

FEB 25,
1984

EVERY THURSDAY

35p

No 1

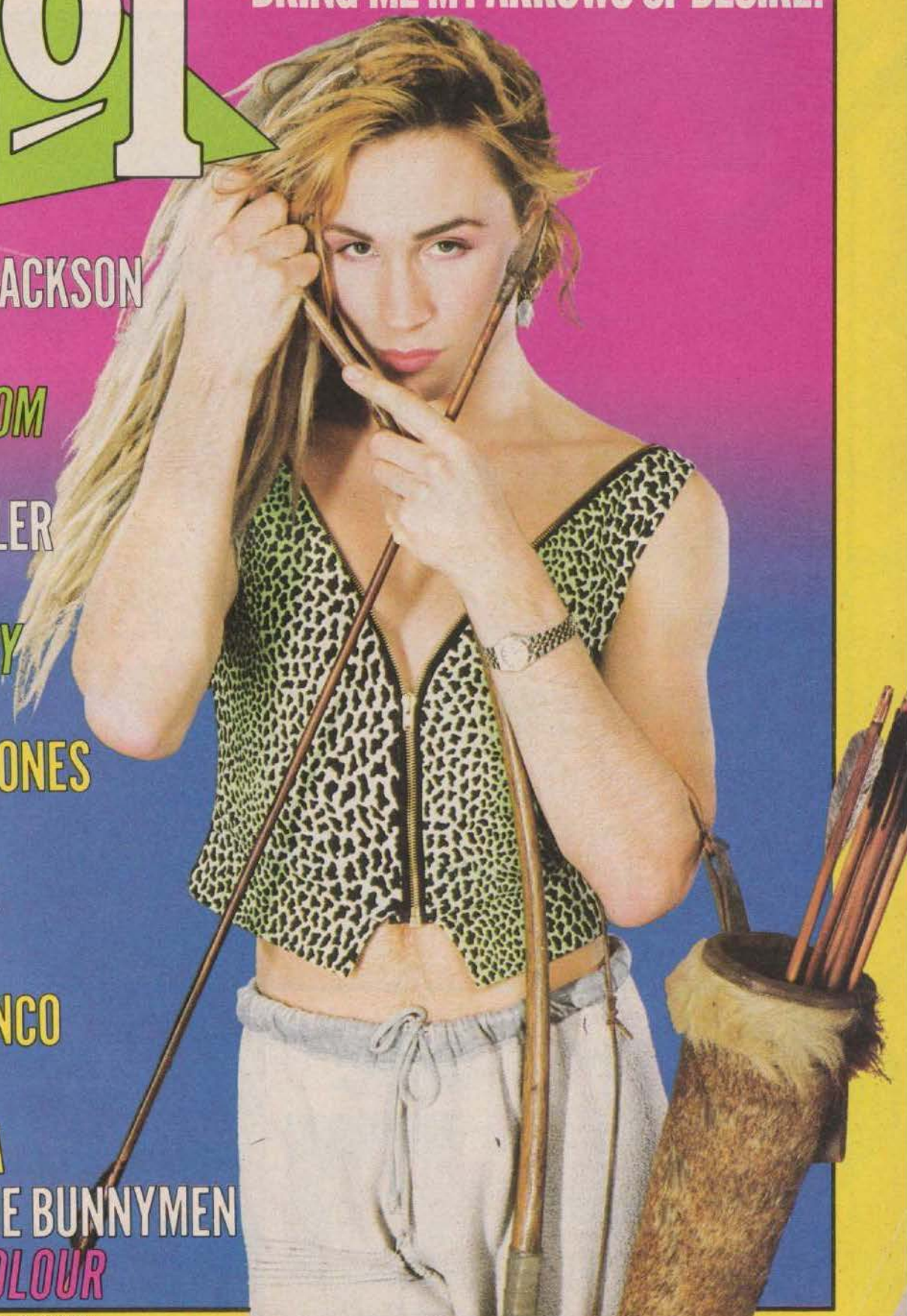
MARILYN

BRING ME MY ARROWS OF DESIRE!

MICHAEL JACKSON
*THE ABC
OF STARDOM*

PAUL WELLER
*THE KING
OF COMEDY*

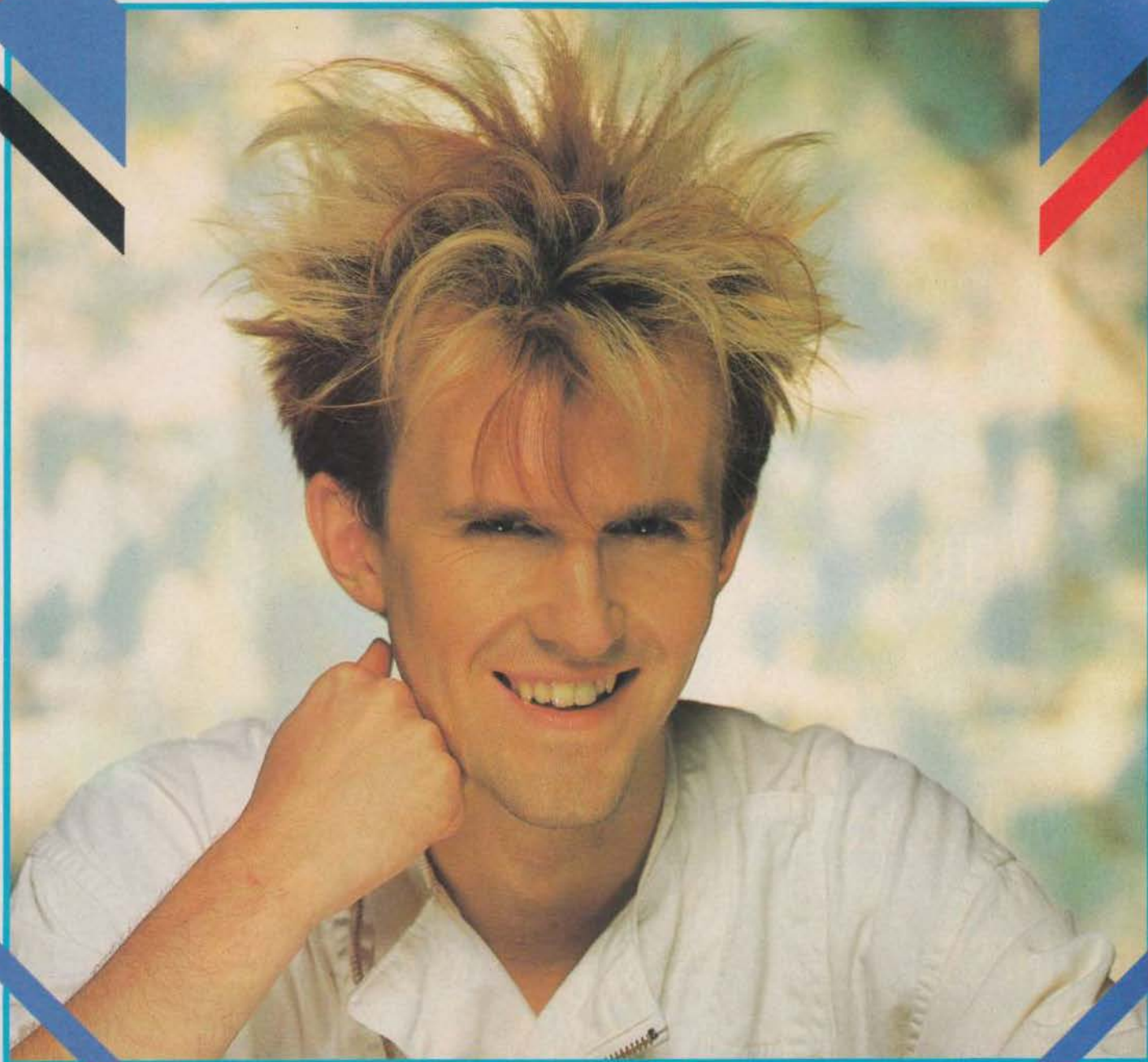
HOWARD JONES
WHAM
MADNESS
NENA
MATT BIANCO
CARMEL
MADONNA
ECHO & THE BUNNYMEN
ALL IN COLOUR



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

howard jones

hide and seek



There was time when there was nothing at all
Nothing at all, just a distant hum
There was a being and he lived on his own
He had no one to talk to and nothing to do
He drew up the plans, learnt to work with his hands
A million years passed by and his work was done
And his words were these

Hope you find it in everything, everything that you see
Hope you find it in everything, everything that you see
Hope you find it, hope you find it, hope you find me in
you

So she had built her elaborate home with it's ups and
it's downs.

It's rain and it's sun
She decided that her work it was done
Time to have fun
And found a game to play
Then as part of the game, she completely forgot where
she'd hidden herself and she spent the rest of her time
trying to find the parts

Hope you find it in everything, everything that you see
Hope you find it in everything, everything that you see
Hope you find it, hope you find it, hope you find me in
you

There was a time when there was nothing at all
Nothing at all, just a distant hum

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We've got ten copies of Spandau Ballet's 'Spandau Ballet Over Britain' video and ten copies of their brand new songbooks book to give away. For nothing. Free. Gratis.

36 MARILYN & CARMEL



M has a walk along the beach in the pouring rain, takes a snooze in satin sheets in church . . . normal everyday things. Carmel, on the other hand, they're really odd. Travelling about in vans! Playing gigs! Very strange . . .



Marilyn cover shot by Canone/The d.i.d. Circle
Wham photo page 12 by Chris Craymer.
Madonna back cover by Iain McKell.

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SMITH'S ROAD TO RECOVERY

Because of Morrissey's bad bout of bronchitis, The Smiths had to cancel some of their tour dates recently.

Now fully recovered, they've re-scheduled some dates and added more.

The extra dates are: Canterbury University February 27, Stoke On Trent Victoria Hall 28, Newcastle Mayfair March 7, Middlesborough Town Hall 8, Lancaster University 9, Coventry Polytechnic 10.

The re-scheduled dates are: Liverpool University 14, Hull University 15, Loughborough University 17, Birmingham Tower Ballroom 20. Another London date will be announced soon.

A FISHY VIDEO EP

Marillion release their new album on March 5 entitled 'Fugazi'.

A video EP featuring 'Grendel' and 'The Web' live at Hammersmith Odeon is released on March 12.

The band have also changed some of their tour dates.

The opening night at Hanley Victoria Hall has changed from February 9 to March 4, there'll be a warm-up date at Chippenham Goldiggers on March 12, and Plymouth Skating Rink is now February 26, not 25.

▶ **Steve Singleton has quit ABC.**

The sax player says: "I feel that in order to fulfil my creative ideals a new approach to my career as a whole is needed."

As far as a replacement for Steve is concerned, Martin Fry and Mark White are in the market for a bass player, drummer and pianist.

▶ OMD emerge from their hiding place with a new album out on April 30 called 'Junk Culture'.

The elusive duo are also doing a short tour in May.

Dates are: Glasgow Apollo May 26, Liverpool Empire 27, Manchester Apollo 28, Newcastle City Hall 29, Derby Assembly Rooms 31, Cardiff St David's Hall June 1, Birmingham Odeon 2, Hammersmith Odeon 3.

Tickets are on sale now priced £5.00, £4.50 and £4.00.

▶ China Crisis follow up their Top Ten hit 'Wishful Thinking' with another song from their 'Working With Fire and Steel' album.

This time it's 'Hanna Hanna' with 'African And White', their first single, on the B-side.



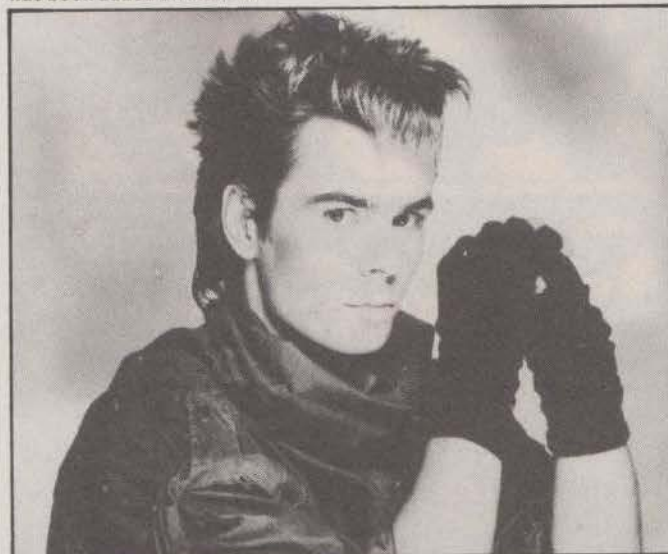
KAJJERS KICK OFF

Kajagoogoo embark on their first world tour in May. And where better to set sail than from Ipswich?

The tour stars at the Ipswich Gaumont May 1, Derby Assembly Rooms 2, Sheffield City Hall 4, Hull City Hall 5, Liverpool Royal Court 15, Manchester Apollo 16, Birmingham Odeon 18, Hanley Victoria Hall 19, Oxford Apollo 20, London Hammersmith Odeon 22, Cardiff St David's 24, Gloucester Leisure Centre 25, Poole Arts Centre 27, Portsmouth Guildhall 28, Dunstable Queens Hall 29, Leicester De Montford Hall 30.

Tickets go on sale from February 27, priced £4.00, £4.50, £5.00.

● The charity gig featuring Nick Beggs, Mike Read and David Grant at the Dominion Theatre on March 2 has proved so popular that an extra date has been added on March 1.



NIK RACES AHEAD

Nik Kershaw, currently riding high in the charts with 'Wouldn't It Be Good', releases his debut album 'Human Racing' on February 27.

Nik played most of the instruments himself, but he did let Quincy Jones' horn section do a bit. Nik is now rehearsing for his first tour, scheduled for April.

SCOTT BREAKS SILENCE

Scott Walker, once a member of legendary 60s trio The Walker Brothers, releases his first solo single for many years on February 27 entitled 'Track Three'.

An album 'Climate Of Hunter' is due out next month, and guest musicians include Dire Straits guitarist Mark Knopfler.

Scott has many fans in the music world. Midge Ure from Ultravox did a cover version of 'No Regrets' which made the top ten in 1982, and superfan Julian Cope compiled an album of his songs called 'The Godlike Genius Of Scott Walker'.

A man of many talents, Scott is generally thought of as a ballad singer - though his last recorded work (on The Walker Brothers' 'Nite Flights' LP) was a pioneering set of electronic music.

He's been totally silent since 1978 - even though he signed to Virgin nearly five years ago!

MADNESS MOVE ON

Madness rush-released their sixth LP on February 20.

'Keep Moving' contained 12 new songs, including their hit single 'Michael Caine'. Special guests on the album include General Public, Afrodisiak, and The TKO Horns.

▶ Soft Cell's fan club Cellmates is to disband now that the group have split. In its place will be Gutter Hearts - a club which will offer a twice yearly colour booklet containing lyrics and Marc Almond's writing.

Information from Some Bizzare, 17 St Anne's Court, off Wardour St, London W1.

▶ Queen release their 13th album on February 27 entitled 'The Works', which according to guitarist Brian May is "the definitive Queen album".

▶ Ligotage have added some dates to their UK tour which stars at Manchester University on March 2.

These are: Leicester Princess Charlotte 6, Birmingham Fantasy 10, London Dingwalls 20, Harlow Benny's 22 and Folkestone Pied Piper 23. Glasgow Nightmoves on March 12 and Newport Stowaway March 22 have now been cancelled.

▶ The Pale Fountains release their debut LP on February 27 entitled 'Pacific Street'. Their new single will be '(Don't Let Your Love) Start A War'.

TOURS

MOTOR FOR SAYLE

Comedian **Alexei Sayle** has an album of eccentric humour out next month to coincide with a tour.

The tour opens at Warwick University on March 1, Bath University 2, Reading University 3, Leicester University 9, Cardiff University 10, Swansea University 12, Dundee University 15, Glasgow University 16, Newcastle Jesmond Theatre 18, Loughborough University 21, Leeds University 22, Lancaster University 23, Liverpool Playhouse 25, Manchester Polytechnic 31, York Theatre Royal April 1.

He also has a reissued single out, 'Ullo John! Gotta New Motor'. Supporting Alexei is **Barb** whose single 'I Want My Money Back' is out now.

Snowy White takes to the road next month for a short series of dates.

Dates are: Stafford College March 23, Leeds University 24, Dunstable Queensway Hall 25, London Dominion 27, Bournemouth Winter Gardens 28.

If you've got tickets for the Dominion gig originally planned for March 13, they're still valid.

New York rappers **Whodini** have a single out now called 'Nasty Lady' and they're also coming over for a few dates next month.

Dates are: London Dingwalls March 7, Rayleigh Crocs 8, Nottingham Rock City 9, Manchester Hacienda 10, Coventry Warwick University 15, Egham Surrey Holloway College 16 and St. Albans City Hall 17.

Hamburg band **12 Drummers Drumming** are in England this month so if you want to check them out they'll be at Warwick University February 23, Middlesex Polytechnic 24, Kingston Polytechnic 25 and London Dingwalls 27.

Heavy metal insects **Spider** have added two extra dates to their Rough Justice tour.

They'll be at Leicester University March 20, and Bristol Colston Hall 26. Bernie Marsden's Alaska are supporting.

Dead Or Alive have had to move the final date of their UK tour at Liverpool's Royal Court from March 4 to March 10.

