

JUNE 9,
1984

EVERY THURSDAY

40p

NO1

**FRANKIE
BANANARAMA
PAUL YOUNG
IMAGINATION
BRONSKI BEAT
BREAK MACHINE
MARC ALMOND**
ALL IN COLOUR



FREE
SPANDAU BALLET
GIANT COLOUR POSTER INSIDE



SADE
**MY STRANGE
STORY**

He woke to the sound of the birds in the morning
Felt charged with a new lease of life
Time to break out of his present surroundings
A mother, a child and a wife
He'd not said goodbye to his last thread of childhood
It lay just beyond his front gate
So he packed just a few things
and packed in his job
And he prayed he'd not left it too late

Chorus:
He turned and he said
Well we always have time
Time on our side
And there's time for this boy to turn back
(repeat chorus)

Joy held his heart as he took to the road
Cast all his sorrows to the breeze
Knew in his heart was the right thing to do
For he had to search out his belief
Spring came and fall went, the year ran away
Love, hate and heartache ran too
Felt himself drift into memories of home
and loneliness he lived on through

Repeat chorus

And he'd learnt about life
But he'd lost out on love
He was no longer only a boy
There were lines on his face
From the sun and the wind
(But no lines there from laughter or joy)

Shoes full of holes but with fire in his soul
He walked down the dirt beaten track
Mother was gone
But his wife and child were living on
and they cried
It's the boy who came back

Goodbye through the evening
Goodbye through the night
Goodbye through the dreams
Through the sleep
Goodbye to our yesterdays
Hello tomorrows
It seems we were destined to meet

Repeat chorus to fade

Words and music Marc Almond
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On Some Bizzare



MARC ALMOND

THE BOY WHO CAME BACK

No.1

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Read the story of a small town Scottish boy who came to London, went to discos, formed a group . . . and slept in an oven.



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What makes a girl leave the warmth of Nigeria and come to freezing old England? And how does she make a living? Sade tells her tale.



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A No.1 video from Britain's No.1 group (anyone say fantastic?)



32 DENIECE WILLIAMS

We trapped her in a restaurant and turned her every which way but footloose till she'd answered our questions.

48 PAUL YOUNG

Been wondering what Paul's been up to these past few months? Working his heart out you imagine, writing millions of groovy new tunes, you reckon . . . Well we caught him sitting on the bench. Said you wouldn't be disappointed.

Sade cover photo by Iain McKell
Bananarama centrespread and Paul Young back page pinup by LFI.



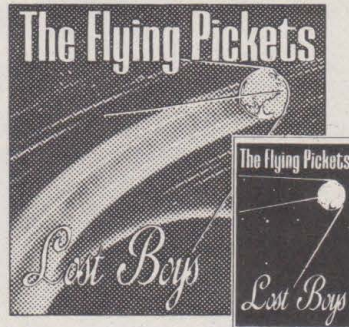
1. New Release
Bruce Springsteen
Born in The USA **£4.49**



2. Bob Marley
Legend **£4.99**



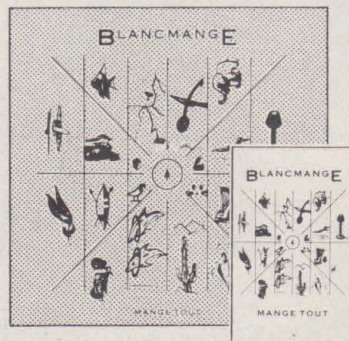
5. Hungry For Hits
Various Artists **£5.99**



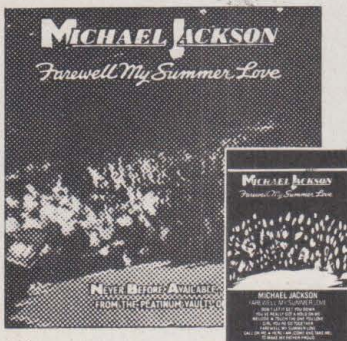
6. Flying Pickets
Lost Boys **£4.49**



9. Eurythmics
Touch Dance **£2.99**



11. Blancmange
Mange Tout **£4.49**



16. Michael Jackson
Farewell My
Summer Love **£4.99**



26. Kajagoogoo
Islands **£4.49**

THE HIT LIST



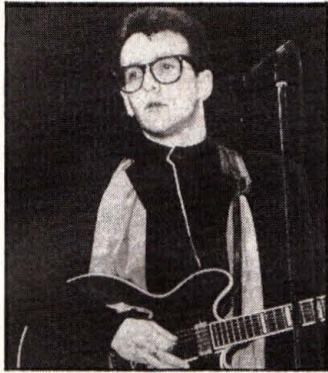
WHS Price

- ▶ 1. Bruce Springsteen Born In The USA £4.49
- 2. Bob Marley Legend £4.99
- 3. Queen The Works £4.99
- 4. Now That's What I Call Music Vol II Various Artists £5.99
- 5. Hungry For Hits Various Artists £5.99
- 6. Flying Pickets Lost Boys £4.49
- 7. Then Came Rock 'N' Roll Various Artists £5.99
- 8. Lionel Richie Can't Slow Down £4.99
- 9. Eurythmics Touch Dance £2.99
- 10. Footloose Soundtrack £4.99
- 11. Blancmange Mange Tout £4.49
- 12. Human League Hysteria £4.49
- ▶ 13. Siouxsie & The Banshees Hyena £4.49
- 14. Michael Jackson Thriller £4.99
- 15. Billy Joel An Innocent Man £4.99
- 16. Michael Jackson Farewell My Summer Love £4.99
- 17. Howard Jones Human's Lib £4.79
- 18. Don't Stop Dancing Various Artists £5.99
- ▶ 19. Twisted Sister Stay Hungry £4.49
- 20. Style Council Cafe Bleu £4.79
- 21. Eddy Grant Going For Broke £4.79
- 22. Chris De Burgh Man On The Line £4.79
- 23. Ultravox Lament £4.79
- 24. Thompson Twins Into The Gap £4.99
- 25. Duran Duran Seven & The Ragged Tiger £4.49
- 26. Kajagoogoo Islands £4.49
- 27. Clannad Legend £4.99
- 28. Dire Straits Alchemy £6.49
- 29. Echo & The Bunnymen Ocean Rain £4.49
- ▶ 30. Everything But The Girl Eden £4.49
- 31. Sky Masterpieces £5.99
- 32. O.M.D. Junk Culture £4.49
- 33. The Smiths The Smiths £4.49
- 34. Oasis Oasis £4.99
- 35. Roger Waters Pro's & Cons Of Hitch-hiking £4.79
- ▶ 36. Eric Clapton Backtrackin' £5.99
- 37. Against All Odds Soundtrack £4.99
- ▶ 38. Break Machine Break Machine £4.49
- ▶ 39. Tom Waits Asylum Years £4.99
- ▶ 40. Nick Lowe Nick Lowe & His Cowboy Outfit £4.49
- ▶ New Releases

WHSMITH



Prices correct at time of going to press. Subject to availability where you see this sign.



ELVIS CASTS OFF

Elvis Costello throws off his Imposter mask to release a new single under his own name.

'I Wanna Be Loved' is out on June 8 from Elvis's forthcoming LP 'Goodbye Cruel World' - and it's the only track that Elvis didn't write.

He's also lined up a major British tour for October when he takes The Attractions to London Hammersmith Palais October 1, Brighton Top Rank 3, Oxford Apollo 4, Crawley Leisure Centre 6, Portsmouth Guildhall 7, London Palais 8, Cardiff University 10, St. Austell Coliseum 11, Bournemouth Pavillion 13, Bristol Studio 14, London Palais 15, Leicester De Montfort Hall 17, Loughborough University 18, Liverpool Royal Court 19, Manchester Apollo 21, London Palais 22, Leeds University 23, Newcastle City Hall 25, Edinburgh Playhouse 26, Lancaster University 27, London Palais 29, Nottingham Rock City, 30, Norwich U.E.A. 31, and London Dominion November 2/3.

Tickets are on sale at the venues from June 18.



► Zeke Manyika from Orange Juice goes solo for a while with the release of his single 'Heaven Help Us (Try)' on June 15.

Zeke has roped in Camelle Hinds (Central Line's Bassist), the Aswad horn section, and Sylvia and the Sapphires, but wants you to know that he hasn't left Orange Juice.



REST CURE FOR ROBERT

Working with The Cure, Siouxsie & The Banshees and The Glove has finally taken its toll on Robert Smith's health.

Robert is apparently suffering from "nervous strain and exhaustion" and has been ordered to rest by his doctor.

Because of this it's unlikely that Robert will work again with the Banshees, and a replacement guitarist - John Curruthers from Clock DVA - will tour with the

band when they go on the road this summer.

Robert has worked with the Banshees for two years - he stepped in to replace John McKay in 1979, and again in 1982 when he took over from John McGeoch.

In the meantime, the Banshees' eighth LP 'Hyena' is released this week with a completely new version of their current single 'Dazzle'.

ALL NIGHT TUBE

Paul Young, Frankie Goes To Hollywood, Sade and Echo And The Bunnymen will all be appearing live for the second *Midsummer Night's Tube* on June 29.

They'll be playing in the studio, while last year's headliners Culture Club are exclusively filmed on their first ever trip to Japan.

The *Tube* spectacular will run for five hours, from 8pm 'till 1am, and

other highlights include an interview with Bryan Ferry, footage of The Police live in America, a look at the Jamaican music scene, plus Howard Jones, Alison Moyet (Alf), B.B. King, Cramps and Spitting Image.

There'll also be live phone-in competitions, and lots of famous guests in the audience, possibly including Neil Kinnock. Bet Tracey Ullman will tune in. . .



ALF'S BACK

Alison Moyet releases her first solo single since she split from Yazoo.

The self-penned 'Love Resurrection' was produced by hit-makers Jolley & Swain and it's out on June 11.

The 12" contains an extended version of the A side.

A tour and an album follow later this year.

► Dead or Alive release an extended re-recorded 12" mix of their single 'What I Want' this week.

► Tom Robinson, who you saw cavorting with Imagination in *No. 1* recently, releases his latest single 'Back In The Old Country' this week.

Tom also appears on a compilation LP 'Let The Children Play' from which the proceeds are to be donated to peace camps.

► Depeche Mode have added another couple of dates to their lengthy autumn tour. They now play Birmingham Odeon October 13 and London's Hammersmith Odeon on November 3. Tickets are on sale from June 6.

► A special limited edition of five of David Bowie's classic albums are now available in picture-disc. 'Diamond Dogs', 'Hunky Dory', 'Pin Ups', 'Aladdin Sane' and 'The Rise And Fall Of Ziggy Stardust And The Spiders From Mars' are in the shops now at £5.49.

► Hazel O'Connor releases her second single on June 8 entitled 'Just Good Friends' from her forthcoming LP 'Smile'.

► The release of U2's *Under A Blood Red Sky* video has been delayed until June 30.

► Industrial metal bangers Test Dept play Sheffield Leadmill on June 14 in support of the striking miners.

On Saturday June 23 they play London's Cannon Street Mainline Station. The event is called *Program for Progress*.

CYNDI LAUPER



MONEY CHANGES EVERYTHING

HER NEW SINGLE
ON 7" & 3 TRACK 12"

Portrait

TOURS

Jazzy new signings to Virgin Records **Working Week** play a few dates to promote their single 'Venceremos — We Will Win'.

See them at London Brixton Academy June 17, Bracknell Jazz Festival July 6, London Shaw Theatre 28 and London Purcell Rooms 29.

African jazz specialist **Fela Kuti** is over for a rare visit this month. As well as playing at the Glastonbury Festival on June 24, Fela together with Egypt 80 appear at Birmingham Hummingbird July 1, Hammersmith Palais 3 and London Royal Festival Hall 4.

The Group whose new single is 'American' are playing some dates this month. See them at Bath Moles Club June 11 and London's Marquee 15.

Brass Construction are to play an extra date at Nottingham's Rock City on June 22.

Their new LP 'Renegades' is out on June 11.

Having returned from touring America with Thomas Dolby, **The Opposition** release a new single 'Promises' and play a few dates.

See them at London The Venue June 6, and London The Dominion 21/22 with Thomas Dolby.

Veteran US band **Chicago** release a new single this week entitled 'Stay The Night'.

The film soundtrack album from the highly successful *Breakdance* is out this week and a single 'Breakin' . . . There's No Stopping Us' by **Ollie and Jerry** is released on June 15.

Jermaine Stewart releases his second single on June 11. This time it's 'Get Over It'.

Illustrated Man have their second single out on June 11 entitled 'Just Enough'.

The Lotus Eaters have a new single out at the end of this month. 'Out On Your Own' is from their debut LP, 'No Sense Of Sin'.

Little Steven And The Disciples Of Soul release a new single, 'Out Of The Darkness' from a forthcoming LP 'Voice Of America'.

Liverpool singer **Robin Clarke** releases his debut single entitled 'Blue Train'.

Dave Stewart and **Barbara Gaskin** have signed to Stiff Records and release a new single to celebrate. 'I'm In A Different World' is out on June 4.

RECORDS

AIRBORNE OSBOURNE



Jeffrey Osborne follows up his big hit 'Stay With Me Tonight' with 'On The Wings Of Love'. The 12" contains the US club mix of 'Plane Love'.

The Passion Puppets release their debut LP 'Beyond The Pale' on June 11. Initial quantities will be available for £2.99.

Los Angeles band **X** have a new 12" single on June 15, an old Troggs hit 'Wild Thing'.

US funk band **Fatback** release a new LP on June 15 entitled 'Phoenix'.

The team behind TV's *Spitting Image* release a single this month. The A side features the President and it's called 'Da Do Run Ron'. The B-side features a spoof on Prince Andrew 'Just A Prince Who Can't Say No'.

Pete Wylie from Wah plays his first solo gig for over a year on June 10, at Liverpool's Walton Hall Park. Other bands include **The High Five**, **The Farm**, **The Faction** and **Billy Mayell**. The gig starts at 1 pm and all proceeds go to the miners.

Sector 27 release a new single on June 15 entitled 'Excalibur'. As well as supporting Elton John on his current tour the band headline some dates of their own at Romford Bunny's Venue June 8, North Staffs Polytechnic 22, London Wood Green The Attic 28 and London Rock Garden July 6.

Acts now confirmed for Castle Donnington are **AC/DC**, **Van Halen**, **Gary Moore** and **Y&T**. The event takes place on August 18 and tickets are £11 in advance, or £12 on the day.

WHAM'S ROYALTIES

In the May 19 issue of *No. 1* Andrew Ridgeley claimed that Wham received 1½ per cent royalties during their former deal with the Innervation record label. *No. 1* has since found that their royalties were 8 per cent of UK sales and 6 per cent for the rest of the world. We apologise to Innervation for the error.

HEART OF THE BEAT

Currently surging up the charts with their debut single 'Smalltown Boy', South London-based trio Bronski Beat only formed last July and didn't really expect to get very far.

"We were just mucking about at first," recalls synth wizard Larry Steinbachek. "Just trying to have a fun time at gigs.

"Then we were asked to play a festival last September. We weren't sure, then Jimmy rang me at 4am to say we must do it. People just seemed to like us."

Jimmy is vocalist extraordinaire Jimmy Sommerville.

An angelic-looking 23-year-old, he comes from Glasgow and before Bronski Beat, had a variety of jobs including a stint as an apprentice baker. This ended with him being sacked when found sleeping off hectic disco nights in the ovens.

His voice is unique. Sweet and soulful, it's a perfect complement to Bronski Beat's infectious hi-energy dance music.

The group's name comes from a small boy in the film *The Tin Drum* who refuses to grow up and when aggravated bangs his beloved tin drum and lets loose ear-piercing screams. Jimmy's voice isn't breaking glass yet ('soon' he promises), but surprisingly he is untrained.

"One day I came out of the bathroom and began singing along to a record," he says, "and that was that."

'Smalltown Boy' relates the familiar plight of growing up lonely in a small town, with an added complication — being gay.

For Jimmy it's semi-autobiographical.

"Growing up in Glasgow was hell," he says. "I moved to London and straightaway fell in love with it."

All three of the Bronskis are gay, but don't expect over-the-top leather gear or ambiguous lyrics.

"People shouldn't have preconceptions that because we're gay we're outrageous," says Larry. "We're not."

And as if to prove a point, third member Steve Forrest sticks his head round the door.

"Anyone want a cup of tea?"

Adrian Jones



SMALLTOWN BOY BRONSKI BEAT

YOU LEAVE IN THE MORNING
WITH EVERYTHING YOU OWN
IN A LITTLE BLACK CASE
ALONE ON A PLATFORM
THE WIND AND THE RAIN
ON A SAD AND LONELY FACE

MOTHER WILL NEVER UNDERSTAND
WHY YOU HAD TO LEAVE
BUT THE ANSWERS YOU SEEK
WILL NEVER BE FOUND AT HOME
THE LOVE THAT YOU NEED
WILL NEVER BE FOUND AT HOME

RUN AWAY TURN AWAY
RUN AWAY TURN AWAY
RUN AWAY (REPEAT)

PUSHED AROUND AND KICKED AROUND
ALWAYS A LONELY BOY

YOU WERE THE ONE
THAT THEY'D TALK ABOUT AROUND TOWN
AS THEY PUT YOU DOWN
AND AS HARD AS THEY WOULD TRY
THEY'D TRY TO MAKE YOU CRY
BUT YOU'D NEVER CRY TO THEM
JUST TO YOUR SOUL
NO YOU'D NEVER CRY TO THEM
JUST TO YOUR SOUL

REPEAT CHORUS TWICE

CRY BOY CRY

REPEAT FIRST VERSE

RUN AWAY TURN AWAY
RUN AWAY TURN AWAY
RUN AWAY (REPEAT TO FADE)

Words and music Somerville/Steinbachek/Bronski
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On Forbidden Fruit Records

Sade shivers, pulls her coat closer and complains of the weather.

"You're all the same you darkies," says her boyfriend. "Can't take the cold."

Sade pretends to ignore him but can't help smiling. She cracks as many jokes about his lilywhite skin as he does about her coffee coloured complexion.

Sade is lucky. Although half caste, she has never really suffered from racist comments and attitudes — apart from at secondary school, which by all accounts she handled admirably.

"It was always boys, never ever girls," she says. "It didn't last long though, because I used to pick on whatever *their* weak point was. Like if they had spots I'd call them spotty, or if they had greasy hair I'd call them something else, and they'd never do it again for fear of being embarrassed in front of other people.

"I wasn't exactly aggressive," she grins. "I just made sure I looked after myself, y'know?"

THE RUNAWAYS

Sade was born in Africa. Her English mother met her Nigerian father whilst he was at college in England. Soon after they were married they moved to Nigeria. Her father taught in a university, where Sade was born.

She has a brother two years older than herself. When he was six and Sade four their parents split up and their mother fled the country.

"Nigeria is so male dominated," explains Sade. "Children are always owned by their father. It would have been very difficult for my mother to get custody of us, practically impossible.

"We came away with nothing but a suitcase, basically, and arrived in England in the coldest winter in the history of this country — '63 I think. It was absolutely freezing when we got here, and we'd never seen snow before.

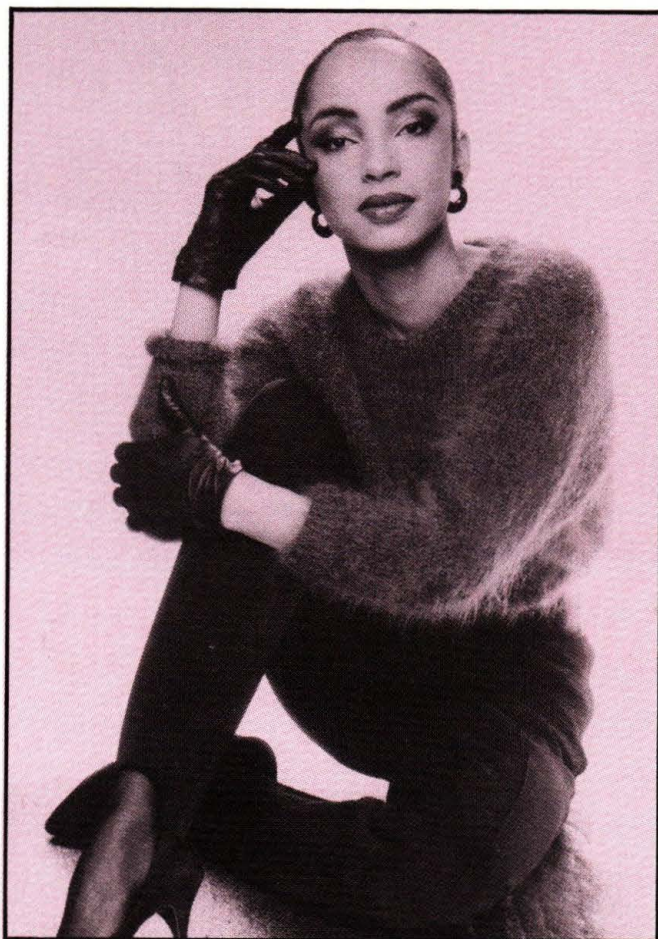
"I remember arriving at my grandmother's (near Colchester, Essex) — they had a green door and green woodwork around the house, and the house was painted white, and there was snow everywhere. Everything was green and white.

