

No.1 FOR SONGS • COLOUR • COMPETITIONS

APRIL 7,
1984

EVERY THURSDAY

SHAKIN' STEVENS
EXCLUSIVE INTERVIEW

35P

No.1

EXCLUSIVE COMPETITION

**MEET BOY
GEORGE**

BE HIS FASHION MODEL!

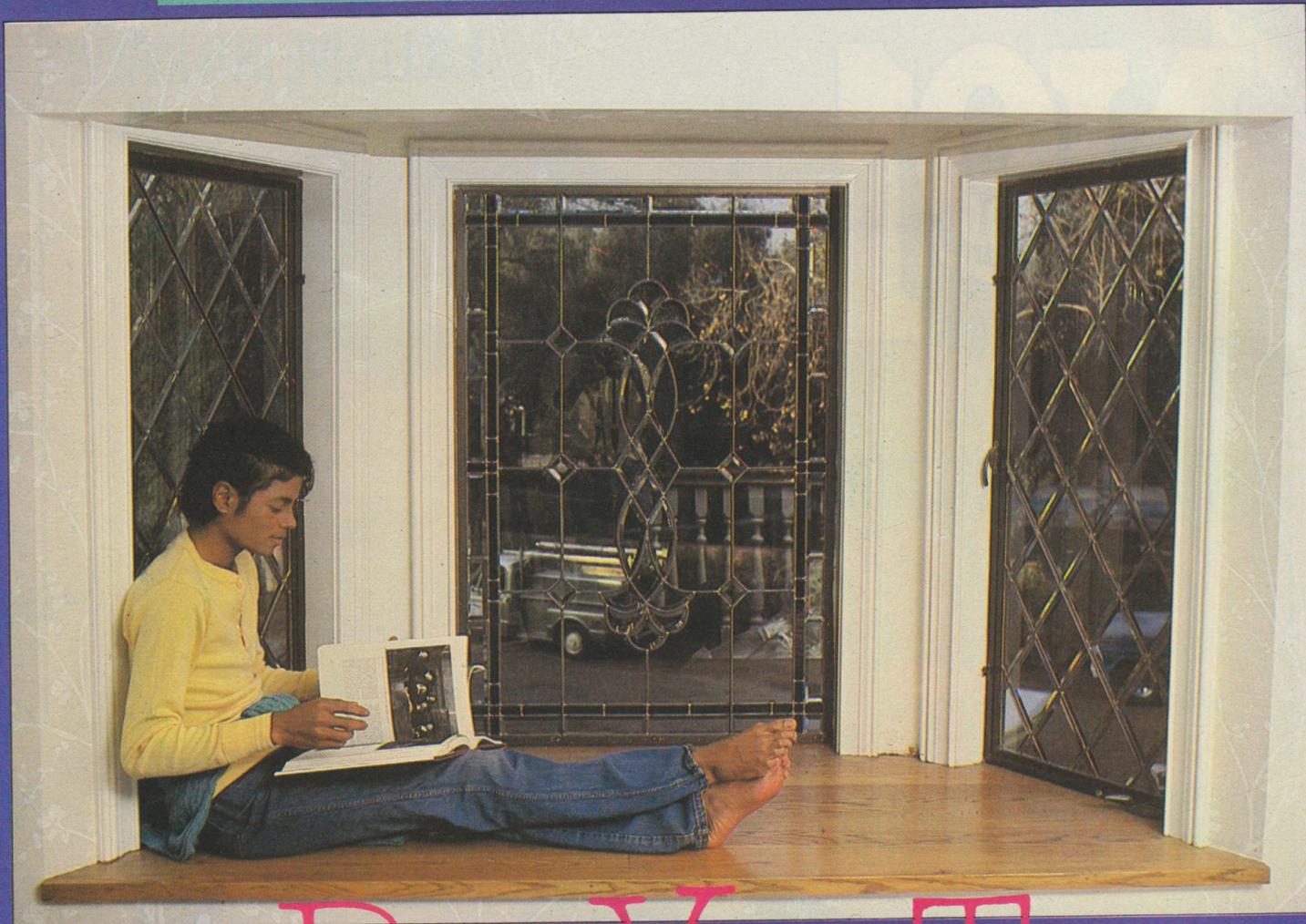
PLUS INSIDE

**BOY GEORGE
STYLES
A STAR**

MICHAEL JACKSON | **BANANARAMA**
THOMPSON TWINS | **NICK RHODES**
SOFT CELL | **SPECIAL AKA**
THE QUESTIONS | **ROCKWELL**

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

MICHAEL JACKSON



P. Y. T.

(PRETTY YOUNG THING)

YOU KNOW YOU MAKE ME FEEL SO GOOD INSIDE
I ALWAYS WANTED A GIRL JUST LIKE YOU
SUCH A P. Y. T. A PRETTY YOUNG THING OOH

WHERE DID YOU COME FROM BABY AND OOH WON'T YOU TAKE ME THERE
RIGHT AWAY WON'T DO ME BABY TENDEROON! YOU'VE GOT TO BE
SPARK MY NATURE SUGAR FLY WITH ME

DON'T YOU KNOW NOW IS THE PERFECT TIME
WE CAN MAKE IT RIGHT HIT THE CITY LIGHTS
THEN TONIGHT EASE THE LOVING PAIN
LET ME TAKE YOU TO THE MAX

CHORUS:
I WANT TO LOVE YOU (P. Y. T)
PRETTY YOUNG THING YOU NEED SOME LOVING (T. L. C.)
TENDER LOVING CARE AND I'LL TAKE YOU THERE (GIRL)

REPEAT CHORUS

(ANYWHERE YOU WANT TO GO) YES I WILL OOH
NOTHING CAN STOP THIS BURNING DESIRE TO BE WITH YOU
DESIRE TO BE WITH YOU GOTTA GET TO YOU BABY
WON'T YOU COME IT'S EMERGENCY
COOL MY FIRE YEARNING HONEY COME SET ME FREE
DON'T YOU KNOW NOW IS THE PERFECT TIME
WE CAN DIM THE LIGHTS JUST TO MAKE IT RIGHT

IN THE NIGHT HIT THE LOVING SPOT
I'LL GIVE YOU ALL THAT I'VE GOT

REPEAT CHORUS TWICE

YES I WILL

PRETTY YOUNG THINGS REPEAT AFTER ME
SAY NA NA NA (NA NA NA)
NANA NA NA (NANA NA NA)
NANA NANA NA (NANA NANA NA)

I WANNA TAKE YOU THERE

REPEAT CHORUS

TAKE YOU THERE TAKE YOU THERE

REPEAT CHORUS

TAKE YOU THERE OOH TAKE YOU THERE

(P. Y. T) OH BABY (T. L. C.) OH BABY OH DARLING
YOU KNOW I THINK YOU'RE . . . NICE (P. Y. T)
YOU AND I CAN YOU KNOW JUST GET TOGETHER (T. L. C.)
YOU'RE SUCH A P. Y. T. PRETTY YOUNG THING
OH BABY OH BABY OH BABY (P. Y. T)
OH BABY (T. L. C.) PRETTY YOUNG THING
AD LIB TO FADE

Words and music James Ingram/Quincy Jones. Reproduced by kind permission Carlin Music/Warner Bros Music. On Epic Records.

No.1

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9

BOY GEORGE

Public spirited George decided to apply his winning make-up formula to any pop star who dared step forward. Dave Wakeling dared — and No. 1's Lynn Hanna scuttled in close behind him. Just look at the results!



18

THOMPSON TWINS

There's a time for work and a time for play . . . Thompson Twin Tom Bailey used to be a teacher. So we sent him back to school to get on with it . . .!



20 ROCKWELL

His dad runs Motown, he's got a Jackson for a brother-in-law, and Diana Ross used to pop in for a spot of tea. Another touching story of yer average kid made good.

24

BANANARAMA

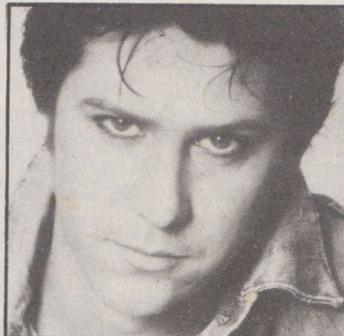
A special present for Keren, who celebrated her birthday on Monday. Bananarama in a box, in colour.

28 SOFT CELL

It may surprise you to know that Soft Cell have been involved in the odd scandal during their illustrious career. Did you know, for instance, that Marc Almond wears eye-liner? More horror stories from our exclusive serialisation of the boys' authorised biog.



38 SHAKIN' STEVENS



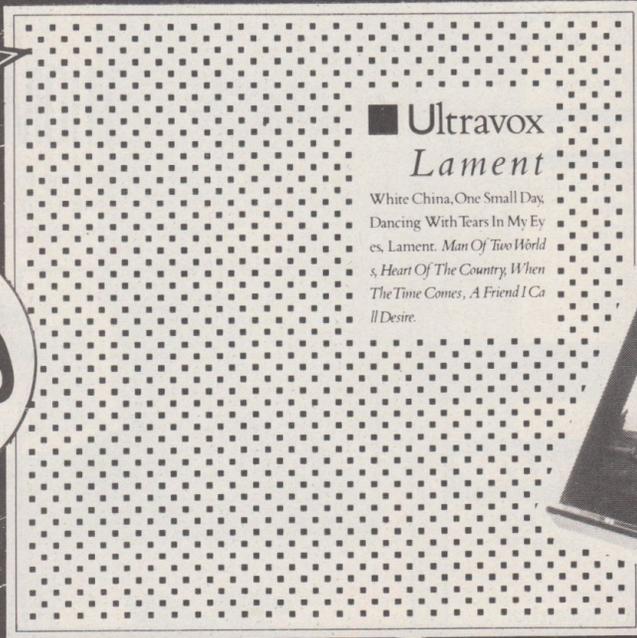
Shaky tends to be something of a recluse when it comes to interviews. Well, that's what we were told. But he chatted away to us for ages — and he's coming back to do some more next week!

Shakin' Stevens cover by Mike Prior.
Bananarama centre by Mike Prior.

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NEWS

SICK NIK

Nik Kershaw was forced to cancel three dates of his current tour last week because of acute laryngitis.

A spokesman for the now mute Nik told *No. 1*: "After he came off stage at Bristol's Colston Hall on Wednesday he had no voice left. We took him straight to London to see a specialist and he told Nik that unless he rested his voice for at least a week the whole tour could be in jeopardy."

Happily Nik is recovering fast, and the postponed dates have been re-scheduled. They are Edinburgh Playhouse April 21 and Chippenham Goldiggers 23.

The Leeds date has not been re-scheduled as yet, but will be soon.

Tickets for the other two are still valid.

FLASH BACK

Grandmaster Flash is due to touch down in Britain this week to play some dates and also to promote his new single, 'Jesse' which is all about black presidential candidate Jesse Jackson.

Dates so far confirmed are both at the London Venue on April 8 and 9.

► Robert Palmer has a video released on April 25 containing his greatest hits. *Some Guys Have All The Luck* includes 'Looking For Clues', 'You Are In My System' and 'Ballad Of Johnny And Mary' plus six other tracks.

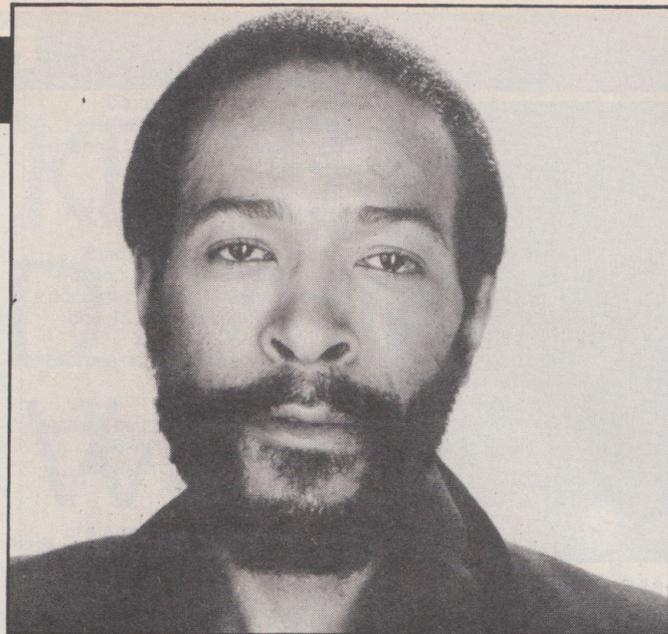
► Queen follow up the success of their 'Radio Ga Ga' single with another from 'The Works' LP.

'I Want To Be Free' is a different version than that on the LP.

No. 1 joins forces with Radio One on Easter Saturday, April 21, to bring you the first ever No. 1 Magazine Marathon Music Quiz.



Mike Read



MARVIN GAYE SHOT DEAD

Soul star Marvin Gaye was shot dead on Sunday by his father, Marvin Gaye Snr. His father, a church minister, was arrested and charged with murder.

Gaye was shot twice in the chest at his parents' Los Angeles home during a 'pre-birthday' party. He would have been 45 on Monday.

His 71-year-old mother Alberta saw her husband kill her son in what he claims was "self-defence".

Apparently the two of them had been involved in a row all weekend. Finally, the Rev.

Gaye claims, Marvin attacked him, "like a man possessed. I managed to grab a gun I keep in case of burglars. I had no choice but to shoot him."

Marvin Gaye first found fame in the '60s with hits like 'I Heard It Through The Grapevine'. Although his career slumped in the late '70s, he recently came back to the charts with 'Sexual Healing'.

He leaves a son, Marvin Jnr, the child of his first wife Anna Gordy.

● Editor's tribute: page 27.

No. 1 GETS RADIO-ACTIVE!

We're linking up with the nation's top radio station for twelve hours of heavy quizzing involving lots of stars and Radio One DJs — and it's all in aid of the Nordoff-Robbins Music Therapy Centre.

You can join in too, by pledging your pennies and setting questions for the stars.

The two teams of pop stars will be captained by Mike Read and Paul Gambaccini, and the questionmaster will be David Jensen.

Other DJs participating in the marathon are Janice

Long, Mark Page, Gary Davies and Steve Wright who has wangled the job of master of ceremonies, providing the live link-ups for Radio One.

Among the pop stars pencilled in for the quiz are Kim Wilde, Nick Heyward, Depeche Mode, Feargal Sharkey, Queen and the Belle Stars, although lots of other stars will be popping in throughout the twelve hour show.

The *No. 1 Magazine Marathon Music Quiz* takes place at the Solihull Conference Centre Birmingham and will be

MOVE TUBE

The Tube are set for another marathon this year when the *Midsummer Night's Tube* special returns on June 27.

Acts so far confirmed are Echo And The Bunnymen, Culture Club, Paul Young, The Cramps, BB King and Hall & Oates.

Executive producer Malcolm Gerrie told *No. 1*: "We've got some other irons in the fire but we can't say anything yet."

The *Best Of Tube* on April 20 will feature The Jam, The Style Council, ZZ Top and Paul Young.

STONE LOVE

Eddy Grant releases a new single on April 27 called 'Romancing The Stone', taken from the reputed millionaire's forthcoming LP 'Going For Broke'.

► Bourgie Bourgie release their second single on April 24 entitled 'Careless'. They're also playing the London Lyceum on June 2.

► A couple of weeks ago we announced the tour dates for Ultravox. Now it seems the group aren't playing at the Hammersmith Odeon from June 7-10, but from 6-9.

► Rockwell has a new single out this week from his 'Rockwell' LP. After 'Somebody's Watching Me' comes another neurotic ditty about an '(Obscene) Phone Caller'.

► The late reggae giant Bob Marley has an LP 'Legend' released on May 8 and a single, 'One Love' on April 9.

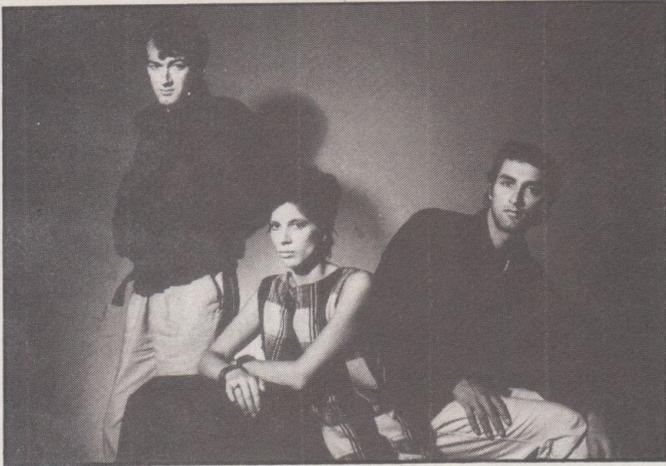
broadcast live throughout Easter Saturday.

Details about where you can get tickets for this fantastic event follow soon.



Kim Wilde

TOURS



GOODBYE TO THE GANG

Following the split of much respected band Gang Of Four, the group have announced a short series of farewell dates.

Say goodbye at Nottingham Rock City April 11, Leeds Warehouse 12, Manchester Hacienda 13, and London Hammersmith Palais 15.

Stevie Wonder and Wonderlove return to Britain for four concerts—the first since the '70s.

Stevie can be seen at Birmingham's National Exhibition Centre on June 20/21 and London Earl's Court June 29/30.

Tickets for Birmingham cost £12.50 and £10.00, available from

the box office and usual outlets, or by post from Stevie Wonder Concerts, P.O. Box 4, Altrincham, Cheshire, WA14 2JQ, cheques made payable to Kennedy Street Enterprises (enclose s.a.e.).

Tickets for London are £14.00 and £12.00 and available from Keith Prowse, or by post, cheques made

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Helen And The Horns play a few dates this month starting at London's Brixton Fridge April 9, Romford The Bunnies 13, London Brixton Fridge 14, London Jackson's Lane Community Centre 21, and Ronnie Scotts 22.

A UK tour is being organised for next month.

Swans Way have changed the date of their gig at Birmingham Gay Tower on May 8 to Birmingham Power House April 26.

Original pomp rockers **Yes** are to tour for the first time in four years.

The tour kicks off in Sweden on June 11, and they wind their way through Europe before coming home to play London's Wembley Arena on July 11, followed by the Birmingham NEC 14. Tickets for Wembley are £8.50 and £7.50 available from: Yes, MAC Promotions, P.O. Box 2BZ, London W1A 2BZ (Include s.a.e. and 30p booking fee).

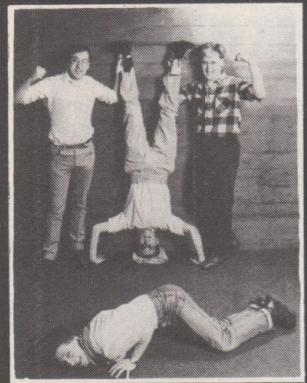
Tickets for Birmingham are £7.50, £6.50 and £5.50 available from the N.E.C. and usual agencies.

Flesh For Lulu have added some dates to their Forget-Me-Not tour. They are Glasgow Nightmoves April 12 and Folkestone's Peter Piper 19. They're also supporting all-girl German band X-Mal Deutschland at London's Lyceum on April 15.

The Lotus Eaters have added another date to their April tour. See them at Manchester's Manhattan on April 19, price £2.50.

Indie punks **Gene Loves Jezebel** follow up the success of the 'Promise' LP with a new single called 'Influenza (Relapse)', and a short tour.

Dates are: Leeds Warehouse April 9, Oxford College of Further Education 10, Manchester Hacienda 11, Derby Blue Note 12, Glasgow Nite Moves 13, Dundee Fat Sams 15, London Camden Palace 17, Bournemouth Erics 19 and Birmingham Tin Can Club 21.



Norwich nutcases The Farmer's Boys have been strangely silent lately but they're back on April 9 with a new single 'Apparently'. See them perform at London's Electric Ballroom on April 26 and Ipswich Gaumont 27.

Leeds punks **The Three Johns** release a new single on April 13 called 'Do The Square Thing'.

Depeche Mode release a special limited, numbered 12" edition of their current hit 'People Are People' this week.

Was (Not Was) the duo whose single 'Out Come The Freaks' is still hovering in the charts, release an album containing six of their songs. '(The Woodwork) Squeaks' is out on April 9.

Heavy metallers **Samson** release a new single on April 13 titled 'The Fight Goes On'.

New Factory signings **The Wake** have a single out titled 'Talk About The Past'.

Joe Jackson releases a new single from his 'Body And Soul' album on April 2 called 'Happy Ending'.

Female American group **The Go-Go's** release their third LP on April 23 titled 'Talk Show'. A single from the LP 'Head Over Heels' is out on April 9.

