier way of starting a career than doing a song based on an Oscar Wilde novel. After all, the guy ended up in Reading Gaol. But when you're part of the Basildon mafia, you get to learn how not to be refused. Martin Townsend meets the latest import from the wilds of Essex.

Fresh off the same Basildon to London train as Depeche Mode and Yazoo before him, 21-year-old Robert Marlow is in town to promote his debut single 'The Face Of Dorian Gray.' This is the first release from Reset, the record company set up by ex-Yazooer Vince Clarke and his co-producer Eric Radcliffe.

Dapper in a pink T-shirt and white yachting shoes, with floppy blond hair, Robert looks an unlikely member of the Basildon Boys Brigade – but that's where he first met Vince Clarke.

"It was Alison Moyet (Alf of Yazoo) who gave me my first chance in music, though," says Robert. "She had a punk band in mid-'77 called The Vandals. Basically they were a bunch of three girls who used to stand round in car parks and things, with their friends, and sing songs.

"They went round telling everyone they were in a band and eventually they got booked to do a gig at the Grand Hotel in Southend. They got really excited," he laughs, "till they remembered they hadn't got a backing band or anything!"

Undettered, The Vandals 'borrowed' a drummer from another Basildon band called The Spurts and recruited Robert on guitar.

"So I went along," says Robert, "and we practised in a youth club for two nights before the gig, then went on.

"I'd never used a big amplifier before – I only had a little three-watt practice amp at home – and when I plugged in on stage, it went WAAAAAAH!!" (Robert falls off his seat at this point in a rather over-the-top impression of feedback.)

"Anyway," he says, regaining his seat, "only the first three rows really heard the gig, but I was really pleased cos someone spat at me! I thought: this is it!"

The Vandals continued, on and off, for about a year, until Robert bought himself a synthesiser on HP and formed a new band called The Plan – with Vince Clarke on guitar.

"Our first gig was booked for the first of the first, 1980 – the beginning of a new decade! But there was a fight at the venue the week before, and it was cancelled. . . "

After The Plan folded (groan . .) Vince Clarke zipped off to form Depeche Mode, most of whom were old friends of Robert's.

"I went to school – Nicholas Comprehensive in Basildon – with Andy Fletcher; and I was in *My Fair Lady* at school with Martin Gore. I played the guy who falls in love with Eliza Doolittle after she becomes cultured, and Martin Gore played a costermonger. He had to sing: *'oh, wouldn't it be luverleee!'*."

With Vince plotting world domination with the Mode, Robert went off to study drama at Southend Art College and formed another fairly short-lived band called Film Noir.

"We sounded a bit like early Bauhaus," he says guardedly, "although I'm not keen on comparisons. We did a couple of gigs with Depeche Mode – in the Southend and Basildon areas – then split up."

Then came the big break. Robert decided to try a solo career, singing over backing tapes.

A gig organiser, impressed by the idea, gave Robert his £100 fee in advance so that he could make the tapes, and Robert zoomed Exocet-like to seek out his old mate, Vince.

They went to a studio in Romford with the unlikely name of The Lower Wapping Conker Company and recorded around 15 minutes of backing tapes. Robert used these for a couple of gigs supporting Huang (now Wang) Chung, then went back into the studio with Vince to do a recording of 'The Face Of Dorian Gray', a song Robert had written in Film Noir.

By this time – during what were to be the last few months of Yazoo's existence – Vince had decided, with Eric Radcliffe, to build a studio.

Robert: "Eric started work on the business/legal side of the project, then Vince said, If we're building a studio, why don't we form a record company and release Robert's record?"

And that's exactly what happened.

"'Dorian Gray'," explains Robert, "is basically a brief synopsis of the Oscar Wilde novel." (About a corrupt young man who stays young while his portrait, locked away in the attic, becomes old and wizened – literary editor).

"I was inspired by the TV productions of Wilde's *The Happy Prince* and *The Selfish Giant*. I like the childishness, the innocence of the stories, coupled with the deeper moral meanings."

Robert's currently working on further material with Vince: "I write the material," he says, "then Vince reduces my ideas to digital form and programmes them into the Fairlight computer."

Quite a partnership – it's what you might call the Basildon Bond. (I wish I'd thought of that! – Oscar.)

Photo by Paul Monroe

Wanna know something?

Got a pop poser that's keeping you awake? well you can rest easy after sending your musical query to: Wanna Know Something, *No1*, Room 2614, King's Reach Tower, Stamford Street, London SE1 9LS. We'll track down the facts for you . . .

Questions answered by Huw Collingbourne

While watching Culture Club on *A Midsummer Night's Tube*, I heard Boy George singing a song called 'Mister Man'. I'd like to know if this is available on 7" or 12".
John Moss's Drumsticks.

'Mister Man' is not available on a record of any size or speed – *as yet!* However, Culture Club have recorded the song and are probably going to include it on their forthcoming album 'Colour by Numbers', which is due for release in mid-October. So keep your drumsticks crossed!

Could you tell me what has happened to Adam Ant? I thought he was meant to be releasing a single in June but I've heard nothing so far.
Katherine Bird, Edinburgh.

Adam returned to Britain at the end of May following an exhaustive tour of the USA. At the moment he is writing and recording material for a forthcoming album and singles. He has been doing some work with Phil Collins, who has been producing and drumming on some tracks with him. There is, as yet, no definite date for the release of a new single, but rumour has it that we can expect something to appear in September.

Adam, overjoyed that someone remembers him

Can you tell me how to get in touch with the Tears For Fears Fan Club, please.
Mark Williams, Pontypridd.

The address to write to is: Tears For Fears Fan Club, P.O. Box 77, London, SW4 9LH. As always, when writing to a fan club you should enclose an SAE for them to reply to you.

Did The Thompson Twins record any records before there were only three of them?
Alannah's Hatband, Surrey

Yes, they recorded no less than five singles and an album. Originally The Thompson Twins were a four-piece (Tom Bailey, Peter Dodd, Chris Bell and John Roog) who released their first single, 'Square and Triangles', in April, 1980. They followed this with 'She's In Love With Mystery' in September '80, shortly after which they expanded their line-up to seven (the original four plus Joe Leeway, Matthew Feligman and Alannah Currie). In this form the group released three singles, 'The Perfect Game' in January '81, 'Animal Laugh' in June '81 and 'Make Believe, Let's Pretend' in September '81. They also recorded an album called 'A Product of', which was released in June '81. The first release by the present three-piece line up was 'In The Name of Love' in January 1983.

One of my mum's friends has a record called 'Benny's Theme'. She reckons it's done by Benny out of *Crossroads*, but I think it's probably somebody doing an impression of him – I don't think actors on TV are allowed to make records because of their contracts.
Elaine Winters, Eastbourne.

The record which you mention was in fact recorded by Paul Henry, the actor who plays Benny in *Crossroads*. It was released in 1978 and got as high as number 39 in the charts.

Paul Henry subsequently brought out another record called 'Waiting At the Crossroads' but this failed to achieve such dizzy heights of chart success.

Television actors are not normally forbidden to make records, providing that they do not infringe copyright which may be owned by the TV company. In fact, a number of other actors from *Crossroads* have also released singles. Most notable are Noele Gordon's heart-rending flop double A-side 'Goodbye/After all these Years' which attempted to cash in on public grief at her character Meg Mortimer's departure from the series; and the Number Two hit by Kate Robbins with 'More Than In Love' in 1981 at a time when she was supposed to be having a torrid affair (in the series, not in real life, of course!) with *Crossroads* manager Adam Chance. *Crossroads* was also responsible for premiering Stephanie de Sykes' 1974 hit, 'Born With a Smile On My Face' at a cabaret in the motel. Sorry you asked?

