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PAUL YOUNG

RETURN OF THE

PLAYHOUSE PLAYBOY

EXCLUSIVE INTERVIEW

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CULTURE CLUB



THE WAR SONG

CHORUS
WAR WAR IS STUPID
AND PEOPLE ARE STUPID
AND LOVE MEANS NOTHING
IN SOME STRANGE QUARTERS
AND I HEARD THE BANGING
OF HEARTS AND FINGERS
WAR

PEOPLE FILL THE WORLD
WITH NARROW CONFIDENCE
LIKE A CHILD AT BIRTH
A MAN WITH NO DEFENCE
WHAT'S MINE'S MY OWN
I WON'T GIVE IT TO YOU
NO MATTER WHAT YOU SAY
NO MATTER WHAT YOU DO

BRIDGE
NOW WE'RE FIGHTING IN OUR HEARTS
FIGHTING IN THE STREET
WON'T SOMEBODY HELP ME?

REPEAT CHORUS
MAN IS FAR BEHIND
IN THE SEARCH FOR SOMETHING NEW
LIKE A PHILISTINE
WE'RE BURNING WITCHES TOO
THIS WORLD OF FATE
MUST BE DESIGNED FOR YOU
IT MATTERS WHAT YOU SAY
IT MATTERS WHAT YOU DO

REPEAT BRIDGE
REPEAT CHORUS

**AFTER THE BIRD HAS FLOWN
HE WALKED TEN THOUSAND
MILES BACK HOME**

**YOU CAN'T DO THAT TO ME, NO
YOU CAN'T DO THAT TO ME
YOU CAN'T DO THAT TO ME, NO
YOU CAN'T DO THAT TO ME**

**IN THIS HEART OF MINE
I'LL FIND A PLACE FOR YOU
FOR BLACK OR WHITE
FOR GROWN UP CHILDREN TOO**

REPEAT BRIDGE

REPEAT CHORUS TO FADE AND AD LIB

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After months of heartache with no less than *three* throat viruses, Paul Young returns for an exclusive chat with No. 1.

BRONSKI BEAT 16

Take a handful of slaves, one god, some sausages and add a dash of sex. Why? It's the Bronski Beat video surprise.



24 BANANARAMA

More heavenly shots, this time of those angelic girls Sarah, Keren and Siobhan. The Nana's get up to some fun and games in a colourful video spectacular.



BIG COUNTRY 32

Stu and the lads pull some funny faces, crack a few jokes and generally act silly all in the cause of a No. 1 centrespread. Oh, OK, they scowl at the camera, but they're having fun really. We think...

46 EVERYTHING BUT THE GIRL

Miserable sods? Not us, say Ben and Tracey. And they'd like to point out that they're not wimps either. More shock revelations inside.

ECHO AND THE BUNNYMEN 54

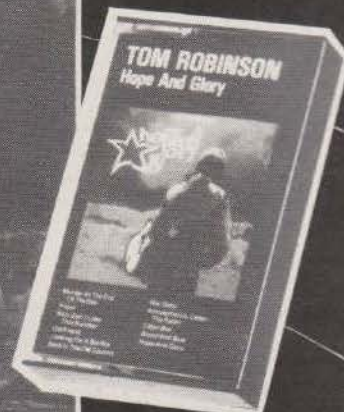


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Paul Young cover shot by Mike Prior. Bananarama video pictures pages 24/5/6 by Steve Rapport.

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STRING-ALONG-A-SPANDAU

Spandau Ballet fans won't have to wait long for a follow up to 'I'll Fly For You'.

'Highly Strung' from their 'Parade' LP is out on October 8 in three formats. The 12" has a previously unavailable re-mixed version, 'Highly Re-Strung' and there's a limited edition silver 7" available in the first week of release.

Islington's playboys have also added a couple of dates to their recently announced tour.

See them at Wembley Arena December 7/8. Tickets are £7.50/£6.50 from Wembley Stadium Box Office and by post from Spandau Ballet Box Office, Wembley Arena, Wembley, Middlesex HA9 0DW. Cheques should be made payable to Wembley Stadium Ltd, and must include a s.a.e.

Credit card applications 'phone Keith Prowse, 01-741 8989.

They also play a second night at Whitley Bay Ice Rink December 20, tickets are £6.20 (including 20p booking fee) and cheques should be made payable to Northern Box Office Services, PO Box 60 Oldham, Lancs, OL9 9YTT.

MOYET MOVES



Alison Moyet will be touring the UK in November. Dates are: Leeds University 1, Loughborough University 2, Lancaster University 3, Edinburgh Playhouse 4, Glasgow Apollo 6, Newcastle City Hall, 7, Manchester Apollo 8, Sheffield City Hall, 10, Bristol Colston Hall, 11, Cardiff St. David's Hall 12, Portsmouth Guildhall 14, Poole Arts Centre 15, St. Austell Coliseum 16, Birmingham Odeon 18, Nottingham Royal Concert Hall 19, Liverpool Royal Court 20, Hanley Victoria Hall 21, Southend Cliffs Pavilion 23, London Dominion Theatre 24/25.



Five Go Mad in America

Frankie Goes To Hollywood announce the release of their debut LP 'Welcome To The Pleasure Dome' out on October 29 - and as predicted by No. 1 it'll be a double album.

Track listing for the LP reads: 'Two Tribes', 'Relax', 'War', 'Welcome To The Pleasure Dome', 'The Ballad Of 32', 'Krisco Kisses', 'Black Night White Light', 'The Only Star In Heaven', 'The Power Of Love', 'Wish The Lads Were Here', Bruce Springsteen's 'Born To Run' and Bacharach and David's 'San Jose'.

Frankie fly off to America as the LP is released to play a series of dates, and hope to create controversy with their penultimate Frankie T-shirt 'Frankie Say Shit The Politician'.

Their final T-shirt will be 'Frankie Say Stop Looking'. ZTT are also releasing an LP by The Art Of Noise (otherwise known as Paul Morley and Trevor Horn) called 'Who's Afraid (Of The Art Of Noise)' with a single 'Close (To The Edit)' from the LP.

► The eagerly awaited debut LP from Bronski Beat is released on October 15 titled 'The Age Of Consent'.

► Afrika Bambaataa together with the Soul Sonic Force and Shango have added a couple of dates to their first ever UK tour.

They are: Liverpool Univesity October 8 and the London Lyceum 13. The London gig starts at 2 pm through to 10 pm and it's for under 18s only. Soft drinks only will be served and Afrika Bambaataa appear on stage at 6.30p.m.

A new single 'Frantic Situation' is out in 12" only on October 12.

► Big Country release their second LP 'Steel Town' on October 19.

The band have also added an extra date to their forthcoming tour - Wembley Arena December 13 - and tickets are now available at £6/7. A 30p booking fee should be

added, and you can get tickets by post from: Big Country Box Office (to whom cheques should be payable), P.O. Box 77, London SW4 9LH. Please specify date you require.

LET'S PLAY HOUSE

Paul Young celebrates his return to glowing good health by announcing an eleven date UK tour, and Paul promises an entire new live show.

Details of the show will be announced soon, but The Fabulous Wealthy Tarts won't be appearing this time around as they're concentrating on their own career.

November dates are Dublin RDS Simmons Court 28, Glasgow Apollo 29, Edinburgh Playhouse 30.

December dates are Newcastle City Hall 1, Manchester Apollo 3, Liverpool Empire 4, Birmingham NEC 5, St. Austell Cornwall Coliseum 7, Bournemouth International Centre 8, Brighton Centre 9, ending with two nights at the Wembley Arena 11/12.

All tickets will be priced at £6.00/£5.00 except Birmingham £6.50/£5.50 and Wembley £7.50/£6.50.

Wembley tickets are available by post *only* and there's a 30p per ticket booking fee. Cheques payable to the Paul Young Box Office, P.O. Box 77, London SW4 9LH.

Don't forget to send a s.a.e. Five hundred top price tickets are being put aside for fan club members until October 14 and members can get up to four tickets on presentation at the box office of your membership card.

For Wembley tickets membership cards should be included with postal applications.

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Everything But The Girl have altered one of their forthcoming tour dates. They'll now be at Liverpool University October 22, and not at Hanley Victoria Hall.

Billy Bragg has added half a dozen dates to his current tour. They are: Edinburgh Caley Palais October 21, Keele University 24, Cardiff New Ocean Club 25, Belfast Queens University 30, and Dublin McGonagals 31/November 1.

The Boothill Foot-tappers are currently on the road. Catch them at: Loughborough University October 3, Warwick University (with Aswad) 4, Newton Abbot Seal Haynes Agricultural College 5, Portsmouth Polytechnic 6, Kingston Polytechnic 11, Keele University 12 and Manchester Polytechnic 13.

Shriekback who had a hit with 'Hand On My Heart' recently, release a follow up single, 'Mercy Dash'.

They've also set up a tour, starting at Brighton Polytechnic October 6, London Lyceum 7, Edinburgh Caley Palais 12, Glasgow University 13, Dundee The Dance Factory At Fat Sam's 14, Leeds University 16, Leicester Polytechnic 17, Uxbridge Brunel University 19, Surrey University 20, Hatfield Polytechnic 23, Norwich University of East Anglia 24, Middlesex Polytechnic 25.



THE ALARM'S UK CHANT

The Alarm have lined up some dates to coincide with the release of their new single 'The Chant'.

Dates are: Edinburgh Caley Palais November 4, Middlesborough Town Hall 5, Liverpool University 6, Nottingham Rock City 7, Norwich University 9, Aylesbury Friars 10, Leicester Kiesas 11, and Guildford Civic 12.

They're also planning to play some unscheduled dates in October which will be filmed for 'The Chant' video, and they play a one-off London date at Heaven on October 8.

Aztec Camera have added a second show at the London Dominion on October 16.

Chaka Khan who had a huge hit with 'Ain't Nobody' releases a new LP on October 12 — 'I Feel For You'. The title track will also be released as a single.

The Engine Room release their debut single this week entitled 'Wild Times'.

'Ghostbusters — Music From The Film' is out this week featuring **Laura Branigan**, **Ray Parker Jr**, **The Thompson Twins**, and others. The LP precedes the film which is released in the UK in December.

Lloyd Cole and the Commotions who are currently on tour release their debut LP on October 12 entitled 'Rattlesnakes'.

They've also changed the date of their Glasgow Pavillion gig — it's now on October 18.

The Cocteau Twins, who, with the help of Gordon Sharp of Cindytalk (plus a fluid line up of other musicians), make up **This Mortal Coil** release their debut LP on October 8. 'It'll End In Tears' also features Steve Young, Manuela Rickers and Howard Devoto.

Jeffrey Osborne who is still in the charts with 'On The Wings Of Love' releases his new LP 'Don't Stop' this week.

The title track is released as a single on October 8.

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EXCLUSIVE

COME BACK AND PLAY

This week Paul Young releases 'I'm Gonna Tear Your Playhouse Down' – his first new single since the beginning of the year. In his first interview since his mysterious illness, Paul tells Maureen Rice of the long months of depression, and how skiing and singing lessons helped him come back and stay.

Things were going very well for Paul Young at the beginning of 1984.

After years of relative obscurity, he found himself with a string of hit singles, an album that became an international best-seller and a worldwide sell-out tour.

Then disaster struck, in the form of a serious throat virus. . .and he's been silent – literally – ever since.

I met up with Paul in a London hotel room – where the plush interiors and discreet service were still enough to get him giggling, as if he hasn't quite got used to all this high life yet.

He's lost a little of the shyness he displayed when we first met over a year ago. But he's stayed just as unaffected and down to earth as he's always been; still half delighted and half embarrassed by his limelight.

He looks relaxed and happy, but traces of his long illness still show in a few lines under his eyes . . .

The last we heard of you, you'd been struck down by a throat virus at the beginning of the summer. What have you been doing since then?

"I've been really ill. That throat virus turned into three throat viruses, one after another.

"I got the first one in New York. I thought I was getting over it – you know, I felt pretty healthy – so I started getting back to work before I was really ready.

"I don't want to sound like a martyr about it, but I had been working a very punishing schedule and I just pushed myself too far. My general health was so poor that I didn't have the strength to fight off the virus properly.

"Instead I got *another* virus, then another one after *that*."

It sounds depressing. . .

"Oh it was horribly depressing. If I could just have had another two weeks – time to do the *Midsummer Night's Tube* and the concert at Crystal Palace with Elton John and finish off our European dates. . .

"It couldn't have come at a worse time. After that, I could have come down with anything and I wouldn't have cared.

"Being ill is depressing enough anyway, but when I lost my voice, it was the pits.

"It affected me in a strange way. For instance, fans trying to talk to me in the street. I never minded it before, but suddenly I *hated* it. I remember thinking, 'These people want to talk to me because I'm famous for being a singer, and I can't even bloody sing!'

"Then I resented them for making me conscious of it.

"It was as if I'd lost my voice so I'd lost everything.

"It's funny how you see these things more clearly looking back. I remember feeling I was handling it quite calmly at the time, but I can see now that I was a bit desperate.

"I'd have tried anything to get my voice back.

"Having fans is a funny thing. It used to really distress me that so many people wanted so much from me and I couldn't give it to them. I'd get letters in the office or thrown onstage asking for autographs or something, and I spent so much time trying to answer them I nearly had a breakdown.

"I had to stop it in the end, but I felt so *responsible*, I felt so bad when I couldn't give them what they wanted. . ."

You couldn't sing, so what did you do?

"Well, as soon as I realised I was going to have to cancel the Elton John concert, I flew off to Italy with Mark, who is the drummer in The Royal Family.

"Then I just sat beside a pool for a week and rested completely. It was what I needed in one way, but it wasn't much help with the depression.

"I've since realised that the best thing to do when you can't do what you want to do is to do something completely different – something that blots everything else out.

"I went off skiing, and it was great. Once you get on those slopes, you can't think about anything but skiing if you want to get to the bottom alive.

"It did me the world of good."

I've heard that you've had to take singing lessons to get your voice back.

"Yes, I have! It's not just to get my voice

back though, it's to stop me losing it again.

"Naturally, my voice tends to be very deep, almost a baritone. You might not have noticed, but practically all successful pop singers are nearer a tenor, and certainly all the singers I admire; so I tend to sing constantly at the top of my range.

"My singing teacher was horrified. 'Singing at the top of your range for an hour and a half? And then you wonder that your throat feels strained.'

"She's teaching me about breathing and muscle control.

"I also had a couple of dancing lessons, but don't believe the rumour about me having elocution lessons."

Apart from the holiday and the singing lessons, have you been able to do any work at all? Writing or anything?

"Well, the new single is out - 'I'm Gonna Tear Your Playhouse Down'.

"I originally heard it by Ann Peebles, though it was Ann Peebles sounding very like Al Green, and I've since heard that Graham Parker also covered it on a live album.

"We've reshuffled the words a bit to give it a slightly more 'political' edge, rather than leave it with the usual lover connotations. This isn't me getting on the politics bandwagon - I just wanted a change.

"And of course, we've been working on the new album for ages now. Because I was ill, it held up the vocals, but we've been putting down the instrumentals and the backing vocals.

"I'm doing the lead vocals now. I just have to watch it a bit - not do too many takes at one go.

"I don't want to give too much away about it because I don't think it's going to be out until December now, but I'm really pleased with it so far.

"When we did 'No Parlez' I was pleased with that, but looking back I can see lots of ways to improve it.

"The new one's going to have at least three self-penned songs, and we've been experimenting with new ideas - male backing singers and extra percussion. . ."

Why have you and the Fabulous Wealthy Tarts parted company?

"We haven't really. The girls are still working with us on the album. I think they just feel they want to do something by themselves.



Are you worried that being out of the public eye so long means you'll be starting from scratch with your audience?

"I've got plenty of other things to keep me worried, without starting on things like that!

"If I have lost my audience, I think this album's going to be good enough to get them all back again."

Looking back on the past year, which has been one of real ups and downs for you, what would you pick as the high spot and low spot?

"It's the same answer for both. That concert with Elton John *would* have been the high spot, and not being able to do it turned out to be the low spot.

"One thing I haven't missed while I've been ill is the press attention. Some of the tabloids are well over the top.

"Do you know, I had this woman come to interview me from one paper. She kept asking me all these personal questions about my then girlfriend, Cathy. Obviously, I was being a bit cagey, and she was really sympathetic. She said, 'Just open up to me, Paul, try and explain your feelings'.

"So I did.

"And the next day my feelings were

twisted backwards, sideways and everyway and printed in her paper. They made me and Cathy look right berks, and I was furious."

What do you think about the current state of the British charts?

"I love that George Michael single, 'Careless Whisper'. I think he's singing really well, and whoever his band are, they're brilliant. I know it's uncool to say so, but I think Wham are making really good pop records.

"Frankie are interesting. . . I think Trevor Horn's brilliant, but if they make another record with that 'Wow, wow' at the beginning, I ain't gonna buy it."

As someone obviously more interested in singing than image, does it annoy you that you have to package yourself to be a pop success?

"I used to think that anything that wasn't singing was just an intrusion - videos, image, all that, even though pop has always been 'packaged'.

"But that break while I was ill has given me a bit of a different perspective on things.

"For instance, I've got loads of ideas for videos now. I'm going to try to get a storyboard together myself for the next one and take some control in these things.

"And as for image. . . I mean, I'm not a trendsetter or anything, but I am interested in style in my own humble way. . ."

What are your future plans then? Where is your career taking you next?

"America. I think they're fools over there not to have caught onto it yet as much as they should have done.

"It wasn't intentional at the time, but when we released 'Come Back And Stay', I thought, 'This is tailor-made for the Americans'. I think we'll be doing a lot in that direction. . ."

"Actually, I think we'll be doing a lot in every direction. I feel really optimistic and full of ideas just now. I'm open to everything.

"One of my pet projects is to do a video compilation showing clips of us live, and maybe including videos from tracks that weren't singles.

"And we'll be touring of course. I have to watch my health a bit, but I won't cut down on the live work. I think I'll just start doing a few less interviews. . ."

I'M GONNA TEAR YOUR PLAYHOUSE DOWN

YOU THINK YOU'VE GOT IT ALL SET UP
YOU THINK YOU'VE GOT THE PERFECT PLAN
TO CHARM EVERYONE YOU SEE
AND PLAYING ANY GAME YOU CAN
BUT I'VE GOT NEWS FOR YOU
I HOPE IT DON'T HIT TOO HARD
ONE OF THESE DAYS WHEN YOU'RE AT PLAY
I'M GONNA CATCH YOU OFF GUARD

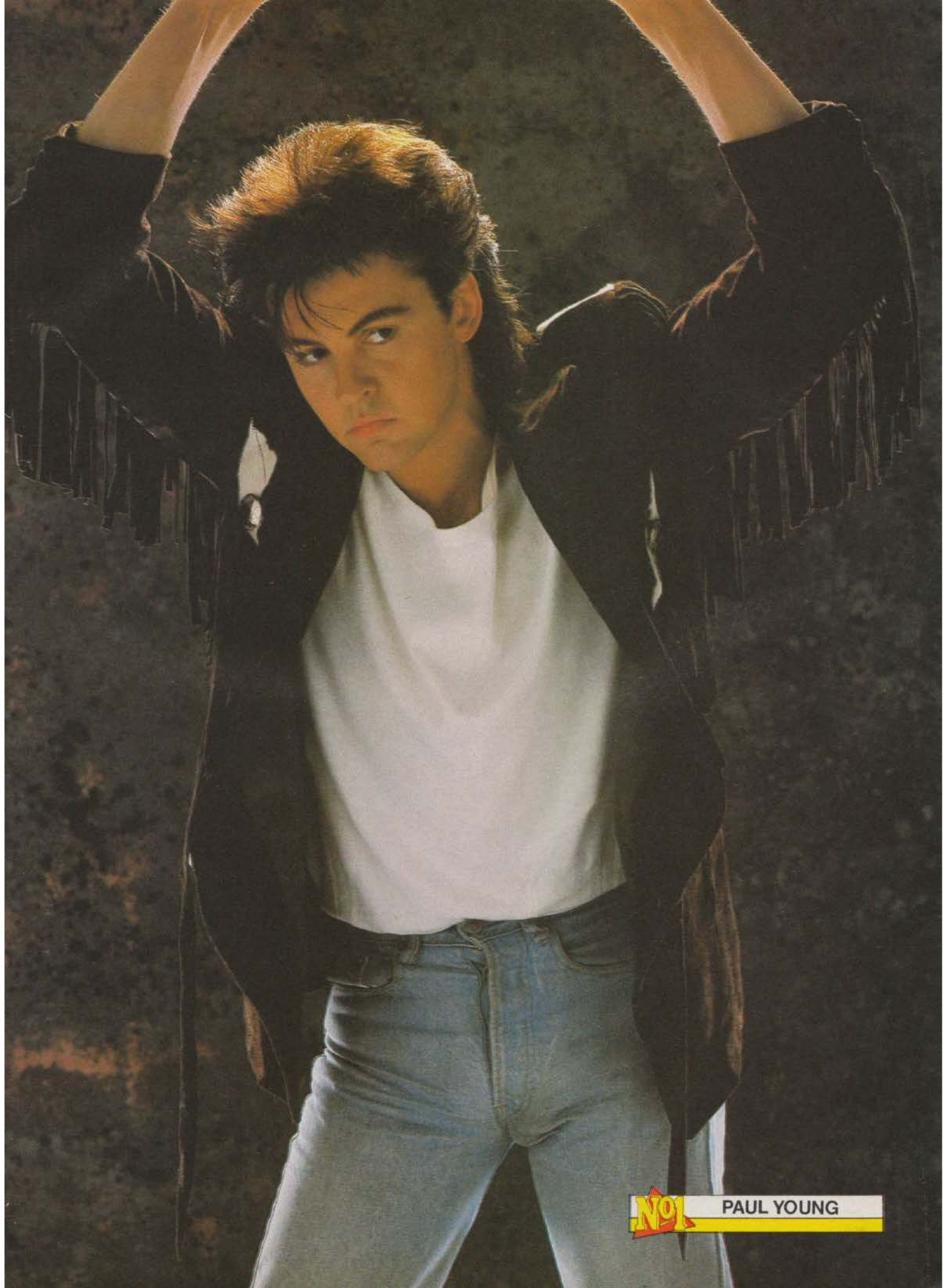
CHORUS

I'M GONNA TEAR YOUR PLAYHOUSE DOWN
PRETTY SOON
I'M GONNA TEAR YOUR PLAYHOUSE DOWN
ROOM BY ROOM

YOU MAKE OUR LIVES A STRESS AND STRAIN
USING THE POWER PLOY
ALL YOU DO IS PASS AROUND, THE HEARTS YOU USE AS PLAY TOYS
YOU'VE BEEN PLAYING MADLY WITH EVERY MIND IN TOWN
SO WHAT YOU GONNA SAY WHEN YOU LOOK UP ONE DAY
AND SEE YOUR PLAYHOUSE TUMBLING DOWN

REPEAT CHORUS

YOU THINK YOU'VE GOT IT ALL SET UP
YOU THINK YOU'VE GOT THE PERFECT PLAN
TO CHARM EVERYONE YOU SEE
AND PLAYING ANY GAME YOU CAN
YOU'VE BEEN PLAYING MADLY WITH EVERY MIND IN TOWN
SO WHAT YOU GONNA SAY WHEN YOU LOOK UP ONE DAY
AND SEE YOUR PLAYHOUSE TUMBLING DOWN



NO.1

PAUL YOUNG

LOOK. NO RIVETS.

LEVI'S
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Whispers

● THE No.1 GOSSIP COLUMN ●

Whispers' heart-throb **Paul Young** isn't usually reckoned to be pop's most prolific prattler. So when he revealed to us that his new stage look would be "workman-like — but not leather" and that he was going to "strip **The Royal Family** down and let them taste the streetlife", it came as quite a shock. Don't know about wherever he lays his hat, but Paul's new ads make him look like the divy in **Men Without Hats** . . .