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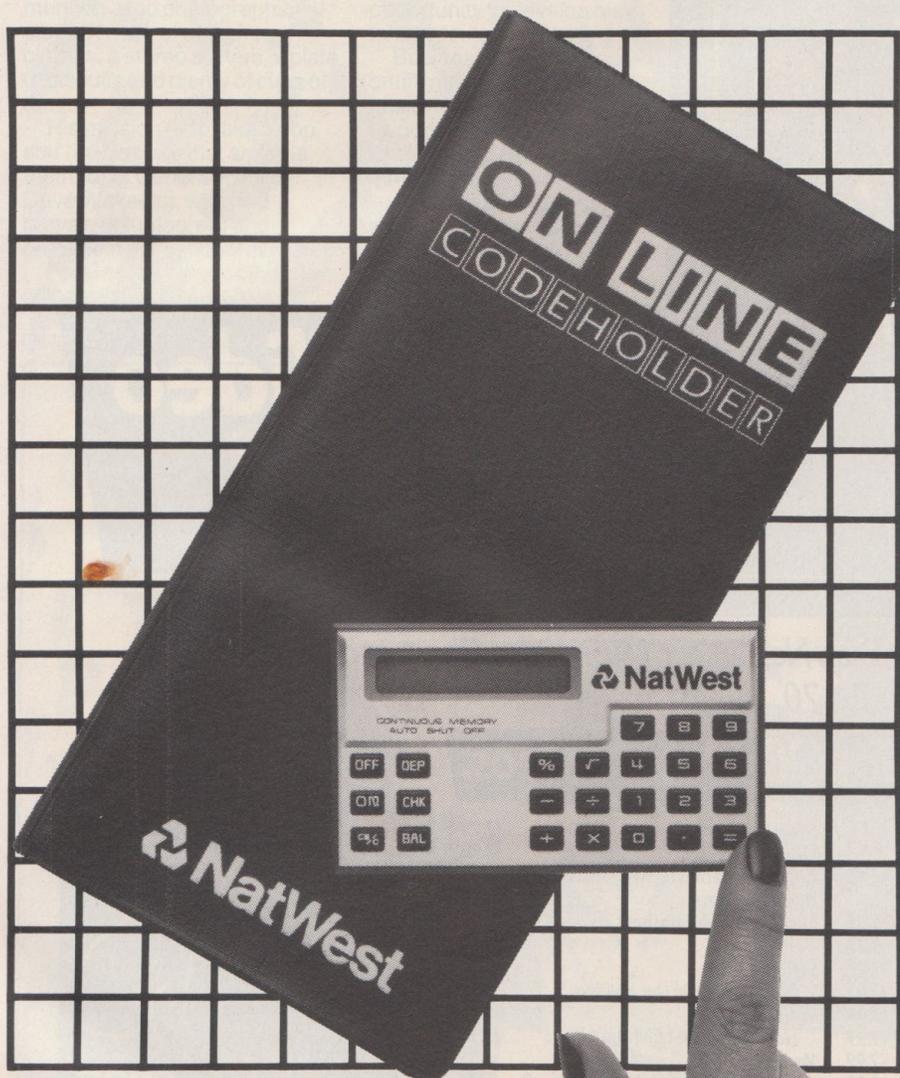
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MIRACLE WORKER

Boy George worked in the fashion business before he was a pop star. And he still loves working with clothes and make-up to devise each new look for Culture Club.

Buy why just keep it in the Club? We issued George with a challenge: to restyle another pop star. General Public and ex-Beat boy Dave Wakeling bravely volunteered to be his model.

Lynn Hanna watched the new Dave shape up and found George had a few surprises in store!

From the moment he arrived Boy George was in his element.

At his disposal were a pop star, a photographer, a make-up artist and a journalist. Not to mention a top photographic studio, a rack of designer clothes, a stereo system, a plate of biscuits and plenty of cups of tea.

His mission — to take a pop star (in this case that amiable member of General Public Dave Wakeling, who had bravely volunteered) and produce a sensational pin-up.

For George it was doing one of the things he loves best.

George worked in The Foundry, a trend-setting clothes shop off London's Carnaby Street. And being in the world's top pop group has given ample opportunity to develop his talents for fashion styling.

Business-like in a loose black outfit, navy nail varnish and only basic make-up, he was soon swooping around the studio keeping up a rapid conversation punctuated with snorts of throaty laughter, radiating enthusiasm and issuing a long stream of instructions . . .

Dave Wakeling, by contrast, came in looking a little nervous.

As well he might. Wearing his

functional General Public boiler suit and with not a scrap of make-up to alter his understated masculine good looks, he was to be the guinea pig for George's styling experiments.

He had just driven up from the Manor studio in Oxford where General Public were recording, and his cheerful matter-of-fact manner couldn't conceal a certain trepidation . . .

The last time Boy George and Dave Wakeling came face to face was back in Birmingham, in the days when George was *the* face about Brum and Dave was the singer in an unknown group called The Beat.

"They used to play at these pubs and I used to go and see them," says George. "Then they suddenly became famous and I got really jealous!"

"I had left London after a really terrible relationship. It was really sweet in Birmingham because people weren't unfriendly like they were in London. I got on with everybody because I had such a big mouth.

"I used to work in a clothes shop called Degville's Dispensary."

"I remember George from our early gigs," chips in Dave. "I've not seen him since those parties in Birmingham when nearly

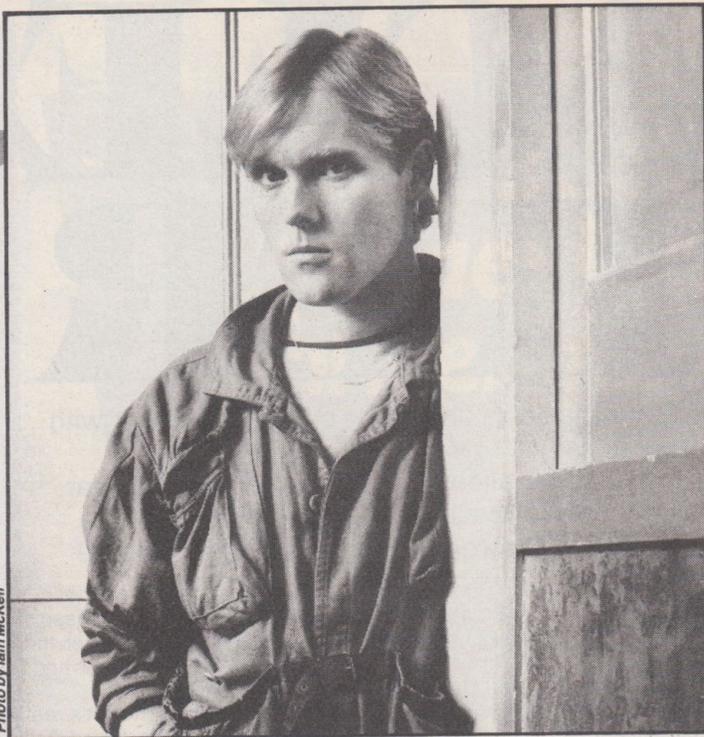
CONTINUES PAGE 12

Before Culture Club, Boy



We have the technology, we can rebuild him . . . Lynne Easton sets to work on Dave Wakeling's cheekbones while George promises to make a new man of him

Photo by Iain McKell



FROM THIS

He was only a ten-stone Wakeling when he walked in through the front door with a style that could be described as understated. . .

TO THIS

He left a fully-fledged member of the Boy's brigade, but what would the General Public think of him now?

Candy striped top and cream jogging trousers from Common Currency; shoulder pads, Norma Kamali; orange fluorescent fingerless gloves, Brent Cross shopping centre; over vest, PX

SEE WHAT GEORGE HAS DONE FOR DAVE . . . WELL, NOW HE COULD DO IT FOR YOU!

No. 1 is offering you the chance of a lifetime – to meet Boy George and be his model!

George has offered to take two No. 1 readers, one Boy and one Girl, and style them for a special No. 1 photo session.

The two winners will receive an all-expenses-paid trip to London, a session in a photographic studio with Boy George at the controls, and a framed, signed photo of him and the winners.

Five runners-up will receive a year's membership to the Multicultural Club, Culture Club's official fan club – which means that all year you'll be in line for inside

information on the group, special photos and badges, plus a flexi-disc newsletter with the group chatting to you right from your own record player.

Just answer the questions – which Boy George has set himself – and fill in the form.

Add your full name, age and address AND your telephone number, or if you are not on the phone, a number where messages could be left for you.

Then cut out the form, stick it firmly to the back of a postcard, and send it off. Then wait for our call!

THERE'S NEVER BEEN A COMPETITION LIKE IT!

RULES

All accepted entries will be examined and sorted into two groups, boys and girls. The winner in each group will be the entrant who has correctly answered the three questions and who is judged to have submitted the most original reason for wanting to be Boy George's model.

The winners will come to London on Wednesday, 25 April (travel expenses and hotel accommodation supplied if necessary) to be styled by Boy George. If a winner is aged under 18 years, the consent of their parents must be obtained before the prize can be awarded.

Entries received incomplete, illegible, not accompanied by an entry form or arriving late will be disqualified. No responsibility can be accepted for entries lost or delayed in the post or elsewhere.

The Editor's decisions will be final and no correspondence will be entered into.

The competition is open to all readers in the UK, Eire, Channel Islands and Isle of Man, other than employees (and their families) of IPC Magazines Ltd., the printers of No. 1, or Virgin Records.

The winners will be notified by telephone before Easter, and result will be published later in No. 1.

To: No. 1 Boy George Competition, Lavington House, 25 Lavington Street, London SE1 0PF.

Answers:

- 1
- 2
- 3
- 4

I would like to be Boy George's model because:

.....
.....

Name

Address

Telephone Age

I am a: BOY GIRL (Please circle)

QUESTIONS

1. What was it that Jon Moss used to take around in a paper bag and couldn't sell?

2. What's the name of Roy Hay's wife?

3. What are the names of Mikey Craig's two children?

4. What has Boy George got on his face in the 'It's A Miracle' video that he doesn't usually have?

No.1 **DAVE WAKELING**
STYLED BY BOY GEORGE





Who's that Boy? George at work in *The Foundry* in the days when he was nightclubbing instead of *Culture Clubbing*

When *Culture Club* started, Boy George was still working in a small but influential clothes shop called *The Foundry*, just off London's Carnaby Street.

Among other things, the shop sold the religious symbol clothes designed by George and Sue Clowes which *Culture Club* later made famous.

When he wasn't chatting with his customers, George could frequently be seen drifting along the faded '60s shopping precinct in some exotic outfit or other.

Another of the shop's assistants was Alison, now the wife of *Culture Club*'s guitarist Roy Hay. She was one of the people George styled for a photo session in some of the shop's clothes.

"The other two boys in the photos were just people who came into the shop," George explained. "They were really good-looking, but I didn't want to use models — just people who were nice and

very real.

"In the picture Alison is wearing a bowler hat and our cocktail dress, which had huge leg-of-mutton sleeves and four or five petticoats underneath. It was in taffeta.

"Gem and Keith are wearing zoot suits that we did, and Jewish hats. One of them is wearing a shirt that we designed — an eccentric office worker's shirt with a pinstripe front and a starched collar, but made in a sheer black see-through material at the back. It looked really sexy.

"The other one is wearing some of the Star Of David stuff that I designed with Sue."



Alison, Keith and Gem styled by Boy George in clothes from *The Foundry*

FROM PAGE 9

everyone *except* him was pretending to be a big pop star."

With George eager to get started, Dave barely has time to catch his breath before he's escorted into the dressing room where *Culture Club*'s make-up artist Lynne Easton is waiting, her giant toolbox bulging with paint and powder.

Under the harsh lights surrounding a giant mirror,

Dave's hair is pinned back in two clips while she cleanses his skin. George has decreed a look with subtly emphasised eyes and pale, striking lips.

"It's very fashionable at the moment to have very little make-up on the face but very strong lips, almost like they've been frosted in snow," he says.

It comes as a surprise to learn that this isn't the first time that the down-to-earth Dave has been a model. His first

assignment was considerably more *risque* — posing nude for an art class.

"I had the choice of doing it nude or in this horrible grimy jockstrap which I couldn't bear to put on," he laughs.

"So I did it naked.

"I had to stand there with a shepherd's crook and a stuffed sheep!

"It was every Wednesday night for three hours. Your arms and legs start shaking just from the strain of standing still. They end up spreading charcoal fixative under your arms because you start to sweat dreadfully.

"Still, I thought it was money for old rope at the time."

Half made-up, Dave already looks different from the anonymous member of *General Public*.

"We decided we'd all start off wearing the same thing in the group, then slowly develop our own individual style," he explains.

"I think you've got to have some unity in a group," George

hair?" Lynne asks him.

"Leave it a mess," he laughs. "I was hoping you'd suggest something."

Meanwhile George has caught sight of his own reflection in the make-up mirror.

"I look like a pig," he groans, dabbing at his nose with a powder puff. "No, two pigs. No, fifty . . ."



Attempts to reassure him are all in vain.

"Don't you tell me how I look! I've never listened to what anyone else says," he snaps, laughing.

"And I don't intend to start now!"

George has chosen two outfits for Dave to wear in the photos, one a modern classic, the other a little more camp.

While Dave patiently pouts at the camera, George bustles about checking the lighting and looking through the camera lens. He can barely contain himself waiting for the polaroid.

"I love styling people, dressing people up," he enthuses. "I generally style most of the photos that the band do. I look around and take whatever's happening, whatever's right for now.

"For instance, I wanted to get more publicity on Jon, so we went for a sexier look, a much harder look that was a little bit more adult.

"I don't think Jon would ever wear shorts onstage, but he'd wear them in a photo because a photograph is a fantasy as well.

"It is trickery, but there's no con involved. I would hope no one would come up to me and say, 'Ooh, you don't look like your photographs', because I'm not trying to. Like with the live shows and the records, it's a different feeling, a different atmosphere. You go for a different thing.

"Everybody wants to look good in a photograph, because you've got to look at it — you can't change your expression as you can in real life.

"Although, I think for a model life is quite miserable," he adds. "To rely on your face and body must be quite depressing. I'd rather have a personality than look beautiful."

Dave comes back into the dressing room to try on a stunning wide-shouldered



agrees. "It's got to be an overall feeling — although I look like I'm trying to steal the limelight.

"But then, I always am," he laughs.

"With *General Public*," Dave continues, "I thought we can start off looking really different from *The Beat* — by looking smart!"

"It's more political looking," George suggests. "To me *General Public* looks like *Ready For Action*."

"We wanted it to *suggest* a political thing rather than be dead open about it," explains Dave. "And it's nice in the studio when you're all sitting around in your overalls. You do feel like you're working together."

By the time Lynne has applied the final dusting of powder, Dave Wakeling's acquired all the brooding, androgynous glamour of a glossy photographic model.

Although she hasn't drastically altered his expression, she's subtly exaggerated his features and give his face that special sexual sheen. But underneath the classic sullen stare of the pin-up idol, Dave is still his old self . . .

"What do you do with your

tweed jacket which he instantly falls in love with, until his eyes light on the price tag — over £300.

George rolls the sleeves up. "I'm not sure about that," Dave demurs.

"This is the problem," sighs George. "They start getting ideas of their own!"

Back out under the fierce studio lights, Dave is perched on a narrow trestle with admirable aplomb, minutely altering the angle of his head as the photographer asks him to, and facing the camera lens with a relaxed expression.

"I find you get the best results if you don't try *too* hard," he says.

"From my point of view," George explains, "I've always looked like this, so it's not something I've decided to do to fit with the music — because it doesn't."

"I suppose that's why you've done it so well," Dave tells him. "You had half an idea before you were in a group, whereas almost everyone else suddenly finds themselves in a group and then starts to wonder what they should be looking like."

"The thing I find hypocritical," George complains, warming to his subject, "is that when you turn on the news, every newscaster, male and female is plastered with make-up. Then

David Levine has taken his final shots of Dave Wakeling. Although the colour transparencies won't be ready until tomorrow when the film has been processed, the polaroids are lined up on the table.

What does Dave think of the results?

"I'm thrilled. They're lovely," he says.

"I suppose I was a bit nervous about doing it, because everybody was making jokes about why I was picked. 'Is it because you're beyond repair and definitely need some help? Or is there half a chance for you?'"

"George was very strict. He was a very forceful character, especially in the make-up room, but he got very good results from it."

"It's good if someone pushes you, because you have to try a bit harder. We wouldn't have done those photographs by ourselves."

"I think one of the reasons why I was so pleased to come and do this was because, apart from being a big star, George has also managed to do it with a sense of humour. I like the way he's managed to send up the pop star thing a bit."

Mind you, there is one major disadvantage in meeting Boy George.

"I'm going to spend the rest of the week telling my mum what he was *really* like," laughs Dave.

THE MAKE-UP ARTIST

"The good thing about Lynne is that she lets you have opinions," says George.

Lynne Easton did the make-up for Culture Club's recent videos. She doesn't make up George for live shows, though.

"I wouldn't really like to do it for him then, because it's part of his ritual of getting ready," she says.

For our session with Dave Wakeling she used a mixture of brown colours to emphasise his eyes, tan coloured blusher, some dark face powder on his cheekbones and painted his lips "a greyish colour".

"With make-up you take everything away," she says, "and then put it back again, and if you do that completely it looks unnatural. It's better to leave a bit of what's there."



A *backroom Boy* gets to grips with the knotty problem of Lynn Hanna's hair

THE PHOTOGRAPHER

"I'm not a problem at all to photograph," claims George, "because I know exactly how I want to look. It's David's job to get exactly as it should be."

David Levine took the dramatic photos of George as a glam geisha Boy that are on the cover of 'It's A Miracle'.

"George is the hardest person that I work for in terms of keeping you on your toes," he says.

"It was really easy photographing Dave because he's a confident person."

"The hardest part of being a photographer is to break down a person's nerves."

THE JOURNALIST

As *No. 1's* representative, my job was to interview George and Dave and help the photographer to ensure that everything went smoothly.

But Boy George is always full of surprises . . .

"Anybody can be beautiful," he was saying — when he had An Idea.

Next thing I knew, I was being bundled into the make-up room while George ignored my protests.

"Do something dramatic!" he directed Lynne Easton.

"Perhaps some blue on the lips . . ."

Watching a whole new you take shape in the make-up mirror is a strange experience. But I had to admit it was an improvement.

After a few unsuccessful experiments, George decided to simply backcomb my hair and lacquer it into place.

"D'you think you can look at the camera like this?" he asked, demonstrating the devastating pout of a smouldering starlet.

Sitting on a hard wooden bench wearing £75 worth of baggy black T-shirt, my sensations on being photographed were at first not unlike those of someone awaiting interrogation.

Like most people, I generally feel uneasy when confronted with a camera. It helped to have precise instructions on how and where to look.

Every so often George would dart out from behind the screens to tweak my hair into place and admonish me for touching it, or his mischievous face would pop up behind David Levine's shoulder pulling droll expressions of encouragement.

I was pleasantly astounded by the results, and they certainly proved George's point. But I've a feeling that one of the things Dave Wakeling and Boy George enjoyed most was their chance to turn the tables . . .



they get you on a TV show and say: 'Why do you wear make-up?'

"My answer is, 'For the same reason as you do. To cover up the blemishes and because you want to look better.'

"Like your mum might go to work five days a week and then on Friday put on an evening gown and go out. Is that any more posy than what we're doing?"



NEXT WEEK
THE MULTICULTURAL CLUB

Exclusive interview series
Part one: Jon Moss



When Marilyn and George got back from their famous holiday in Egypt, Karen Hoare from Surrey went to the airport to try and get in the picture. But no luck – George turned away from the camera and Karen got collared by a Christmas tree!

Presenting the continuing stories from No.1 readers who get entangled with the rich and famous! If you thought *Dallas* and *Dynasty* were good for a bit of scandal – be prepared to be truly shocked by what you're about to see in ...



Niles Patel from Bradford met Alf in the Leeds Queen's Hotel and told her all about his own Duran-influenced band Zeran. Well, it's no sillier a name than Yazoo was!



Sandra from Merseyside had more luck when she went all the way to Brussels to queue up and kiss the Boy. Sometimes love's just one big conveyor belt!

CLAIM TO FAME

THE PAGE WHERE YOU GET THE GOSSIP GOING!



Howard Jones tries to compete for our *Claim To Fame* Funny Face of The Week Award by posing at BBC TV Centre with Rae Timblick from Surrey, and comes a close second.



Michael Owen from Gwent accosts Helen Terry in a London disco and slips an arm around her waist – Helen hates to have to point out that that's *not* her waist!

Hold onto your heart! Anitta Christensen sent us this picture all the way from Copenhagen where she met that wonderful, wonderful Rod Stewart. Actually, she prefers Mike from Bucks Fizz – so does that mean Rod's old hat?



But this week's Funny Face award *has* to go to Paul Weller for his impression of a Fraggie Rock star with Claire from Herts outside Radio One.

All pictures and stories to Claim To Fame, No.1, Room 2614, King's Reach Tower, Stamford Street, London SE1. Name and address on the back please!

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STUFF AND NONSENSE

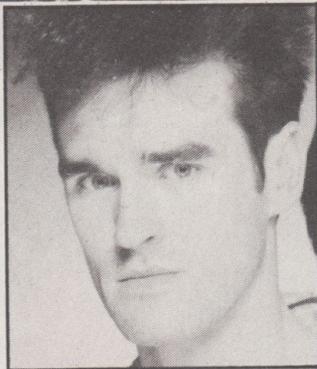


The New York Dolls: what difference does ten years make? Inset: early Dolls supporter Morrissey.

MORRISSEY UNMASKED

Morrissey of The Smiths is the very same Steven Morrissey who used to write passionate reviews for A.N. Other pop paper in the late '70s.

He is also the Steven Morrissey who used to correspond on a regular basis with the NME, usually supporting the merits of mid-'70s glam rockers The New York



Dolls. NME letters editors were often heard to moan of a Monday morning: "Oh no! Not another letter from that Morrissey bloke."

Now they write 5000-word features about him.

No.1 Readers' Charts

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

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

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

ISSUE 49

My favourite records right now are

- 1 3
 2 4
 3 5

Name:

Address:

Age:

REST CURE

Getting an album together, organizing the artwork, and checking the budget is enough to kill any normal human being.

Well, spare a thought for The Cure's Robert Smith.

By the beginning of May he'll have put a Cure album and single out, helped put a Banshees album and single out, and gone on tour with both bands!

"A couple of weeks ago I thought that I'd finally had enough and I was beginning to crack up," admits Roberts. "But then I just took two days off in bed and I felt that I could stand it once more."

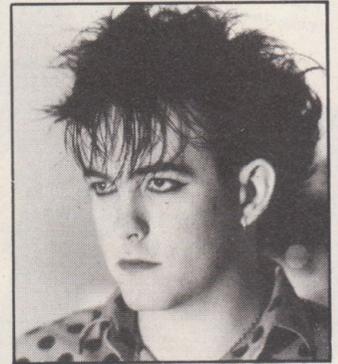
Robert managed to shuffle his schedule so that during the day he works with the Banshees and at night he goes back to The Cure.