Icelandic instrumentalists



Central Line make tracks around the country this month.

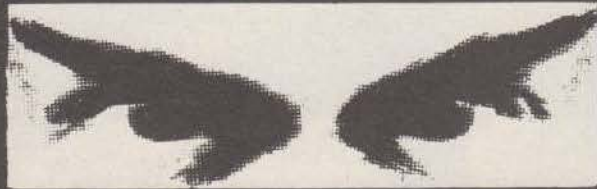
Join them in their travels at Warwick University February 23, Taunton Kingston's Club 24, Colchester Embassy Suite 26, Basildon Raquel's March 8, Kingston Polytechnic 9, and Luton Pink Elephant 11.

Mezzoforte are taking their brand of jazz funk around the country. Catch them at Birmingham University February 24, Farnborough Sports Centre 25, Sutton Secombe Centre 26, Huddersfield Josephine's 28, Glasgow Henry Africa's 29, Dundee Fat Sams March 1, Southport Theatre 2, Northampton Nene College 3, London Venue 4, Sheffield Polytechnic 7, Taunton

Kingstons 8, Paignton Festival Theatre 9, Bournemouth Winter Gardens 10 and Swindon Wyvern Theatre 12.

Bristol punk band **Vice Squad** play a couple of dates next month.

See them at London Dingwalls on March 28, and Leeds Bier Keller 29. The band are currently working on a new album and should tour soon.



General PUBLIC

7" and extended 12" VS 659 (12) *Virgin*

Marc Riley with The Creepers play some dates this week to coincide with the release of a four-track 12" 'Creeping At Maida Vale'. Dates are: London Fulham Greyhound February 25, Bradford 1 in 12 Club (Market Tavern) March 14 and Hebden Bridge Trades Club 31.

Glasgow headbangers **Heavy Pettin'** headline their own tour next month, and release a new single 'Love Times Love' on March 2.

The tour starts at Ayr Pavilion March 13, Cleethorpes Winter Gardens 15, Leeds University 16, Newcastle Mayfair 17, Nottingham Rock City 19, Birmingham University 20, Sheffield University 21, Brixton Ace 23, Manchester UMIST 24 and London Marquee 27.

US star **John Cougar Mellencamp** releases a highly articulate album on February 24 entitled 'Uh Huh', which is racing up the US charts.

A new single will be released too entitled 'Authority Song'.

New A & M Records signing **Broadcast** who hail from Slough release their debut single this week entitled 'Where Are You Now'.

They've also set up a few dates, starting at their hometown Slough Fulcrum Centre March 2, London Brixton Fringe 8, and London Fulham Greyhound 10.

Respected singer/songwriter **Chris Rea** goes for the charts with the release of his new single 'I Don't Know What It Is But I Love It' on February 24.

Belfast band **Silent Running** release their second single entitled 'Emotional Warfare'. The first 10,000 copies of the 12" will sell for the same price as the 7".

Aberdeen five-piece **Dekka Danse** release their first single this week called 'Immagnetised'. They're currently supporting Thomas Dolby on tour.



Wide Boy Awake, which contains ex-Ant Kevin Mooney (right), release a new single on March 2 entitled 'Billy Hyena'.

Legendary Irish soul supremo **Van Morrison** has an album out this week, 'Live At The Grand Opera House Belfast' recorded in March last year.

The Beatles are definitely all the rage right now. After Tina Turner's soulful rendition of 'Help' comes another cover. This time it's 'We Can Work It Out' by **Paradise**, who are also appearing at the London Dominion April 14, and at London's Tropical Palace Theatre March 3 in aid of a Gospel Resource Unit.

African Connexion have their debut record out on Oval Records right now. It's a four-track single, 'C'est La Danse'.

Motown release a 16-track compilation album titled 'Girl Groups: The Story Of A Sound' which features many classic cuts.

New signing to 10 Records **Pookah Makes 3** have just released their debut single entitled 'Lucky Lucky Lucky'.

Scots band **The Recognitions** release their first single this week, 'This First Dance'. The band are supporting The Boomtown Rats on tour.



Ex-Wham singer **Dee C Lee** releases her debut single on February 27 entitled 'Selina Wow Wow'.

BONNIE TYLER

NEW SINGLE

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WHO MAKES YOU LAUGH?

Paul: "Laurel and Hardy – I like their naivety. They're not so cheap as most comedies these days. They don't stoop so low. Mind, I also like *Carry On* films. They're a bit old-fashioned."

WHAT'S YOUR FAVOURITE COMEDY FILM?

Paul: "Probably a *Carry On* film, but I can't remember which one in particular. I don't go to the pictures much now – there's not many new films that interest me."

"I go to the NFT occasionally to see older films."

DID YOU USE TO PLAY PRACTICAL JOKES AT SCHOOL?

Paul: "No, not really practical jokes. I used to get into trouble but that's not really the same thing."

"I gobbled on the teacher's desk once before he came in, and we used to heat dope over the bunsen burners and smoke it behind the teacher's back."

WHAT'S THE EASIEST WAY TO WIND YOU UP?

Mick: "Put a key in his back and

turn it."

Paul: "Oh, I dunno – Kenny (the band's organiser) ringing the doorbell in the morning. I hate people fussing about me being late."

ARE YOU GOOD AT TELLING JOKES?

Paul: "No, I never remember them. I prefer situation comedies to stand-up comedians. You know, those 'my wife's SO FAT that...' they're usually really bad."

DO YOU ENJOY THE MUSIC BUSINESS?

Paul: "No, I hate it. I know that's a bit predictable but it's true. I enjoy writing songs and playing but I hate the rest of it."

"Too many bands now are just concerned with making money. The music scene's really boring at the moment."

"The good thing about punk was that anyone could make records, and that's still possible. But what seems to be most important to people now is the money."

"The press say that it's good that bands are honest now about wanting to make money, but

whether they're honest about it or not, I still think it's pathetic.

"Maybe I'm just old-fashioned."

HAVE YOU CONSCIOUSLY TRIED TO INJECT MORE HUMOUR INTO THE STYLE COUNCIL?

Paul: "I don't think it's been a conscious thing – you just change. We haven't *tried* to be more wacky, but it's a different attitude."

WHAT DO YOU THINK OF TRACEY ULLMAN?

Paul: "I think she's got a bit boring. When she first started doing sketches on *Three Of A Kind* she was really funny, but now she's got safe."

Mick: "You couldn't get any safer than marrying a millionaire!"

"I went off her when I saw her on Terry Wogan's show – he was asking her straight questions and she'd just put on a different voice and avoid answering them properly."

WHAT MAKES YOU SAD?

Paul: "The other day I was listening to a Beach Boys record and it

made me sad because my old man bought me it when I was young, and it reminded me of when we used to go down to Heathrow to watch the aeroplanes taking off."

ARE YOU STUBBORN?

Paul: "Yeah, I always have been. That's not to say I never give in, but not if I can help it!"

WHEN ARE YOU MOST HAPPY?

Paul: "I was really happy last summer, and when we're recording, but we've just done our album and Tracie's so I'm a bit fed up with that."

Mick: "It was really good when we were doing the 'A Paris' EP because we weren't skipping from one track to another like you are with an album."

Paul: "Last summer was great. The weather definitely affects your temperament."

Mick: "I like it at night in the summer, when you can go out to a club and then just walk around afterwards at four or five in the morning because it's still warm."

Paul: "One night last summer I was locked out of my flat so I slept outside it . . . that was fun!"



THE KING OF COMEDY

PAUL WELLER USED TO BE KNOWN AS THE MOST HUMOURLESS MAN IN ROCK. BUT NO MORE. EVERYTHING THE STYLE COUNCIL DO SEEMS LIKE ONE BIG IN-JOKE.

PAUL SIMPER TICKLES THE WELLER AND TALBOT FUNNY BONE.

DO YOU THINK WELLER AND TALBOT WOULD MAKE A GOOD COMEDY DOUBLE ACT?

Paul: "I don't think we'd be good stand-up comics, but we always have a laugh making our videos. I thought the 'Solid Bond' video worked better than the song."

"Our humour comes more from situations – we don't take ourselves too seriously. Like the 'Long Hot Summer' video – a lot of people would have done it seriously. You know, 'Look at my big chest' and all that."

Mick: "Like Spandau Ballet with 'Gold'. All Tony Hadley wants to be is Roger Moore! They take themselves too seriously."

WHAT DID YOU THINK OF THE KING OF COMEDY (in which Robert De Niro plays a would-be comedian who goes to bizarre lengths to get a break)?

Paul: "I didn't like it that much when I first saw it, but I enjoyed it when it was on TV at Christmas."

"I'm sure Robert De Niro's character is based on someone he knew. There's definitely people like Rupert around!"

K



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It was about four years ago that Nena Kerner got 'discovered' in a German disco. No, she wasn't performing there — she was merely propping up the bar when a guy called Rainer Kitzmann asked her if she'd done any singing before.

A few days later she found herself in a rehearsal room. Overnight, Nena had become a singer with a group.

Eventually she and drummer Rolf Brendal left to form their present and highly popular five-piece, Nena.

Having established themselves at home, they now have '99 Red

Balloons' rising up the charts in both the UK and (in German!) in the USA.

So popular are Nena in Germany, that when they stopped doing interviews and photo sessions to concentrate on their album, pop magazines started to invest ridiculous rumours and gossip about them (like Nena being pregnant!) — none of which the band bothered to deny.

Nena have now withdrawn again to the studios to work on their latest album, so be warned . . . don't believe anything you read!

RED BALLOONS

99

You and I in a little toy shop
Buy a bag of balloons with the money we've got
Set them free at the break of dawn
Till one by one they were gone
Back at base, bugs in the software
Flash the message — something's out there
But floating in the summer sky
99 red balloons

99 red balloons
Floating in a summer sky
Panic bells — it' red alert
There's something here from somewhere else
The war machine springs to life
Opens up one eager eye
And focussing it on the sky
Where 99 red balloons go by

99 Decision Street
99 ministers meet
To worry, worry, super scurry
Call the troops out in a hurry
This is what we've waited for
This is it boys — this is war
The President is on the line
As 99 red balloons go by

99 knights of the air
Ride super hi-tech jet fighters
Everyone's a silver hero
Everyone's a Captain Kirk
With orders to identify
To clarify and classify
Scramble in the summer sky
99 red balloons go by

99 dreams I have had
In every one a red balloon
It's all over and I'm standing pretty
In this dust that was a city
If I could prove the world was really here
And here's a red balloon
I think of you, and let it go

Words and music J.V. Fabrenkrog-Petersen/C. Karges
English translation: K. McAlea
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On Epic Records

RED ALERT

NENA

PERSON 2 PERSON

WHAM



Every week in No. 1's Person-2-Person spot, one reader gets to ask one star a set of questions. But this week, just for a change – and in order to avoid 536 people cancelling their subscriptions – we've got George Michael and Andrew Ridgeley in the hot seat, answering queries from approximately 537 of you nosey lot.

Interview by Debbi Voller

Andrew, when did you meet George and what was your very first impression of him? (Laura Corbin, Wainstead)

George: "He thought I was fat and spotty!"
Andrew: "It was the moment he came up and pushed me off the school wall and sent me flying. This, I thought, is a good guy!"

Andrew, you're always calling George 'Yog'. How did he get this nickname?

(Melanie Smith, Bow)
Andrew: "I heard George's mum calling him this strange name that sounded like 'yoghurt' so I abbreviated it to Yog."
George: "My real Greek name sounds something like Yogerios. But the English translation is George."

"Only my best friends can call me Yog. Anyone else gets a slap round the face!"

George, what's your favourite track on the 'Fantastic' album? (Debbi Voller, Ilford)

George: "It's very hard to choose, but I suppose 'Young Guns', because it was our first hit so it has good memories."

Why did Dee decide to leave Wham and go solo? (Caroline McGrath, Edinburgh)

George: "Well we don't want to get our own back, but we were upset by some of the things Dee said in her No. 1 interview. We never worked her and Shirley hard. Shirley would've left too by now if that was the case."

"The girls were on a retainer to appear with us when needed and we rehearsed dance routines, usually the day before TOTP."
"I don't know why she said the things she did, but we suspect she was manipulated. I've never asked her, and we are still friends."

Andrew, what other instruments do you play apart from the guitar?

(Helen Sumner, Sussex)
Andrew: "Err, tambourine... wood blocks!"

Andrew, is there anything about George that really gets on your nerves?

(Esther Weatherstone)
Andrew: "He always takes hours to do his hair in the dressing room, and it never looks any different when he's finished. He lacquers it and lacquers it and then he blow dries it and you can see smoke coming from his head. I know he's going to set himself on fire one day."
"And he can't keep time. That's why we were an hour late for this interview today."

What's your favourite piece of clothing and where did you buy it?

(Lisa Hayes, Essex)
George: "Ugh! Clothes! We hate shopping – there just aren't any good clothes shops for men, are there?"
Andrew: "I like this white shirt I'm wearing, it's a nice material, a sort of knotty cotton! My favourite jacket's a sheepskin one I bought in P.W. Forte in the King's Road."

George: "When we were in Japan we were taken round some designers to choose clothes, but we still didn't really like anything we saw."

Which video did you enjoy making the most? (Caroline Day, Bristol)

George: "That's pretty obvious, isn't it? It has to be 'Club Tropicana' because we went to Ibiza to make it and got very brown. It costs me a fortune now to keep a fake tan."

Was the Club Fantastic tour everything you hoped it would be?

(Laura Corbin, Wainstead)
George & Andrew: "AND MORE!"

George: "The best night was the last night in Brighton. Everyone played practical jokes on me, on stage!"

"We played at an ice rink in a place called Whitley Bay and that felt like a stadium, it was great! We stuck to smaller venues because we wanted to see how we could handle it. I can't wait to go out and do it all over again."

Andrew: "I'm looking forward to playing America and places like France and Italy, but the trouble with Europe is you tend to get an audience who just like going to gigs and they expect to see a group like U2 all the time! Don't know what they'll make of us."
George: "I hate all the travelling and hotels, though. I'm dreading that side of it."

What did you think of Japan when you were there in December?

(Jackie Gibbon, Liverpool)
George: "Well, we only saw Tokyo and it was all so American, hamburgers and fast food!"
Andrew: "The only thing to see in Japan is the Japanese!"

George: "I'm just not into other cultures really. I've tried to be but I'm much happier at home. I'm a Cancerian, you see, and we're home lovers."

"We saw one of our album reviews in a Japanese magazine. Obviously we couldn't read it because it was all in Japanese, but in

the middle of all this Japanese writing was the English word AIDS! We don't know why and we're still quite worried about it."

Have you ever had any funny moments on Top Of The Pops?

(Victoria Taylor, Reading)

George: "No, we haven't, only boring moments. I hate the waiting around all day."
Andrew: "And the producers! They've got no respect for you unless you're David Bowie. I don't think that programme should have such a monopoly."

Are there any bands that you both admire? (Melanie Hagen, Manchester)

George: "That's a difficult one because so few bands are original these days. Manilow are copying Genesis, Yip Yip Coyote are copying Bow Wow Wow, there's nothing new!"
Andrew: "And we respect the way Duran Duran have made themselves so big. Their songs are OK."

When did George first find out he was partially colour blind?

(Caroline McGrath, Edinburgh)

George: "When I was eleven I had a girlfriend at school and we decided we were going to be an airline pilot and a stewardess when we grew up. Then I had a school eye test and they said I'd never get near an aeroplane as I was reading all the wrong numbers on those colour blind cards."

"I decided to be a pop star instead."

Do either of you have any regrets about being famous? (Kate Evans, Essex)

George & Andrew: "NO!"

George: "The only thing is, it used to be fun travelling on the tube and being recognised, but now it's embarrassing. People think you're deliberately trying to attract attention, but I honestly do still have to use the tube."

"If I'm stuck out on the street on my own I feel as if everybody's staring at me and thinking I'm showing off. But I'm not, I mean, you've got to do the shopping haven't you?"

What kind of girls do you fancy?

(H. Blackmore, Coventry)

George: "Intelligent with a sense of humour."
Andrew: "Glamorous and charismatic!"

How involved are you with your fan club?

(Cathy Napier, London)
George: "We're actually a bit disappointed

with our fan club at the moment and are taking steps to improve it. My mum used to run it, but it all got too much for her. We are involved and we're sorry if anyone's been disappointed."

George, if you had three wishes, what would they be?

(Wendy Stevens, Clacton-on-Sea)

George: "To have a No. 1 record this year, to keep up the enthusiasm I've got for my writing, and I suppose to have a happy life. Sounds corny, but what else can you wish for?"

Andrew, what would be your perfect evening out? (Tracy Wilson, Brighton)

Andrew: "Just dinner out with some friends, then back to my place – when I've got enough money to buy one! Just being with friends really..."

George: "Which shows he's got no idea how to have a good time! We rarely go out together now because he always wants to stay in."

What presents did Andrew get for his 21st birthday the other week?

(Annie Andrews, Birmingham)

Andrew: "I got one of those miniature all-in-one radio, stereo and TV things, a ghetto blaster, a gold chain, some nice pictures, loads of things! And 700 birthday cards and various presents from fans. Yog bought me a video!"

Are you still involved in legal battles with your record label, Innersvision?

(Alison Pearson, Oxford)

George: "We're not allowed to say..."
Andrew: "...oh surely we can say something!"

George: "No we can't! We're hoping to reach a better settlement, but that's all we can say."