"The change was so extreme — you can imagine, from the tropics to the tundra, it seemed."

POODLE TOWN

Sade's mother resumed her training as a nurse, while Sade's

LIVING in BLACK and WHITE



Sade is a singer with a chequered past. Brought up partly in Nigeria and partly in Clacton, she had two fathers and about eight grandmothers, and she's got half-brothers and sisters in Switzerland, America and Africa. Or so she thinks.

By rights, Sade should be a crazy mixed-up kid. Deanne Pearson checks it out. Pictures by Iain McKell.

grandmother looked after the children and saw them through primary school.

One of Sade's most vivid memories is of her father coming to visit when she was about 11 years old.

"He'd been teaching in America, and he brought me Bermuda shorts and a stripey T-shirt, and cut my hair really short. When I went back to school they were all saying, 'There's a new black boy at school' — and it was me! It was so funny."

Sade's mother remarried, and Sade's secondary school years were spent in a village called Holland-On-Sea near Clacton.

"It wasn't a particularly pleasant place to live. Fifty per cent of the population is over 65, and the other fifty per cent are poodles.

"But wherever you grow up you have fun. You find your own enjoyment in friends and just growing up."

Life was also made more interesting, Sade relates with glee, by having a mad stepfather.

"He was totally potty. He was a butcher and he suffered from gout," she adds, as if this explains everything.

FAMILY OF NATIONS

At the age of 17 Sade left home and moved to London to study fashion. On completion of her three-year course she set up designing and making clothes, mainly for friends, supplementing her income with lucrative modelling jobs.

Around this time Sade saw her father again. He sent her an air ticket to visit him in Nigeria.

"It was incredible meeting him again," she recounts, "although he's a bit weird. He's very highly strung, a very clever bloke, but he only sleeps about three hours a day and he hardly eats.

"He kept trying to explain why things hadn't worked out between him and my mum. I suppose he had guilt feelings.

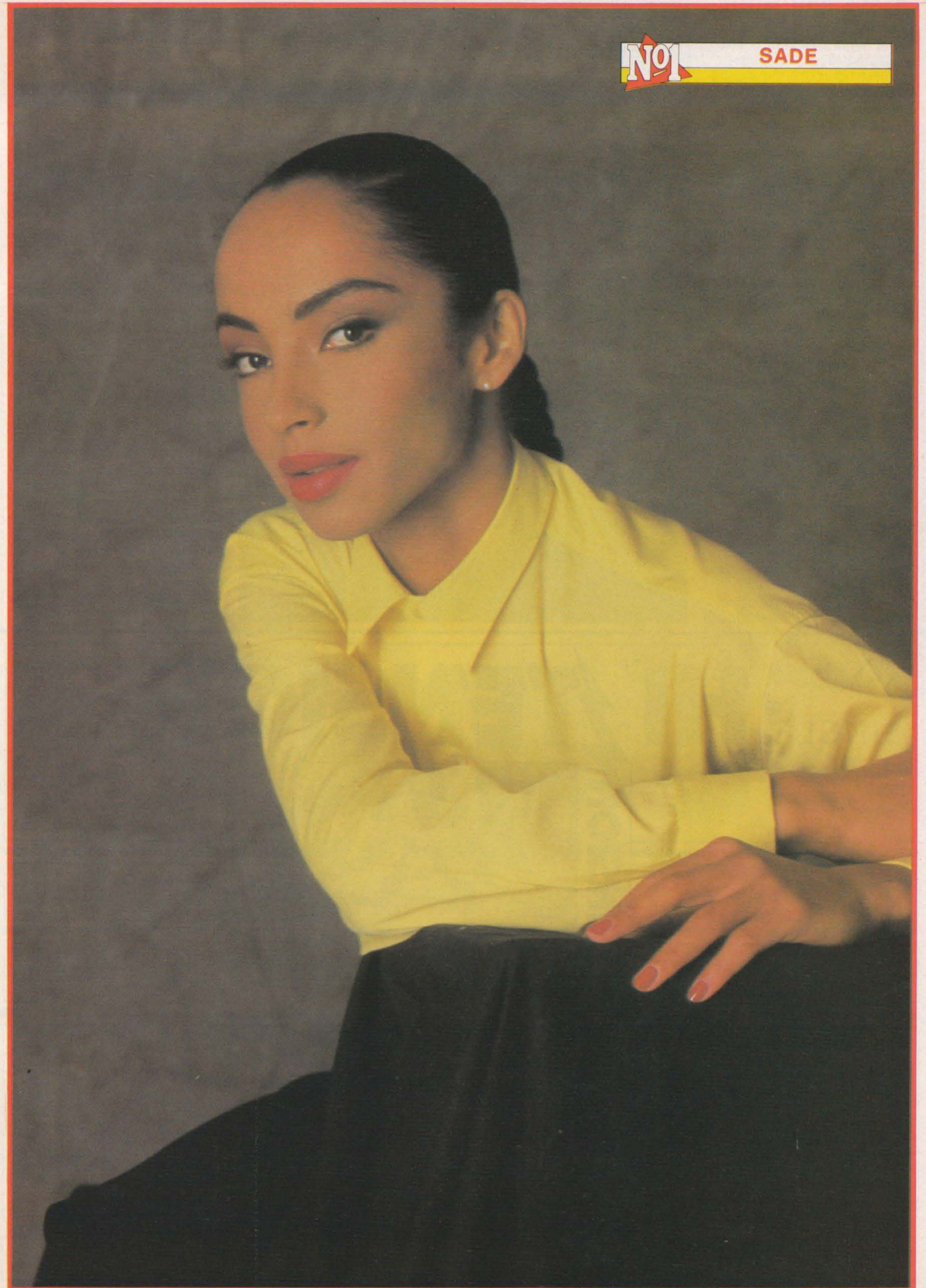
"But he didn't have to explain anything. I understand perfectly that two people can get married and then find they don't get on, that they've made a mistake.

"For him it was a big thing though, and the fact that my mother had left him and taken the children with her was hard for him as a Nigerian to accept, for reasons of pride and tradition.

"He's since been married to this Swiss woman, so I've got two half-caste half-sisters that I've never seen, in Switzerland. I think I've got an American half-brother somewhere too.

Nº1

SADE



BLACK AND WHITE

"My grandfather died the year before I went to Nigeria, but we went to see my grandmother, who lives right out in the country. It was incredible going to the village. Everybody was singing and dancing and praying for my future and my luck.

"The top part of my grandfather's house is closed off, as a sort of shrine to him with everything left as it was — I mean not dirty socks on the floor — but his bedspread and things like that.

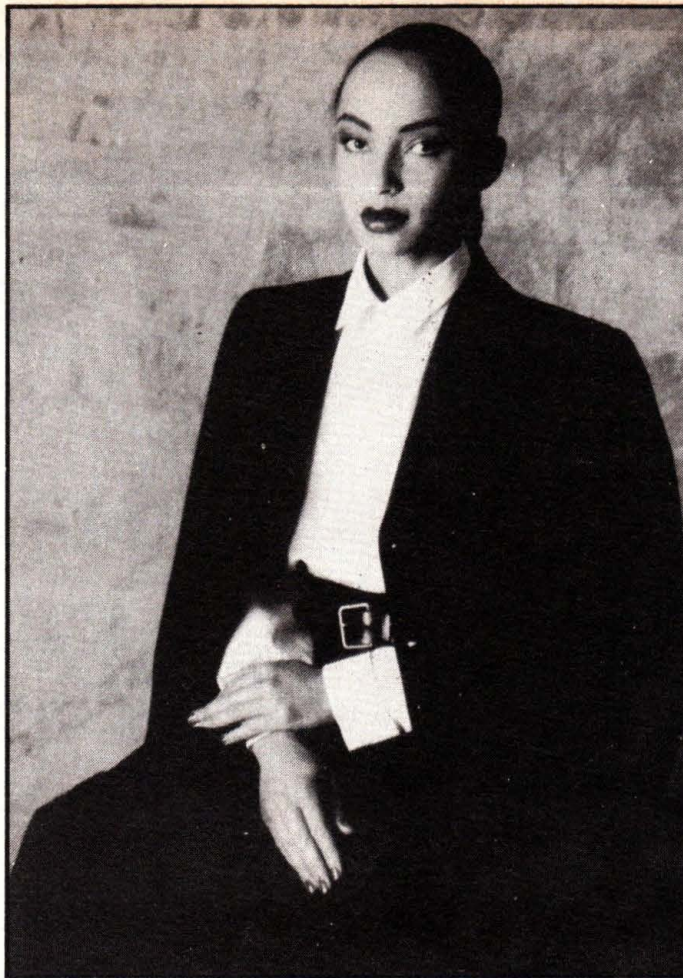
"He had another five wives, who live in sort of kennels at the back of the house. They are my half-grandmothers.

"But there's something tough and proud about Nigerian women. They're definitely not the underdogs, even though it is a patriarchal society.

"In the country the women are the ones who do a lot of the work. They're the ones who carry logs on their heads, and help build houses.

"It's a country of extremes. The government's very corrupt and there's a lot of tribal conflict. People either hobble around with no money or drive around in Mercs. It's very black and white, there's not much grey.

"I will go back there, but I'm not sure if I want to keep in touch



with my father.

"Sometimes it's better to be far away from something and disconnect yourself from it, then you don't really care any more. But as soon as you start to see someone, you start caring. And perhaps that's harder."

SADE'S PRIDE

The way things are going for Sade at the moment, she is better off here in the land of slightly more equal opportunity. Her band Sade have just released their second single 'When Am I Going To Make A Living' and completed their debut album.

The single was written during leaner times, when Sade sang with the funk band Pride.

"I was walking home in the rain one day, after rehearsals, just thinking when are we going to make a living?"

Now Sade gets to ride around in taxis, and the sun seems to shine a little more often (well, it is that time of year), although Sade still isn't exactly rolling in cash.

"But I don't think that's a bad thing," says Sade. It means you still keep the objectives you originally had in mind. I don't particularly like the idea of having loads and loads of money.

"No, it definitely doesn't excite me."

HOT SINGLE • HI TENSION • RAT RACE



Following the success of "Hi-Tension", "British Hustle" and "Autumn Love", Hi-Tension are back with a sensational new single - RAT RACE. Watch it go!

12" RAT RACE B/W A) IN THE DARK B) RAT RACE (Radio Edit) MKHAN 13
7" RAT RACE B/W IN THE DARK KHAN 13

BARBRA MASON • DON'T I EVER CROSS YOUR MIND SOMETIME

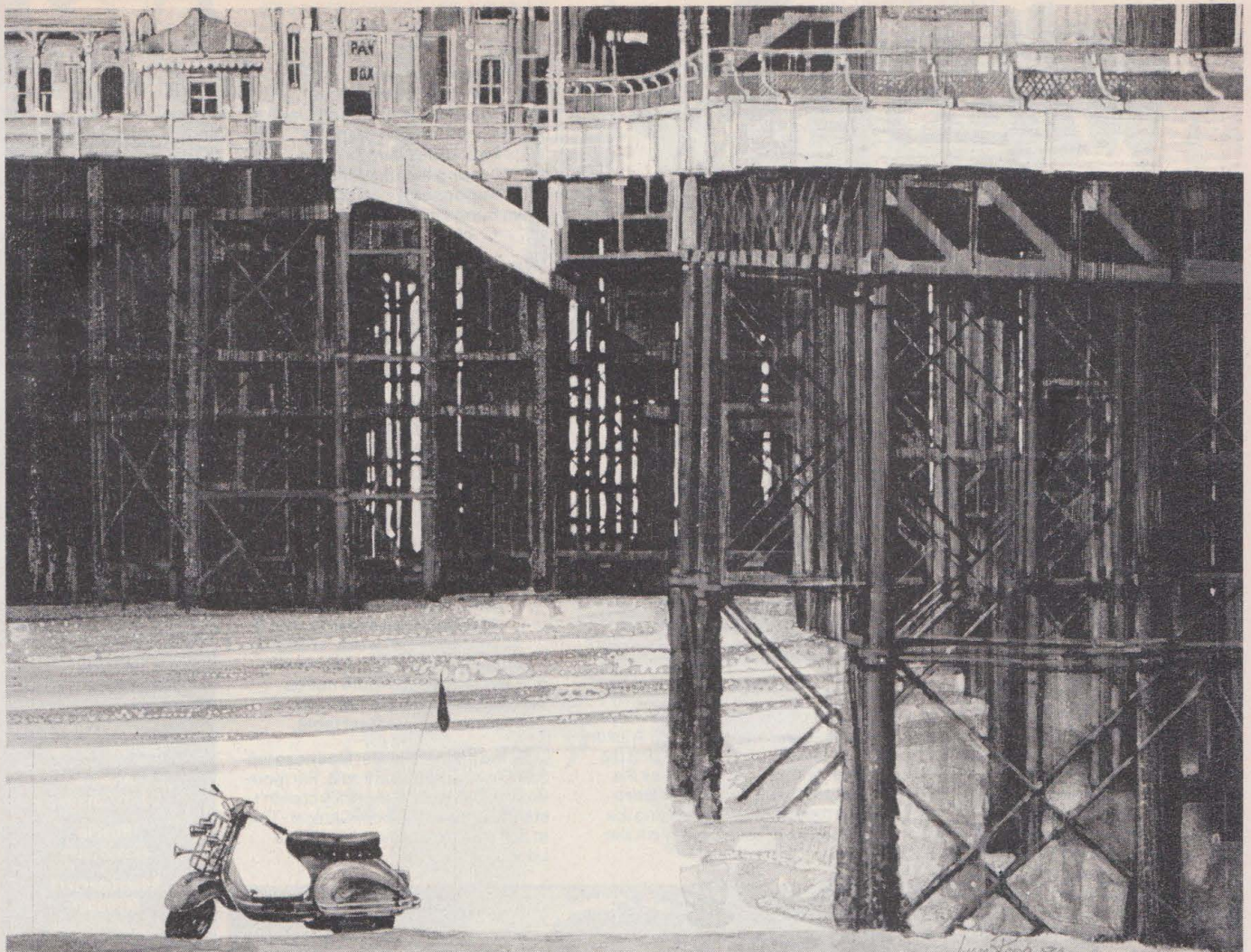
Controversial it may have been, but "Another Man" cracked the UK Charts. Barbra Mason's destined to do it again with her latest release - DON'T I EVER CROSS YOUR MIND SOMETIME. Watch her go!

12" DON'T I EVER CROSS YOUR MIND SOMETIME B/W A) DON'T I EVER CROSS YOUR MIND (Instrumental)

B) DON'T I EVER CROSS YOUR MIND SOMETIME (Radio Version) MKHAN 15

7" DON'T I EVER CROSS YOUR MIND SOMETIME (Radio Version) B/W DON'T I EVER CROSS YOUR MIND (Instrumental) KHAN 15





Whoever heard of the Japanese invading Brighton?



Vespa

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WHISPERS

● THE No.1 GOSSIP COLUMN ●

Imagine **Siouxsie's** surprise on returning from her hols in Bali to find that **Robert Smith** had quit **The Banshees** two weeks before the tour. Neither **Sioux** nor **Severin** are relishing the prospect of breaking in new lad John Carruthers, ex **Clock DVA**, at such short notice.

The Cure themselves finished their Euro dates by playing an impromptu backstage gig around a piano after an equipment truck disappeared in Holland. **Smiffy** excelled on dustbin lid and spoons. . .

Most heart warming story of the week concerns Spandau's Tony Hadley. Seems young Tony was being driven around in his limo t'other day when he suddenly espied one of life's down and outs lying in the street. "Stop the car!" cried Tone and bounded to the man's rescue.

Was he alright, did he want a lift, could he take him home? Much to the limo driver's relief the tramp declined the Spandau man's offers but Tony refused to budge till the fella had lumbered out of sight. Sounds like *Terms Of Endearment* all over again.

Much mirth at Polydor when **Orange Juice's Zeke** was discovered trapped in the same cupboard as **Paul Weller**. The pair were looking for the exit. Weller disentangled himself from the brooms and disappeared to Italy to buy some clothes. He's only just got back from France where *Whispers* chanced upon him and **Mick Talbot** dressed in Safari suits. Yeuch. . .

Classy lovers rock crooner Gregory Isaacs fell asleep after the second question while being interviewed by trendy magazine *The Face*. He recovered sufficiently to go shopping for silk suits in a white roller.

Spare a thought for **Nick Heyward's** latest love, a three month old brown labrador named **Ben**. Nick was showing him off to some record company types the other day when he accidentally knocked a box of **Sky** records onto the poor mutt's noggin. . .

Commiserations also to **Siobhan Banana** whose flat was burgled last week. The thieves who made off with video gear and records had better watch out though - **Al Pacino** has been hired to track them down. . .

Quincy Jones assures us that there is no way **Michael Jackson** will take the part of **Peter Pan**. He's far too busy. . .

Frankie's Paul and **Holly** were invited to attend the Royal Premier for *Indiana Jones* along with **Chas** and **Di** but had to turn it down cos of work commitments. Now we'll never know

who would have made the best Queen.

And those Frankie boys went to the French Alps skiing (oh yeah?) recently. They cut a merry dash spinning off down the slopes in their **Katherine Hammett** trews and leathers. Unfortunately there was no snow, so **Nasher**, **Ped** etc had to settle for being permanently piste. . .

Typecasting or what? **Andy McCluskey** and **Paul Humphreys** play scarecrows in the vid for their new 'Talking Loud And Clear' single. . .

Still on the small screen, **Gary Glitter's** video for 'Dance Me Up', shot in Chiselhurst Caves, features ballet dancers and **Gazza's** son **Paul**. . .

Meanwhile **Elvis Costello** is in Australia filming "the most expensive video ever" for his latest 45 'You're Not The Only Flame'. It cost over £100,000 - even more than **David Bowie** coughed up for 'Let's Dance'. . .

Billy Mackenzie, another money bags, reckons he's just said goodbye to eleven grand. A house? A car? A luxury cruise? Nope, just a few suits and the odd pair of socks. Which makes the eighty quid that **Weather Girl Izora** blew at the bingo while attending the **New Brighton Rock** back seem like peanuts. . .



Whispers presents Tony Hadley as James Stewart in Spandau's new interpretation of the old Hitchcock thriller Rear Window, created especially for their 'Only When You Leave' video. In the original film poor Jimmy Stewart got both his legs broken for being a peeping tom. Hope that doesn't happen to our Tone.

Why do **Adam Ant's** road crew call him **Harvey Wallbanger**? We do know, but don't think you or **Jamie Lee Curtis** should be told. As for a story concerning **Shakin' Stevens**, a female chauffeuse, the post boys at CBS and the closed circuit security TV. . . well the mind boggles. . .

Limahl went out in the Piccadilly Radio Car last week knocking on doors in Manchester's Chorlton, much to the locals' surprise. Later that week the small but perfectly formed crooner spoke of that split again. "I'm almost grateful to **Kajagoogoo** for sacking me. When I see the direction they've followed I'm glad I'm out of it. Their heavy Christian attitude and playing

down the glam teeny bop image and make up is silly. They're making a big mistake". Another bowl of Whiskas Limahl? . . .

Will the Government slap an official D Notice (for contravention of the Official Secrets Act) on **Frankie's 'Two Tribes'** single? The song includes the supposedly classified warnings to families in event of a nuclear war.

Mild mannered **Howard Jones'** 'What Is Love' is featured in the forthcoming flick *Supergirl*. It breezes across the screen during the witches' party and when a killer bulldozer goes on the rampage. Eat your krypton on Howie. . .

Culture Club are looking for three replacements for **Helen Terry** who leaves the band after their Japanese tour. Helen will go to America "to seek my fortune". . .

Sade and band were, involved in a heated argument with TV am's weather girl Wincy Willis when they camped in her dressing room before an appearance last week. Wincy was not amused and some of her language would not be allowed to sully the early morning breakfast table.

Some people say that **Madness** left Stiff cos of an imminent split. Far more likely explanation is that they couldn't stand the travelling from Camden Town to Stiff's new offices in boring West London. . .

No.1

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SIUXSIE and THE BANSHEES

NEW ALBUM
ALSO AVAILABLE ON
CHROME CASSETTE &
COMPACT DISC



Hyæna

STUFF AND NONSENSE



● NICK'S HOT TIP

Australian band INXS, who played London's Astoria a few weeks ago, may not have scored a hit over here yet but already they are being touted as 'the guys most likely to...'
by Duran's Nick Rhodes!

"They're one of the best bands we've seen around the world and that was why we had them support us in Australia," says Nick.

There's no tying these Aussies down, sport!

No.1 Readers' Charts

Voice your choice — send your votes to Readers' Chart, No. 1, Room 2614, King's Reach Tower, Stamford Street, London SE1 9LS.