"I'm always tired," he moans.

"I'm seriously worried about the amount of sleep I get. It's just not enough!"

But when it all gets too much Robert has a novel method for bringing Banshees' rehearsals to an end.

"I just turn up the guitar," he says, "and play very loud and very out of tune. That soon makes everyone else want to stop too." Naughty.



THE BLUE MEANING

Glasgow pop band The Bluebells are more interested in writing strong songs than dressing up for the latest fashion, according to band leader/songwriter Robert Hodgens.

"In America they liked our strong songs. They weren't interested in image.

"Over here you've got to have a political statement or fashion to go with your song. We're more interested in the songwriting tradition."

And from that tradition here's a list of Robert's favourite lyrics.

1 I'M SET FREE Velvet Underground

"I'm set free to find my own illusions"

2 PRETTY VACANT Sex Pistols

"Don't believe illusions/Too much is for real."

3 HOLOCAUST Big Star

"Everybody goes leaving those who fall behind/Everybody goes as far as they can."

4 DIFFERENT STORY Subway Sect

"We oppose all rock'n'roll/It's held you for so long."

5 DO YOU BELIEVE IN MAGIC Lovin' Spoonful

"But it's like trying to tell a stranger about rock'n'roll/If you believe in magic/don't bother to choose."

6 SO YOU WANNA BE A ROCK'N' ROLL STAR Byrds

"Just get an electric guitar and learn how to play."

7 STAR David Bowie

"Tony went to fight in Belfast/Rudy stayed at home to starve/I could make it all worthwhile/As a rock'n'roll star."

8 STREET FIGHTING MAN Rolling Stones

"What can a poor boy do except to play in a rock'n'roll band?"

9 PERFECT The The

"No one has time for the past/Still in God they trust."

10 TELEGRAM SAM T. Rex

"I ain't no square with my cork-screw hair."



Robert Hodgens (alias Bobby Bluebell), left, with fellow Bluebells Ken and Dave McCluskey.



Sean Richie!

● PEDIGREE CHUMP!

Howard Jones told *No. 1* that dog owners never fail to look like their dogs, when he met our photographer Mike Prior and his celebrated cocker spaniel, Louis.

And Lionel Richie recently mentioned that he has a poodle called Sean "who's claiming co-writing credits on my songs, cos he's always there when I write."

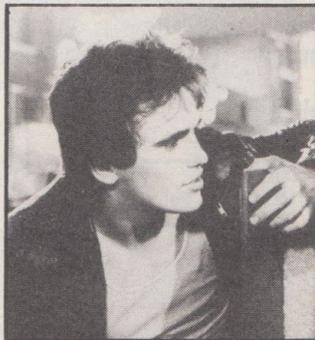
Well Howard, we fail to see any resemblance between Lionel Richie and a poodle!

● RUMBLED

Rumblefish is a film for tormented adolescents everywhere. It's set some time in the future, filmed in black and white, and tells the tale of the relationship between two brothers.

One is troubled teenager Rusty-James (played by the gorgeous Matt Dillon), the other is the Motorcycle Boy (Mickey Rourke), the elder brother he worships.

Brilliantly acted and with an atmospheric soundtrack from The Police's Stewart Copeland (available on A&M Records), it looks like being the cult film of the year.



Hunky Matt Dillon — the *No. 1* office's *No. 1* pin up.



Photo: Nobby Clark

An amused cast prepare to skate all over a terrified audience!

● CHOOCHOO CHA BOOGIE

On Friday March 23 the Queen attended her first rock musical — Andrew Lloyd Webber's *Starlight Express* at London's Apollo Victoria. She got a lot more than songs.

The story of a race between steam, diesel and electric trains, *Starlight* turns the whole of the Apollo into a roller skating rink, complete with catwalks and a rotating bridge. The audience can only duck as the cast whizz by towing one another up and round the theatre.

The plot isn't much, the characters are cliches and the songs are the kind of pastiches in which Queen (the group) specialise. Yet it's undeniable fun, not least because of its superb staging and gaudy vulgarity.

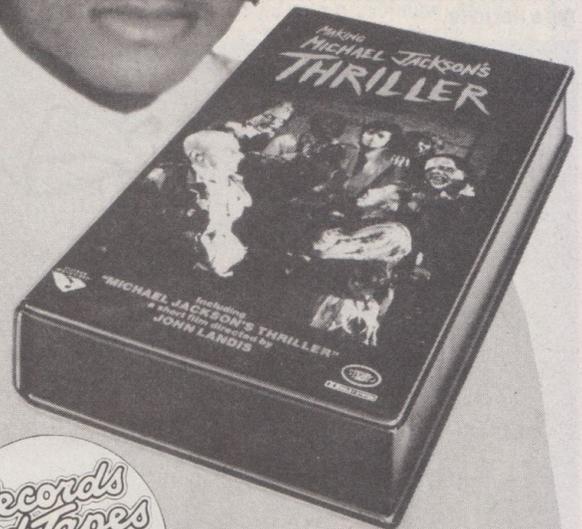
As for the much-hyped Express, its appearance is a bit of a let-down — Webber hasn't borrowed any real trains from nearby Victoria, instead it's all done with lights.

See it for the skating. After this, Torvill and Dean will be swapping the ice for rollers the moment they turn pro . . .

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T·O·M B·A·I·L·E·Y'S

Schooldays

Six years ago Tom Bailey gave up his job as music teacher at Brook School in Sheffield to become a full-time Thompson Twin. The group went back there recently to play a gig at City Hall.

The morning after finds Tom braving a trip back to Brook School (and having great difficulty remembering the way) to present his old headmaster with a platinum disc.

It's pretty well known that Tom Bailey didn't enjoy his schooldays – either as a teacher or a sitting target – so why does he feel the urge to go back for one last look?

Debbi Voller takes lines while Kerstin Rodgers takes the pictures.



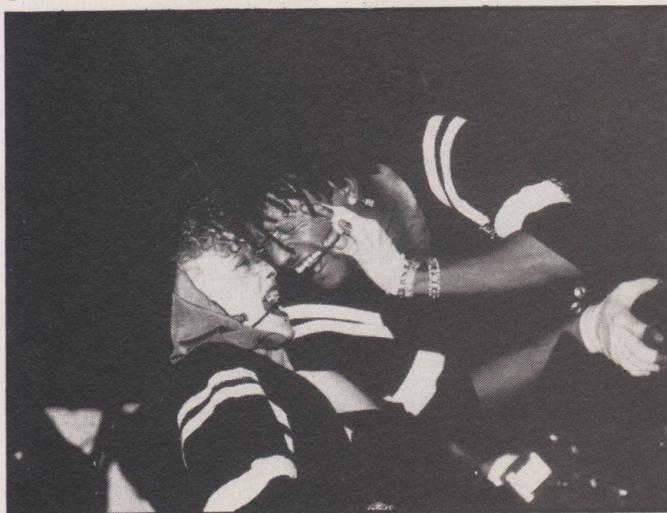
Friday, March 2. The Thompson Twins take to the stage at City Hall in Sheffield.

Tom: "I wasn't actually born in Sheffield, I was born in Halifax and spent my school years in Chesterfield just twelve miles south, and eventually I got a flat here."



Saturday morning, March 3. Tom wonders if this was such a good idea after all.

Tom: "Brook School is a small, anonymous urban school tucked away on the outskirts of town. But you've got to remember that there are hundreds of schools like this where it basically all goes on."



Joe and Alannah bellow down their head mikes.
Tom: "I took the job as a music teacher to finance The Thompson Twins. All I could think of at first was – cash! Guitars! Some kids from Brook School came to tonight's concert and kept yelling 'Sir! Sir!' at me."



'Sir' Bailey goes back to school in a limo.

Tom: "When I joined I was suddenly head of my own small department and I inherited a brass band (which I knew nothing about!) and a choir. I just felt it was worth doing something to bring a new element into their lives, and that's why I'm going back today."



Tom comes face to face with the headmaster, Mr Pollard, for the first time in six years. Yorkshire Television are there to film it.
 Tom: "When I was at school myself as a pupil I didn't fit in. I've always been a bit of an outsider in that sense. I was stupid enough to pass loads of O-levels simply because everyone told me I wouldn't be able to. I thought, 'Right, I'll show 'em!'"



The local press cram into the headmaster's study for a hot news story.
 Tom: "I've gone on to do something which a lot of the pupils will see as a fantasy ideal, but I want them to realise it's possible to do what you *really* want, rather than what everyone tells you you've got to do . . . half the world will think I'm preaching revolt!"



Tom presents the platinum disc for "everyone at Brook School".
 Tom: "I don't think I was a very good teacher, underneath it all I knew I wasn't suitable."

"I used to play piano for morning assembly but I was always turning up late. The head teacher would just be saying, 'The hymn today is . . .' when I'd skate in discreetly just in time to play it. I also had to teach games once a week, which was absurd because they could all run far better than me."



Making a meal of the occasion – the dinner ladies leave their cauldrons on the boil while Tom puts a spell on the school.
 Mr Pollard: "Tom kept music alive in this school; he did very well with us, even though he's modest about that. He had a quiet way of getting to the youngsters rather than being domineering. Now he's a star, that reflects on the school and gives our music meaning. It's a superb disc, I think we'd better take out an insurance policy to cover it!"



Tom meets the wind band.
 Tom: "I always tried to teach music as a fun subject and introduced modern and pop music. But then some people didn't take me seriously and I'd have to put them in detention, which I hated."



Tom shows off an old school photo – take a close look at the back row, in the middle!
 Tom: "The kids from school found out I was in a group and it became a standing joke that 'Sir' was a punk rocker! That's the effect of the institutional side of school, it becomes *wrong* for a teacher to be in a pop group. It's easier to have a really nasty teacher you can hate."



Goodbye Mr Pollard!
 Tom: "I don't think it's fair to force kids to go to school against their will, but if you removed schools altogether you'd have a revolution, and if everyone started doing what *they* wanted to do there'd be no one to work in the factories. I felt guilty supporting such a system."



At the end of the day – what did the pupils think of Tom's visit?
 Mandy Bagglay: "It were 'orrible playing in wind band in front of Tom. I never want to be in a pop band!"
 Alison Ferrett: "I think he's got a good band but I don't really like his kind of music. I want to be in a heavy metal band like Iron Maiden."
 Alex Booth: "What I've seen of him, he looks a right nice guy. I'm in a band at the moment – we should've played today but that other group creep round teachers more! I think anybody can make it if they put their minds to it."
 Diane Johnson: "I like The Thompson Twins, and Tom Bailey's lovely. I like his plait at back, everybody's growing one now."

Paul Simper has breakfast with Rockwell

Rockwell's hardly the first kid in the world to have a famous dad. But there's famous, and FAMOUS.

Berry Gordy, dad of Kennedy 'Rockwell' Gordy, is about as big as you're going to get.

Gordy was the founder of Motown Records — which makes him the single most successful record magnate ever.

Certainly life for Rockwell has been no uphill struggle.

From the day he was born there have been stars walking in and out of the Gordy household — Diana Ross, Stevie Wonder, Michael Jackson . . .

Rockwell's sister Hazel even

A REGULAR GUY

married Michael's brother Jermaine.

There are a lot of similarities between Rockwell and Michael Jackson — two kids who grew up in the kind of world most others can only dream of.

The difference between the two is up till now Rockwell's merely been a spectator. He was

the child of a star — not a child star.

He was, he insists, a child who never took for granted his family's extraordinary wealth. It was all there, but he wanted to go it alone. Carve out his own name.

And that's what he's up to now. A fiercely independent kid, he's just scored his first hit with

'Somebody's Watching Me' — with a little help from his in-laws — and is determined to repeat the process with "(Obscene) Phone Caller".

Likeable, witty and extrovert, he's in London for a breakfast appointment with *No. 1*

He's Rockwell and he likes to speak for himself . . .

"BEING SON OF MOTOWN MADE IT HARDER"

"Hardly no one believed in me when I started writing songs. A few. The impression I got was they didn't want to give me the benefit of the doubt.

"They figured: 'This kid has got everything he wants. He's a rich kid. How could he know how to write songs?'

"If I had just been somebody off the street they'd probably have given me a better chance."

"HE'S BERRY GORDY'S SON"

"My schoolmates seemed to think I should be wearing the best clothes, the highest fashions.

"But I was wearing jeans with holes in and shirts that I'd probably worn for two years previous.

"My family didn't go, 'You must look like a Gordy'. Nothing like that.

"I've had people say to me, in shock, 'Look at the way you're dressed!'

"But mostly it was the teachers and administration that made a big deal of it."

"FAMILY LIFE WAS ALWAYS A BIT DIFFERENT"

"My mother and father were divorced and they were still going at each other. You know how it is when you still love somebody even though it's over? Well, that was what was going on. A lot.

"I was in the middle. 'Who do you like the most? Who do you want the most to be with?'"

"I GOT SUSPENDED ONCE . . ."

"My father only really came to school when I got in trouble.

"I wasn't really naughty but occasionally I'd do something stupid.

"I think I was suspended for chasing a girl through the hall with a dead frog. We were doing dissection in science class. There was this frog lying there and it just looked so tempting!"

"I WASN'T STAYING AT HOME . . ."

"I moved out kind of early. When I was 16. There were a lot of things I wanted but at home they weren't mine.

"I felt guilty sitting in this house just being catered for. I was scared of growing up spoilt.

"So I left when I was 16. I went and lived with my aunt for a bit. Then I got a place of my own.

"I've got four brothers and one sister, and they've all been really supportive. But my success has been a surprise to them as much as anyone.

"I'm not the sort of person who likes to go round saying what I'm doing — I think it could be bad luck.

"It's better to wait till you've got something to show. So I just kept working."

"MY GAAD - DIANA ROSS IS HERE!"

"I was just as excited as any fan would be. I'd be in my room for about four hours, if she showed up at the house, just working out what I was going to wear.

"The next thing I know, I go down and she's gone. It's like, 'Oh, gaad, I've done it again!'

"Eventually I was comfortable enough to sit in the same room as her without shaking too hard.

"But I was just like anyone else."

"LOS ANGELES IS OK . . ."

"I've been living in Los Angeles quite a time now. I'll leave one day.

"But it's like they say, 'You can take the kid out of the jungle but you can't take the jungle out of the kid.'

"Anyway, I like to swing on trees and stuff!

"It'll be good to get home soon though. You get a bit homesick."

And so we leave Kennedy 'Rockwell' Gordy, munching a good English breakfast in his hotel.

Later this morning he's got about ten more interviews and a photocall.

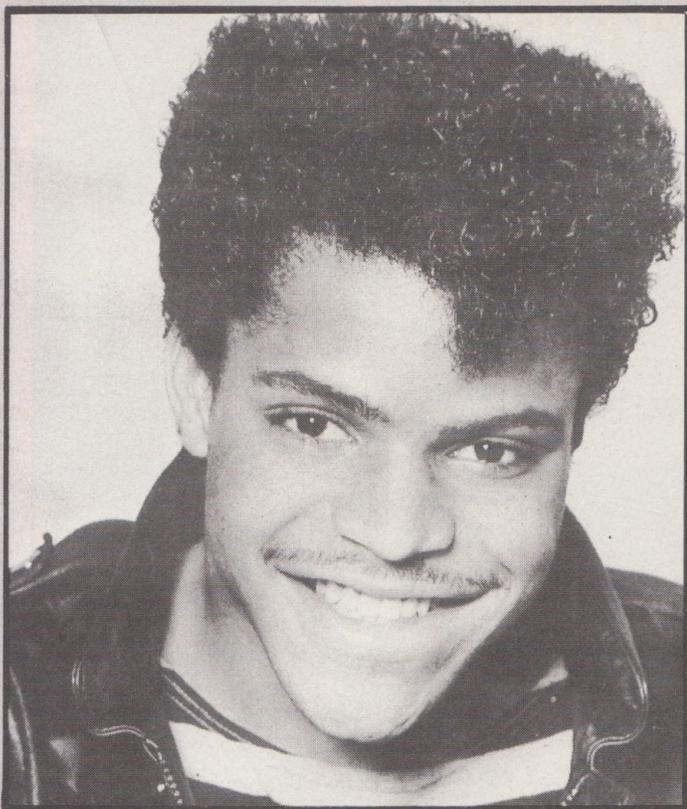
Just yer' average kid? Well, hardly. But he's certainly a regular guy.

IS THIS WHAT YOU PROMISED ME?



HOORAH! BOYS HOORAH!

Photo by Joe Bangay



Kenny Loggins

THE NEW 7" & 5 TRACK 12"

Footloose

OBSCENE PHONE CALLER

Hello, who is this?

(Obscene phone caller)
(Woh-oh, oh-oh, oh-oh)

I came home knocked out after work
That's when my telephone goes berserk
How can I unwind or get some rest
Receiving sick phone calls from a lonely past?

Chorus:

Woh-oh-oh, find someone else to bother
Mister or miss obscene phone caller
Why do you get off breathing on the phone?
Obscene phone caller leave me alone

Why did you have to pick me out
Of all the people in the directory
I don't know what's going thru' your mind
But these naughty phone calls are a waste of time
I must have my number changed
Or trace these calls from whence they came
If Alexander Bell were alive today
Would he want the telephone to be used this way?

Repeat chorus

Phone call (ad lib)

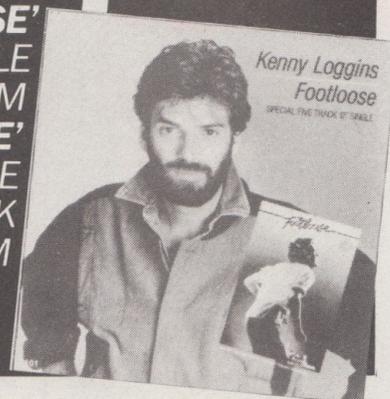
Repeat chorus

Woh-oh-oh

Obscene phone caller woh-oh, oh-oh, oh-oh
Woh-oh-oh find someone else to bother
Obscene phone caller mister or miss
Obscene phone caller you dirty little nasty twit

Words and music Rockwell
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On Motown Records

'FOOTLOOSE'
THE SINGLE
TAKEN FROM
'FOOTLOOSE'
THE
SOUNDTRACK
ALBUM



SEE THE EXCITING NEW FILM
'FOOTLOOSE' STARTING 13TH APRIL.

WIN

Hard-to-get, very trendy sunglasses



EYE SPY

Believe it or not, there is actually a subject that Marilyn won't talk about – his snappy sunglasses, and where he got them.

He obviously doesn't want anyone else to find out and steal his thunder. But hard luck, Maz, we've tracked them down.

COMPETITIONS

They're actually ski-ing glasses and they're made solely by Man O'Leisure. You can buy them at a few exclusive places like Boy in London's Kings Road, Lillywhites in Piccadilly or Pendis Sports in Sloane Square – but they'll set you back over £20 a pair!

But we've managed to get 15 pairs of these beautiful bi-focals and they're ready for you to win.

Just look in some old editions of *No. 1* and tell us the name of another pop star who wears them (there are several!). Send your entry on postcard to I Spy, *No. 1*, Room 2614, King's Reach Tower, Stamford Street, London SE1 9LS.

The prizes are 15 pairs of black glasses, worth over £20 each. Good hunting.



RIKKI PATRICK



NEW SINGLE

NIGHT MOVES

7" & EXTENDED NIGHT MIX 12"



★ CAPTAIN SENSIBLE ★



Glad It's All Over

SUBMARINES IN THE HARBOUR INCOGNITO
SUBMARINES OF YOUR DREAMS NOT MINE
THE RED, RED SKY MUST TAKE THE PRIZE
FOR GIVING TO THE PEOPLE
WHO NEVER, NEVER GO TO WAR

WE'LL BE SEARCHING FOR THE PEOPLE
WHO NEVER, NEVER WENT TO WAR

WE'RE GLAD IT'S ALL OVER
WE'RE GLAD IT'S ALL OVER

CHORUS:
WE'RE GLAD IT'S ALL OVER
WE'RE GLAD IT'S ALL OVER
WE'RE GLAD IT'S ALL OVER
WE'RE GLAD IT'S ALL OVER

THE RED, RED SKY MUST TAKE THE PRIZE
THE RED, RED SKY IS GIVING TO THE PEOPLE
WHO NEVER, NEVER GO TO WAR

WE'RE GLAD IT'S ALL OVER
WE'RE GLAD IT'S ALL OVER

HIDDEN TUNNELS
SECRET ITEMS
GUARDED FENCES
PLANET EARTH

IS GIVING TO THE PEOPLE
WHO NEVER, NEVER GO TO WAR

TESTING GROUND RIGHT NOW
THE BLUE, BLUE MOON
KNOWS THAT SOON

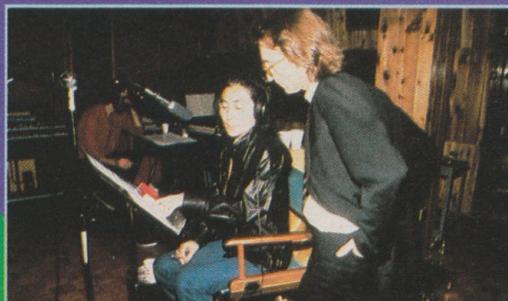
WE'RE GLAD IT'S ALL OVER
WE'RE GLAD IT'S ALL OVER
(REPEAT TO FADE)

Words and music Captain Sensible/Tony Mansfield
Reproduced by kind permission Rondor
Music (London) Ltd/Warner Bros Music Ltd
On A & M Records

JOHN LENNON *borrowed time*

When I was younger
Living confusion and deep despair
When I was younger ah hah
Living illusion of freedom and power
When I was younger
Full of ideals and broken dreams, my friend
When I was younger ah hah
Everything simple but not so clear

Chorus:
Living on borrowed time
Without a thought for tomorrow
Living on borrowed time
Without a thought for tomorrow



Words and music John Lennon
Reproduced by kind permission Ono Music/Warner Bros. Music Ltd
On Polygram Records Inc (N.Y.)