Talking of lookalikes, **Sting** resembles self-styled "comedian" **Freddie Starr** more and more every day. **Sting**, who plays **Baron Frankenstein** in new movie *The Bride*, was observed slightly the worse for wear at Dingwalls last week where he stumbled over to praise Oz rockers **The Triffids** on their performance. "Scuse my current state," **Sting** hiccuped, "but I only go out twice a year". Get a longer leash, **Gordon** . . .

Ran into Aztec Camera's manager Bob buying up pairs of psychedelic trousers made out of old curtains in the oh-so-fashionable **Scott Crolla's** last week. He didn't get much change from his hundred quid but at least they'll keep **Roddy Frame's** little knees warmer than those **Baden Powell** shorts he's been sporting. **Jimi Hendrix** was playing in the shop at the time. On the sound system, silly.

And who should *Whispers* spot at the back of **Hammersmith Palais** watching **The Bunnyman** but

Chrissie Hynde and **Jim Kerr**, Mr **Simple Minds** himself, the butt of many a **Mac** mangling. "Gerrem off!" yelled **Hynde** at the singing **Bunny**. "Let's see what you've got" . . .

Blushing backstage, we uncovered our long ears long enough to hear **Budgie**, **Echo** manager **Bill Drummond** and producer **Ian Broudie** relive old times with **Holly** in **Big In Japan** . . .

Is **David Bowie** running out of fresh ideas? The sleeve design for 'Tonight' may be credited to **Mick Haggerty** but it seems to have been, er, borrowed, from ageing East End artists **Gilbert** and **George**, who themselves took it from **Modigliani**. Credit where it's due, **Dave**.

Meanwhile the former **BIJ** bassist is back with the **Frankies** after their Hollywood visit. **Holly** loved every minute but the laconic **Ped** thought that both Disneyland and appearing in **Brian De Palma's** film *Holly Goes To Hollywood* were "dead borin".

De Palma had a different view of **FGTH**. "They're natural stars," he simpered as **ZTT** supremo **Paul Morley** plied him with ten dollar bills. Incidentally Mr **Morley** is rumoured to be selling **Frankie** to **CBS** for a massive transfer fee . . .

One song that **Frankie** have rejected for their 'Welcome To The Pleasure Dome' LP is called 'Slave To The Rhythm'. Expect **Grace Jones** to record it . . .

Adam Ant was recently accused by a young female reporter of writing his lyrics as nursery rhymes. He retorted that he may well get **Little Bo Peep** to produce his next single. Sounds **Grimm** to us . . .

Cult singer Ian Lindsay nosedived into the audience at a Glasgow gig recently and broke his hand. **Ian** won't be wielding his tomahawk for at least three weeks . . .

Remember that *Whispers* foretold great things for such unlikely bands as **The Beatles**, **The Rolling Stones** and **Duran Duran**? Well our latest hot tip is for a glam outfit called **Feelabelia**. Island's big cheese **Chris Blackwell** was seen slumming it at their **Marquee** bash. He stayed for at least two songs so they must be good . . .

The video for **The Stranglers'** excellent 'Skin Deep' single features a deadly fourteen-foot snake being handled by a stuntman. And all because the group were too chicken to stroke the precious reptile. Huh! **Wimps** . . .

Jobs for the girls? **Nik Kershaw's** wife **Sheri**, who sang backups with **Nik** in the past, is seeking her very own recording contract. How sweet . . .

Pat Nevin isn't the only hip London winger you know. **QPR's** ace forward **Ian Stewart** is best pals with **Paul Cook**, formerly of ye olde **Sexxe Pistolles** — described by a *Daily Mirror* sports' writer as "a failed pop group". Yuk, yuk . . .

Style Council hope their second LP will be in and out of the shops before Xmas.

Paul Weller tells us: "It includes twenty tracks. I've learnt my lesson from 'Cafe Bleu'." Not sure what the lesson is but if he doesn't call it 'Taking It Leisurely', *Whispers* will be sulking for months.

Hardworking ballbreaking metal rockers **U2** have cancelled half their Euro-tour so they can rest up in Australia. Will they rename **Bondi Beach Bono Beach**? . . .

Smiths mania strikes **Swansea!** **Morrissey** wasn't too pleased to be gobbled at by time warping Welsh followers. "Spitting went out of fashion five years ago, petals," **Stevie** spat back. And he's now dropped the flowers in favour of a small Christmas tree. Oh, he's also got a new hearing aid. Eh, what, speak up! . . .

The will-they-won't-they **Smiths** may now play **England** after all. They'd better . . .

Ooowooo . . . donning false whiskers and with teeth especially sharpened, *Whispers* sat behind **Green of Scritti Politti** at *The Company Of Wolves* in the **Odeon**, **Leicester Square** where they now employ an organist for the intermission. **Green** applauded his rendition of **The Tweets'** 'Birdie Song' like mad but actually walked out halfway through the film. Perhaps he went to slip into something a little furrer? Ooowwwooo . . .



"Don't fancy yours much . . ." **Keren** and **Sarah** find themselves double-dating with **Nipper** the dog and **Fish** the singer at some dodgy **HMV Records** bash. **Keren** hastily makes her choice; **Sarah** takes it with a brave smile . . .

Pic: Neil Matthews

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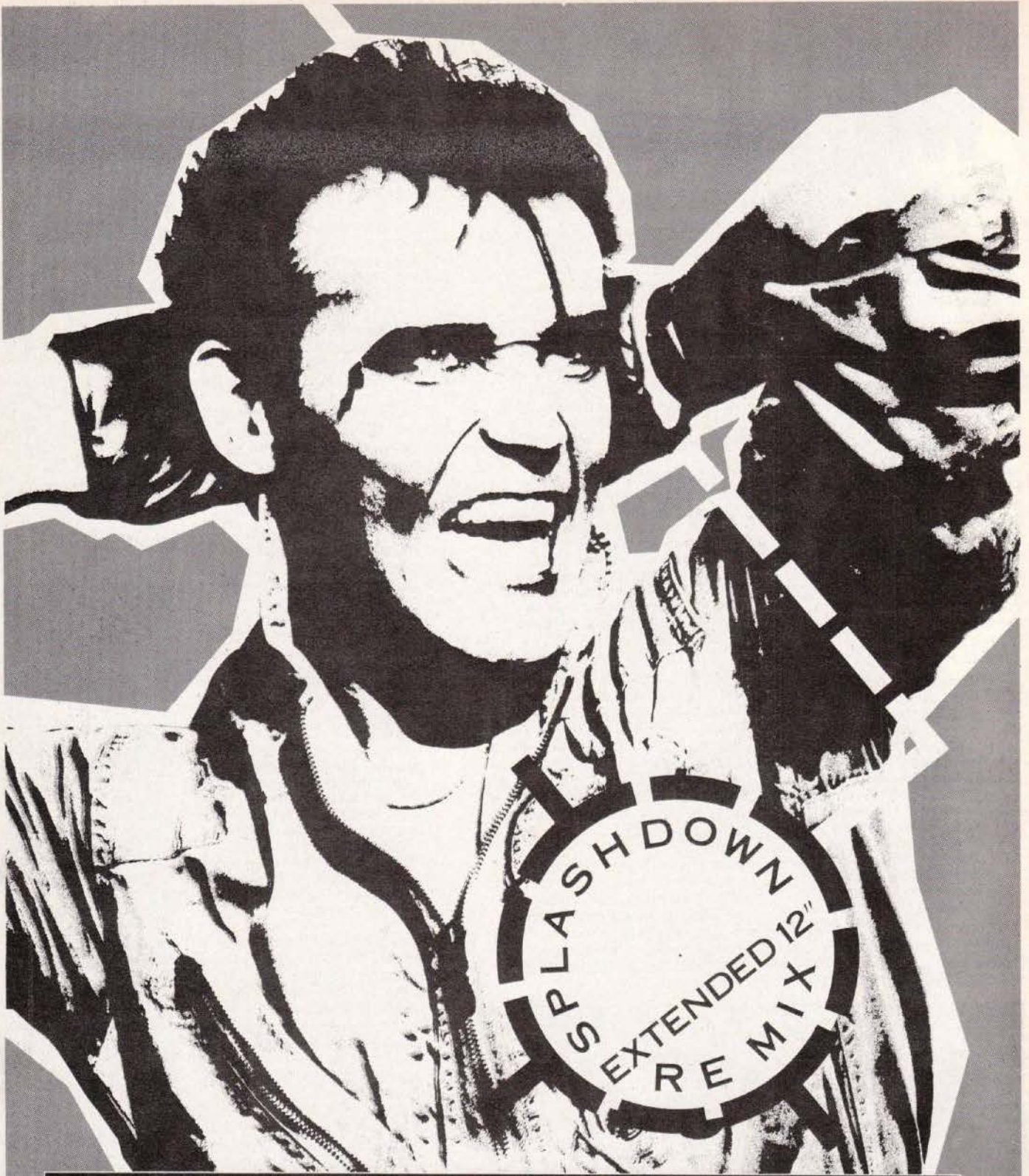
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ADAM ANT
APOLLO 9

STUFF AND NONSENSE



Monkey magic – back from his disappearing act!

● ECLECTIC DREAM Such fussy creatures – these space monkeys!

Helped and hampered by his quest for perfection, Paul Goodchild (Space Monkey's real name) has taken a year to release a follow up to the memorable 'Can't Stop Running'.

The new 'Come With Me' contemplates a way out of the current nuclear shadow and worldwide paranoia, and yes, Paul

is *finally* happy with the results.

"I'm feeling really positive, and I don't think being away for so long should do me any harm," he told *Stuff*.

An album's planned for release shortly – but not until Paul's found the right title.

"I've got so many ideas for one at the moment that it's hard to choose. But it'll be something like 'Eclectic Electric' or 'Satellite Sunset'."

Don't keep us waiting *too* long!



Supporting Aztec Camera on their current tour are The Go-Betweens, an Australian band comprising Robert Forster, Lindy Morrison, Grant McLennan and Robert Vickers – who *didn't* get their name through flitting back and forth from their native Brisbane to Earls Court.

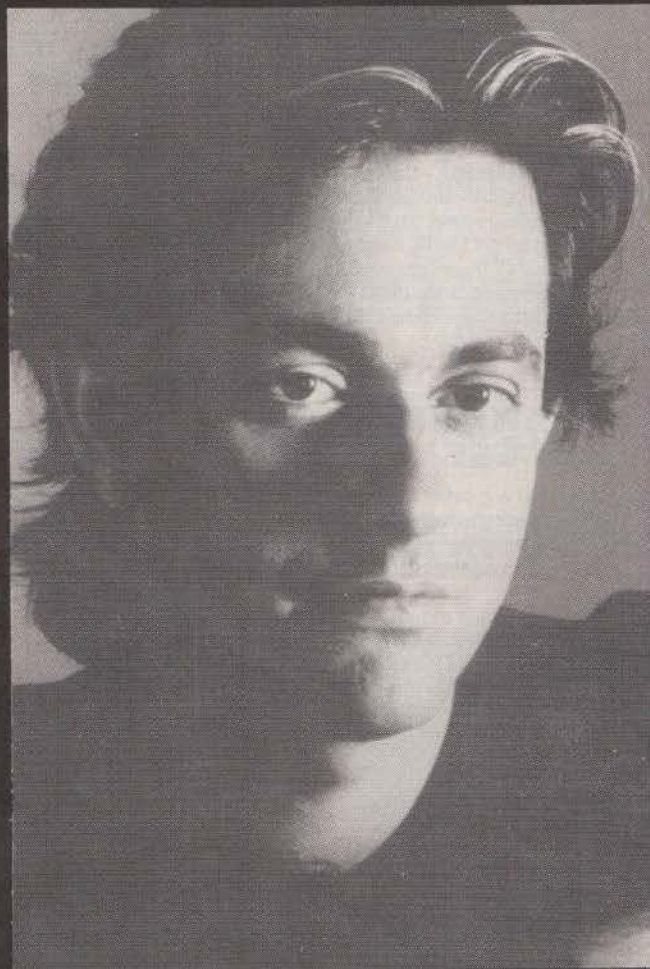
The group moved here five years ago and quickly established independent status with Postcard Records; influencing rising stars Aztec Camera, Orange Juice and, indirectly, the emerging guitar group movement.

Out now is their new single 'Bachelor Kisses' and an album, 'Spring Hill Fair' – apparently a Brisbane suburb and a place they describe as "somewhere to leave!"

PERSON·2·PERSON

MARTYN WARE

HEAVEN 17



Martyn Ware of Heaven 17 answers five questions from Sarah Turnbull from Edgware, Middlesex.

Sarah: Why did Heaven 17 break away from the old Human League?

Martyn: Sometimes it's hard to give up something that appears to be your entire life, but we all knew in our heart of hearts at the time that it was the best thing for all of us. It certainly turned out well, I think, for both groups.

Sarah: Have you any brothers or sisters?

Martyn: I've got two sisters, Janet and Maureen, and a brother Stephen. They're all older than me and all married

Sarah: Whereabouts in Sheffield do you come from, and did you go to the same school as Glenn and Ian?

Martyn: Originally I lived in Walkley in Sheffield. We all went to different schools, I went to King Edward VII School, but we met at a youth drama project called Meatwhistle!

Sarah: Where did you meet your wife Karen?

Martyn: We first met at my 21st birthday party above the Hallanshire Pub on West Street in Sheffield. She gave me a kiss for my birthday and it was all downhill from there!

Sarah: Have you ever sung on your own on any of Heaven 17's albums?

Martyn: No I haven't. I think my voice on its own is a little lightweight, but I do all the backing vocals with Glenn and I think our voices combine very well – technically speaking!



● CORPS BLIMEY!

The latest pure-noise electronic group don't come from Germany – or anywhere hip in fact – they don't play gigs in tube stations or show videos of people mutilating themselves. Nevertheless, Hard Corps are v.good indeed. Their single 'Dirty' is certainly making a few people stand up. Hugh, Regine, Clive and Rob hail from sunny Brixton (Regine actually comes from France but that would be too hip!) A sort of mutant cross between Einsturzende Neubaten, Bronski Beat, Frankie and the Cocteau Twins – Hard Corps are: WELL 'ARD!

● DREAMING OF SUCCESS

When no lesser a mortal than the Michael Jackson takes time out to listen to your tunes, you know you're on the right track.

This dream actually came true for Reis Etan, one third of new musical outfit, Serious Posse. For, no sooner had he put the finishing touches to his very first musical, *Book Of Dreams* (he's now working on his second), then the musical maestro himself was giving it an earful across the water.

"It was so exciting," enthuses Reis. "He flew all the way from his home in California up to Canada just to listen to my tape. We met up in this studio and after hearing the whole thing through, he said he loved the music and the storyline (the latter, according to Reis, not a million miles from the

Peter Pan plot).

"We didn't really get together for a real chat," he admits.

"Obviously, he's hard to get close to. But he did express an interest in recording one of the songs and wants to hear about any production plans for the musical. Whether anything comes of it, I guess I'll have to wait and see."

These days – when not meeting megastars – Reis combines his singing talents with those of Posse partners Carl Lewis and Clarke Peters. First fruit of their labours is their debut single, 'I Don't Believe It (Dance Step)', and the trio now hope to take their vocal show on the road.

Away from work, the boys lay claim to such adventurous hobbies as horseback riding, flying and parachuting, and Reis, according to Reis, is, "one of the best cooks in the world".

Need we say more . . .

● RONNIE WHO?

Undoubtedly there are many mysteries surrounding the President of The United States (like how did he get there in the first place?) but here's one you won't have heard before. Seems ol' Ron

has made a record called 'Rap Master Ronnie' with the curiously named Reatheal Bean and the Doonesbury Break Crew. But nobody knows who they are or what the old guy's doing up in Harlem. Answers on a postcard to Nancy!



Manteau say: sing it with muscle!

● MUM'S THE WORD!

"The thing about Liverpool is that most people are trying to get out – and there's only three ways to get out. You've got to be, a footballer, a criminal or a musician.

"We're all failed footballers and we haven't got the bottle to be crooks so . . ."

So Manteau are another new Liverpool group but with their own special brand of white soul pop.

Founder Bernie Daracott held auditions in his mother's back garden.

"But the neighbours kept calling the police about the noise and when they turned up she grabbed the microphone and screamed at everyone, 'WELL I HOPE YOU'RE SATISFIED!'"

And it was Bernie's mum who chose their vocalist Brian Renwick.

"I couldn't play bass to save my life!" Brian told *Stuff*, "But she liked me so I was in, and now I do the singing!"

Alan Prendergast and Chris Edwards followed. Their first single 'Promises' (on Riva) is released this month.

No.1 Readers' Chart

Voice your choice in the No.1 Readers' Chart and speed your votes to us. Just list your current five favourites on the coupon or use a postcard. Send them to: Readers' Chart, No.1, Room 304, Commonwealth House, 1-19 New Oxford Street, London WC1A 1NG.

And remember, there's a £5 record token for the chart pulled Out Of The Hat on page 58.

ISSUE 69

My favourite records right now are

1 4

2 5

Name:

Address:

Age:



● SQUEEK PIGLET SQUEEK!

Out Bar Squeek have been popping up on TV shows with their new single, 'Away From The Heat', but only the Northerners among you will've realised that their name is Yorkshire-speak for (as main man David Hughes translates): "We sell anything but piglets!"

David formed the band after winning an Arts Council Grant for Jazz Musician of the Year and playing in New York for two years.

While he found the musical approach in America really

positive, life on Avenue A, where David was staying, seemed positively disturbing.

"There was a heavy gay scene going on around a nearby disused motorway ramp and a heavy drugs scene going on next door to my flat. My landlord had to introduce me to the locals so they wouldn't beat me up!

"That's why I wrote about wanting to just live life on top of a mountain in 'Away From The Heat'."

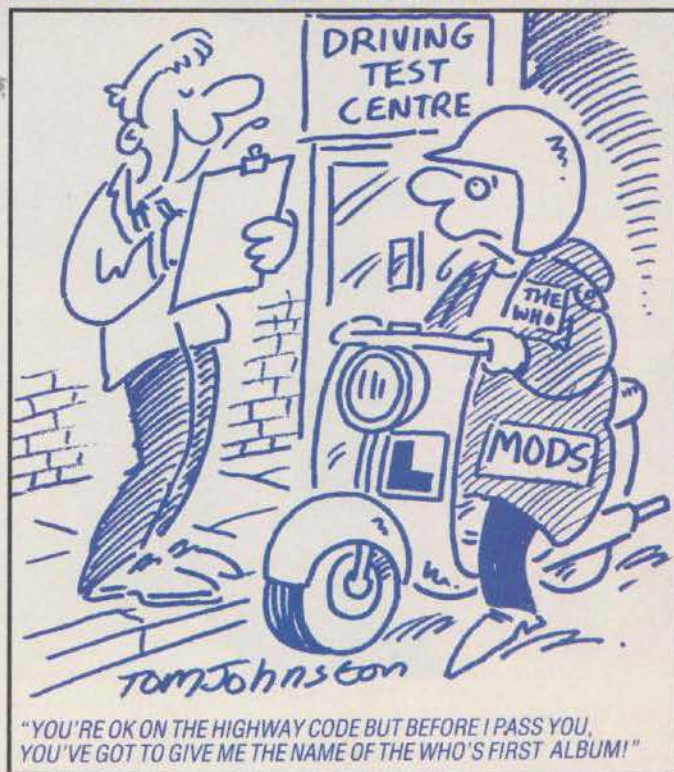
How about life on *Top Of The Pops*?



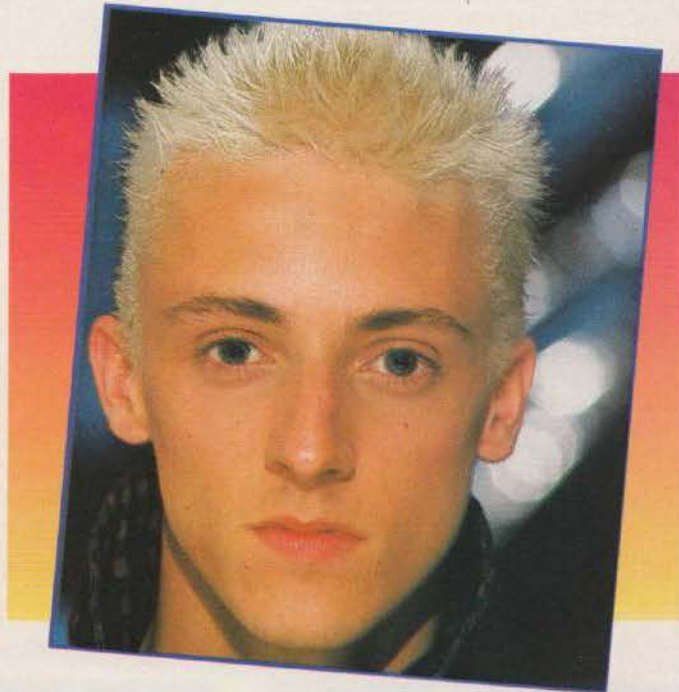
● ALIAS KARN AND MURPHY

Musical men of mystery Mick Karn and Pete Murphy (ex-Japan and ex-Bauhaus) are fusing their talents on what promises to be an intriguing album, to be released on Beggars Banquet under the name of Dall's Car. Hitting the road soon - autumn tour dates are already planned for this powerful new music machine.

TOM JOHNSTON



"YOU'RE OK ON THE HIGHWAY CODE BUT BEFORE I PASS YOU, YOU'VE GOT TO GIVE ME THE NAME OF THE WHO'S FIRST ALBUM!"



● COMMERCIAL HEALY

"When you've been in a group with an image like Haysi Fantayzee, you've got to come back looking and sounding different, otherwise you're ripping people off!"

So says the new-look Jeremy Healy, having just released a solo single on TLO Records - 'When Malyndy Sings'.

It's a cover of an old (160 years old!) negro spiritual which he discovered on an obscure French compilation album.

But you'd be surprised how much of Jeremy's music you've been listening to recently. . .

"I've been doing the musical scores for lots of commercials. The Technics one - you know - 'BREAK!' and the British Airways men-on-the-moon ad, Levi's, Pepsi Cola, Smarties and one for British Sugar. But I don't know if they'll use theirs 'cos it's a bit sweet'n'sexual."

If anyone could turn sugar into a controversy - it's Jeremy!



BEAT THE SEX RAP



Bronskis arrested in supermarket shock!

Why?

Surie's at the checkout...

The day I met Bronski Beat, there wasn't just Jimmy, Larry and Steve.

There were also some judges in lipstick, God dressed in American Express cards and a flowing beard, a large crowd of ragged slave-workers, a supermarket, and a sign outside that said 'Brady's Wine Warehouse'.

All of which could mean only one thing — a video in the making.

And a real extravaganza in this case, with a 45-foot high set, lots of extras, and director Bernard Rose.

He's the talented young man behind the naughty version of 'Relax', UB40's new film and the Bronskis' own 'Smalltown Boy', one of the best pop promos this year.

TROUBLE IN STORE

"The lyrics to 'Why' are very personal," the group explain. "So we wanted the video to be — well, a bit less personal."

"Besides, the record's quite a big production, so we had to do something in keeping with that."

"After the last one, I just didn't want them known as a miserable group," says Bernard Rose bluntly.

Between Bronski, and their collaborator Conny Giannaris, who wrote most of the script, they've come up with a video that's *God, the great puppeteer — betcha'd always wondered what he looked like!*

"about law and society, done with a satirical approach — a real black comedy."

The whole thing begins in a fairly anarchic supermarket, complete with bomb-filled baskets labelled 'For Immediate Delivery'.

Larry and Steve are refused service, Jimmy objects and the bowler-hatted 'sex police' drag them all upstairs to face their judges, all of whom are being manipulated by the old string-puller above, he in the beard and the 'That'll do nicely' frock.