I've read in a couple of places that Limahl appeared in a pantomime a few years ago but I've never read which one it was. I think he played Buttons in 'Cinderella' which I saw in Blackpool.
Sally Wilkes, St. Helens.

Sorry, but you must have seen somebody else because Limahl acted in the chorus of *Aladdin* at The Grand Theatre, Swansea.

What did Limahl look like when he used to be Chris Hamill?
Jane, Holloway

Or, more to the point, what did Chris Hamill look like before he became Limahl? All is revealed in our pic. Looks pretty much the same if you ask me – a bit less hair dye, a bit more lip gloss, but apart from that, the same sultry eyes, peach-soft skin and sexy pout, *swoon*, excuse me while I just dash off and take a cold shower . . .

Limahl without the wig

I'm trying to find out the name of a David Bowie song which I like. It's got a line in it that goes: *"My heart's in the basement, my weekend's at an all time low."* Could you please tell me what the title of the song is.
Amanda, Huddersfield

The song you're thinking of is called 'Queen Bitch'. It is a track on the 'Hunky Dory' album (1971), though in its style and in its bi-sexual lyrical content it looks forward to Bowie's next album, 'The Rise And Fall Of Ziggy Stardust And The Spiders From Mars' (1972). The track re-appears as the B-side of the single, 'Rebel Rebel' (1974).

Where did Fish of Marillion get his name from?
Fish's-fingers, Camden.

He used to lodge with a Scottish landlady who charged 20p each time somebody took a bath, so, to make the most of his money he'd spend up to 3 hours at a time having a good soak. As a result his friends nicknamed him 'Fish'. His real name is Derek Dick. Which may be another reason why he changed it.

I read that Robert Smith of The Cure used to be in a band called The Malice. I've looked everywhere for copies of their old records, even in second-hand shops, but nobody seems to have heard of the group.
Peter Wisden, Sussex.

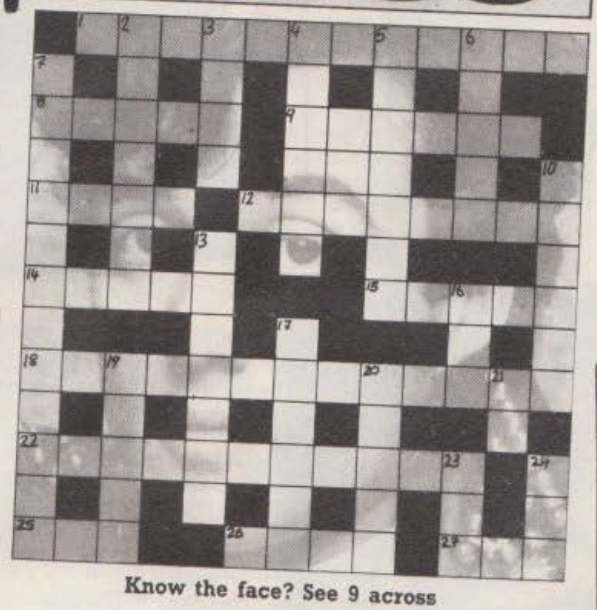
It's hardly surprising that you can't find any records by The Malice, because they never recorded any. In fact, The Malice was merely the name that The Cure went by when they were still at school.

Is Donna Summer married? If not, will she have me?
Rod Bradshaw, York.

Sorry but she's already been claimed. *Twice!* Her first husband was Helmut Summer and her present husband is Bruce Sudano. She has a daughter, Mimi from her first marriage, and another, Brook Lynn, from her second. So far there are no indications that she's looking for a third husband.

Donna Summer – just an ordinary housewife and mum

STAR CROSS



Know the face? See 9 across

ACROSS

1. Question from Eurythmics (4,4,4,)
8. John Oates's chum (5)
9. That boy from Wham! (6)
11. I can tell you're gonna cry/__ __ over me? (Paul Young) (2,2)
12. Drummer who was chucked out of the Beatles (4,4,)
14. Remember XTC making plans for this boy? (5)
15. F.R. David's flop follow to Words . . . (5)
18. Don't try to stop these boys (5,8)
22. Place you might meet Marillion? (6,5)
25. The way you talk and __ to kiss me (Elvis Costello) (3)
26. The language of love has left me stony . . . (Eurythmics) (4)
27. See 13 down.

DOWN

2. Long playing injury from Tears for Fears? (7)
3. The Man Who ____ The World (Bowie) (4)
4. In paradise with Martyn, Glenn and Ian? (6)
5. I dream to sleep, I sleep __ __ (2,5)
6. Ms. Cara (5)
7. Male Human Leaguer (6,6)
10. Remember that Stones album: ____ Fingers (6)?
13. And 27 across. Science girl did this to Thomas Dolby (3,7)
16. Mr. Vicious (3)
17. Alice __, Ms. or Mr? (6)
19. Kim Wilde's dad (5)
20. He's Fat and he's got a Band (5)
21. Too-Rye-Dexy? (2)
23. Rick Wakeman's old group (3)
24. A-E-A-E-I-O-U-U I Sometimes ____ (Freeez) (3)

LEAVE IT OUT!

There's something wrong with each of these lyrics. Can you spot it?

1. It's late, we're about to run out of cash/It's late, we gotta get home fast.
2. A lover and a writer/With my pen and electric typewriter.
3. I ain't been home all week/Or changed my mind today.
4. As the bus went by/I wanted to cry.
5. She rolled over Beethoven and she gave Paul McCartney back.

PUZZLE ANSWERS ON PAGE 42

URIAH HEEP 'STAY ON TOP' HOW DO THEY DO IT?

BRONZE

EASY. JUST KEEP MAKING SINGLES LIKE THE NEW ONE. THEN, FOR THE FIRST 10,000 BUYERS, THROW IN AN E.P. FEATURING 4 CLASSIC HEEP TRACKS. GREAT VALUE. TERRIFIC SINGLE. 'STAY ON TOP.' IT'S WHAT HEEP DO BEST.

WRITE ONE TO 1

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.

OUT OF THE HAT

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

1 NEVER STOP Echo and the Bunnymen
2 THE FIRST PICTURE OF YOU The Lotus Eaters
3 THE WALK The Cure
4 FORBIDDEN COLOURS Sylvian and Sakamoto
5 AFTER A FASHION Midge Ure and Mick Karn

Debbie Cathersides, London.

This week's coupon is on page 17.

What a ridiculous answer there was in *Wanna Know Something* when somebody asked about Jennie of The Belle Stars training as an opera singer!

What's so horrible about training operatic style? Once you've got some training behind you, you can sing all types of songs (pop, opera, etc.) and if you use all the right techniques you're very unlikely to lose your voice through constant use.

I'm a trained singer and I've never lost my voice through doing a lot of singing.

Paula Tompkins, Northwood Hills.

I wonder how the regulars at Covent Garden would react to Jennie's debut in *La Bohème?* Come to that, I wonder how the regulars at the Hammersmith Odeon would take Luciano Pavarotti shakin' it all about with The Belle Stars?