Now that I am older
The more that I see the less I know for sure
Now I am older ah hah
The future is brighter and now is the hour

Repeat chorus

Good to be older
Would not exchange a single day of a year
Good to be older ah ha, you bet
Less complications everything clear

Repeat chorus

Ad lib to fade



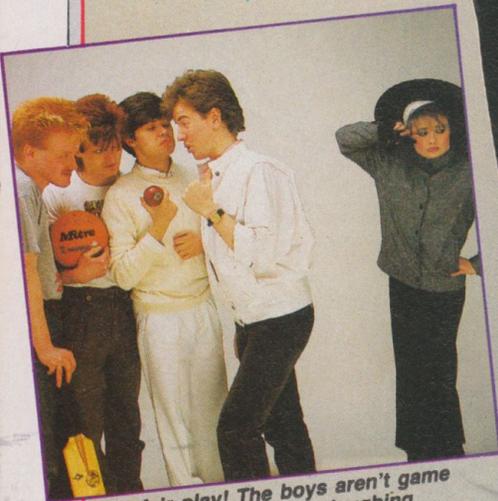
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THE QUESTIONS

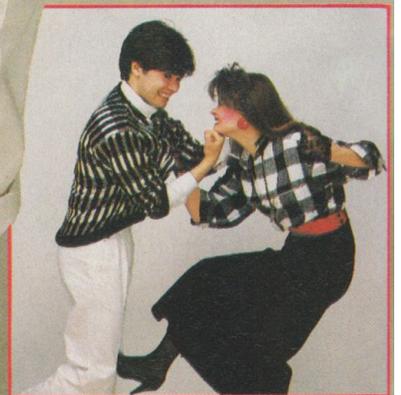
KEEP IT IN THE FAMILY



"Don't you mean SING 'cheese'?"



Unfair play! The boys aren't game — and Maureen isn't laughing.



Paul and Maureen re-enact Jocky II



Paul and Maureen Barry are an unusual brother/sister combination. Not only do they share the same room – they're in the same band, The Questions.

Paul Simper checks out whether two's company. Loving pics by **Mike Prior**.

PAUL BARRY

Paul Barry, who celebrated his 22nd birthday the other week by supporting The Style Council at London's Dominion Theatre, was determined to be in a group even before he left school.

"I knew from about 16 what I wanted to do," says Paul. "I started playing with John Robinson (who makes up The Questions along with Maureen, Frank Mooney and Joseph Jones).

"School was just an excuse for not getting a job."

Paul and the rest of the band come from Edinburgh. But now that things have started to take off, with two excellent pop/funk singles 'Tear Soup' and 'Tuesday Sunshine' on Paul Weller's Respond label, all five of them have moved to London.

MAUREEN ON PAUL

"Paul's quite easy to work with. I thought, before I joined, that it might be difficult but I've got him under control.

I thought when I came down from Edinburgh I'd be landed with doing all the cooking, but in fact we all share it.

Frank's a good cook. He does all the specialities – that's anything other than sausages, beans and bacon.

When we used to live at home with our parents, Paul was filthy. But I think out of sheer embarrassment he keeps our room tidier now. And if he catches me leaving it untidy he's down my throat in a minute.

We used to go to the same school, St Augustine's in Edinburgh, for a while. But before that I went to a convent.

That was pretty strange. We used to have elocution lessons – seriously, we used to have to say things like 'how now brown cow'!

We'd have lessons with books on our head to make us walk straight. We even had standard underwear.

Then me, Paul and the rest of the band were all at St Augustine's, though in different years.

Paul used to get into a lot of trouble at school – but somehow he'd never get the blame for it!"

MAUREEN BARRY

Maureen Barry, at 23, is the oldest of the Barry children.

As well as brother and fellow band member Paul, she has another sister Denise, who's 18 and studying at Dundee University. Little brother Johnny, 14, is still at school.

The Questions used to be a four-piece until Maureen gave Paul a surprise by singing to him.

Now she's an important part of the group. "Her voice gives the songs a new colour and tone," says Paul. "It's made quite a difference in the group."

At first a bit quiet when you meet her, Maureen soon warms to the topic of her kid brother Paul, and then there's no stopping her.

Beatings, fights and convents – she's got a tale or two to tell about them all!

PAUL ON MAUREEN

"Maureen's a funny mixture. When she's at a party she really goes for it. But at the same time she usually won't speak up in a crowd.

She's a pain-in-the-neck to go shopping with. She'll try on about 15 different things – orange, green, purple, blue and white – and go 'what do you think?' At first you go 'well, you've got too many colours there, that's quite nice, and that . . .' but soon you just get naffed off with her.

We all live in the same house now, in Edgware. We get on pretty well – she's not moody or anything – but when I was about 12 we used to fight all the time. Real fights with lots of hair pulling and fists.

I usually started the fights, but she had longer nails than me. So all I used to do was grab her hands – and then she became a really good kicker.

She knows where to kick – and she can put the nut on you!

We share a room now. I'm the tidiest – I think I can say that without fear of contradiction. With her it's like Vietnam – a total mess.

It gets a bit embarrassing when people see my room and there's knickers and stockings all over the place."

TROUBLE MAN



Marvin Gaye by Phil McNeill

Marvin Gaye was shot dead on Sunday – allegedly gunned down by his father at his 45th birthday party.

It was the culmination of a career which often seemed like one long, bitter family argument.

Born in Washington on April 2, 1939, Marvin was the son of a 'Pentecostal and fire type' minister.

After spells with The Rainbows, The Moonglows and the United States Air Force, Marvin joined the newly launched Detroit label Motown Records, along with fellow Moonglow Harvey Fuqua. Before long, Marvin and Harvey were part of the family – married to label boss Berry Gordy's sisters Anna and Gwen.

Marvin was also tied up as a Motown session drummer – but it was as a singer that he made his mark.

His pure, high gospel tones allied to a swinging R&B beat helped stamp the Motown sound on early '60s classics like 'Can I Get A Witness' and 'Hitch Hike' (both covered by The Rolling Stones).

As Motown grew in status, so did Marvin, his first major triumph coming with 'I Heard It Through The Grapevine' in 1967 – one of the greatest pop records of all time.

It was in this year that Marvin had his first duet hit – 'It Takes Two' with Kim Weston. Already known as a ladies' man, Gaye took it to its logical conclusion in a series of boy-girl partnerships: Mary Wells, Kim Weston, Diana Ross and most importantly with Tammi Terrell.

Between 1967-70, Marvin and Tammi forged a close and highly successful team on songs like 'Ain't Nothing Like The Real Thing' and 'You're All I Need To Get By'.

But then tragedy struck. Tammi Terrell suffered a brain tumour and collapsed in Marvin's arms onstage. After a series of operations, she died.

Heartbroken, Marvin went into seclusion – only to re-emerge in 1971 with the classic anti-war LP 'What's Going On'.

'What's Going On' was one of

Motown's most crucial records. In the '60s the company had been content to produce an endless stream of dancefloor hits. But as pop got serious, Motown lost its grip. Now Marvin showed other artists like Stevie Wonder, Smokey Robinson and The Temptations the way ahead: through social comment and musical experimentation.

Always on the move, Marvin was already planning his next incarnation: as the master of sexuality. His 1973 LP 'Let's Get It On' took the loose feel of 'What's Going On' to new heights of sensuality.

But then things went wrong again, as Marvin and Anna's marriage hit the rocks. Marvin exiled himself to Europe and after much bitter wrangling, divorced both Anna and Motown to sign for CBS. In return, CBS rescued him from the crippling alimony payments which had left him bankrupt.

Yet again, Gaye proved his musical genius by returning in 1982 with another dazzling switch in musical direction. 'Sexual Healing' combined Marvin's sensual soul music with an '80s electronic instrumentation – one of the most beautiful records of this or any other time.

Only last year, Paul Young gave fresh proof of Gaye's enduring art by unearthing one of his more throwaway songs, 'Wherever I Lay My Hat', and discovering the sheer sadness at its core.

Despite the heartbreaks and setback, Gaye's work across 25 years was more consistently brilliant and more adventurous than any other soul artist. His name will be forever linked with those of Otis Redding, James Brown, Smokey Robinson, Aretha Franklin, Stevie Wonder, Al Green . . . the greatest practitioners of pop's most inspiring form. The soul singers.

But ironically, it was Marvin Gaye's first ever hit single which provides his best epitaph – and, very likely, the true reason for his tragic death.

He was just 'A Stubborn Kind Of Fellow'.

PART THREE

THE SOFT CELL SCANDALS



Some groups avoid scandal. Others seek out the occasional whiff of outrage to spice up their careers. But for Soft Cell, scandal was a way of life . . .

THE COUNTRY CLUB SCANDAL

At the same time as all the colourful 'Sex Dwarf' publicity, Marc and Stevo set off on a DJ-ing and personal appearance tour around the clubs.

One night, the whole Soft Cell gang hired a Daimler for the evening and drove down to a club in the country.

Most of the audience were enjoying themselves. But about ten yobbos started throwing lighted cigarettes and making Sieg Heil signs at the DJ box after Stevo had wound them up by calling them all "pooftahs". A scuffle broke out and the fight developed into a frightening *Straw Dogs* scenario, with Soft Cell barricaded in the dressing room while the club's security men tried to bash down the door.

"It was terrifying," says Marc. "They were saying they were going to break our legs."

Everyone eventually escaped at about five in the morning . . . only to find their car smashed up.

It was the lowest point in Soft Cell's career.





The Sex Dwarf Scandal: Soft Cell's very own 'video nastie'.

THE DWARF SCANDAL

Soft Cell made videos for some of their most visual songs for a one-hour video special, 'The Non Stop Exotic Video Show'.

Predictably the 'Sex Dwarf' video caused the biggest storm. It all started when Marc was invited down to a West End club to celebrate the birthday of an act billed as 'The Sex Dwarf' who used to mime the song every week. Marc decided to recruit the Sex Dwarf for the video.

Using a gory *Texas Chainsaw Massacre* spoof set in a meat factory with sides of meat hanging all over the place, Marc in a leather jock strap and Dave in a butcher's apron with a chainsaw, it was a riot of red paint and half-naked flesh.

Unfortunately, someone 'borrowed' the unedited shoot from the video company overnight, and the next day there were hundreds of bootleg copies flying all over London at £30 apiece.

It became the Sex Dwarf Scandal of the summer.

And, in an ironic twist of fate, the whole episode ended up as a *News Of The World* story about how Soft Cell drugged 'The Sex Dwarf' and forced him to whip people and have sex with them in a hotel room for the group's entertainment.

"All I can say is, I wish I was there because I missed out on it," says Marc. "It seemed like a good night."

THE ALICANTE SCANDAL

Soft Cell are probably a bigger name in Spain than they are in England. But their 1983 Spanish tour had been fraught with equipment problems.

When they found themselves booked into another tatty and shoddily wired venue in Alicante, they decided to break their contract and pull out of the gig.

They went out for the afternoon and got drunk instead.

But what Soft Cell hadn't realised was that, in Spain, the only way you can break a contract is by being ill – or you'll be clapped in jail.

As soon as they discovered this, Marc was bundled into a car and driven to the venue about forty minutes from the hotel.

Says Marc: "There were

about 1500 fans rampaging outside because the manager of the place had pulled the gig just before we got there.

"We were shoved in this little room and just had to wait it out. There were all these security people around with iron bars and God-knows-what, making throat cutting gestures at us.

"There was real talk of shooting. They were going to break our arms. Break our legs. Kill us.

"The police came up. They couldn't do anything. We phoned the embassy and they couldn't do anything. In the end we had to pay £9000 to get out.

"We were ushered into a mini-van where we had to keep our heads down and drive back to the hotel.

"It was hell."

THE 'HOMOSEXUAL' SCANDAL

Marc, like Bowie and Bolan before him, dabbles in ambiguous sexual imagery to delight and disturb his public.

Unfortunately, this caused problems back in Leeds where the petty jealousy that can turn so rough was just beginning to take off as Soft Cell moved from being local to national celebrities.

One night at the Warehouse, as 'Tainted Love' was blasting out, an old friend walked up to the DJ.

"Take that off," he demanded. "You're just jealous," the DJ replied.

The boy turned and sneered at Marc. "Jealous? Of that slag?"

And the next time Marc visited the Warehouse someone spat beer in his face and the Wally contingent threatened to beat him up in the street . . .

The subject of Soft Cell's sexuality became blown up out of all proportion when someone

went so far as to print that David Ball was a transvestite.

THE UPSTAIRS DOWNSTAIRS SCANDAL

The disastrous mini-tour Soft Cell did after 'Say Hello Wave Goodbye' reached crunch point in a Midlands club.

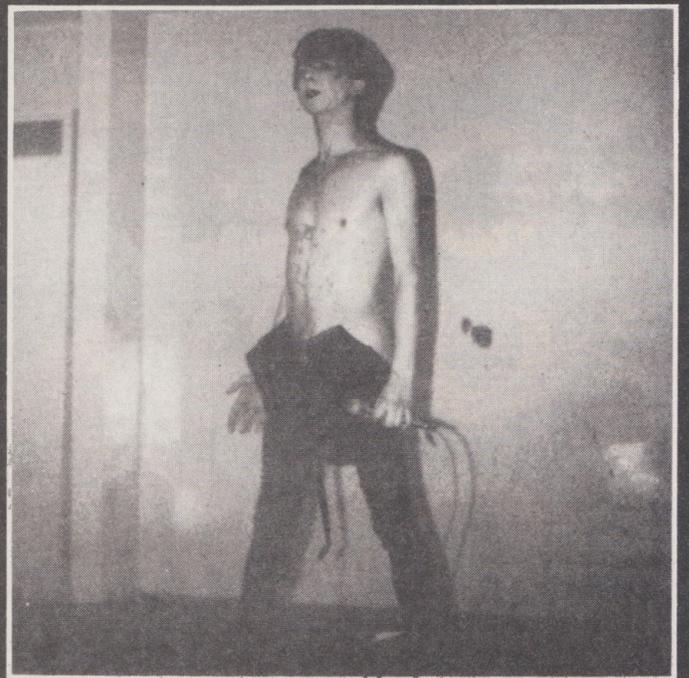
The place had split-level discos, and Soft Cell were playing upstairs. Unfortunately the club manager was piping a rough black and white video of the show downstairs, and charging people the same admission price.

A fan stormed up to Marc and spat beer in his face. "You're just a bunch of c****s," he screamed. "You're ripping off your audience."

Marc reeled downstairs and grabbed the DJ's microphone. "You shouldn't be paying the full price to get in because we're playing upstairs," he shouted. "It's just a rip-off."

But the damage was done.

"It all just made us think," says Marc. "We honestly wondered if we'd ever play live again."



The Cat Food Scandal: Marc drops his trousers for the sake of his art.

THE CAT FOOD SCANDAL

When Marc and Dave first met at Leeds Poly and started doing live performances together, Marc remembers a hilarious incident when they took one of their shows down to Reading.

"It was a particularly dreary event, all candlelit tables and the audience all sitting there being arty and meaningful.

"We were into utter trash at the time. So we did this number called 'The Pussy Cat Song' about a cat that got locked in the house and ate its mistress.

"And the climax was where I pulled off all my clothes and smeared cat food all over myself. You should have seen their faces!"

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THE NUMBERS SCANDAL

'Numbers', released in February 1983, caused real problems, especially with Phonogram Records.

They hated it. They objected to its subject matter, the references to drugs, and the overall sound and feel.

Stevo was travelling to the Phonogram offices in New Bond Street when he saw a copy of 'Numbers' in a window. It had a pink sticker on the cover.

"I don't remember authorising that," he thought assuming it said "From the album 'The Art Of Falling Apart'."

When he arrived at the offices, he asked what was on that mysterious sticker.

There was total silence. Eventually the truth came out. "Includes free single of 'Tainted

Love'."

Stevo telephoned Marc. Minutes later he was at the main door – and two minutes after that the whole of the A&R Department on the fourth floor was a shambles.

The record company executives tried shutting the glass corridor door on the pair. Stevo picked up a fire extinguisher and threw it, splintering the door and soaking the lawyer who had authorised the sticker in foam.

"It really shook up the situation at Phonogram," says Marc. "Some said we were animals and some agreed with us."

"But it was a dirty trick to play on us, knowing how much we value the way we present our stuff."



THE ART OF FALLING APART

On August 10, 1983, Marc was sitting in the Some Bizzare offices flicking through the reviews of the newly-released 'Torment And Toreros' album. As usual they were pretty mixed.

Then he came to the review in *Record Mirror*, which began: "Four sides of ill-disciplined doodling . . ."

It was the last straw. There had been arguments with Phonogram over royalties because 'Torment And Toreros' was a double album selling for the price of one. The HMV record shop chain had banned the record because of alleged obscenity on the 'Catch A Fallen Star' track.

On top of this, two fans had just found out Marc's Soho address and kept tormenting him by ringing his bell and running away. When he finally caught the miscreants, a passer-by confused the situation, thinking Marc was attacking them for no reason, and hit him in the face.

Marc raced round to the *Record Mirror* offices in Long Acre where he arrived at writer Jim Reid's desk in a foaming, frothing frenzy and brandishing a bullwhip. But it was more of a verbal lashing Marc was interested in.

"You're not fit to review my album," he screamed. "You write anything else about me and I'll kill you."

Reports of the fracas naturally filtered down to Fleet Street, and before long a reporter from the London *Evening Standard* was on the phone demanding quotes from everyone involved.

When Marc saw the story about the whipping in Friday's *Standard* he completely freaked and issued a statement to the music press, announcing his retirement from music.

It concluded: "I no longer wish to sing on records, in fact, I no longer wish to sing . . . Confused? Not half as much as I am. Marc Almond."

It was the beginning of the end for Soft Cell.

Singles



Reviewed by Debbi Voller

HOLGER CZUKAY The Photo Song (Virgin)

You may not be familiar with Mr Czukay (I wasn't) but he's a very influential German. Formerly part of an electronic group called Can who inspired the likes of DAF and Kraftwerk, he's now come up with a non-electronic, witty and extraordinary ditty.

Jolly, jerky lyrics combine with hummed and whistled melodies that make this a 'novelty' record. Not a novelty in the sense of a one-off-wonder with no power to expand, but a novelty in that it's so very clever and classy.

BLANCMANGE Don't Tell Me (London)

Get set — Blancmange are back with a joyous and uplifting romp that could make them the flavour of the month.

This song's so bouncy it sounds as if Neil Arthur and Stephen Luscombe recorded it on a highly sprung trampoline. In fact it drives home just how down to earth and dreary most other pop songs are at the moment.

Their best single since 'Living On The Ceiling'.

MARILYN You Don't Love Me (Phonogram)

Perhaps Marilyn was too clever too soon with his last record 'Cry And Be Free' which didn't do half as well as it deserved, and dealt Marilyn a bitter blow.

Well, 'You Don't Love Me' is a happier contender with lots of catchy hooks for you to get your tongue round.

Don't worry Marilyn — they'll all love you again with this one.

QUEEN I Want To Break Free (EMI)

Every now and then Queen come up with a classic, but then

they go and spoil it all by releasing something ridiculously inferior. Like this!

It has none of the strength of 'Radio Ga Ga' but their new video will be a sensation. I saw some pictures from it the other day at EMI. Frankly I was shocked!

NENA Just A Dream (Epic)

You thought you'd seen the back of Nena didn't you?

Well I'm afraid this one's just as catchy as the dreaded '99 Red Balloons' which we all loved to hate but found ourselves singing in the bath anyway.

Safe and simple, with just enough punch to find its way into your bathroom again!

TRACIE Soul's On Fire (Respond)

Tracie's past offerings have all been adequate hits, and while she's never lacked confidence she has lacked dynamism — the kind that characterises Madonna and Cyndi Lauper.

Here Tracie competes with a lot more gusto, depth and huskiness.

The little girl image has finally caught fire!

RE-FLEX Praying To The Beat (EMI)

It's a pleasant surprise when you loathed someone's first hit — and find yourself feeling all enthusiastic about their second!

'Praying To The Beat' is a fast and furious wall of sound that doesn't let up for a second and proves to be the best dance record of the week.

THE LOTUS EATERS Set Me Apart (Arista)

The Lotus Eaters are the sound of summer. Peter Coyle's vocals soar from the heart and make you dream of soppy things like running through fields in slow motion and lazing under blue skies with the long grass tickling your nose.

It's not wimp rock — it's just beautiful. And it sets them apart.

GENESIS GOSPEL SINGERS N'tutu (Africagram)

Malcolm McLaren plundered some of the sounds from Africa and brought them back as musical booty for his own brand of Duck Rock.

If you were getting a taste of the quack stuff then it's a good idea to move on to the less commercial but authentic offerings that are around.

'N'tutu' is a track from a Ghanaian Highlife album called 'The Guitar And The Gun' and will soon have you chanting

along, even if you can't understand a word.

MANFRED MANN'S EARTH BAND Runner (Bronze)

Already a hit in America — they obviously didn't realise that they'd heard it all before.

If this reminds you of something, think back to Survivor's 'Eye Of A Tiger' and pray this doesn't reach No. 1 for as many weeks as they did!

TONY MARTIN Barriers (Barrier Records)

Musical debut from South Londoner Tony Martin who's been playing in bands for ten years locally.

He's another of those self-sufficient solo artistes like Jones, Dolby and Kershaw, with a fine rich voice and a sound like New Order meets Big Country.

Looks as if Tony Martin could soon be joining all the other humans racing up the charts.

OMD Locomotion (Virgin)

In the past OMD have made records about Saints and Genetic Engineering, and done a fine job with them.