Eventually they're sentenced to work down below with the ragged slave-extras, whom they lead to rebellion, at which "God" turns them to pillars of stone for their presumption.

WICKED QUEENS

Away from the set, singer Jimmy Somerville is dinky-short, friendly and relaxed.

But he's a little grounded by the ill-health of actor John Collins, who played his father in 'Smalltown Boy'.

Collins, who's playing a judge this time, has collapsed during the shoot, and though he's sitting up and cracking jokes by the time the ambulance arrives, everyone is concerned for him.

I find Jimmy surrounded by bored, bitchy, wise-cracking extras.

"Ooh, youse are wicked queens!" he

The Bronskis' first appearance on Top Of The Blocks.

expostulates, but with affection or at least good humour. The latter even extends to me, although the Bronskis are all tired men.

"We got back from New York on Saturday and started the video on Monday," explains Steve.

Steve's a large and gentle-voiced chap who's balanced to perfection by Larry, sharp of feature and of tongue.

WHY TO NY?

What were you doing in NY?

"Vocals and overdubs for the LP, working a basic eight hour day for three weeks," says Steve.

"Most groups go into the studio in the afternoon then work through the night."

"But we take the attitude that this is a job, and it's easier for us to work the sort of hours we did in our other jobs."

Why choose New York?

"Our producer, Mike Thorne, wanted to get us away from London. Whenever we're here, there's always someone wanting an interview . . ."

Ahem! Well, not to worry, lads — three weeks' holiday is just around the corner. Where are you off to?

"Paris," says Jimmy. Aaah, the romantic. "Germany," says Steve. Oh, the modernist.

Pictures by Neil Matthews





"This slave life's not so bad!" Steve and Jimmy meet the extras.



Marched off to the slave camp: "I knew we should've signed with an independent label..."

"I shall be spending my time writing," says Larry in martyred tones. The artist, you see.

SMALLTOWN CRUSADERS

The sleeve of the new single bears a dedication to the memory of Drew Griffiths. Who was he?

"He was a gay man who was murdered—stabbed through the heart 18 times. Do you remember it in the papers?"

When that sort of thing happens, nothing ever seems to get done about it."

What do you want to achieve, as a gay group? Are you on a political crusade?"

"Look, this all started for fun," says Steve. "But Jimmy's lyrics are obviously personal to him."

"We'd certainly like to educate people a bit; our LP's called 'Age Of Consent'. It's still 21 for gay men, you know. We're just saying 'Think about it!'"

You're very intense about all this. Does being gay affect your world?"

Larry is quick to reply: "Let's say it changes the world's attitude to us!"

"We feel we're oppressed," adds Jimmy, "but not self-oppressed."

SKINHEAD HI-NRG

"People always talk to us about being gay,"



"Here you are—your harness." "Aw, shucks, just call me Jimmy..."

says Larry. "No-one ever asks us about the music..."

OK, Larry, let's talk about the music. It's an intriguing hybrid which they were delighted to see described in the press as "subversive commercial pop".

The group themselves, tongue firmly in collective cheek refer to the new single as "skinhead hi-NRG".

What's on the LP, then?

"There's 'Junk', which uses TV voices through a Synclavier, and has Jimmy singing quite deep."

"It's to prove I can actually be butch," grins Mr Somerville. "People think I put the falsetto on, but it really is the way I feel most comfortable singing."

"There's 'Screaming', which is about constraints, about growing up."

"Then there's 'No More War', which is so simple it's brilliant."

The LP will also contain two cover versions.

Neither is that surprising a choice, but the Bronskis promise that their remodelling of them will be a revelation.

"We've done Donna Summer's 'I Feel Love' with cellos—yes, real ones."

"Then there's 'It Ain't Necessarily So' which is a real cabaret number, featuring this Jimmy and the sex police hang around for the judgement."



An arresting moment for our dinky hero.



Bowyers or Walls, Walls or Bowyers... Jimmy contemplates an exciting future as a sausage salesman.

gay choir (!) called the Pink Singers. "It'll be our Christmas single."

LIVE AND FRIENDLY

Before that, though, they'll be touring Britain and Europe, playing in clubs and "special venues"—including a Dutch church.

They don't like the idea of playing in big places.

"We're quite shy on stage."

They don't use any extra musicians when they play live, and they really do play *live*—it's not just a question of starting the tapes and posing behind a keyboard.

Drums and strings are pre-recorded, but that's it.

Their most recent performance happened in New York: "We did two sets at the Pyramid Club as special guests of Dean Hay. He's a six-foot skinhead who raps over David Bowie records!"

"Steve's going to play guitar on his single, a cover of 'It's Not Unusual'."

What strange friends you have "Oh, Steve has some straight friends,"

they proclaim airily.

And Larry just doesn't have any friends."

"My best friend," the artist says wistfully, "is my Casio..."

Jimmy waves to mum while Larry wants to be a lumberjack...



JERMAINE JACKSON
PIA ZADORA



7"+3 TRACK 12" SINGLE

When the rain begins to fall

ARISTA

ZARJAZZ



Woody battles with a Zarjazz sticker



Suggs dashes off an autograph

STIFF STUFF

When Madness left Stiff Records earlier this year, they were leaving after five years.

In that time they'd earned 19 top twenty singles and six best-selling albums, plus a reputation for making the best videos.

Now they're on their own. They've started their own record label, Zarjazz, and plan not only to bring out their own records on it, but sign other bands too. It's all happened a lot sooner than they'd expected.

"We anticipated doing two more albums with Stiff before we left," says Carl. "And we were going to use that time to build up our own record company.

"But Robbo (Stiff boss Dave Robinson) changed his mind so we pulled out."

Were they worried about starting from scratch?

"We were when we first thought about it," admits Suggs.

"But then we thought, we either do it with enthusiasm and do it well, or don't do it well, or don't do it at all," says Carl.

FATHER FEARGAL

So Zarjazz was born, and the first single 'Listen To Your Father' by Feargal Sharkey is out now.

The song was written by Chas

... as the comic character Judge Dredd might say. But don't worry, it's just his way of saying "Crikey!" So why are Madness saying it to Karen Swayne?

for Madness but they weren't happy with their version of it.

"We thought it was a good song, and we knew Feargal, so it seemed like a good idea to get him to do it," Suggs explains.

There are already about four or five bands Madness want to sign, including North Londoners Charm School. They're also managing a band called Hit List.

"We don't want to associate ourselves too much with the bands on the label though," says Suggs. "It won't be like Paul Weller's Respond — we don't want our identity coming through rather than theirs."

"Obviously we can't get too many bands 'cos we can't afford it," Carl adds. "And it'll be very easy for people to slag us off because people love to see people fail. We'll just have to prove 'em wrong."

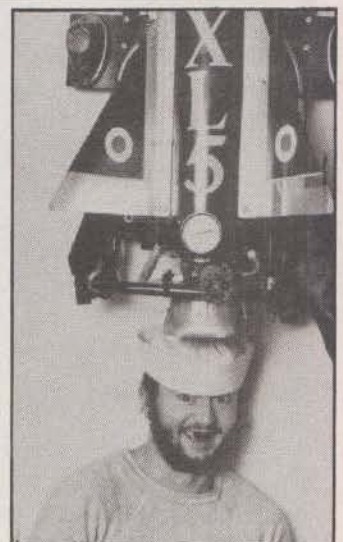
ABSENT FRIENDS

On the Madness front, the boys have just been back in the recording studio.

"We've done five songs, but we want to do loads before we pick a single," says Suggs.

"Hopefully there'll be one before the end of the year."

They're not thinking of



Lee prepares to blast off with a rocket from the Fireball XL5 TV series



Mark at the mixing desk

Photos by Neil Matthews

Continued over page

Beggars Barquet

The Circle Works

New Single

Hollow Horse

Available on 7" + 12" with extra track - 'Nirvana', live.



Madness get down to some serious singing

Continued from page 19

replacing Mike Barson permanently, but will carry on using different keyboard players.

"You can't replace friends," Suggs says. "We do still see him occasionally. The last time we saw him he said he wanted to lead a normal life. We said, 'Woah, you wanna watch that . . . sounds a bit unhealthy!'"

The band have started taking

things a bit easier as far as touring and releasing records go though.

"We did tend to churn singles out at regular intervals, and Dave Robinson had all these master plans for us which included us going all round the world," remembers Suggs.

"For the first few years you've got so much enthusiasm you don't mind doing it," adds Carl. "But you suddenly realise you're missing out on a lot of things and maybe it'd be good to stop and



Chas gives his rendition of Chopsticks, Lee acts wacky

think about what you're doing."

"A lot of the time we weren't even here for our successes. We'd be out of the country when the records were charting, then get back and find we'd missed all the atmosphere and excitement."

TOTAL CONTROL

Now the Maddy boys have total control, and are going to do things the way they want to.

Some live dates are being talked about, but "only when

we've got enough new songs to make it interesting for ourselves".

So finally, is Zarjazz an investment for their old age?

Suggs: "Yeah, I s'pose in a way it is — it's not an investment for now because we can't make any money on it at the moment!"

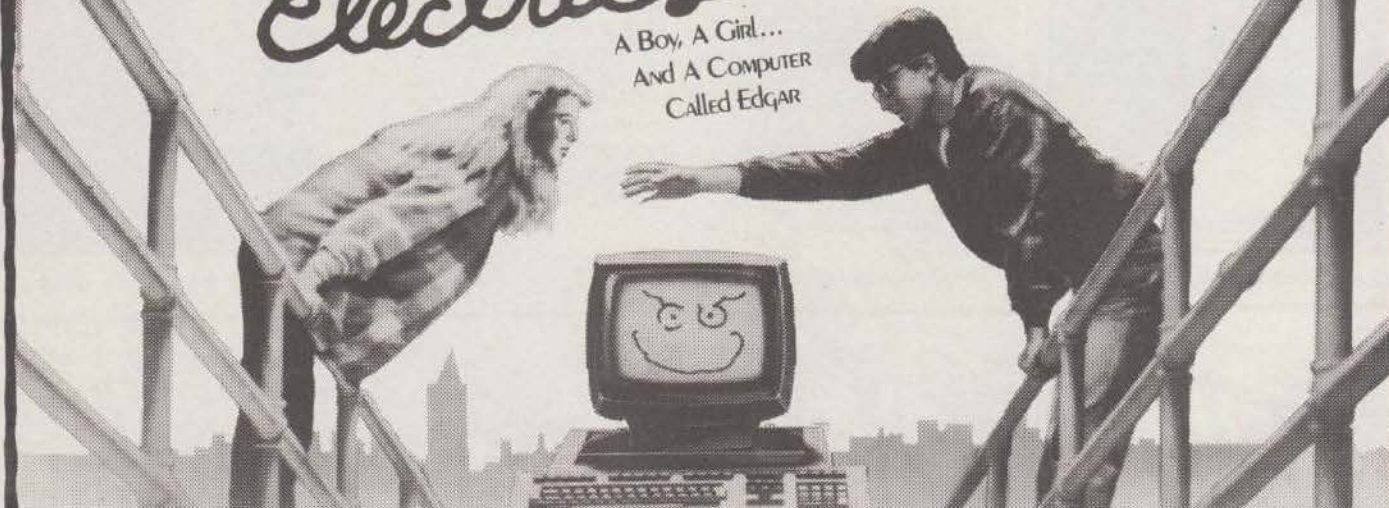
"The name's great 'cos it doesn't mean anything in any language. We took it from the Judge Dredd strip in 2000AD."

"It's an exclamation of something good . . ."

The Most Unusual Love Triangle in the History of Love!

Electric Dreams

A Boy, A Girl...
And A Computer
Called Edgar



With music by CULTURE CLUB · HEAVEN 17 · GIORGIO MORODER · JEFF LYNNE · HELEN TERRY · P.P. ARNOLD
GIORGIO MORODER with PHILIP OAKEY — and Edgar

Twentieth Century Fox Presents A Virgin Pictures Ltd Production "Electric Dreams" Lenny Von Dohlen Virginia Madsen Maxwell Caulfield and the special participation of Bud Cort. Original Score By Giorgio Moroder Executive Producer Richard Brandon Produced by Rusty Lemorande & Larry Dematt Written by Rusty Lemorande Directed by Ste Ve Baruch

A Virgin Film Release in association with Twentieth Century Fox through U.K. Film Distributors Ltd

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HER CLASSIC NEW SINGLE

ALL CRIED OUT

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FREE POSTCARD WITH 12" VERSION (LIMITED QUANTITY ONLY)



Roddy Frame got his first guitar when he was four. He asked a department store Santa for an electric but Father Christmas brought him an acoustic. His hands were too small to shape any chords or even to fit round the neck . . . but he had his first guitar.

KID BROTHER

Roddy grew up in Scotland's East Kilbride, the youngest child of a loving family. Consequently, he has the musical memory of a far older man. He remembers his brothers' and sisters' records.

"I'd be watching Beatles' films when I was small because my two sisters were into them," Roddy recalls.

"My brother's nine years older than me. He started playing guitar at the time of folk-rock — people like Bob Dylan, Paul Simon, even the dreaded Crosby, Stills and Nash! Meanwhile I was watching *Top Of The Pops*.

"By the time I was nine or ten, Glam-Rock was happening. I thought a musician should be like Alice Cooper or David Bowie. I'd seen Roy Wood and I thought musicians should be over the top. I was torn between that and folkies like Neil Young."

HOME COMFORTS

Roddy took up the guitar in earnest between the ages of nine and 12. "I learned a few chords, then I started playing rock solos like Chuck Berry. Every kid wants to be a lead guitarist; where do drummers come from?"

Above all, he was blessed by family support. "I was made to feel very comfortable at home. I was always surprised by unhappy families. To me, home was a place I could hang out and be at ease.

"I was probably a bit spoiled. My family just let me get on with what I was doing but they never pushed me. I'd hate to have had one of those mothers who encourages you to play to 'make a career' out of it."

Roddy's brothers and sisters made sure his musical education continued apace.

"They all started working when they were 15. I was nine and still at home. They'd buy records for me on Fridays when they got their wage packets . . ."

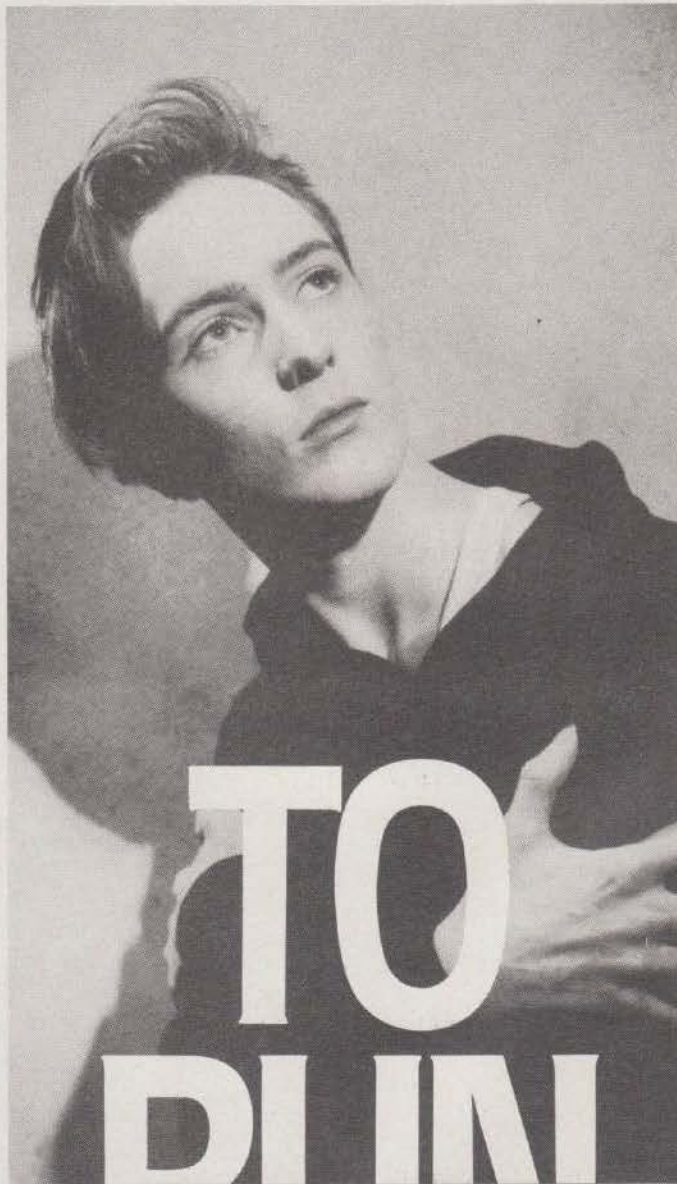
SCHOOL DAYS

School was a lot less friendly.

"By the time I was 13 or 14 I knew I'd be leaving school at 15 and I'd be on the dole and have my own group. I didn't even bother to sit the prelims

Roddy Frame formed Aztec Camera when he was 15. Now, at the ripe old age of 20, he's just written the band's second LP, 'Knife'. Nick Adams interrupts rehearsals to find out why Roddy didn't grow up to be a train driver like everybody else.

BORN



TO RUIN RUN

for O-Levels. I just couldn't be bothered with school — it was just awful.

"When I was nine or 10 my teacher asked me one day if I was tired. I was just drifting. 'You can't just tell your boss you're tired,' he said.

"I told him I wasn't ever going to have a boss. 'I'm going to be a pop star,' I said.

"It strikes me as funny that I had that much confidence as a child. I knew that if I didn't do exactly what I wanted — make music in the haven of my

bedroom — if I didn't stick to the things I really valued — I'd become a prey to all the boredom and violence I could see.

"My young nephew's the same; he won't even go near the school. 'Oh, no, that's not for me,' he says."

WHITE PUNK ON HAIRSPRAY

By 1977, the young Roddy had the regulation stick-up punk hair and stood out a mile in class. His classmates thought he was weird but liked his sarcasm.

Nowadays he has no need to apologise for himself.

"I don't feel like I'm dealing with my classmates and humouring them any more. I'm just saying what I have to say. I humoured them to get by so I could do this. Now I'm making it, I don't want to be a court jester."

Since he was 15, Roddy has been deadly serious about his band and his songwriting. He has never done anything else.

"I never understood how it could be a hobby to some people. It struck me too, that other people who did jobs to subsidise themselves lost a bit on the way. We just spent all our dole money rehearsing.

"I wasn't interested in the life of most musicians. I just believed you could be involved in music because you liked it. I didn't like the professionals, the 'musos'. You don't need qualifications to make music. I like to think that in Aztec Camera we deal with ourselves quite bare."

JOINING THE PROFESSIONALS

Five years later, Roddy still looks back to punk and folk-rock. Although signed to the major WEA, he remains as pure and as ruthless about his music as he has always been. His determination puts him on the side of the angels.

"'Knife' is about that division between good and bad. I think the impression comes over in my writing that I'm on the side of the good. I love bands like the Birthday Party that are a caricature of the trashy side of the world. But I want to head towards the good."

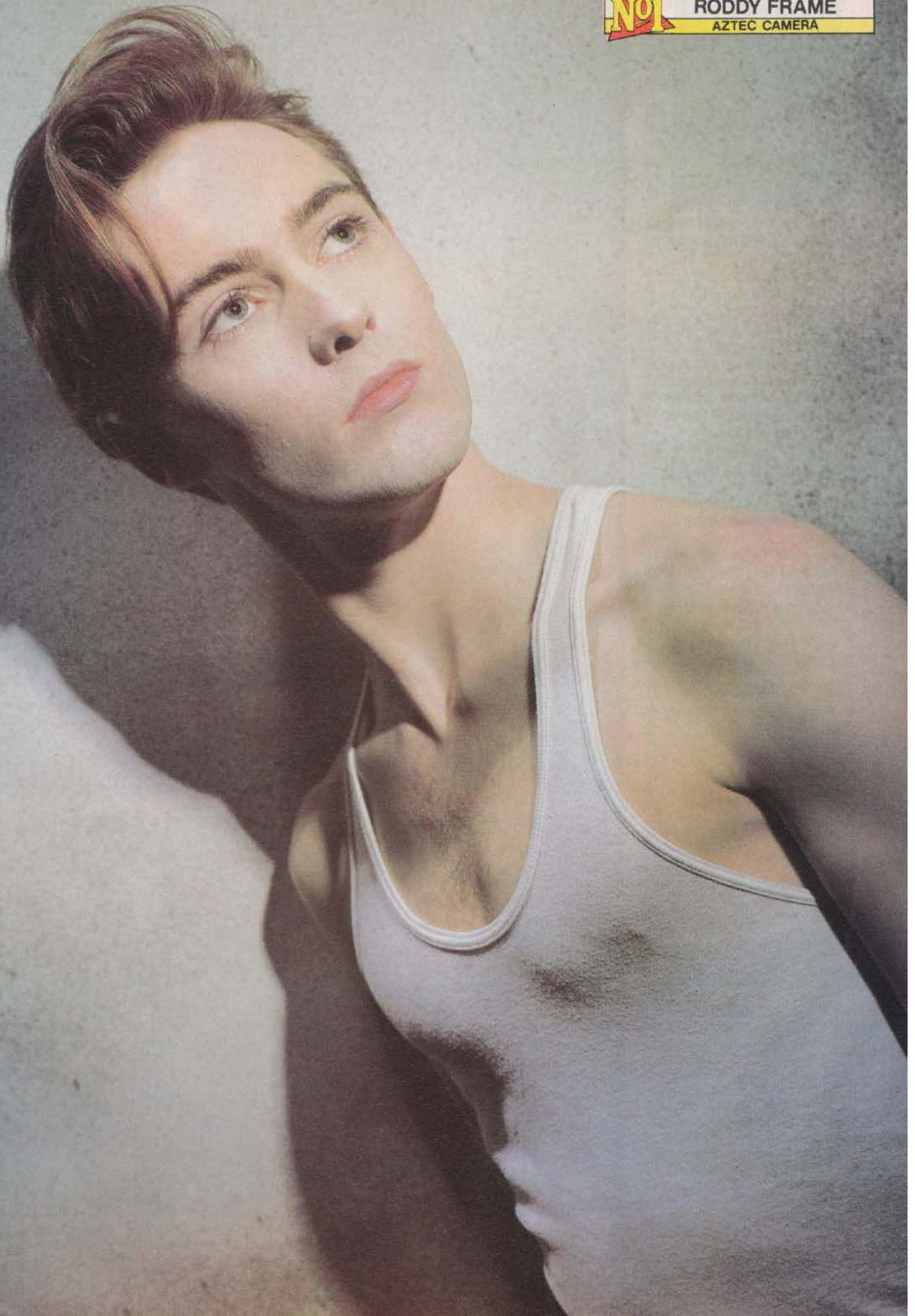
Roddy Frame hasn't grown up in public. He's simply always known what he wanted to do — and never wavered.

"Most people try to acquire 'maturity' or 'diplomacy'. I've never had a job where I've had to eat shit. People tell me I would have a better perspective if I had.

"I learnt at school that all you learn from eating shit is what it's like to have a mouthful of shit."

No1

RODDY FRAME
AZTEC CAMERA





Bananarama are not of the 'Vienna' school of thought when it comes to videos. They're not into making glamorous feature films. They did try their own version of *The Sound Of Music*, once, but Austria was a bit too nippy for them. They also made their tribute to *The Godfather* but decided they'd rather use pizzas than guns.

When it comes to videomaking the main concern for these three girls seems to be to enjoy themselves as much as possible.

Now with a Bananarama greatest hits video soon to be released Sarah Dallin and Keren Woodward explain to Paul Simper why it ain't what you do – it's the way that you do it.

THE DALLIN METHOD



What's your worst Bananarama video?

"I hate 'Rough Justice' – it's a really boring video. It's too contrived.