There's nothing new in the music scene today. All this funk and electro-bop was done to death years ago. As for the so-called new wave of punks and headbangers, what's the point of young people today trying to get into the same old things as their mums and dads?

With so little competition in the field, it's hardly surprising that DuranKajaCultureBallet-slop is sweeping the board. Where's the energy, excitement, rebellion? How will the '80s music be remembered? Answer: *it won't!*

Neil Zero, Bridlington.

Do you agree? See this week's POINTS question . . .

CLAIM TO FAME

This is a photo' of Steve Strange and me at the Camden Palace. I thought you'd like this one because all your other photos seem to be of people standing next to one another, but in this one you can see that Steve is begging me not to leave him.

Deb Thornhill, Hitchin.

Looks more like you're about to put him in a half-Nelson followed by a flying-spin and grobbit hold, in which case maybe you could send us a picture of you holding Mr Strange's grobbit?

If any other readers have pictures of themselves wrestling with the stars (or doing anything else, for that matter) why not give the rest of us a peek by sending them to Claim To Fame. Remember to put your name and address on the back of the photos so that we know where to return them to. And enclose a few lines telling us the story behind the picture.

It just goes to show what a complacent, trivial-minded little idiot Tracie really is. She says that she and her friends never got into any really serious trouble at school — "just little things like being told off for smoking".

Smoking kills more than 50,000 people every year and I don't call that a "little thing".

Clarrie, Tring.

I used to be a fan of Limahl but now I have seen the light and realise that he is just an arrogant hypocrite. In a recent issue of *No.1* he says he doesn't eat meat because of moral reasons, and I quote him — "I think that all life is sacred."

And yet, what do we see — a colour pin-up of him displaying leather trousers, belt and jacket. I ask myself, "Where does leather come from?". *Animal skin!* And how do you get leather? You *kill* the animals!

Does Limahl think it is any less immoral to kill animals for their skin than for their meat?

Linda Maguire (ex-Limahl Fan), Coventry.

Now let's not be too hasty at leaping to conclusions. Maybe Limahl was wearing Leatherette, or maybe the cow was a Kajagoogoo fan who gladly gave its skin that Limahl might be photographed in it!

(A biodegradable £5 record token is on its way to you.)

POISON ARROW

This is where we ask you to unleash the beast in your cruel hearts and slag someone off. Send your comments — the more vicious, cruel and downright unpleasant the better — to: Poison Arrow, No.1, Room 2614, King's Reach Tower, Stamford Street, London SE1 9LS.

Why does everyone keep going on about how great David Bowie is? The truth is, he made a name for himself by wearing make-up and outrageous clothes when it still had some shock value.

OK, so he came up with some reasonable rock songs too on 'Ziggy Stardust'. But look at him now — a clapped out, middle-aged cretin who's completely run out of the few ideas he ever had in his almost-empty skull.

Bowie is a second-rate has-been trading on image. He's rubbish, he never was any good and he never will be.

Marc S. Somerset.

The bloke that really makes me want to throw up is Marc Almond. I mean he even makes Boy George look macho! And as for his voice, well, frankly Renee and Renato sound better!

Jeffrey Daniel's Hair, Feltham.

The man that made Boy George look macho!

POINTS

We'll make a point and you can raise the roof about it! We asked if you thought group vocalists got too much publicity and should they shut up for a while and let the other group members get a look in. This is what you told us . . .

Why blame lead singers when it is the music papers who insist on interviewing nobody else but the lead singer. Just take your recent Echo and the Bunnymen special in which it was Ian McCulloch's comments all the way through!
Mark Laurence, Worcester.

Singers get to say so much because they're always shouting their heads off — it's their job, after all — so they've had plenty of practice.
Marquis de Sade, Tufnell Park.

I think it's ridiculous and unfair that Tony Hadley gets the limelight in Spandau. Gary Kemp's the one who writes the 'Kempositions', plays guitar, keyboards, does arrangements and backing vocals, etc. Not to mention that he's the best looking!
A Strawberry Soufflé, Coatbridge.

I'd like to tell Kevin Rowland from Dexys to put a sock in it so that we can hear from Steve Brennan the violinist, 'cos he really looks cute and cuddly!
Steve Brennan's Pork Pie Hat, Swansea.

I think it is stupid to make a big fuss about the singer when they usually are the last people to join the group (e.g. Limahl and Simon Le Bon).
Jez Strodes' Left Arm Muscle.

I don't think all lead singers DO hog the limelight. The Thompson Twins, for example, put across their image as a group not just as a lead vocalist. Maybe they could teach a lesson to Clare Grogan and the rest of the hogs.
Vanessa Cripps.

The Thompson Twins, singing their praises

Simon Le Bon does think he's the star of his concerts, prancing around the stage like a wind-up doll. Boy George can't help getting all the attention because nobody can take their eyes off him. But Culture Club are trying to change this and become a closer group.
Paula Williams, Skelmersdale.

I think the reason for vocalists getting nearly all the publicity is partly the fault of the people who film them when they go on television. They always show the singer while the bassists, drummers, etc., are always hidden behind him.
Paul Weller's Test Tube Baby.

The one thing music lacks at the moment is originality. Half the songs in the charts at the moment could easily have been written five, ten or twenty years ago. In fact, some of them *were*! (Hi, Paul Young!)

Why isn't there a sound of the '80s as there was in the '70s with Punk and Ska, and '60s with Heavy, Psychedelic, Mersey-beat, or the '50s with the beginning of rock 'n' roll?

Maybe rock music has just run out of ideas.

Do you agree? Let us know your opinions by writing to: POINTS, No.1, King's Reach Tower, Stamford Street, London SE1 9LS.

Puzzle answers

STARCROSS

Across: 1. Who's That Girl? **8.** Daryl (Hall) **9.** Andrew **11.** Is it **12.** Pete Best **14.** Nigel **15.** Music **18.** Roman Holliday **22.** Garden Party **25.** Try **26.** Grey **27.** See 13 down.
Down: 2. (The) Hurting **3.** Sold **4.** Heaven (17) **5.** To Dream **6.** Irene **7.** Adrian Wright **10.** Sticky **13.** and 27 across. She Blinded (Me With Science) **16.** Sid **17.** Cooper **19.** Marty **20.** (Fat) Larry ('s Band) **21.** Ay **23.** Yes **24.** Lie

LEAVE IT OUT

1. cash = gas: It's Late, Shakin' Stevens. **2.** writer = fighter: Every Day I Write The Book, Elvis Costello. **3.** mind = shirt: Don't Try To Stop It, Roman Holliday. **4.** the bus = time: It's Over The Funk Masters. **5.** Paul McCartney-Tchaikovsky: Rock 'N' Roll Is King, ELO.

THERE'S GOTTA BE MORE TO LIFE THAN NEXT WEEK'S NO. 1 . . .

TEARS FOR FEARS

Reviewed by their own audience. Will their verdict be curt . . . or rowland?

CULTURE CLUB

Well, it wouldn't be *No. 1* without them . . .

MALCOLM McLAREN

A page to skip

DAVID BOWIE

The life and times of the greatest man alive, told in dirty great photos and short pithy captions. (You taking the pith?)

WHAM!

In! Ibiza! Shooting! A! Video! And! Lots! Of! Technicolour! Pix! For! No! 1!

HERBIE HANCOCK

After Freeez, 'Rockit' – jazz-funk continues to weave its mysterious spelling

. . . WE JUST HAVEN'T FOUND IT YET

NOW IT'S No.1 EVERY WEEK

OUT NEXT THURSDAY!