But now they've jumped on the latest rage of the train — and sadly they've travelled Second Class.

This sounds like a chugging steam train because it never picks up speed. The only thing it's got going for it is a steel band playing on board.

Me, I'm getting off at the next station.

DEON ESTUS Love Hurts (Legacy)

So far Deon's been a behind-the-scenes-man, propping up other people's acts.

He's played with Wham, Haysi, Space Monkey and Blancmange, but if he has a hit with this record, the credit will be his alone.

Punchy disco, 'Love Hurts' is like Imagination without so much of the gloss. It's getting airplay already.

ROCKWELL (Obscene) Phone Caller (Motown)

I was a bit suspicious of Rockwell when he roped Michael Jackson in on backing vocals to draw attention to his first hit.

**KOOL AND THE GANG
In The Heart (De-Lite)**
You can hear this half a dozen times before it makes any impact — but that's not to say it's a bad record.

The thing about Robert 'Kool' Bell and his lads is that they're so easy on the ears — and that goes for their dance records as well as their ballads. Like their last hit 'Joanna', this one's designed for smooching.

The Kool appeal lies in being downright pleasant. According to a sleeve note on their album, they owe all their success to "The Creator" and "Pray that the light of the Creator will shine in the heart of all mankind."

Well it couldn't do any harm!



But here he stands on his own feet with this humorous number about someone who keeps breathing in his ear courtesy of Telecom.

It's a nice twist to have a woman doing the dirty!

**PET SHOP BOYS
West End Girls (Epic)**

Debut single from pop journalist Neil Tennant and his friend Chris Lowe.

Good electro pop that suffers from a few too many unsubtle cowbell and clap noises that makes it sound a bit amateur. On the other hand there are some original and interesting touches, although Neil's rapping bits don't work either because his voice isn't mean or 'street' enough.

The B side is an intriguing instrumental that makes use of animal noises. It would have made a much better A side, and won my dance record of the week award!

**PAUL INDER BAND
Don't Say Goodnight (Hippodrome)**

We have a new record company in our midst! London's great Hippodrome club have opened their doors to new talent. But are they any good at spotting it?

Well, Paul Inder should be a safe bet because he's the son of Lemmy (Motorhead) and at only 17 he's an accomplished guitarist/singer.

But his lyrics are diabolical and all the heavy guitar solos and tinkling calypso bits he throws into this number can't save it.

**WHAT FUN!
The Right Side Won (RCA)**

Nena's stimulated an unhealthy interest in Euro Pop, so be prepared for an influx of it now.

I like this offering though. It's an infectious Euro-Ska sound from a ten-piece multi-national band who had a hit with this in Holland.

**HOORAH! BOYS
HOORAH!
Is This What You Promised Me (EMI)**

Naff name of the week but a very good group indeed.

If HBH sound like anyone it's the talented Bourgie Bourgie who so nearly had a hit with 'Breaking Point'.

Who will make it first, HBH or BB?

**THE WATERBOYS
The Big Music (Ensign)**

Another full bodied, Big Country kind of sound from Waterboy Mike Scott.

But although they're an interesting group, the Waterboys are too complex to be commercial. So far.

**ROGER CHAPMAN
How How How (Polydor)**

Poor ol' Roger's got white hair now. How time flies. Roger was a '60s sensation once with hippie band Family.

He's from the Joe Cocker school of singing — all sandpaper and warble — an acquired taste that doesn't have much appeal today.

His recent release taken from Mike Oldfield's 'Crises' album didn't do very well. And that was far more commercial than 'How How How'.

**RICHARD BONE
Living In Partytown (Survival)**

Richard Bone was one of the American originators of electro-pop (it says here) having worked with hip hop man Man Parrish and Afrika Bambaataa.

But this is so bland and standard that it's no surprise Mr Bone hasn't yet made a name for himself here.

Once upon a time he must have been an experimental sort of chap, but this is dragsville, never mind about partytown!

**HEAVY PETTIN
Love Times Love (Polydor)**

I'm quite familiar with Heavy Pettin's brand of good commercial heavy metal, because they kept blasting their tapes out in the lounge of a Glasgow hotel when I was staying there.

It didn't make me want to leave the room. But I did have a headache next day.

I think they'll be up there with Whitesnake before too long.

**JOE JACKSON
Happy Ending (A&M)**

This is really a duet. High-pitched Elaine Caswell joins Joe Jackson for a poppy ballad. Without her, this record would be even more exceedingly boring than it is.



Reviewed by Dave Ling

**ULTRAVOX
Lament (Chrysalis)**
You should have made your mind up about Ultravox by now, what they do is so dependable. They begin with the twiddly keyboard intro, in comes the bass and away they go.
'Lament' features some fine material though, from the eminently danceable 'One Small Day' to 'Man Of Two Worlds', which closes with some controlled guitar/keyboard work.
Play it more than twice and the songs *really* take shape. Safe and predictable but commendable nonetheless.

**THE CARS
Heartbeat City (Elektra)**
The Cars had a minor hit years ago with 'My Best Friend's Girl' which was a great song.
Unfortunately this is dull by comparison.
The songs are *so similar* to each other. And the lyrics are *so* banal.
These Cars are long overdue for an MOT.

**BARCLAY JAMES HARVEST
Victim Of Circumstance (Polydor)**
Barclay James Harvest should have been put down at birth, or maybe they were? On the evidence of this supremely lethargic offering they've got to be *almost* dead.
'Inside My Nightmare' raises the tempo to 15mph for a while, but afterwards they slip back into that coma once again.

**CRUSADERS
Ghetto Blaster (MCA)**
Remember a song called 'Street Life'? It was the springboard from which Randy Crawford leapt to stardom a few years back. This is the band behind her.
'Ghetto Blaster' features a whole range of numbers that will set the dancefloor alight.
Hardly my cup of tea, but so well done you've got to admire them.

**BABY TUCKOO
First Born (Ultraoise)**
You can't beat a good heavy metal band — and judging by this week's releases you can't beat an *average* HM band either.
'First Born' is the debut from Baby Tuckoo and it's quite a stormer. Except for the cover of 'Mony Mony' all the songs are self-penned and well-played.
Baby by name but not by nature.

KOOL & THE GANG

Say it from the mountain
Tell it to the people
Say it from the mountain
Tell it to the people

Chorus:
When you say you love somebody
You've got to let them know about it
You let them know it
When you say you love somebody
You've got to let them know about it

You've got this feeling
You've been wanting to share
It makes you feel
As though you're walking on air

You say this feeling
Is a thing called love
Then you should tell the one
You're thinking of

When you say you love somebody
You've got to let them know about it
You should let them know it
When you say you love somebody
You've got to let them know about it
It's time to show it

**IN
THE
HEART**

In every person
There's a yearning to love
This is the message
That is sent from above
In every heart
There's a love so true
That's why I'm saying
That I love you

Repeat 2nd chorus

You know that I love you
You say you love me too, so
Why don't you
Let me know
Let's open our hearts
And let the feelings show

Say it from the mountains
Tell it to the people
Say it from the mountains
Tell it to the people

Words and music Robert Bell/James Taylor/Ronald Bell/Kool And The Gang
Reproduced by kind permission
Planetary Nom (London) Ltd
On De-Lite Records

WHISPERS

● THE No.1 GOSSIP COLUMN ●

Cough, splutter. **Alannah Currie** is recovering from bronchitis. Her sense of humour was low. So when her GP **Dr David Babbs** paid a call merrily singing 'Doctor Doctor' Alannah was not amused. She gave her quack tickets to a **Twins** gig to prove it. Al recovered sufficiently to be spotted noshing in the trendy South London restaurant **Ormes** where she once served at the tables. . .

Strange stories fly in from New York. **Annie Lennox** is said to have married a husky West German prince and **Dave Stewart** announced his engagement to singer **Nona Hendryx** over several drinks at the Limelight club. While Dave and Nona are old buddies, Annie's mysterious beau has yet to be identified. . .

Liverpool(1): Local footballing legend **Tommy Smith** is part of the consortium engaged in reopening the **Cavern**.

Liverpool(2): The **Bunnymen** are the first band to play **King George's Hall** since **The Beatles** appeared there third on the bill in 1961. The hall is owned by the notorious local council.

Liverpool(3): **Paul McCartney** holds the record on **AIR Studio's Space Invaders** machine where his code name **Wack** is currently seeing off fierce challenges from **Suggs** and **Mark Knopfler**.

Have **JoBoxers** quit **RCA**? No-one seems willing to affirm or deny. . .

Everytime **Whispers** turns on the TV or radio **Frankie** and **Peter Powell** are nattering away. We enjoyed their recent chat about New York City which both Holly and Paul had visited in their teens. Powell was impressed: "Surely you were too young to take it all in?" he queried. After a brief silence the dynamic duo collapsed into peals of lewd laughter and assured the naive Pete that they weren't. Too young that is. . .

Young Ones fans beware! **Motorhead** appear in the forthcoming show. Meanwhile **Neil** the hippy goes out on tour to promote his mystical **Neil's Book Of The Dead**. . .

Gotcha! **Whispers** caught **Nick Heyward**, **Frankies**, **Belle Stars** and **Marilyn** practising their ra-ras for a **Razzamatazz** trailer in London's **Xenon** disco. . .

Despite the fact that they all live next door **Bananarama** are fretting over the size of their telephone bills. Why can't they use the garden fence like ordinary folk?

Get it on, bang a gong corner: Metal bashers **SPK** have signed to **Elektra** for a lot of money and **Neubauten** have got a deal with **ZE Records**, New York's hip ex-home of **Kid Creole**.

Following **Some Bizzare's** poster campaign for **Mr Foetus**, **Stevy** squeals that: "It's imperative we get **Jim** a deal.

If we changed his name we'd get him a deal tomorrow. The record companies are all frightened of it." So come on record companies! Sign those cheques. . .

After a recent **Clash** gig in Brixton a young skinhead was seen performing the time honoured ritual of barfing all over the pavement when, from nowhere, a friendly hand came proffering a glass of water. The Good Samaritan? **Paul Simonon** no less. The congregation will now raise and sing 'The Guns Of Brixton'. . .

Stuart Adamson is so hooked on **Disneyland** that he acts as tour guide when **Big Country** play America (frequently these days). **Space Mountain** is his favourite haunt. . .

Pete Burns had to be fitted with black theatrical contact lenses of the sort usually worn by dogs in **Pedigree Chub** adverts for a recent **Dead Or Alive** video. Pete's pout slipped a notch when a vet anaesthetised him then proceeded to stick on the lenses with cement. . .

John Oates, racing in the Pro Series American Cup had a custom built 2000

Now that **Modern Romance** have signed to **RCA** let's hope they get all the champagne and limousines they need to make hit records. . .

Watch out Hollywood. **Malcolm McLaren** is working on a film script. **Break dancing Zulus** are already auditioning. . .

Pity poor **Paul Young**, holed up in his New York hotel room with a temp of 104 and 63 different flu viruses. He's had to postpone his Australian dates under strict doctor's orders. . .

But **Spandau Ballet** report a clean bill of health in **Giorgio Moroder's** Munich Musicland studios where they are recording. **Gary Kemp** tells us, "you can expect another classic album". What's he on about? . . .

Nik Kershaw's 'Dancing Girls' video, shot in the Bourne & Hollingsworth boardroom in Oxford St and an East Finchley backwater, was going fine until an irate neighbour returned home and found himself unable to park. The man promptly started demolishing the crew's lights. That's what comes of getting all arty in Thatcher territory.

Howard Jones keeps in touch with his fans by listing an address on the back of his singles where buyers can send away for a free copy of his personal mag **Risk** (and we thought that was a board game). "It started as a free sheet" says **Howie**. "Then we put pictures in and now it's 24 pages." Wow . . .



Who's that standing by the closet door? Why, it's manly Fred Mercury doing his renowned Len Fairclough impersonation for the wacky new Queen video to 'Want To Break Free'. While the lads all don stockings to act out their Corry fantasies Wayne Eagling and the Royal Ballet leap about in some "special dance sequences". Best to humour them eh?

Sports made for the occasion. Bad news for the British car industry though, a West German firm got the order. Hard luck Dinky! . . .

Soon after **Boy George** touched down on American soil, the Mormons — a religious sect who see nothing wrong in having more than one wife — slapped a ban on **Culture Club's** records. "He promotes homosexuality and transvestism," they wailed. "They're just obsessed with sex." George quipped. Meanwhile **Michael Jackson** is trying to talk the outrageous star into doing a duet. . .

Blancmange nearly came to a sticky end in Valencia recently where they headlined a festival for some Saint or other. According to a shaking **Neil Arthur**: "Suddenly all these giant fireworks started going off under me nose." Let's hope the pair are less wobbly when they play here in May. . .

In the same week that **David Bowie** and **Tina Turner** announced plans to record (help!), we learn that **Bobby Bluebell** collects NHS spectacles. He's got twenty pairs in five different colours. Bobby plans to leave these unique treasures to the nation. Thanks a lot. . .

No.1

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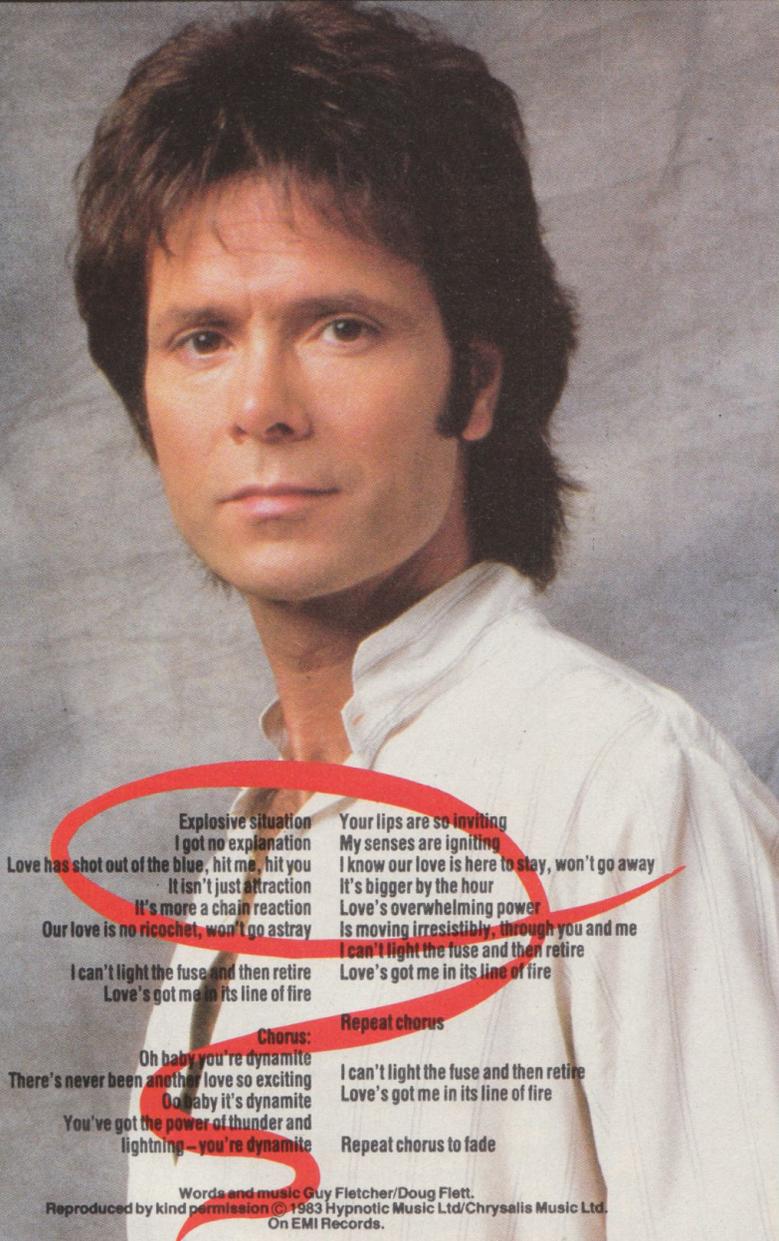
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CLIFF RICHARD



Explosive Situation
I got no explanation
Love has shot out of the blue, hit me, hit you
It isn't just attraction
It's more a chain reaction
Our love is no ricochet, won't go astray

Your lips are so inviting
My senses are igniting
I know our love is here to stay, won't go away
It's bigger by the hour
Love's overwhelming power
Is moving irresistibly, through you and me
I can't light the fuse and then retire
Love's got me in its line of fire

I can't light the fuse and then retire
Love's got me in its line of fire

Chorus:
Oh baby you're dynamite
There's never been another love so exciting
Oh baby it's dynamite
You've got the power of thunder and lightning - you're dynamite

Repeat chorus

I can't light the fuse and then retire
Love's got me in its line of fire

Repeat chorus to fade

Words and music Guy Fletcher/Doug Flett.
Reproduced by kind permission © 1983 Hypnotic Music Ltd/Chrysalis Music Ltd.
On EMI Records.

BABY YOU'RE DYNAMITE

FREE

NEXT WEEK IN No.1

GIANT COLOUR POSTER

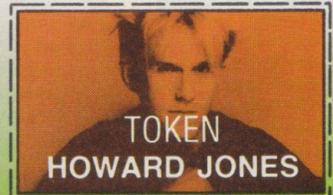
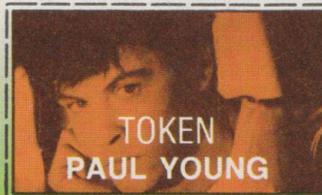


MICHAEL JACKSON

TOKENS

JOURNEY TO THE STARS

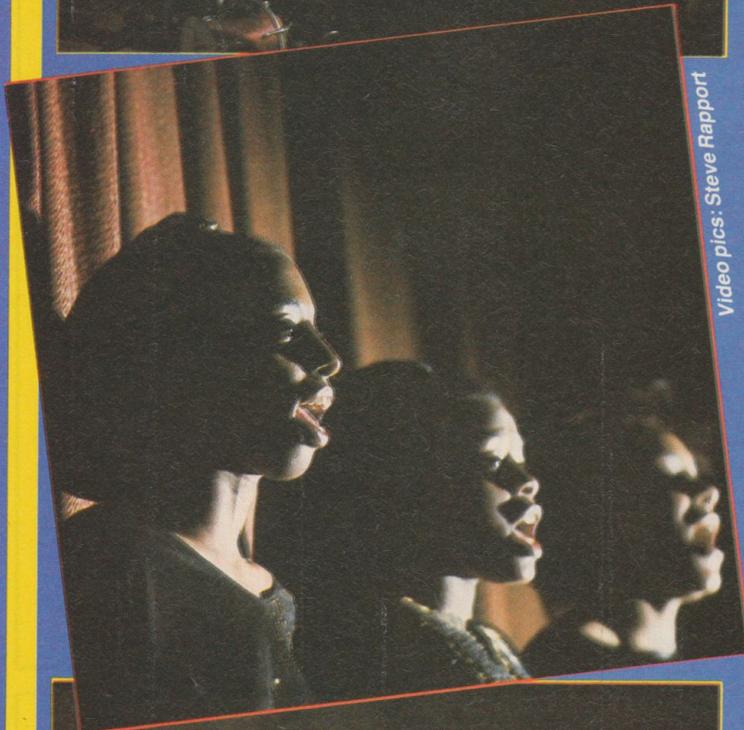
Here are the extra tokens you may need to enter our fantastic Meet The Stars Competitions. Don't forget you need THREE tokens for each competition - and we're printing just one more Howard Jones token next week. Closing date is April 20.





SPECIAL PLEADING

Two years ago The Specials topped the charts with 'Ghost Town' and promptly broke up. Now The Special AKA has risen from their ashes with a freedom song for the leader of black South Africa. Mark Cooper finds out what's taken them so long.



Video pics: Steve Rappaport



Jerry Dammers took The Specials' split very hard. He's spent the last two years trying to build a replacement in the studio.

Now he's broke but almost happy.

"Remember that Altered Images song?" asks Dammers. "*Dead pop stars rotting in the studio*" — that's what we were. You get so used to being in there, you stop thinking about the money ticking away. It's £700 a day in some studios . . .

"The new Special AKA has been run at a tremendous loss," Jerry moans. "Seven people to feed is a large number. The sales of 'Nelson Mandela' are going towards paying for the album. If they both do well, we'll be able to pay off the costs and things'll be looking up . . ."

In honour of these years, the Special AKA album is entitled 'In The Studio'. Now Jerry has had to put the all-night shifts behind him

and give up the tea-and-takeaway existence.

"This LP is a once-in-a-lifetime thing," he sighs. "I love messing around in the studio but unless I build my own, I'll never get the chance to do it again. I can't afford it."

"I was criticised in the old Specials for not getting everybody's ideas in. With this LP I tried to get everybody in and it's taken an age!"

The pressure of following 'Ghost Town' and of building the AKA in the glare of publicity made Jerry an unhappy man. So did his grief for the old Specials.

"They still had a long way to go musically. The Specials were in a very privileged position — now everyone's back to square one, clutching at straws. There is such a thing as commitment to ideals . . ."

Terry Hall, formerly of The Specials and The Fun Boy 3, now of The Colour Field, remains the

WHO IS NELSON MANDELA?

"Free Nelson Mandela," chant The Special AKA on their new single.

Who is Nelson Mandela? He's the 65-year-old leader of a banned South African liberation movement, who has been imprisoned for his anti-apartheid beliefs for over 21 years.

Mandela's 'crime' was to fight for racial equality in a country ruled by a white minority. Even now, his words can't be quoted, and his photograph is banned.

Helping out on the single are some well-known faces, including Elvis Costello, Dave Wakeling, Ranking Roger and ex-Fun Boy 3 man Lynval Golding.

subject of Jerry's resentment.