There's a £5 record token for the reader's chart pulled out Of The Hat on page 42.

ISSUE 58

My favourite records right now are

- | | |
|---------|---------|
| 1 | 3 |
| 2 | 4 |
| 3 | 5 |

Name:

Address:

Age:



Back to Black: Colin Vearncombe (left) and Dave Dickie.

● BLACK MAGIC

Black may sound a bit of a grim name, but this Liverpool band are anything but dark and gloomy.

Their current single 'Hey Presto' is a bright, uplifting pop song which should help them carve out their own identity in a world seemingly overwhelmed with Liverpoolian outfits.

Black have been around in one form or another for quite a while.

Constant factor is singer Colin Vearncombe, who's currently joined by Dave Dickie, Jimmy Sangster and Gary Dwyer (ex-

Teardrop Explodes).

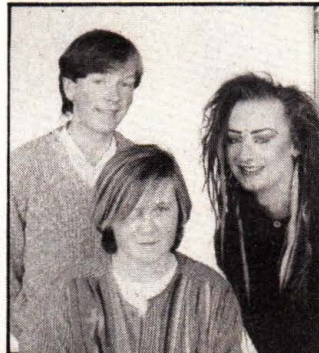
They've just finished supporting Orange Juice on their current tour, which took them round the country.

"We couldn't get gigs on our own for love nor money," bemoans Colin.

The single's taken a while to be released too. It was first recorded last September, but the band weren't happy with it, and "we wanted to make sure it was absolutely right before it came out".

But it's all white now!

● JOIN THE CLUB!



George with two special No.1 readers — Jacki Butcher and Colin Campbell. They behaved themselves brilliantly too.

One book that's guaranteed to be a best seller is the new 'Culture Club Profile Pack' that's going on sale in HMV shops for £4.99.

It looks deceptively like an album sleeve and contains a bright (non-playable) picture disc of the boardgame they used in their 'It's A Miracle' video, plus four giant posters and 36 glossy pages of pics, interviews and stories of their success. All beautifully artworked and excellent value.

Only snag is that up until June 29 it's only available to members of the Barclays Bank Super Savers Club.

So you'd better open up an account quick, or save your pennies until June 30!

Culture Club have also released a special live video — *A Kiss Across The Ocean*. But Boy George doesn't like it!

"It's because I don't particularly like looking at myself," he explains.

"The most relevant bit is at the beginning where there's all the kids dressed up, that's like a piece of culture. I'd rather watch that a hundred times than the rest of the video!

"But it is really live. I'd got a sore throat and that's what I've got on the video!"

No.1 was glad to hear that there are some bits George can watch without cringing.

"The highlight for me was when the kids invaded the stage," he enthuses.

"They were so sweet. And they behaved themselves brilliantly!"

Must have been No.1 readers...

● SQUEEZE RAP!



Pillar to post, Difford and Tilbrook.

Good news for Squeeze fans. Founder members Chris Difford and Glenn Tilbrook are about to surface again with a new single called 'Love's Crashing Waves' and an album, as yet untitled, to follow.

In the year or so since Squeeze split up Chris and Glenn have not been idle. For a while they turned their talents to writing a stage musical called 'Labelled with Love'.

Then one day a song from that musical called 'The Amazon' caught the ear of Sugarhill Records and the pair were flown to New York to produce the track for the next Grandmaster Flash album.

"At the time I felt that some of the best music was coming out of the States," recalls Glenn.

"Sugarhill is a very interesting, if somewhat haphazard, sort of organisation to work for. It's certainly different from anything we've ever encountered!

"To me it's like a contemporary Motown – a place where there's an incredible amount of talent floating around. Unfortunately not all of that talent is appreciated."

As soon as they'd finished recording their new album, the lads showed their appreciation by flying in one of the Sugarhill engineers, Eric Thorngren, to re-mix it.

But the finished result isn't a rapping record.

"Originally I wanted to do the whole album in America using the Sugarhill mob as a backing band," Chris explains.

"But our record company, A&M, wouldn't take the idea very seriously.

"Basically, Eric impressed us so much when we were in New York, that we were keen to work with him. It was a bit of a gamble though, because nobody here had ever heard of him."

It's a gamble that should pay off in the charts.



GEORGE MICHAEL (WHAM)

YEAS

- 1. AVOCADOS.** My latest food fetish.
- 2. THE MUD CLUB.** Still the best club, but it's getting too busy there of late.
- 3. BEING BROWN.** Costly to keep a fake tan, but definitely addictive.
- 4. No. 1 MAGAZINE.** What a crawler! No really, it's my favourite magazine — not a sniff of pretension anywhere.
- 5. No.1 SINGLES.** Please, please, can we have one, just one, if there's a God in heaven, etc.
- 6. WHITE WINE.** Witness me on a Friday night and see the proof yourself.
- 7. HOME.** Travelling hasn't broadened my horizons, I just learned how much I hated hotels.
- 8. COMPACT DISC PLAYERS.** True perfection, you can hear all the little mistakes too.
- 9. JAMIE LEE CURTIS.** Nothing laudable I'm afraid, just *lust!*
- 10. A GOOD MESSAGE.** A recent revelation, it reaches the other parts . . .

AND YEUKS

- 1. VERMOUTH.** Bad memories.
- 2. SOCIAL EDUCATORS.** We all know a few!
- 3. PATRIOTS**
- 4. EUROPOP.** '99 Red Balloons' my arse!
- 5. COFFEE.** I'm sorry, I know it's more classy than a cuppa, but . . .

● LOVE IS KING

Some groups base their image around their lead singer's haircut, or an obscure movie that one of them saw when he was ten.

But Coventry based King have got a slightly different angle on all that. Their boots are doing the talking for them.

The footwear in question are the brightly coloured Doc Martens that all the group wear, each customising them to his own satisfaction. Lead singer Paul King told *No. 1* all about it.

"Doc Martens have got a very aggressive image over the

years," he says.

"People have always associated them with skinheads and aggro and dismissed them. But they are a really great boot!

"That's why we decided that we were going to try and soften the image by turning them into art!"

King's campaign to Save The Boot largely depends on the success of their new single, 'Love And Pride' but in the meantime, if you see a Doc Marten boot strolling along the street, try smiling at it.

It won't bite!

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TWO TRIBES

THE AIR ATTACK WARNING SOUNDS LIKE...
THIS IS THE SOUND...

WHEN YOU HEAR THE AIR ATTACK WARNING YOU AND
YOUR FAMILY MUST TAKE COVER

WHEN TWO GREAT WARRIOR TRIBES GO TO WAR
LET'S GO

WHEN TWO TRIBES GO TO WAR
A POINT IS ALL THAT YOU CAN SCORE
SCORE NO MORE SCORE NO MORE
WHEN TWO TRIBES GO TO WAR
A POINT IS ALL THAT YOU CAN SCORE
WORKING FOR THE BLACK GAS

COWBOY NO.1
A BORN AGAIN POOR MAN'S SON, POOR MAN'S SON
ON THE AIR AMERICAN
I MODELLED SHIRTS BY VAN HUSEN
WORKING FOR THE BLACK GAS

WHEN TWO TRIBES GO TO WAR
A POINT IS ALL THAT YOU CAN SCORE
SCORE NO MORE SCORE NO MORE
WHEN TWO TRIBES GO TO WAR
A POINT IS ALL THAT YOU CAN SCORE
WORKING FOR THE BLACK GAS

FRANKIE GOES TO HOLLYWOOD

SWITCH OFF YOUR SHIELD
SWITCH OFF AND FEEL
WORKING ON LOVING YEAH
GIVE ME BACK THE GOOD TIMES
SHIP IT OUT

ENJOY... I FEEL I'M REAL
WORKING FOR THE BLACK GAS

TELL THE WORLD THAT YOU'RE WINNING
LOVE AND LIFE YEAH
LISTEN TO THE VOICE SING FOLLOW ME
LISTEN TO THE VOICE SING FOLLOW ME OH

WHEN TWO TRIBES GO TO WAR
A POINT IS ALL THAT YOU CAN SCORE
WHEN TWO TRIBES GO TO WAR
A POINT IS ALL THAT YOU CAN SCORE
WE GOT TWO TRIBES
WE GOT THE SPUNK
WE GOT THE SPUNK YEAH
SOCK IT TO ME BISCUITS

ARE WE LIVING IN A LAND
WHERE SEX AND HORROR ARE THE NEW GODS YEAH
WHEN TWO TRIBES GO TO WAR
A POINT IS ALL THAT YOU CAN SCORE

Words and music: Gill/Johnson/O'Toole
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ON ZTT Records



NO1 FRANKIE GOES TO HOLLYWOOD

Imagination's idea of casual wear is a glittering gladiator's uniform with a sequined jock-strap. Lee, Ashley and Errol model a few of the outfits that have made them the glitter kings of the '80s. Interviews by Max Bell

When *No. 1* decided to feature Imagination's various guises and disguises through the ages, we knew we'd struck on a subject close to the hearts of Lee, Ashley and Errol.

Since 'Body Talk' burst on to the charts in 1981, the Imagination look has changed as constantly as their music.

Sometimes sophisticated, occasionally tacky, but always fun, the group have pioneered a different approach to entertainment and showbiz.

Quite simply, Imagination love dressing up.

They arrived at Mike Prior's studio with suitcases overflowing and went through over thirty quick changes, stopping only for a quick sew or a good-humoured bitch.

Amidst cries of "Where's my jock strap" and "I'll never get into that", Imagination revealed themselves through the ages — from 'Body Talk' and 'Just An Illusion' up to their present look for 'State Of Love'.

They'll be unveiling the latest image before the Prince and Princess of Wales on Friday at the Royal Albert Hall, where they co-star with Paul Young.

From nappies to see-through suits — what will they do for an encore?

"Use your imagination," says Lee John.

Now, is there an iron in the house?

1. **LEE:** "This dates back to 'Body Talk' and our first *Top Of The Pops*. I got it from Anne Kruschev and altered it slightly.

"The black nappy is a souave worn with a jock strap underneath. It caused a sensation — when I span around it accentuated the buttocks.

"Inspiration for this is the Greek or Roman slave, quite sensual and very comfortable.

"It doesn't restrict the important parts — I do hate to be confined. I got into trouble though on telly for clambering

over the piano and stroking it.

"The other guys had the waistcoats too, but they wore tights — to accentuate their morsels."

2. **ASHLEY:** "Now this conjures up a Spanish matador gone Hollywood glam puss. The leg and arm warmers together with the sequins virginise it all. It was worn between 'All Night Loving' and 'Music And Lights'.

"You should have been shot for designing this, Lee!"

Lee: "You should have been shot for wearing it, dear."

3. **ERROL:** "This is me Man From Atlantis look, just these plastic shorts, good for somersaults, a pair of gold boots and the chest.

"Oh yes, and the celestial garter to throw to the women. You've never seen a garter stretch so far!

"This outfit is perfect for me because I can drum hard, move easy and get all sweaty without being uncomfortable."

4. **LEE:** "This was from *Rack To Ruin*, and fitted in with 'Music And Lights'. The effect was to dazzle.

"I still wanted to show a bit of leg but also to emphasise the skin. All our costumes are about total involvement, they all reflect our different complexions, hair styles and make-up. Lots of thought goes into them.

"With this it's a bit *My Fair Lady*, cos I was into crazy hats. Notice the ruff here worn as a hat. Improvise, darling!

"The mirrors were so that we'd come out in darkness, the white lights would come up and the audience would be blinded."

5. **ERROL:** "This split a dozen times and was quite expensive because of the millions of sequins. It took three days to make.

"This has been right across the world and seen hundreds of shows.

"Usually we wear each costume a couple of times and it has to be cleaned, but

sometimes we've been in rural France where there are no theatrical dry cleaners so you have to put up with it.

"These costumes have walked off by themselves at times, and boy do they itch!"

6. **LEE:** "This is from a Christmas show for 'Just An Illusion'. It's the end of the glitter experience, I took it to a logical extreme.

"I did a strip during 'So Good So Right' which started with me coming onstage with the closed cloak then opening it up. The inspiration is the magician or the golden soldier — a bit of Broadway.

"The glitter makes one feel rich, but I was sick of sequins by then."

7. **ASHLEY:** "Here I am as the Thief of Baghdad or Ali Baba. The costume is for 'Flashback', in which I play Sheik Your Body.

"The trousers never lasted a gig without splitting up the backside. This was expensive because the baubles on the front ruined a £600 bass guitar."

8. **ERROL:** "From 'New Dimension' this combines a touch of Saxon and a *soupcou* of caveman.

"We've gone through every period in history. This has a lot of balls because it hints at Conan the Barbarian.

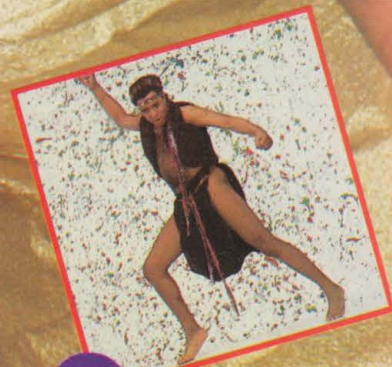
"It was also bloody cold!"

9. **LEE:** "The opposite to 'Body Talk'. This is for 'In And Out Of Love'. Note the white souave.

"The inspiration was falling into water or being inside Nero's kitchen peeling a grape. It's my going-to-bed look, although it depends on who else is there."

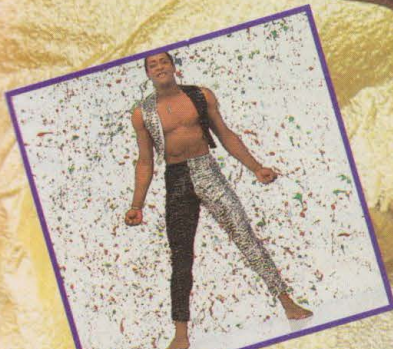
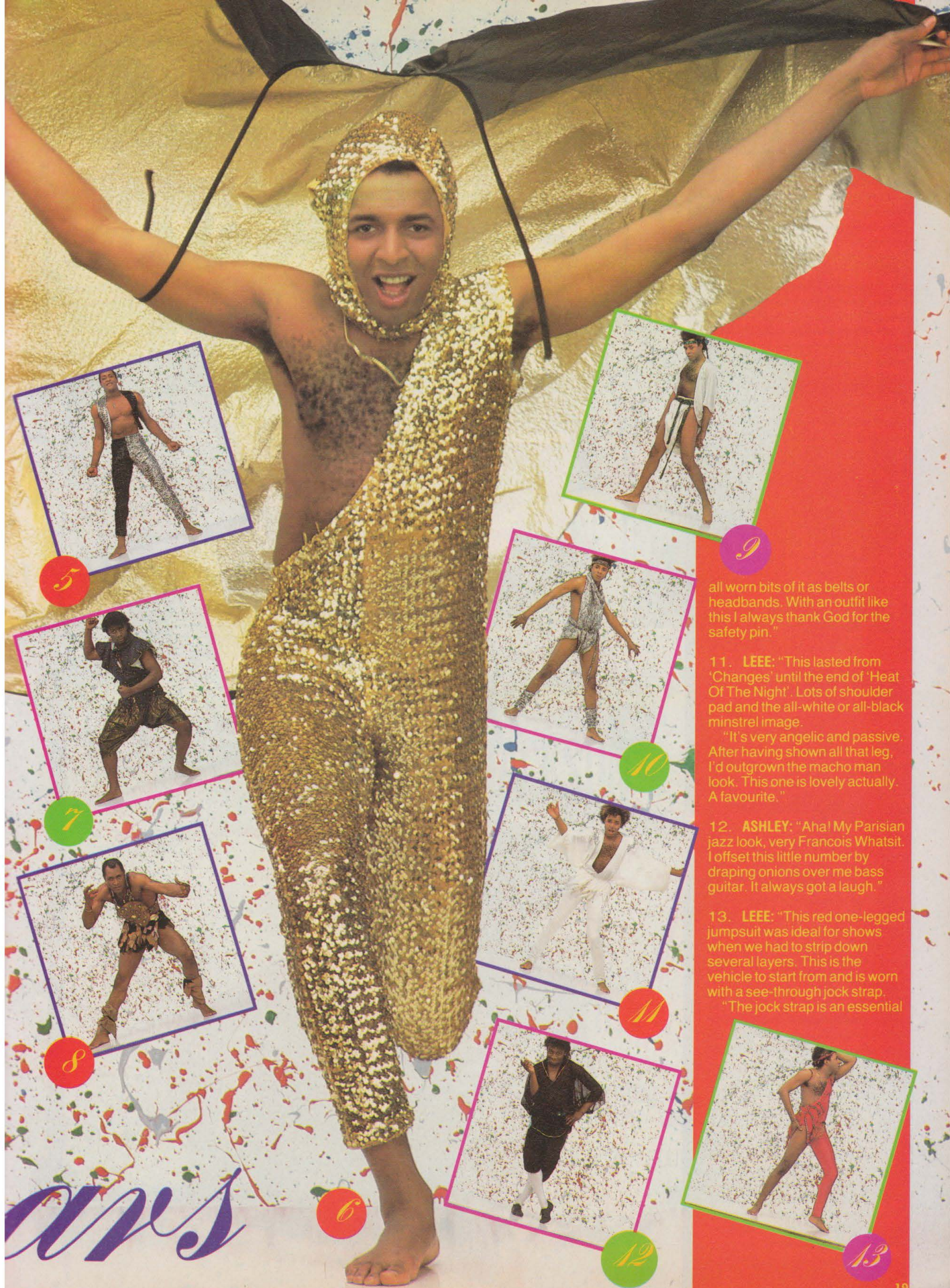
10. **LEE:** "Some of our outfits cost about £2,000, but I found this backstage at a TV show in Brittany and wore it for 'So Good So Right'. It's the nappy gone crazy.

"The material is a piece of silver cloth wrapped around to create a sensual effect. We've

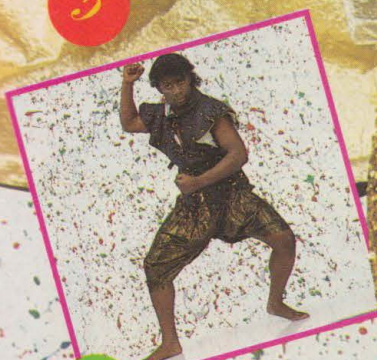


Golden

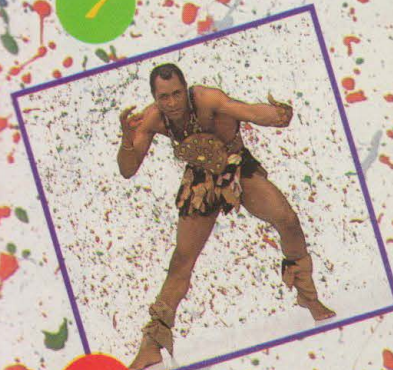
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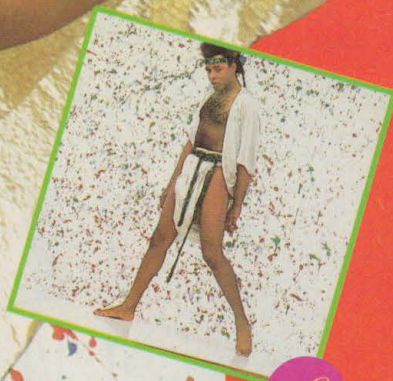
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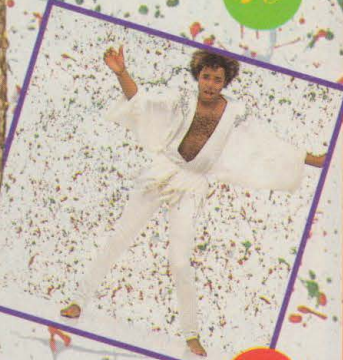
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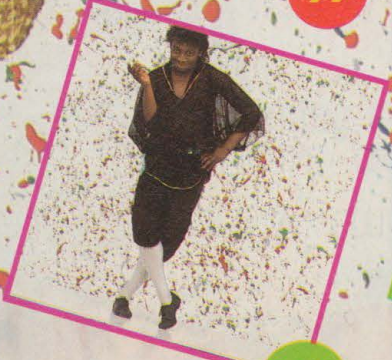
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10



11



12



13

all worn bits of it as belts or headbands. With an outfit like this I always thank God for the safety pin."

11. **LEE:** "This lasted from 'Changes' until the end of 'Heat Of The Night'. Lots of shoulder pad and the all-white or all-black minstrel image.

"It's very angelic and passive. After having shown all that leg, I'd outgrown the macho man look. This one is lovely actually. A favourite."

12. **ASHLEY:** "Aha! My Parisian jazz look, very Francois Whatsit. I offset this little number by draping onions over me bass guitar. It always got a laugh."

13. **LEE:** "This red one-legged jumpsuit was ideal for shows when we had to strip down several layers. This is the vehicle to start from and is worn with a see-through jock strap.

"The jock strap is an essential

miss

garment which we've taken through so many stages we decided to incorporate it in its own right."