Penpals

Looking for someone into the same bands as you, who likes dancing, has a CB rig or just loves writing letters? Then why not get yourself a penpal. Send us your name and address with a few details. Write to Pen Pals, No.1, Kings Reach Tower, Stamford St., London SE1.

► I am a tall, dark female with brown eyes and hair. I would like to write to anybody around my age (14 to 16). I like boys with dark hair and Tony Hadley or Limahl lookalikes would be accepted gratefully. That roughly tells you what groups I like, add to that Roman Holliday, Modern Romance and Madness. Write to: Lynn Williams, 23 Kendal Way, Eastwood, Leigh-on-Sea, Essex.

► Hello there, my name is Toshiko Kadir and I'm 19 years old, absolutely mad about Spandau Ballet, Duran Duran, New Order, Wham, Lee Ritenour and Spyro Gyra. I enjoy playing the piano, guitar and squash, go canoeing, camping and love corresponding. I'd love to hear from anyone in the world. Write to: 9 Hythe Rd., Singapore 1955, Republic of Singapore.

Calling all you mods and modettes, a 17-year-old dedicated mod wants to write to you all. You must like The Jam, Small Faces, Kinks, Who, Tamla Motown and of course parkas and scooters. For more info on what matters write to: The Prince, 129 Coronation Rd, Brimington, Chesterfield, Derbyshire S43 1EY.

► Say hello, if you're into Soft Cell, Marc and the Mambas, Venomettes, Vicious Pink phenomena, etc or anything connected to Mr Almond himself. Drop me a line. I'm 16 and eager to get all those cell mates working those Papermates. Write to Julie, 382 Hedgemans Rd, Dagenham, Essex.

► Hi, my name is Steve (aged 22) and I would like to hear from any 16 to 21 females who like Gary Glitter, The Human League, Ultravox and Kim Wilde. My hobbies are football, writing letters and going to discos. If you have the same tastes as me then put pen to paper and write (with photo if poss.) to: Steve Wood, 16 Leamington St., Littlemoor Estate, Oldham, Lancs. O14 2RN.

► Hello, my name is Dennise S.J. and I like most groups but not all of them, most animals, writing letters, Arabs, Omar and others. I dislike any kind of war, NF and too much rain at one time. I'm about 5 feet 3 ins and 16 years old. Anyone who looks like (or just a bit like) Michael Jackson, Eddie Grant or Junior from Musical Youth are welcome. Well, hope someone out there will write to: 75 Brackley Way, Basingstoke, Hants. RG22 6LW.

► My name is Clare Mold, I'm 13 and 5 feet 2-3 ins tall depending on whether I'm stretching or not. I love following fashion, pop music, going to parties and discos, and seeing blood-thirsty movies or reading books about plots to destroy the world. I have well over average intelligence, though not brilliant (I'm working on it). Modesty is not one of my virtues (but I have plenty of them). My vices include lush-looking lads and fancy clothes (which I seem prone to go out and buy). I'd like a penpal aged 13 to 15 and I don't mind receiving letters miles long 'cos I like plenty of news (preferably good) and I enjoy writing on and on. . . Contact: 29 Angus Close, Killingworth, Newcastle-upon-Tyne NE12 0QR.

► I'm a nose with eyes who would like to write to loyal cell mates who love Soft Cell and the Mambas. Write with details and interests to Lulu Eyes, 9 Hilltop Rd., Oldbury, Warley, West Midlands B68 9DT.

► Hi, all you posers! I'm a sexy female looking for a 16-year-old guy who's into the Lotus Eaters and Peter and the Test-tube Babies. I'm an attractive 16-year-old girl looking for a hunky male. My hobbies are dancing, discos and boys. My hair and clothes are unusual to say the least — so beware! I dislike squares and trendy people and Bucks Fizz fans had better forget it. Write to: Rachel (sexy) Darnell, 112 Silverdale Rd., Eccleshall, Sheffield 11.

► Two mods, Steve and Terry, are just waiting to hear from two modettes in the London area. They must share interests in '60s groups, fashion, scooters, etc. Write to: Steve Dilworth, 201 Thornton Rd., Thornton Heath, Surrey CR4 6BH.

► Hi, I'm a 14-year-old girl who loves going out, Duran Duran, Wham, Coronation Street, cats and playing squash. I hate greasy bikers and school uniform. Anyone interested write to: Debbie Webster, 35 Mill Close, Trimley St. Martin, Ipswich IP10 0RW.

► My name is Michelle (my nickname is Midge) Harding. I am 16 years old and have blue eyes and black, red and blonde hair (also, my nose is pierced). My favourite types of music include jazz, soul, funk, motown and reggae. I especially like Diana Ross and Sugar Minott. I'm searching for a really dishy boy (17 to 19) who doesn't like heavy metal or Duran Duran. Contact: 115 Welland Rd, Tonbridge, Kent.

► Hi there, have a genuine pen pal, I'm Paul but my nickname is Pal. I'm 14 years old and would like a boy (preferably from Australia or New Zealand) around the same age who is into Bananarama, Fun Boy Three and Thompson Twins, Altered Images and Toyah. All letters will be answered. Write to: Paul Johnson, 40 Old Whint Rd., Haydock, St. Helens, Merseyside WA11 0DW.

► I'm 21 with brown hair, green eyes and I'm petite, pretty and modest! I work as a receptionist-typist for a builders and go to night-school three times a week to study 'A' level English and 'O' level maths. I like sport, keep-fit and will be taking up Judo again shortly. My musical taste includes Depeche Mode, Yazoo, Tears for Fears, etc. I've lived and studied in Paris. I'm a very cheerful person whose star sign is Taurus (we're supposed to be sensual). Contact: Christine Harris, Westways, Rogers Lane, Lalestone, Bridgend, Mid-Glamorgan.

► Hi, my name's Mandy and I'm 15. My hobbies are cooking, windsurfing and music of most types. I would like to get in touch with boys (preferably) or girls aged 14-22 who have a good sense of humour. Write to: 33 High St., Brampton, Huntingdon, Cambs. PE18 8TG.

► Hi, my name is Debbie and I am looking for a gorgeous boy aged 14-15. My hobbies are – tennis, eating cheese burgers and listening to pop records. I am into Kajagoogoo, Duran Duran, etc. Dislikes – heavy metal, punks, mods, Orville. Likes – boys, food, funny haircuts. All letters answered, pics if possible. Get scribbling to: 16 Portland Rd., Larne, Co. Antrim, Northern Ireland BT40 1DH.

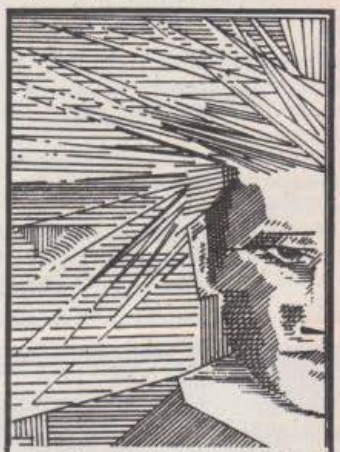
► Hi, our names are Megan (16) and Kathleen (15). We're into Duran, Spandau, Culture Club, Squeeze, Wham and Kajagoogoo. Love to hear from either sex (boys from Birmingham and Duran lookalikes too). Write to us we'd love to hear from someone English. Contact: 729 Emerald Bay, Laguna Beach, California 92651, USA.