"But I look *disgusting* in the one we did for 'Shy Boy'. We'd been in this club in Germany the night before and I'd emptied a bucket of champagne over our press officer Eugene's head. So in retaliation he poured a pint of beer on my hair.

"That was all still stuck in my hair when we started the video the next morning."

A SNEAK PREVIEW OF THE FORTHCOMING BANANARAMA VIDEO LP PLUS SHOTS FROM THEIR NEW SINGLE, 'HOT-LINE TO HEAVEN'.

VIDEO BANANAS



Siobhan dissolves into a typical bout of 'school-girlish' hysterics in one of the video links.



The Sound Of Music, The Godfather and now – Popeye! Bananarama continue their quest to rewrite movie history.



Working-out The Woodward Way



"Taxi!" Bananarama rush for the exit as their audition comes to an end for 'Hotline'.

If you could pick anyone living or dead who would you have in your video?

"Elvis Presley – no, no! I hate him! I think I'd have The Kray Twins in 'Rough Justice' because that's what they got."

What's your favourite Bananarama video?

"I don't think there is one actually. Doing 'Cheers Then' in Austria was freezing every living, breathing second."

"Hanging on those wires (as angels) for 'Hotline' wasn't much fun either. The belts went through your legs and up your back. It was a five sanitary towels job!"

Who's your favourite film or video director?

"I like Martin Scorsese (*Taxi Driver*, *The King Of Comedy*). I like the way he always slips into his films somewhere. He could slip into one of ours!"

Is there any film you'd have liked to appear in?

"With Al Pacino in *Bobby Deerfield*. No, no! Al in that hideous polo neck and boiler suit. . . I wouldn't have liked to appear in that really. . ."

"I'd like to be in. . . *The Hot Shoe Show* with Wayne Sleep (*she laughs hysterically*). . . *Yakkety Yak*, *Song & Dance*. . . (*Sarah collapses into fits at the very thought*). . . Oh. . . um. . . next please!"

THE WOODWARD WAY



What's your worst Bananarama video?

"'It Ain't What You Do'. I look like a china doll. It was the first time we'd had a make-up artist and I didn't want to complain. She put on loads of blusher and I just thought you must need it because of all the lights."

"Actually all the early ones make me sick."

Who would you most like to have in your video?

"Al Pacino. . . no. Apparently he wears a pink tracksuit for leisurewear. I wouldn't fancy that."

What's your favourite Bananarama video?

"I enjoyed making 'Cruel Summer' which we did in New York. It wasn't done to plan. The director was awful so we just took it over.

"I didn't like 'Robert De Niro' and 'Rough Justice' because they were too serious. They weren't us. They had none of our characters."

Have you ever had any accidents?

"Nearly. When we were making 'Shy Boy' we had to finish by throwing this bucket of water over Sarah's boyfriend, Terry. Unfortunately we threw the bucket really hard and it flew up, hit the ceiling and just missed Midge Ure's head (Midge was directing the video).

That's why me and Sarah fall about laughing at the end of it!"



Performing at the Soho Club 'Bananas' (funny name!?) for their 'State I'm In' video.

What will the script for the video collection be like?

"Well, all the links between songs we've done so far are very funny so it'll be like that. Just our sense of humour. Well, you might not think it's funny but as long as we do. . . ."

"One thing we've found though is that a lot of people – especially in America – don't understand our jokes. They think we're laughing at them. Well, I s'pose we are. It's pretty school-girlish."

How did the Americans take to your glimpy dance routines?

"We've just been to LA for a couple of weeks but we only did one TV show, *Solid Gold*, this time. We were out there to make a video for our next American single 'Wildlife' (the title song for a new film).

"The first time we did TV there they just laughed at us. This time the audience were screaming which at least shows we're known there now. 'Cruel Summer' is in the American Top Ten this week."

Do you prefer appearing on TV or making videos?

"I'd prefer now just to get out in front of a live audience. We've been auditioning for a backing band to play live and we've got a shortlist. As soon as Siobhan gets back from LA that'll all be sorted out."

Who's your favourite film director?

"I'm not really that into films. I never know the director's name."

"I'd rather we directed our own videos. I get sick of the competition with videos – it just seems to come down to how much money you've got."

"Videos are so pre-planned."



"Puff on this, big boy!" Siobhan gets to grips with the job of a record company executive in 'Hotline'.

I'd like to make a home video for our next single. Just do it in our back garden or something.

Do you argue over who does what in the videos?

"We tend to share and share alike. We only argue over what we don't want to do – then it's a case of fobbing it off on one of the others."

In the 'Hotline' video you're trying to get a record deal. You're driving this record company cat crazy doing all these stupid auditions. Did you ever have to do that?

"No, thankfully someone found us. I don't think we could ever have done that. It never crossed our minds."

If you could star in any film what would it be?

"I dunno. I love all those old Frank Sinatra and Fred Astaire musicals. I used to sit down and watch them with me mum at home. We'd turn off the sport and sit there on Saturday afternoons."

"When I was 16 I went to tap dance classes. I wanted to be a tap dancer. But I couldn't afford the shoes!"

Will Bananarama ever make a feature film?

"If we did it'd have to be one of those cheap musicals. I love it when people just suddenly burst into song – and everyone always knows the words."

"I think we could make a good comedy musical. But I'm not sure I could do straight acting. I'd get too embarrassed."

"I could play a teenage brat because I was one. But I couldn't do anything like groping in front of the camera!"

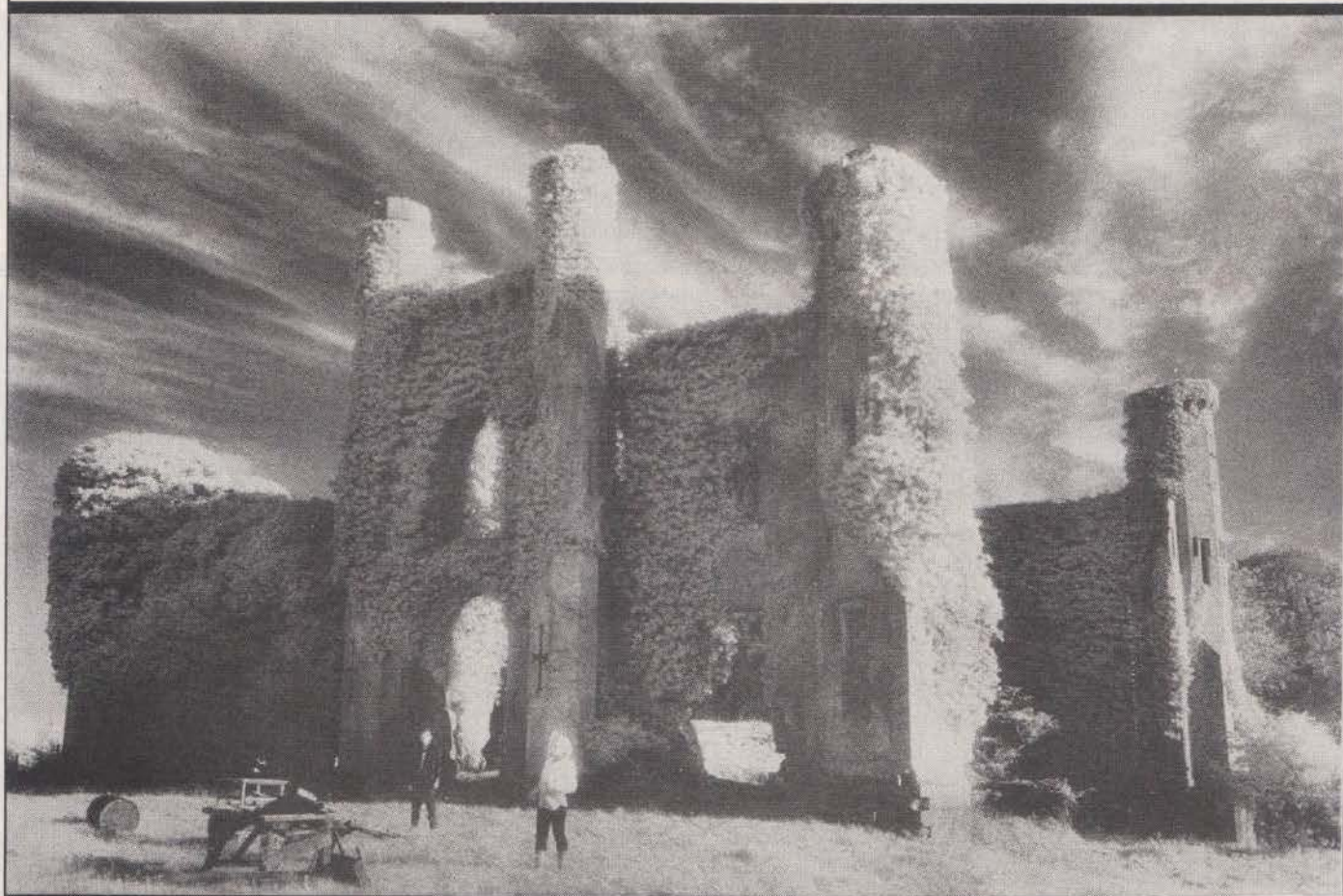


Things your mother never told you . . . Sarah does her best Jayne Mansfield impression while Siobhan seems a little confused.

U2

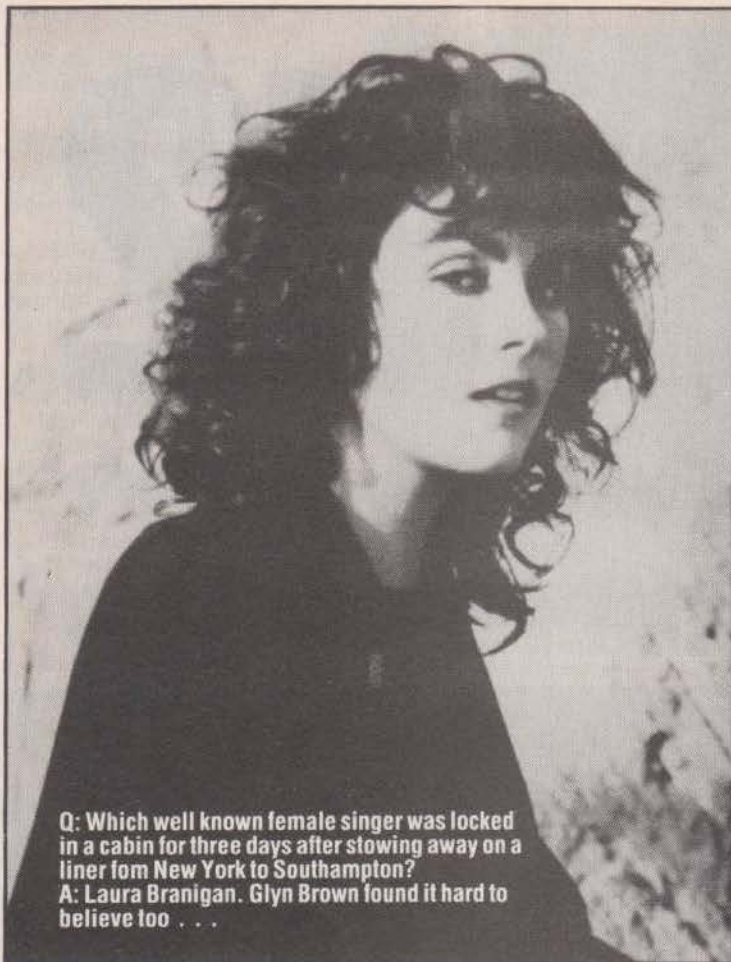
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November 5th Edinburgh Playhouse.
November 6th & 7th Glasgow Barrowlands.
November 9th & 10th Manchester Apollo.
November 12th Birmingham N.E.C.
November 14th & 15th London Wembley Arena.





If I say Laura Branigan, what do you think? Rough, tough, raunchy, an up-and-at-'em gal? Someone who gleefully admits to anyone who'll listen that she "lives among the creatures of the night"? Well, there's more.

When Laura was a mere slip of a girl (well, 17), she and a friend stowed away on a liner from New York to Southampton, spent three days locked up on the ship for it, and got booted back to America only an hour after she set foot in this green and pleasant land.

Wait, there's *more!* Not a lot of people know this, but Ms Branigan was her school's Mary Decker and Mark Spitz in one.

In her teens, she won a fistful of medals for track and swimming events and could have been an Olympic contender.

So there I was, thinking she'd be an ideal Wing Attack on the

L LAUR

Q: Which well known female singer was locked in a cabin for three days after stowing away on a liner from New York to Southampton?
A: Laura Branigan. Glyn Brown found it hard to believe too . . .

the questions



a month of sundays



c/w belief.

A NEW 7" & 12" SINGLE

DEBUT LP OUT OCT 15

No. 1 netball team, when she stomped (delicately) all over my preconceived ideas.

"Tough?" she said weakly. "Me, tough? No, I'm definitely not that. If anything, I'm really shy."

IMPULSE

Well, what a surprise. How do you explain your stowaway adventure, then?

"Well, I guess I was pretty impulsive sometimes. The stowing away was an instinctual thing – I'd been on board the liner to see off a friend, and I just thought, 'Why not stay on?' So we went and hid.

"We got discovered after only eight hours, though, and the next few days were really grim. My parents had to cable me money – and that made them furious, too."

Was it worth it to be in England for just one hour? A tone of real

enthusiasm in the voice indicates the positive.

"Oh sure – I couldn't believe I was actually standing on British soil – or tarmac! Just to be there, the place that's really the world's centre for music, meant so much for me."

FIGHTING BACK

So you'd already decided that you wanted to sing? Was it a childhood ambition, perhaps?

"Oh, no. I didn't have a childhood ambition."

I think I can guess why, but tell me anyway.

"I was too shy. I didn't really have any plans to do anything until my high school music teacher forced me to an audition for a musical. When I got up on that stage, I just knew it was right for me. You see, it's really lonely being that awkwardly shy and withdrawn – you keep everything locked up inside you.

But, when I was performing, I could suddenly express myself.

"After that, I knew I couldn't be devoted enough to athletics to really succeed at it. I still love sport of all kinds, though – tennis, squash, working out . . . but that doesn't make me a tough lady.

"I just try to be emotionally strong because, in this business, if you don't fight back, you get stepped on. I'm nothing but a softy at heart, though."

MUD

I stifle the netball team request for later and move to another subject close to Laura's heart – her soon to be released movie, *Mugsy's Girl*.

What's the plot? There's a pause, and then, "Well, I'm a female mud-wrestler." Go on.

"It's not like you're thinking. The movie's a sort of female

Animal House, and I play one of a group of college girls who make some money in their spare time by mud-wrestling."

ESCAPE

Back to the business of singles, Laura reveals that the video for her latest single, 'The Lucky One' is "cute and light-hearted, almost comedic" in sharp contrast to the heavy seduction scene of 'Self Control' – "the man represented the seductiveness of evening," she insists. Oh, right.

But even better news for fans is a proposed British tour in November, fingers crossed.

"I love playing live. I'm thrilled and excited about it."

And one final question for this sheep in wolf's clothing.

Do you still dream about sailing away incognito?

"Escaping from everything, you mean? Yes, yes, I do."

A'S REBEL RUN

MESSENGERS

NEW SINGLE

FRONTIERS

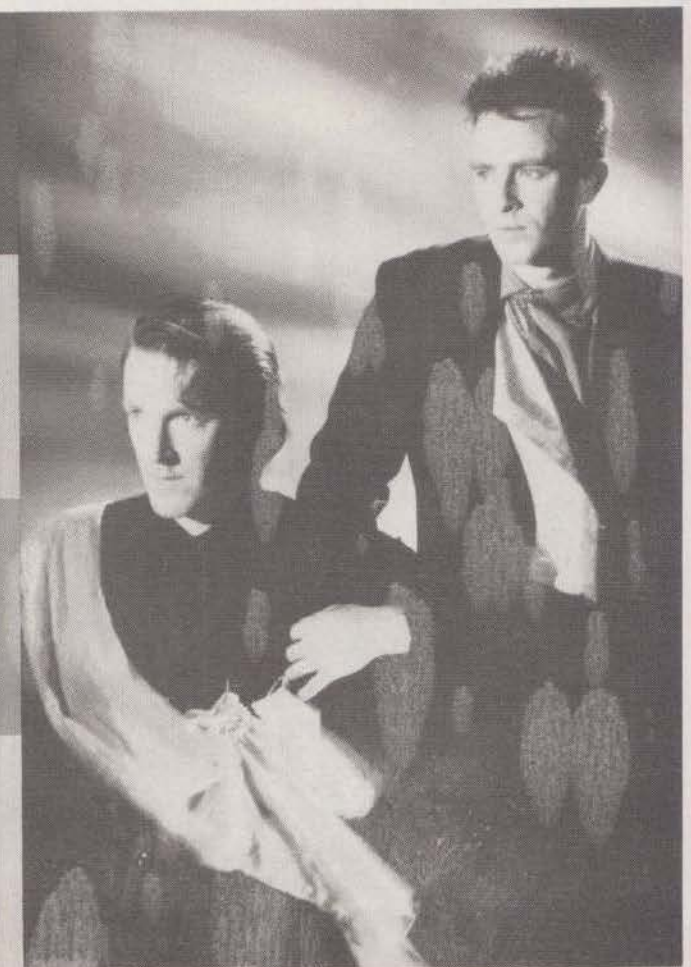
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STEPHANIE MILLS THE MEDICINE

S O N G

DANGER EYES ARE NO SURPRISE
IN STAYING WISE TO YOU
SHADY WALKS AND MIDNIGHT STALKS
HAVE SHOWED ME WHAT TO DO
KEPT MY COOL THIS AIN'T NO FOOL
YOU THINK YOU'RE MESSING WITH
I KNOW HOW TO KEEP YOU 'ROUND
CAUSE I KNOW WHERE YOU BEEN

YOU THINK THAT THEY REALLY WANT JUST YOU
(BETTER THINK AGAIN, BETTER THINK AGAIN)
I'M THE ONLY ONE KNOWS WHAT TO DO
CAUSE YOU BEEN BAD BABY, OH SO BAD BABY
AND THERE'S ONLY ONE THING CAN BE DONE

YOU NEED A LITTLE BIT OF THIS MEDICINE
(JUST A TOUCH-UP)
YOU NEED A LITTLE BIT OF THIS MEDICINE
(JUST A LITTLE TOUCH-UP)
MOMMA'S GONNA GIVE YOU SOME MEDICINE
(JUST A LITTLE TOUCH-UP)
MOMMA'S GONNA GIVE YOU SOME MEDICINE

EVERYTIME I THINK YOU'RE MINE
YOU'RE UP TO SOMETHING NEW
I'VE DONE ALMOST EVERYTHING
TO TRY TO GET TO YOU
ALL MY FRIENDS ARE JUST DEAD ENDS
IN HELPING ME ALONG
I JUST KEEP ON WONDERING
WHAT AM I DOING WRONG

THERE IS ONLY ONE THING LEFT TO TRY
(TRY, TRY, DO IT AGAIN, DO IT AGAIN)
ON THIS CURE I'M SURE I CAN RELY
CAUSE YOU'VE BEEN BAD, BABY OH SO BAD
AND THERE'S ONLY ONE THING CAN BE DONE

YOU NEED A LITTLE BIT OF THIS MEDICINE
(JUST A LITTLE BIT - TOUCH-UP)
MOMMA'S GONNA GIVE YOU SOME MEDICINE
(JUST A LITTLE TOUCH-UP)
YOU NEED A LITTLE BIT OF THIS MEDICINE
(OF MY MEDICINE)
MOMMA'S GONNA GIVE SOME MEDICINE
(MOMMA'S GONNA GIVE YOU SOME MEDICINE)

CAUSE YOU'VE BEEN BAD BABY
OH YOU'VE BEEN SO BAD
AND THERE'S ONLY ONE THING CAN BE DONE

TAKE YOUR MEDICINE - THE DOCTOR'S HERE
TAKE YOUR MEDICINE - THE NURSE IS HERE
TAKE YOUR MEDICINE - DON'T YOU WANNA GET CURED?
TAKE YOUR MEDICINE - TAKE YOUR MEDICINE BABY
TAKE YOUR MEDICINE - TAKE YOUR MEDICINE HONEY
TAKE YOUR MEDICINE - OH, COME ON
TAKE YOUR MEDICINE - GO ON AND TAKE IT
TAKE YOUR MEDICINE - GO ON AND TAKE IT

YOU GOTTA TAKE IT IF YOU WANNA SHAKE IT - MEDICINE
(REPEAT THREE TIMES)

YOU NEED A LITTLE BIT OF THIS MEDICINE
(MOMMA'S GONNA GIVE YOU SOME MEDICINE)
MOMMA'S GONNA GIVE YOU SOME MEDICINE
(HEY I GOT ALL THE MEDICINE)
YOU NEED A LITTLE BIT OF THIS MEDICINE
(MOMMA'S GONNA GIVE YOU A TOUCH-UP)
MOMMA'S GONNA GIVE YOU SOME MEDICINE
(COME ON BABY TAKE YOUR MEDICINE)

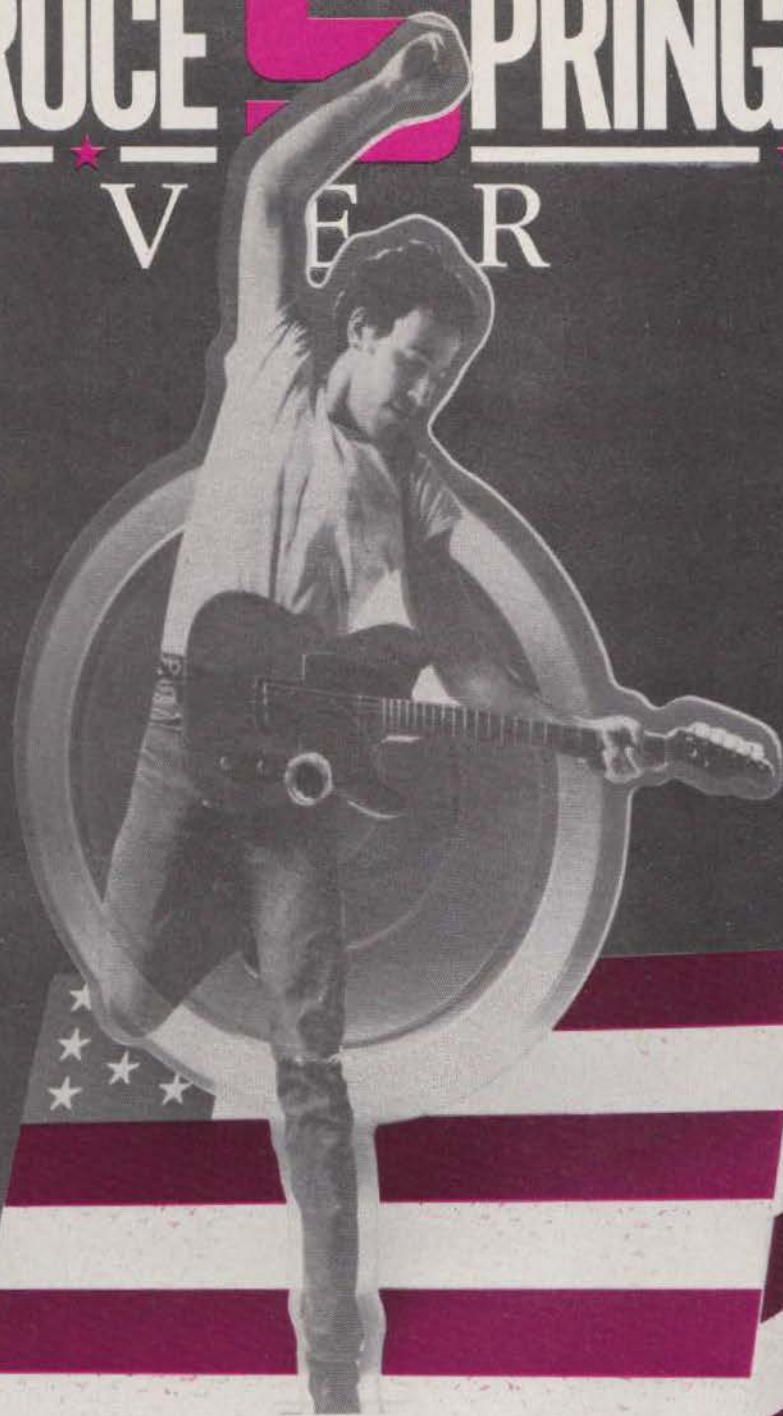
MOMMA'S GONNA GIVE YOU SOME MEDICINE
(I'VE GOT THE CURE)
YOU NEED A LITTLE BIT OF THIS MEDICINE
(MOMMA'S GONNA GIVE YOU SOME MEDICINE)
MOMMA'S GONNA GIVE YOU SOME MEDICINE
(I'VE GOT THE CURE)
YOU NEED A LITTLE BIT OF THIS MEDICINE
(OOH TAKE YOUR MEDICINE)
MOMMA'S GONNA GIVE YOU SOME MEDICINE
(I GOT THE CURE - YOU KNOW I DO - HEY)

AD LIB TO FADE

WORDS AND MUSIC DAVID HAWK WOLINSKI
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BIG COUNTRY

I FEEL THE WAY THE WIND BLOWS
IT TELLS ME WHERE YOU'VE BEEN THROUGH
I WATCH THE WAY THE SUN SETS
UNTIL THE NIGHT'S INSIDE YOU

SOME DAYS I JUST DON'T WORRY
I LET IT WALK THROUGH ME
SOME DAYS I NEED TO BURY
THE VERY DEPTHS OF ME
SO OUT HERE TO THE EAST OF EDEN
I LET SALVATION BE

CHORUS:—
I WAS WAITING
I WAS WATCHING
WOULD IT EVER BE BEFORE ME
AND I FOUND THAT HOPE AND A LUCKY CARD
WERE ALL I HAD TO WALK WITH ME
(HAD TO WALK WITH ME)

I WATCH THE WAY THE CROW FLIES
I KNOW IT ALWAYS SEEMS SO EASY
BUT IF I SEE IT IN A GREY SKY
CAN I BE SURE ABOUT THE WAY IT LEADS ME?