14. **ASHLEY:** "A touch of S&M here, a bit of heavy metal, whips and things. The Italians hated this because they thought we'd gone overboard. We just called it a rock look."

"I'm the Roman Gladiator throwing the Christians to the lions. Bad taste."

15. **ASHLEY:** "This dates back to 'Music And Lights' and it wasn't a great success. The legs with the bits open and all the things to do up teach you that simplicity is best. It also holds sweat badly."

16. **ERROL:** "This is pure Genghis Khan. Very popular in Israel where the fans liked to rip it off. A strong costume, but the fur is a bit hot."

17. **ERROL:** "My favourite. Simple and very horny, but don't put that in!"

18. **LEEE:** "A bit Boy Friday or Robinson Crusoe the castaway. I adapted this from a pirate image just after I'd finished doing *Dr Who*."

19. **LEEE:** "I look like a Christmas tree gone mad here. Either that or a Ziegfeld Folly."

20. **LEEE:** "These are the new costumes for the Prince of Wales Show."

"They're made of a mixed plastic and cotton fabric so they're flexible and easy to move in. They are hot but they feel sexy."

"The look is modern video or laser age — an Oriental feel based on Chinese suits. They'd be good for night-time wear for girls."

"We've been from tack to refined to elegant. We might wear Ebony suits or striking black and white with fluorescent extras and just a touch of glitter and sequins. We also have Temptations style mohairs and some Teddy Boy variations."

"At the end of the day, comfort is the most important thing — you must be able to kick and dance without feeling restricted."

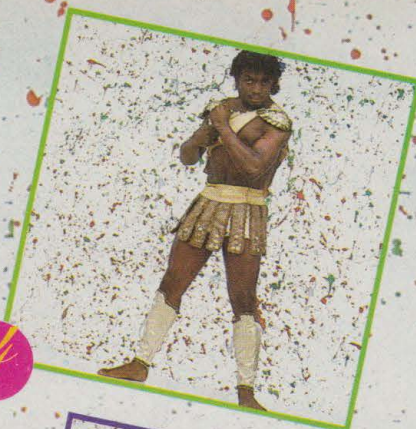
"Looking back, I'm not embarrassed by any of the costumes. They all bring back a mood or a certain song."

"They do make me feel nostalgic. I've got over fifty costumes now and I forgot a few like the Green Hornet."

"Some don't exist any more. Fans have ripped them from our bodies for mementoes."

"When they do that you know the outfit looks good!"

14



15



16



17



18



19



20

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CGL will be retailing their Game And Match Pinball at £23.95 but we've got 20 to give away.

If you'd like one, just answer this simple question: which two top rock artists have had hits with 'Pinball Wizard'?

Answers on a postcard to PINBALL, No. 1, Room 2614, King's Reach Tower, Stamford Street, London SE1 9LS.

WIN

FLYING PICKETS
'LOST BOYS'
ALBUMS

FLYING HIGH!

The Flying Pickets' recent chart success certainly hasn't helped improve their sense of direction. They've gone and called their debut LP 'Lost Boys'.

We promised that 20 of these LPs would find their way to our readers, so if you'd like one send a postcard to PICK IT, No. 1, Room 2614, King's Reach Tower, Stamford Street, London SE1 9LS.



Dance Mix Dance Hits

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• REFORMATION •

spandau ballet

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I LOVE ALL DAY

NICK HEYWARD

EVERYBODY'S GOT THE SAME PROBLEM IN THEIR LIVES
GOT A LOVER AND A FRIEND FOR THE SOUND ADVICE
DON'T LOOK AT ME I'M A SUCKER FOR A FANTASY
I COULD'VE WAITED BUT I CAN'T TRUST MY MEMORY

NEVER NEVER GONNA GIVE YOU UP
THE SMILE ON YOUR FACE FROM THE OPEN BOOK
NEVER NEVER GONNA GIVE YOU UP
IT'S THE SMILE ON YOUR FACE FROM THAT HOPING LOOK

I WANNA HEAR YOU SAY
YOU REALLY TAKE MY BREATH AWAY
YOU GIVE ME LA LA LA LA LA LA LA LA LA LOVE ALL DAY
I WANT TO HEAR MY LOVE'S REPLY BY THE SUMMERTIME

EVERYBODY TAKES THE SAME FOR THEIR HOLIDAY
A RADIO OR CASSETTE FOR YOU ALL TO PLAY
DON'T LOOK AT ME I'M A SUCKER FOR A SUNNY DAY
I COULDN'T WAIT FOR THE SAME PROBLEM ANYWAY

NEVER NEVER GONNA GIVE YOU UP
IT'S THE SMILE ON YOUR FACE FROM THE OPEN LOOK
NEVER NEVER GONNA GIVE YOU UP
IT'S THE SMILE ON YOUR FACE I TELL YOU LOVE IN THAT BOOK

I WANNA HEAR YOU SAY
YOU REALLY TAKE MY BREATH AWAY
YOU GIVE ME LA LA LA LA LA LA LA LA LA LOVE ALL DAY
I WANT TO HEAR MY LOVE'S REPLY BY THE SUMMERTIME

BY THE SUMMERTIME
BLOW THE WINDS THROUGH A HOT SUMMER'S NIGHT
BY THE SUMMERTIME
BLOW THE WINDS THROUGH A HOT SUMMER'S NIGHT
BUT EVERYBODY'S GOT TO TELLING YOU HOW
LONG WE CAN GO, LONG WE CAN GO
WASTING PRECIOUS TIME

I WANNA HEAR YOU SAY
YOU REALLY TAKE MY BREATH AWAY
YOU GIVE ME LA LA LA LA LA LA LA LA LA LOVE ALL DAY
(REPEAT TO FADE)

Words and music Nick Heyward
Reproduced by kind permission Bryan Morrison Ltd
On Arista Records



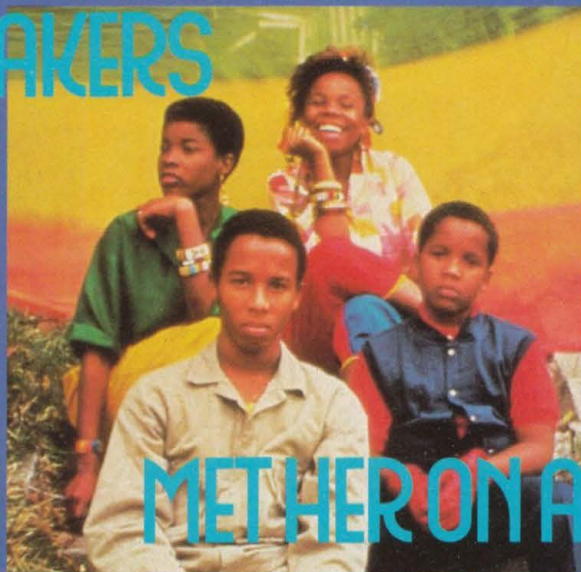
MELODY MAKERS

CHORUS
I MET HER ON A RAINY DAY
IN A HOUSE NOT SO FAR AWAY
I MET HER ON A RAINY DAY
IN A HOUSE NOT SO FAR AWAY

SHE WAS BEAUTIFUL, AND SHE WAS WONDERFUL
SHE WAS EVERYTHING A MAN WANT I SAY
SHE WAS BEAUTIFUL, AND SHE WAS WONDERFUL
SHE WAS EVERYTHING A MAN WANT I SAY

BUT NOW SHE IS GONE HEY
SHE LEFT ME STANDING THERE
SHE LEFT FOR ANOTHER MAN
SHE LEFT ME FOR A HOOLIGAN YEAH

REPEAT CHORUS



SHE SAY, SHE SAY, SHE JUST A PLAYING A GAME
BUT WHEN IT COMES TO LOVE, SAID I'M A SERIOUS MAN

REPEAT CHORUS

I MET HER ON A RAINY DAY
I MET HER ON A RAINY DAY

YOU SEE I'M A VERY SERIOUS YOUTH
SO DON'T YOU COME WITH YOUR TRICKS AND TRADE
I'M A VERY SERIOUS YOUTH YOU SEE
SO DON'T YOU EVER TRY TO TRICK ME YEAH

I MET HER ON A RAINY, ON A RAINY,
I MET HER ON A RAINY DAY
I MET HER ON A RAINY, ON A RAINY
I MET HER ON A RAINY DAY

REPEAT CHORUS TO FADE

I MET HER ON A RAINY DAY

Words and music David 'Ziggy' Marley. Reproduced by kind permission EMI Publishing Ltd/Ziggy's Music. On EMI America.



N°1 BANANARAMA

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MAJOR SCHILLING

With his cosmic image, you might imagine Peter Schilling to be something of a sci-fi buff. But in fact, his real love is football!

"I love to watch and play," he enthuses, "although once I had an accident and couldn't walk for three weeks."

Off the sports field, Peter admits to being intrigued by all things technical — "Everything that puts us ahead, from a new computer to a new way to transplant something."

Right now, Peter's busy transplanting the success of his hit 'Major Tom (Coming Home)' from Germany to the UK. The single actually charted in Germany two years ago — but Peter denies drawing any influence from other German groups.

"There are three or four established artists in Germany at the moment, and we all know each other very well. But I listen more to English artists such as The Kinks and The Beatles."

And David Bowie, surely? Naturally, we assumed 'Major Tom (Coming Home)' was based on Bowie's classic 'Space Oddity' — "Ground control to Major Tom" and all that . . . isn't it?

"No," replies Peter patiently. He's obviously had to field this one a thousand times before — but he insists his record is based on a character he saw "in a film".

Peter Schilling escapes from accusations of rip-off by hiding himself away in the tiny old 1857 house he lives in in Stuttgart, the city of his birth. He describes it as his "refuge from the many crazy people in the music business".

Major Tom, over and out . . .
Debbi Voller



MAJOR TOM (COMING HOME)

Standing there alone
The ship is waiting
All systems are go
"Are you sure?"

Control is not convinced
But the computer
Has the evidence
No need to abort
The countdown starts

Watching in a trance
The crew is certain
Nothing left to chance
All is working

Trying to relax
Up in the capsule
"Send me up a drink"
Jokes Major Tom
The count goes on
4, 3, 2, 1 . . .

Earth below us
Drifting, falling

Floating weightless,
Calling, calling home

Second stage is cut
We're now in orbit
Stabilizers up
Running perfect
Starting to collect
Requesting data
"What will it affect
When all is done?"
Thinks Major Tom

Back at Ground Control
There is a problem
"Go to rockets full"
Not responding
"Hello Major Tom
Are you receiving?
Turn the thrusters on"
"We are standing by"
There's no reply
4 (4), 3 (3), 2 (2), 1 (1)

Earth below us
Drifting, falling,
Floating weightless
Calling, calling home

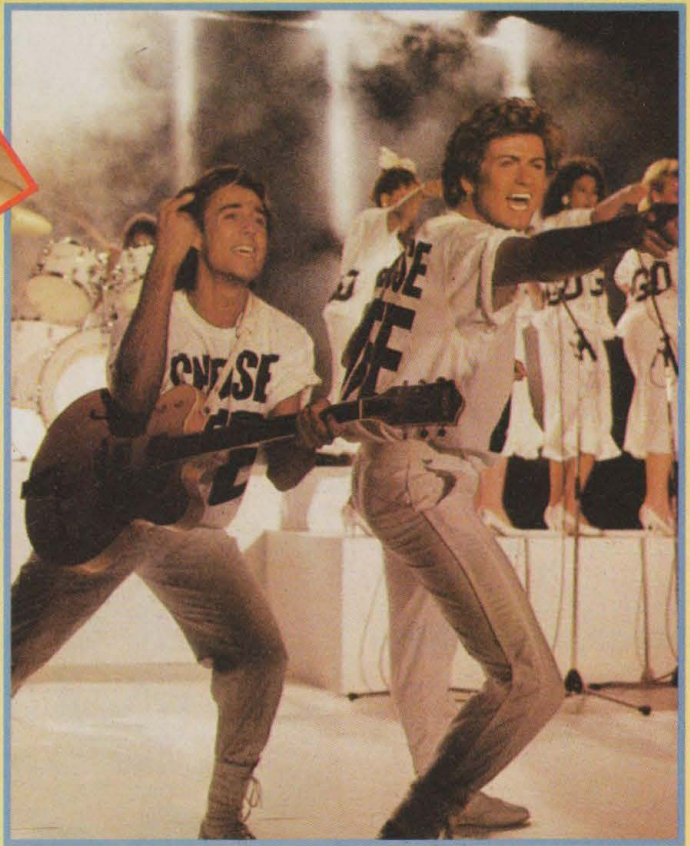
Across the stratosphere
A final message
"Give my wife my love"
Then nothing more

Far beneath the ship
The world is mourning
They don't realise
He's alive

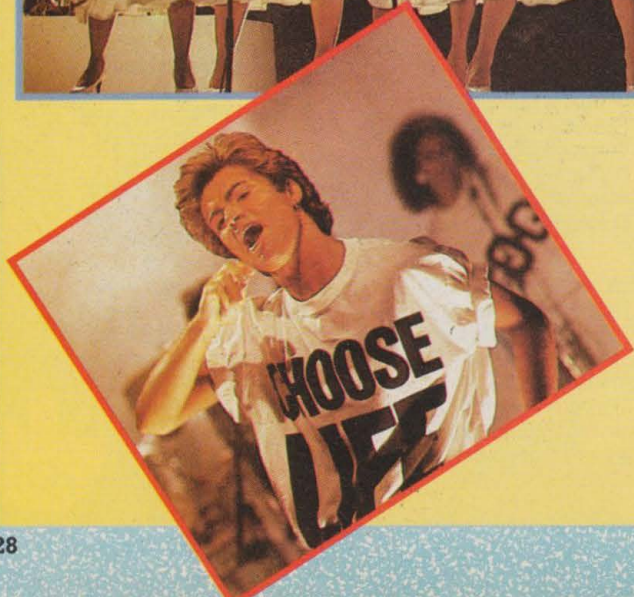
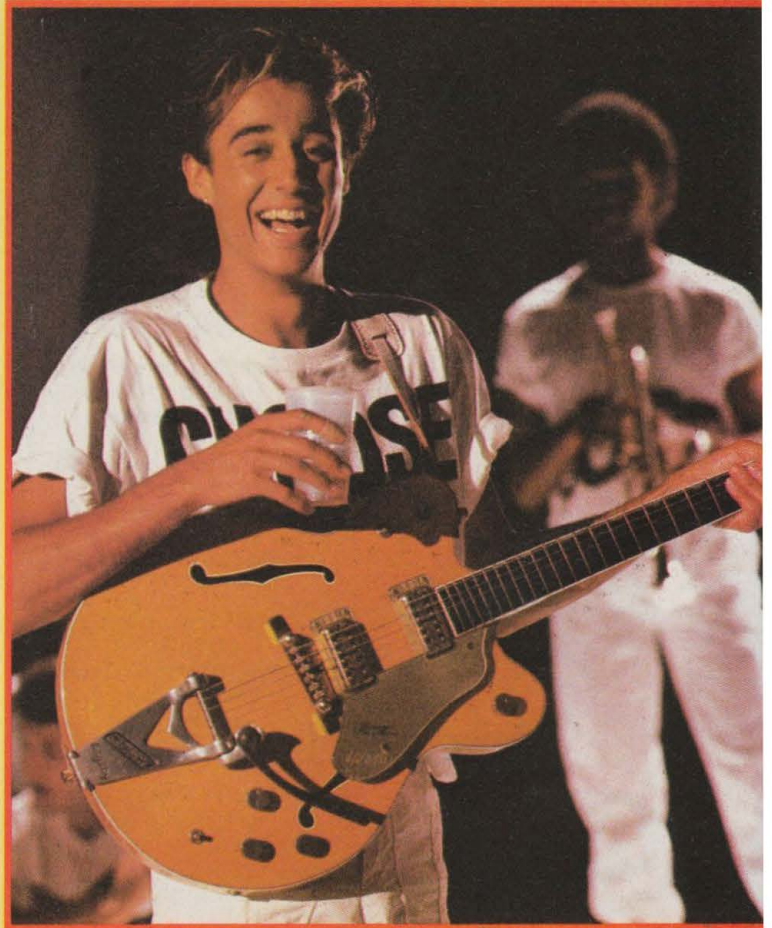
No one understands
But Major Tom sees
"Now the light commands
This is my home
I'm coming home"

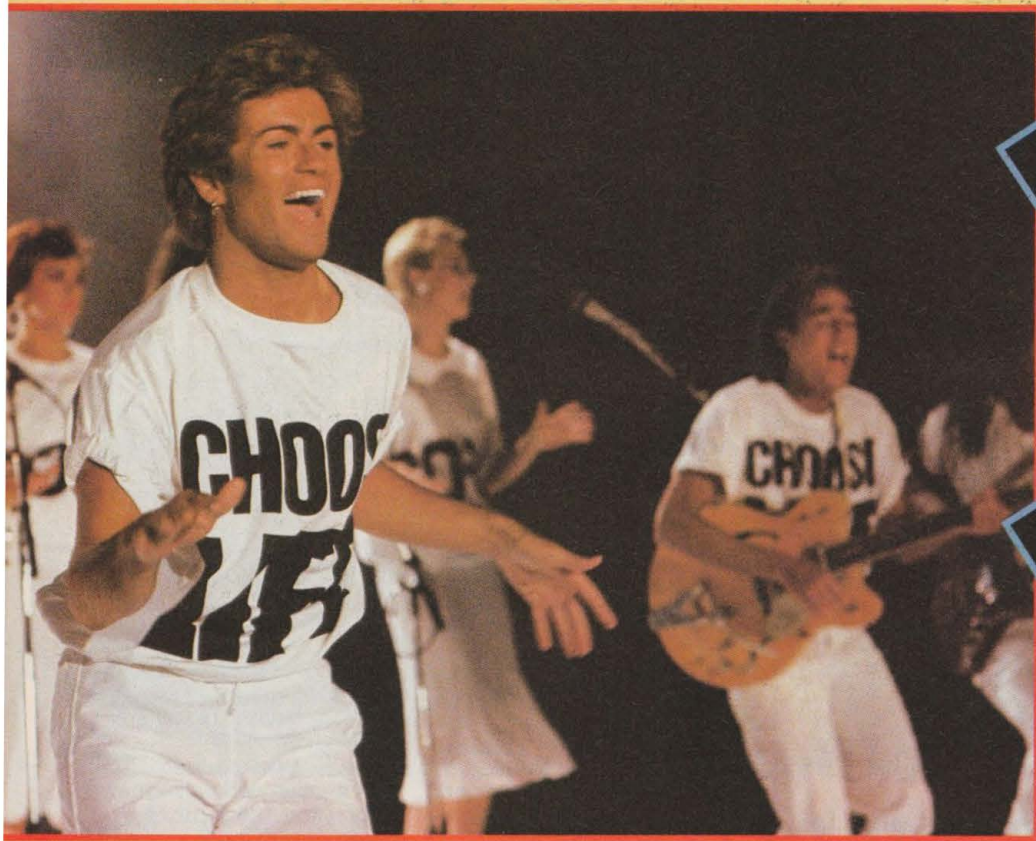
Earth below us
Drifting, falling
Floating weightless
Calling, calling home

video



WAKE ME UP BEFORE YOU





DO THE NEXT TAKE

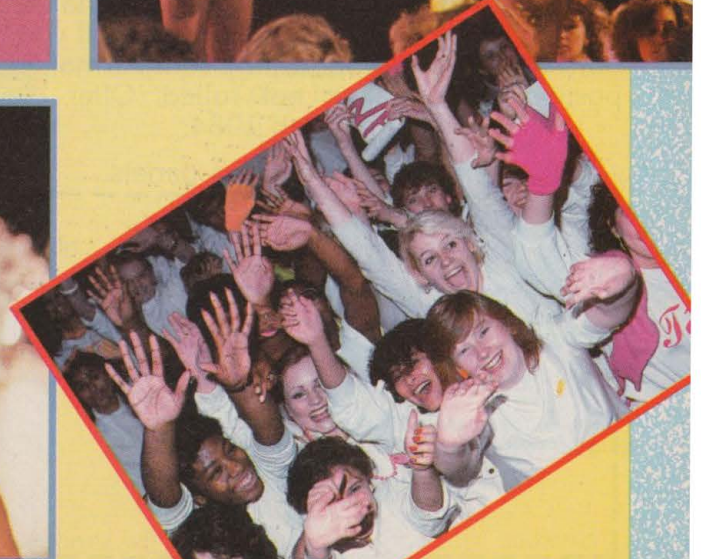
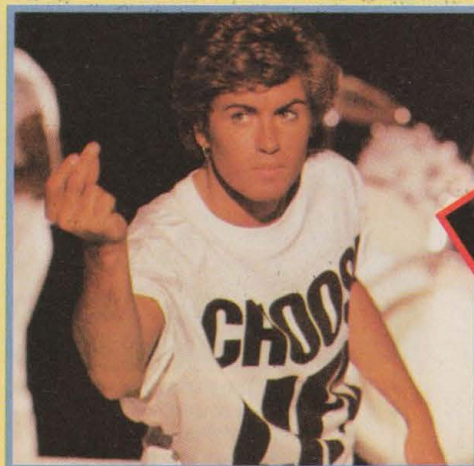
Debbi Voller watches Wham shoot their latest video with a cast of hundreds in exotic South London. Photos by Chris Craymer.