► My name is Suzanne Lafferty. I'm 13½ years old. I have green eyes and light brown hair. I like Duran Duran and Wham. My hobbies are my CB and listening to pop music. I would like a penpal about the same age. Write to: Allanbank, Southwick Rd, Dalbeattie, Kirkcudbrightshire, Scotland.

► My name is David Horsley, and I'm looking for a female penpal. I like Depeche Mode, Duran Duran, Tears For Fears and other such music. Please get in touch at Lodge Farm, 68 Park Lane, Old Knebworth, Herts.

► Guy from Leicester (18) into: Psychedelic Furs, Joy Division, Bauhaus, Cure, Cramps and 100's more. Would like to hear from anybody, anywhere in Britain. Contact: Guy Milne, 6 Bosworth St, Leicester LE3 5RA.

► Hi, my name is Sarah and I'm 12 years old. I'm mad about Culture Club, I think they're great. I also like Big Country and Wham. I would like to hear from someone with similar tastes. Write to: 11 Elizabeth Way, Heybridge, Maldon, Essex.



Two psychos into weird dancing, clothes, black and psychic phenomena, want to hear from people with similar interests. Jim (17) and Judie (18) are into Toyah, Siouxsie, Soft Cell, The B-52s, Yazoo, Human League, Eurythmics, OMD, etc. Write To: Jim, 100 North Kilmeny Crescent, Wilshaw, Lanarkshire, Scotland ML2 8RN.

► **Our names are Dawn and Andrea, both 16 and looking for male penpals. Dawn wants an arty one. Andrea loves Spandau and Dawn's into Bowie. Duran fans don't bother for Andrea. Contact us at: 56 Dalegarth Ave, Harraby, Carlisle, Cumbria CA1 3LS.**

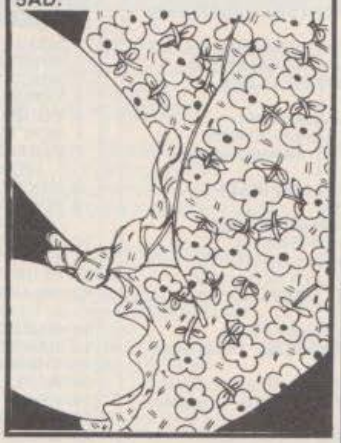
► I am Teresa Valente (9 years old). I need a penpal who likes Duran Duran, The Beat, and hates The Police. Write to: 43 Meadow Hill, Well Meadow, Newton Mearns, Glasgow, Scotland G77.

►**I'm Rosie Connolly and I'm 15 years old. I love most music except heavy metal and punk. I'm *especially* into H_2O, Kajagoogoo, Duran Duran, Thompson Twins and Tears For Fears. I'd like a male penpal (15) who likes the same groups and more. I live at: 20 Rockhouse Road, Alvaston, Derby DE2 0GD.**

► We are two 16-year-olds who would like to write to males or females aged 16 or over from anywhere in the world. We are into Spandau Ballet, Modern Romance and Kajagoogoo. Our hobbies are football, writing letters and listening to records. Write to Claire and June, 7 Barleyknowe Crescent, Gorebridge, Midlothian, Scotland EH23 4EH.

► **I am a 15-year-old skin into Madness, Bad Manners and more. Want male skins 16+, pics if possible. Write to Lynne, 18 Hertford, Allerdene Estate, Gateshead, Tyne & Wear. Replies to all letters.**

Hi, I'm looking for a penpal. I'm short with thunderthighs. I'm into hippy music and flower-power knickerbockers. I like buying second-hand clothes, especially from Oxfam shops. Write to: Noelle Dixon, The Grange, Elvington, York YO4 5AD.



► I'm 18, 5' 8", and my likes are tennis, table tennis and football. I am also a dedicated Soft Cell fan, as well as liking Yazoo, Spandau Ballet, Eurythmics, Thompson Twins and lots more. I dislike grumpy, bad-mannered people and I detest heavy metal. I'd like a girl penpal between 16 and 19 who loves any kind of pop music (except heavy metal). Love going to discos though I should be studying hard for my 'A' levels at college. Write to Colin Lee, 71 Albert Road, Southsea, Portsmouth, Hants. PO5 2SG.

► **Hi! A Duranette here. Aged 15. Into Tears For Fears, Spandau Ballet and Duran Duran (of course). Hates include heavy metal, The Jam. Want males of the same age or older. Put pen to paper and write to Julie, 90 Bures Road, Gt. Comard, Sudbury, Suffolk CO10 0JE.**

► My name is Peter and I come from Ireland. I'd like to correspond with a girl in Britain or Ireland. I'm into Chris de Burgh music and mod music. I'm 13 years old and 5' tall, do karate and play rugby, soccer, basketball and like running. Write to Peter Fortune, 6 Brennans Parade, Bray, Co. Wicklow, Ireland.

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KIM WILDE
DURAN DURAN
THE BEAT
MADNESS
(EMBLEM)
MADNESS
(GROUP)
MOTOR HEAD

BOB MARLEY
LED ZEPPLIN
STONES
THE JAM
KAJAGOOGOO
ANTI-NOWHERE
LEAGUE
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GISS A JOB
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(GROUP)
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NO1

U.S. SINGLES

1 **EVERY BREATH YOU TAKE** Police (A&M)
2 **SWEET DREAMS** Eurythmics (RCA)
3 **SHE WORKS HARD FOR THE MONEY** Donna Summer (Polygram)
4 **IS THERE SOMETHING I SHOULD KNOW** Duran Duran (Capitol)
5 **FLASHDANCE... WHAT A FEELING** Irene Cara (Polygram)
6 **ELECTRIC AVENUE** Eddy Grant (Epic)
7 **MANIAC** Michael Sembello (Polygram)
8 **NEVER GONNA LET YOU GO** Sergio Mendes (A&M)
9 **STAND BACK** Stevie Nicks (Atco)
10 **WANNA BE STARTIN' SOMETHING** Michael Jackson (Epic)
11 **IT'S A MISTAKE** Men At Work (Columbia)
12 **OUR HOUSE** Madness (Warner Bros)
13 **(KEEP FEELING) FASCINATION** Human League (A&M)
14 **HOT GIRLS IN LOVE** Loverboy (Columbia)
15 **CUTS LIKE A KNIFE** Bryan Adams (A&M)
16 **COME DANCING** The Kinks (Arista)
17 **1999** Prince (Warner Bros)
18 **CHINA GIRL** David Bowie (EMI America)
19 **ROCK OF AGES** Def Leppard (Polygram)
20 **I'LL TUMBLE 4 YA** Culture CLub (Epic)
21 **SAVED BY ZERO** The Fixx (MCA)
22 **PUTTIN' ON THE RITZ** Taco (RCA)
23 **TAKE ME TO HEART** Quarterflash (Warner Bros)
24 **ROCK 'N' ROLL IS KING** E.L.O. (Epic)
25 **LAWYERS IN LOVE** Jackson Browne (Elektra)
26 **BABY JANE** Rod Stewart (Warner Bros)
27 **HUMAN NATURE** Michael Jackson (Epic)
28 **AFTER THE FALL** Journey (Columbia)
29 **TELL HER ABOUT IT** Billy Joel (Columbia)
30 **HUMAN TOUCH** Rick Springfield (RCA)