When's a new record coming out and what's it going to be called?

(Roxy Buchanan, London)

George: "We're not allowed to tell you!"
(But No. 1 can exclusively reveal the new single will be 'Whamshake' because George blurted it out accidentally during the interview!)

Do you intend to change your music style on the next album? (Cindy Baker, Hull)

George: "Yes. We want to keep experimenting, we want to bring singles out that are all a bit different. We don't see ourselves as 'a band', we're writers and performers."

NO1

CHAS SMASH

MADNESS



"My real name is Cathal Smyth, which is the English for McGowan, an Irish name. I gave up using that in primary school.

"I was born in Middlesex Hospital on January 14, 1959. Because my dad was a petrochemical expeditor, our family moved about a lot.

"I spent five years in Ireland before we moved back to England, and then to Iraq. I saw the world before I joined the band but I also missed a lot of schooling.

"In Northern Ireland I was a year ahead of our system and in Southern Ireland I was a year behind, which didn't help. In Iran I went to an American school, where the teaching was quite different.

"After school I went into the same line as dad, working my way up from being a time clerk to an expeditor.

"Later me and Lee started a window cleaning business,

EXCLUSIVE SERIES



MADNESS BY MADNESS

INTERVIEWS BY 'MAD' MAX BELL
PHOTOS BY MIKE PRIOR

"Before our first American tour a lawyer suggested that it would be preferable to make me a full-time member. On the second tour, I'd progressed to backing vocals. Now I'm in the happy position of having helped write 'Michael Caine' and sing it.

"My earlier writing was quite naive.

"When the band got a few bob together, Suggs and I decided to branch out so we both bought trumpets. I've progressed slowly, but I'm lucky to get the opportunity to play it live.

MERCHANDISING MADNESS

"Madness is totally time-consuming. I try to keep fit by doing some training, and me, Suggs and Lee have taken up Kung Fu. Back to business, we've begun publishing for Bonsai Forest and Hit List and we're getting the Nutty Sounds

"AT FIRST, I WAS QUITE PARANOID ABOUT NOT BEING IN THE BAND PROPER. NOW MADNESS IS TOTALLY TIME-CONSUMING."

CHAS SMASH (CARL SMYTH)

which involved a lot of role playing — all that 'Good morning, luv' bit. It was good money as well.

GETTING THE CROP

"My father helped me get into music because he used to buy a lot of good jazz records.

"A group of us started going to see Bazooka Joe before Adam Ant became famous. After one gig at Haverstock Town Hall a lot of greasers turned up and one of our mates got chained. Lee offered to pay for anyone who'd get a crop. We weren't like 1969 skins revisited or the 1977 movement, because we painted our boots bright colours, wore wraparound shades and American baseball jackets.

"Looking back, it was probably a bit gormless. Around then I got a postcard from Madness' original drummer John Hasler, addressed to Chas Smash for some unknown reason. The name stuck.

HEY YOU! DON'T WATCH THAT!

"I'd been hanging around with the band in Crouch End for a bit until we had an argument. Our paths crossed again when Lee invited me to introduce them at the Dublin Castle in Camden, so I wrote out that 'Hey you! Don't watch that! Watch this!' routine and did the nutty dance.

"I must admit I was quite paranoid about not being in the band proper. I only danced and sang on 'One Step Beyond'.

label together. Feargal Sharkey is working with us soon and that may come out on our label if we can get it right.

"We started the Nutty Sounds project too quickly. We've only recently found out about the pitfalls.

"The Madness Office takes care of merchandising and our fan club, which has 20,000 members. We all write and take photos for the Nutty Boys Comic and make sure that we maintain personal contact.

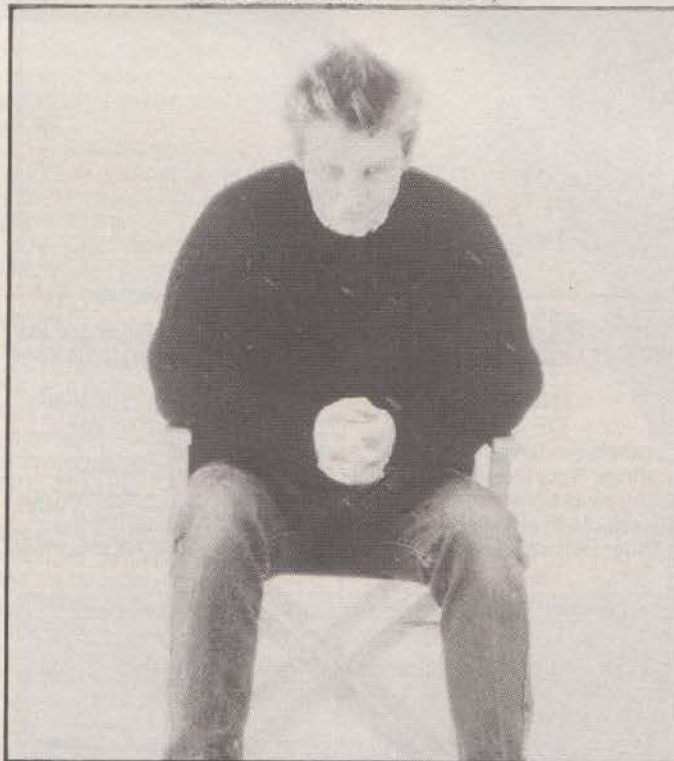
THE NASTY PHONE CALLS

"Some people think I might emerge as the spokesman now Mike's gone, but although I'm naturally a loud and pushy person I'm not necessarily the best figurehead.

"In Madness we cater for everyone's capabilities. For example, Mark is a much better musician than I am, but it's me and Lee who have to break bad news and take the nasty phone calls from Dave Robinson in the middle of the night.

"With six or seven people it's virtually impossible to please everybody. So far we've managed to reach solutions that keep us happy without compromising.

"When we began Madness we were naive and thought it would never end, but now Mike has gone it's brought home the fact that things do change. We're happy with his decision — that's what he wanted. The gates are always open . . ."



Carl Smyth, better known as the infamous Chas Smash, pioneered the pork pie hats and Nutty Dance that characterised the early Madness image. Once his on-off relationship was resolved, Carl became a vital member on a more musical level. That's him singing 'Michael Caine', and that's him answering the phone when Stiff supremo Dave Robinson calls up for a serious chat!!

"I've never come across such a warm, giving character as Carl. At the same time he can be quite stubborn. He desires things for the best, like getting the office together, but he'll steam in and be very efficient without taking feelings into consideration.

— Woody

"Carl gets very enthusiastic and sometimes goes all the way down a particular track. He has to be pulled back a bit. Recently, when Mike left, he was instrumental in rallying everybody together.

— Mark Bedford

"IN THE 57 YEARS ME DAD WAS ALIVE HE SPENT 25 IN PRISON. I'VE BEEN NICKED A LOT TOO..."

LEE THOMPSON

"I was born on October 5, 1957 in St Pancras, London. I spent my childhood in Kentish Town until we were moved to Holly Lodge Estate on a very posh road.

"I was a very cheeky boy, a ringleader according to the parents of my mates, Chrissie Boy, Mike Barson, Paul . . .

"They thought I was a lout. We used to go back-packing, jumping freight trains, go on various little shop-lifting sprees.

"Everything went downhill when we moved. In the 57 years me dad was alive he spent 25 in prison, so mum didn't have much control.

"I've been nicked a lot too; clocked up 13 court appearances in my heyday.

TEENAGE RAMPAGE

"Between the ages of ten and 14 I was in and out of trouble. There was an estate near me at Brookfield Park being knocked down. We'd wait for the removal vans to go, then wallop! Through the window and off with the old meters. That'd get you through a couple of weeks, pair of dogtooth loafers, a jar of Brylcreem . . .

"I was meant to be at Ackland Burleigh school but I didn't go much.

"On my birthday in 1971 I bunked games and went to Whitton Hospital, opened a locker and nicked a bag. When I opened it there was £130 inside, which worried me. That was big time. I gave my mates at the local youth centre a lot of 50 pence pieces and five days later I was grassed up and taken to the station.

"They took six other charges into consideration and gave me a good hiding, which I deserved. I was put away from November '71 until January 1973.

"I wanted to go back to Burleigh but the bastards wouldn't have me!

"I was remanded in Stamford House and then Chafford School, where I had a breakdown. I was in a dorm with these right heavy blokes. I've got some fond

Lee 'Kix' Thompson is not just one of the most improved musicians in Madness but also a reformed character. After a past that could singe your eyebrows, Lee is getting married in America if he can afford to buy Debbie's wedding dress . . .



memories of the place, but I never want to go back.

THE JOY OF SAX

"I started listening to music at Chafford; Roxy Music's Andy Mackay was a big influence. Had pictures of him all over the wall.

"After I left we started bunking

into gigs like Gary Glitter and Ian Dury And The Kilburns who were great.

"The first sax I got I swapped for a clarinet. Then I bought a cheap Selmer Mk6.

"My parents had moved to Luton by then, so I used to go out the back of the house into the cornfield with a blanket and a few

rolls and make a right racket.

"Meantime I had my one and only lesson at Highbury School. Unfortunately the geezer noticed the number was scratched off my sax — I never went back.

"I couldn't stand all the travelling from Luton to London for rehearsals so I started squatting.

"We didn't have a name then, we were variously called The Soft Shoe Shufflers, Big Dippers, Morris And The Minors, The North London Invaders. It was Chrissie Boy who suggested taking the name Madness from the song.

"After rehearsals we'd adjourn to the Holly Bush in Hampstead for a few jars. I don't think we'd considered making it until we were snapped up in 1979.

LOVE IN THE LADIES

"These days I like to go running every other morning, do six miles over Kenwood Way when I start tightening up. I take my baby Tuesday out over Waterlow Park with my girlfriend Deborah. We've been going out since February 6, 1974.

"I remember taking her to the Hampstead Classic and telling her not to dress smart cos we were going to bunk in. I went through the skylight and dropped twelve feet into the ladies' toilet. A woman walked in and ran out screaming.

"All for the sake of 50 pence! Our first date too!

"We're getting married in Las Vegas soon, somewhere where they do it quick.

"Deb saw the dress she wanted the other day. Turns out it costs two grand!

"I try not to think about the future much, but the atmosphere is still very good. You couldn't find better geezers to have in a band.

"When we did the 'Michael Caine' video Dave Robinson had to stop us putting all the funnies in because it was supposed to be a serious video.

"While we're enjoying ourselves I can't think of anything better to do."

"I've known Lee for 14 years. He lives over the road from me. When I went on holiday last year for two weeks that was the longest we'd ever been apart. Because we know each other so well, I'm still suspicious of him."

Chris Foreman

"Lee would say the same. We still don't know each other too well. It's one of those things. After all this time we still know very little about one another."

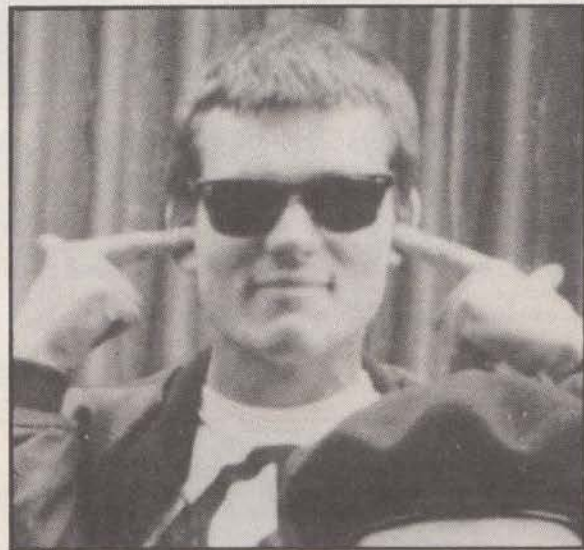
Mark Bedford

"I thought I was as nutty as fruitcake until I met Lee. Mr Vague . . ."

Woody

MADNESS BY MADNESS

MIKE BARSON



The recent departure of Mike Barson was a real turning point for Madness.

Apart from his being an original member, Barson's musical inspiration, playing ability and arranging qualities were irreplaceable.

Sensible lads that they are, the remaining Madness members aren't pretending that everything will be the same. According to Carl, the rest of the band are frantically learning the piano.

"In some ways his departure has helped bring us closer together again because we can't afford to be complacent. I've noticed that we've started writing together again more."

Drummer Woody claims that the group will have to be more positive in decision-making. "With seven people it was easier to reach fair democratic solutions."

Mike's departure probably hit Lee and Chris Foreman the hardest, because they were all friends from childhood and formed the original nucleus of the group.

Lee remembers the day Mike announced his leaving with very good reason. "It was on me birthday. I thought, What a present! Wallop!

"It was like a death in the family.

"I'd sensed for some time that it

was coming. Even before he moved to Holland he seemed to be getting more distant, a bit more serious."

Lee recalls Barson saying, "Look lads, you can count me out of this TV series because after the album I'm leaving."

"We all looked stunned for a minute then I jumped up and shouted, "OK lads, let's have the bastard!"

"Carl was very cut up and Suggs didn't know what was going on. The good thing with Mike is that once he makes up his mind he sticks to it. It was refreshing to know something you'd sensed was out in the open.

"One project we'd talked about was doing a cover album of our favourites, perhaps with Lee Perry And The Upsetters style production, very rough and sparse. I think Mike would be interested in that."

Both Carl and Chris emphasise that "the gates are still open to Mike. If he ever writes anything suitable, we hope he'll stick it in the post".

Meanwhile Barson and his wife are living in Holland where Mike is learning Dutch, pottering about in the garden and taking it easy.

A lot of people will still be hoping that one day they'll see the return of The Magnificent Seven.

S-A-V-A-G-E P-R-O-G-R-E-S-S

MY SOUL UNWRAPS TONIGHT



AVAILABLE ON 7"

[TEP 16] +

12" [TEP 16-12]

TO

STUFF AND NONSENSE

● TEMPERS CLASH

The Clash – the original greasy haired, leather clad punks with a social conscience – are back from their self-imposed exile in the States.

They've picked up two new members, Vince White and Nick Shephard. And they're not too impressed with the way the music scene has developed in their absence.

"I've been watching this pop

scene that you've been supporting," sneered singer/spokesman Joe Strummer as he dodged a hail of spit at their Glasgow gig.

"Tear it down, you don't need it – it's nothing. We don't need to dress up as girls. I want to prove that you can make it without make-up..."

Who said tell that to George and Marilyn?



Photo: Steve Glyn-Jones

The Clash's Joe Strummer – still loud, proud and getting showered in spit

● RED HOT

Hull isn't exactly renowned as a pop hot spot, but The Red Guitars should change all that.

Currently on tour with The Smiths, and with two singles going strong in the indie chart plus one that's about to be recorded, this Hull fivepiece are obviously going places.

"When we began," says rhythm guitarist John Roley, "it was in the middle of the synthesiser boom.

"Since then, people have become bored and felt like listening to guitars again.

"It's good luck we were in the right place at the right time."

And the name?

"It really comes from sitting around in pubs..."



CYNDI LAUPER YEARS

- 1 RAVE ON** Buddy Holly. Always makes me dance like crazy.
- 2 WHAT A LITTLE MOONLIGHT CAN DO** Billie Holiday. Ooh! I love her!
- 3 WUTHERING HEIGHTS** Kate Bush. It's such an imaginative song and such a creative voice.
- 4 DON'T WANT TO CRY** Big Mabelle. She actually breaks out sobbing – it's really emotional.
- 5 O SUPERMAN** Laurie Anderson. She's a great innovator.
- 6 SWEET DREAMS** Eurythmics. I love it for the sound of her voice and the colour of her hair!
- 7 ALL THE BOYS IN TOWN** The Devynils. They're the best thing from Australia since Fosters!
- 8 THRILLER** Michael Jackson. It's a great song but I love it 'cos of his teeth and nails!
- 9 I TOOK MY HARP TO THE PARTY** Gracie Fields. I can relate to this song entirely. It's so sad.
- 10 SHE'S NOT YOU** Elvis Presley. The lyrics are so meaningful.

AND YEUKS

- 1 BARRY MANILOW** Everything he's done because it's nausea music.
- 2 PIPES OF PEACE** Paul McCartney. This is slush. Urgh!
- 3 STEVE LAURENCE AND EDIE GOURMET.** They're an embarrassment to the United States.
- 4 ASIA** I can't remember the title, but it's the one that goes eaaargghhheoooww!

● CATCH 'EM IF YOU CAN . . .

They're known in the trade as **The Ones That Got Away**. You know, those singles which everyone loves, but nobody buys.

No. 1 presents a few of the records which we reckon should never have been allowed to sink without a trace. It's all your fault for not buying 'em . . .

- 1 ANOTHER GIRL** ANOTHER PLANET The Only Ones (CBS)
- 2 BELA LUGOSI'S DEAD** Bauhaus (Small Wonder)
- 3 BROTHER BROTHER** The Kane Gang (Kitchenware)
- 4 BRIGHT LIGHTS/RACIST FRIEND** Special Aka (2 Tone)
- 5 FACIST GROOVE THING** Heaven 17 (Virgin)
- 6 LOVE IS JUST THE GREAT PRETENDER** Animal Nightlife (Innervision)
- 7 UNCERTAIN SMILE** The The (Epic)
- 8 KLACTOVEESEDSTEIN** Blue Rondo A La Turk (Virgin)
- 9 SIMPLY THRILLED** HONEY Orange Juice (Postcard)
- 10 GET OVER YOU** The Undertones
- 11 HEAVEN SENT** Paul Haig (Island)
- 12 IT'S OBVIOUS** Au Pairs (021)
- 13 PULL UP TO THE BUMPER** Grace Jones (Island)
- 14 S.Y.S.L.J.F.M.** The Q Tips (Shotgun)
- 15 JAM HOT** Johnny Dynell (Epic)

● MADNESS ON THE MOVE

As you might expect, those serious, high-minded musicians Madness are bursting with deep, intellectual theories to describe their new LP 'Keep Moving'.