SOME DAYS I JUST DON'T WORRY
I LET IT WALK THROUGH ME
SOME DAYS I CALL UPON
THE VERY DEPTHS OF ME

SO OUT HERE TO THE EAST OF EDEN
I WATCH YOUR SOUL RUN FREE

REPEAT CHORUS TWICE

SOME DAYS WILL STAY A THOUSAND YEARS
SOME PASS LIKE THE FLASH OF A SPARK
WHO KNOWS WHERE ALL OUR DAYS GO
OUT HERE WE LIE TOGETHER
OUTSIDE THE THUNDER GATHERS
WHY CARE ABOUT THE WEATHER
IT ALWAYS ENDS IN DARK

I LOOKED WEST IN SEARCH OF FREEDOM
AND I SAW SLAVERY
I LOOKED EAST IN SEARCH OF ANSWERS
AND I SAW MISERY

SOME DAYS I JUST DON'T WORRY
I LET IT WALK THROUGH ME
SOME DAYS I WALK INTO
THE VERY DEPTHS OF ME
SO OUT HERE TO THE EAST OF EDEN
I LET MY CONSCIENCE BE

Words and music Big Country
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EAST OF EDEN

Grandmaster Melle Mel

In the darkness of night all the stage lights are
Shining bright, hey and we work very hard to make you
stay
But it ain't no thing you 'all' 'cos I know that you can
hang
We're not too expensive but you got to pay

Some say that money is the root of all evil
It's not the love but I must admit that makes me greedy
You say — you wanna go for a ride, you gotta pay the fare
So stop — you ain't got no money you ain't got no heat,
oh baby
Got no satisfaction, won't you come and work for me,
now baby
Can't you see baby we don't work for free

Man you know you gotta live, but what you get is still for
free
Man these times are hard hey don't nothin' come easy
I just got good news you wanna come with me
Hey let's go uptown, I got something you should see
And my friends all say to you, they say
Got no satisfaction won't you come and work for me
And I say to you can't you see baby we don't work for
free

And The



Furious Five

Fine man city life you gotta work to afford paradise, huh
But if you're living in a glass house don't throw no
stones
Slave trade don't get laid you gotta get paid, if you
wanna
Go places where you've never been before, ok baby
run
Where you been before, it don't matter with me
Better save your pennies, nickels and dimes 'cos
We don't work for free, yeah

I just got good news, you wanna come with me
Come on let's go uptown baby 'cos we don't work for
free

Heh heh heh heh, ow, we don't work for free
You gotta understand what I mean
Just wanna come with me, can't you find yourself a
little
place for free, c'mon now and I don't know what to say

In the darkness of the night, huh
All the stage lights are shining bright, hey and we
Work very hard to make you stay

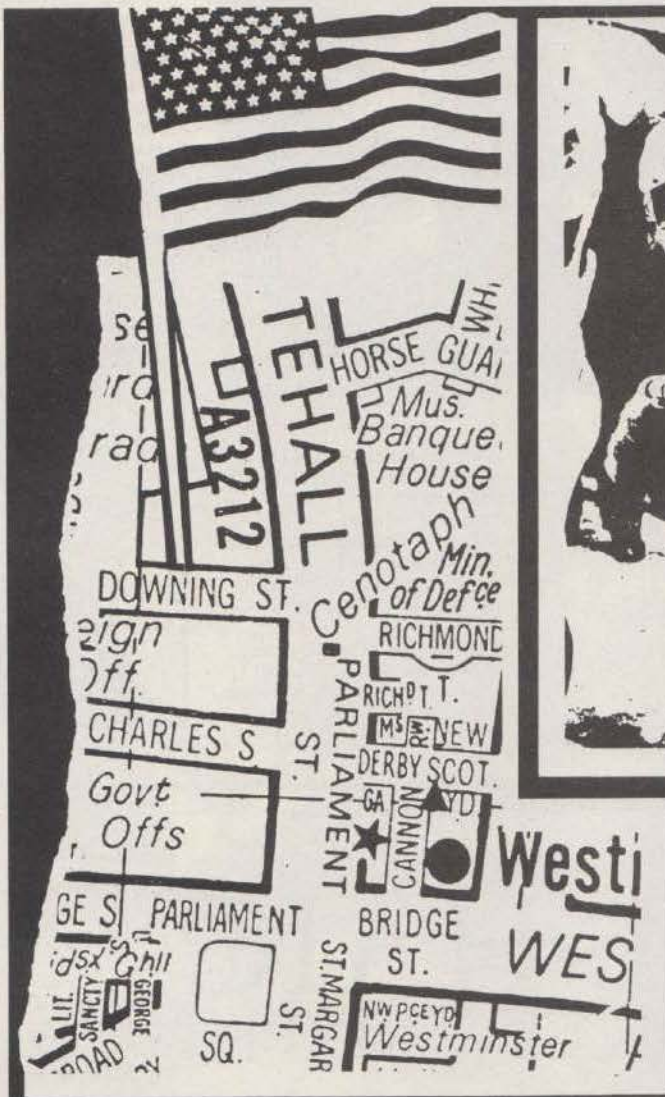
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Culture Club singles

WAR BABY

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COMPETITIONS

Closing date for all comps on this page October 21.



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WIN!

Ten music video compilations

VIDEO STARS

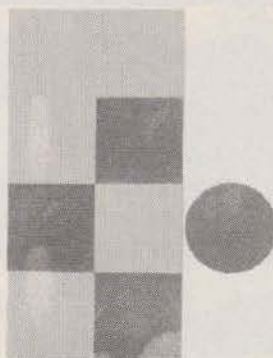
The Now That's What I Call Music III video features a whopping great 20 videos from such artists like Tina Turner, Thompson Twins, Madness, Limahl, David Sylvian and the like.

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THE

Wilde

STYLE

Martin Townsend goes Wilde in the country, well, Knebworth actually, and sees the return of the love blonde . . .

When Kim Wilde went 'Dancing In The Dark' quite a few things got knocked over.

The single flopped and Kim ended up with a new record company and a new image – dreamed up by the people who helped create Frankie's headline-style slogans and t-shirts.

She also discovered a brand new songwriter – herself! Previously her ex-rock 'n' roll star father, Marty, and brother Ricky had handled most of the songwriting.

And to cap it all, she now records in the Wilde family's studio – Selectsound – near the family home in Knebworth.

DANCING IN THE DARK

"After 'Dancing In The Dark', I thought, 'I can't carry on much longer like this – I've got to get my songwriting together'," she admits.

"Not just because the single was a flop but because I wasn't happy with it as a song and I wasn't happy wasting my time promoting it when I could be writing."

FITTING IN

The first fruits of Kim's determination are two tracks – 'Shangri-La' and the excellent, very moving 'Fit In' – on her new LP 'Teases And Dares'.

But do Ricky and Marty – who've guided Kim's career throughout – have a stranglehold on what she records?

"I think that's an obvious misinterpretation," says Kim. "They were chuffed that I brought these songs to them and there wasn't any doubt that they'd be included."

Although she says it didn't shake her confidence in her talented kin, the failure of Kim's last LP 'Catch As Catch Can', can partly be laid at their door.

"Rick and dad weren't writing a hundred percent the way they can," she explains.

"They were going through a not-so-creative time and they admit that now."



So will she ever break away from her family completely?

"People ask me that a lot," replies Kim, slightly irritated.

"I mean, I really enjoy working with them.

"And what do you mean 'break away'," she snaps. "I don't live with them!"

But wouldn't she like to write and produce a whole album, rather than just two songs?

"Well, my brother's told me that he'd like to write his own album and produce it and I said 'great – so would I'.

"That was the natural thing that was going to happen, anyway."

Kim doesn't live with her family, but to clear up another strong rumour she doesn't live with Visage sax player Gary Barnacle, either.

She lives, alone with her Portastudio, in a flat in London.

"I've read that stuff about me and Gary, too," says Kim.

"I suppose it makes a good story and sells a few papers.

"But I like living on my own."

SHE'S GOT CLAWS

For her new single 'The Second Time', Kim has assumed a new image, devised by a company of artists and designers called XL.

"We had to figure out a story, visually, for 'The Second Time'," she says.

"Virtually ninety-nine percent of pop songs are about making it with someone, so everyone has to create another explanation for their song.

"Obviously you can't have me writhing about on the floor making it with some guy."

But why not, bearing in mind recent Prince and George Michael videos?

"Oh no, no, no – you couldn't," exclaims Kim, horrified.

"And I wouldn't want to, anyway. There's no magic in

that. There's magic in what you can create from something."

'The Second Time' is about returning to a place you were once happy in – nothing's ever quite the same.

The video translates that theme into holocaust settings, with Kim as a woman who is "pretty benevolent, but very powerful."

"I've always been interested in Barbarella, Batwoman, Catwoman type images," she continues.

"One Christmas I sent out cards of Barbarella, with my head on."

FAIR PLAY

Although Kim says she was "turned on by the Barbarella idea" because it's related to her, the real Kim Wilde couldn't appear further removed from that.

A few weeks back she spent a day at Alton Towers funfair with old friend Steve Strange.

Wouldn't it be better to portray herself – honestly – as an ordinary girl who likes a laugh?

"Yeah, but it's really hard to get that across without getting terribly boring," she sighs.

"It was good fun at Alton Towers, though. Steve was going up there to do a TV show ('Hold Tight') and – I know this sounds awful – if you go up with a pop star, you can get on the rides at the beginning!

"So these poor kids would be queueing for two hours with their candyfloss and we'd like, barge in . . ."

She grins guiltily.

So we'll never see an image of Kim Wilde just being Kim Wilde?

"Well, I have been myself for the last three years. But no-one seems to have cottoned on to who I am.

"See, the thing is . . . I conduct my private life in a very private way. Most of what I'm about encompasses that, but I keep it under lock and key."

Perhaps her own, very personal, songs will let some light in through the keyhole.



NO.1

KIM WILDE

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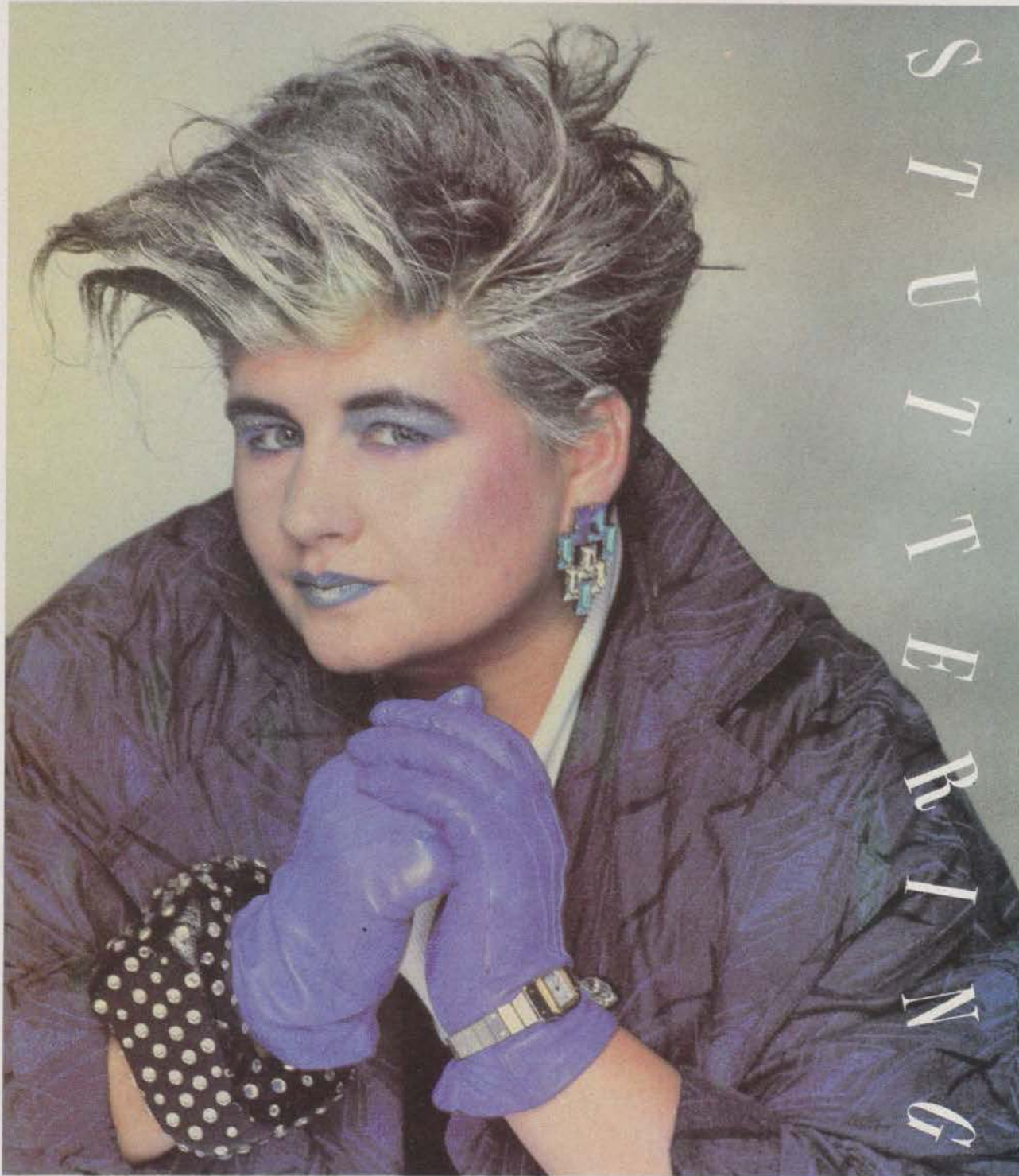
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CROSS

ACROSS

- Spaniard at 1100 Bel Air Place in album charts (5,8)
- Level 42 taking a bath? (3,5)
- ... When You Leave (4)
- & 22 down I.O.U. Bad Nutt Boot - 1980 Hot Chocolate hit they were sure of (anag.) (2,5,5,2)
- Iron Maiden have two of these to midnight (7)
- Rolling Stones ... Cover of the Night (5)
- Dexys' album, Too ... Ay (3)
- Mr. Summers (4)
- Heaven ... Fire (Kiss) (2)
- Name for U2's Paul Hewson (4)
- Remember Hazel from Breaking Glass (1,6)
- Spandau Ballet's biggest single (4)
- If Kid Creole were her

- daddy, Annie wouldn't be so what? (4)
- B-side of Two Tribes (3)

DOWN

- Smith who writes music for Morrissey's words (6,4)
- Bowie's last album
- Kind of Rock 'n' Roll swindle the Sex Pistols were involved in? (5)
- There's a Human League in Urbane Din (anag) (3,6)
- Kajagoogoo's "Too ... " (3)
- ... Hat For ... Day (Nick Heyward) (1,4)
- Ure, Currie, Cross and Cann = ? (8)
- Mr. Horn from ZTT (6)
- Miserable ditty from Elton John (3,4)
- Mr. Banks of Genesis (4)
- Sunset when? (3)
- See 9 across

Know the face? See 14 across

LEAVE IT OUT!

Each of these lyrics has one word wrong. Can you spot which?

- I see them every night in light blue jeans/in the pages of a *Blueboy* magazine
- Things are sleazy when you're big in Japan/Oh when you're big in Japan
- A game with added reality/You beat me like a dog get me down on my knees
- Early morning July four/A shot rings out in the Memphis sky
- I felt the sudden thrill of danger/Something told me keep on walking

PUZZLE ANSWERS ON PAGE 58

IT'S NEW.



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WANNA KNOW SOMETHING?

WRITE TO: WANNA KNOW, No.1, ROOM 304, COMMONWEALTH HOUSE, 1-19 OXFORD STREET, LONDON WC1A 1NG

It's been driving me nuts trying to remember and I've finally been driven to writing to you. The song that's bugging me is called 'D.I.V.O.R.C.E.' and it was done by Billy Connolly. I'm sure some women did it before, though. Can you tell me who it was? (You'd better get it right — there's a bet on this!)

Daniel Freel, Somerset.

Connolly's song, which got to No.1 in 1975, was a send-up of a heart-wrenching weepy by Country 'n' Western star Tammy Wynette.

Can you please tell me what Buddy Holly's real name was and also can you tell me how he got killed?

Vad, Dundee.

Buddy's full name was Charles Harden Holley (he dropped the 'e' from his surname for some unknown reason).

Born in Lubbock, Texas on September 7, 1936, he died on February 2, 1959 following a concert at Clear Lake when he took a chartered plane from Mason City Airport which



Martin in his pyjamas

Did The Makers, the band formed by the luscious Gary Kemp, ever record any albums or have any hits? I've also got a question about Martin Kemp but please don't print it because I'd be embarrassed.

Janice, Singapore.

No, The Makers didn't release any albums or have any hits.

They were just a school band which happened to develop, at a later date, into Spandau Ballet.

In answer to your second question (which I haven't printed to spare your blushes), how on earth do you expect me to know whether or not Martin Kemp sleeps in the nude?

crashed shortly after 1.50 a.m., killing all the passengers, including the rock stars, Ritchie Valens and the Big Bopper.

The other day I heard a brilliant record on the radio but I don't know the name of it. It was by the Fun Boy 3 (that are no more — sob!) and it began with the 'Miss Marple Theme' (from the film 'Murder She Said'), then went on with this fab song about the state of the country today. Please try and find out what it's called and how I can obtain a copy of it.

Karen Golding, Eltham.

The song is called 'The More I See (The Less I Believe)' and is, in fact, about Northern Ireland.

The theme from 'Murder She Said' is the first track on the first side of the Funboy 3's last album, 'Waiting' (CHR 1417) which runs into the second track, 'The More I See . . .' This song was released as a single at the beginning of December 1982 but in this form was not preceded by the Miss Marple music.

II ILIL LLL DL
**NO MORE SILLY
 COCK-UPS.)**

JOOLS HOLLAND AND PAULA YATES WITH BIG COUNTRY, STING, LLOYD COLE AND THE COMMOTIONS. 5.30 ON CHANNEL 4.



NIGHT AND DAY

It's not often that you find duos who make records together but who don't feel the need to sing gooeey love songs while staring into each others eyes.

Tracey Thorne and Ben Watt are just not that kind of couple. They met when they were both signed to the same record label, and now, three years later, they're still living together and making music as Everything But The Girl.

ME AND MY SHADOW

They first teamed up for a one-off single, 'Night and Day'. Since then they've stuck together, studying at the same university and giving up their own musical careers (Ben was a solo artist, Tracey sang with The Marine Girls). And they're quite happy with the way things worked out.

"It was all very lighthearted when we started," remembers Tracey.

"Then we found we were enjoying it and just never made a decision to stop."

Ben and Tracey managed to combine studying, writing songs and commuting to London to take care of business in their years at university.

"We basically worked our way through college," Tracey says.

"We never really got involved in college life.

"Most students are appalling anyway. They lead sheltered lives, then leave home at 18 and go beserk for three years."

HOME COMFORTS

College days behind them,

Not many pop duos are together all the time. Yet Tracey Thorne and Ben Watt have a personal relationship as well as a professional one.

They talked to Karen Swayne about their double life. Photos by Jamie Long.



Ben and Tracey have left "the legendary EBTG pad" in Hull and moved into a flat above a garage in London. There they "argue constantly and incessantly" and write songs.

"What do we argue about? Oh, the usual things: My haircut. Washing up . . .

"We're not particularly houseproud," Tracey admits.

"I don't buzz around with the Hoover, although I have just painted the flat.

"Ben can't paint 'cos it gives him asthma."

MISERABLE SODS?

Although they obviously work well together as a couple, they're not keen on the 'You and me against the world' image.

"I don't want to foster this image of us as being this kind of isolated couple," says Tracey.

"Even when we were at college we were doing very separate things most of the time. We didn't exactly sit in all day with doors locked, curtains drawn, reading poetry to each other.

"The most annoying thing is that we never come over as having any sense of humour. We always sound like miserable sods.

"But then maybe it's our own fault. If you're called wimps in every review you must be doing something wrong for everyone to misinterpret you.

"We know we're not wimps

but that's how most critics seem to see us . . .

A MAN'S WORLD

What really annoys Tracey though is the subtle, and not so subtle, sexism of the music industry.

"As things stand at the moment we won't do *Top Of The Pops*," she says.

"It's the way it's presented we object to. Obvious things like semi-naked women in cages being presented as acceptable, which to me they're not. If we went on we'd be seen as condoning those kind of things."

You will be able to see Everything But The Girl onstage at least, when they take to the road for their first tour. They've got a band together, but it'll be a new experience for them as they've only ever done one-off dates before - some on their own, and others with people like Paul Weller.

OLD SCHOOL TIES

They even plan to play at their old university, something Tracey finds satisfying.

"Some people just couldn't take us at all, especially the ones who wanted to be the trendiest people at university. Usually the way to do it is to go to all the gigs and wear all the trendy clothes, but if there's someone who's in a band and in the music papers then by default they're trendier.

"We got a lot of cold shoulders from people who just couldn't stand it."

And a lot of red faces when they turned up in the charts.