Compiled by Billboard Magazine

U.S. ALBUMS

1 **SYNCHRONICITY** Police (A&M)
2 **THRILLER** Michael Jackson (Epic)
3 **FLASHDANCE** Soundtrack (Polygram)
4 **PYROMANIA** Def Leppard (Polygram)
5 **THE WILD HEART** Stevie Nicks (Atco)
6 **LET'S DANCE** David Bowie (EMI America)
7 **KEEP IT UP** Loverboy (Columbia)
8 **CARGO** Men At Work (Columbia)
9 **1999** Prince (Warner Bros)
10 **FRONTIERS** Journey (Columbia)
11 **H2O** Daryl Hall & John Oates (RCA)
12 **STATE OF CONFUSION** The Kinks (Arista)
13 **REACH THE BEACH** The Fixx (MCA)
14 **DURAN DURAN** Duran Duran (Capitol)
15 **PIECE OF MIND** Iron Maiden (Capitol)
16 **SHE WORKS HARD FOR THE MONEY** Donna Summer (Polygram)
17 **SPEAKING IN TONGUES** Talking Heads (Warner Bros)
18 **CUTS LIKE A KNIFE** Bryan Adams (A&M)
19 **KILLER ON THE RAMPAGE** Eddy Grant (Epic)
20 **SWEET DREAMS (ARE MADE OF THIS)** Eurythmics (RCA)
21 **ALBUM** Joan Jett & The Blackhearts (MCA)
22 **KISSING TO BE CLEVER** Culture Club (Epic)
23 **STAYING ALIVE** Soundtrack (Polygram)
24 **ELIMINATOR** ZZ Top (Warner Bros)
25 **FASCINATION** Human League (A&M)
26 **THE PRINCIPLE OF MOMENTS** Robert Plant (Atco)
27 **SERGIO MENDES** Sergio Mendes (A&M)
28 **METAL HEALTH** Quiet Riot (Epic)
29 **KILROY WAS HERE** Styx (A&M)
30 **ZEBRA** Zebra (Atlantic)

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DISCO/DANCE SINGLES

1 **THE CROWN** Gary Byrd (Motown)
2 **ROCKIT** Herbie Hancock (CBS)
3 **I.O.U.** Freeez (Beggars Banquet)
4 **DO IT AGAIN MEDLEY WITH BILLY JEAN** Club House (Island)
5 **DOUBLE DUTCH** Malcolm McLaren (Charisma)
6 **GIVE IT UP** KC & The Sunshine Band (Epic)
7 **PUT OUR HEADS TOGETHER** O'Jays (Philadelphia Int.)
8 **IT'S OVER** Funkmaster (Masterfunk)
9 **WAIT UNTIL MIDNIGHT** Galaxy (Ensign)
10 **FEEL LIKE MAKING LOVE** George Benson (Warner Bros)
11 **CHANGING FOR YOU** Chi-Lites (R&B)
12 **CRAZY** Manhattans (CBS)
13 **CLUB TROPICANA** Wham (Innervision)
14 **FALLING IN LOVE** Surface (Salsoul)
15 **ALL NIGHT LONG** Mary Jane Girls (Gordy)
16 **THE SUN GOES DOWN** Level 42 (Polydor)
17 **FLASHDANCE... WHAT A FEELING** Irene Cara (Casablanca)
18 **TELL ME LOVE** Michael Wycoff (RCA)
19 **WATCHING YOU, WATCHING ME** David Grant (Chrysalis)
20 **BETWEEN THE SHEETS** Isley Brothers (Epic)
21 **GET DOWN SATURDAY NITE** Oliver Cheatham (MCA)
22 **LET'S START THE DANCE III** Hamilton Bohannon (Compleat)
23 **MESSAGES FROM THE STARS** Rah Band (TMT)
24 **TROUBLE IN PARADISE** Al Jarreau (WEA)
25 **BOOGIE NIGHTS** LaFleur (Proto)
26 **MASTER OF THE GAME** Richard Jon Smith (Jive)
27 **GET IT RIGHT** Aretha Franklin (Arista)
28 **HOPSCOTCH** Gwen Guthrie (Island)
29 **WHAT DO WE DO** Atmosfear (Elite)
30 **TELL MY WHY** Musical Youth (MCA)

Compiled by MRIB

INDEPENDENT SINGLES

1 **EVERYTHING COUNTS** Depeche Mode (Mute)
2 **WHO DUNNIT?** Crass (Crass)
3 **BROTHERS GRIMM** Death Cult (Situation 2)
4 **WAR BABY** Tom Robinson (Panic)
5 **GARY GILMORE'S EYES** Adverts (Bright)
6 **SHEEP FARMING** Crass (Crass)
7 **THINK ZINC** Marc Bolan (Marc On Wax)
8 **THE MAN WHOSE HEAD EXPANDED** Fall (Rough Trade)
9 **BLUE MONDAY** New Order (Factory)
10 **BIRTHDAY PARTY EP** Birthday Party (Situation 2)
11 **CUM ON FEEL THE NOIZE** One Way System (Anagram)
12 **ONE GOOD REASON** Poison Girls (Illuminated)
13 **ONE DAY** APB (Olly)
14 **BIRDS FLY** Icicle Works (Situation 2)
15 **REPTILE HOUSE EP** Sisters of Mercy (Merciful release)
16 **HAND IN GLOVE** Smiths (Rough trade)
17 **NOBODY'S DIARY** Yazoo (Mute)
18 **SYSTEM IS MURDER EP** System (Spiderleg)
19 **ARE YOU READY** Virgin Dance (Probe Plus)
20 **JAILHOUSE ROCK** Abrasive Wheels (Clay)
21 **CLOCK** Danse Society (Society)
22 **DIE FOR YOUR GOVERNMENT** Varukers (Riot City)
23 **QUAL** X Mal Deutschland (4AD)
24 **BLITZKRIEG BOP** Newton Neurotics (Razor)
25 **WE'RE SO HAPPY** Danse Society (Society)
26 **BAD SEED EP** Birthday Party (4AD)
27 **LONDON BOUNCERS** Action Pact (Fall Out)
28 **WAITING FOR A TRAIN** Flash & The Pan (Easy Beat)
29 **GOOD TECHNOLOGY** Red Guitars (Self Drive)
30 **TREES AND FLOWERS** Strawberry Switchblade (92 Happy Customers)

Compiled by MRIB

READERS' CHART

1 **I.O.U.** Freeez (Beggars Banquet)
2 **WHEREVER I LAY MY HAT** Paul Young (CBS)
3 **WHO'S THAT GIRL** Eurythmics (RCA)
4 **COME LIVE WITH ME** Heaven 17 (Virgin)
5 **DOUBLE DUTCH** Malcolm McLaren (Charisma)
6 **DON'T TRY TO STOP IT** Roman Holliday (Jive)
7 **FLASHDANCE... WHAT A FEELING** Irene Cara (Casablanca)
8 **MOONLIGHT SHADOW** Mike Oldfield (Virgin)
9 **FORBIDDEN COLOURS** Sylvian & Sakamoto (Virgin)
10 **BABY JANE** Rod Stewart (Warner Bros)
11 **EVERYTHING COUNTS** Depeche Mode (Mute)
12 **CLUB TROPICANA** Wham (Innervision)
13 **WRAPPED AROUND YOUR FINGER** Police (A&M)
14 **BAD BOYS** Wham (Innervision)
15 **HANG ON NOW** Kajagoogoo (EMI)
16 **THE WALK** The Cure (Fiction)
17 **NEVER STOP** Echo & The Bunnymen (Korova)
18 **FIRST PICTURE OF YOU** Lotus Eaters (Arista)
19 **RIGHT NOW** The Creatures (Polydor)
20 **IT'S LATE** Shakin' Stevens (Epic)

This week's Readers Chart Coupon is on page 17.