Wham fans who were fortunate enough to spot the advert for video extras in the *Daily Star* queue up eagerly one May morning outside the Brixton Academy. They're here to take part in the 'Wake Me Up Before Yo Go Go' promo.

Most are wearing the stipulated uniform of white clothes with fluorescent touches. Some are having to rush off and beg or borrow something suitable in order to get in.

The idea for the video is a simple and colourful one. There are two sets: a pink one where everyone wears dayglo, and a white one where everyone wears white. Then at some stage everything gets bathed in stunning ultraviolet lighting.

Instructed to stand and clap around the catwalk set inside, unscrupulous fans start grabbing handfuls of George's shorts every time he wiggles past.



■ Continues page 30

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WHAT THE EXTRAS THOUGHT

"I got here at 10.00 am but had to go out and buy a new skirt as I'd turned up in a coloured one. Still, it was worth it to get in!" —*Jackie McAteer, Victoria.*

"The atmosphere was just electric when Wham turned up on stage and we'd all been waiting for them. Now we'll be spending all day with them." —*Deborah Hutch, Brixton.*

"Personally I can't help thinking Andrew's a bit of a poser from watching him today. He's an attention seeker whereas George seems shy." —*Sharon Locke, Victoria.*

"If only she knew!" —*George's sister Mel.*

"Today hasn't been as exciting as I imagined. There's so much hanging around and I can't seem to find my way out of here!" —*Tina Andrews, Wembley.*

"I didn't come to be in the video. I just wanted to see Wham." —*Karen Holdsworth, Victoria.*

Inbetween takes the 300 or so girls (I counted only *three* boys!) clamour for autographs while George and Andrew attempt to sign everything in sight.

The hands are back there snatching again as soon as George stands still for a moment to direct a shot with Andrew.

"Don't think I can't feel you brushing against my legs!" he laughs, slightly perturbed by all this forwardness.

It's a simple enough shot that they're attempting to set up. All George and Andrew have to do is a quickstep down the catwalk. But it turns into a major operation as fans block the way and the boys have to be physically unhandled from their clutching admirers.

Producer Carina Camamile seems amused.

"As a pair I think George and Andrew are great together. I directed George's solo video for 'Careless Whisper' in Miami — that's where they bought all the stuff they're wearing.

"I've got a feeling we'll still be here at 3.00 in the morning the way things are going, long after all the kids've gone. There's still so much to shoot."

Backstage for a costume change, George and Andrew grab coffees in the sanctuary of their dressing room and step into white trousers and T-shirts printed with the words CHOOSE LIFE.

"I actually thought they said LOOSE LIFE when I chose them!" laughs George, frightened they might be misconstrued as an anti-abortion slogan.

George's sister Mel starts helping out with some dayglo make-up for Shirley and Pepsi. The idea is to paint bold designs on any spare bits of flesh for the ultraviolet scene.

Shirley wrinkles her face in disgust when she sees the

results of Mel's artwork on her forehead.

"Oh, not seagulls and a palm tree! Anything but that — why can't I just have some patterns like Pepsi's?"

The boys look tired.

It's enough work writing new songs without having to keep thinking up fresh video concepts for them. George explains . . .

"We decided that this was the type of record we could do just a straight performance video for. We didn't want a storyline to detract from the song because we're so proud of this record.

People are probably sick of seeing us sitting round swimming pools anyway!

"I honestly feel that most groups are getting tired of doing storyboard videos, having to sing and act at the same time. You can end up spreading yourself too thin.

"It's also horribly expensive. This simple video's costing around £30,000 — you could buy a flat for that!

"We thought it'd be a nice idea to get some fans involved with this video, so we advertised for over-16s to come along.

Although a lot of them look much younger, they've all behaved . . . reasonably well."

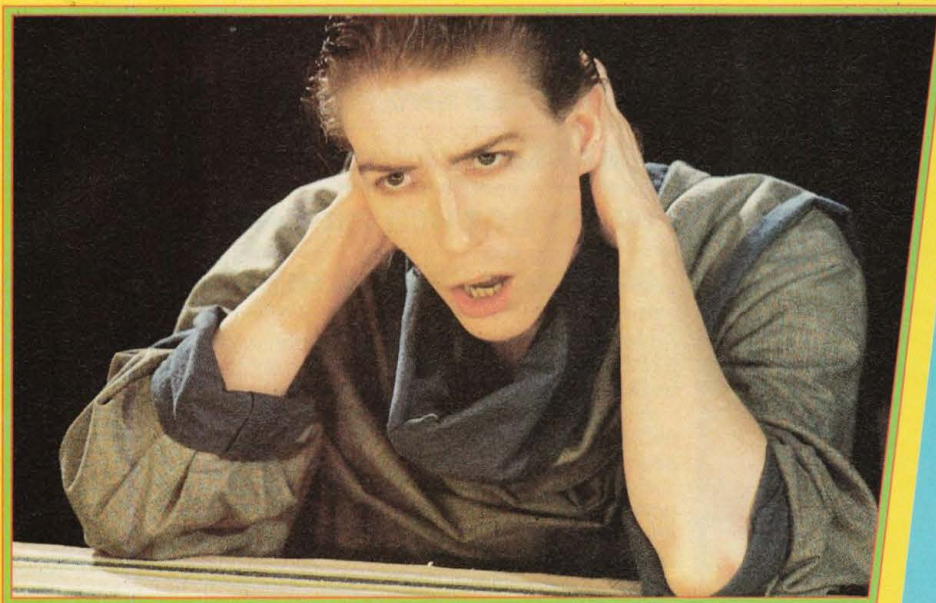
Back outside the extras are getting tired and restless. All this tedium and slog hasn't quite matched up to their glamorous expectations.

They've seen enough of the inside of the Brixton Academy for one day, but they're busying themselves with the dayglo make-up that's been handed out for the ultraviolet final scene.

Then they'll all troop home and hopefully spare a thought for George and Andrew, still sloggin' it until 3.00 or 4.00 in the morning.

So, do you still dream of appearing in a pop star's video?

PSYCHEDELIC FURS



THE GHOST IN YOU

Words and music R. Butler/T. Butler. Reproduced by kind permission CBS Songs Ltd. On CBS Records

A man in my shoe
Runs a light
And all the papers lied tonight
But falling over you
Is the news of the day
Angels fall like rain
And love, love, love
Is all of heaven away

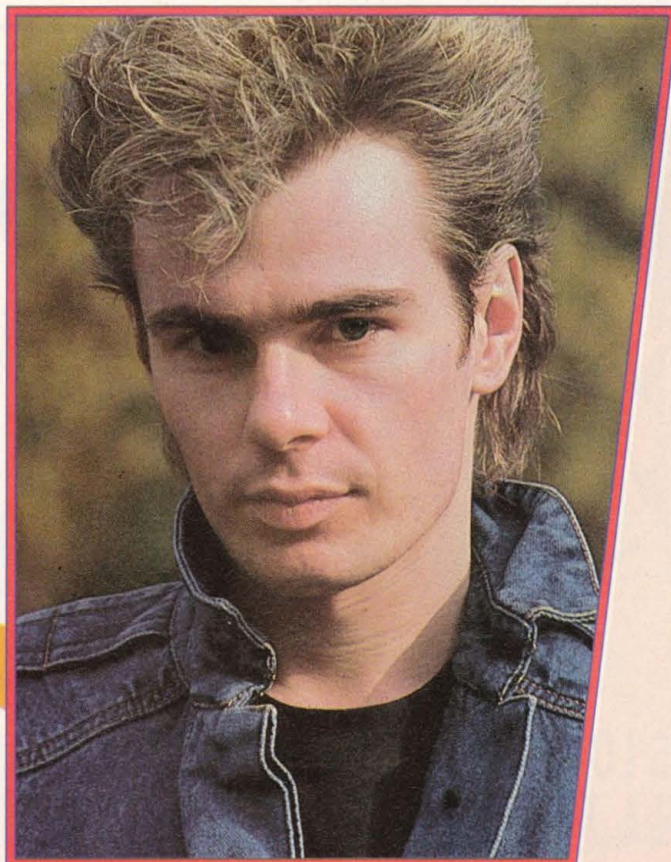
Chorus:
Inside you the time moves
And she don't fade
The ghost in you
She don't fade
Inside you the time moves
And she don't fade

A race is on
I'm on your side
And here in you my engines die
I'm in a mood for you
Or running away
Stars come down in you
And love, love, love
You can't give it away

Ain't it just like rain
And love, love, love
Is all of heaven away

Repeat chorus to fade

NIK KERSHAW



Forty winks in the lobby
Make mine a G & T
Then to our favourite hobby
Searching for an enemy

Here in our paper houses
Stretching for miles and miles
Old men in stripey trousers
Rule the world with plastic smiles

Good or bad, like it or not
It's the only one we've got

I won't let the sun go down on me
I won't let the sun go down
(repeat)

Mother Nature isn't in it
Three hundred million years
Goodbye in just a minute
Gone forever, no more tears

Pinball man, power glutton
Vacuum inside his head
Forefinger on the button
Is he blue or is he red?

Break your silence if you would
Before the sun goes down for good

I won't let the sun go down on me
I won't let the sun go down
(repeat to fade)

Words and music Nik Kershaw. Reproduced
by kind permission Rondor Music (London) Ltd/
Artic King. On MCA Records

I WON'T LET THE SUN GO DOWN ON ME



LET'S HEAR IT

DENIECE WILLIAMS IS HER OWN BOSS.

SHE'S GOT NO MANAGER, TWO

MERCEDES AND PLENTY OF MONEY.

KAREN SWAYNE TALKS TO THE GIRL

WHO'S GOT HER FEET FIRMLY ON THE

GROUND AND A BIG HIT ON HER HANDS.

Anyone's who's seen the movie *Footloose* probably wouldn't believe the storyline.

A town where dancing and music is banned? It doesn't seem possible, does it?

But Deniece Williams, who's got a big hit with the soundtrack song 'Let's Hear It For The Boy', was raised in a similar environment.

"I started singing in church choirs when I was three years old," she explained over lunch in London's Langan's Brasserie.

"The story is very similar to my

upbringing. I was asked to leave five choirs because they didn't want me to do any other kind of music than gospel.

"I don't resent the way I was raised though — it was probably the best start in the world for me. I didn't really think it until I was about 15, and I've always been very involved in the church.

"I think my family were just afraid that if I left the community to go to a large city and get involved in the music business I'd get drawn into the wild life.

"They're very proud of me


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FOR THE GIRL

now. They were scared that I was going to turn into a person they couldn't respect. But I took what they had taught me and incorporated it into my life."

Deniece didn't decide until quite recently that she wanted to make a career out of music, even though she had a worldwide hit in 1977 with her first release, 'Free'.

"I used to be a nursing student," she explains.

"That was going to be my career, and I only got into the music business to get money to help me through school."

Three years ago Deniece realised she'd stumbled into something better paid than emptying bedpans.

"I found out I was good at singing, and that I was making a lot of money out of it," she laughs.

"I've become fairly businesslike over the years. A lot of artists don't like getting involved in that side of it, but business fascinates me.

"If I'm going to blow it and go broke then I want to know that I

had a lot to do with it!"

She hasn't got a manager for the same reasons.

"You have to be able to trust someone enough to put your life in their hands, and I've never trusted anyone like that but God."

Her belief has paid off, because Ms Willams is doing quite nicely, thank you. The day we met she was debating whether to buy a Rolls Royce or Jaguar to go with the two Mercedes she already has.

And she likes Britain so much she's thinking about basing herself over here permanently.

"I'm really intrigued by your culture, and I think moving here would have a good influence on my work," she says.

"There's people I'd like to work with here. I was talking to Rick from Status Quo about doing something. I would be interesting to see what the combination of us working together would be like . . ."

In the meantime she's still footloose.

And fancy free.



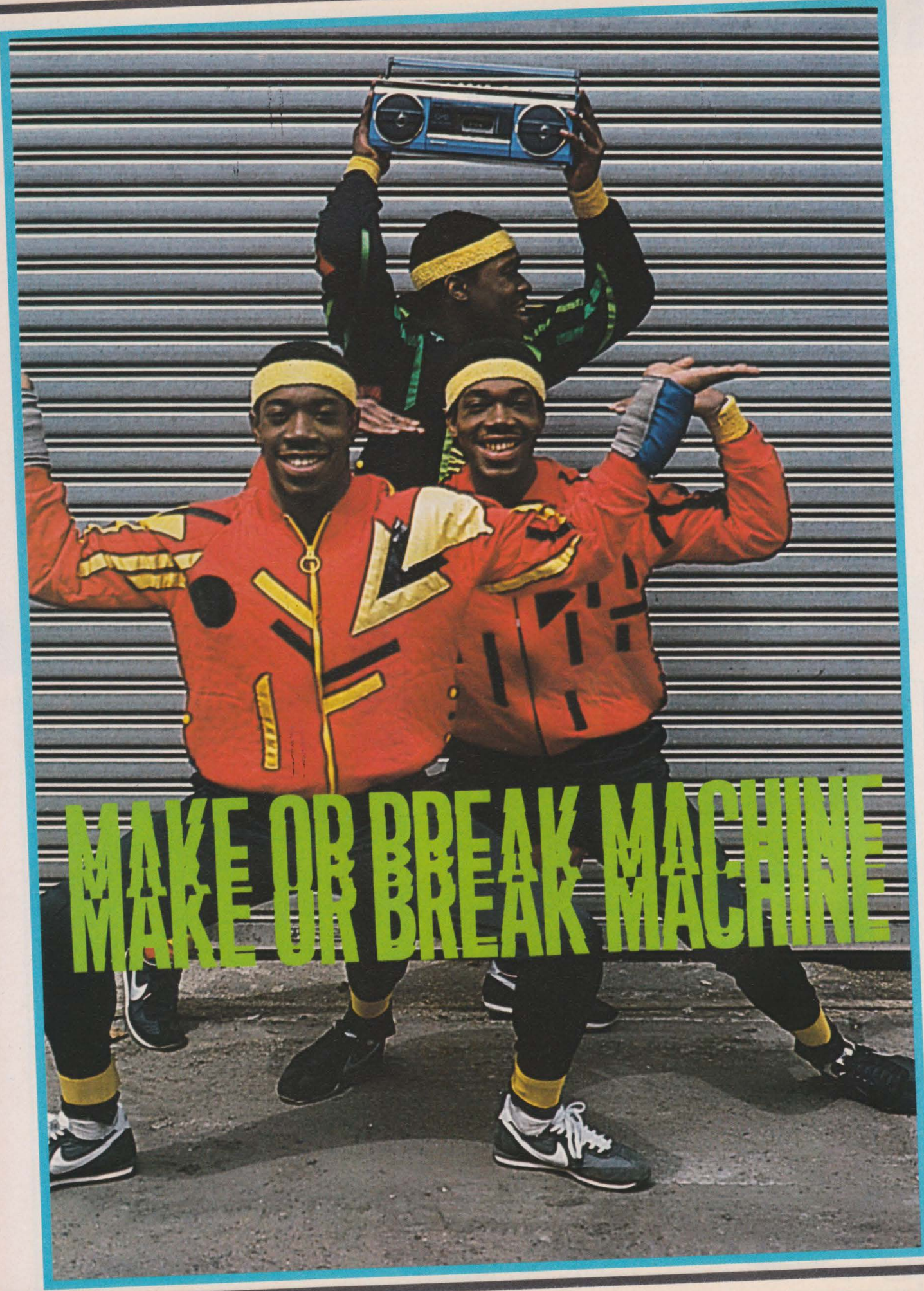
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ARISTA



MAKE OR BREAK MACHINE
MAKE OR BREAK MACHINE

Break Machine, a close family trio from New York, are making and breaking records around the world.

As they continue touring the Continent, the pace of life has begun to hip hop as fast as their bodies.

They work out their dazzling dance routines together. Lindsay Blake, the eldest at 24, does most of the choreography.

"I have formal dance training – ballet and jazz. Lindell, my brother (19), has a gymnastic background, which plays a very important part in the breaking."

Their cousin Cortez Jordan (18) is specially interested in the music, being their lead singer.

"Cortez has some training but he always had a natural talent for dancing."

OFF THE STREET

Contrary to the title of their first hit single 'Street Dance', it was in the clubs not on the street that they learnt to break.

Lindsay explains: "We would hang out in clubs where they broke, like the Roxy, and we started picking it up. We learnt a lot from watching our favourite group the New York City Breakers on video – they're the best."

"We began to perform after appearing in a show put on by my dance teacher, working around the city at anything from cable TV to Bar Mitzvahs!"

Lindell: "When we started it was just something we really wanted to do. We didn't know it'd turn out like this."

Cortez: "Up-and-coming kids teach themselves by observing, watching and doing it. That's how we learnt. My cousins and I would work out in the back yard, then go down the disco to practice."

Lindsay: "What the English kids have to do is learn from each other instead of trying to battle."

"The Rocksteady Crew are too competitive, which doesn't help improve techniques."

NO ARGUING!

Break Machine have come a long way in the last six months, reaching heady heights of success with their first record, especially here in Europe.

They seem to be taking all this fame and fortune in their athletic stride. Hard work, a professional approach and being family have all helped.

Lindsay: "We work together very well, with almost no arguing. It helps being brothers or cousins since we know each other so well."

"When it's time to work I know where Lindell is, as he's living in the same house. Cortez lives ten

minutes away – if he's not home, I'll know where he's hanging out."

Lindell: "We'll stay together as a dance group – I can't see us breaking up, 'cos we're family."

COLLEGE BOYS

This is not to suggest their lives haven't changed.

Lindell: "Success has meant I've seen a lot of the world while still very young. I can appreciate America now, and everyday things I took for granted, after seeing other places and how others live."

Break Machine break off from shooting the video for 'Break Dance Party' to tell Annie Wilson about the breaking point of their lives. Photos by Jason Pevovar.



"Lindsay and I are very happy living in our own family house in the Queens district of New York where we grew up. Neither of us can see ourselves losing contact with our roots, even though we're touring so much."

"There can be a few difficulties with friends looking at us in a different way or feeling rather envious. But generally going back and fitting in is no problem."

"My mother didn't like the idea at first, because I left college to do this. After a while she understood what I was doing."

Cortez: "Success has shown me new things in life, that there's more to it than sitting around accomplishing nothing; it's made me more ambitious. I had to quit school when all this started happening."

"My life on tour over here and my life back home are like two different kinds of reality. In New York I'm just Cortez Jordan."

"In New York I usually spend the day listening to music, buying records, making tapes. I

and it's all work.

"After work we can play around."

BREAKING BIG

Music and dance are at the heart of Break Machine's activities during both work and play. They have no special exercise routines or diets – dancing keeps them fit, with no broken bones as yet, and they eat what they like (although Cortez is trying to quit smoking).

They have no aspirations towards a jet-set life when on tour either – a visit to McDonald's for a hamburger was the glittering highlight in Lindsay's recent social calendar.

There'll be no break from breaking for a while, but in the future could there come a time to break away?

Lindsay: "Breaking will go on being popular unless it's really over-exploited. It's taken off all over the world now."

"I hope it doesn't get out of hand. With so many movies coming up, breaking can be found everywhere. It could reach a point where producers and people will have seen it all and had enough, so the only way breaking will stay is if the kids go on pushing."

"We'll definitely continue breaking; it's the ultimate in dance. Where can you go after breaking? It uses every part of your body."

Lindell: "Break dancing will go on getting bigger, incorporating many different types of dance. I saw kids breaking for an orchestra in New York."

"I want to continue dancing. But I also want to finish school, that's for definite – I promised my mother!"

"The money I make now will see me through school. I'm not into using it to buy expensive status symbols, like flash cars."

Cortez: "Break dancing is for everyone, not just the blacks or Puerto Ricans, it crosses races and cultures."

"Everything's going fine at the moment, I'm having a wonderful time on the road."

"The money I'm making will put me back into school. This is something to start me off and school is something to fall back on."

"I want to finish my course in computers, I'd also like to study electronics or engineering – there's so much out there I want to learn about."

"I'm not going to push this. I'm still young, I'll stay with it and a little ahead if I can."

For boys who spend a lot of time upside down, Break Machine seem remarkably well-balanced.

ingles



Reviewed by Sunie

ELVIS COSTELLO & THE ATTRACTIONS I Wanna Be Loved (F-Beat)

The smooth soul groove smooches along with the great man's latest, a silky cover version that wipes the floor with today's young would-be soulsters (and they know who they are. . .).

What can you say about this man, except if he was tall and pretty maybe he'd be a top rock star instead of just a square-peg genius.