"Terry doesn't seem to realise that groups get their chemistry from working together for a long time. That was what was good about The Specials and it was the combination of Terry with Lynval and Neville that made the Funboys special.

"Once singers go solo they think they can work with any old session musician. But the music just keeps getting worse."

Now The Special AKA is plagued with problems with *their* singer. Soon after the release of 'Nelson Mandela', singer Stan Campbell announced his departure.

According to Dammers, the matter still isn't settled but it hardly bodes well for the AKA's future.

That's a lot safer with the pleading optimism of their chant for Nelson Mandela, a song they recorded in a record four days. Dammers sees it as folk music and likes its celebratory mood.

"It's supposed to be the sort of thing that would be played if Mandela was freed. It takes a lot of time and money to make things sound miserable like 'War Crimes' or 'Racist Friend'. I wanted this to sound poppy so that it would be played on the radio and people would hear about Nelson Mandela."

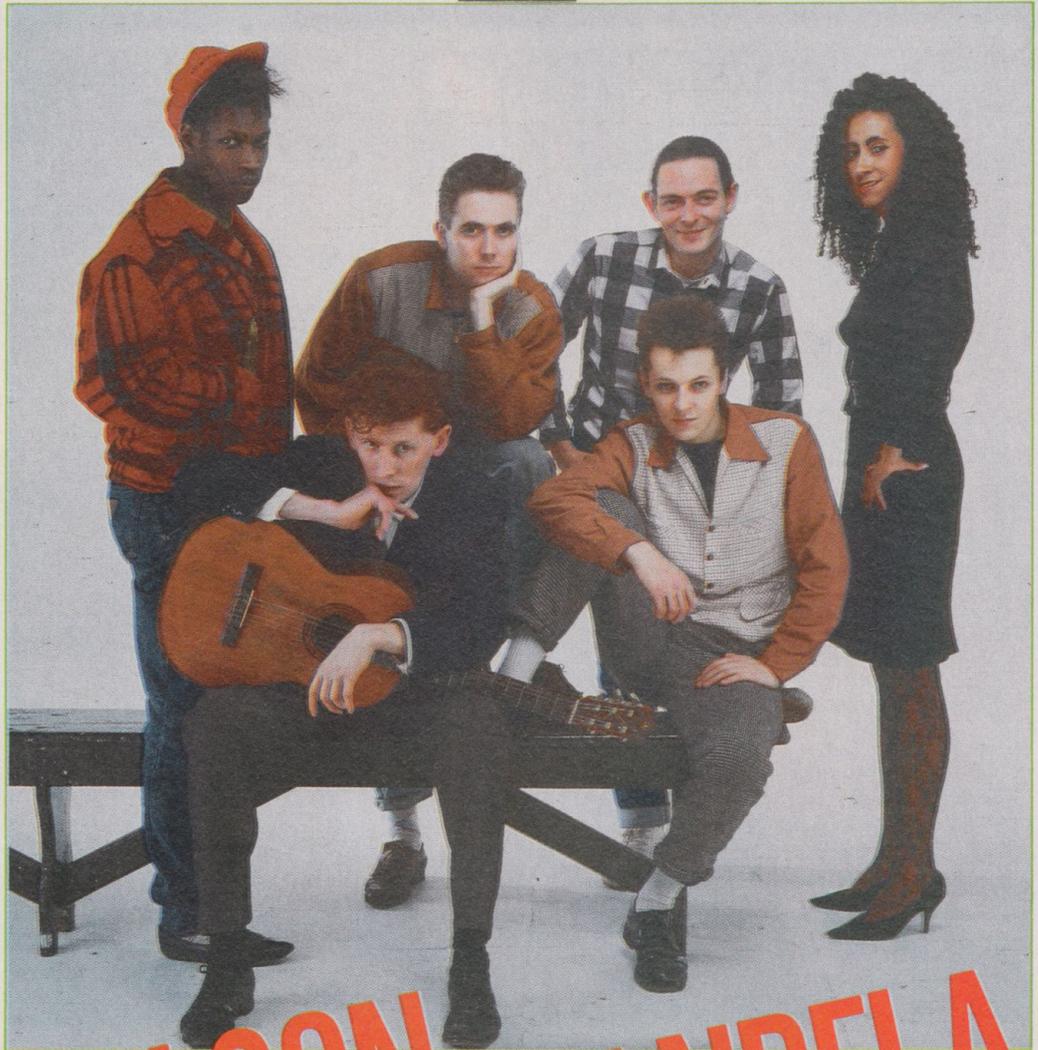
However long he's spent in the studio, Jerry Dammers is still able to be passionate about injustice in the real world.

"Nelson Mandela is commonly accepted as the leader of black South Africa. It's symbolic of that state that he's been in prison since 1962.

"Apartheid and the racist government of South Africa have survived for 65 years and no one in the outside world seems to care. A Nazi regime rules there and yet we fought the Second World War to depose fascism. Something's got to be done."

Both in and out of the studio.

THE SPECIAL AKA



NELSON MANDELA

Free Nelson Mandela
Free, free, free, free, free, Nelson Mandela
Free Nelson Mandela

Are you so deaf that you cannot hear his plea

Free Nelson Mandela
I'm begging you
Free Nelson Mandela

Twenty-one years in captivity
His shoes too small to fit his feet
His body abused but his mind is still free
Are you so blind that you cannot see

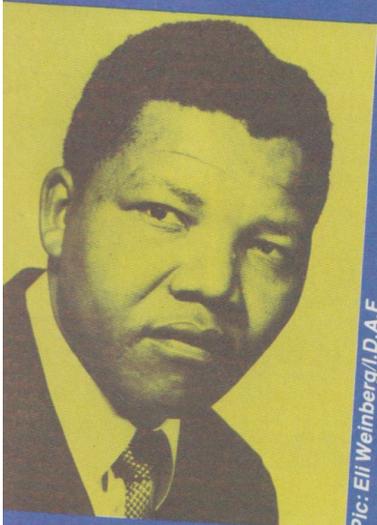
Twenty-one years in captivity
Are you so blind that you cannot see
Are you so deaf that you cannot hear
Are you so dumb that you cannot speak
I say

Free Nelson Mandela
I'm begging you
Free Nelson Mandela

Free Nelson Mandela
I'm begging you

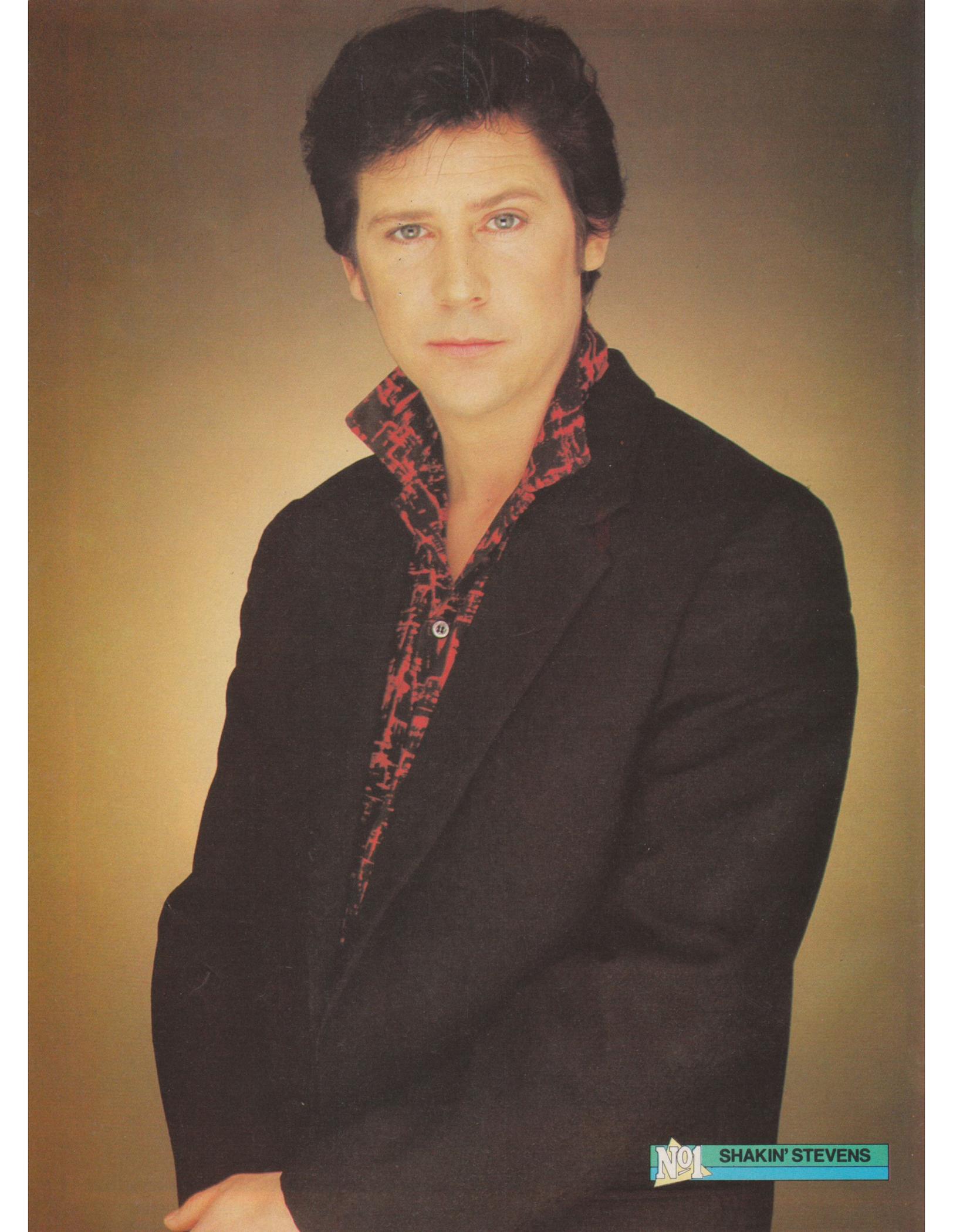
He pleaded the causes of the ANC
Only one man in a large army
Are you so blind that you cannot see

Oh free Nelson Mandela, free Nelson Mandela,
Begging you, begging you
Please free Nelson Mandela, free Nelson Mandela,
I'm telling you, you've got to free Nelson Mandela



Plc: Eil Weinberg/I.D.A.F.

Words and music Jerry Dammers.
Reproduced by kind permission © 1984 Plangent Visions Music Ltd.
On 2 Tone Records.



No. 1 SHAKIN' STEVENS

Shakin' Stevens is a very private man. A rock and roll singer from Cardiff, he now lives in the Surrey countryside, enjoying the fruits of 15 consecutive hit singles . . .

Yet this tall dark stranger didn't just drop from the sky, a star without a history.

Shaky paid his dues back in the 70s, hitting a thousand miles of road a week and never quite escaping the circuit of pubs and colleges.

Back then, Shaky never even got a sniff at the charts.

It was only after playing Elvis Presley in a musical that Shaky got down to the serious business of becoming a recording artist.

With the aid of producer Stuart Coleman and steel guitarist B.J. Cole, he turned rock and roll into music for all the family.

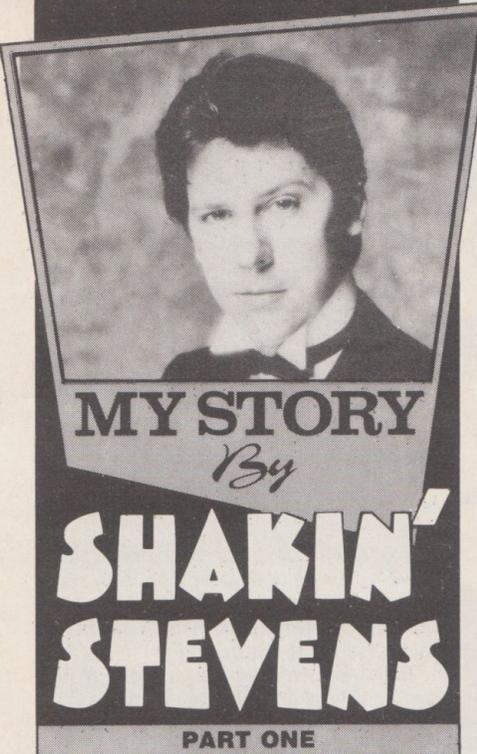
Shaky added the cool ease of a pipe and slippers man to a frenzied teenage music. And found his fortune in the process.

Over the years, Shakin' Stevens has acquired a reputation as a difficult interviewee. Journalists have either patronised him or asked him about his age and his wife.

Shaky's answers tended to be short and evasive. Freya, his manager, took to sitting in on his interviews and forbidding all but the most innocuous questions.

Yet the Shaky we encountered is not the difficult or 'stupid' man of repute.

Dressed casually in a leather jacket he



The eleventh son of a working-class Welsh family, Shakin' Stevens took the hard road to the top. In a rare interview, Shaky tells the long story of his love affair with rock and roll

sometimes wears for performing, Shaky proved calm, courteous and the possessor of a sly sense of humour. He also showed he *can* be a talker.

Having clearly enjoyed himself, Shaky hurried off to perform 'A Love Worth Waiting For' on *The Russell Harty Show*. "Maybe interviews like this will show that I'm not the man the papers have made of me," said Shaky before leaving.

He looked hopeful — but not too hopeful. The years have been kind to Shaky, but not the press.

MUSICAL CHILDHOOD

"There's a lot of generations of music in my family.

"There's 11 of us children and some big age differences — I have a brother who's 63.

"None of the family were in show business; they all had ordinary jobs and liked the music of their particular time. One brother actually lived through the 50s' period and he had all the records. That rubbed off on me.

"Around where I come from, you could take or leave the Welsh thing. When I was growing up, they didn't have the signs in Welsh everywhere or many people speaking Welsh. The Cardiff area isn't a Welsh community like the Rhondda.

"The Welsh used to look on Cardiff as 'Sin City'. It had two picture houses and one night club.

ON THE ROCKY ROAD



Once a Denim, always in denims.

"Las Vegas? After the crash maybe.

"My father was a Yorkshireman, born in Bradford. My mother was born in Mountain Ash so she's got the Welsh tang and so has her sister.

"My brothers and sisters still have a bit of a burr in their accents but I've lost mine, except for a few words. . ."

MY GENERATION

"The music that I grew up with was that of the early 60s. It was the time of The Beatles, the Stones and the English blues groups.

"The Stones were playing R&B and doing covers of Chuck Berry and Bo Diddley. Obviously I never saw any of the greats in the 50s — except on film.

"But rock and roll records were the first I ever heard, things like Carl Perkins doing 'Honey Don't', and for me it gave me a quiver up my backbone. It wasn't even my era. But it did so much for me and a lot of other people as well — Mick Jagger and John Lennon for starters.

"I couldn't believe what I was hearing. I thought, that's for me. I wanted to try and capture that excitement that I got from the records.

"Hopefully the generation of today will get the same excitement from my records."

THE SUNSETS

"When I left school, I was in a number of bands — The Denims, The Velvets and The Bandits.

"I did regular jobs in the day. The one I was best at as a trade was as an upholsterer.

"Working all day and at night gets pretty

exhausting — climbing out of vans at all hours of the night, sitting on top of amps and drums in the back.

"The Sunsets and I are all from South Wales. We went professional and we'd do about a thousand miles a week in the van.

"There's three this side of you and four on the other, going from Cardiff to Aberdeen — you can imagine what that was like! You start off and read the music papers and then the nationals; once that's done, it's time to pick on each other or stare out the window.

"You stop at a greasy spoon, then forever onward.

"Shakin' Stevens And The Sunsets were the leaders of the pack in them days.

"The teds were very particular about what you did — especially your appearance. It could get a little heavy for members of certain groups with longer hair. Me, I've always dressed this way because I like it.

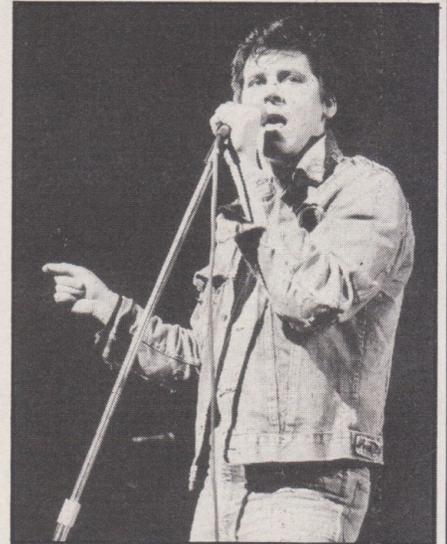
"Mainly we did colleges and universities and when they closed down, we did your Hope and Anchors, your Greyhounds and your Torrington in East Finchley — dear me! I did all the groundwork.

"They've got a wonderful dressing room down the Hope and Anchor (in Islington). It's damp and you feel like cattle in there. You finish one half of your set and you come off steaming, with the sweat pouring off you, and there's five of you huddled in this cold damp brick dressing room, all trying to change at the same time. There were times we'd change in the corridors!

"I don't regret it. It's good to do it; it's like an apprenticeship. And it was a long apprenticeship — 10 years long.

"But I've seen it, I've witnessed it, and I can say I've done it."

Shakin' Stevens And The Sunsets: "We were the leaders of the pack in them days . . ."



"We always managed to get them to their feet somehow . . ."

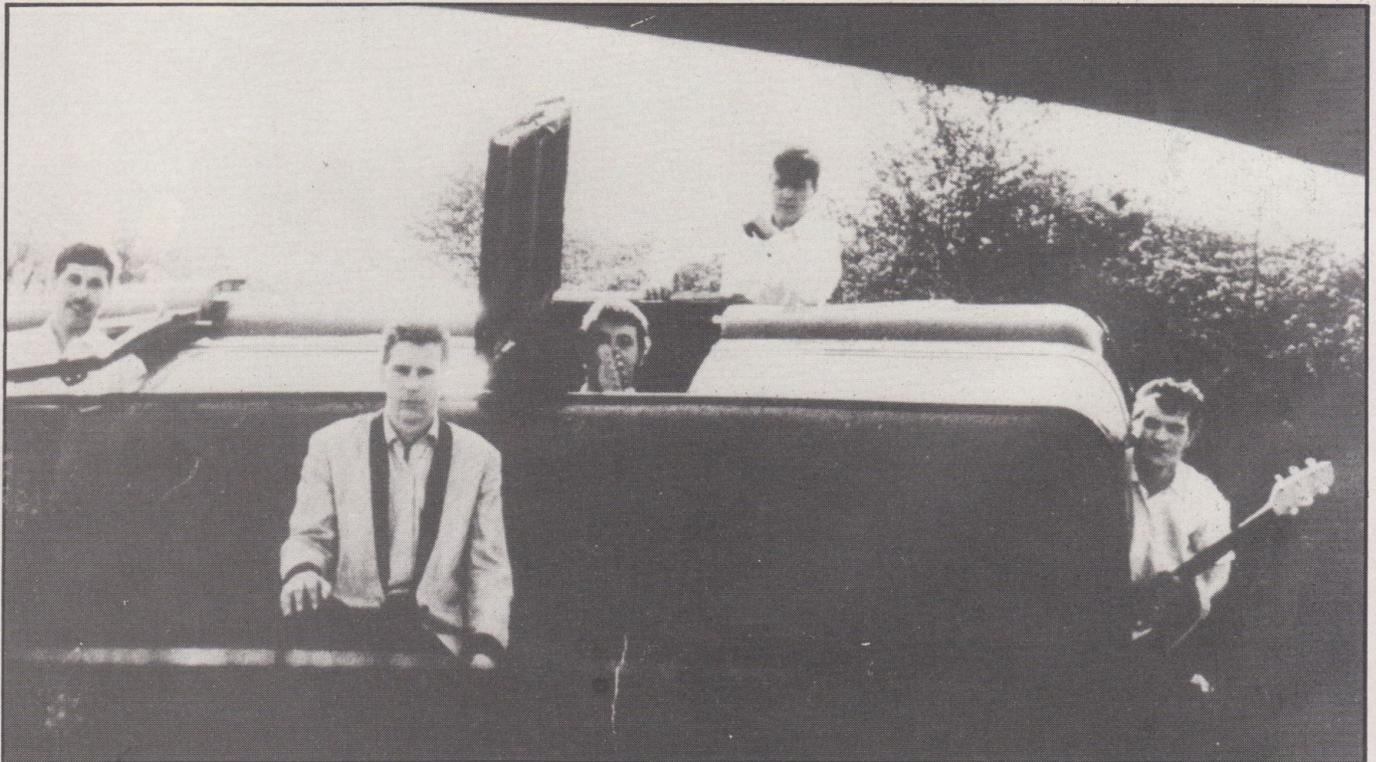
THE MIDDLE OF THE ROAD

"The Sunsets never really had time to look mean or hang out in dark alleys. We were too busy working.

"The papers always used to put rock and roll into grease, egg and chips and motorbikes. For me, it's not like that. Fats Domino and Eddie Cochran weren't exactly egg and chip merchants.

"I wasn't really a cafe-goer. I liked the music, not what it represented to the media.

"I've seen some old film clips of when Bill Haley toured over here and the fans rioted and ripped out the seats. Publicity like that made people think rock and roll was violent. And the music was around at the same time



as James Dean and Marlon Brando and the flick-knives, so I suppose it was more or less on a plate that rock and roll was violent. . .

"But today, rock and roll gets played respectably on Radio 2. The teenagers of the 50s are mums and dads now.

"I don't miss that violence because I was never involved in it.

"Even back then, my act was designed to appeal to as many people as possible, students as well as teds.

"It offended a lot of people, but I wasn't just interested in the purists. . ."

ROCK AND ROLL

"Even now, the feel of my music is from the 50s — but the twist is to make it 1980s. I've basically carried it on, but changing with the times. You must move forward.

"They always say 'rock and roll revival', but you can't put a date on it. I don't try to recreate a certain guitar solo from the 50s.