WRITER'S CHART

Chosen this week by Maureen Rice
1 **A PARIS** Style Council (Respond)
2 **BAD DAY** Carmel (Red Flame)
3 **THE WALK** The Cure (Fiction)
4 **WHO'S THAT GIRL** Eurythmics (RCA)
5 **RIGHT NOW** The Creatures (Polydor)

VIDEO

1 **STONES IN THE PARK** Rolling Stones (Granada)
2 **DURAN DURAN** Duran Duran (EMI)
3 **LIVE** Olivia Newton-John (Embassy)
4 **COMPLETE MADNESS** Madness (Stiff)
5 **AROUND THE WORLD** Police (Thorn EMI)
6 **THE VIDEO SINGLES** Blancmange (Polygram/Spectrum)
7 **EXIT STAGE LEFT** Rush (Polygram/Spectrum)
8 **THE JACKSONS IN CONCERT** Jacksons (VCL)
9 **MUSIC AND LIGHTS** Imagination (Precision)
10 **VIDEO PIECES** Iron Maiden (EMI)

Compiled by MRIB

DEEJAY'S CHOICE

Chosen this week by Rob, DJ at The Dirt Box, Old Street, and The Monday Club, 29a James Street, in London.
1 **DOING IT TO DEATH** Fred Wesley & The JBs (Polydor)
2 **INSIDE AMERICA** Juggy Jones (Contempo)
3 **SHACK UP** Banbara (United Artists)
4 **HARD WORK** John Handy (Impulse)
5 **CAN'T YOU SEE ME** Roy Ayres (Polydor)
6 **DOUBLE BARREL** Dave & Ansil Collins (Techniques)
7 **JIM DANDY** Laverne Baker (Atlantic)
8 **GOOD ROCKIN' DADDY** Etta James (Cadet)
9 **I GET THE SWEETEST FEELING** Jackie Wilson (MCA)
10 **WADE IN THE WATER** Ramsey Lewis (Chess)

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NEXT WEEK IN NO1

charts

U.K. SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	HIGHEST POSITION	
1	1	8	1	**WHEREVER I LAY MY HAT** Paul Young (CBS)
2	13	4	2	**GIVE IT UP** K.C. & The Sunshine Band (Epic)
3	3	8	2	**I.O.U.** Freeez (Beggars Banquet)
4	6	6	4	**DOUBLE DUTCH** Malcolm McLaren (Charisma)
5	4	4	4	**THE CROWN** Gary Byrd (Motown)
6	2	6	2	**WHO'S THAT GIRL** Eurythmics (RCA)
7	19	2	7	**CLUB TROPICANA** Wham (Innervision)
8	5	4	5	**WRAPPED AROUND YOUR FINGER** Police (A & M)
9	9	5	9	**CRUEL SUMMER** Bananarama (London)
10	30	4	10	**BIG LOG** Robert Plant (WEA)
11	8	4	8	**DO IT AGAIN** Club House (Island)
12	21	4	12	**EVERYTHING COUNTS** Depeche Mode (Mute)
13	10	4	10	**IT'S LATE** Shakin' Stevens (Epic)
14	23	5	14	**RIGHT NOW** Creatures (Polydor)
15	25	3	15	**I'M STILL STANDING** Elton John (Rocket)
15	25	3	15	**COME LIVE WITH ME** Heaven 17 (B.E.F.)
17	31	2	17	**ROCKIT** Herbie Hancock (CBS)
18	—	1	18	**LONG HOT SUMMER** Style Council (Polydor)
19	11	10	3	**MOONLIGHT SHADOW** Mike Oldfield (Virgin)
20	12	7	12	**DON'T TRY TO STOP IT** Roman Holliday (Jive)
21	15	6	12	**THE WALK** The Cure (Fiction)
22	22	5	22	**THE FIRST PICTURE OF YOU** The Lotus Eaters (Sylvan)
23	16	3	16	**FREAK** Bruce Foxton (Arista)
24	—	1	24	**GOLD** Spandau Ballet (Reformation)
25	—	1	25	**TOUR DE FRANCE** Kraftwerk (EMI)
26	17	10	2	**FLASHDANCE. . .WHAT A FEELING** Irene Cara (Casablanca)
27	18	6	9	**NEVER STOP** Echo & The Bunnymen (Korova)
28	29	6	24	**EVERYDAY I WRITE THE BOOK** Elvis Costello (F-Beat)
29	20	9	10	**IT'S OVER** The Funkmasters (Master Funk)
30	32	2	30	**LOVE BLONDE** Kim Wilde (RAK)
31	34	13	2	**BAD BOYS** Wham (Innervision)
32	27	7	11	**ALL NIGHT LONG** Mary Jane Girls (Gordy)
33	—	1	33	**GIVE IT SOME EMOTION** Tracie (Respond)
34	—	1	34	**COME DANCING** The Kinks (Arista)
35	—	1	35	**WALKING IN THE RAIN** Modern Romance (WEA)
36	14	11	1	**BABY JANE** Rod Stewart (Warner Bros)
37	—	1	37	**BAD DAY** Carmel (London)
38	33	8	11	**ROCK 'N' ROLL IS KING** ELO (Jet)
39	48	2	39	**THE SUN GOES DOWN** Thin Lizzy (Vertigo)
40	—	1	40	**PARADISE** Stranglers (Epic)
41	26	7	6	**WAR BABY** Tom Robinson (Panic)
42	41	4	41	**WATCHING** Thompson Twins (Arista)
43	35	4	33	**FEEL LIKE MAKIN' LOVE** George Benson (Warners)
44	—	1	49	**NIGHTMARE** Saxon (Carrere)
45	24	7	16	**FORBIDDEN COLOURS** Sylvian & Sakamoto (Virgin)
46	36	2	36	**WAIT UNTIL TONIGHT** Galaxy (Ensign)
47	47	2	36	**THE MAN WITH 4 WAY HIPS** Tom Tom Club (Island)
48	43	2	43	**HAVE YOU SEEN HER** Chi-Lites (SMP)
49	—	1	49	**PRIME TIME** Haircut 100 (Polydor)
50	—	1	50	**NATIVE BOY** Animal Nightlife (Innervision)