In no particular order, here they are . . .

"Hope you have as much fun making this album as we had listening to it" - Chris Foreman.

"A masterpiece in a two-shilling frame" - Lee Thompson.

"I just hope it achieves its aim of world peace before 1984 - three

cheers for the tears!" - Graham McPherson.

"The Madness album works wonders for our sanity" - Producers Clive Langer and Alan Winstanley.

"They have nothing to declare but their genius" - Carl Smyth.

"Orwell's chickens have come home to roost" - Mark Bedford.

"If we say it's great can we appear in the video?" - Ranking Roger & Dave Wakeling, General Public.

"This one will run and run" - Daniel Woodgate.



● WANNA ROCK WITH YOU

Michael Jackson's singing certainly helps you have a hit.

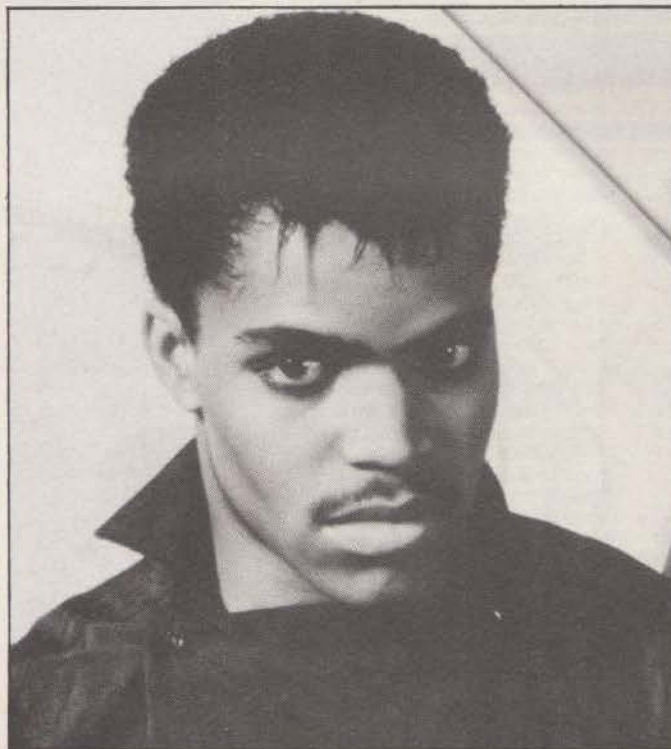
That's what Rockwell found when he persuaded Michael and his brother Jermaine to give him a hand on backing vocals with his single 'Somebody's Watching Me'.

It was the first time the brothers have worked together

since they were in The Jackson Five.

Of course, Rockwell's dad does happen to be a top executive at Motown. And Rockwell junior has spent most of his life hanging out at studios getting tips from the stars.

Still, that's what friends are for . . .

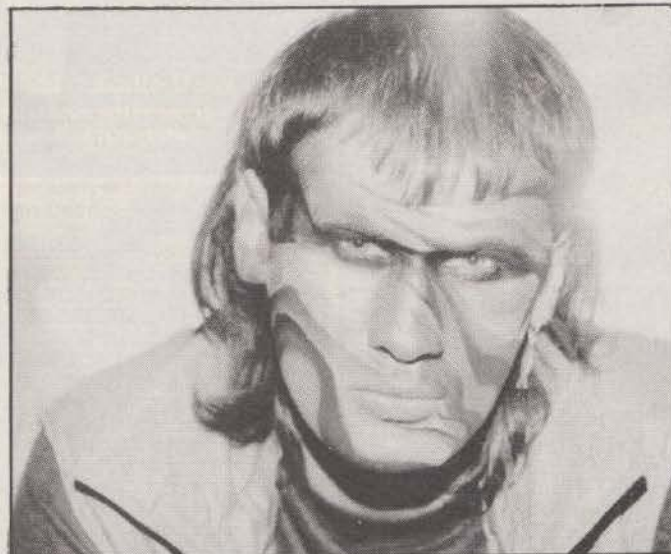


Rockwell - with a little help from his friends



Martin Shaw, tough-guy Doyle of *The Professionals* is to star as the explorer Scott of the Antarctic in a new TV epic by Alan Bleasdale, writer of *Boys From The Blackstuff*. Should be worth waiting for . . .

MY BRILLIANT CAREER



FISH

(MARILLION)

My very first job was working as an attendant at my dad's garage.

When I left school I had this romantic idea of working in the forest. So I worked for the Forestry Commission in Edinburgh, doing genetic experiments with plants, going on chainsaw courses, learning how to plant trees, chop down trees and drive tractors.

I'd be up to my knees in ditches cutting down 120 trees a day. It was boring, exhausting and dangerous.

I just didn't fit into the Forestry Commission, so in July 1980 I

gave up and moved to Edinburgh as a tree surgeon. I fell 35 feet down to the pavement while examining one tree.

Then I got a job as a quality inspector for garden sprinklers! But I got the sack because my references from the Forestry Commission said I had 'difficulty in keeping a grip on reality'!

I was unemployed again until 1981 when I took a job in a dole office in Edinburgh, where I bored everyone silly because I kept asking them what they thought of the new Yes album!

When Marillion started I found myself gigging all night, getting home in the early hours of the morning, rolling into work midday and locking myself away to book more gigs!

Finally I was pushed into the decision to devote all my time to music.

No.1 Readers' Charts

Don't keep your five current favourite records to yourself! Send 'em to us instead and share your secret with the world!

List them on the coupon, or send us a postcard. This week's Readers' Chart is on page 46 - and you could win a £5 record token for the chart pulled Out Of The Hat on page 42.

ISSUE 43

My favourite records right now are

- 1 3
- 2 4
- 3 5

Name:

Address:

Age:

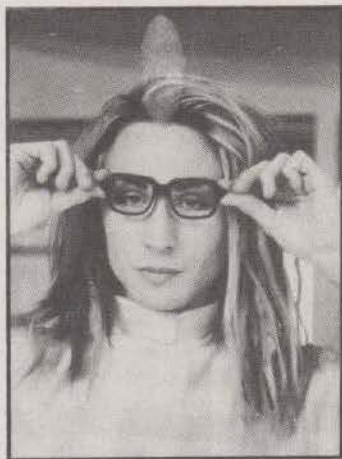
WHISPERS

This is the Modern Whirl



It's amazing who you can meet behind a pair of glasses these days. A good pair of specs can heighten the appeal of even the most glamorous stars.

Take Steve Strange, Marilyn and Paul Young — all desperately competing for a part in *Madness'* video for their 'Michael Caine' single. Very debonaire. But trust Marilyn to be the first person to change from Clark Kent to Lois Lane . . .



Being a pop star isn't all hard work you know. Those bad boys in **Frankie Goes To Hollywood** didn't have anything more arduous to do last week than open up several sacks of Valentine cards. They received approximately 54,968 per cent more Vallies this year than last . . .

After admiring their cards, the Frankies joined rentamob down at the Palace Massacre. There was **Koo Stark** in a '20s outfit, **Steve Strange** and **Francesca Von Thyssen** in a 1937 Bentley, **Therese Bazar**, **Martin Kemp**, **Lee** and **Errol** from *Imagination*, **Andrew**, **George** and **Shirley** from *Wham*. Fortunately for the revelling hordes, *Whispers* kept its violin case closed for the evening . . .

Boy George took time off in San Remo recently to visit the Fiorucci store and look for some togs. Sadly his shopping spree was cut short by the arrival of a battalion of fans and George had to be smuggled to safety in a vegetable cart. Don't be surprised if you next see him with turnips woven into his locks . . .

Life isn't just one long party for soon-to-be superstar **Sade**. The other day the poor lass was locked out of the fire station where she lives (!!) and had to shin over a wall and gemmy her way through a window to get in.

General Public's Dave Wakeling wanted comic **Rowan Atkinson** to play a general in the band's first video because he "sees General Public as the *Black Adder* of the '80s". Rowan declined but sent over some signed pix to be used in his place . . .

Meanwhile the Public have taken to wearing uniform flying suits and black brogues. **Ranking Roger** was a bit disturbed by these togs at first, **Dave Wakeling's** clothes sense being one area where the pair aren't in complete agreement. Rankin' is only just getting used to his new ginger-striped hair style . . .

Congratulations to **Leonie** and **Tony Hadley** on the birth of a bouncing son last Thursday. **The Spands** are now off to Munich to record an album . . .

Kerstin Rodgers.



"OK boys, never mind all this dancing stuff — just get your clothes off." *New York* dancers **Break Machine** caused quite a stir recently when they agreed to bare their torsos in the lobby of a plush London hotel. Several old dears gagged on their afternoon tea while one lady politely enquired if this was a late addition to the evening's menu.

Paul Young is having a spot of bother finding somewhere to lay his hat, what with dry rot in his new North London home. A wall fell down recently and Paul had to summon a plasterer too sweet. DIY isn't his strong point . . .

The Clash don't seem to be having a great time of it on their current tour here. At Leicester **Joe Strummer** told the audience: "You know why the old Clash had to die? Cos they were shit, that's why". Come off it Joe, they weren't quite that bad . . .

Ex-Clashers **Mick Jones** and **Topper Headon** were spotted enjoying themselves enormously at Legends niterie nattering to **Paul Weller**, supping beers and raving about **George Clinton**. So, should they have stayed or should they have gone? . . .

Morrissey of The Smiths learning the error of his generous ways. Not content with throwing flowers to his adoring fans, he often clasps hands with those nearest the stage. On an early date of **The Smiths'** tour, **Morrissey** retreated from the stage only to find his finger short of a ring prized for the past 15 years.

Believe it or not (and we're not sure we do) but **Michael Jackson** wanted to cover **Wang Chung's** 'Dance Hall Days'. The band said no because Michael would have changed the words . . .

Kajagoogoo wanted to film their 'Lion's Mouth' video in Somerset's famous Wookey Hole caves but the local council said nope . . .

Those clever lads in **Cabaret Voltaire** have concocted a smashing video wheeze which will be available soon. They've gathered together a tape packed with **Japan**, **Test Department**, **Andy Warhol**, **Yello** and others — plus an entire hour of free tape to fill in yourself. All for under a tenner! *Whispers* will take a dozen . . .

Daryl Hall and **John Oates** were resting up in a Bangkok hotel room last week prior to playing a gig when their windows were blown out. Peering from behind the curtains, John and Daz noticed they were under siege, not from irate fans but by local guerillas, rebels and the like. The fearless duo locked themselves into the nearest toilet . . .

The Belle Stars recently shot a beer commercial for Japanese TV and were asked if cocktails weren't more up their street? They replied: "No, you're confusing us with **Bananarama**." We didn't understand it either. Sayonara . . .

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How do you feel about the reaction at Nice Airport (where Customs officers detained George for 90 minutes on the grounds that he was dressed as a woman)?

"That was just typically French. They were being particularly obnoxious, because they resented the way I looked.

"In England we are freer than most European countries in our attitudes. In Italy, for instance, we play mostly to men, whereas in England it's mostly very young girls and older women.

"Which means that Italian men are like young English girls!"

Have you had any film offers?

"Yes, I've had lots – but all about transvestites, and I'm not a transvestite. I don't wear women's underwear.

"I'd like to play a character role, not a freak. I wouldn't like to play myself and I don't want to be portrayed as a weirdo.

"I'd like to play something very straightforward. The most difficult thing to play is a real person, like in *Coronation Street* for instance."

What is your next album going to be like? Will it be slow like 'Victims'?

"The next album is going to be

CULTURE VULTURES

Culture Club have just returned from playing a festival at San Remo in Italy. While there, Boy George held court to a press conference at his hotel. These are the highlights. . .



Boy George and friend Miko at Nice Airport.

more rhythmic, a lot harder – not like 'Victims'.

"I thought 'Victims' was our best song, but in England the best songs are not necessarily the biggest hits."

Since your success worldwide, have you changed at all?

"No, I don't think we have changed at all. We've worked so hard in the last two years, we've really not had any time to ourselves. Not like Duran Duran, who've spent a lot of their time on the beach – we spend a lot of our time working!"

Culture Club are one of the few white bands played on the black radio stations in America. How come?

"The Americans love to categorise everybody – this is black, this is white, this is a faggot, this is a man! They take a lot of their culture from the TV: it's a land of extremes.

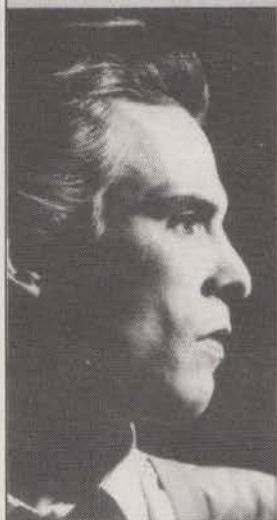
"We want people to look at our band and see what's going on. We are setting an example of how we can all work together.

"Jon is Jewish, Roy part Scottish, I am Mick (Irish), and Mikey is from Jamaica. We all have different cultures and backgrounds and we can all work together."

WHITE & TORCH

The New Single

BURY MY HEART



7" IN SPECIAL PICTURE FRAME SLEEVE
& 12" EXTENDED CLUB MIX



A New Single From

TRACEY ULLMAN

...mad at me

My Guy's...



STIFF
records

7" Buy 197
12" Buy 197

GET OUT OF YOUR LAZY BED



Matt Bianco have been getting a lot of people both out of bed and onto the dancefloor these past few weeks with their debut single 'Get Out Of Your Lazy Bed' — a pop song that *swings*.

But Matt Bianco are no novices. Singer Mark Reilly, bass player Kito Poncioni and pianist Danny 'Stanley' White all used to play with Latin-influenced dance band Blue Rondo A La Turk.

Polish-born singer Basia has sung with a number of different musicians.

Mark, Kito and Danny got tired of Blue Rondo's music and decided to go it alone at Christmas '82.

Mark: "After Blue Rondo we spent the next year improving

GET UP, GET UP, GET OUT OF YOUR LAZY BED
BEFORE I COUNT TO THREE, STEP TO IT BABY
SHE GOES OUT EVERY NIGHT, 'TIL THE MORNING IS LIGHT
AND SHE SLEEPS ALL DAY
SO COME ON, GET UP, I WON'T SAY IT AGAIN
I'LL DRAG YOU OUT

GET UP, GET UP, GET OUT OF YOUR LAZY BED
BEFORE I COUNT TO THREE, STEP TO IT BABY
I DON'T CARE ANYMORE YOU CAN SLEEP ON THE FLOOR
'COS I'M LOCKING YOU OUT
SO COME ON, GET UP, I WON'T SAY IT AGAIN
I'LL DRAG YOU OUT

CHORUS

GET UP, GET UP, GET OUT OF YOUR LAZY BED

WORDS AND MUSIC MATT BIANCO
COPYRIGHT CONTROL ON WEA RECORDS

our songwriting, which I think has benefited us more than trying to build up a following playing live.

"Now we've got three singles already recorded which means we don't have to worry about writing a follow-up to 'Lazy Bed' overnight."

And Matt Bianco aren't worried about the 'swing' label some DJs are pinning on them.

Mark again: "You get it with anything fairly new — they have to try and label you. We were expecting it."

"But," adds Danny, "it'll only last for as long as the first single because the second's nothing like it."

Paul Simper

MATT BIANCO



EXCLUSIVE

PART TWO

THE FAMOUS

5

From the beginning...in the second instalment of our exclusive series, Michael and his family recall his first steps on the road to superstardom

MICHAEL!



THE MICHAEL JACKSON STORY
By Mark Bego

OUR TOWN

Gary, Indiana, is a grey industrial town, south of Chicago, Illinois.

It was there that Joe Jackson and his wife Katherine lived with their nine children. And here that young Michael Jackson gained his first experience of music.

In the 1950s his father Joe had aspirations of going into show business. He had sung and played guitar in a blues group called The Falcons. But as the family grew,

'music' became something that came out of the radio rather than a career.

Joe supported his family as a crane operator and his once precious guitar was relegated to collecting dust in the closet... till little Tito found it.

Michael Jackson recalls: "My brother Tito would pick up the guitar and play and we'd sing old Ray Charles and James Brown stuff.

"One day my father caught Tito with the

guitar and he got mad because he didn't want anyone to touch his cherished possession.

"When he found Tito playing it, he let him have it! Then he said to Tito, 'Let me see what you can do' and he meant it. Well, Tito whipped it out and started really playing.

"My father was shocked, because he saw some special talent there. He was really surprised and so happy that his son could do this!"



A STAR IS BORN

Soon a group was formed in the household with Jackie, Jermaine and Tito. Next, Marlon joined in and young Michael would pound on a set of bongos while his older brothers performed.

One day his mother was startled to hear Michael imitating Jermaine's singing and told her husband, "I think we have another lead singer!"

Jackie recalls: "He was so energetic that at five-years-old he was like a leader, we saw that. So we said, 'Hey, Michael, you be the lead guy'."