EVERYTHING BUT THE GIRL • NATIVE LOVE

Stone the crows if you've done it again
If I've told you once, told you a thousand times
Sometimes I am so convinced
We're casting pearl amongst the swine

Chorus (1):

Don't ever let me hear you say
This is the life we folks must lead
We shun the limelight, shun the glare
And the circus built on a bigot's creed

Repeat Chorus (1) again
Heaven is a place I've heard
But we haven't been there yet I fear
We may have opened pearly gates
But sometimes hell still steals in here

Chorus (2):

Don't ever let me hear you say

This is the life we folks must lead
Do you think silver turns our locks
What gold do you think paves our streets

You say we're in a different world now
Where money and love go hand in hand
But can't you see we share this town
So why should we fight on our native land

Repeat Chorus (1) & (2)

Can't you see we share this town
So why on earth should we tear it down
Can't you see we share this town
So why on earth should we tear it down

Words and music Ben Watt/ Tracey Thorne
Reproduced by kind permission Cherry Red Music
On Blanco Y Negro records

No. 1 EVERYTHING BUT THE GIRL



MADE IN SHEFFIELD

Half a million people live in Sheffield. Two of them – Stephen 'Mal' Mallinder and Richard H. Kirk – are Cabaret Voltaire, perhaps Sheffield's most enduring and creative musical partnership.

They have been together for nearly ten years, and since their first single on Rough Trade during the late '70s indie labels boom they've released a series of scratchy electronic LPs and singles.

These imaginative and thrilling records, although not to everyone's taste, made them the premier cult band of Sheffield, if not the UK.

CRACKDOWN

Last year they signed with Virgin and released 'The Crackdown', an extremely dance-orientated electronic collage of sound.

This month sees a new LP, 'Micro-phonies', which builds on their fascination with black American dance music, but still retains their distinctive mixture of electronics, tapes and strange sounds.

"To me, current black dance music like hip-hop is one of the most imaginative things happening in music," says Mal.

Richard agrees. "There's nothing I really like in pop these

INTERVIEW ADRIAN JONES

**CABARET VOLTAIRE
LINK HIP HOP MUSIC
WITH THE SOUND OF
THE INDUSTRIAL NORTH,
PARTICULARLY
SHEFFIELD,
THEIR HOME TOWN.
AFTER TEN YEARS AS
ONE OF THE COUNTRY'S
PREMIER CULT GROUPS,
THEY STAND
POISED FOR
COMMERCIAL SUCCESS.**

**PHOTOS
JOHN STODDART**

days except for certain dance records that creep into the charts like 'White Lines' and 'Malcolm X'.

"I buy a lot of really hard dance music records because they lift me up – which is what music should do."

SHEFFIELD STEEL

Though they have their ears in New York, their feet are still firmly placed in Sheffield. Cabaret Voltaire were one of the first in the local explosion of musical talent which spawned people like The Human League and ABC.

They have a small studio there – Western Works – just across the road from a large disused church reputed to be haunted. Richard has a house near the red light area and Mal divides his time between London and Sheffield.

Sheffield's distance from London, they feel, helps them escape from the feeling of having to pander to the capital's fashions and trends. It isolates them so they can get on with their work.

It's also home.

Richard: "All my friends live here so Sheffield is important from that aspect."

Mal: "My girlfriend lives in London so I spend a fair amount

of time there. But Sheffield is still the place I was born, where I share a flat and the place where I have a lot of friends.

"Take last Saturday," he continues. "I went out here and had the best night I've had for ages. Sheffield has just got that community feeling. You can't get it anywhere else."

"Its music scene developed through a set of coincidences. There were places to play, people knew each other and it just emerged."

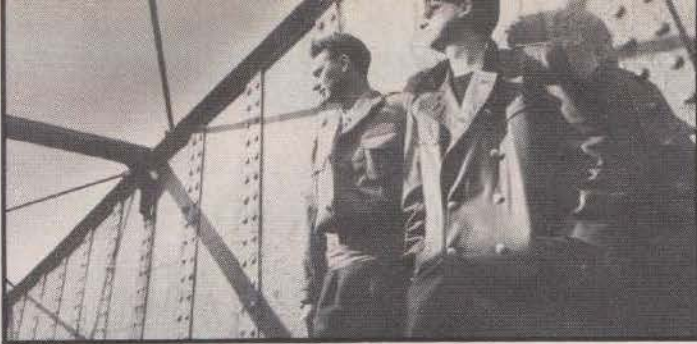
CHANCE IT

An element of chance is important in the world of Cabaret Voltaire. When making music they let things happen by chance. They tear up the plans. Mal: "There are so many things that just happen when we record. By nature we don't sit down and write a piece of music to fit. We are slightly aware of where we want to go but certain things like tapes (which they make full use of) change the feel of the track."

Even during the photo-session on a wind-swept hill overlooking the city, chance makes its presence felt.

As we walk down towards the station Mal remembers a short cut over an old footbridge that takes us over the railway.





"I haven't been over it since I was 12," he says, "so I suppose it's gone by now."

It hasn't, and much to Mal, Richard and photographer John Stoddart's delight it's ideal for a series of atmospheric shots.

Richard is especially pleased as he thinks it'll be an ideal film location as video and film are also important components of Cabaret Voltaire's work.

ELECTRO-PLATING

Because of their unique and sometimes subversive electronic music and determined detachment from the mainstream of pop it's inevitable that Cabaret Voltaire tend to be pigeon-holed as miserable electronic boffins or mysterious intellectuals.

Nothing could be further from the truth.

In their studio and in and about Sheffield they are the perfect hosts. Very friendly with an engaging sense of humour. Serious about their work and its meaning but never po-faced.

Mal speaks more than Richard in the interview, because Richard isn't too keen on them. He breathes a sigh of relief when he finds he can skip doing a video greeting to Australian fans. Mal will do it, but "I'll feel a bit of a berk," he says.

And the intellectual tag?

Mal: "I wouldn't class ourselves as intellectuals. We are reasonably intelligent but we don't intellectualize about things, and anyway I hate the patronising element in it."

Richard agrees. "We are fairly well-educated and enquiring, but we're not intellectuals."

OUTSIDE LOOKING IN

After a long time on the outside, Cabaret Voltaire look set for a certain measure of commercial success (not that their independent LPs didn't sell well).

However, Richard says, "people have been telling us we are on the point of accessibility for the past four years.

"But it would be good" he muses. "We could get loads more better equipment."

And the future?

Maybe a film and some interesting developments in their music. One thing's for sure though. Acoustic guitars aren't any part of that. . . .

Richard: "One turned up in the studio when we were recording the single and I ignored its presence - flatly refused to have anything to do with it!"

*Below: Cabaret Voltaire and Sheffield
Left: Stephen Mallinder
Right: Richard H. Kirk*

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THE NEVER ENDING STORY

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LOOK AT WHAT YOU SEE
IN HER FACE
THE MIRROR OF YOUR DREAM
MAKE BELIEVE I'M EVERYWHERE
I'M HIDDEN IN THE LINES
VISION ON THE PAGES
IS THE ANSWER TO A NEVER ENDING
STORY
AH AH AH AH AH AH AH AH AH

REACH THE STARS
FLY A FANTASY
DREAM A DREAM
AND WHAT YOU SEE WILL BE
LINES THAT KEEP THEIR SECRETS
WILL UNFOLD BEHIND THE CLOUDS
AND THERE AMONG THE RAINBOW
IS THE ANSWER TO A NEVER ENDING STORY
AH AH AH AH AH AH AH AH AH
STORY AH AH AH AH AH AH AH AH AH

SHOW NO FEAR
FOR SHE WAYS FADE AWAY
IN YOUR HANDS
THE BIRTH OF A NEW DAY
LINES THAT KEEP THEIR SECRETS
WILL UNFOLD BEHIND THE CLOUDS
AND THERE AMONG THE RAINBOW
IS THE ANSWER TO A NEVER ENDING
STORY
AH AH AH AH AH AH AH AH AH

NEVER ENDING STORY
AH AH AH AH AH AH AH AH AH
NEVER ENDING STORY
AH AH AH AH AH AH AH AH AH

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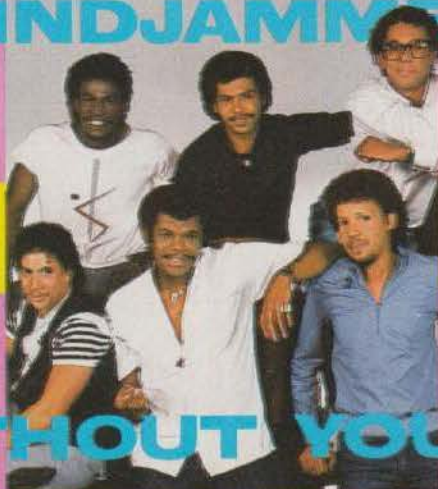


WINDJAMMER

INSIDE MY LONELINESS
I HAVE SEEN YOUR FACE, I AM AWARE
LISTEN TO MY BROKEN HEART
YOU CAN HEAR IT ONLY IF YOU CARE
IF I COULD BELIEVE IN ALL THE DREAMS
THAT WE HAVE LEFT BEHIND
YESTERDAY WOULD ALWAYS FIND ME THERE

CHORUS:
I DON'T KNOW HOW I'M GONNA LIVE WITHOUT YOUR LOVE
WHAT'S IT GONNA TAKE TO MAKE YOU MINE
I DON'T KNOW HOW I'M GONNA LIVE WITHOUT YOUR LOVE
I DON'T KNOW WHAT IT'S GONNA TAKE TO MAKE YOU MINE

EVERY NIGHT IS LONGER
TOMORROW IS SUCH A SAD AFFAIR



STILL I'M SO MUCH STRONGER
BUT IT DOESN'T GET ME ANYWHERE
SO BEFORE YOU TURN AWAY FOREVER TO STOP LOVING ME
CAN'T WE STAY TOGETHER AND BE FRIENDS

REPEAT CHORUS

SO BEFORE YOU TURN AWAY FOREVER TO STOP LOVING ME
CAN'T WE STAY TOGETHER AND BE FRIENDS

REPEAT CHORUS TO FADE

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LIVE WITHOUT YOUR LOVE

FEARGAL SHARKEY

NEW SINGLE

▪ LISTEN
TO ▪ YOUR
FATHER ▪

FLIP SIDE
CAN I SAY
I LOVE YOU

7" AND EXTENDED 12"

JAZZ 1
JAZZ 1-12



Singles



Reviewed by Paul Bursche

MIAMI SOUND MACHINE Prisoner Of Love (Epic)

I can't help thinking of MSM as a kind of South American Nena, an international bland machine who everyone quite likes but wouldn't invite home.

Having said that, 'Prisoner Of Love' is a highly catchy little number with some great power guitar playing.

Miami Sound Machine – the musical equivalent of a package holiday in Ibiza.

ALISON MOYET All Cried Out (CBS)

In no way am I the first to rave about this exquisite voice, nor, I suspect, shall I be the last. But I wouldn't let the voice distract me from the song.

'Love Resurrection' was magnificent, perhaps the best song of 1984 ('Two Tribes' just scrapes best single) – and 'All Cried Out' follows up that epic with ease.

Alison Moyet not only has a great voice, she's also some songwriter. And the best may yet be to come.

FEARGAL SHARKEY Listen To Your Father (Zarjazz)

Although written by Madness, this song wasn't really considered suitable for the boys to record. So Feargal has the honour of singing it for the first ever release on Madness' own label.

It's not a brilliant song but its sheer stomping, foot-tapping brightness almost guarantees Fergy a hit.

LIM AHL The Never Ending Story (EMI)

So twee it hurts! This is really just a cheap, over-dressed fairy story – and one that, as the title suggests, never seems to come to an end.

Limahl only sings half of this anyway. The more demanding bits are handled by a mysterious girl.

Limahl is a major talent. He once told me so himself. But this is just a joke, surely?

ORANGE JUICE Lean Period (Polydor)

Just to prove his dabbings with Paul Quinn haven't stunted the growth of Orange Juice, here's Boy Edwyn!

"Please don't expect consistency from me," he warbles. Of course we wouldn't, Edwyn!

'Rip It Up' remains his only big hit to date, and I suppose it's too much to expect 'Lean Period' to join it, but just maybe . . .

LAURA BRANIGAN The Lucky One (WEA)

Laura is essentially Meatloaf. She may not have the same poundage as the other, nor the becoming beard, but as soon as she opens her mouth all becomes clear.

Both have raunchy, gutsy voices that are utterly inhuman, both sing songs that mean nothing as if their lives depended on them, and both are very rich.

What about the song? What about the song!

DARYL HALL & JOHN OATES Out Of Touch (RCA)

These Rock & Soul boys may be supremely adept at whipping out hit after hit, but they obviously have their off days as well.

It's hard to believe this is from the same team that gave the world 'Maneater' and 'Family Man' but there you go. On the day they wrote this Daryl and John were out of touch.

PAUL HAIG The Only Truth (Crepuscule)

Despite last year's excellent electronic sorties, Paul Haig songs have always lacked a certain something. Like Heaven 17 there's a certain human-ness missing – it's all a little too sharply cut.

But getting in an outside agency, in the shape of New Order's Barney Albrecht, has lifted 'The Only Truth' into the world of the living.

And what is 'The Only Truth'? "The words of the song."

Ah, thanks Paul!

EVELYN CHAMPAGNE KING I'm So Beautiful (RCA)

Starts off with some tinkling piano and then plunges into the deep end of an energetic disco track.

This is high class stuff, and

Evelyn King (I refuse to call anybody Champagne!) has a voice that's been fuelled with high octane fuel.

Pretty much the same as a million other high octane, classy, energetic, etc . . .

DIVINE I'm So Beautiful (Proto)

Should be done under the Trades Descriptions Act!

GARY GLITTER Shout Shout Shout (Arista)

Oh Gary, really! A man of your advanced years might be expected to have more dignity.

This is little more than a thinly disguised heavy metal song, hiding underneath various layers of awful synth.

Okay Gary, I will shout. GO AWAY!

THE DAINTEES Troubletown (London)

Springing from the same diverse Kitchenware label that brought us Prefab Sprout and The Kane Gang, The Daintees' guitar-shaped pop ranks them in amongst Orange Juice and their ilk.

A dainty morsel.

THE STAPLE SINGERS Slippery People (Epic)

The Staples – a family of black Americans – deftly turn this Talking Heads number from being a great, weird, rock song, into a great, weird, soul number.

I'll say no more, just go out and buy it. And I heartily recommend the 12-inch as actually being worth the extra dosh.

A FLOCK OF SEAGULLS Never Again (The Dancer) (Jive)

On first listen AFOS songs always appear to be the same misshapen mess that the last one was. It's only when you dig deeper that you begin to appreciate these scousers.

'The More You Live The More You Love' was a slow-burning, smouldering number that never set the charts on fire but hung around for a long time. I predict the same for this.

FLOCK of SEAGULLS

I WALK ALONE THROUGH THE CITY STREETS
I HEAR A SHADOW CALLING MY NAME
LOST IN THE GLOW OF THE NEON LIGHTS
MY HEART IS CALLING, SAY YOU WILL ANSWER ME
NEVER AGAIN
FOR THE DANCER, I AM THE DANCER
I AM A DANCER, I AM THE DANCER

DANCING ALONE UNDER A CLOUDED MOON
MILLIONS OF FACES BUT NO ONE I CAN SEE
DANCING ALONE SHADOWS CALL TOO SOON
MY HEART IS CALLING, SAY YOU WILL ANSWER ME
NEVER AGAIN

CHORUS:

I'M JUST A DANCER, OH OH OH OH
I'M JUST A DANCER, WHO NEEDS MORE OH OH
I'M DANCING IN AND OUT OF TIME
YOU KEEP ME WAITING ON THE LINE, OH OH
I'M THE DANCER

MY HEART IS CALLING, SAY YOU WILL ANSWER ME
NEVER AGAIN

REPEAT CHORUS

Words and music Michael Score/Alistair Score/Paul Reynolds/Frank Maudsley
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On Jive Records



CABARET VOLTAIRE **Sensoria (Virgin)**

The Sheffield wizards stay one step ahead of the competition with a swirling electronic din that knocks most hip-hop and dance records back into the racks from whence they came.

With dance music seemingly bigger than ever, the Cabs must surely make their breakthrough soon.

'Sensoria' on Radio 1? Unlikely maybe, but I can see the break dancers getting tied into knots over it.

HAMBI AND THE DANCE **25 Tears A Day (MCA)**

Another Liverpool group and one well aware of the exacting musical requirements of that fair city: hence the stupid name.

Their light, jingling pop tells me that they must once have been classmates of China Crisis and The Lotus Eaters. They're certainly no worse.

Unfortunately, they're not much different.

FELT

Sunlight Bathed The Golden Glow (Cherry Red)

Starts and finishes *exactly* like a Joy Division song, but in

between the mawkish charm of this independent duo soon wins over.

I've always liked Felt without ever thinking their songs deserved full marks, but this wispy number ranks with their best.

GETTING THE FEAR **Last Salute (RCA)**

Getting The Fear rise from the ashes of the old Southern Death Cult with a mighty pop song.

On first listen you might be forgiven for thinking they've abandoned their old punky beliefs in favour of sharp, synth pop songs. But the repetitive chorus soon proves there's far more to this group than meets the ear.

CHAKK **Out Of The Flesh (Double Vision)**

The Cabs may be masters of The Art Of Confused Noise, but Sheffield's Chakk are definitely this year's contenders.

'Out Of The Flesh' contains just about every sound known to man (as well as a few that aren't!) and is just pure joy to listen to. It's a torrid, twisting, very sweaty journey through

the pleasures of the flesh.

"Release the heat and let me breathe again."

That's how I felt when I took my headphones off.

OUTBAR SQUEEK **Away From The Heat (EMI)**

The Squeek, as we in the trade call 'em, are very possibly the Next Big Thing and deservedly so.

They're a posse of accomplished jazz musicians and fine singers who delve into calypso, reggae, blues, pop and old Hollywood muscials to bring you a song that defines the word infectious.

Until this hits your turntable, you haven't even heard a decent pop song.

HAZEL O'CONNOR **Cuts So Deep (RCA)**

There was a time when the very sound of her grating vocals were indeed enough to break glass. This is a new, mellowed Hazel O'Connor who has learnt the virtues of softness and control.

I look forward to hearing this lady on more suitable vehicles for her talent than this inferior ballad.



Reviewed by Anne Lambert

U2 **The Unforgettable Fire (Island)**

A grandiose, regal LP from Ireland's heroes. The Unforgettable Fire finds Bono's lungs in perfect working order as he gives his all against a backdrop of crashing guitars and thumping drums.

A BIG sound with anthems aplenty, but one that I've never really warmed to.

'Pride (In The Name Of Love)' is a deserved hit and undoubtedly one of the better tracks.

LLOYD COLE & THE **COMMOTIONS**

Rattlesnake (Polydor)
The extremely sophisticated Lloyd Cole doesn't believe in long boring rants, and has instead put together a superb collection of ten fleeting masterpieces, including the two hit singles 'Perfect Skin' and 'Forest Fire'.

His distinctive voice is aided by Paul Hardiman's brilliant uncluttered production. A breathtaking debut LP of the year.

LEVEL 42 **True Colours (Polydor)**

Where Level 42 reveal their love of '60s samba to brilliant effect.

Their fifth LP sees Mark King toning down that relentless bass and taking the heat off. Of course there's still a lot of funk, but by creating a softer mood they definitely go to the top of my 'late night listening' list.

VARIOUS **Ghostbusters (Arista)**

Every film these days spawns a soundtrack LP, and the weird thing is they sell.

'Ghostbusters' has about three versions of the title track, including an instrumental, plus The Thompson Twins and Laura Branigan. But it could only be of interest if you loved the film — which isn't even out till December!

Content yourself with Ray Parker Jnr's single instead.

JEFFREY OSBORNE **Don't Stop (A&M)**

'On The Wings Of Love' is still in the charts, proving that Jeffrey has a lot of fans out there.

Sadly, even his terrific voice can't rescue a collection of so-so songs that wouldn't be out of place on a Lionel Richie or James Ingram LP.

Having said that, another big ballad 'Crazy 'Bout Cha' could easily take up residence in the charts. Bland but bearable.

LLS

NEVER AGAIN (THE DANCER)



in the FLESH

A PROMISE

A rock festival is a rock festival is a rock festival.

Usually the mere mention of one of these dreadful events is enough to turn any music fan's face white with fear.

They conjure up visions of having to queue for six hours to get to the toilet, of the group being ten miles away from the audience on a stage that appears as a dot on the distant horizon, and generally having to spend a long, boring day slipping about in ankle-deep mud. A discouraging prospect!

So why are Echo And The Bunnymen playing at the York Rock Festival?

They've enjoyed a couple of years in which they've played in very exotic and unusual locations, ranging from a church in Scotland to the Royal Albert Hall to an abandoned law court in Liverpool. This seems very tame.

We'll see.

BLUER SKIES

The morning of the very first York Rock Festival dawns bright with a hint of rain in the air. The mayor of York himself declares events open and soon things are swinging.

Even when there aren't any bands playing there's a wide selection of sidestalls offering everything from fashion to fortune telling. And while equipment changes take place onstage a succession of poets and comedians are on call to keep everyone amused.

A succession of groups roll past: The Redskins, The Chameleons, Sisters Of Mercy and Spear Of Destiny all play to an appreciative audience, mainly 15-20 year olds, dressed trendily but warmly – long macs to the fore.

Half of them are in the huge grandstand that runs alongside the course, the others group together on the grass in front of the stage. Just over the fence is the finishing post of the racecourse.

In the grandstand itself is the impressive VIP room. On race day you'd normally find wealthy horse owners in here but today it's given over to the groups and

their helpers. A bevy of local girls are acting as hostesses, dressed in white T-shirts and short white skirts, looking for all the world as if a stray netball team has wandered in.

The mayor trots about, chatting uneasily to some of the extrovert guests. The mayor stayed for a couple of hours, but he was unlucky – he didn't get to meet Mac!

The great man was 15 miles away in a hotel room in Wetherby. . .

THE CUTTER

As night falls upon York, and the audience reaches its peak of 13,000, an eerie Gregorian chant cuts through the icy air and green smoke starts to billow from the stage.

Four silhouettes drift to their places and the concert begins.

Through the smoke McCulloch can half glimpse a sea of faces, swaying as their invisible bodies struggle to keep them upright. They in their turn can see a lean, lanky figure dressed in a voluminous white shirt and jeans that end just below his knee.

Both parties seem satisfied



Mac clutches his microphone, obviously worried that one of the invading fans will pinch it.

THORN OF CROWNS

The concert seems to fly by, with each number gaining in velocity and power, always building uptowards a thunderous climax, pausing only to start the climb up again.

Mac is mesmerising. He twists and jerks like some spastic toy as he screams into the microphone, drawing breath only to spit lines from James Brown songs in between his own. Seemingly a minute after the gig's begun he's announcing



Mac holds the very first ever rock festival ballet class.

The Dukes of York

and the Bunnies launch into 'Nocturnal Me'.

MY KINGDOM

The Bunnies' manager Bill Drummond once said that the band represents "cold, dampness and darkness" and certainly all three of those factors are in full evidence tonight.

The group are in their natural element – OUTDOORS – and suddenly their decision to play the festival makes sense. Songs like 'Heads Will Roll', 'Ocean Rain' and 'The Cutter' need to be sung in the open.

The inclement weather actually adds to the texture of the music, makes the listener feel as if they're in the songs themselves.

You don't believe me? Take a Bunnymen tape, put it in a Walkman, and go and stand in the rain for a while. Now you see what I mean!

the last encore, 'Do It Clean'.

At this point he starts enticing the crowd to join him up on stage and they endeavour to do so. The security men in the stage pit move in a little too heavily and suddenly Will Sergeant starts trying to hit one of them with his guitar.

He's joined a split second later by Mac who swings his microphone stand dangerously near a bouncer.

Two seconds later the stage is filled with kids, all helping to finish the song. Mac can't be seen, but you can hear him chuckling as he goes off.

HEADS WILL ROLL

In the dressing room the mood is not so sweet. McCulloch is claiming that as he left the stage one of the bouncers beat him up while the another held the rest of the group off.

"I was just leaving the stage,"

he says, "and I turned round to tell one of 'em what I'd thought about the gig, then he just laid into me. It was like *Star Wars* without the lasers!"