"There's machines on 'Cry Just A Little Bit', and why not? It's wrong to smother it.

"I don't really feel obligated or responsible to keep the faith with rock and roll. It's just that I get a feel from it and if I do, I'm sure the people out there do. . .

"The mums and dads actually lived through the 50s, so they can see me through when they were teenagers, and the younger generation see me as someone they can relate to. I don't try and appeal; I just feel that music is not for one type of person or for one type of dress, it's for everybody.

"Rock and roll still has teenage appeal, but not exclusively. It's like The Rolling Stones. In the 60s and 70s, they were rebellious and all that, but you can even hear the Stones on Radio 2 nowadays. . ."

THE 70s

"The mid-70s were probably the hardest times for us.

"Drugs never really interested me at all, but at one point in the 70s period, it was 'cool man' and all the audience would sit on the floor, stoned. There were all these progressive bands doing 10- or 15-minute solos with their enormous gear.

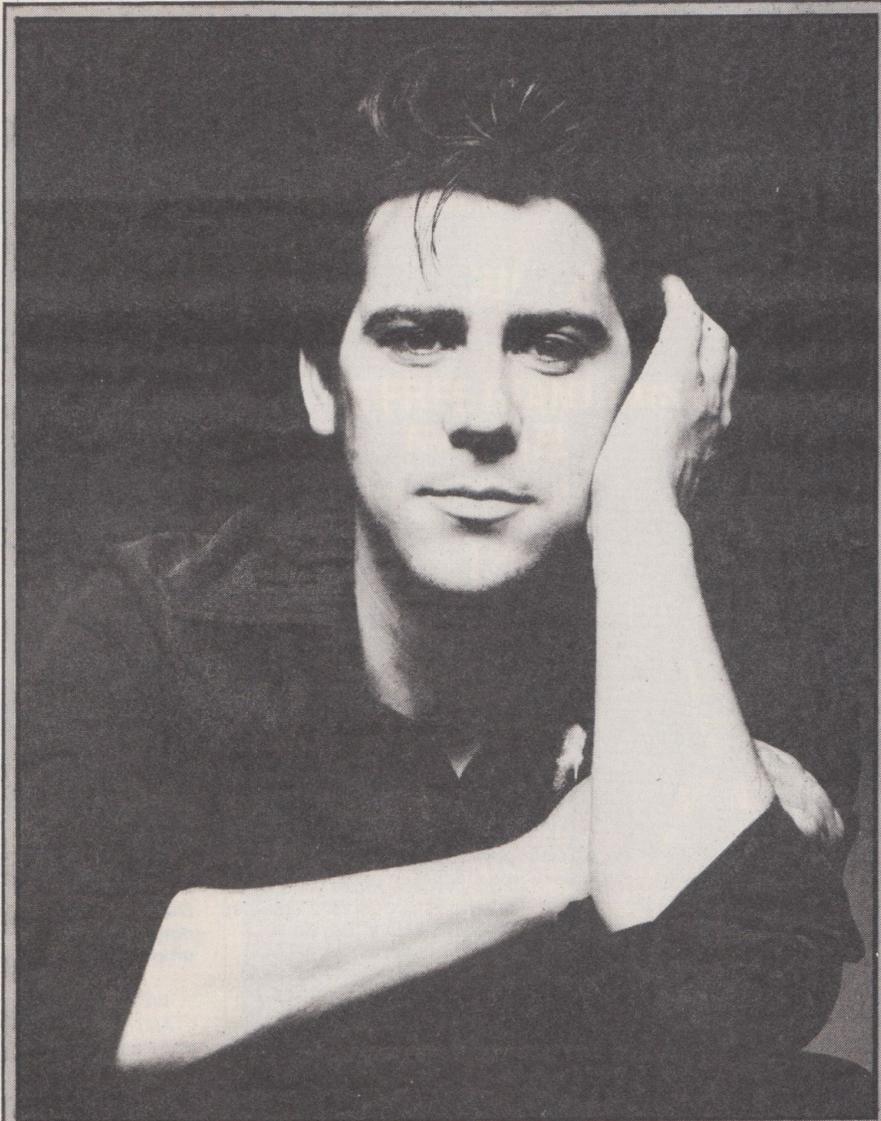
"We were more bizarre than *they* were, with our bright loud jackets, singing away with our little amps, doing three-minute numbers! We always managed to get them to their feet somehow. . .

"I enjoyed it, but there came a time after five or six years when it was time to think, hang on a sec, we're going round in circles here, doing the same venues all the time. All the records we did had no promotion.

"We were very much a live band and we didn't take much care with the production side. We'd just pop in, do the record, pop out again and back on the road.

"So it was time to make a break. . ."

**NEXT WEEK:
SHAKY SUPERSTAR**



NOW WIN A VIDEO OF SHAKY

This week *No. 1* is shakin' all over. Not content with giving Mr Stevens a chance to tell his own story, we're giving away 15 signed copies of 'The Shakin' Stevens Video Show' and 15 signed copies of Shaky's latest LP 'The Bop Won't Stop'.

The video contains the 12 films Shaky's made to go alongside his hit singles. The new LP contains no less than four Top 20 singles. Yes folks, it's time to shake, rattle and roll!

All you have to do to lay your hands on one of these treasures is answer one simple question:

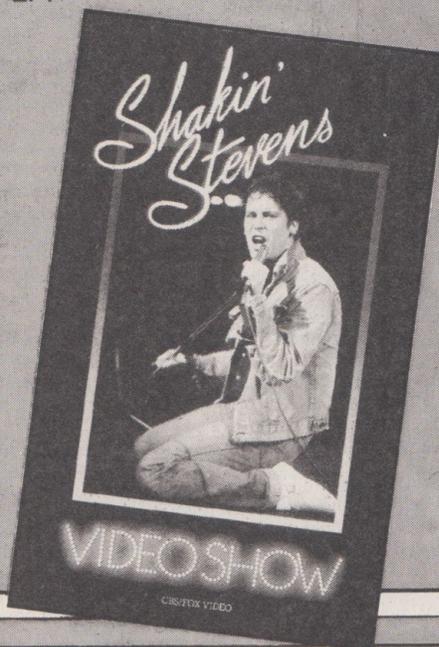
In which video, previously featured in *No. 1*, does Shaky get chased by vampires?

Put your answer on a postcard and send it to: Shaky, No. 1, Room 2614, King's Reach Tower, Stamford Street, London SE1 9LS. Please specify whether VHS

or Beta.

The first 15 correct answers will receive a copy of the video.

The next 15 win a copy of the LP.



WRITE

ONE

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

ONE TO 1

OUT OF THE HAT

This week's Random Reader's Chart and winner of a £5 record token.

1. HELLO Lionel Richie
 2. BLUE EMOTION Fiat Lux
 3. HIDE AND SEEK Howard Jones
 4. LUCKY STAR Madonna
 5. YOUR LOVE IS KING Sade
- George Evans, Muswell Hill, London.

This week's form is on page 14.



"Save a prayer for me now because the 7.32 to Clapham Junction departs from platform four!"

Am I the only one who finds station announcements difficult to understand?

I have a theory that all stations use a recording of Simon Le Bon to announce trains.

S Heston, Middlesex.

The one at Waterloo sounds more like Alexei Sayle.

I feel that anyone who wants to live in a safe world must make it free for pop stars to walk down the street like everyone else.

They're part of us, for goodness sake. Everyone feels related to the Queen. We are all one world.

Pop stars make just enough money to separate them from their roots.

Although I can't go to pop concerts I would appreciate it if someone who is able to go would sit in the front row and shout to George O'Dowd and Thomas Dolby to answer their mail.

That's the only way ordinary people will ever get to reach them. *Mrs Martha Whyte, London W11.* **If George started to answer all his mail we wouldn't get another Culture Club single for three years.**

OK Jason Renwick, Forfar, you're a devoted fan of U2, well you must be if you'd wear flares to see U2 in concert.

- To see Bono and the boys I would:
1. Wear a fake-fur trimmed anorak.
 2. Watch *Hot For Dogs* through a Radio Rentals window.

3. Wear an 'I'm A Tweets Fan' badge.
4. Go to a Val Doonican concert.
5. Last but not least, go donkey riding at Cleethorpes for my holidays.

How's that for dedication? *Bono's Boots, Taunton.*

Pretty damned impressive, but then again everybody rides donkeys in Cleethorpes, even the policemen. You ought to ride one through Taunton, singing Nana Mouskouri classics.

To Curt Smith's Beautiful Body. Have you ever been to a Duran Duran concert?

Well, if you haven't then let me enlighten you. There are about 8,000 people at each one — at least 5,000 dedicated fans.

If Duran were to do as you suggest — open the stage doors to fans after the concerts — then they would have to talk and entertain about 5,000 fans.

They would not be able to get out even.

Obviously it would be great if they could do this, but it is not realistic, so in future why don't you think before making stupid comments.

Angry Duran Fan, Surrey.

And do you know any venue that'll take 5,005 people in the dressing room?

Dear Sporrán, Barry Manilow is the best ever and does not, I repeat, NOT, have a big nose.

It may be different, but it's not big.

So, wise guy shape up or shut up!

A Bazza Fan, Rainham, Essex.

Readers, let's settle this question once and for all. Does Barry have a big nose or not? Should he be reported to the nose abatement society, or is his face just small in comparison? Send your letters to the Nose Poll, One To 1, at the usual address.

How the hell do you lot know that Boy George has hairy shoulders?

Your chain of *Whispers* must be longer than the Great Wall Of China! *Culture Club Fan, London.*

It's the communal changing rooms in Top Shop where we get our best *Whispers* from.

I would like to ask why girls are always left out.

For instance Kim and Maz sing with Paul Young and put all the life into his songs, also Helen Terry of Culture Club.



Did evolution intend Barry to sing or dig up termites? Your chance to decide.

And most of all, why are Shirley and Pepsi always left out of Wham?

It's not fair!

George Michael's False Teeth, West Wickham.

Well they don't know how to play snooker or football properly, do they?

Dear Editor, I'd like to tell you how much I appreciate your fabulous magazine.

No. 1 sells like hot cakes here in Malaysia.

Your magazine gives great information, keep up the good work!

My favourite column? Why *One To 1* of course. The fact that readers who write in to this column slag each other off makes *No. 1* very much enjoyable and amusing. Almost every letter is either supporting or criticising someone.

Duran's Ragged Tiger, Koon Cheng Road, Malacca, Malaysia.

P.S. Am I the first reader to write in from Malaysia?

No, but you're the first person to write in from Koon Cheng Road, Malacca.

I'm just writing to say what an arrogant creep Edwyn Collins is.

How dare he be so sarcastic about the best group in the world — The Alarm.

Why do creeps like Edwyn have to be so arrogant and sluggish to a group that's far better than Orange Juice could ever hope to be.

If Edwyn is sarcastic about the

best group in the world again he won't have to worry about a new image, he'll just have to worry about a new face.

Eddie MacDonald's Mouth, London.

Isn't it nice to know that the country's top plastic surgeons can spare the time to write in to No. 1.

Dear Evil-Minded Nick Rhodes Fan, if John Taylor is going to be ejected into outer space, please, please can I go with him!

Duranie 20487, Beckenham.

Yes, provided you tidy up your bedroom first, 20487.

Ska is not a fad but a long-lasting reality!

Ska is not just a fashion but a clothing!

Ska is not just a dance but a series of beautiful movements!

Ska is not just music but a way of life!

Rude Boy From The Land of Cheeseburgers.

Ski is not just a winter sport, it's a yoghurt.

Who the hell does Laurie Kinsly think she is?

Slade are a fantastic group and what she calls their latest piece of black plastic is a brilliant single.

Also they've been together for 35 years and I can't see any of today's groups lasting so long — i.e. Big Country.

If she doesn't think they are original, what does she think original is? Probably the cheapo stuff Big Country bring out.

As for Stuart Adamson, he gets my vote for King Kong lookalike. *Noddy Holder's Cheeky Grin, Kirkholt, Rochdale.*

Hands up everybody who thinks there's a statistical mistake in the above letter.



Slade — 35 years in the music business has given them great dress sense.

POISON ARROW

Don't just bottle it up! If you've got a message for your loathed ones, stick it on a piece of paper and send it to Poison Arrow, No. 1, King's Reach Tower, Stamford Street, London SE1 9LS.

I agree with your singles reviewer who said that Lionel Richie comes from the school of cheap sentiment.

I've just seen the video to 'Hello'. I didn't think anybody could stoop lower than *Fame* for cheap sickly sentimentality, but Lionel's done it.

The girl he happens to fall in love with is blind — but she's not just blind, she's dazzlingly pretty as well (Just like real life, eh?).

And what is she doing at a school for performing arts? Because there are no blind actors or dancers. If she's training to be a musician, how is she going to read music or look to a conductor?

The whole thing stinks the way American television does, just showing the beautiful people all the time.



Lionel with his Florucci-designed cycling helmet.

If Lionel can't think of a better video without using worn out cliches and exploiting blind people for a little bit of emotion then he ought to give up.

He should give all the royalties from 'Hello' to the blind. Then he'll really show how much he cares. *Isobel Sanderson, Bracknell.* £5 record token winner.

I've come to the conclusion that Bonnie Tyler is Boy George!

One of the wallies from King Kurt is definitely Peter Powell, Phil Lynott is Lionel Richie, Bill Wyman is without a doubt Martina Navratilova.

Anyway to carry on with my unveiling of sorts, Marilyn is not only a reincarnation of Marilyn Monroe but now and then he lets slip a clue to his true identity of Jesus of Nazareth.

Cyndi Lauper is Kate Bush on a bad day and DJ Mark Page is Spit The Dog's friend.

Incidentally, how tall is Nik Kershaw?

Nik Kershaw's Devoted Fan, Bingley, West Yorkshire.

Just sit exactly where you are and we'll send a nice van round with some nice men in white coats for a little chat — okay?

Let us be a tiny bit vicious for the moment. Allow me to enlighten you as to Simon Le Bon's all time Top Ten.

1. **Pork On The Wild Side** Lou Reed
2. **Church Of The Bacon Rind** Culture Club

3. **Lump** Van Halen
4. **A Night In New Pork** Elbow Bones
5. **Piggy Stardust** David Bowie
6. **Plop The Pilot** Joan Armatrading
7. **Don't Pork To Me About Love** Altered Images
8. **I Am What I Am (More's The Pity)** Gloria Gaynor
9. **Munch And Judy** Marillion
10. **Underblubber Of The Night** Rolling Stones.

After that, I think I'll avoid any threatening phone calls by signing this letter. . .

Ziggy Angel dust, Birkenhead.

And just when we were about to give you a £5 record token.

I am writing to ask why there have been no features or posters of Def Leppard as they are a brill group.

Why not do a feature of them like the one you did of Madness? I'm sure I'm not the only Def Leppard fan out there.

Joe Elliot's Left Earlobe, Kirbymoorside, York.

No, but you're the only one that can write with joined up handwriting.

Puzzle answers

Across: 1. Robert De Niro 8. Council 9. Cyndi 10. Name 11. Harris 14. and 16 down. Inner Vision 15. Common 17. I Can't (Go For That) 18. Goes To 20. Is 21. Terry 22. I'm Me 24. Nena 25. Suggs.
Down: 1. Racing 2. Blue Monday 3. Rick 4. Dollar 5. Nick Rhodes 6. Ron 7 and 19 down. Hide And Seek 12. Sometimes 13 and 18 down. Weather Girls 16. See 14 across 18. See 13 down 19. See 7 down 23. An

SPLIT PERSONALITY: It's. . . Mike Read!

(a) Steve Wright (b) 30,000 (c) True (d) Frankie Goes To Hollywood.

50

That's the number you'll find on page three of *No. 1* next week. Yes, Britain's youngest pop weekly is about to pass the half century mark. Naturally, we've got 50 good reasons why you should buy one . . .

1 CULTURE CLUB

Brand new series of exclusive interviews and pin-ups

2 The last Howard Jones token 3 Songwords 4 Penpals 5 Readers' Chart

6 FREE GIANT POSTER OF MICHAEL JACKSON

7 Letters 8 Intimate Details 9 Tour news 10 Record news 11 Any other kind of news

12 THE CURE

Exclusive interview with Robert Smith

13 We're not superstitious 14 But this one's out on Friday the 13th

15 THOMPSON TWINS

16 That's all we're saying about them 17 Because in *No. 1* the stars speak for themselves 18 Even Shakin' Stevens — talking of whom

19 SHAKIN' STEVENS

Part two of our exclusive interview

20 More exclusive interviews than any other pop magazine 21 And more part twos too 22 Even the occasional parts three and four, and in the case of Kajjers and Spands, part five! 23 But just two with Shakin' Stevens — talking of whom

24 BLANCMANGE

Shakin' Stephen and knobby Neil in colour

25 Compulsory retirement age for *No. 1* writers 26 Except for 'Professor' Mark Cooper, that is 27 Add one and halve it — that's how many years Paul Simper's got before he retires

28 MATT BIANCO

29 Starcross 30 Leave It Out 31 We can't — we always get more in, such as 32 Video 33 1/3 Albums 34 Claim To Fame 35 Whispers — the gossip column the music business turns to first. Actually, make that

36 WHISPERS

A gossip column to shout about

37 And on the subject of shouting

38 THE ALARM

39 Yeahs and Yeuks 40 Wanna Know Something? 41 Snoods — talking of which

42 NIK KERSHAW

Bring on the Dancing Girls!

43 God, this is getting to be a real marathon — which reminds me 44 More news on the *No. 1* Magazine Marathon Music Quiz 45 Singles reviews

46 WIN A VIDEO COMPILATION

47 'Now That's What I Call Music' 48 Now that's what I call a magazine 49 Red balloons 50 UK Top 75 Singles and Albums

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P4864 Kid Creole	Amie, I'm Not Your Daddy	P4776 Shalimar	A Night To Remember
P3749 Christopher Cross	Sailing	P3318 Squeeze	Pullin' Mussels From The Shell
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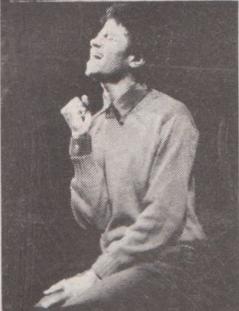
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| 4. DAVID BOWIE (June '83) | 10. BAUHAUS | 16. TOYAH (Dec '83) | 22. THOMPSON TWINS | 28. CLIFF RICHARD |
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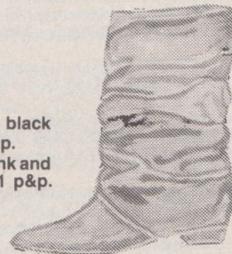
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 - 3 **JUMP** Van Halen (Warner Bros)
 - 4 **HERE COMES THE RAIN AGAIN** Eurythmics (RCA)
 - 5 **GIRLS JUST WANT TO HAVE FUN** Cyndi Lauper (Epic)
 - 6 **I WANT A NEW DRUG** Huey Lewis & The News (Chrysalis)
 - 7 **AGAINST ALL ODDS** Phil Collins (Atlantic)
 - 8 **AUTOMATIC** Pointer Sisters (RCA)
 - 9 **ADULT EDUCATION** Hall & Oates (Epic)
 - 10 **MISS ME BLIND** Culture Club (Epic)
 - 11 **99 LUFTBALLONS** Nena (Epic)
 - 12 **HOLD ME NOW** Thompson Twins (Arista)
 - 13 **HELLO** Lionel Richie (Motown)
 - 14 **EAT IT WEIRD** Al Yankovic (Epic)
 - 15 **THRILLER** Michael Jackson (Epic)
 - 16 **GOT A HOLD ON ME** Christine McVie (Warner Bros)
 - 17 **LANGUAGE OF LOVE** Dan Fogelberg (Epic)
 - 18 **NEW MOON ON MONDAY** Duran Duran (Capitol)
 - 19 **RADIO GA GA** Queen (Capitol)
 - 20 **BACK WHERE YOU BELONG** .38 Special (A&M)
 - 21 **GIRLS** Dwight Twilley (EMI America)
 - 22 **GIVE IT UP** K.C. (Meca)
 - 23 **RUNNER** Manfred Mann's Earth Band (Arista)
 - 24 **COME BACK AND STAY** Paul Young (Columbia)
 - 25 **THEY DON'T KNOW** Tracey Ullman (MCA)
 - 26 **LOVE SOMEBODY** Rick Springfield (RCA)
 - 27 **NEW SONG** Howard Jones (Elektra)
 - 28 **YOU MIGHT THINK THE CARS** (Elektra)
 - 29 **DON'T ANSWER ME** Alan Parsons Project (Arista)
 - 30 **TONIGHT** Kool & The Gang (Polygram)
- Compiled by Billboard Magazine