And so history was made! Soon Joe was encouraging his boys to pursue music, and he began to spend his hard-earned money on instruments. Katherine protested at first but eventually gave in to her husband's preoccupation.

Says Tito: "Our parents did push us, but it wasn't against our will. We loved music.

"The other kids would pass by our house on the way home from school and they'd see us practising every day. Some of them stopped to listen. Others would make fun. But we kept at it.

"I think a lot of our success now is because we got started so early."

Apart from everything else, Joe Jackson remembers it kept the boys constructively occupied after school.

"In Gary, with all the steel mills, kids don't have anything to do except go to school and come home. So they learn to sing or play some type of instrument. The kids want to better their condition because they see their parents working every day in the mills."

EARLY MEMORIES

Michael's memories of early home life are patchy.

"When I was five I was touring, singing and dancing. Always gone, always out of school. I remember the high school behind us had a big band with trumpets and trombones coming down the street.

"I used to love that, like a parade. I still remember the first time I sang in kindergarten class. I sang 'Climb Every Mountain' and everyone got excited!"

Says Jackie: "We always knew we were going to hit it big. It was just a matter of getting the breaks."

Their lucky breaks came at first in the form of local talent shows.

Michael: "Every time there was a talent show everyone on our block would go and try for a trophy. We learned at an early age that people don't give you a chance — you have to win it. Everybody around us was trying to get into some type of showbusiness.

"My father was always very protective of us, taking care of business and everything. We went to school, but I guess we were



The Jackson Five make the cover of Life magazine — just one early example of their phenomenal success with singles such as 'I Want You Back' and 'ABC'.
L-R: Michael, Marlon, Jackie, Jermaine and Tito with their parents Joe and Katherine Jackson.

THE MICHAEL JACKSON CLASSIC



BEN

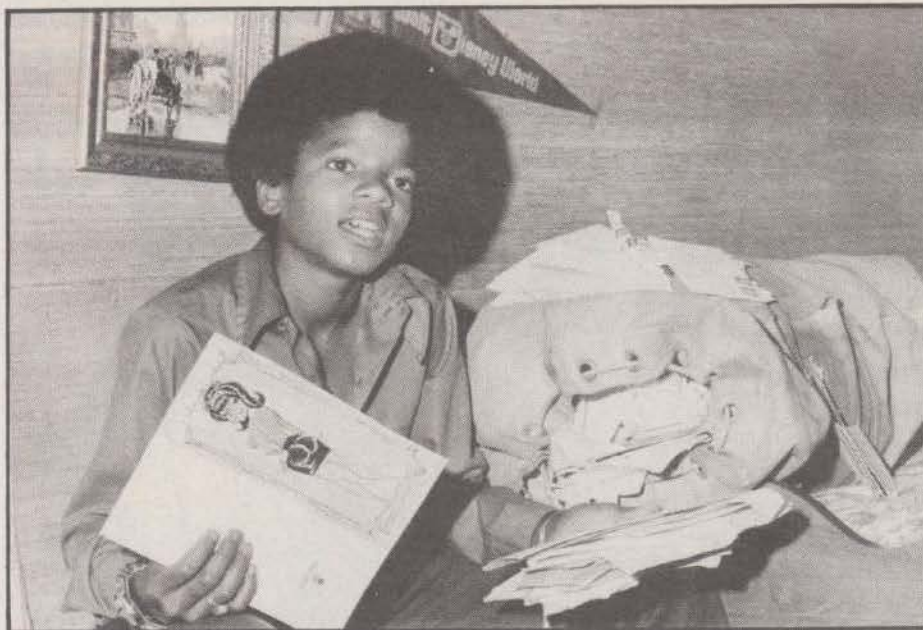
Ben, the two of us need look no more
We both found what we were looking for
With a friend to call my own
I'll never be alone
And you, my friend will see
You've got a friend in me
(Got a friend in me)

Ben, you're always running here and there (here and there)
You feel you're not wanted any where (any where)
If you'll ever look behind
And don't like what you find
There's something you should know
You've got a place to go
(You've got a place to go)

I used to say
"I and me"
Now it's "us"
Now it's "we"
I used to say
"I and me"
Now it's "us"
Now it's "we"

Ben, most people would turn you away
I don't listen to a word they say
They don't see you as I do
I wish they would try to
I'm sure they'd think again
If they had a friend
Like Ben a friend
Like Ben a friend
Like Ben

Words and music Don Black/Walter Scharf. Reproduced by kind permission Jobete Music Co Inc © 1971 & 1972. On Motown Records.



Be my Valentine? Michael may have only been a tiny twelve but for years his mail had come by the sackload.

different even then because everyone in the neighbourhood knew about us.

"We'd win every talent show and our house was loaded with trophies.

"When we sang, people would throw all this money on the floor – tons of dollars,

tens, twenties, lots of change. My pockets would be so full of money I couldn't keep my pants up. I'd wear a real tight belt and buy candy like crazy!"

Katherine Jackson, however, remembers her concern for her five-year-old son.

"It was sort of frightening," she says. "He was so young. He didn't go out and play much.

"Every time I'd go to a concert, I'd worry because sometimes the girls would get onstage and I'd have to watch them tearing at Michael. He was so small and they were so big."

Michael began to pick up things from other performers who he would watch in the wings when The Jackson Five were waiting to perform.

"Soon we were doing theatres," he recalls, "and *Amateur Hour* with James Brown . . . Jackie Wilson . . . Gladys Knight."

Gladys Knight remembers him. "Michael's legs weren't long enough to reach the floor when he was sitting down!"

But the more he performed, the more Michael liked it.

STAGE MAGIC

"I always enjoyed the feeling of being on stage, the magic that comes. When I hit the stage it's like all of a sudden a magic from somewhere just comes and the spirit hits you – you just lose control of yourself.

"Something is really missing when I'm not on stage. It may sound crazy but I'm a stage addict. When I'm not on it for a long time I have fits and I get crazy. I start dancing around the house. It's like a part of me is missing.

"On stage is the only time I really open up. I say to myself, 'This is it. This is home. This is where I'm supposed to be, this is where God meant me to be'. I feel so free, so unlimited on stage. Performing is better than anything else I can think of!"

It's easy to see that an audience has always been able to pick up on Michael's kinetic energy on stage. When he's having fun in front of the spotlights the crowd does too, and they always have.

HARD WORK

However, commercial success wasn't an overnight transition. The Jackson Five performed together for five years, gradually gaining experience and recognition.

"Everyone thinks we started at the top," says Marlon, "but we travelled around for years before that – five brothers and two sisters – crammed into a Volkswagen van. We played around our hometown, Gary, but we also went out to Kansas City and St Louis.

"We'd get home at 5.00 in the morning a lot of times, then get up the next day and go to school. We're used to hard work."

The first time that record producer Freddie Perren saw The Jackson Five, he was playing at a club in Chicago. Ironically he was to become one of the writers known as The Corporation, who wrote many of The Jackson Five's biggest hits.

Freddie remembers them as the opening act: "When I saw these little kids opening the show for us, I really felt sorry for them and hoped the crowd would be kind to them. Michael was so little and innocent.

"Well, they just destroyed the audience. He was an amazing performer. It was very tough trying to come on after that!"

MAKING THE BREAKS

In Gary, The Jackson Five grabbed every chance they could get to perform. This included a benefit for a local black pride organisation headed by an aspiring politician, Richard Hatcher.

In 1968 Hatcher was campaigning to become Gary's first black mayor and invited The Jackson Five to entertain at one of his campaign rallies. Also on the bill were Diana Ross And The Supremes and Mary Wilson.

When Diana Ross saw Michael Jackson and his brothers perform she flipped. She immediately got Berry Gordy Jr., the president of Motown Records, on the phone and made arrangements for The Jackson Five to audition for Motown at Berry's home in Detroit.

Diana remembers, "I looked at this little kid whirling around up there and I thought I was looking at myself. I couldn't believe it. I saw so much of myself as a child in Michael. He was performing all the time and that's just the way I was. He could be my son."

And so was born a lifelong bond between Diana and Michael.

THE AUDITION

And then came the audition . . . Jackie remembers: "The first time we went to Berry Gordy's house in Detroit it was the biggest place we had ever seen. His backyard was like a golf course and he had an indoor pool.

"He had us entertain at a party and most of the Motown artists were there. That's what really scared us. We were up there doing their songs!"

According to Michael, "They gave us a standing ovation. Berry Gordy came over and Diana Ross came up at the end of the show and kissed each one of us. She said she loved what she saw and she wanted to be part of what we do."

The Jackson family knew that they had performed impressively but there was a slight waiting period before they found out if

EDUCATING MICHAEL

Education is always a problem for child stars. It's important for them to receive a proper education, yet inevitably most of their energy is devoted to their career.

Recalls Michael: "Most of our life we had private schooling. I only went to one state school in my life, in Gary.

"I tried to go to another one here in Los Angeles, but it didn't work because we'd be in our class and a bunch of fans would break into the classroom or we'd come out of school and there'd be a bunch of kids waiting to take pictures and stuff like that. One week! That was all we could take.

"The rest was private school with other entertainment kids or stars' kids where you wouldn't be hassled."

In 1971 on their first major tour The Jackson Five was accompanied on the road by a tutor, Mrs Rose Fine, a Jewish grandmother in her '60s who found The Jacksons to be "fine, very nice boys".

"These boys are part of a very tightly knit family and they have been raised in an atmosphere of love and discipline," says Rose.

"They have an enormous respect for their parents, especially their father, and I think this has kept them from becoming 'little stars'.

"The parents deserve an awful lot of credit for the job they've done. I've seen too many children turned into egotistical monsters by this business but The Jacksons are true exceptions to this rule."

1969 December 18. Jackson Five's debut single 'I Want You Back' takes the charts by storm, reaching No.2 in Britain and selling two million in USA alone.

Diana Ross Presents The Jackson 5' LP also sells two million copies in US.

1970 March 14. Jackson Five's second single 'ABC' reaches No.1 in US and the British Top Ten. Also released in 1970: 'The Third Album' and 'The Jackson 5 Christmas Album'.

1971 Jackson Five have three more albums, three more No.1 singles in the States, own network TV special, own cartoon series and are featured on the cover of *Life*. In Britain 'I'll Be There' reaches No.4.

1972 January 24. Michael makes his first solo LP 'Got To Be There' which includes the very popular 'Rockin' Robin' which reaches No.3 in Britain.

Michael has a No.1 in USA with 'Ben' – the title song from a horror film about a rat.

Back in Britain 'Ain't No Sunshine' – a track never released as a single in the States – reaches No.8, and the J5 battle The Osmonds for teenybopper supremacy.

1974 March. After a comparatively lean period The Jackson Five bounce back with

GROWING UP IN PUBLIC

The Jacksons Chronology

'Dancing Machine' which gives them their sixth No.1 in the States.

April. The Jackson Five make their debut in Las Vegas.

1976 March. The Jackson Five announce that they will not be renewing their contract with Motown – they leave, but their name The Jackson Five stays with Motown.

In fact not all the Jacksons leave Motown. Jermaine, who is now married to label boss Berry Gordy's daughter Hazel, decides to stay "to help work out the problems Motown are going through". For a while he is sent to Coventry but eventually the family feud dies down.

1977 June. Now on Epic, The Jacksons reach No.1 in Britain with 'Show You The Way To Go'.

1978 The Jacksons score platinum with their third Epic album 'Destiny'. The band become more involved with songwriting and production. The result is 'Shake Your Body (Down To The Ground)' – a classic dance single which foreshadows Michael's disco triumphs.

1979-80 Four top ten hits for Michael Jackson with his record-breaking 'Off The Wall' LP – 'Don't Stop Til You Get Enough', 'Off The Wall', 'Rock With You', 'She's Out Of My Life'. Superstardom settles on Michael's shoulders like a prince receiving his crown.

1981 February. The Jacksons reach Top 10 with 'Can You Feel It' from their 'Triumph' LP.

May. Michael Jackson has first solo No.1 in Britain with old Motown track 'One Day In Your Life'.

1982 November. Michael teams up with Paul McCartney for 'The Girl Is Mine'.

1983 March. The year of the Thriller. 'Billie Jean' goes to No.1 'Beat It' and 'Wanna Be Starting Something' follow it into Top Ten.

October. 'Thriller' appears with the most expensive video ever made.

1984 January. Michael's hair catches fire on set of Pepsi commercial.

February 7. Guinness Book of Records party for Michael in New York to celebrate 'Thriller' being the biggest selling solo album of all time.

they were going to get a recording contract or not.

Jackie recalls "not being able to use the phone for two months while we waited to hear from Motown. We wanted to keep the line clear!"

When the call did come the news was good – Motown had signed them. Although Diana Ross is often attributed with 'discovering' The Jackson Five, Michael always clarifies it by saying:

"Nobody discovered The Jacksons except their mother and father. We were an established professional act long before we ever signed with Motown.

"So," says Michael, "we moved to California and half of the group stayed with Diana and the other half lived with Berry Gordy.

"I lived with Diana Ross for almost a year and a half. It was like paradise. We went to Disneyland, we had fun every day. This was a whole other thing from Gary, Indiana. And we went into the studio and came up with 'I Want You Back'."

DEBUT

'I Want You Back' was released as the first Jackson Five single in the fall of 1969. The group was signed to make their American television debut in mid-autumn of 1969 on the ABC-TV series *The Hollywood Palace*



Can you feel it? The Jacksons may have left Motown in '76 but the hits kept coming with Epic Records.

with Diana Ross And The Supremes as the special guest hostesses.

Backstage that night at *The Hollywood Palace*, The Jackson Five stood poised to go on stage like a rocket ready to blast off. And that was just what they were about to do.

That Saturday night, October 18, 1969,

the Jackson family was about to launch one of the most famous debut singles in recorded history, their two million selling smash 'I Want You Back'.

At the time, Jackie was 18, Tito 16, Jermaine 15, Marlon 12 and Michael – the soon-to-be-superstar – was already a seasoned performer at the age of 11.

NEXT WEEK: DIANA, JANE, STEVEN, MACCA

MICHAEL BY HIS FRIENDS

Singles



Reviewed by Max Bell

GENERAL PUBLIC

General Public (Virgin)

There are few instrumental surprises on General Public's debut theme tune, but Dave and Roger have paid plenty of attention to achieving an emphatic sound.

This song explores those everyday forms of propaganda that are designed to separate the men from the robots. A strong start.

X

The New World (Elektra)

John X Doe and Exene Cervenka drive their funny car over a bouncing West Coast road taking pot shots at corrupt business and the big bad President in between stops for gas and guns.

This is probably what Jefferson Airplane would be like if they were 15 years younger. That's meant to be a compliment.

KINGDOMS

Heartland (Regard)

Kingdoms are typical of the never-ending stream of over-produced, underachieved glossy white boy pop. Mellow, harmless, unspeakably boring, they'd disappear from view if it weren't for all those gullible Radio One DJs. Avoid.

BANANARAMA

Robert De Niro's Waiting (London)

One long cold winter later, the Banana girls have emerged with this frothy homage to the *Mean Streets* maestro. Holborn meets Little Italy in a wistful rush of teen tear-jerking emotion.

Bananarama will never be The Velvettes but they understand the chemistry of girl group chanting.

Now what rhymes with Pacino? Cappucino, bambino,

casino. I feel a follow-up coming on.

BILLY IDOL

Rebel Yell (Chrysalis)

Rebel without a cause? Idol's unremarkable posey rock 'n' roll may have suckered the Americans but it's got no chance here. This sort of breast-beating sexual boasting is miles out of fashion now and Billy Idol is no Iggy Pop.

JULIA & CO.

Breaking Down (Sugar Samba) (London)

Julia McGirt took over the lead role from Jennifer Holliday in the Broadway hit show *Showgirls* but she is far more than a stand-in. 'Breaking Down' is a smooth combination of shiny funk and blue-tinged jazz that could easily transfer from dance floor to radio.

Slow burning dynamite.

KAJAGOOGOO

The Lion's Mouth (EMI)

Now that the heat is off in the Limahl-versus-the-rest stakes, the Kajjers are proving that they aren't quite the bunch of saps many people — me included — thought they were.

The arrangement on this is first class, with a zipping horn chant and an irresistible chorus. Maybe I'm turning into my hairdresser.

NINA HAGEN

Zarah (CBS)

Nina Hagen is a German girl who used to liven up dinner engagements by producing her pet rat from a black bin-liner between the port and the cigars.

Lately she's squawked her way from opera to metal to this Giorgio Moroder produced no-hoper.

Nina's been trying for years. Very trying. The rat got out while the going was good.

DEKKA DANSE

Immagnetised (CBS)

As their name suggests, Dekka Danse are too clever by half. Despite the Greg Walsh production, they sound totally unconvincing with this mediocre ballad.

The singer suffers from a bad case of the Tony Hadleys, warbling horribly in all the wrong places and generally getting worked up over nothing.

SILENT RUNNING

Emotional Warfare (Parlophone)

Imitation may be the sincerest form of flattery, but it doesn't make original pop. In Silent Running's case the group are so besotted with Simple Minds and the Jim Kerr school of delivery that they fail to be anything other than superfans.

Great things have been promised for this Northern Ireland band but they won't realise them until they find their own voice.