Mac is tenderly nursing a bloodshot left eye, which is already beginning to blacken. He has numerous cuts and bruises, but although the man may be shaken, he's not unduly stirred.

"My shirt was completely ripped which did worry me. I mean I was worried about my ale gut showing," he quips.

CRYSTAL DAY

It's a sad finish to what has been a great concert. But at least Echo And The Bunnymen gave 13,000 people plenty of good reason to brave the Arctic weather.

Let's just say, the going was good over most of the course but turned heavy in the finishing straight!



instant REACTION

"It was good fun, but really cold. I got cramp in my fingers halfway through because of the cold. I was in agony."
— Les Pattison, Bunnymen

Rock festivals are for boring old farts. Everyone knows that, but Paul Bursche wasn't convinced. He went to York Racecourse to see if Echo And The Bunnymen could break the mould. Pictures by John Stoddart.

instant REACTION

"The Bunnymen were great. Playing outside really suited them. The rest of the day was good fun but it was a bit cold to be standing around for hours on end."
— Philippa Read, Liverpool, 18

instant REACTION

"The whole day was brilliant. York really needed this, it was a city dying of old age! See you here next year."
— Martin Keeks, York, 17

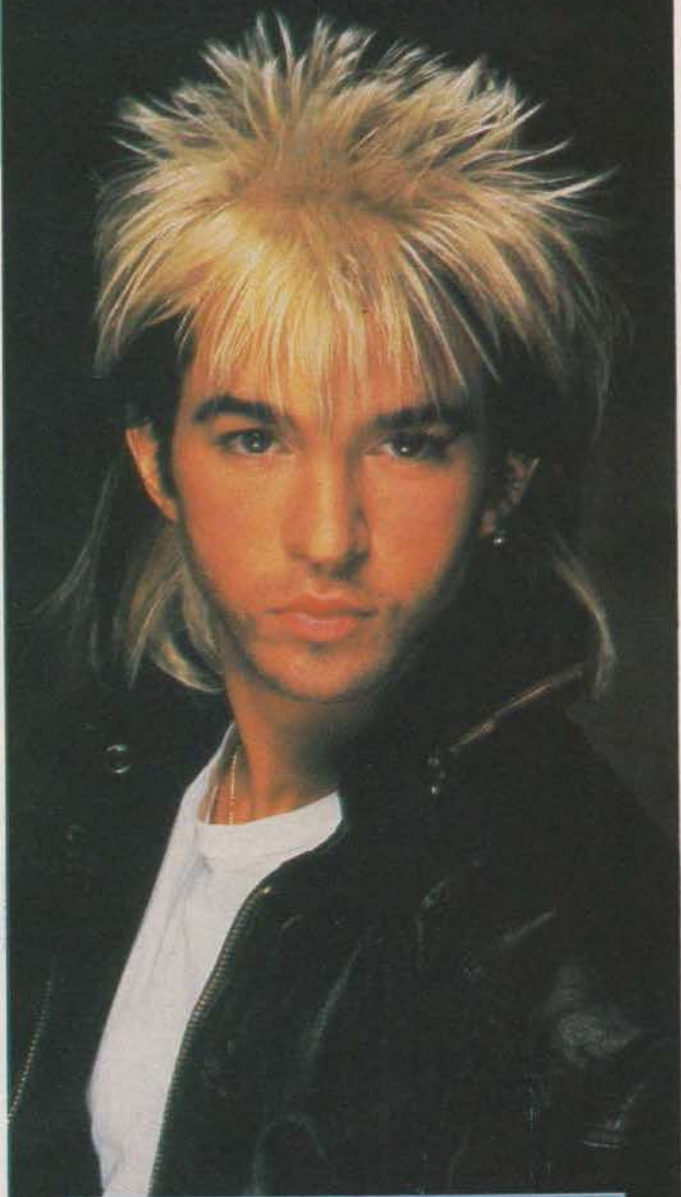
THE CONTROVERSY

"I hit the bouncer because he was really giving the kids at the front a bashing. Normally if bouncers get heavy I just shout at them and they stop. These didn't!"
— Ian McCulloch, Bunnymen

"Mac wasn't beaten up by the bouncers. The bouncers were caught in the middle of the group and the people trying to get up on stage and perhaps they got over-enthusiastic, but I wouldn't blame them.

"All I can say is that Mac was irresponsible, his behaviour certainly was. No one deserves to get hit, but that goes for the guy who got clouted over the head as well."
— Tony Mallet, festival promoter

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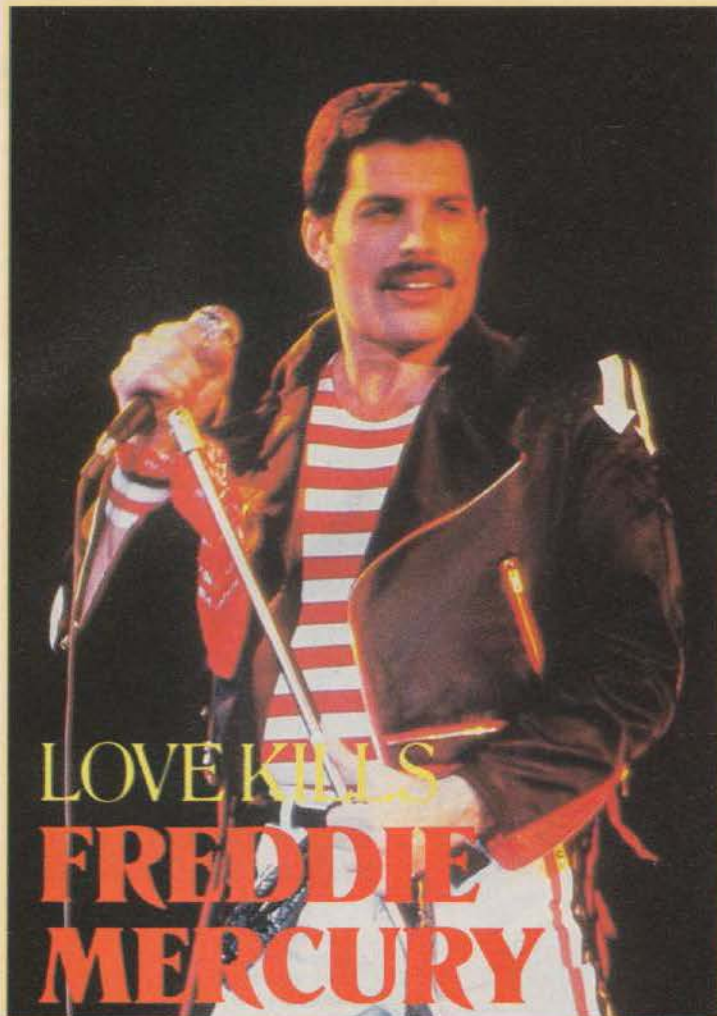
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Love kills, scars you from the start
It's just a living pastime
Ruling your heart line stay for a lifetime
Won't let you go 'cause love, love, love won't leave you alone.

Love don't take no reservation
Love is no square deal
Hey love don't give no justification
Strikes like cold steel

Love kills, drills you through your heart
Love kills, scars you from the start
It's just a living pastime
Burning your lifeline, gives you a hard time
Won't let you go, 'cause love, love, love won't leave you alone.

Hey love can play with your emotions
Open invitations to your heart, hey love kills
Play with your emotions, open invitations to your heart (to you heart)
Love kills, (love kills) hey hey, love kills, (love kills) love kills
Love can play with your emotions, open invitation

Love kills, hey, drills you through your heart
Love kills, scars you from the start
It's just a living pastime
Ruling your heart line, won't let you go

Love kills, hey, drills you through your heart
Love kills, tears you right apart
It won't let go, it won't let go, love kills, yeah yeah

Words and music Freddie Mercury/Giorgio Moroder
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WHAT'S ON YOUR MIND? WRITE TO ONE TO 1, ROOM 304, COMMONWEALTH HOUSE, 1-19 NEW OXFORD STREET, LONDON WC1A 1NG. THE WRITER OF THE BEST LETTER WINS A £5 RECORD TOKEN.

My hobby is collecting stars addresses and collecting autographs.

One day while walking through London with my pal I saw a black cat. We beckoned to it and it crossed our path.

We continued walking, turned into a road and then spotted Mike Nolan from Bucks Fizz!

I'm not superstitious but that black cat certainly paid off. Now I have Mike's autograph to add to all the others I have, so don't anyone say a word about black cats.

The Famous Sebastian, Middlesex.
You call that black cat lucky? When you ran into Mike Nolan?? Phew.

Im sooooo excited, I've just got to tell everybody! I can't wait - YEAH! Guess what?!!! I'm going to see Spandau Ballet live for the first time live, y'know, in the flesh, on stage - LIVE!!

Please tell me how I can survive 'till Dec 15th? I'm going crazy.
Steve Norman's Sexaphone, Lincoln.

Guess we'd better keep quiet about the split rumours then . . .



Dramatic young Steve Norman

Jo from Staffordshire, I'm still trembling with rage and disbelief having read your letter in *No. 1* (issue 66).

How could you possibly dismiss Nik

Kershaw as a poor imitation of Howard Jones? I'm totally fed up with people who continually compare the two as I sit here pondering on the mysteries of a mind such as yours.

I can think of five similarities:

1. Both are British males. 2. Both released albums around the same time. 3. Both released four singles from the albums. 4. Both are married with no children. 5. Both are small.

Okay, there are five similarities, but there are HUNDREDS of differences! No doubt Bananarama have a lot in common with Black Sabbath but no-one would accuse them of imitating the other.

If you opened your eyes and ears you might just notice that Howard is a keyboard player while Nik plays guitar.

Their styles are different, their audiences are different (at the Dublin HJ concert I met people from 3-30 while at the Nik Kershaw gig the mainly female audience went for the teenybopper look), they look totally dissimilar, and indeed are completely different!

You seem to be a Howard Jones fan, though I'm not too sure for all the Howie fans I've met seem intelligent.

You have every right to like Howard Jones and just as much right to dislike Nik Kershaw but please keep your ill informed views to yourself and allow others to make up their own minds.

If Nik Kershaw imitates Howard Jones then Morrissey must be Michael Jackson's brother.
Susanna Moran, A Howard and Nik Fan!
Is he?

Hullo anyone, I'm writing as a very intellectual nutcase from Scotland, to complain about those strange creatures called DJs.

I'd like to complain about Mike Read foremostly. This "man" repeatedly attempts to master what he calls his Scottish accent. This is rubbish. His "accent" may pass as an English-sounding Glaswegian, but Fife, Lothian, Aberdeenshire etc are on the map too, and Glaswegian is as it says and does not sound the same as that of an Aberdonian.

So, all you English wimps - shut up or else! I might set my tartan hairy haggis on you and the whole of *No. 1*'s staff too, and he gets very violent when aroused.

Aye, an' if ye thocht this wis a joke, ye'll be doon the loo in nae time, and I'll be drooning you in it! (wi' the water from the pipes like . . . oh crumbs).

Eileen Gayton, Fife.
Hmmmm. We suppose this letter will have to suffice as the Big Country interview this week.

The *No. 1* court reporter writes: Today, here at the Old Bailey, the series of trials involving pop stars continue.

Jay Aston of Bucks Fizz has been found guilty of the great "rip-off" and Martin Kemp of Spandau Ballet is accused of stealing the idea of a romp on the beach from David Bowie.

Meanwhile in Court No. 1:
Judge: "You are Peter Robinson of . . ."

Defendant: "Yes, but you can call me Marilyn."

Judge: "Er, Marilyn, as you are aware, there are several charges

against you. These include: demonstrating a complete lack of talent and originality with intent to obtain a recording contract; indecent exposure on *Top Of The Pops* and in a magazine called *No. 1*; singing without due care and attention. How do you plead?"

Marilyn: "You don't love me, do you?"

Judge: "What's love got to do with it? Your plea is . . ."

Marilyn: "Guilty, I suppose. But I'd like to enter a claim of diminished responsibility - I think the sun in Jamaica muddled my brain."
No. 1 Court Reporter, Kent.

Er, why do Frankie get all the insults? Hasn't anyone noticed Depeche Mode? I've cracked it . . .

Lob a granny at the window, whack the dog with a coffee table, smash a radiator with a bike. Add some breaking milk bottles and slamming doors together and then filter in an excuse of a voice, and you've got the latest Depeche Mode single.

Once they had talent, but not anymore.
Mark O'Toole, 's Earring, Cheshire.



Sitting pretty

Don't just bottle it up! If you've got a message for your loathed one, stick it on a piece of paper and send it to Poison Arrow, No. 1, Room 304, Commonwealth House, 1-19 New Oxford Street, London WC1A 1NG.

How dare he slag off Duran Duran. Yes, I'm talking about 34-year-old, ugly, stupid, pathetic, disgusting, brainless, skinny, Malcolm McLaren.

If you're reading this MM, you might as well know that I'm going to dismantle you and stuff you in Neil's sweaty shoes.

And if I don't succeed there'll be a million or so Paul Young, Wham, and Nik Kershaw fans who will be delighted to have a chance of killing you.

Malcolm McLaren, I nominate you twerp of the week. A Duran Duran Fan.

PUZZLE

It's . . . Bill Wyman

Across: 1. Julio Iglesias 6. Hot Water 7. Only 9. across & 22 down: No Doubt About It 12. Minutes 14. Under 15. Rye 16. Andy 17. On 19. Bono 20. O'Connor 23. True 24. Ugly 25. War
Down: 1. Johnny Marr 2. Let's Dance 3. Great 4. Ian Burden 5. Shy 8. A Blue 10. Ultravox 11. Trevor 13. Sad Song 18. Tony 21. Now 22. see 9 across

LEAVE IT OUT

1. light=tight. She Bop, Cyndi Lauper.
2. sleazy=easy. Big in Japan, Alphaville.
3. beat=treat. Master and Servant, Depeche Mode.
4. July=April. Pride (In the Name of Love), U2.
5. thrill=chill. Torture, The Jacksons.

I don't have any earth shaking comments to make but there are a few things I'd like to know. I love your magazine and I'd really like to subscribe to it, but you don't seem to have a subscription form. How do I go about getting it.

Namrata Mohta, Georgia, USA.
At the moment *No. 1* doesn't have a subscription service but we have battalions of people working on the problem and hope to be able to announce an improvement soon. Meanwhile it's good to see that wherever you live in the world you can't get away from *No. 1*.

I think it's really bad the way certain groups con their fans with the 12-inch single.

Most 12-inch singles cost well over £2.00 and all you get is a drawn out version (they call it "extended") of the chart song on side A, while on the B side you've got either an instrumental of the A side, or a couple of third rate songs.

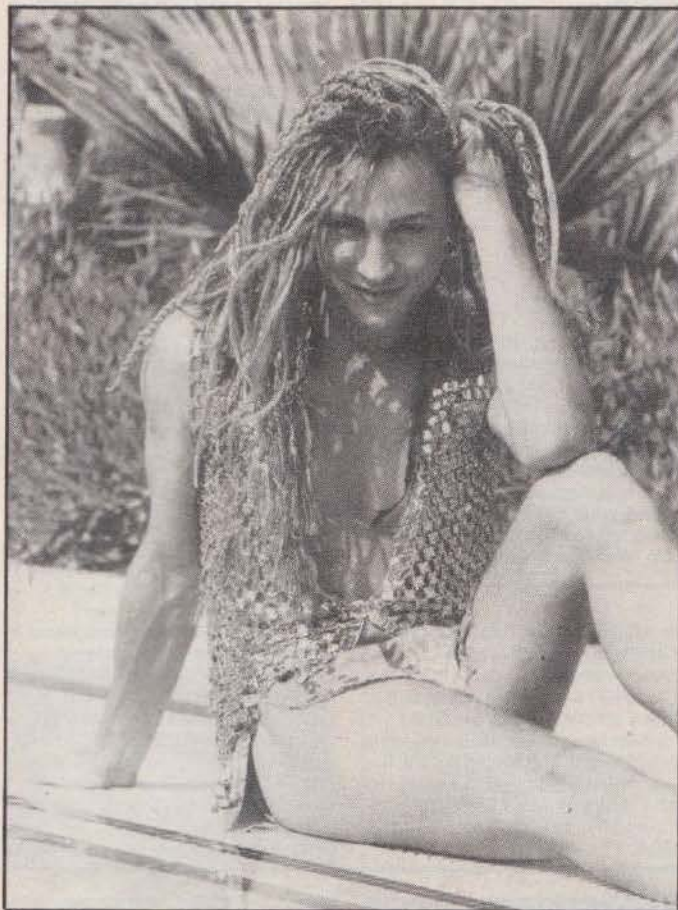
If a fan is prepared to pay out for a 12-inch single, I think we should get at least three, perhaps even four DECENT songs on it.

Stephen S, Birmingham.
A letter of clarity, wisdom and amazing truth. A £5 record token should see you well on the way to two and a half of the offending items.

I found that *No. 1* poster of David Bowie disgusting. Why waste paper on someone who poses in front of a camera with a turban on.

He should wear a face mask. Why can't he act his age? You could have filled the space with someone decent and good looking like Simon Le Bon.

Le Bon's Hairdresser.
I thought you wanted someone decent and good looking?



Expose!

No. 1, I'm not going to congratulate you once, but can you believe this, three times.

First for the brilliant feature Marilyn's New Message.

Second, my congrats to Debbi Voller for being the first journalist ever to ask Marilyn relevant questions about himself and his music and not wasting the whole interview with boring questions

about his relationship with George.

And, thirdly, for the photo showing us Marilyn's stunning new look.

To which I can only add, mystical magical Maz, it's a winner! *Susan Wilson, Berkshire.*

Thank you, thank you, thank you, particularly in due of the fact that the stunning photo of Maz wasn't strictly his new look. Note lack of jeans, lack of holes and general tidiness.

My mum is quite good at analysing handwriting so I got her to analyse the signatures on your fab Spandau Ballet poster. So her goes:

John Keeble – Secretive and close. Very friendly and emotional. Likes to think a lot. Ambitious and careful.

Gary Kemp – Not easy to know. Generally friendly and easy going but careless. Has a deep nature, modest.

Tony Hadley – Can get very depressed. Very sensuous. Likes comforts and luxury. Sexy but hides it. Secretive. Unsure of himself sometimes.

Martin Kemp – Very sexy – sex is the best thing to him(?). Vain and big headed but good natured. Has high ideas and is ambitious.

Steve Norman – Generous. Could be religious. Dramatic and warm hearted. Likes a lot of space. Affectionate. Could be over powering.

So there you are!
Nik Kershaw's Cute Smile, New Barnet.



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

- 1 PRIDE U2
- 2 TESLA GIRLS OMD
- 3 BLUE JEAN David Bowie
- 4 LOVE GLOVE Visage
- 5 WHY? Bronski Beat

Martin Moore, Belfast.

This week's coupon is on page 13.

NEXT WEEK'S No.1 IT'S A GIVEAWAY



"'Er Arfur, the old lock-up's looking a bit bare these days."

"You don't have to tell me, Terence, you don't have to tell me. Trouble is, I'm a bit short of the readies at the moment, and you don't get quality gear for nuffin."

"What we need is someone who's just giving things away, Guv. And I've heard a whisper that *No. 1* is going to have some great

BREAK DANCING FASHION

for free next week."

"What on earth is break dancing?"

"It's the hottest thing around, Arfur. Take my word for it. Then there's

THE POLICE

"Police?? What about the police? I haven't done nuffin wrong."

"Not the old Bill, Arfur. The band. And *No. 1*'s giving away a load of their videos. An' they've got

DAVID BOWIE

and

U2

albums!"

"All for free? Sounds like they need their heads testing."

"That's not all. There's also colour features on

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– and it's only 40p."

"That's no way to do business, Tel. How's a bloke like me meant to earn an honest living if people start giving things away? I mean, it's just not on. I've got my overheads, 'er indoors to support . . ."

"Oh, leave it out Arfur for Gawd's sake."



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Make some new friends through our penpal pages. Just write to Penpals, No.1, Room 304, Commonwealth House, 1-19 New Oxford Street, London WC1A 1NG.

► Hi guys and gals. My name's Stephen McGillivray and I would like to hear from anybody who like me is crazy about Nik Kershaw. I like music and drama, and collect

posters (have 33 of them). Please write to me at 6, Hawthorn Lane, Sale, Cheshire, M33 5NP. (I'm 13)

► I'm 20 and would like to hear from males or females anywhere, any age. My interests are writing letters, drawing, reading *No. 1* magazine. Also into CC, DD, Nik Kershaw, Paul Young, Michael Jackson. So get writing to Karen Moore, 18 Rochdale Road, Milnrow, nr Rochdale, Lancs.

► Hi! My names Darren but you can call me DAZZ, as I'm called in the local wine bars. I'm into all kinds of music such as Big Country, Stevie Wonder etc . . . I've also been forced to like Wham as I keep getting mistaken for George Michael. I'm 21 but still as cute as ever. I'd like to hear from girls in the age group of 16-25 (Pics if poss). Write to Darren or DAZZ!, 69 Skakespear Road, Walthamstow, London.

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Hi Guys, three barmy "dolls" here called Zippy, Ziggy and Zaccy. Looking for three sexy guys 15+ anywhere in the world, into Big Country, U2, Echo, Japan, David Sylvian, David Bowie, Alarm and many more! If mad enough to write send your ?????!!!! to: Ms. Z. Nugent, Purts Kiltoom, Athlone, Co. Westmeath, Eire.

► My name is Bill and I'm 14 years old. My fave bands are the Bunnymen, New Order, The Cure, Cocteau Twins, Icicle Works and many others. My fave pastimes include sleeping, collecting records, going to gigs and writing poetry. If you're interested please write to me at: 17294 Los Jardines West, Fountain Valley, California 92708, USA.

► Hello hello hello! A 15-year-old American female wishes to hear from anyone, anywhere. I'm into the Style Council, Everything But The Girl, The Smiths and dance music. I hate Michael Jackson and most American music. Write to Tara Flanagan, 505 West End Avenue, Apartment 9c, New York, New York 10024, USA.



► I'm really crazy to get a penpal. My name is Issael Eware. I'm 16 and looking for penpals from Australia and England aged between 15-17. I'm into groups like the Police, UB40, Madness and also crazy about British 'tribes', especially punk and skinhead. Please write to PO Box 108, Bad Badili, National Capital District, Papua, New Guinea.