FRANKIE GOES TO HOLLYWOOD Two Tribes (ZTT)

In which those dashing Frankie boys turn their attentions from

Sex to Politics. 'Two Tribes' is about the futility of war, and comes elegantly dressed in a sleeve with a very direct message — "we don't want to die".

As for the record, it's a noisy and rather exhausting melée of HM power, disco fever and Afro beat. Totally unstoppable. . .

I can't wait 'till they get around to Religion.

ASSOCIATES Those First Impressions (WEA)

Produced by Martyn Ware of Heaven 17, the first Associates' release in a couple of years is a stunner. Singer Billy Mackenzie sensibly avoids melodrama — after all, everyone's Tony Bennett these days — and sings tender instead.

He doesn't put a foot wrong, and the song's got enough substance beneath its deceptively light touch to be a hit. If it's not. . . well, I won't actually eat this review, but I'll be seriously upset.

SPANDAU BALLET Only When You Leave (Chrysalis)

Just as well I've already heard this a couple of times, since the review copy fell out of its sleeve in two pieces. They don't make 'em like they used to — or rather they do, since this long overdue offering sounds exactly like something from 'True'.

Nowt wrong with that, of course, and it's great to have the lads back. But we'll have to wait

a little longer to see what Spandau's '84 model is made of.

AL GREEN Tired Of Being Alone (Cream)

Oooohhh, that's good. If you've only heard the name of the great Al Green as the man who did the original 'Let's Stay Together', you are suffering a handicap almost as great as David Ling's HM addiction. Search out his Greatest Hits today, or at the very least hear this re-release of one of his classic songs.

Soul is a horribly abused word these days. This is the genuine article.

NIK KERSHAW I Won't Let The Sun Go Down On Me (MCA)

New name has couple of hits, re-releases oldie that didn't quite make it first time around but is sure to score on this go.

Meanwhile he has to contend with trauma of wanting to be serious artist, sensitive musician, etc. But keeps getting screamed at by weenies, teddy bears chucked on stage and so on.

Which reminds me — whatever happened to Tears For Fears?

I-LEVEL In The River (Virgin)

Lithe, funky pop from an outfit who are well overdue for a taste of the charts. Smart and sophisticated, it's also a damn sight more listenable than a lot of the stuff that's littering up the dancefloor these days.

You certainly couldn't break-dance to it. But then what kind of a person wants to spend their life spinning on their back? Quick, the next single — I feel a Joan Collins joke coming on. . .

DEAD OR ALIVE What I Want (Epic)

If Princess Margaret thinks George is an over-painted tart (takes one to know one?) then she obviously hasn't rubbed up against Pete Burns yet.

Happy woman. This record really gets me going. To be more specific, it makes my blood boil.

It's crass, blustering, empty-headed noise from a puffy, raddled plagiarist who looks about as fetching in a leather leotard as our friend the Princess would. Tasteless rubbish.

TINA TURNER What's Love Got To Do With It (Capitol)

Well, it looks as if the Tina Turner revival was merely a flash in a well preserved pan. At a complete loss for a follow-up to 'Let's Stay Together' she first tried a dreadful Beatles cover, and now here's a piece of limp reggae pop. The next move may well be an attempt to jump on the breakers bandwagon — careful Tina, a fracture could prove troublesome at your age. Perhaps you'd better apply to The Smiths for your next new lease of life.

TINA TURNER WHAT'S LOVE GOT TO DO WITH IT

YOU MUST UNDERSTAND
THOUGH THE TOUCH OF YOUR HAND
MAKES MY PULSE REACT
THAT IT'S ONLY THE THRILL
OF BOY MEETING GIRL
OPPOSITES ATTRACT
IT'S PHYSICAL, ONLY LOGICAL
YOU MUST TRY TO IGNORE
THAT IT MEANS MORE THAN THAT, OOH

CHORUS:
WHAT'S LOVE GOT TO DO, GOT TO DO WITH IT
WHAT'S LOVE BUT A SECOND HAND EMOTION
WHAT'S LOVE GOT TO DO, GOT TO DO WITH IT
WHO NEEDS A HEART WHEN A HEART CAN BE BROKEN

IT MAY SEEM TO YOU
THAT I'M ACTING CONFUSED
WHEN YOU'RE CLOSE TO ME
IF I TEND TO LOOK DAZED

I READ IT SOMEPLACE
I'VE GOT CAUSE TO BE
THERE'S A NAME FOR IT
THERE'S A PHRASE THAT FITS
BUT WHATEVER THE REASON YOU DO IT FOR ME, OOH

REPEAT CHORUS

I'VE BEEN TAKING ON A NEW DIRECTION
BUT I HAVE TO SAY
I'VE BEEN THINKING ABOUT MY OWN PROTECTION
IT SCARES ME TO FEEL THIS WAY

REPEAT CHORUS

WHAT'S LOVE GOT TO DO, GOT TO DO WITH IT
WHAT'S LOVE BUT A SWEET OLD FASHIONED NOTION
WHAT'S LOVE GOT TO DO, GOT TO DO WITH IT
WHO NEEDS A HEART WHEN A HEART CAN BE BROKEN
(TO FADE)

Words and music Terry Britten/Graham Lyle. Reproduced by kind permission Rondor Music Ltd/Chappell Music Ltd. On Capitol Records.

JOE JACKSON
Be My Number Two (A&M)

I know it's irrational, but I've hated this bloke ever since I heard him tell two autograph-hunters to piss off at a Clash concert years ago.

This is a pretty enough song, all tinkling piano and sad, cynical words. But it's not aimed at you or me. Divorce-scarred, mid-life Americans should lap it up.

SAVAGE PROGRESS
Heart Begin To Beat (10)

Hmmm, what have we here? Colourful, even – gulp – *psychedelic* packaging – an image somewhere between Monsoon and Bow Wow Wow. A slightly Eastern tinge to the music, which is mannered but pretty powerful.

The vocals are just mannered, and the name of the group beats Swans Way for pretentiousness, but there is something here. Let's call it a good production and see what they do next.

GAP BAND
Jammin' In America (Total Experience)

No smell of burning rubber about this, more a pappy pop thang. Ultra commercial and as tame as can be.

THE POGUES
Dark Streets Of London (Stiff)

A change of name for Pogue Mahone, whose original moniker was too rude for the radio – apparently it means "kiss my arse". Cute.

The record is the same as when it first emerged as few weeks back; a jolly Irish jape that could make the jig the in-thing for about a fortnight.

The reel thing?

ANDEE LEEKE
Dancing Queen (Fascination)

I can scarcely describe to you just how feeble this record is. The chap with the unfortunate name takes one of Abba's finest by the scruff of the neck and slowly murders it. Boredom and bad singing are fairly unusual murder weapons, but after three minutes I can assure you they were killing me too.

If it's Abba covers you're after, stick around for Blancmange's 'The Day Before You Came'. It'll be worth the wait.

GARY GLITTER
Dance Me Up (Arista)

Not another comeback, Gal? How can we love you if you won't go away?

Seriously folks, I'm sure I've no need to tell you what a Gary Glitter record sounds like. Well, this sounds like your standard GG record, only not one of the hits.

THE EXPLORERS
Lorelei (Virgin)

Pretty, tuneful, H₂O-ish. A bit tired in the lyrics department, but pleasant for all that.

For something light but a bit more filling, I direct you to their stablemates The Blue Nile. Explore *them*.

MENUDO
Like A Cannonball (RCA)

Cute Puerto Rican teenies in tight tee-shirts, the Menudo boys are presumably being marketed like Musical Youth/New Edition, but a bit more – uh, street, y'know?

Anyway, they're being talked about. But after hearing the record it's hard to see why. Bland and boring. Besides, I hate tight tee-shirts.

SISTERS OF MERCY
Body And Soul (Merciful Release/WEA)

"Is that the right speed?" enquired a friend brave enough to endure the tail-end of the singles with me. His doubts were understandable – these positive punkers drone on like some drab Factory Records out-take wound down to 33 $\frac{1}{3}$.

Very dreary.

SAXON
Do It All For You (Carrere)
GARY MOORE
Don't Let Me Be Misunderstood (Jet)

I thought Saxon would be Real Men's heavy metal, the unadulterated Motorhead sort. Instead their single's a sort of HM ballad, dripping with guitar solos and aimed at the US as surely as a Russian warhead.

G. Moore, meanwhile, thuds through the Yardbirds' chestnut with all the finesse we have come to expect of him. No surprises here, but then if you're a metallor, surprises probably aren't what you're looking for.

UTOPIA
Crybaby (WEA)

Utopia are led by Todd Rundgren, cult figure and eccentric, who during the '70s made some exceptional records and wrote a few pop classics to boot.

These days, though, sounds like it's AOR all the way for Todd – layers of harmonies and guitars, all the usual paraphernalia. Stands as much chance of being a hit on this side of the water as Chas'n'Dave would in America.

BILLY OCEAN
European Queen (Jive)

As the singles column draws peacefully towards its close, we catch a glimpse of another old friend from the '70s – 'tis William Ocean, one hit wonder and backing vocalist to the stars.

Listen, it doesn't seem fair to be too harsh on Bill, but his record's pretty unstartling except for a nice sax bit in the middle. If you think that's damning him with faint praise, it probably is, but remember I've just sat through Gary Moore, Andee Leeke etc!

Now, back to the Associates and Frankie. . .



Reviewed by Paul Bursche

TRACIE
Far From The Hurting Kind (Respond)

Poor Tracie! While Messers Talbot and Weller lounge around in the best room in the house, she and The Questions seem forever stuck in the kitchens of the Cafe Bleu.

Tracie has some very sweet songs on her debut LP ('When You Sleep' for one). But in the final totting up she's neither as vital nor as interesting as the likes of Carmel and Sade.

About those dishes, Tracie. . .

VIRNA LINDT
Shiver (Cope Compact)
Imagine a pastiche of all those old '60s spy series, like *Danger Man*, *The Avengers*, and *The Man From Uncia*. Well, this would be the perfect soundtrack to go with it.

Virna Lindt is a young Swedish singer who imagines herself to be involved in all sorts of tangled intrigue such as 'The Letter To Sergei'.

It's all great fun and the songs are good enough to stop the novelty wearing off.

GARY MOORE
Dirty Fingers (Jet)

Gaz is one of the top guitarists in the world (yawn) and has played with most of the leading figures in rock (zzzzzz). He's now carving out a handy solo career for himself.

The guitar solos are technically brilliant (don't drop off!) and serve to make you realise just how much the world doesn't need people like this.

Fingers off!

ROCKSTEADY CREW
Ready For Battle (Charisma)
This collection of highly superior hip-hop music has nothing to do with The Rocksteady Crew who are content just to shout their way over the sounds provided by the Afrika Bambaataa team of beat.

But the kids *are* responsible for the highly amusing glossary of breaking terms such as 'Snapping' – to make fun of, and 'Troll' – ugly girl.

Essential sounds for this summer.

BREAKDANCE
The Soundtrack (Polydor)
The music from just one of the numerous breaking films around at the moment.

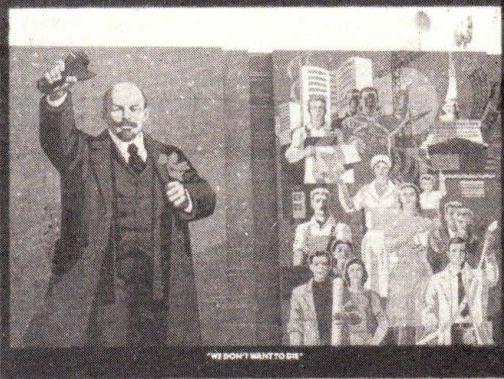
'Ain't Nobody' by Rufus and Chaka Khan is included, but then they have to fall back upon the likes of Re-Flex to pad out the rest.

To borrow a term from The Rocksteadies, this is 'bone'! (Definition: Mighty Bad!)



Frankie Goes To Hollywood.

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THE WEATHER GIRLS



SUCCESS

SUCCESS, WE'VE GOT SUCCESS
 WON'T SETTLE FOR LESS, WE'VE GOT IT ALL
 ALWAYS ON CALL
 AND WE'RE HAVING A BALL

THE MEN ARE BANGING AT OUR BACKSTAGE DOOR
 THEY AIN'T SEEN GLAMOUR QUITE LIKE THIS BEFORE
 THEY WAIT IN LINE JUST TO WINE US AND DINE US
 WE KNOW THE SCORE, WE WANT MORE

SUCCESS, WE'VE GOT SUCCESS
 WHO WOULD'VE GUESSED WE'D REACH THE TOP
 THE CREAM OF THE CROP
 AND NOTHING'S GONNA MAKE US STOP

THEY SEND US DIAMONDS
 SEND US LIMOUSINES
 THEY TRY TO LEAD US INTO INTIMATE SCENES
 IT'S TOUGH TO BE A LEGEND AND A SUPERSTAR
 WHAT YOU SEE AIN'T WHAT YOU GET
 YOU AIN'T SEEN NOTHING YET

SUCCESS, WE'VE GOT SUCCESS
 WON'T SETTLE FOR LESS
 WE'VE GOT IT ALL, WE'VE GOT IT ALL

AND WE'RE HAVING A BALL
 AND WE'RE HAVING A BALL

PLAYBOY OFFERED US OUR WEIGHT IN GOLD
 THEY BETTER ADD SOME PAGES TO THE CENTREFOLD
 WE'RE THE BIGGEST, WE'RE THE BEST
 MOST BEAUTIFUL, GLAMOROUS, FABULOUS GIRLS IN THE WORLD
 WE'VE GOT SUCCESS, WE'VE GOT SUCCESS, WE'VE GOT SUCCESS

ALL ABOARD
 SEATTLE, SAN FRANCISCO, SAN DIEGO, L.A.,
 TOLEDO AND CHICAGO, PHILADELPHIA P.A.,
 MIAMI, ALABAMA, DOWN IN NEW ORLEANS
 BROOKLYN AND THE BRONX, FIRE ISLAND AND QUEENS

NEW YORK, IT'S A WONDERFUL TOWN, NEW YORK, NEW YORK
 NEW YORK WHAT A WONDERFUL TOWN
 WE'D LIKE TO THANK THE PUBLIC FOR MAKING US STARS
 ESPECIALLY THE BOYS IN THE BACKROOM BARS
 'COS WE'RE THE BIGGEST, WE'RE THE BEST
 MOST BEAUTIFUL, GLAMOROUS, FABULOUS GIRLS IN THE WORLD

WE'VE GOT SUCCESS
 (TO FADE)

Words and music P. Jabara/B. Esty
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 On CBS Records



G.I. ORANGE

NEW SINGLE
 OUT JUNE 4

FIGHT AWAY THE LOVER

ON TOUR NOW WITH BUCKS FIZZ

EMI

► Hi! My name is Ron and I would like a penpal as long as they are over 16 and into Culture Club, Blondie, ABBA and Yazoo. All letters answered. Write to Ron Osborne, 132 Church Road, Leyton, London E10 5HG.

► **Calling all girls!** We're two nice American teenage boys who wouldn't mind if some nice teenage girls would write to us. We're not perfect but we try—we're into new romantic music and love dressing up and looking slightly different than the normal Southern Californian. We like Visage, Depeche Mode, Japan, Tears For Fears, Thompson Twins etc. . . Drop us a line (with a picture if you like) to Patrick Dennis and Bobby Allsop at 214 Rubenstein Pl., Cardiff, CA, 92007 USA.

► My name is Miho Koseki, I'm 17 and my favourite groups are Duran Duran, Japan, ABC and Wham. Write to me at 6-21, 17 Chome, 2JYO, Tsukisamuhigashi, Toyohiraku, Sapporo Hokkaido, Japan.

► We're two girl casuals called Charlie (15) and Sharon (14½). We both like Culture Club, Wham and Bananarama and hate pop posers like Duran Duran. Our heroes are Boy George and Rocky. We like body popping and discos and hate mods. If there are any goodlooking boy casuals out

Penpals

Make some new friends through our penpal pages. Just write to Penpals, No. 1, King's Reach Tower, Stamford Street, London SE1 9LS

there drop us a line (with a photo if poss) at 3 Vista Road, Wickford, Essex, SS11 8EJ.

► Hi! I'm 12 years old and I want to write to anyone from 11-14 who lives in America, New Zealand or Australia. I like Madness, Spandau Ballet, The Police and most other pop groups, but not heavy metal. I also like dogs and cycling and dislike swots and brainboxes. Please write to Guy Cave, Cherry Tree House, Send Barns Lane, Send, Surrey, GU23 7BT.

► Hi! My name's Leslie Cunningham, I'm 16 years old and live in America. My hobbies are photography, skiing, listening to music, watching videos and dancing and my favourite all-time group is Duran Duran. I love them!

them! I'd like to have penpals in England who like them too—I'm also into The Fixx, Kajagoogoo and Limahl. Please write to me at 1421 N.49th Street, Fort Smith, AR 72904, U.S.A.

► Three lovely girls aged 13 would like to hear from any hunk aged 13-15. We like going to parties and discos, having a good time and writing to boys. We're into jazz funk, but like Duran and Wham, so get out your pens and start scribbling to Vicky, Tara and Keely at 43 Marlborough Park Avenue, Sidcup, Kent, DA1S 9DL.

► Hi! If any of you people out there in the real world are interested in writing to someone who's partial to Simple Minds, Bauhaus, Talk Talk, Roman Holiday and PiL send your letter to me. I'm an 18-year-old girl and I'm Stranded in Paradise, 9851 Big Sur Drive, Huntington Beach, California, 92646, USA.

► Hi! I'm John and I'm from Singapore. I'm into Culture Club, Duran Duran, Michael Jackson, Limahl and a whole load of others. So all you gals and guys from the four corners of the world get writing to: John, Block 17, Toa Payoh, Lor. 7, 11-204, Singapore 1231.

► Hi! Hi! Hi! My name's Angie, I'm 13, and into Wham, Japan, Culture Club, Marilyn and Duran Duran. I despise Heavy Metal. I'm all the way from Australia, and would like to write to someone in Britain. Write to Angie Rega, 45 Station Street, Arncliffe, Sydney, NSW Australia.

► I'm Allan Foreman, I'm 17½ years old and I would like crazy girls to write to me. I like Bowie, Japan, Duran Duran and dislike punk. Get writing to me with a photo at 94 Sleamuir Ave, Port Glasgow, Renfrewshire, Scotland PA14.

► If you are a good looking male aged between 14 and 18 who wants to write to a female who likes any kind of pop music then write to Carol Thomas, Yr Aelwyd, Blaenannerch, Cardigan, Dyfed, W. Wales SA43 1RS.

► I'm a dedicated *Brookside* fan and I'd like to write to others. I also adore Howard Jones, Wham, Kajagoogoo, Culture Club, but I hate Duran Duran. If you're aged between 13

and 18, male or female write to Floss, 270 Daventry Road, Cheylesmore, Coventry, England CV3 5HL.

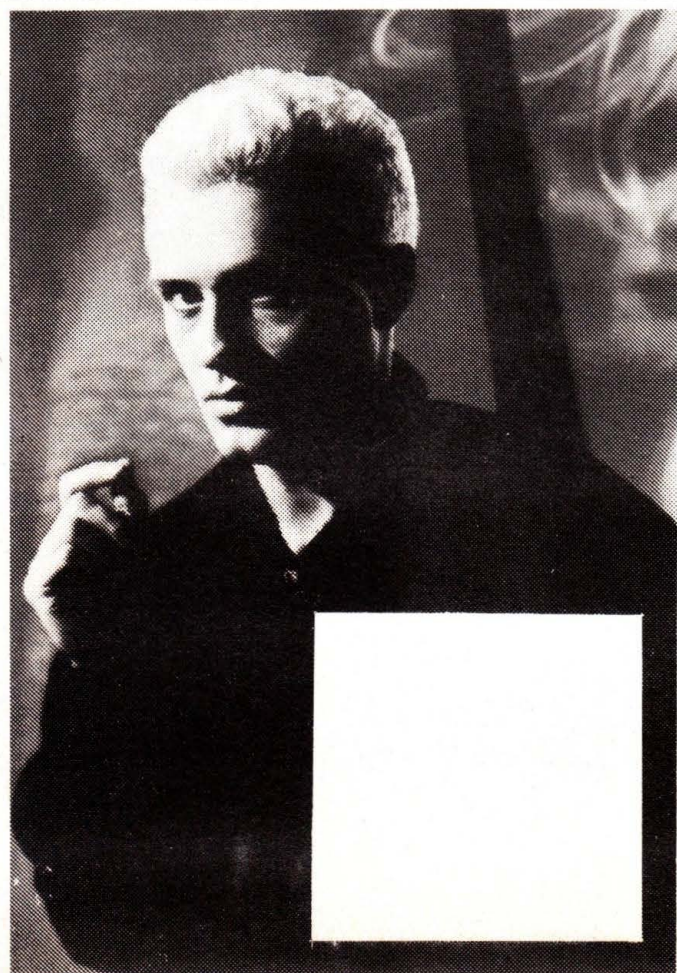
► Hi, my name's Joanne Jarvis, I'm 17 and live in Australia. I'd love to hear from anyone in England who could keep me up to date with all the news about my favourite band, Duran Duran. Please write to me at 1 Newland Way, Bradbury, Campbelltown, NSW, Australia 2560.