ROGER DALTRY

Walking In My Sleep (WEA)

It's no surprise that Who singer Roger Daltrey should feel the need to continue making bombastic, supposedly mature AOR records. After all, old rock stars never die, etc. What is surprising is that anyone else should be remotely interested in

them. Perhaps they're not.

TRACEY ULLMAN

My Guy's (Mad At Me)

Tracey is a fine comedienne with a neat line in pop parodies. Give her something gormless from the '60s or '70s to send up and she'll stitch you up a treat.

But subtlety is *not* her forte, and so she never does this Madness song justice or understands its twisting moods.

I don't think that will stop this being a hit but it leads me to wonder if Ms Ullman isn't in danger of falling down that big hole marked 'over exposure'; a common enough pitfall for 'all round entertainers'.

ASWAD

Chasing For The Breeze (Island)

Aswad are rightly held up as a shining example of good British reggae, but they still have their lapses. This is one.

'Chasing For The Breeze' is an inconsequential dilution of roots and rock with a straightforward, fussy guitar sound and easy listening chorus. Not crucial at all.

FRANK CHICKENS

Fujiyama Mama (Kaz Records)

Frank Chickens aim to dispel standard notions of Japanese female submissiveness with their quirky confusion of East and West, fact and fantasy. The Alternative Tokyo they represent is given substance by Talking Heads styled undercurrents.

Unusual and funny, this trio casts a different slant on the outdated concept of geisha girls.

UB
40
cherry
oh
baby

CHERRY OH, CHERRY OH BABY

CHERRY OH, CHERRY OH, BABY, DON'T YOU KNOW I'M IN LOVE WITH YOU
BUT IF YOU DON'T BELIEVE IT'S TRUE, WHAT ELSE IS THERE FOR ME TO
SO LONG I'VE BEEN WAITING FOR YOU TO COME RIGHT IN
AND NOW THAT WE ARE TOGETHER, PLEASE MAKE ALL MY JOYS RUN

CHORUS

OH OH EE OH EE OH EE OH, OH OH EE OH EE OH EE OH
YEAH, YEAH, YEAH, YEAH, YEAH
YEAH, YEAH, YEAH, YEAH, YEAH

CHERRY OH, CHERRY OH, BABY, DON'T YOU SEE I'M IN LOVE WITH YOU
IF YOU DON'T BELIEVE I DO, THEN WHY DON'T YOU TRY ME?
I WILL NEVER LET YOU DOWN, I WILL NEVER MAKE YOU WEAR NO FRIG
IF YOU SAY THAT YOU LOVE ME MADLY, WELL BABY I'LL ACCEPT YOU GI

REPEAT CHORUS

CHERRY OH, CHERRY OH BABY, DON'T YOU SEE I'M IN LOVE WITH YOU
IF YOU DON'T BELIEVE I DO, THEN WHY DON'T YOU TRY ME?
I WILL NEVER LET YOU DOWN, I WILL NEVER MAKE YOU WEAR NO FRIG
IF YOU SAY THAT YOU LOVE ME MADLY, WELL BABE I'LL ACCEPT YOU GI

REPEAT CHORUS TO FADE

Composed by Eric Donaldson. Arranged by UB40.
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HALL & OATES
Adult Education (RCA)

This is lifted from their greatest hits package, but it hardly seems likely to join the ranks of good Hall & Oates in the chart. A production line beat and incessant verses rip the heart out of the song, leaving it feeling old and useless.

Hall & Oates should go back to night school.

MICHAEL DES BARRÉS & HOLLY KNIGHT
Obsession (A&M)

In the '70s Des Barrés flopped around with a tacky glam outfit called Silverhead. It's good to see his talent for making dodgy records hasn't deserted him.

This time he's sporting a tasteless little number that tries to cross moody Abba with tawdry Gary Glitter. The results, as you can imagine, are quite horrendous.

Put him back in the deep freeze, Igor.

UB40
Cherry Oh Baby (Dep International)

Ever since the UBs put their own songwriting on hold and decided to breathe new life into reggae classics, they've hardly put a commercial foot wrong.

Rasta diehards may argue over the authenticity of their dubs, but UB40 are expert harmony vocalists with a finely tuned ear for bubblegum pop.

This pleasant rendition of Eric Donaldson's ballad won't set your locks alight but it will be a juke box regular for weeks to come.

ROBERT GORL
Darling Don't Leave Me (Mute)

Former DAF singer Gorl's tense Euro disco is given credibility by the singing presence of one Annie Lennox. Unfortunately the experience is closer to torture than torch.

Annie should pursue the idea of duetting with Billy Mackenzie, until then Dave Stewart hasn't got much to worry about.

C CAT TRANCE
Dreams Of Leaving (Ink Records)

C Cat Trance are a Notts duo with a lot of ideas that don't quite gell on record. Here they've tried to introduce Middle Eastern rhythms to homegrown horns and synths. The meeting is not a happy one. What starts life as a series of interesting textures soon disintegrates into a repetitive mess.

Good name, smart sleeve, shame about the song.

POOKAH MAKES 3
Lucky, Lucky, Lucky (Virgin 10)

Unlucky, unlucky, unlucky would be more to the point. Pookah are an irritating, cutesy duo blessed with the marginal plus of Tony Visconti behind the desk. He's done better things in his time and will do in the future.

D. GREENFIELD & J.J. BURNEL
Rain And Dole And Tea (Epic)

In which the men in black become the women in black, at least on the cover where a moonlighting Stranglers are

resplendent in leather minis, stockings and tight black pringle jumpers. The visual joke isn't purely arbitrary, as this single is a faithfully flippant update of a Crystals-styled wall of sound. It has a certain novel charm, but it will never replace 'Da Doo Ron Ron'.

SPIDER
Here We Go Rock'n'Roll (A&M)

Yes here we go. This time it's Spider's turn to trot out the usual trite rock 'n' roll buzzwords over a paper-thin sub-Status Quo boogie beat. This isn't quite what Chuck Berry had in mind when he first made love to Maybelline.

You can flush this Spider straight down the plughole.

BILLY BREMNER
Shatterproof (Arista)

The jovial former Rockpile guitarist makes the most of an unremarkable Elvis Costello tale of domestic discord, broken windows and burst pipes. A bit like musical Polyfilla, the single is functional and boring.

JOHN HIATT
She Loves The Jerk (Geffen)

Hyatt plays the intermediate gooseberry in a soured love affair. His is a bit-part role in a soap opera featuring someone else's dirty linen. As usual he's the loser 'cos he loves the girl, she loves the other jerk.

This is too classy for the charts but if you like holding a glass to your neighbour's wall you could check out Hyatt's 'Riding With The King' LP for more similarly exciting installments.

Albums



Reviewed by Mark Cooper

THE SMITHS
The Smiths (Rough Trade)
Current toast of the town, The Smiths are not to be denied. Morrissey relays ten tales of love missed or mangled, mixing gay abandon with his witty brand of melancholy.

Johnny Marr's tunes are a melodic joy. The album's closer 'Suffer The Little Children', a chilling account of the Moors murders, proves there's more to Morrissey than whimsy.
Best debut LP since U2.

MADNESS
Keep Moving (Stiff)
Run as they may, time is catching up with the nutty boys. Their knees-up style is growing wiser and a lot less jolly.

All the chaps are writing now, and coming up with a variety that owes a lot to The Kinks. The questions remain - can Madness grow up and does anybody want them to?

QUEEN
The Works (Stiff)
Queen can turn any musical style into a spring-board for their pomp productions. Electro, rockabilly, ballads and hard rock all undergo the treatment on 'The Works' and emerge drenched in lush vocals and other kinds of empty showmanship.
Horribly fascinating.

TALK TALK
It's My Life (EMI)
A collection of medium-paced ballads that have spent far too many hours in the studio. Mark Hollis' vocals can't provide the character the production requires and Talk Talk drown in their own dirges.

FAD GADGET
Gag (Mute)
This gadget has never become a fad, let alone a fashion. Fad Gadget looks at an ugly world and it turns him into an ugly duckling.
Over synth-inspired tunes, he delivers his judgements and manages to sound like Pete Murphy with a sense of humour.

ROCKWELL
Somebody's Watching Me (Motown)
Michael Jackson only sings on the title track. The rest is black synth pop with a paranoid concern with the taxman, obscene phone callers and love in general. All good clean fun.



UB40: coming down your chimney next week. Photo by Gary Compton.

COMPETITIONS

SPANDAU BAZAAR

Spandau Ballet have been pretty quiet recently as they've been busy planning the next steps in their campaign of world domination. But that hasn't stopped them helping *No. 1* with our campaign of world domination.

The lads have given us ten copies of their video 'Spandau Over Britain' which features great live footage from last year's British tour, including songs like 'Gold', 'True' and 'Chant No.1'.

They were worried, though, that you might have trouble following the words of the songs – so they also donated 25 copies of a brand new songwords book which contains the words to just about every Spandau Ballet song ever! Printed on glossy paper with loads of new pictures, it's a must for any Spandau fan.

Just answer these two questions:-

- 1: Name the band's drummer.
- 2: What was their first top ten hit?

Answers on a postcard to Spandau, *No. 1*, Room 2614, King's Reach Tower, Stamford Street, London SE1 9LS. The first 10 correct answers will receive a copy of the video and songbook, the next 15 will receive the songbook. Please state VHS or Beta cassettes.



Tony Hadley over Britain. Pic: Steve Rapport.

POLD 5114
POLDC 5114

CORRESPONDENCE

PETER
GODWIN

1



ALBUM
 CASSETTE

0 074 0W

DETACH HERE

POSTER HERE





KAJAGOOGOO

new single - 7" & 12"

the lion's mouth

EMI 5449

available on 7" & 12"

THE QUESTIONS

TUESDAY
SUNSHINE





MICKEY'S MONKEY

FELLAS, WE'VE GOT TO SHOW THE GIRLS WHAT WE CAN DO, DON'T WE, ALRIGHT NOW, SIMMER DOWN NOW LET'S GO INTO IT, 1 . . . 2 . . . 1,2,3,4

LUM DEE LUM DEE LIE
LUM DEE LUM DEE LIE

THIS GUY NAMED MICKEY CAME FROM OUT TOWN YEAH HE WAS SPREADIN' A NEW DANCE ALL AROUND IN JUST A MATTER OF A FEW DAYS YEAH HE AND HIS DANCE BECAME THE NEW TEENAGE CRAZE

WHEN THE FOLKS SEE HIM DANCING THEY BEGIN TO SING (LUM DEE LUM DEE LIE)
SEE THIS GUY DO THAT MONKEY THING (LUM DEE LUM DEE LIE)
IT'S REALLY SOMETHING TO SEE (LUM DEE LUM DEE LIE)
THIS GUY NAME MICKEY DOIN' THAT MONKEY (LUM DEE LUM DEE LIE)

CHORUS:
DO THE MONKEY (DO THE MONKEY)
LET'S DO THE MONKEY (LET'S DO THE MONKEY)

DO THE MONKEY (DO THE MONKEY)
LET'S DO THE MONKEY (LET'S DO THE MONKEY)
DO THE MONKEY (DO THE MONKEY)
LET'S DO THE MONKEY, OOOH
IT'S ALRIGHT, IT'S ALRIGHT, IT'S ALRIGHT NOW
IT'S ALRIGHT, I SAID IT'S ALRIGHT, IT'S ALRIGHT NOW, OOOH

YOU CAN'T MISS WITH A BEAT LIKE THIS SO GET EVERYBODY UP I'M GONNA TAKE YOU TO THE TOP A WHOLE NEW DIMENSION FROM A DIFFERENT GENERATION C'MON WITH ME DO THE ELECTRIC MONKEY

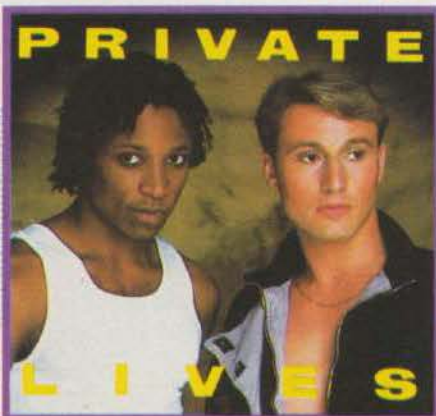
LUM DE LUM DEE LIE
(REPEAT 6 TIMES)

THE RHYTHM SETS YOU MOVING AND YOUR BODY'S GOING NUMB YOU'VE NEVER REALLY FELT IT LIKE THIS BEFORE LISTEN TO THIS PEOPLE ALL OVER THE WORLD EVERY WOMAN, EVERY MAN, EVERY BOY, EVERY GIRL DO THE MICKEY'S MONKEY PEOPLE YOU GONNA HAVE TO GO WITH ELECTRIC MONKEY I'M GONNA ROCK THE WORLD WITH ELECTRIC MONKEY

REPEAT CHORUS TO FADE

WORDS AND MUSIC BRIAN HOLLAND/LAMONT DOZIER/EDDIE HOLLAND.
REPRODUCED BY KIND PERMISSION JOBETE MUSIC (UK) LTD.
ON JIVE RECORDS.

*LIVING
IN A
WORLD*



*(TURNED
UPSIDE
DOWN)*

YOU NEVER KNOW WHAT YOU WANT
LOOK ME IN THE EYE
AND TELL ME SOMETHING
I WANNA HEAR

YOU SAY YOU WANT TO TAKE A DRIVE
OVER THE BRIDGE TO THE OTHER SIDE
SO YOU DON'T LIKE THE VIEW FROM HERE
HAVE YOU EVER HAD MORE THAN ONE THOUGHT IN YOUR MIND
DO YOU EVER LOOK FURTHER THAN YOUR OWN KIND.

CHORUS:
SAY YOU'RE LIVING IN A WORLD TURNED UPSIDE DOWN
NO YOU'RE JUST HANGING AROUND
WAITING FOR SOMEONE TO RESCUE YOU

SAY YOU'RE LIVING IN A WORLD TURNED UPSIDE DOWN
NO YOU'RE JUST HANGING AROUND
WAITING FOR SOMEONE TO RESCUE YOU

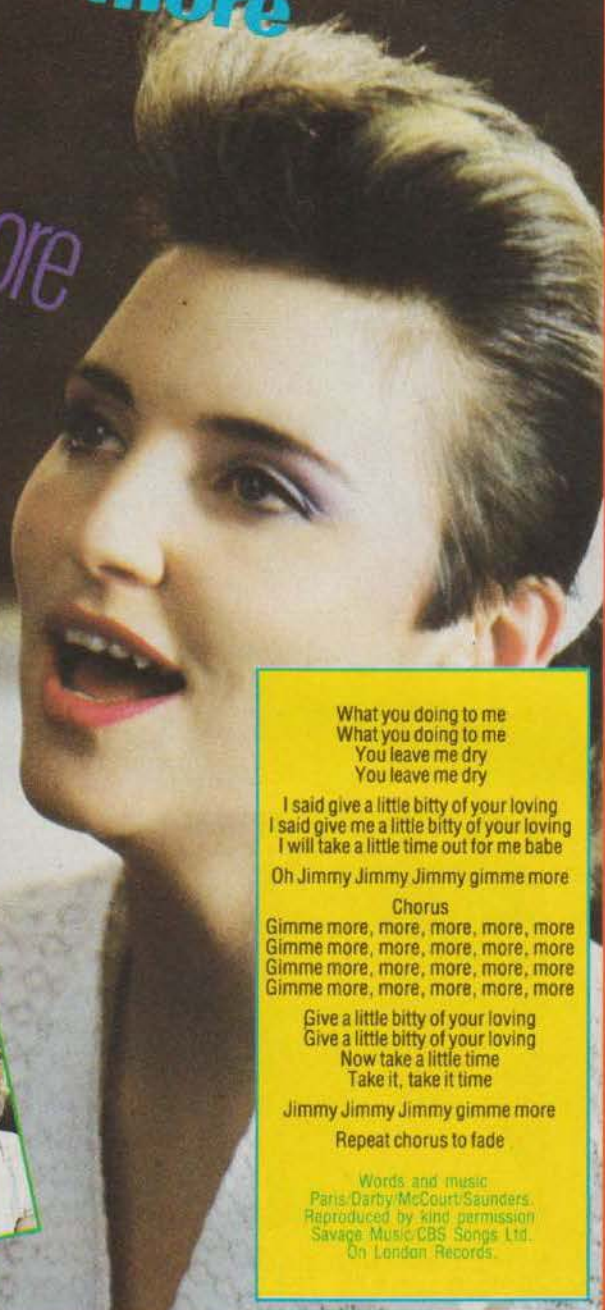
CHOOSING EAST OR WEST
YOU STILL DON'T KNOW WHAT'S BEST
THE ONLY CHOICE IS TO SATISFY YOUR OWN DESIRE
USING ALL THE BOYS, EACH AND EVERY ONE LIKE A TOY
IS THIS WHAT YOU ADMIRE
HAVE YOU EVER HAD MORE THAN ONE THOUGHT IN YOUR MIND
DO YOU EVER LOOK FURTHER THAN YOUR OWN KIND.

REPEAT CHORUS

WORDS AND MUSIC JOHN ADAMS.
REPRODUCED BY KIND PERMISSION BIG BOYS MUSIC/VIRGIN MUSIC (PUBLISHERS) LTD.
ON EMI RECORDS.