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| TEARS FOR FEARS | GENESIS | ANDY TAYLOR | (ZODIAC) |
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| TOYAH | CLASH | EXPLOITED | SIMON LE BON |
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U.S. SINGLES

- 1 **LET'S GO CRAZY** Prince & The Revolution (Warner Bros)
 - 2 **MISSING YOU** John Waite (EMI America)
 - 3 **DRIVE** The Cars (Elektra)
 - 4 **SHE BOP** Cyndi Lauper (Epic)
 - 5 **I JUST CALLED TO SAY I LOVE YOU** Stevie Wonder (Motown)
 - 6 **WHAT'S LOVE GOT TO DO WITH IT** Tina Turner (Capitol)
 - 7 **THE WARRIOR** Scandal (Columbia)
 - 8 **THE GLAMOROUS LIFE** Sheila E. (Warner Bros)
 - 9 **CRUEL SUMMER** Bananarama (Polygram)
 - 10 **COVER ME** Bruce Springsteen (Columbia)
 - 11 **IF THIS IS IT** Huey Lewis & The News (Chrysalis)
 - 12 **HARD HABIT TO BREAK** Chicago (Warner Bros)
 - 13 **LUCKY STAR** Madonna (Warner Bros)
 - 14 **WHEN YOU CLOSE YOUR EYES** Night Ranger (MCA)
 - 15 **CARIBBEAN QUEEN** Billy Ocean (Arista)
 - 16 **DYNAMITE** Jermaine Jackson (Arista)
 - 17 **TORTURE** Jacksons (Epic)
 - 18 **STUCK ON YOU** Lionel Richie (Motown)
 - 19 **GHOSTBUSTERS** Ray Parker Jr (Arista)
 - 20 **THE LUCKY ONE** Laura Branigan (Atlantic)
 - 21 **WE'RE NOT GONNA TAKE IT** Twisted Sisters (RCA)
 - 22 **I'M SO EXCITED** Pointer Sisters (RCA)
 - 23 **THERE GOES MY BABY** Donna Summer (Warner Bros)
 - 24 **ON THE DARK SIDE** John Cafferty & The Beaver Brown Band (Epic)
 - 25 **GO INSANE** Lindsey Buckingham (Elektra)
 - 26 **WE ARE OURSELVES?** The Fixx (MCA)
 - 27 **SOME GUYS HAVE ALL THE LUCK** Rod Stewart (Warner Bros)
 - 28 **LIGHTS OUT** Peter Wolf (EMI America)
 - 29 **BOP 'TIL YOU DROP** Rick Springfield (RCA)
 - 30 **SWEPT AWAY** Diana Ross (RCA)
- Compiled by Billboard Magazine

U.S. ALBUMS

- 1 **PURPLE RAIN** Prince & The Revolution (Warner Bros)
 - 2 **BORN IN THE USA** Bruce Springsteen (Columbia)
 - 3 **PRIVATE DANCER** Tina Turner (Capitol)
 - 4 **SPORTS** Huey Lewis & The News (Chrysalis)
 - 5 **HEARTBEAT CITY** The Cars (Elektra)
 - 6 **1100 BEL AIRPLACE** Julio Iglesias (Columbia)
 - 7 **CAN'T SLOW DOWN** Lionel Richie (Motown)
 - 8 **OUT OF THE CELLAR** Ratt (Atlantic)
 - 9 **BREAK OUT** Pointer Sisters (RCA)
 - 10 **NO BRAKES** John Waite (EMI America)
 - 11 **SIGNS OF LIFE** Billy Squier (Capitol)
 - 12 **MADONNA** Madonna (Warner Bros)
 - 13 **EDDIE & THE CRUISERS** Soundtrack (Epic)
 - 14 **GHOSTBUSTERS** Soundtrack (Arista)
 - 15 **STAY HUNGRY** Twisted Sister (Atlantic)
 - 16 **SHE'S SO UNUSUAL** Cyndi Lauper (Epic)
 - 17 **MIDNIGHT MADNESS** Night Ranger (MCA)
 - 18 **VICTORY** Jacksons (Epic)
 - 19 **WARRIOR** Scandal (Columbia)
 - 20 **PHANTOMS** The Fixx (MCA)
 - 21 **1984** Van Halen (Warner Bros)
 - 22 **17** Chicago (Warner Bros)
 - 23 **CONDITION CRITICAL** Quiet Riot (Epic)
 - 24 **REBEL YELL** Billy Idol (Chrysalis)
 - 25 **ELIMINATOR** ZZ Top (Warner Bros)
 - 26 **ICE CREAM CASTLE** The Time (Warner Bros)
 - 27 **BREAKING HEARTS** Elton John (Warner Bros)
 - 28 **LIGHTS OUT** Peter Wolf (EMI America)
 - 29 **CAMOUFLAGE** Rod Stewart (Warner Bros)
 - 30 **BANANARAMA** Bananarama (Polygram)
- Compiled by Billboard Magazine

DISCO/DANCE SINGLES

- 1 **I JUST CALLED TO SAY I LOVE YOU** Stevie Wonder (Motown)
 - 2 **LOST IN MUSIC (REMIX)** Sister Sledge (Cotillion/Atlantic)
 - 3 **GHOSTBUSTERS** Ray Parker Jr (Arista)
 - 4 **THE MEDICINE SONG** Stephanie Mills (Club)
 - 5 **I WISH YOU WOULD** Jocelyn Brown (Fourth & Broadway/Island)
 - 6 **RAIN FOREST** Paul Hardcastle (Bluebird)
 - 7 **DR BEAT** Miami Sound Machine (Epic)
 - 8 **MAGIC TOUCH** Rose Royce (Street Wave)
 - 9 **COME AND GET MY LOVIN'** Barbara Fowler (Mastermix)
 - 10 **LET SLEEPING DOGS LIE** Intrigue (Music Power)
 - 11 **PRIME TIME** Mtume (Epic)
 - 12 **I CAN'T LET YOU GO** Haywoode (CBS)
 - 13 **HOT WATER** Level 42 (Polydor)
 - 14 **WE DON'T WANT TO WORK FOR FREE** Grandmaster Melle Mel & The Furious 5 (Sugarhill)
 - 15 **SMOOTH OPERATOR** Sade (Epic)
 - 16 **ENCORE** Cheryl Lynn (Street Wave)
 - 17 **TOUCH BY TOUCH** Diana Ross (Capitol)
 - 18 **LET HER FEEL IT** Simplicious (Fourth & Broadway/Island)
 - 19 **GOT TO GET YOU HOME** Eugene Wild (Philly World)
 - 20 **YOU GET THE BEST FROM ME** Alicia Myers (MCA)
 - 21 **TOUCH ME** Fonda Rae (Street Wave)
 - 22 **MR SOLITAIRE** Animal Nightlife (Island)
 - 23 **NO FAVOUR** Temper (MCA)
 - 24 **I FEEL FOR YOU** Chaka Khan (Warner Bros)
 - 25 **IF IT HAPPENS AGAIN** UB40 (DEP International)
 - 26 **YOU'RE NEVER TOO YOUNG** Cool Notes (Abstract Dance)
 - 27 **UNITY** Afrika Bambaataa & James Brown (Tommy Boy/Polydor)
 - 28 **ETERNALLY GRATEFUL** Janet Kay (Local)
 - 29 **PURPLE RAIN** Prince (Warner Bros)
 - 30 **PLEASE DON'T GO** Steve Washington (Streetwave)
- Compiled by MRIB

INDEPENDENT SINGLES

- 1 **MASTER & SERVANT** Depeche Mode (Mute)
 - 2 **KANGAROO** This Mortal Coil (4AD)
 - 3 **WILLIAM, IT WAS REALLY NOTHING** Smiths (Rough Trade)
 - 4 **ACCELERATION** Bill Nelson (Cocteau)
 - 5 **BEAUTIFUL MONSTER** Folk Devils (Ganges)
 - 6 **MUSIC TO WATCH GIRLS BY** Higsons (Upright)
 - 7 **ARCANE DELIGHTS** Dead Can Dance (4AD)
 - 8 **THE JUDGE** Inca Babies (Black Lagoon)
 - 9 **DEAD & BURIED** Alien Sex Fiend (Anagram)
 - 10 **WORK IN PROGRESS** Robert Wyatt (Rough Trade)
 - 11 **THANKS FOR THE NIGHT** Damned (Damned)
 - 12 **THE GOLDEN GLOW** Felt (Cherry Red)
 - 13 **DO WHAT YOU DO** GBH (Clay)
 - 14 **SHE SAID DESTROY** Death In June (New Europeans)
 - 15 **CLEAN EP** Psychic TV (Temple)
 - 16 **AGADOO** Black Lace (Flair)
 - 17 **WALK INTO THE SUN** March Violets (Rebirth)
 - 18 **RAPE Zos Kia** (All The Mad Men)
 - 19 **BLUE MONDAY** New Order (Factory)
 - 20 **ACTION FITS** (Trapper)
 - 21 **SPIRITWALKER** Cult (Situation 2)
 - 22 **SCARECROW EP** Wolfgang Press (4AD)
 - 23 **THE ORIGINAL SIN** Senate/DO YOU BELIEVE Theatre Of Hate (Burning Rome)
 - 24 **COTTAGE INDUSTRY** Yeah Yeah Noh (In Tape)
 - 25 **SO SURE** Skeletal Family (Red Rhino)
 - 26 **DIRTY** Hard Corps (Survival)
 - 27 **PEARLY DEWDROPS** Cocteau Twins (4AD)
 - 28 **BIG BLUE WORLD** Paul Haig (Crepesque)
 - 29 **IN THE GHETTO** Nick Cave (Mute)
 - 30 **HUP TWO** Sid Presley Experience (I.D)
- Compiled by MRIB

READERS' CHART

- 1 **CARELESS WHISPER** George Michael (Epic)
- 2 **HUMAN RACING** Nik Kershaw (MCA)
- 3 **GHOSTBUSTERS** Ray Parker Jr (Arista)
- 4 **BIG IN JAPAN** Alphaville (WEA)
- 5 **I'LL FLY FOR YOU** Spandau Ballet (Chrysalis)
- 6 **HOT WATER** Level 42 (Polydor)
- 7 **MOTHER TALK** Tears For Fears (Mercury)
- 8 **HAMMER TO FALL** Queen (EMI)
- 9 **LIKE TO GET TO KNOW YOU WELL** Howard Jones (WEA)
- 10 **APOLLO 9** Adam Ant (CBS)
- 11 **MASTER AND SERVANT** Depeche Mode (Mute)
- 12 **DR BEAT** Miami Sound Machine (Epic)
- 13 **BLUE JEAN** David Bowie (EMI America)
- 14 **WHY?** Bronski Beat (Forbidden Fruit)
- 15 **PURPLE RAIN** Prince (WEA)
- 16 **PRIDE U2** (Island)
- 17 **SMOOTH OPERATOR** Sade (Epic)
- 18 **TWO TRIBES** Frankie Goes To Hollywood (ZTT)
- 19 **I JUST CALLED TO SAY I LOVE YOU** Stevie Wonder (Motown)
- 20 **MADAM BUTTERFLY** Malcolm McLaren (Charisma)

WRITER'S CHART

Chosen this week by Max Bell

- 1 **NEVILLE-IZATION** Neville Bros (Black Top)
- 2 **WHERE THE BEAT MEETS THE STREET** Bobby & The Midnites (Columbia)
- 3 **EMERGENCY THIRD RAIL POWER TRIP** The Rain Parade (Zippo)
- 4 **FROM THE HEART** Johnny Adams (Round)
- 5 **DEBORAH'S THEME** Ennio Morricone (Phonogram)

VIDEO

- 1 **WE WILL ROCK YOU** Queen (Peppermint)
 - 2 **NOW THAT'S WHAT I CALL MUSIC VOL III** Various (Virgin/PMI)
 - 3 **MAKING MICHAEL JACKSON'S THRILLER** Michael Jackson (Vestron)
 - 4 **FAR EAST & FAR OUT** Style Council (Polygram)
 - 5 **NIGHT OF THE HAWKS** Hawkwind (Jettisonz)
 - 6 **SINGLE PICTURES** Nik Kershaw (MCA)
 - 7 **BREAKDANCE: YOU CAN DO IT** Various (K Tel)
 - 8 **LEGEND** Bob Marley & The Wailers (Island)
 - 9 **IN ASIA** Asia (Vestron)
 - 10 **DREAMTIME** Cult (Beggars Banquet)
- Compiled by MRIB

DEEJAY'S CHOICE

Supplied this week by Mick Tucker, DJ at The Swann Lounge, Cardiff.

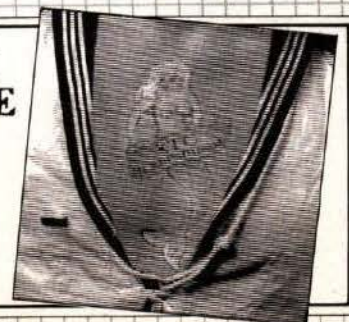
- 1 **HOT WATER** Level 42 (Polydor)
 - 2 **BIG IN JAPAN** Alphaville (WEA)
 - 3 **MASTER AND SERVANT** Depeche Mode (Mute)
 - 4 **SUNSET NOW** Heaven 17 (Virgin)
 - 5 **LIKE TO GET TO KNOW YOU WELL** Howard Jones (WEA)
 - 6 **RAIN FOREST** Paul Hardcastle (Bluebird)
 - 7 **TOUR DE FRANCE** Kraftwerk (EMI)
 - 8 **THE CAR IN EYE** Dangerous Diskow (Mchine)
 - 9 **BLUE MONDAY** New Order (Factory)
 - 10 **HUMAN RACING** Nik Kershaw (MCA)
- DJs interested in having their chart included contact Paul Simper at No. 1.

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U.K. SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	HIGHEST POSITION	
1	1	7	1	I JUST CALLED TO SAY I LOVE YOU Stevie Wonder (Motown)
2	3	4	2	PRIDE U2 (Island)
3	2	6	2	GHOSTBUSTERS Ray Parker Jr (Arista)
4	4	4	4	LOST IN MUSIC Sister Sledge (Atlantic)
5	7	3	5	BLUE JEAN David Bowie (EMI America)
6	12	3	6	WHY? Bronski Beat (Forbidden Fruit)
7	5	10	1	CARELESS WHISPER George Michael (Epic)
8	17	3	8	LOVE KILLS Freddie Mercury (CBS)
9	14	3	9	HAMMER TO FALL Queen (EMI)
10	6	6	4	BIG IN JAPAN Alphaville (WEA)
11	9	3	9	A LETTER TO YOU Shakin Stevens (Epic)
12	19	2	12	PURPLE RAIN Prince (Warner Bros)
13	8	8	6	DR BEAT Miami Sound Machine (Epic)
14	25	3	14	IF IT HAPPENS AGAIN UB40 (Dep Int)
15	24	2	15	APOLLO 9 Adam Ant (CBS)
16	13	13	2	AGADOO Black Lace (Flair)
17	10	6	10	MASTER AND SERVANT Depeche Mode (Mute)
18	11	5	9	MADAM BUTTERFLY Malcolm McLaren (Charisma)
19	32	2	19	EAST OF EDEN Big Country (Mercury)
20	—	1	20	WAR SONG Culture Club (Virgin)
21	23	3	21	HUMAN RACING Nik Kershaw (MCA)
22	20	5	17	HOT WATER Level 42 (Polydor)
23	48	2	23	DRIVE The Cars (Elektra)
24	15	3	15	TESLA GIRLS OMD (Virgin)
25	16	8	5	PASSENGERS Elton John (Rocket)
26	27	3	26	SMOOTH OPERATOR Sade (Epic)
27	—	1	27	NO MORE LONELY NIGHTS Paul McCartney (Parlophone)
28	—	1	28	MYSTERY Dio (Vertigo)
29	28	6	28	TOUR DE FRANCE Kraftwerk (EMI)
30	43	2	30	RAIN FOREST Paul Hardcastle (Bluebird)
31	26	5	15	TALKING IN YOUR SLEEP Bucks Fizz (RCA)
32	42	2	32	MR SOLITAIRE Animal Nightlife (Island)
33	45	2	33	WHAT IS LIFE Black Uhuru (Island)
34	47	5	34	WHAT I LIKE MOST ABOUT YOU Special AKA (Two Tone)
35	21	7	9	I'LL FLY FOR YOU Spandau Ballet (Reformation)
36	33	2	33	I WISH YOU WOULD Jocelyn Brown (Fourth & Broadway)
37	34	3	34	THE MEDICINE SONG Stephanie Mills (Club)
38	18	8	3	KNOW YOU WELL Howard Jones (WEA)
39	35	6	29	MAGIC TOUCH Rose Royce (Streetwave)
40	31	3	30	BETTER BE GOOD TO ME Tina Turner (Capitol)
41	—	1	41	COVER ME Bruce Springsteen (CBS)
42	—	1	42	FLESH FOR FANTASY Billy Idol (Chrysalis)
43	—	1	43	I CAN'T LET YOU GO Haywoode (CBS)
44	22	11	4	SELF CONTROL Laura Branigan (Atlantic)
45	29	6	13	WILLIAM, IT WAS REALLY NOTHING Smiths (Rough Trade)
46	37	4	37	FOREST FIRE Lloyd Cole (Polydor)
47	41	17	1	TWO TRIBES Frankie Goes To Hollywood (ZTT)
48	38	4	20	TORTURE Jacksons (Epic)
49	—	1	49	SKINDEEP Stranglers (Epic)
50	40	2	40	TOGETHER IN ELECTRIC DREAMS Phil Oakey & Giorgio Moroder (Virgin)
THE NEXT 25				
51	—	—	—	LET HER FEEL IT Simplicious (Fourth & Broadway)
52	—	—	—	WE DON'T WORK FOR FREE Grandmaster & Melle Mel (Sugar Hill)
53	—	—	—	ALL I NEED IS EVERYTHING Aztec Camera (WEA)
54	—	—	—	UNITY PART I Afrika Bambaataa & James Brown (Tommy Boy)
55	—	—	—	NATIVE LAND Everything But The Girl (Blanco Y Negro)
56	—	—	—	CATH The Bluebells (London)
57	—	—	—	54-46 Aswad (Island)
58	—	—	—	LAST PLANE Eastwood & Saint (MCA)
59	—	—	—	RELAX Frankie Goes To Hollywood (ZTT)
60	—	—	—	BEAUTIFUL MONSTER Folk Devils (Ganges)
61	—	—	—	KANGEROO This Mortal Coil (4AD)
62	—	—	—	SUNLIGHT BATHED THE GOLDEN GLOW Felt (Cherry Red)
63	—	—	—	MUSIC TO WATCH GIRLS BY Higsons (Upright)
64	—	—	—	SHOUT! SHOUT! SHOUT! Gary Glitter (Arista)
65	—	—	—	ON THE WINGS OF A NIGHTINGALE Everly Brothers (Mercury)
66	—	—	—	YOUR TOUCH Bonnie Pointer (Epic)
67	—	—	—	MISSING YOU John Waite (CBS)
68	—	—	—	ALL YOU PRETTY GIRLS XTC (Virgin)
69	—	—	—	SHOOTING FROM THE HEART Cliff Richard (EMI)
70	—	—	—	RIKKI DON'T LOSE THAT NUMBER Tom Robinson (Castaway)
71	—	—	—	DON'T BLAME IT ON LOVE Shakatak (Polydor)
72	—	—	—	SHOUT TO THE TOP Style Council (Polygram)
73	—	—	—	SCARECROW EP Wolfgang Press (4 AD)
74	—	—	—	ENCORE Cheryl Lynn (Street Wave)
75	—	—	—	THE A TEAM Mike Post (RCA)

Courtesy of New Musical Express

U.K. ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	HIGHEST POSITION	
1	1	3	1	THE WOMAN IN RED Stevie Wonder (Motown)
2	4	5	4	ELIMINATOR ZZ Top (Warner Bros)
3	2	11	1	DIAMOND LIFE Sade (CBS)
4	6	8	1	NOW III Various (EMI/Virgin)
5	2	15	2	PRIVATE DANCER Tina Turner (Capitol)
6	7	12	5	PURPLE RAIN Prince And The Revolution (Warner Bros)
7	5	4	2	POWERSLAVE Iron Maiden (EMI)
8	18	2	8	KNIFE Aztec Camera (WEA)
9	—	1	9	TONIGHT David Bowie (EMI)
10	9	31	2	THE WORKS Queen (EMI)
11	13	48	1	CAN'T SLOW DOWN Lionel Richie (Motown)
12	10	21	1	LEGEND Bob Marley And The Wailers (Island)
13	11	15	2	PARADE Spandau Ballet (Chrysalis)
14	33	2	14	WE ARE FAMILY Sister Sledge (Cotillion)
15	29	2	15	HOPE AND GLORY Tom Robinson (Castaway)
16	16	93	1	THRILLER Michael Jackson (Epic)
17	12	30	1	HUMAN'S LIB Howard Jones (WEA)
18	—	1	18	SOME GREAT REWARD Depeche Mode (Mute)
19	—	1	19	ANIMALIZE Kiss (Vertigo)
20	—	1	20	HOW MEN ARE Heaven 17 (Virgin)
21	25	15	2	BORN IN THE USA Bruce Springsteen (CBS)
22	RE	1	22	UNDER A BLOOD RED SKY U2 (Island)
23	14	7	14	SELF CONTROL Laura Branigan (Atlantic)
24	15	14	2	BREAKING HEARTS Elton John (Rocket)
25	30	2	25	GHOSTBUSTERS - SOUNDTRACK Various (Arista)
26	20	22	7	BREAK OUT Pointer Sisters (Planet)
27	31	2	27	HUMAN RACING Nik Kershaw (MCA)
28	—	1	28	VERTICAL SMILES Blackfoot (Atco)
29	17	4	17	UNDER WRAPS Jethro Tull (Chrysalis)
30	27	49	4	AN INNOCENT MAN Billy Joel (CBS)
31	22	5	14	DREAMTIME The Cult (Beggars Banquet)
32	8	4	8	NO REMORSE Motorhead (Bronze)
33	19	6	17	1100 BEL AIR PLACE Julio Iglesias (CBS)
34	26	3	26	CRE-OLE Kid Creole And The Coconuts (Island)
35	31	6	9	PHIL FEARON AND GALAXY Phil Fearon and Galaxy (Ensign)
36	25	4	23	GREATEST HITS Queen (EMI)
37	—	1	37	STREETSONDS ELECTRO V Various (Streetsounds)
38	RE	1	38	EDEN Everything But The Girl (Blanco Y Negro)
39	39	12	1	VICTORY Jacksons (Epic)
40	40	14	16	SHE'S SO UNUSUAL Cyndi Lauper (Portrait)
41	—	1	41	ALL BY MYSELF Various (K-Tel)
42	RE	1	42	STORY OF A YOUNG HEART A Flock Of Seagulls (Jive)
43	RE	1	42	WAR U2 (Island)
44	18	14	18	INTO THE GAP Thompson Twins (Arista)
45	24	6	16	JUST THE WAY YOU LIKE IT SOS Band (Tabu/ Epic)
46	28	6	13	DOWN ON THE STREET Shakatak (Polydor)
47	34	9	24	NOW II Various (EMI-Virgin)
48	35	7	35	L.A. IS MY LADY Frank Sinatra (Qwest)
49	32	2	32	THE SMITHS The Smiths (Rough Trade)
50	50	4	35	1999 Prince (Warner Bros)
THE NEXT 25				
51	—	—	—	CATS WITHOUT CLAWS Donna Summer (WEA)
52	—	—	—	STREETSONDS VOL X Various Artists (Streetsounds)
53	—	—	—	ALCHEMY Dire Straits (Vertigo)
54	—	—	—	THE CROSSING Big Country (Mercury)
55	—	—	—	BURNING OIL Skeletal Family (Red Rhino)
56	—	—	—	THE LAST IN LINE Dio (Vertigo)
57	—	—	—	CAMOUFFAGE Rod Stewart (Warner Bros)
58	—	—	—	AMERICAN HEARTBEAT Various Artists (Epic)
59	—	—	—	SISTERS The Bluebells (London)
60	—	—	—	BREAKDANCE - SOUNDTRACK Various (Polydor)
61	—	—	—	BREAKDANCE - YOU CAN DO IT Various (K-Tel)
62	—	—	—	CAFE BLEU Style Council (Polydor)
63	—	—	—	THE WARNING Queensryche (EMI)
64	—	—	—	LABOUR OF LOVE UB40 (Dep Int)
65	—	—	—	NO PARLEZ Paul Young (CBS)
66	—	—	—	SLIP ON IT Black Flag (SST)
67	—	—	—	REVOLUTION Theatre Of Hate (Burning Rome)
68	—	—	—	IN THE STUDIO The Special AKA (2-Tone)
69	—	—	—	OCEAN RAIN Echo & The Bunnymen (Korova)
70	—	—	—	WHOSE SIDE ARE YOU ON? Matt Bianco (WEA)
71	—	—	—	SONG AND DANCE Sarah Brightman (RCA)
72	—	—	—	WASTED Wasted (Music For Nations)
73	—	—	—	BAT OUT OF HELL Meatloaf (Epic)
74	—	—	—	A SPECIAL PART OF ME Johnny Mathis (CBS)
75	—	—	—	BRILLIANT TREES David Sylvian (Virgin)

Courtesy of New Musical Express

NO.1

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