► Hi. My name is Sarah Floyd, and I'm 12 years old. I'd like to hear from anyone around my age who's into Nik Kershaw, Kajagoogoo and Gary Numan. I'm an animal lover, play the violin and love going swimming. Write to me at 13 Kimble Grove, Pype-Hayes, Birmingham, Erdington, B24 0RW.

► Hi! My name's Mark, I'm 17 and I'd like a penfriend from England or America. I'm into Wham, Thompson Twins, Duran Duran and Madonna, and I'd like to hear from anyone aged 17 upwards. Write to me at 55 Warwick Road, Keynsham, Bristol, BS18 2QP, England.

► Two unwanted, dejected females (we think) would like to hear from anyone our age (14+) from anywhere. We like way out stuff, especially Soft Cell, The Cure, Marc And The Mambas and Siouxsie. Scribble a line to Meg and Mog, 29 The Drive, Hounslow, Totton, SO4 4EH. All correspondents must hate DD, Bucks Fizz and Kajjers.

► Hi! My name is John Oyagawa, 17. Main interests are music, especially by Duran Duran, Eurythmics, Thompson Twins and other mod, unique, sophisticated UK musicians. I would like penpals of any age anywhere in the world. So anyone wishing to get in touch with an exciting and interesting person living in the sunny South Pacific write to me c/o P.O. Box 687, Suva, Fiji Islands.



▲ Hi, my name is Chickenlegs and I'd like to hear from girls of any age. I like Madness, Duran Duran, Dexys and Bad Manners, and any music as long as it's good. Write to me at 6 Cowdrail, Lower Burnmouth, Eyemouth, Berwickshire, TD14 5SW.

SHAME ABOUT THE LEGS!



BRUCE SPRINGSTEEN

*I get up in the evening
And I ain't got nothing to say
I come home in the morning
I go to bed feeling the same way
I ain't got nothing but tired
Man, I'm just tired and bored with myself
Hey there baby I could use just a little help*

Chorus

*You can't start a fire
You can't start a fire without a spark
This gun's for hire
Even if we're just dancing in the dark*

*Message keeps getting clearer
Radio's on and I'm moving 'round the place
I check my look in the mirror
I wanna change my clothes, my hair, my face
Man, I ain't getting nowhere just living in a dump like this
There's something happening somewhere
Baby I just know that there is*

Repeat chorus

*You sit around getting older
There's a joke here somewhere and it's on me
I'll shake this world off my shoulders
Come on baby the laugh's on me*

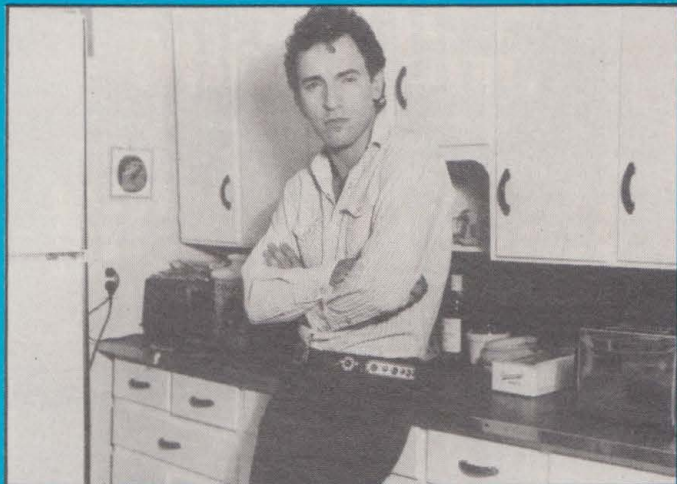
*Stay on the streets of this town
And they'll be carving you up all right
They say you got to stay hungry
Hey baby I'm just about starving tonight*

*I'm dying for some action
I'm sick of sitting 'round here trying to write this book
I need a love reaction
Come on now baby gimme just one look*

*You can't start a fire sitting 'round crying over a broken heart
This gun's for hire
Even if we're just dancing in the dark
You can't start a fire worrying about your little world falling apart
This gun's for hire
Even if we're just dancing in the dark
Even if we're just dancing in the dark
Even if we're just dancing in the dark
Hey baby*

Words and music Bruce Springsteen
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DANCING IN THE DARK



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Name

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OUR STRENGTH IS OUR WEEKLINESS



WRITE

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

ONE TO 1

- 8. Go and see Bucks Fizz in concert.
 - 9. Go and talk to Whitesnake.
 - 10. Stand in six foot of snow all night.
- We'd even go to school at weekends!
Two Police Fans, Police Road, Police Town.
Ah, but would you listen to the Shakespeare with the volume up? C'mon now!

Dear Jez Baker from Newport, You're sick, totally sick. If you bothered to read the back of your Nelson Mandela single you'd have never contemplated sending a letter joking about getting your 'Free Nelson Mandela'.

In 1983 a man was sentenced to eight years imprisonment for having a Free Mandela T-shirt, two musicians were sentenced to four years for singing a Free Mandela song, and a factory singer was jailed for 18 months for having Free Mandela on a tea mug. I'm disgusted with *No. 1* for printing such a horrible letter, and am now seriously thinking about changing magazines having read

There are some pretty loyal fans around, but for The Police we would:

- 1. Wear any clothes.
- 2. Scrape our nails down a wall.
- 3. Chew a woolly glove.
- 4. Go for a 10-mile jog in the pouring rain (in a swimsuit).
- 5. Scratch a fork across a plate.
- 6. Listen to Shakespeare records.
- 7. Walk barefoot across hot coals.

multi-million pound art connoisseur, and Andy Taylor will be running a wine bar in Whitley Bay.

After seeing my loved one, Mark O'Toole of Frankie Goes To Hollywood, with that Miranda thing from The Butch Stars in your party issue, I promptly went and killed myself.

So now I'm in this weird place and there's some strange little bugger with horns turning me round on a spit.

Although it is nice and warm here and I'm getting a good tan, I hear Boy George is due down next week

Dear Duranie No. 29524,
Q: Why is an aspirin small, white and round?
A: Coz if it was huge, grey and lumpy it'd be Simon Le Bon.
 Love,
Ziggy Angeldust, Birkenhead.

Has anyone reported Duran Duran to the RSPCC yet? Either I'm mistaken, or most of 'The Reflex' consists of the wails of a baby being sat upon by Simon Le Bon. Surely the baby should get some credit in the video.
 Don't think I'm biased against



Simon Le Bon implores his fans not to make any more jokes about Duran Duran.

Duran Duran — but if they got rid of Simon, Nick, Roger, Andy and John, they might have the makings of a good group.
Mary-Ann Hartridge, Surrey.
Could this be the start of the great Duran joke competition?

for saying nasty things about Frankie in other magazines — so at least I'll have someone to prod with my toasting fork.
 Wish you were here.
Horny Helen, Hell.
 P.S. See you down here, Frankies!

Do you know that in the year 2008 I'll be 38 years old and *No. 1* will be celebrating their 28th anniversary and I will have spent £520 on your magazine, given that it went up 5p every year.
 For £520 I could have bought 400 seven-inch records, or 115 albums, whereas I can get 1,300 copies of *No. 1* for the same price.
Mark Wainwright, Halton, Leeds.
 P.S. Will Duran still be around? If they are then Zekko, our office mini-computer, estimates that they'll have had 141 hit singles, 40 *No. 1* albums and made four feature films. Simon Le Bon will have written two operas and a ballet, Nick Rhodes will be a

In a recent edition I was upset to read that no one recognised one of the greatest people ever to hit our sacred game of football. I am referring to your birthday party when you invited one of Chelsea's greatest forwards, Pat Nevin.
 Never mind, Pat. If the whole of Stamford Bridge had been invited you'd have been recognised a million times over.
 Good luck Chelsea in Division One, you deserve your place.
V. Moore, Romford, Essex.
Or, if the whole of Merseyside had been invited he'd have been flattened a million times over by Liverpool and Everton fans. You see, there's always a bright side!

POISON ARROW

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

Dear Belle And The Devotions, no wonder you didn't win the Eurovision Song Contest. The way you dress in luminous colours is alright — but micro, and I mean *micro*, mini skirts are too much.
 And also the way you prance about shaking a hip here and a leg there. It's disgusting.
Boy George's Ribbons, Dyfed.



Belle And The Devotions: "Disgusting! Us?"

the comment at the bottom.
Lucy, Norwich, Norfolk.

Lucy, we share your outrage at the treatment of Nelson Mandela, and indeed pointed his plight out in our feature. And in a lighter vein, so did Jez's letter.

If you lot in Britain think you've been through a lot for your favourite group then let us tell you what's been happening Down Under.

Seven months ago, we heard that



George O'Dowd. Wanted! All over the world.

Culture Club were to come to Australia. Being loyal fans we tried to find out when — we phoned Virgin Records, April Music, Wedge Music, Cowbell Music and Paul Dainty (Promoter) and finally found out that CC were going to play Melbourne and not Adelaide.

We collected 17,000 signatures and had someone hand deliver it to London. It now seems to be lost between Virgin Records and Wedge.

Tickets went on sale on 10/5/84 and quickly sold out. Yes, all this is just for tickets.

We estimate our costs at present to be about £600 not including tickets, food and transport. Even if our tickets arrive it will mean a 500-mile trip to Melbourne, a night's

sleep in the car, and a 500-mile drive back.

We are not children, or rich, just a couple of housewives and an unemployed lady. With a little luck we might get to see Culture Club live!

Pennyanne, Maria and Dianne, Adelaide, S. Australia.

Let that be an object lesson to anyone who has ever complained that their Dad wouldn't go and buy them some Nik Kershaw tickets!

Here's my animal top ten:

1. **SAVE A BEAR** Duran Duran
2. **WHEREVER I LAY MY CAT** Paul Young
3. **THE ROOK OF LOVE** ABC
4. **THIS OL' MOUSE** Shaking Stevens
5. **FOOTMOOSE** Kenny Loggins
6. **ONLY FOR DOVE** Limahl
7. **AGAINST ALL CODS** Phil Collins
8. **ONE SMALL JAY** Ultravox
9. **GREEN BOAR** Shaking Stevens
10. **THAT'S THE WAY I PIKE IT** Dead Or Alive

And bubbling under:
99 RED BABOONS Nena.
John Taylor's Intestines, E. Sussex.
How about some of the current albums as well? Like 'Skunk Culture' by OMD, 'Can't Crow Down' by Lionel Richie and 'Snake Out' by The Pointer Sisters. . . .

Pssst! Tell Gary Kemp that I'll meet him at Victoria Station at 6pm on Saturday, but tell him to keep it a secret otherwise the whole nation will be there.
Gary Kemp's Lover, Surrey.
We told Gary, and he says that he should be able to make it as soon as he gets off from his Saturday job at the chip shop.

It was Gary Kemp of 72 Acacia Gardens, Walsall you wanted, wasn't it?

OUT OF THE HAT

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

1. **THE REFLEX** Duran Duran
2. **ONE LOVE** Bob Marley
3. **AUTOMATIC** Pointer Sisters
4. **LOVE GAMES** Belle And The Devotions
5. **AGAINST ALL ODDS** Phil Collins
Anna Coombes, Enfield, Middx.

This week's coupon is on page 14

Sick of wimp rock? Fed up with pimply little popstars? Well, you can stop those disappointed sighs, because next week's No. 1 is

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WHAM

Britain's No. 1 beefcakes

MIDGE URE

The Ultravox heartthrob works out

NICK HEYWARD

As Tarzan. OK, so he's not too hunky, but he is awfully cute

BILLY IDOL

He's blonde, he's beautiful and he's big (in America).

THOR

Need we say more?

PLUS

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The bad boys are back!



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WE SEPARATE THE FACT FROM THE FICTION IN...

WANNA KNOW SOMETHING?

ANSWERED BY HUW COLLINGBOURNE

I always thought that Joan Armatrading came from Birmingham until I heard somebody on the radio say she is from the West Indies. Who's right?

Simon Draper, W. Midlands
Joan was born on the island of St. Kitts in the West Indies (9.12.1950) but she moved to Brookfields in Birmingham at the age of seven.

In Wham's songs, 'Love Machine' and 'Wham Rap', who makes the wonderfully rude burbling sound? *Andrew Ridgley's Peach-Soft Skin, Singapore*

You mean the noise like a Jack Russell Terrier being sick? I phoned through to Wham's management office, the aforesaid noises were cleverly produced by George... Although, there was a small Jack Russell lurking in a corner of the studio looking decidedly off-colour...

Can you please tell me the name of the jazz-funk group Nik Kershaw used to be in. Can you also tell me how old he is.

Gill, Liverpool
Nik was formerly with a band called Fusion. He is 26 years old (born: 1.3.'58).

Forget Claire Rayner and Marje Proops... write to the No. 1 problem page. Send your questions to: Wanna Know Something? No.1, Room 2614, King's Reach Tower, Stamford Street, London SE1 9LS.

As one of the most devoted fans ever of the B52s (go on, ask me who the B52s are — everyone else does!) I have to admit a worrying gap in my knowledge. What in tarnation does their name mean?

B53, Cheltenham
There are two possible explanations for that name. The first is that 'B52' relates to the B52 bomber jackets which the group took to wearing in the early days

(apparently a gift from group member Cindy Wilson's father). The other explanation is that it's a slang name in the southern states of America for a beehive hairdo.

Since both these stories have been given out at different times by the group themselves, it's up to you to pick whichever appeals. Personally I think I'll go for the beehive one — well, it just sounds so camp, darlings!



The B52s display the latest in Oxfam chic — but what does B52 mean? Can it be the size of one of the garments being worn in this photograph?

Who sang a song entitled 'Silly Games'? She sang in a high voice...

Nic Brown, Herts
The person in question was Janet Kay who got to No.2 with the song in June 1979.

What has happened to the group, Bardo? Since Eurovision in 1982 they've not been featured in many mags, so I'd like to know if they're still together.

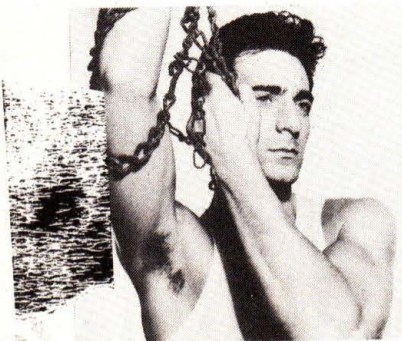
Tessa Hatherley, Plymouth
Alas, the Eurovision Song Contest did not rocket Bardo to stardom as it did for Abba and Bucks Fizz — mind you, Bardo didn't actually win the contest, so what can you expect?

Their entry, 'One Step Further' did get to No.2 in the British charts, however, and was immediately forgotten.

At the moment, Steve Fischer is trying his hand at writing some songs, while his former partner, Sally Ann Triplett, is to be seen cavorting about in the Persil Automatic TV commercial.

I'm told there is some chance that they'll be singing together again soon, though not under the name Bardo — you don't think they're trying to live that down, do you?

LEAVE ON YOUR CLOTHES...



LEAVE ON THE LIGHT...

IT'S THE
THE BLUE HOUR



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No. 1

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- LET'S HEAR IT FOR THE BOY Deniece Williams (Columbia)
- TIME AFTER TIME Cyndi Lauper (Epic)
- HELLO Lionel Richie (Motown)
- OH SHERRIE Steve Perry (Columbia)
- THE REFLEX Duran Duran (Capitol)
- SISTER CHRISTIAN Night Ranger (MCA)
- AGAINST ALL ODDS Phil Collins (Atlantic)
- THE HEART OF ROCK 'N' ROLL Huey Lewis & The News (Chrysalis)
- BREAKDANCE Irene Cara (Warner Bros)
- TO ALL THE GIRLS I'VE LOVED BEFORE Julio Iglesias & Willie Nelson (Columbia)
- SELF CONTROL Laura Branigan (Atlantic)
- BORDERLINE Madonna (Warner Bros)
- I'LL WAIT Van Halen (Warner Bros)
- JUMP (FOR MY LOVE) Pointer Sisters (RCA)
- THE LONGEST TIME Billy Joel (Columbia)
- IT'S A MIRACLE Culture Club (Epic)
- DANCING IN THE SHEETS Shalamar (Columbia)
- DANCING IN THE DARK Bruce Springsteen (Columbia)
- HEAD OVER HEELS The Go-Go's (A&M)
- YOU CAN'T GET WHAT YOU WANT Joe Jackson (A&M)
- YOU MIGHT THINK The Cars (Elektra)
- ALMOST PARADISE Mike Reno & Ann Wilson (Columbia)
- EYES WITHOUT A FACE Billy Idol (Chrysalis)
- HOLD ME NOW Thompson Twins (Arista)
- RUN RUNAWAY Slade (CBS)
- STAY THE NIGHT Chicago (Warner Bros)
- WHO'S THAT GIRL Eurythmics (RCA)
- LOVE SOMEBODY Rick Springfield (RCA)
- MODERN DAY DELILAH Van Stephenson (MCA)
- MY EVER CHANGING MOODS Style Council (Geffen)

Compiled by Billboard

U.S. ALBUMS

- FOOTLOOSE Soundtrack (Columbia)
- CAN'T SLOW DOWN Lionel Richie (Motown)
- SPORTS Huey Lewis & The News (Chrysalis)
- SHE'S SO UNUSUAL Cyndi Lauper (Epic)
- HEARTBEAT CITY The Cars (Elektra)
- THRILLER Michael Jackson (Epic)
- 1984 Van Halen (Warner Bros)
- COLOUR BY NUMBERS Culture Club (Epic)
- LOVE AT FIRST STING Scorpions (Polygram)
- GRACE UNDER PRESSURE Rush (Polygram)
- AN INNOCENT MAN Billy Joel (Columbia)
- INTO THE GAP Thompson Twins (Arista)
- STREET TALK Steve Perry (Columbia)
- UH-HUH John Cougar Mellencamp (Polygram)
- SEVEN AND THE RAGED TIGER Duran Duran (Capitol)
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- LEARNING TO CRAWL The Pretenders (Warner Bros)
- BREAK OUT Pointer Sisters (RCA)
- HARD TO HOLD Soundtrack (RCA)
- RECKONING R.E.M. (A&M)
- AMMONIA AVENUE Alan Parsons Project (Arista)
- SHOUT AT THE DEVIL Motley Crue (Elektra)
- IN 3-D Wierd Al Yankovic (Epic)

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DISCO/DANCE SINGLES

- WAKE ME UP BEFORE YOU GO GO Wham (Epic)
- LET'S HEAR IT FOR THE BOY Deniece Williams (CBS)
- AUTOMATIC Pointer Sisters (Planet)
- THINKING OF YOU Sister Sledge (Cotillion)
- ONE LOVE Bob Marley & The Wailers (Island)
- SEARCHIN' Hazell Dean (Proto)
- I'LL BE AROUND Terri Wells (London)
- BREAK DANCE PARTY Break Machine (Record Shack)
- SOMEBODY ELSE'S GUY Jocelyn Brown (Fourth & Broadway/Island)
- LOVE WARS Womack & Womack (Elektra)
- CHANGE OF HEART Change (WEA)
- WHEN AM I GONNA MAKE A LIVING Sade (Epic)
- HIGH ENERGY Evelyn Thomas (Record Shack)
- FAREWELL MY SUMMER LOVE Michael Jackson (Motown)
- EUROPEAN QUEEN Billy Ocean (Jive)
- EMERGENCY (DIAL 999) Loose Ends (Virgin)
- WHAT'S THE NAME OF YOUR GAME Jaki Graham (EMI)
- EXTRAORDINARY GIRL O'Jays (Philadelphia)
- STAY WITH ME TONIGHT Jeffrey Osbourne (A&M)
- AIN'T NO STOPPIN' (AIN'T NO WAY) McFadden & Whitehead (Buddah)
- DOIN' IT IN A HAUNTED HOUSE Yvonne Gage (Chicago International)
- VENCEREMOS Working Week (Paladin/Virgin)
- RIGHT OR WRONG Detroit Spinners (Atlantic)
- SWEETEST SWEETEST Jermaine Jackson (Arista)
- MARVIN Edwin Starr (Streetwave)
- JUST BE GOOD TO ME S.O.S. Band (Tabu)
- IT'S ALL YOURS Starpoint (Elektra)
- AIN'T NOBODY Rufus & Chaka Khan (WEA)
- SHE'S STRANGE Cameo (Club/Phonogram)
- ROMANCING THE STONE Eddy Grant (Ice)