CARMEL

more
more
more



What you doing to me
 What you doing to me
 You leave me dry
 You leave me dry

I said give a little bitty of your loving
 I said give me a little bitty of your loving
 I will take a little time out for me babe

Oh Jimmy Jimmy Jimmy gimme more

Chorus
 Gimme more, more, more, more, more
 Gimme more, more, more, more, more
 Gimme more, more, more, more, more
 Gimme more, more, more, more, more

Give a little bitty of your loving
 Give a little bitty of your loving
 Now take a little time
 Take it, take it time

Jimmy Jimmy Jimmy gimme more
 Repeat chorus to fade

Words and music
 Paris Darby/McCourt/Saunders.
 Reproduced by kind permission
 Savage Music/CBS Songs Ltd.
 On London Records.

When you've got the services of an ace film maker to shoot your new video, you expect something a little bit special – which is what Carmel have just got!

Lindsay Anderson has made some great films including *If*, *Lucky Jim* and *Britannia Hospital*, so the group were pleased he'd work with them. Carmel's Lucky Jim Paris

explains that although the trio were at first worried about working with someone with such a prominent reputation, discussion and ideas flowed.

The video is shot in black and white and colour, in the best tradition of hip movies, and was filmed in Manchester.

It opens with the band getting ready to go to a show.

"Then you see us in the back of a truck on the way to the pub

where we're going to perform," says Jim.

It's there that the video suddenly springs into colour and the trio magically change into new clothes: the difference between normal, boring life, and the colourful world of showbiz.

"It's sort of a documentary about us," says Jim. "But it's got a very poetic licence."

Paul Bursche

Marilyn's video for 'Cry And Be Free' is as deep and emotional as the song itself. From the very first shot

he uses startling images to convey his message – you've got to let go to be happy!

A cauldron bubbles over with confetti to represent "trapped feelings overflowing like petals in the air". And when Marilyn lies down in his bedroom, alone and lonely, a choir appears behind him "because no matter how lonely you sometimes feel, there's always someone there."

But Marilyn had to struggle to look at peace with nature when he walked along the beach at Beachy Head, Sussex. "It was ten below zero," laughs Marilyn, "and rain was pouring horizontally right into my face!"

With the gospel feel of the song you'd expect there to be a religious setting somewhere, and next time we see Marilyn in bed, it's inside a sacred house!

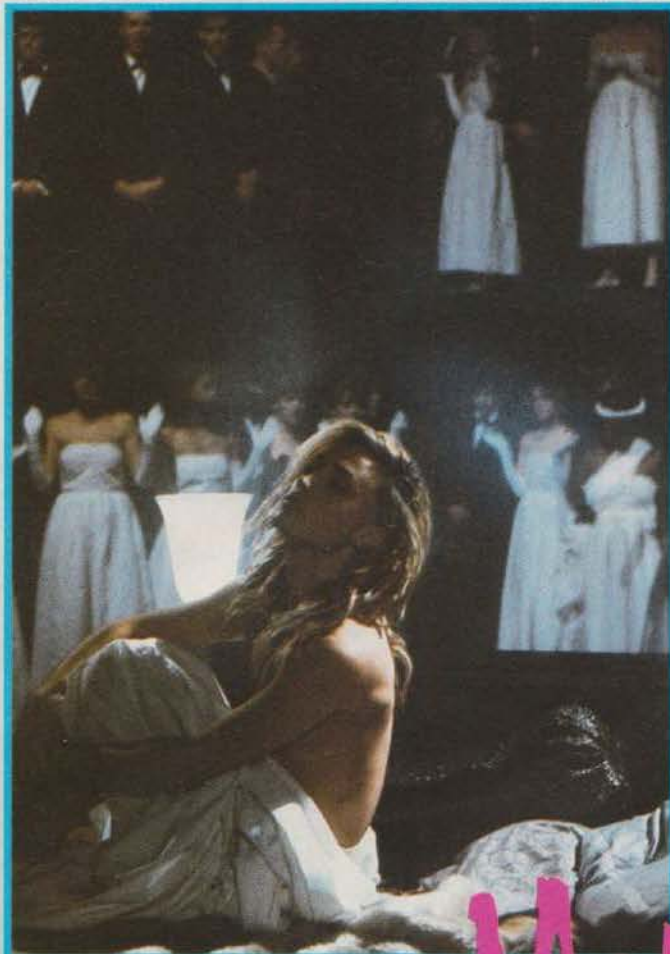
"It doesn't matter what religion it represents, I think church is one place where people have to be honest with themselves. I could never lie in church!"

'Cry And Be Free' wasn't written with anyone in mind, Marilyn explains. "It's for everyone. Everyone can see something in it that applies to them."

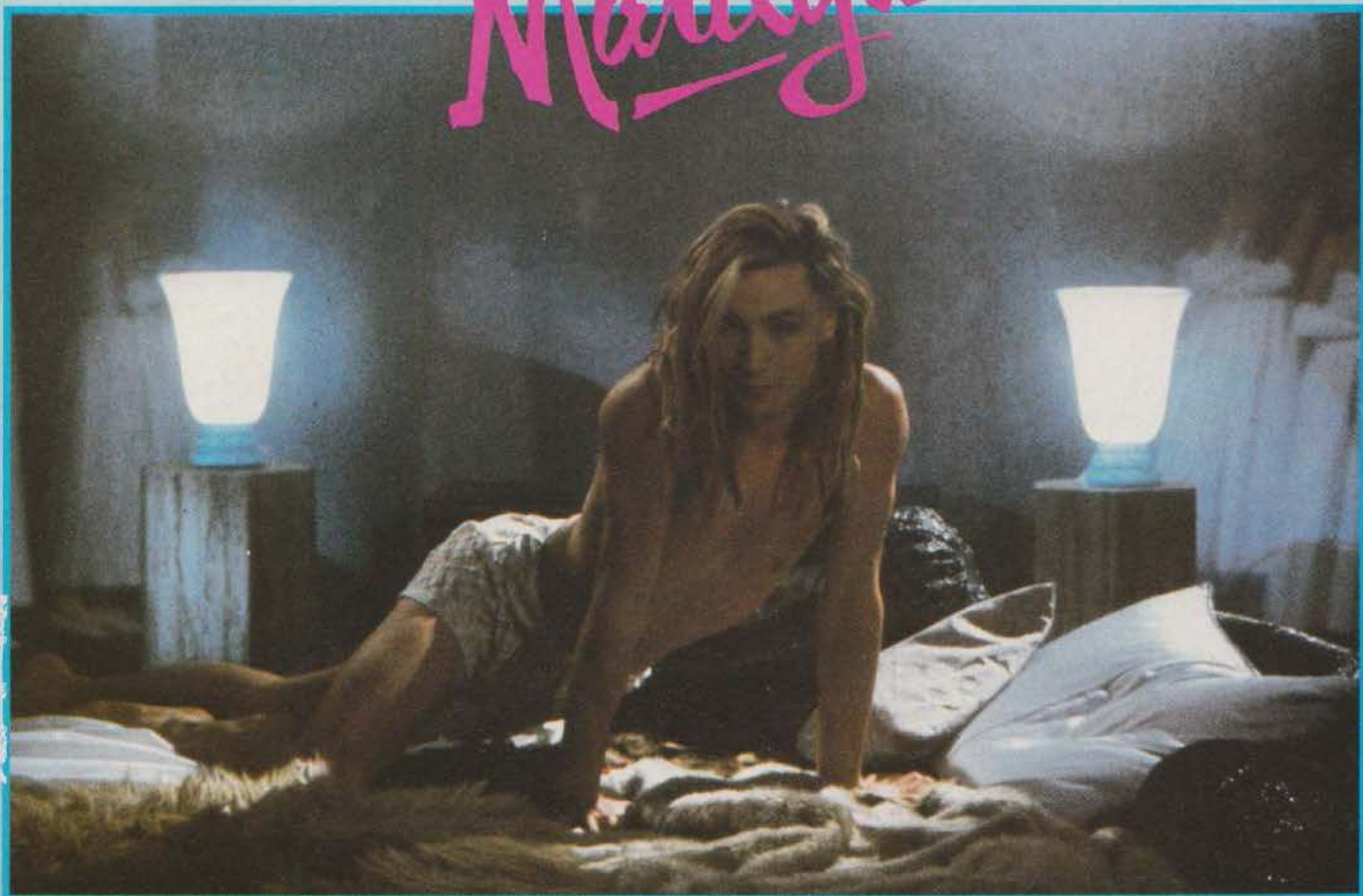
Debbi Voller

VIDEO

THE GOSPEL ACCORDING TO



Marilyn





The strange Camden Keeper creeps up behind Debbie Hoare to sneak his face into our prestigious *Claim To Fame* column. Debbie is actually a familiar face in high society gossip columns like *Ritz* and *Tatler*.

Pop stars who have been lucky enough to find themselves being photographed alongside a *No. 1* reader should try their luck at getting their favourite picture printed here.

This is *your* exciting chance to appear in glossy colour! Send a picture and details to: *Claim To Fame, No. 1, Room 2614, King's Reach Tower, Stamford Street, London SE1 9LS*. And don't forget to put your name and address on the back in case we don't recognise you!



Last seen gathering sticks on Sunday, it's now known that Nick Heyward was hijacked by Tina Moore and her accomplices outside Broadcasting House. There is no ransom because they don't want to give him back.

CLAIM TO FAME



Tracy Lennox and Cath Baker from Essex smuggle two boys into their school playground and smile innocently as teacher catches them. Hang on, that looks suspiciously like... it is! Detention for Suggs and Chas.



Russell Tidy and some peering heads pose with David Grant at Sheffield's Top Rank. It's a bit blurry, but that's cos it was taken by a bouncer!



And now we have Nazy Vesseg and Gary Kemp sporting fetching, coordinated designer denim, exclusively tailored for our *Claim To Fame* page, of course...

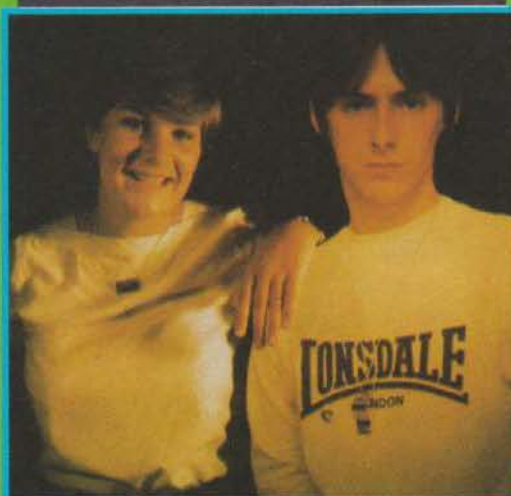
Now here's a star line-up! That's Jon Smith of Wham management on the left, then er... don't know who he is. Then that's Phil Smith, Head of Promotion for MCA Records and er... don't know who she is...



Tracie loves the reason, and any ol' excuse to get in the limelight. Here she elbows Tricia Farrow out of the picture at Madison Night Club in Middlesbrough.



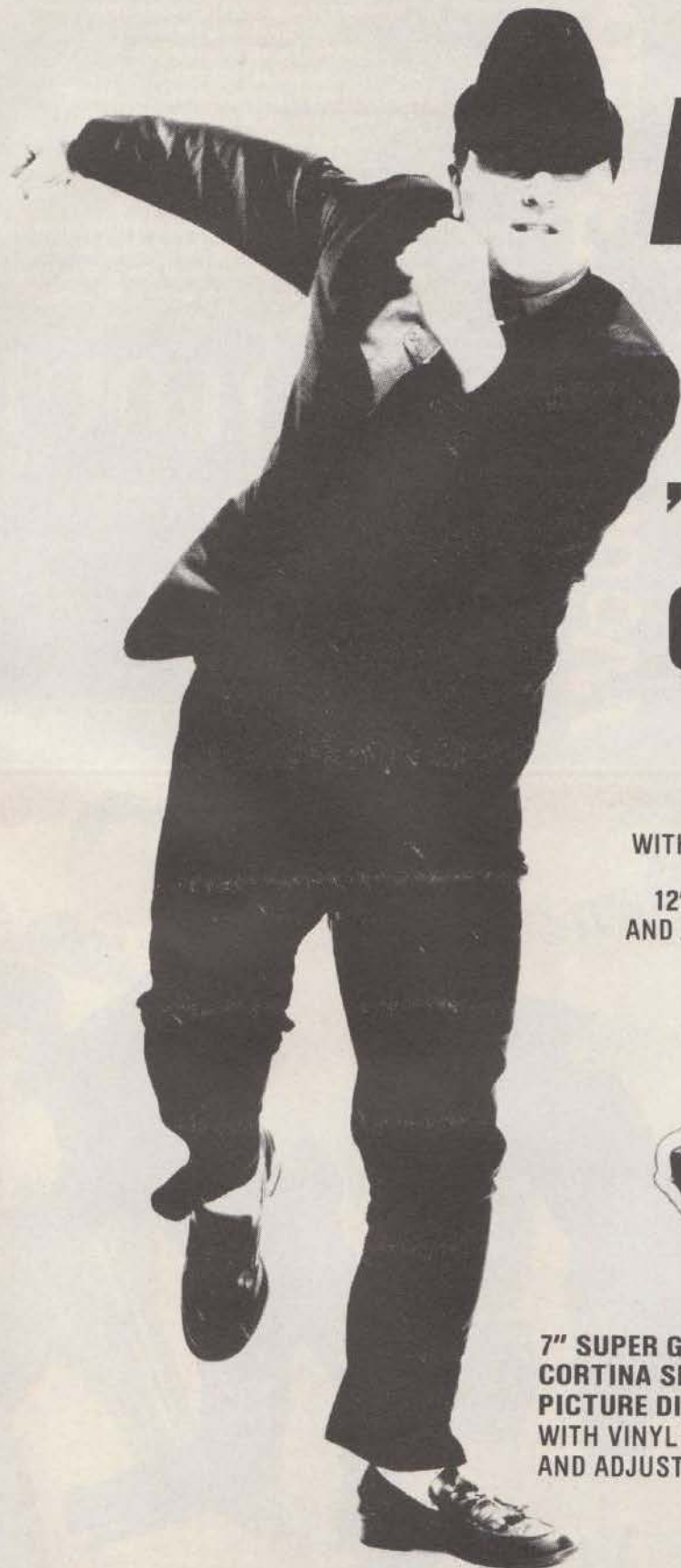
Marlene Lubocki from the States shows Tony Butler from the Big Country how to say cheese California style.



And the question on everyone's lips - is Alison Crossbie from Ayrshire leaning on a cardboard cut out or does Paul Weller need to get stuffed? And if this photo was taken in Blackpool - who turned out the illuminations?



Margaret Mawson (pictured) and Catherine Stevens were lucky enough to travel up to Newcastle with JoBoxers. For the first time they spent an age on the train and enjoyed every minute!



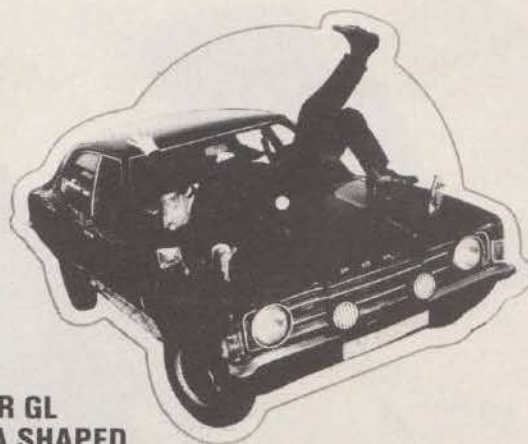
ALEXEI SAYLE

THE SINGLE

'ULLO JOHN! GOTTA NEW MOTOR?

7" SUPER E DISC
WITH CLOTH TRIM AND RECLINING SEATS.

12" GL LUXURY DISC WITH WOOD TRIM
AND AUTOMATIC FOUL LANGUAGE OPTION.

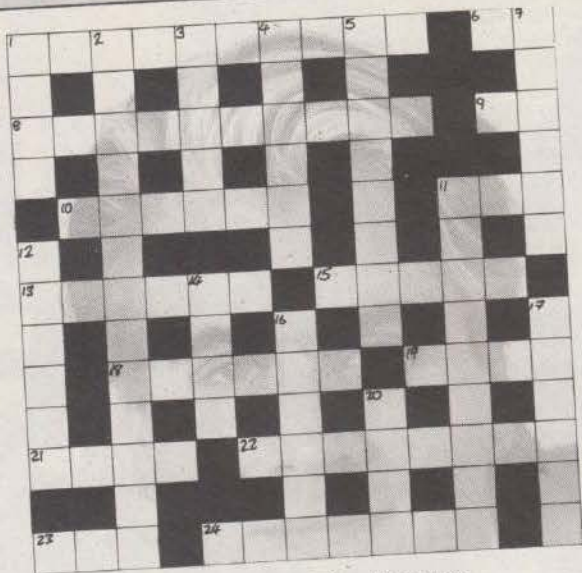


7" SUPER GL
CORTINA SHAPED
PICTURE DISC
WITH VINYL TRIM
AND ADJUSTABLE FURRY DICE OPTION.