THE NEXT 25

51	—	—	—	**INDIAN SUMMER** Belle Stars (Stiff)
51	—	—	—	**HE IS SAILING** Jon & Vangelis (Polydor)
53	—	—	—	**STOP IN THE NAME OF LOVE** The Hollies (WEA)
54	—	—	—	**JOHNNY FRIENDLY** JoBoxers (RCA)
55	—	—	—	**LEAN ON ME!** Redskins (CNT)
56	—	—	—	**ALWAYS SOMETHING THERE** Naked Eyes (EMI)
57	—	—	—	**BUSY DOING NOTHING** Dave Stewart & Barbara Gaskin (Broken)
58	—	—	—	**PARTY TIME** Kurtis Blow (Mercury)
59	—	—	—	**I JUST CAN'T HELP BELIEVING** Boys Town Gang (ERC)
60	—	—	—	**WE'RE GONNA GROOVE TONIGHT** The Biz (Midas)
61	—	—	—	**BLUE MONDAY** New Order (Factory)
62	—	—	—	**DON'T CRY** Asia (Geffen)
63	—	—	—	**TANTALISE** Jimmy The Hoover (Innervision)
64	—	—	—	**PUT OUR HEADS TOGETHER** The O'Jays (Phil. Int.)
65	—	—	—	**WATCHING YOU** David Grant (Chrysalis)
66	—	—	—	**SIX MONTHS IN A LEAKY BOAT** Split Enz (A & M)
67	—	—	—	**SHINE** Motorhead (Bronze)
68	—	—	—	**STAY ON TOP** Uriah Heep (Bronze)
69	—	—	—	**CRAZY** The Manhattans (CBS)
70	—	—	—	**BLUE SKIES** The Jets (EMI)
71	—	—	—	**DEATH CULT EP** Death Cult (Situation 2)
72	—	—	—	**THE SUN GOES DOWN** Level 42 (Polydor)
73	—	—	—	**WRAP YOUR ARMS AROUND ME** Agnetha Faltskog (Epic)
74	—	—	—	**FOR YOU** Farmers Boys (EMI)
75	—	—	—	**FEEL THE LOVE** 10CC (Mercury)

Compiled by NME

U.K. ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	HIGHEST POSITION	
1	1	3	1	**NO PARLEZ** Paul Young (CBS)
2	10	2	2	**THE CROSSING** Big Country (Mercury)
3	3	6	1	**FANTASTIC** Wham (Innervision)
4	2	5	2	**YOU AND ME BOTH** Yazoo (Mute)
5	6	4	5	**PRINCIPLE OF MOMENTS** Robert Plant (WEA)
6	7	3	6	**THE LOOK** Shalamar (Solar)
7	5	34	1	**THRILLER** Michael Jackson (Epic)
8	19	5	8	**GREATEST HITS** Michael Jackson & The Jacksons (Star)
9	4	8	1	**SYNCHRONICITY** The Police (A&M)
10	—	1	10	**PUNCH THE CLOCK** Elvis Costello (F-Beat)
11	17	2	11	**THE VERY BEST OF** Beach Boys (Capitol)
12	13	27	1	**LET'S DANCE** David Bowie (EMI America)
13	8	15	1	**THE LUXURY GAP** Heaven 17 (Virgin)
14	9	11	5	**CRISIS** Mike Oldfield (Virgin)
15	16	9	2	**IN YOUR EYES** George Benson (WEA)
16	15	10	4	**TOO LATE FOR ZERO** Elon John (Rocket)
17	12	11	11	**DUCK ROCK** Malcolm McLaren (Charisma)
18	21	23	11	**SWEET DREAMS** Eurythmics (RCA)
19	22	3	19	**HITS ON FIRE** Various (Ronco)
20	40	2	20	**JERKY VERSIONS** Howard Devoto (Virgin)
21	18	6	9	**FLASHDANCE SOUNDTRACK** Various (Casablanca)
22	11	9	2	**BODY WISHES** Rod Steward (Warner Bros)
23	14	4	7	**BURNING FROM THE INSIDE** Bauhaus (Beggars Banquet)
24	20	6	12	**JULIO** Julio Inglesias (CBS)
25	23	7	4	**SECRET MESSAGES** ELO (Jet)
26	26	22	1	**TRUE** Spandau Ballet (Reformation)
27	—	1	17	**CLOSE TO THE BONE** Tom Tom Club (Island)
28	25	6	23	**WAR** U2 (Island)
29	29	12	5	**PIECE OF MIND** Iron Maiden (EMI)
30	28	4	19	**FIRE DANCES** Killing Joke (EG)
31	—	1	31	**CRACKDOWN** Cabaret Voltaire (Some Bizzare)
32	—	1	32	**LAWYERS IN LOVE** Jackson Browne (Elektra)
33	—	1	33	**THE WATER BOYS** Waterboys (Chicken Jazz)
34	—	1	34	**APOLLO ATMOSPHERES AND SOUNDTRACKS** Eno (EG)
35	31	14	5	**POWER CORRUPTION AND LIES** New Order (Factory)
36	30	2	30	**JARREAU** Al Jarreau (WEA)
37	24	5	17	**SHE WORKS HARD FOR THE MONEY** Donna Summer (Mercury)
38	35	9	3	**OIL ON CANVAS** Japan (Virgin)
39	27	5	36	**CARGO** Men At Work (Epic)
40	—	1	40	**BAT OUT OF HELL** Meatloaf (Epic)
41	41	7	16	**RIO** Duran Duran (EMI)
43	—	1	43	**QUICK STEP AND SIDE KICK** Thompson Twins (Arista)
44	—	1	44	**LIVE** Doobie Bros (Warner Bros)
45	38	5	26	**ROSS** Diana Ross (Capitol)
46	33	15	7	**TWICE AS KOOL** Kool & The Gang (Mercury)
47	—	1	47	**XL1** Pete Shelley (Genetic)
48	43	9	12	**SPEAKING IN TONGUES** Talking Heads (Sire)
49	—	1	49	**ALL THE GOOD ONES ARE TAKEN** Ian Hunter (CBS)
50	—	1	50	**LIVE IN BERLIN** Au Pairs (AKA)

THE NEXT 25

51	—	—	—	**UPSTAIRS AT ERIC'S** Yazoo (Mute)
52	—	—	—	**COMPLETE MADNESS** Madness (Stiff)
53	—	—	—	**BITE** Altered Images (Epic)
54	—	—	—	**ZIGGY STARDUST** David Bowie (RCA)
54	—	—	—	**EVOLUTION** Journey (CBS)
55	—	—	—	**THE COLLECTION** Dionne Warwick (Arista)
56	—	—	—	**MAGICAL RING** Clannad (RCA)
57	—	—	—	**BRING IT ON** James Brown (Sonet)
58	—	—	—	**OUT FOR BLOOD** Lita Ford (Mercury)
60	—	—	—	**TOTO IV** Toto (CBS)
61	—	—	—	**DURAN DURAN** Duran Duran (EMI)
62	—	—	—	**PORCUPINE** Echo & The Bunnymen (Korova)
63	—	—	—	**CONFRONTATION** Bob Marley (Island)
64	—	—	—	**GIRL AT HER VOLCANO** Rickie Lee Jones (Warner Bros)
65	—	—	—	**THE WILD HEART** Stevie Nicks (Warner Bros)
66	—	—	—	**ZUNGGUZUNGG** Yellow Man (Warner Bros)
67	—	—	—	**TUBULAR BELLS** Mike Oldfield (Virgin)
68	—	—	—	**PLAYS LIVE** Peter Gabriel (Charisma)
69	—	—	—	**STREET SOUNDS 5** Various (STD)
70	—	—	—	**ROLLIN' STONE** Muddy Waters (Blue Moon)
71	—	—	—	**HOTEL CALIFORNIA** The Eagles (Elektra)
72	—	—	—	**GREATEST HITS** Blood Sweat & Tears (CBS)
73	—	—	—	**THE PROPHET RIDES AGAIN** Dennis Brown (A&M)
74	—	—	—	**CALENDAR GIRL** Julie London (Edsel)
75	—	—	—	**LIVE AT BUDOKAN** Ian Gillan Band (Virgin)

Compiled by NME

NO1
BOY GEORGE