Compiled by MRIB

INDEPENDENT SINGLES

- HEAVEN KNOWS I'M MISERABLE NOW Smiths (Rough Trade)
- MURDER New Order (Factory/Benelux)
- PEARLY DEWDROPS Cocteau Twins (4AD)
- SPIRITWALKER Cult (Situation 2)
- THIEVES LIKE US New Order (Factory)
- GOOD TECHNOLOGY Red Guitars (Self Drive)
- RECOLLECTS Skeletal Family (Red)
- HAND IN GLOVE Sandie Shaw & The Smiths (Rough Trade)
- SONG TO THE SIREN This Mortal Coil (4AD)
- BREAK DANCE PARTY Break Machine (Record Shack)
- ANIMAL (LIKE A BEAST) Music For Nations)
- DARK STREETS OF LONDON Pogue Mahone (Pogue Mahone)
- CRUCIFIX Broken Bones (Fallout)
- GOREHOUD Cramps (New Rose)
- BREAK Play Dead (Clay)
- COUNTRY GIRL (BECOMES DRUGS & SEX PUNK) Serious Drinking (Upright)
- DO THE SQUARE THING Three Johns (Abstract)
- BLUE MONDAY New Order (Factory)
- SUNBURST & SNOWBLIND Cocteau Twins (4AD)
- BIG JUGULAR EP Inca Babies (Black Lagoon)
- THE CAVE Guana Batz (Big Beat)
- PURPLE NOISE SANDWICH EP Turkey Bones & The Wild Dogs (McKennie)
- INFLUENZA Gene Loves Jezebel (Situation 2)
- NO ONE WAITS FOREVER Orson Family (New Rose)
- THIS CHARMING MAN Smiths (Rough Trade)
- HAND IN GLOVE Smiths (Rough Trade)
- PEOPLE ARE PEOPLE Depeche Mode (Mute)
- BLOOD ON YOUR HAND Instigators (Bluurg)
- DOLLY Microdisney (Rough Trade)
- GREY Lack Of Knowledge (Crass)

Compiled by MRIB

READERS' CHART

- THE REFLEX Duran Duran (EMI)
- DANCING GIRLS Nik Kershaw (MCA)
- FOOTLOOSE Kenny Loggins (CBS)
- LOCOMOTION OMD (Virgin)
- AUTOMATIC Pointer Sisters (RCA)
- WAKE ME UP BEFORE YOU GO GO Wham (Epic)
- DANCING WITH TEARS IN MY EYES Ultravox (Chrysalis)
- ONE LOVE Bob Marley (Island)
- I WANT TO BREAK FREE Queen (EMI)
- DON'T TELL ME Blancmange (London)
- AGAINST ALL ODDS Phil Collins (Virgin)
- YOU TAKE ME UP Thompson Twins (Arista)
- LET'S HEAR IT Deniece Williams (CBS)
- ROUGH JUSTICE Bananarama (London)
- PEARL IN THE SHELL Howard Jones (WEA)
- P.Y.T. Michael Jackson (Epic)
- YOU'RE THE BEST Thing Style Council (Polydor)
- I'M FALLING Bluebells (London)
- LOVE GAMES Belle & The Devotions (CBS)
- GOING DOWN TOWN Status Quo (Vertigo)

WRITER'S CHART

Chosen this week by Martin Townsend

- LUNACY National Pastime (Spellbound)
- RAWHIDE Scott Walker (Virgin)
- DON'T WASTE YOUR TIME Yarrowborough & Peebles (Total Experience)
- SIR DONALD'S SON Captain Sensible (A&M)
- ONLY WHEN YOU LEAVE Spandau Ballet (Chrysalis)

VIDEO

- MAKING MICHAEL JACKSON'S THRILLER Michael Jackson (Vestron)
- SERIOUS MOONLIGHT David Bowie (Videofarm)
- LEGEND Bob Marley (Island)
- ALCHEMY LIVE Dire Straits (Polygram)
- LIVE Big Country (Polygram)
- LOVE YOU TILL TUESDAY David Bowie (Polygram)
- NOW THAT'S WHAT I CALL MUSIC VOL II Various (PMI/Virgin)
- A KISS ACROSS THE OCEAN Culture Club (Virgin)
- BENATAR Pat Benatar (RCA/Columbia)
- ROCK 'N' SOUL LIVE Hall & Oates (RCA/Columbia)

Compiled by MRIB

DEEJAY'S CHOICE

Supplied this week by Winston E., DJ for The Muscle Show, Electric Ballroom, London.

- NO DISRESPECT Slave (Atlantic)
- GIVE ME MY WAGE SOS Band (CBS)
- WHEN AM I GOING TO MAKE A LIVING Sade (Epic)
- CHANGE OF HEART Change (WEA)
- SEX MACHINE James Brown (Polydor)
- THE AUTHORITY SONG John Cougar (Polygram)
- WHITE LINES Grandmaster and Melle Mel (PRT)
- STAY WITH ME TONIGHT Jeffrey Osbourne (A&M)
- NEVER EVER SEEN YOU BEFORE Guest List (Wage)
- HARD MUTHA ME Danny Wallace (South Records)

DJs interested in having their charts displayed please contact Paul Simper at No. 1

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BLUE RONDO - MASKED MOODS

VS676-12
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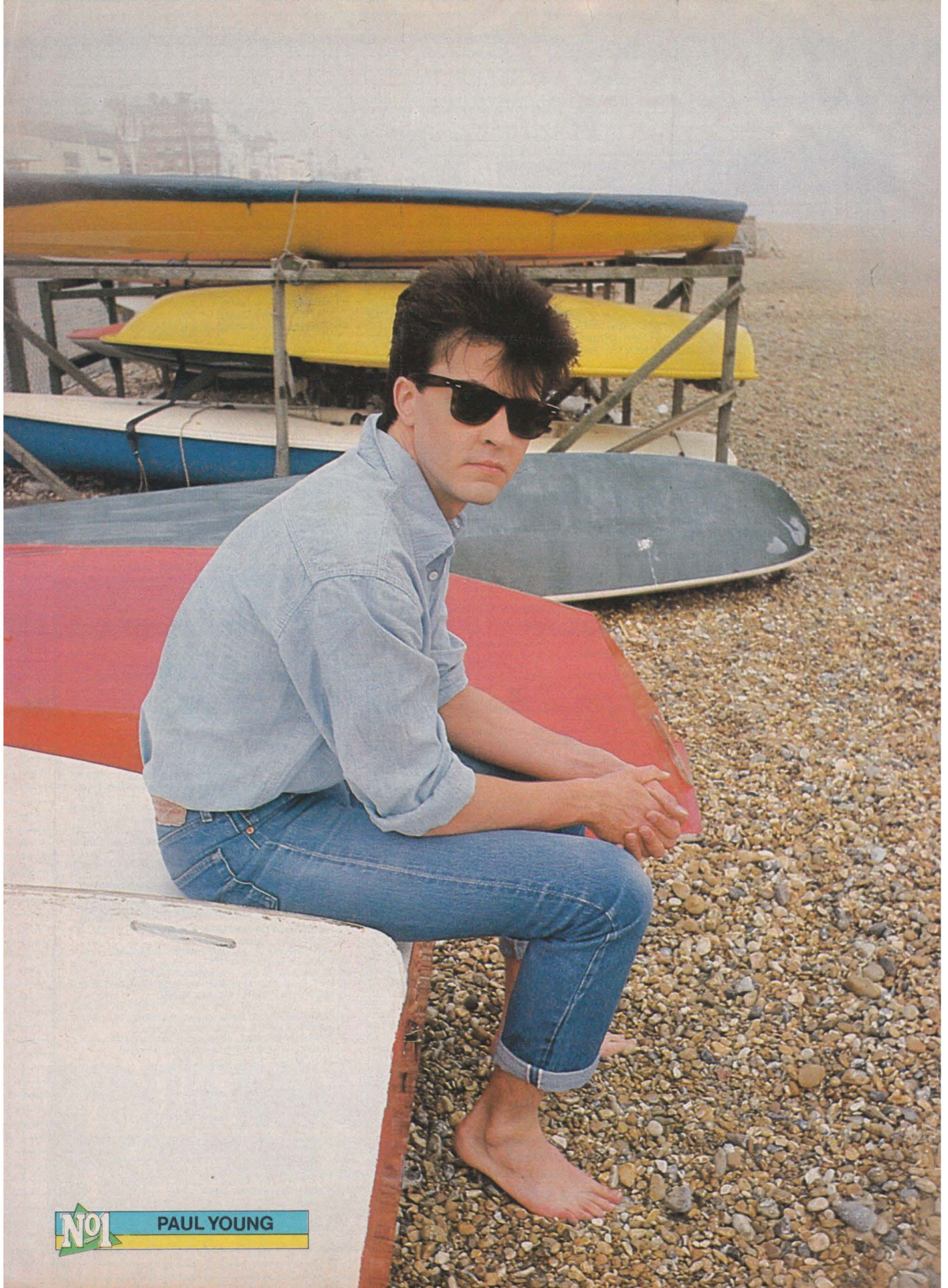


THIS WEEK	LAST WEEK	WEEKS IN CHART	HIGHEST POSITION	U.K. SINGLES	
1	3	3	1	1	WAKE ME UP BEFORE YOU GO GO Wham (Epic)
2	5	3	2	2	YOU'RE THE BEST THING Style Council (Polydor)
3	2	5	2	3	LET'S HEAR IT FOR THE BOY Deniece Williams (CBS)
4	8	4	4	4	DANCING WITH TEARS IN MY EYES Ultravox (Chrysalis)
5	1	8	1	5	AUTOMATIC Pointer Sisters (Planet)
6	4	7	1	6	THE REFLEX Duran Duran (EMI)
7	12	7	7	7	SEARCHIN' Hazell Dean (Proto)
8	14	5	8	8	I FEEL LIKE BUDDY HOLLY Alvin Stardust (Chrysalis)
9	27	2	9	9	HIGH ENERGY Evelyn Thomas (Record Shack)
10	28	2	10	10	HEAVEN KNOWS Smiths (Rough Trade)
11	10	10	1	11	AGAINST ALL ODDS Phil Collins (Virgin)
12	16	3	12	12	PEARL IN THE SHELL Howard Jones (WEA)
13	6	7	4	13	ONE LOVE Bob Marley & The Wailers (Island)
14	29	2	14	14	RED GUITAR David Sylvian (Virgin)
15	11	9	2	15	I WANT TO BREAK FREE Queen (EMI)
16	9	4	9	16	BREAK DANCE PARTY Break Machine (Record Shack)
17	36	2	17	17	SO TIRED Ozzy Osbourne (Epic)
18	22	22	1	18	RELAX Frankie Goes To Hollywood (ZTT)
19	13	6	13	19	LOVE WARS Womack & Womack (Elektra)
20	7	6	5	20	FOOTLOOSE Kenny Loggins (CBS)
21	—	1	21	21	SMALLTOWN BOY Bronski Beat (Forbidden Fruit)
22	41	2	22	22	DAZZLE Siouxsie & The Banshees (Wonderland)
23	—	1	23	23	ONE BETTER DAY Madness (Stiff)
24	42	2	24	24	SAD SONGS Elton John (Rocket)
25	35	2	25	25	THINKING OF YOU Sister Sledge (Cotillion)
26	18	3	18	26	DANCING Bruce Springsteen (CBS)
27	17	4	17	27	GOING DOWN TOWN Status Quo (Vertigo)
28	—	1	28	28	ONLY Spandau Ballet (Reformation)
29	21	5	21	29	EVERY ONE Everything But The Girl (Blanco Y Negro)
30	19	7	9	30	SOMEBODY ELSE'S GUY Jocelyn Brown (Fourth & Broadway)
31	—	1	31	31	ANIMAL W.A.S.P. (Music For Nations)
32	15	9	5	32	LOCOMOTION OMD (Virgin)
33	23	5	13	33	I'LL BE AROUND Terri Wells (London)
34	30	3	30	34	MURDER New Order (Factory)
35	49	4	35	35	LOVE LIES LOST Helen Terry (Virgin)
36	46	3	36	36	ROUGH JUSTICE Bananarama (London)
37	20	5	16	37	STAY WITH ME Jeffrey Osbourne (A&M)
38	—	1	38	38	FAREWELL MY... Michael Jackson (Motown)
39	—	1	39	39	NOT GONNA TAKE IT Twisted Sister (Atlantic)
40	40	4	39	40	SPIRIT WALKER The Cult (Situation 2)
41	—	1	41	41	THE BOY Marc Almond (Some Bizzare)
42	—	1	42	42	SUSANNA The Art Company (Epic)
43	31	2	31	43	MAKE A LIVING Sade (Epic)
44	32	2	32	44	INFATUATION Rod Stewart (Warner Bros)
45	25	8	9	45	DON'T TELL ME Blancmange (London)
46	50	2	46	46	FIRE Peter Gabriel (Charisma/Virgin)
47	47	2	47	47	THE BODY ELECTRIC Rush (Vertigo)
48	48	2	48	48	PERFECT SKIN Lloyd Cole (Polydor)
49	24	6	8	49	THE LEBANON Human League (Virgin)
50	26	8	8	50	YOUNG AND IN LOVE Flying Pickets (10)
THE NEXT 25					
51	—	—	—	51	TOO MUCH TROUBLE Limahl (EMI)
52	—	—	—	52	LOVE GAMES Belle & Devotions (CBS)
53	—	—	—	53	GHOST IN YOU Psychedelic Furs (CBS)
54	—	—	—	54	TO ALL THE GIRLS Willie Nelson & Julio (CBS)
55	—	—	—	55	LOVE ALL DAY Nick Heyward (Arista)
56	—	—	—	56	DANCING GIRLS Nik Kershaw (MCA)
57	—	—	—	57	JUST BE GOOD TO ME SOS Band (Tabu)
58	—	—	—	58	PEARLY DEWDROPS Cocteau Twins (4AD)
59	—	—	—	59	ASSASSIN Marillion (EMI)
60	—	—	—	60	EMERGENCY (DIAL 999) Loose Ends (Virgin)
61	—	—	—	61	THE WIND BENEATH MY WINGS Lee Greenwood (MCA)
62	—	—	—	62	THIEVES LIKE US New Order (Factory)
63	—	—	—	63	CHANGE OF HEART Change (WEA)
64	—	—	—	64	HIGH ON EMOTION Chris De Burgh (A&M)
65	—	—	—	65	BORDERLINE Madonna (Sire)
66	—	—	—	66	ROMANCING THE STONE Eddy Grant (Ice)
67	—	—	—	67	SMALLTOWN CREED Kane Gang (Kitchenware)
68	—	—	—	68	DRAG ME DOWN Boomtown Rats (Mercury)
69	—	—	—	69	AIN'T NO STOPPIN' McFadden & Whitehead (Buddah)
70	—	—	—	70	HALF A BOY & HALF A MAN Nick Lowe (F. Bear)
71	—	—	—	71	THIN LINE Pretenders (Real)
72	—	—	—	72	GREEN GREEN GRASS OF HOME Elvis Presley (RCA)
73	—	—	—	73	WHAT PRESENCE Orange Juice (Polydor)
74	—	—	—	74	BOMBOLLINI Chris Rea (Magnet)
75	—	—	—	75	ABSOLUTE Scritti Politti (Virgin)

Courtesy of New Musical Express

THIS WEEK	LAST WEEK	WEEKS IN CHART	HIGHEST POSITION	U.K. ALBUMS	
1	1	4	1	1	LEGEND Bob Marley (Island)
2	4	14	2	2	THE WORKS Queen (EMI)
3	2	4	2	3	HYSTERIA Human League (Virgin)
4	6	10	1	4	NOW THAT'S WHAT I CALL MUSIC II Various (EMI/Virgin)
5	3	3	3	5	MANGE TOUT Blancmange (London)
6	7	32	1	6	CAN'T SLOW DOWN Lionel Richie (Motown)
7	5	76	1	7	THRILLER Michael Jackson (Epic)
8	8	7	6	8	FOOTLOOSE - SOUNDTRACK Various (CBS)
9	17	2	9	9	HUNGRY FOR HITS Various (K-Tel)
10	10	4	9	10	MAN ON THE LINE Chris DeBurgh (A&M)
11	9	5	2	11	OCEAN RAIN Echo And The Bunnymen (Korova)
12	19	13	1	12	HUMAN SLIB Howard Jones (WEA)
13	13	16	1	13	INTO THE GAP Thompson Twins (Arista)
14	15	32	5	14	AN INNOCENT MAN Billy Joel (CBS)
15	30	2	15	15	THEN CAME ROCK'N'ROLL Various (EMI)
16	20	5	16	16	LEGEND Clannad (RCA)
17	31	12	2	17	CAFE BLEU Style Council (Polydor)
18	11	12	3	18	ALCHEMY Dire Straits (Vertigo)
19	21	9	7	19	LAMENT Ultravox (Chrysalis)
20	22	2	20	20	DON'T STOP DANCIN' Various (Telstar)
21	35	15	2	21	THE SMITHS The Smiths (Rough Trade)
22	14	4	13	22	MIRROR MOVES Psychedelic Furs (CBS)
23	16	7	7	23	THE TOP The Cure (Fiction)
24	18	4	18	24	BREAK OUT Pointer Sisters (Planet)
25	12	5	8	25	JUNK CULTURE OMD (Virgin)
26	25	6	18	26	SEVEN AND THE RAGGED TIGER Duran Duran (EMI)
27	36	2	27	27	FROM HERE TO ETERNITY Nick Cave (Mute)
28	33	14	11	28	HUMAN RACING Nik Kershaw (MCA)
29	24	7	10	29	AND I LOVE YOU SO Howard Keel (Warwick)
30	48	2	30	30	ISLANDS Kajagoogoo (EMI)
31	29	7	29	31	LOVE WARS Womack & Womack (Elektra)
32	32	2	32	32	CHANGE OF HEART Change (WEA)
33	41	8	16	33	POET II Bobby Womack (Motown)
34	27	3	27	34	MASTERPIECES Sky (Telstar)
35	23	8	11	35	GREATEST HITS Marvin Gaye (Telstar)
36	26	5	13	36	THE PROS AND CONS OF HITCH-HIKING Roger Waters (Harvest)
37	—	1	37	37	STREETSONDS ELECTRO IV Various (Streetsounds)
38	RE	1	38	38	TOUCH Eurythmics (RCA)
39	43	7	20	39	ONE EYED JACKS Spear Of Destiny (Epic)
40	28	7	8	40	GRACE UNDER PRESSURE Rush (Vertigo)
41	RE	1	41	41	LABOUR OF LOVE UB40 (Dep/Island)
42	RE	1	42	42	VENGEANCE New Model Army (Abstract)
43	—	1	43	43	LOST BOYS Flying Pickets (10 Records)
44	34	4	20	44	STREETSONDS IX Various (Streetsounds)
45	42	6	30	45	OASIS Oasis (WEA)
46	RE	1	46	46	ELIMINATOR ZZ Top (Sire)
47	49	33	1	47	COLOUR BY NUMBERS Culture Club (Virgin)
48	RE	1	48	48	1984 Van Halen (Warner Bros)
49	38	1	38	49	WOULD YOU LIKE MORE SCRATCHIN' Malcolm McLaren (Virgin/Charisma)
50	39	5	39	50	AGAINST ALL ODDS - SOUNDTRACK Various (Virgin)
THE NEXT 25					
51	—	—	—	51	VERY BEST OF MOTOWN LOVE SONGS Various (Motown)
52	—	—	—	52	OFF THE WALL Michael Jackson (Motown)
53	—	—	—	53	FUGAZI Marillion (EMI)
54	—	—	—	54	BODY AND SOUL Joe Jackson (A&M)
55	—	—	—	55	IN THE HEART Kool And The Gang (De-Lite)
56	—	—	—	56	NOW THAT'S WHAT I CALL MUSIC I Various (EMI/Virgin)
57	—	—	—	57	BANANARAMA Bananarama (London)
58	—	—	—	58	A LITTLE SPICE Loose Ends (Virgin)
59	—	—	—	59	BAT OUT OF HELL Meatloaf (Cleveland Int)
60	—	—	—	60	TOO LOW FOR ZERO Elton John (Rocket)
61	—	—	—	61	NO PARLEY Paul Young (CBS)
62	—	—	—	62	A WALK ACROSS THE ROOFTOPS Blue Nile (Linn/Virgin)
63	—	—	—	63	TIME EXPOSURE Stanley Clarke (CBS)
64	—	—	—	64	INTIMATE CONNECTION Kleeer (Atlantic)
65	—	—	—	65	CROSSFIRE Detroit Spinners (Atlantic)
66	—	—	—	66	DYNAMITE Jermaine Jackson (Arista)
67	—	—	—	67	STAY WITH ME TONIGHT Jeffrey Osborne (A&M)
68	—	—	—	68	CAFE CAROLINA Don Williams (MCA)
69	—	—	—	69	IT'S YOUR NIGHT James Ingram (Qwest)
70	—	—	—	70	FACE VALUE Phil Collins (Virgin)
71	—	—	—	71	IN YOUR EYES George Benson (Warner Bros)
72	—	—	—	72	YENTL Barbra Streisand (CBS)
73	—	—	—	73	LOVE YOU TILL TUESDAY David Bowie (Deram)
74	—	—	—	74	UNDER A BLOOD RED SKY U2 (Island)
75	—	—	—	75	MADONNA Madonna (Sire)

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