U.S. ALBUMS

- 1 **THRILLER** Michael Jackson (Epic)
 - 2 **1984** Van Halen (Warner Bros)
 - 3 **FOOTLOOSE** Soundtrack (Columbia)
 - 4 **COLOUR BY NUMBERS** Culture Club (Epic)
 - 5 **CAN'T SLOW DOWN** Lionel Richie (Motown)
 - 6 **SPORTS** Huey Lewis & The News (Chrysalis)
 - 7 **LEARNING TO CRAWL** Pretenders (Warner Bros)
 - 8 **TOUCH** Eurythmics (RCA)
 - 9 **SYNCHRONICITY** Police (A&M)
 - 10 **SHE'S SO UNUSUAL** Cyndi Lauper (Epic)
 - 11 **AN INNOCENT MAN** Billy Joel (Columbia)
 - 12 **UH-HUH** John Cougar Mellencamp (Polygram)
 - 13 **SEVEN AND THE RAGGED TIGER** Duran Duran (Capitol)
 - 14 **90125** Yes (Atco)
 - 15 **SOMEBODY'S WATCHING ME** Rockwell (Motown)
 - 16 **LOVE AT FIRST STING** Scorpions (Polygram)
 - 17 **SHOUT AT THE DEVIL** Motley Crue (Elektra)
 - 18 **MILK AND HONEY** John Lennon/Yoko Ono (Polygram)
 - 19 **WINDOWS AND WALLS** Dan Fogelberg (Epic)
 - 20 **ELIMINATOR ZZ Top** (Warner Bros)
 - 21 **ROLL ON** Alabama (RCA)
 - 22 **GENESIS** Genesis (Atlantic)
 - 23 **TOUR DE FORCE** .38 Special (A&M)
 - 24 **ROCK 'N' SOUL** PTI Hall & Oates (RCA)
 - 25 **DEFENDERS OF THE FAITH** Judas Priest (Columbia)
 - 26 **CHRISTINE McVIE** Christine McVie (Warner Bros)
 - 27 **THE WORKS** Queen (Capitol)
 - 28 **STAY WITH ME TONIGHT** Jeffrey Osborne (A&M)
 - 29 **NO PARKING ON THE DANCEFLOOR** Midnight Star (Elektra)
 - 30 **99 LUFTBALLONS** Nena (Epic)
- Compiled by Billboard Magazine

DISCO/DANCE SINGLES

- 1 **WHAT DO I DO** Phil Fearon & Galaxy (Ensign)
 - 2 **HELLO** Lionel Richie (Motown)
 - 3 **STREET DANCE** Break Machine (Record Shack)
 - 4 **YOUR LOVE IS KING** Sade (Epic)
 - 5 **AIN'T NOBODY** Rufus & Chaka Khan (Warner Bros)
 - 6 **IT'S RAINING MEN** Weather Girls (CBS)
 - 7 **BREAKIN' DOWN** Julia & Co (London)
 - 8 **TAXI** J. Blackfoot (Allegiance)
 - 9 **YOU'RE THE ONE FOR ME** Paul Hardcastle (Total Control)
 - 10 **DON'T LOOK ANY FURTHER** Dennis Edwards (Gordy)
 - 11 **TO BE OR NOT TO BE** Mel Brooks (Island)
 - 12 **JOANNA** Kool & The Gang (De-Lite)
 - 13 **LUCKY STAR** Madonna (Sire)
 - 14 **RENEGADES OF FUNK** Afrika Bambaataa & Soul Sonic Force (Tommy Boy)
 - 15 **LET THE MUSIC PLAY** Shannon (Club)
 - 16 **P.Y.T.** Michael Jackson (Epic)
 - 17 **SOMEBODY'S WATCHING ME** Rockwell (Motown)
 - 18 **SHE'S STRANGE** Cameo (Club/Phonogram)
 - 19 **HEY DJ** World's Famous Supreme Team (Charisma)
 - 20 **BACK AT YA** Kerr (Greyhound)
 - 21 **THE SOUND OF MUSIC X-TENDED REMIX** Dayton (Capitol)
 - 22 **DOGGIE BOOGIE BABY** Charles Earland (MCA)
 - 23 **OUT OF SIGHT** Lefturno (MCA)
 - 24 **SOS** Matsubara (D&D)
 - 25 **SECRET LOVE** Evan Rogers (RCA)
 - 26 **ANOTHER MAN IS TWICE AS NICE** Tout Sweet (Buzz International)
 - 27 **LATE AT NIGHT** George Benson (Warner Bros)
 - 28 **OUT COME THE FREAKS** Was (Not Was) (Zel/Geffen)
 - 29 **SOMEDAY** Gap Band (Total Experience)
 - 30 **HEAD OVER HEELS** Spencer Jones (Polo)
- Compiled by MRIB

INDEPENDENT SINGLES

- 1 **PEOPLE ARE PEOPLE** Depeche Mode (Mute)
 - 2 **YOU'RE ALREADY DEAD** Crass (Crass)
 - 3 **WHAT DIFFERENCE** Smiths (Rough Trade)
 - 4 **RIP/NEW CHRISTIAN MUSIC** Alien Sex Fiend (Anagram)
 - 5 **CREEPING AT MAIDA VALE** Marc Riley (Intape)
 - 6 **STREET DANCE** Break Machine (Record Shack)
 - 7 **FASTER PUSSYCATS** Cramps (New Rose)
 - 8 **I AIN'T NOTHING BUT A GOREHOUND** Cramps (New Rose)
 - 9 **THIS CHARMING MAN** Smiths (Rough Trade)
 - 10 **FUGI YAMA MAMA** Frank Chickens (Kaz)
 - 11 **SONG TO THE SIREN** This Mortal Coil (4AD)
 - 12 **MY MOTHER THE WAR** 10,000 Maniacs (Reflex)
 - 13 **SUNBURST & SNOWBLIND** Cocteau Twins (4AD)
 - 14 **HAND IN GLOVE** Smiths (Rough Trade)
 - 15 **GRUNT CADILLAC HOTEL** Inca Babies (Black Lagoon)
 - 16 **BELA LUGOSI'S DEAD** Bauhaus (Small Wonder)
 - 17 **SNAKE DANCE** March Violets (Rebirth)
 - 18 **KINGDOM** Living In Texas (Chainsaw)
 - 19 **NIGHT OF THE HAWKS** Hawkwind (Flickknife)
 - 20 **COUP (IN THE PALACE)** 23 Skidoo (Illuminated)
 - 21 **HANK TURNS BLUE** Folk Devils (Ray Records)
 - 22 **BLUE MONDAY** New Order (Factory)
 - 23 **I SAY YOU** Colourbox (4AD)
 - 24 **FREIGHT TRAIN** Helen & The Horns (Thin Sliced)
 - 25 **ALONE SHE CRIES** Skeletal Family (Red Rhino)
 - 26 **WORD OF THE WOMB** Hagar The Womb (Mortarhate)
 - 27 **A MAN'S DUTY A WOMAN'S PLACE** Lost Cherries (Mortarhate)
 - 28 **HEY BARTENDER** Chevalier Brothers (Waterfront)
 - 29 **TEMPLE OF LOVE** Sisters Of Mercy (Merciful Release)
 - 30 **SOMETHING'S GOING ON** Pastels (Creation)
- Compiled by MRIB

READERS' CHART

- 1 **WOULDN'T IT BE GOOD** Nik Kershaw (MCA)
- 2 **HELLO** Lionel Richie (Motown)
- 3 **JOANNA** Kool & The Gang (De-Lite)
- 4 **99 RED BALLOONS** Nena (Epic)
- 5 **IT'S A MIRACLE** Culture Club (Virgin)
- 6 **STREET DANCE** Break Machine (Record Shack)
- 7 **ROBERT DE NIRO'S WAITING** Bananarama (London)
- 8 **SOMEBODY'S WATCHING ME** Rockwell (Motown)
- 9 **THRILLER** Michael Jackson (Epic)
- 10 **THE LION'S MOUTH** Kajagoogoo (EMI)
- 11 **RELAX** Frankie Goes To Hollywood (ZTT)
- 12 **IT'S RAINING MEN** The Weather Girls (CBS)
- 13 **MY GUY** Tracey Ullman (Stiff)
- 14 **AN INNOCENT MAN** Billy Joel (CBS)
- 15 **PEOPLE ARE PEOPLE** Depeche Mode (Mute)
- 16 **HIDE AND SEEK** Howard Jones (WEA)
- 17 **WOOD BEEZ** Scritti Politti (Virgin)
- 18 **WHAT DO I DO** Phil Fearon & Galaxy (Ensign)
- 19 **CHERRY OH BABY** UB40 (DEP International)
- 20 **YOUR LOVE IS KING** Sade (Epic)

WRITER'S CHART

Chosen this week by Paul Bursche

- 1 **THE TOP** The Cure (Fiction LP)
 - 2 **YASHAR** Cabaret Voltaire (Factory)
 - 3 **NO SELLOUT** Malcolm X (Tommy Boy)
 - 4 **SILVER** Echo And The Bunnymen (unreleased)
 - 5 **AUFTAKT** A German Compilation (East West Records)
- (Poser Of The Week: Paul Bursche, chosen by the entire No.1 staff)

VIDEO

- 1 **FLASHDANCE** Soundtrack (CIC)
- 2 **ALCHEMY LIVE** Dire Straits (Polygram)
- 3 **VIDEO EP** Marillion (PML)
- 4 **LIVE** Judas Priest (CBS/Fox)
- 5 **TOYAH! TOYAH! TOYAH!** (K Tel/Polygram)
- 6 **HOT SUMMER NIGHT** Donna Summer (Polygram)
- 7 **DURAN DURAN** Duran Duran (PML)
- 8 **FOURPLAY** Whitesnake (PML)
- 9 **VIDEO EP** Olivia Newton John (PML)
- 10 **VIDEO COLLECTION** Stranglers (PML)

Compiled by MRIB

DEEJAY'S CHOICE

Chosen this week by Trevor Moore, No.1's winning Junior Jock On The Box, from Hendon.

- 1 **AIN'T NOBODY** Rufus And Chaka Khan (WEA)
- 2 **LADIES' CHOICE** Stone City Band (Motown)
- 3 **IT'S A MIRACLE 12"** Culture Club (Virgin)
- 4 **HEY DJ** World's Famous Supreme Team (Charisma/Virgin)
- 5 **PLAY THAT BEAT** Global Whizz Kid (Import)
- 6 **TO BE OR NOT TO BE** Mel Brooks (Island)
- 7 **JAM ON IT** Newcleus (PRT)
- 8 **BREAKIN' DOWN (SUGAR SAMBA)** Julia And Co (London)
- 9 **ROBERT DE NIRO'S WAITING** Bananarama (London)
- 10 **CAN'T BUY ME LOVE** The Beatles (EMI)

DJs who would like their charts displayed contact Paul Simper at No.1.

Prince and The New Power Generation

Mony Mony (Extended 12")

Don't Fake The Funk (Extended 12")

THE BADDEST MOTHERFUNKER IN THE WORLD VS 669

BUY! on 7" and extended 12"

Virgin



U.K. SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	HIGHEST POSITION	
1	1	4	1	HELLO Lionel Richie (Motown)
2	2	3	2	IT'S RAINING MEN Weather Girls (CBS)
3	8	3	3	IT'S A MIRACLE Culture Club (Virgin)
4	9	6	4	ROBERT DENIRO'S WAITING Bananarama (Capitol)
5	4	6	4	YOUR LOVE IS KING Sade (Epic)
6	7	4	6	WHAT DO I DO? Phil Fearon & Galaxy (Ensign)
7	14	3	7	A LOVE WORTH WAITING FOR Shakin' Stevens (Epic)
8	18	3	8	PEOPLE ARE PEOPLE Depeche Mode (Mute)
9	24	2	9	YOU TAKE ME UP Thompson Twins (Arista)
10	3	9	3	STREET DANCE Break Machine (Record Shack)
11	38	2	11	P.Y.T. Michael Jackson (Epic)
12	6	8	2	JOANNA Kool & The Gang (De-Lite)
13	21	4	13	CHERRY OH BABY UB40 (Dep Int/Virgin)
14	5	9	1	99 RED BALLOONS Nena (Epic)
15	28	3	15	NELSON MANDELA Special AKA (2 Tone)
16	16	3	16	SWIMMING HORSES Siouxsie & The Banshees (Wonderland)
17	22	5	13	TORVILL AND DEAN Richard Hartley/Michael Reed Orchestra (Safari)
18	11	10	4	WOULDN'T IT BE GOOD Nik Kershaw (MCA)
19	10	9	5	JUMP Van Halen (Warner Bros)
20	13	7	7	AN INNOCENT MAN Billy Joel (CBS)
21	12	5	12	TO BE OR NOT TO BE Mel Brooks (Island)
22	—	1	22	AIN'T NOBODY Rufus & Chaka Khan (Warner Bros)
23	17	3	17	UP ON THE CATWALK Simple Minds (Virgin)
24	26	4	24	DANCE HALL DAYS Wang Chung (Geffen)
25	25	15	1	RELAX Frankie Goes To Hollywood (ZTT)
26	30	3	26	LUCKY STAR Madonna (Sire)
27	15	6	15	'ULLO JOHN! GOTTA NEW MOTOR? Alexei Sayle (Island)
28	27	5	24	WOOD BEEZ Scritti Politti (Virgin)
29	—	1	29	HEAVEN The Psychedelic Furs (CBS)
30	—	1	30	GLAD IT'S ALL OVER Captain Sensible (A&M)
31	20	8	11	HIDE AND SEEK Howard Jones (WEA)
32	19	5	12	BREAKIN' DOWN (SUGAR SAMBA) Julia & Co. (London)
33	23	9	5	SOMEBODY'S WATCHING ME Rockwell (Motown)
34	36	2	34	TV DINNERS ZZ Top (Warner Bros)
35	35	4	30	BORROWED TIME John Lennon (Ono/Polydor)
36	29	2	29	THE LION'S MOUTH Kajagoogoo (EMI)
37	37	3	35	DR. MABUSE Propaganda (ZTT)
38	—	1	38	SHE'S STRANGE Cameo (Club)
39	49	2	39	DON'T LOOK ANY FURTHER Dennis Edwards (Gordy)
40	—	1	40	NO SELL OUT Malcolm X (Island)
41	31	3	31	THAT'S THE WAY Dead Or Alive (Epic)
42	—	1	42	BABY YOU'RE DYNAMITE Cliff Richard (EMI)
43	42	2	42	TAXI J. Blackfoot (Allegiance)
44	—	1	44	AGAINST ALL ODDS Phil Collins (Virgin)
45	33	5	25	MY GUY Tracey Ullman (Stiff)
46	50	2	46	DANCING IN THE SHEETS Shalamar (CBS)
47	41	2	41	JESSIE'S GIRL Rick Springfield (RCA)
48	—	1	48	EIGHTIES Killing Joke (EG/Polydor)
49	—	1	49	YOU'RE THE ONE FOR ME Paul Hardcastle (Total Control)
50	—	1	50	THE DECEIVER The Alarm (IRS)

THE NEXT 25

51	—	—	—	I'M FALLING Bluebells (London)
52	—	—	—	CAN'T BUY ME LOVE Beatles (Parlophone)
53	—	—	—	SOMEDAY Gap Band (Total Eclipse)
54	—	—	—	THE GREATNESS & PERFECTION OF LOVE Julian Cope (Mercury)
55	—	—	—	IS CARE MYSELF Thomas Dolby (Parlophone)
56	—	—	—	REBEL YELL Billy Idol (Chrysalis)
57	—	—	—	DEADLINE U.S.A. Shalamar (MCA)
58	—	—	—	LEAVE IT Yes (Atco)
59	—	—	—	TO ALL THE GIRLS I'VE LOVED BEFORE Julio Iglesias & Willie Nelson (CBS)
60	—	—	—	IDON'T KNOW WHAT IT IS Chris Rea (Magnet)
61	—	—	—	MY BABY JUST CARES Nina Simone (Charley)
62	—	—	—	BACK AT YA Kerr (Greyhound)
63	—	—	—	LATE AT NIGHT George Benson (Warner Bros)
64	—	—	—	HE'S A SAINT HE'S A SINNER Miguel Brown (Record Shack)
65	—	—	—	STRIVE Gloria Gaynor (Chrysalis)
66	—	—	—	RUN RUNAWAY Slade (RCA)
67	—	—	—	I GAVE YOU MY HEART Hot Chocolate (RAK)
68	—	—	—	PRIVATE NUMBER Davis/Springfield (Allegiance)
69	—	—	—	HELP Tina Turner (Capitol)
70	—	—	—	MY EVER CHANGING MOODS Style Council (Polydor)
71	—	—	—	RENEGADES OF FUNK Afrika Bambaataa & Soul Sonic Force (Tommy Boy)
72	—	—	—	KEEPING MY LOVE FOR YOU Barbara Dickson (Epic)
73	—	—	—	BIRDS FLY Icicle Works (Beggars Banquet)
74	—	—	—	FOOTLOOSE Kenny Loggins (CBS)
75	—	—	—	2000 LIGHT YEARS AWAY Danse Society (Society)

Compiled by NME

U.K. ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	HIGHEST POSITION	
1	6	23	1	CAN'T SLOW DOWN Lionel Richie (Motown)
2	1	4	1	HUMAN'S LIB Howard Jones (WEA)
3	2	3	2	CAFE BLEU Style Council (Polydor)
4	3	3	3	ALCHEMY Dire Straits (Vertigo)
5	8	67	1	THRILLER Michael Jackson (Epic)
6	5	7	1	INTO THE GAP Thompson Twins (Arista)
7	4	4	4	FUGAZI Marillion (EMI)
8	9	23	5	AN INNOCENT MAN Billy Joel (CBS)
9	10	6	2	THE SMITHS The Smiths (Rough Trade)
10	7	5	2	THE WORKS Queen (EMI)
11	20	2	11	THIS LAST NIGHT IN SODOM Soft Cell (Some Bizzare)
12	13	8	1	SPARKLE IN THE RAIN Simple Minds (Virgin)
13	11	5	11	HUMAN RACING Nik Kershaw (MCA)
14	15	19	1	TOUCH Eurythmics (RCA)
15	14	11	8	1984 Van Halen (WEA)
16	30	28	1	LABOUR OF LOVE UB40 (DEP Int/Virgin)
17	45	2	17	THE ICICLE WORKS Icicle Works (Beggars Banquet)
18	12	3	12	THE DRUM IS EVERYTHING Carmel (London)
19	21	4	21	OFF THE WALL Michael Jackson (Epic)
20	22	8	18	VERY BEST OF MOTOWN LOVE SONGS Various (Telstar)
21	27	18	1	UNDER A BLOOD RED SKY U2 (Island)
22	—	1	22	NOW THAT'S WHAT I CALL MUSIC - VOL 2 Various (EMI-Virgin)
23	18	3	18	LOVE AT FIRST STING Scorpions (Harvest)
24	32	2	24	THREE OF A PERFECT PAIR King Crimson (EG)
25	34	24	1	COLOUR BY NUMBERS Culture Club (Virgin)
26	26	4	17	SWOON Prefab Sprout (Kitchenware)
27	16	12	6	THE CROSSING Big Country (Mercury)
28	25	3	25	NENA Nena (Epic)
29	17	6	6	KEEP MOVING Madness (Stiff)
30	—	1	30	CLIMATE OF HUNTER Scott Walker (Virgin)
31	35	8	6	THE FLAT EARTH Thomas Dolby (Parlophone)
32	28	3	28	G FORCE Kenny G (Arista)
33	23	4	19	ABOUT FACE Dave Gilmour (Harvest)
34	31	35	1	NO PARLEZ Paul Young (CBS)
35	44	5	22	STREET SOUNDS VIII Various (Streetsounds)
36	36	4	22	CRUCIAL ELECTRO Various (Streetsounds)
37	19	6	17	IN THE HEART Kool And The Gang (De-Lite)
38	24	6	19	AMMONIA AVENUE Alan Parsons Project (Arista)
39	—	1	39	LIONEL RICHIE Lionel Richie (Motown)
40	—	1	40	THE ROSE OF TRALEE James Last (Polydor)
41	—	1	41	BODY AND SOUL Joe Jackson (A&M)
42	39	3	39	ESP Millie Jackson (Sire)
43	33	5	21	TEXAS FEVER Orange Juice (Polydor)
44	42	3	37	THE FISH PEOPLE TAPES Alexei Sayle (Island)
45	—	1	45	STREET SOUNDS ELECTRO 3 Various (Streetsounds)
46	RE	1	46	WORLD SHUT YOUR MOUTH Julian Cope (Mercury)
47	RE	1	47	IT'S YOUR NIGHT James Ingram (Qwest)
48	48	28	1	GENESIS Genesis (Virgin/Charisma)
49	—	1	49	THE F.C.'S Flux Of Pink Indians (Crass)
50	—	1	50	VENICE IN PERIL Rodo Venesiano (Ferryway)

THE NEXT 25

51	—	—	—	DOMINO THEORY Weather Report (CBS)
52	—	—	—	GREATEST HITS Roberta Flack (K-Tel)
53	—	—	—	MILK AND HONEY John Lennon (Polydor)
54	—	—	—	BABY LOVE Various (Ronco)
55	—	—	—	LIVE IN BELFAST Van Morrison (Mercury)
56	—	—	—	SOMEBODY'S WATCHING ME Rockwell (Motown)
57	—	—	—	QUICKSTEP AND SIDEKICK Thompson Twins (Arista)
58	—	—	—	SOMETIMES WHEN WE TOUCH Various (Ronco)
59	—	—	—	NOW THAT'S WHAT I CALL MUSIC Various (EMI-Virgin)
60	—	—	—	LIFE'S A RIOT Billy Bragg (Go Discs)
61	—	—	—	SCRIPT FOR A JESTER'S TEAR Marillion (EMI)
62	—	—	—	YENTL Barbra Streisand (CBS)
63	—	—	—	YOU BROKE MY HEART IN 17 PLACES Tracey Ullman (Stiff)
64	—	—	—	SEVEN AND THE RAGGED TIGER Duran Duran (EMI)
65	—	—	—	BAT OUT OF HELL Meatloaf (Epic)
66	—	—	—	PIPES OF PEACE Paul McCartney (EMI)
67	—	—	—	ROCK 'N' SOUL PART 1 Hall and Oates (RCA)
68	—	—	—	STAGES Elaine Page (K-Tel)
69	—	—	—	DECLARATION The Alarm (IRS)
70	—	—	—	TOO LOW FOR ZERO Elton John (Rocket)
71	—	—	—	TRUE Spandau Ballet (Reformation)
72	—	—	—	90125 Yes (Atco)
73	—	—	—	PORTRAIT Diana Ross (Telstar)
74	—	—	—	MADONNA Madonna (Sire)
75	—	—	—	IN YOUR EYES George Benson (Warner Bros)

Compiled by NME

No1

NICK RHODES
DURAN DURAN