STAR CROSS

STAR



Know the face? See 18 across

ACROSS:

- 1. Unravel DEN'ER REPS and find a group who're not quite what they seem (anag) (10)
- 6. My _ My (2)
- 8. Billy Joel's sort of woman (6,4)
- 9. It's that Jarreau man again! (2)
- 10. Type of juice 3 down might drink (6)
- 11. Bailey or Robinson (3)
- 13. Bonny Tyler's twitchy mate (6)
- 15. Could be Duran's favourite number? (5)

- 18. A saxophonist called Steve (6)
- 19. Julio's hit (4)
- 21. Kenny Rogers and Dolly Parton sing one (4)
- 22. You'll find a record label in TINA TALC (anag) (8)
- 23. David Bowie's type of people (3)
- 24. Does Buster Bloodvessel have bad ones? (7)

- 3. Mr. Collins (5)
- 4. Steve who manages the Spands (6)
- 5. Beatles album made up of obscure tracks (8)
- 7. Do this now for The Thompson Twins (4,2)
- 11. They sing about this charming man ... (3,6)
- 12. Record label for U2 (6)
- 14. Everytime you have to whisper goodbye/Well _ just a little bit (1,3)
- 16. That Fry chappie, Sending out an SOS (6)
- 17. Dig Wayne and Co. wear these (6)
- 20. Early show of courage from the Human League (4)

DOWN:

- 1. McCartney or Young (4)
- 2. Paint splattered walls and the cry of a tomcat/Lights going out and a kick in the balls/That's ... (The Jam) (13)

LEAVE IT OUT!

All these lyrics have one word wrong. Can you spot which?

- 1. So here we are swimming on an open sea/So here we are for all we know
- 2. There's a little black spot on the nose today/ It's the same old thing as yesterday
- 3. I want to walk in the open wood/I want to talk like lovers do
- 4. Where were you hiding when the tea-pot broke/When the rain began to fall?
- 5. If you're gonna give me good records like that/Honey don't you know I'm gonna give them right back

PUZZLE ANSWERS ON PAGE 43



I got it bad
You don't know how bad I got it
You got it easy
You don't when you got it good
It's getting harder
Just keeping life and soul together
I'm sick of fighting
Even tho' I know I should
The cold is biting
Through each and every nerve and fibre
My broken spirit is frozen to the core
I don't wanna be here no more

Wouldn't it be good to be in your shoes
Even if it was for just one day
And wouldn't it be good if we could wish ourselves away
Wouldn't it be good to be on your side
The grass is always greener over there
Wouldn't it be good if we could live without a care

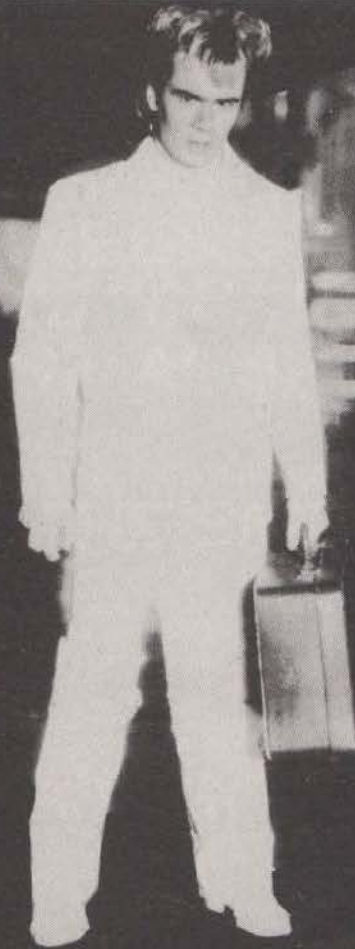
You must be joking
You don't know a thing about it
You've got no problems
I'd stay right there if I were you
I got it harder
You couldn't dream how hard I got it
Stay out of my shoes
If you know what's good for you
The heat is stifling
Burning me up from the inside
The sweat is coming thru' each and every pore
I don't wanna be here no more

Repeat chorus

Ad lib to fade

Words and music Nik Kershaw.
Reproduced by kind permission Rondor Music (London) Ltd © 1983.
On MCA Records.

Wouldn't It Be Good



NIK KERSHAW



NIKE SEZ '83 Conquers '7 SEZ '83

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

I am voicing the opinion of many Thin Lizzy fans throughout the country (especially in Ireland) who are angry at the lack of publicity given to a first class band like Thin Lizzy when they split up.

This band will be sorely missed, as are The Jam, and I feel a history of concerts, albums, photos and basically 12 years of success should be printed about this truly marvellous band.
Sarah Ryder, Londonderry, Northern Ireland.



Phil Lynott at the 107th Thin Lizzy Farewell gig

Last week I read an article on Michael Jackson in the *Sun*. It was about how sad and lonely and frightened he is.

I think that he should either get a girlfriend or get married, that would solve everything.

There must be at least one girl he likes and there are certainly a lot of girls out here who are crazy about him.

Get well soon Michael, we all love you.
Deebra Hasan, Hounslow, Middlesex.

If you think you can help a pop star with his or her personal problems send your letters to the One to 1 Helpline—usual address.

Has anyone noticed the resemblance between the vet on *One By One* and Gary Kemp?

I just thought I'd let you know that I had.
Tony Hadley's Earlobe.

Are you sure you've got this right?

Since when could a single which got to No. 3 in the charts be said to have sunk like a stone?

Phil McNeill wants to get his facts right before he starts saying 'Union Of The Snake' was a failure.

If people stopped pressurising Duran Duran into being No. 1 all the time we'd all get on a lot better.
Polly Graves, Helpston, Cambs.

It got to No. 3 then it sank like a stone. (I have to say this as Phil signs all my cheques.)

I thought I would write in and tell you about my great concert disaster.

I went to see Duran Duran at Wembley on the 23rd. We had back row tickets so we stood on our chairs to get a better view. I lost my balance, fell off and hit my face, ending up with a chipped tooth and a bleeding lip.

I lost the flashes from my camera so I couldn't take any photos, my mate lost her glasses so she couldn't focus properly.

I twisted my ankle and bruised my legs and arms from falling down the stairs as I tried to push my way to the front.

I also got poked in the eye by somebody's Duran Duran flag.

As I was standing outside the medical room I saw Simon and John run off stage. I couldn't resist running up to them, but I tripped over some wires, fell and banged my head so I was knocked unconscious.
Khanda and Reflex, Seven Kings.

I should take up Rugby League, it's a lot safer.

Dear Angry Of Mayfair, you must be totally blind. Mike Read is no poseur, he's the most hunkiest and gorgeous man I have ever seen.

He's about as much a poseur as my pet hamster 'Ready'.

If you listen to Radio One you will have heard him explain about his glove and as for saying he's nearly a pensioner, he's got years left yet.

He's only 32 and I would marry him any day and I'm only 17. So just get back to the asylum where you belong.

Karen Heyes, Mosborough, Sheffield.

Karen wins the One to 1 award for not including the sentence "who the hell does he think he is?" in her letter.

Ah yes, once again anti-Americanism rears its ugly head in the guise of one Louise Lacey of Chester.

I personally don't find Tony Hadley worth weeping over, but why shouldn't American girls have a go at it if they like. Is Bono Hewson off-limits to English girls because he's Irish? Stuart Adamson because he's Scottish?

You did say English as opposed to British, Louise, dear.

What about Australians, Welshmen, the occasional Eskimo? Then, darling, you ask "what's so special about America?" Nothing really, other than sheer size and population.

Some bands actually rise above the barriers of Black/White, Yank/Brit, us/them — they think in terms of people and they want to play their music for as many people as possible, probably hoping that some of their tolerance will rub off on the fans along the way.
Angry American, Boston, Massachusetts.

It's a pretty rough deal isn't it? We give you Duran, Spandau, Culture Club, Big Country and Genesis and you give us Billy Joel, Lionel Richie and Meatloaf.

All you fools who write to *One to 1*. You miss something when you are interested in only one singer or band.

I know what I'm talking about 'cos in one year I had the biggest collection of Shaky records in Denmark — 23 different LPs.

Now I'm a fan of many bands and singers. If you don't open your eyes now you'll miss a lot more than you already have!

Out of your dreams now so you can enjoy everybody's music!

Thank you for reading my letter.
Nicolaj Ejler, Septembervanget, 6000 Kolding, Denmark.

Ah, it wouldn't be the same without a Danish letter every week.

Okay, sorry to bring up the political issue again but I can't read drivel, like the stuff in Paul Stevens' letter, without saying something.

Who the hell does he think he is? Musicians have every right to air their views on politics when asked. They're people and voters too, in case you hadn't noticed. And the

OUT OF THE HAT

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

- 1 RELAX Frankie Goes To Hollywood
- 2 NEW MOON ON MONDAY Duran Duran
- 3 DOCTOR DOCTOR Thompson Twins
- 4 WHAT IS LOVE? Howard Jones
- 5 JUMP Van Halen

Adam Richards, Helston, Cornwall.

This week's Readers' Chart form is on page 18.

voters *do* matter, ever so slightly.

All I can say Paul Stevens, is that everyone's entitled to their own opinion — just like you are.
MM, Tonbridge, Kent.

After reading through *One to 1* in Issue 37, the letter that made the most impact was the one written by Louise Lacey of Chester.

Louise, chuck, you're right! Most of the world see more of the groups who we made famous than us, the British fans.

Take, for example, a certain group who spend months and months in Australia. 'The world's a big place', was their defence — well, we know that! I mean, we have watched the video album!

But when all that's available of a group is a video shot in a faraway land, it does hurt.

Did all the little American, Australian and French gals donate their pocket money towards starting their career? Why should we stay loyal to groups we have to share with the rest of the world?

The Ragged Tiger, Lambton, Washington.

Come on King Kurt, answer that one.



John Taylor keeps his cool about the idea of going for a quick shuttle.

Yes, I quite agree, John Taylor would look really good in a James Bond car — if only someone could press the ejector button and eject him into outer space.
Evil-Minded Nick Rhodes Fan, Wirral, Merseyside.

I don't know, if you want to launch him into outer space just send him up with the next space shuttle and tell the crew he's a satellite.

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.

When it comes to Poison Arrows I'd like to stick one up Ian McCulloch of Echo And The Bunnymen.

How dare he call Boy George a fat sod! If anybody needs to do national service its him.

So, Ian darling, stick your bo bo

bunny head back down the rabbit hole on Watership Down because Boy George's ferret club are coming after you, and by the look of your muscles, mate, you won't be able to raise a paw to stop us!

Boy George's Toggle, Luton, Beds.

Who the hell do Slade think they are? Their latest piece of black plastic - calling it a single is a compliment - is a complete and utter rip off of Big Country.

Not only have they copied Stuart Adamson's brilliant guitar work, they've also had the cheek to make a video that looks as though it was shot in a Scottish castle.

Herefordshire's a bit more like it. I reckon that's Eastnor Castle

which is just down the road from us.

I know they need the money to keep them in secondhand clothes (Flying Pickets' cast-offs) but why don't they just try and be original for once in a while.

America loves Big Country, I just hope that they'll adopt Slade now so we won't have to put up with them so much.

Laurie Kinsly, Ledbury, Herefordshire.



Would you lend your castle to this band?

Puzzle answers

Across: 1. Pretenders 6. Oh 8. Uptown Girl 9. Al 10. Orange 11. Tom 13. Shakin' (Stevens) 15. Seven (and the Ragged Tiger) 18. Norman 19. Amor 21. Duet 22. Atlantic 23. Cat 24. Manners
Down: 1. Paul 2. Entertainment 3. Edwyn 4. Dagger 5. Rarities 7. Hold Me 11. The Smiths 12. Island 14. I Cry 16. Martin 17. Braces 20. Dare

Leave It Out:

- Swimming = drifting. S.O.S., ABC
- Spot = sun. King of Pain, The Police
- Wood = wind. Here Comes the Rain Again, Eurythmics
- Teapot = storm. Where Were You Hiding When The Storm Broke, The Alarm
- Records = kisses. A Rockin' Good Way, Shakin' Stevens and Bonnie Tyler

FASCINATING FACTS ABOUT NEXT WEEK'S No. 1 DID YOU KNOW... SWANS WAY

TOOK THEIR NAME FROM SWANN'S WAY, THE OPENING NOVEL IN MARCEL PROUST'S 12-VOLUME MASTERPIECE A LA RECHERCHE DU TEMPS PERDU.

THE SMITHS

ARE THE ONLY GROUP EVER TO HOLD THE TOP THREE PLACES ON THE INDEPENDENT SINGLES CHART AT THE SAME TIME - AND WITH THEIR FIRST THREE SINGLES TOO!

NIK KERSHAW

COLLECTS SNOODS.

KAJAGOOGOO

ONCE RELEASED A SINGLE CALLED 'FEAR MACHINE'. IT WAS ON GIMPY DAK RECORDS. REALLY. NO, DON'T LAUGH. AT THE TIME, THEY WERE CALLED ART NOUVEAU. HONEST

BANANARAMA

HAVE JUST MOVED. WHEREAS BEFORE THEY SHARED A FLAT, NOW THEY LIVE IN THREE SEPARATE HOUSES - ALL IN THE SAME STREET!

MICHAEL JACKSON

IS NOT BALD.

SPANDAU BALLET

HAVEN'T RELEASED A SINGLE SINCE 'GOLD' IN JULY 1983 - AND THEY STILL HAVEN'T RECORDED A FOLLOW-UP! (AND ON THE SAME SUBJECT, KAJAGOOGOO HAVEN'T HAD A SINGLE SINCE SEPTEMBER '83, WHILE BANANARAMA'S LAST RELEASE WAS WAY BACK IN THE MISTS OF TIME LAST JUNE!)

YOU DID? OH, THEN YOU PROBABLY ALSO KNOW THAT NO. 1 IS NOW BRITAIN'S TOP SELLING MUSIC WEEKLY - THAT'S OFFICIAL - AND WE STILL HAVEN'T REACHED OUR FIRST BIRTHDAY!

KEEP FEELING FASCINATION



EVERY THURSDAY 35p
FACTS WITHOUT FLAB

(SNOODS??? SURELY YOU KNOW WHAT A SNOOD IS. IT'S A FOUR-FOOT TUBE OF MATERIAL YOU PUT YOUR HEAD THROUGH. HE ALSO COLLECTS FINGERLESS GLOVES. GOD, THIS IS GETTING TOO FASCINATING!)

I'm just an average man
With an average life
I work from nine to five
Hey hell I pay the price
All I want is to be left alone
In my average home
But why do I always feel like I'm in the twilight zone,
and

Chorus:
I always feel like somebody's watching me
And I have no privacy (whoa)
I always feel like somebody's watching me
Tell me is it just a dream

When I come home at night
I bolt the door real tight
People call me on the phone I'm trying to avoid
Well can the people on TV see me or am I just paranoid
When I'm in the shower
I'm afraid to wash my hair
'Cause I might open my eyes and find someone
standing there
People say I'm crazy just a little touched
But maybe showers remind me of *Psycho* too much,
that's why

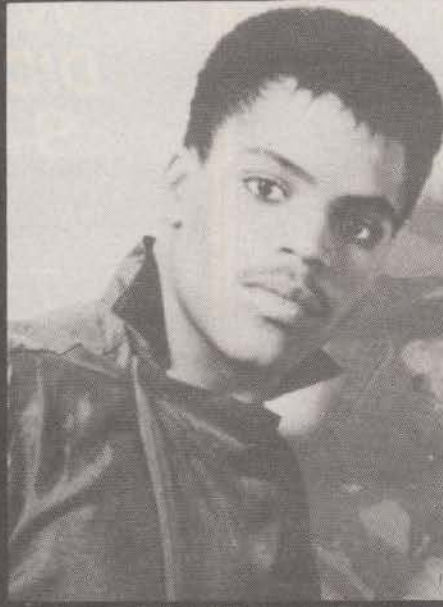
Chorus
I always feel like somebody's watching me
And I have no privacy (whoa)
I always feel like somebody's watching me
Who's playing tricks on me

Who's watching me
I don't know anymore
Are the neighbours watching
Is the mailman watching me
And I don't feel safe anymore
Oh what a mess
I wonder who's watching me now (who?)
The IRS?

Words and music Rockwell.
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On Motown Records.



ROCKWELL



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All are in picture covers

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Or SEND any quantity by post with SAE for cash to Record, Tape & Video Exchange, (M02) Ltd, 38 Notting Hill Gate, London W11 (none returned once sent—we decide fair price) Large quantities collected. Phone 01-727 3538. SPECIAL OFFER—SEND £20 FOR 100 used LP's/12" SINGLES or £30 FOR 500 used 7" SINGLES (No's approx/our selection). ALL SHOPS OPEN 10-8 EVERY DAY OF THE YEAR FOR MANY 1000s OF CHEAP USED/UNUSED RECORD, TAPE & VIDEO BARGAINS (WHOLESALE DISCOUNTS AVAILABLE). RARITIES ARE BOUGHT, SOLD EXCHANGED UPSTAIRS AT 38 NOTTING HILL GATE, W11.

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- JUMP** Van Halen (Warner Bros)
- JOANNA** Kool & The Gang (Polygram)
- 99 LUFTBALLONS** Nena (Epic)
- TALKING IN YOUR SLEEP** The Romantics (Epic)
- THAT'S ALL** Genesis (Atlantic)
- THRILLER** Michael Jackson (Epic)
- OWNER OF A LONELY HEART** Yes (Atco)
- GIRLS JUST WANT TO HAVE FUN** Cyndi Lauper (Epic)
- LET THE MUSIC PLAY** Shannon (Atco)
- RUNNING WITH THE NIGHT** Lionel Richie (Motown)
- NOBODY TOLD ME** John Lennon (Polygram)
- AN INNOCENT MAN** Billy Joel (Columbia)
- WRAPPED AROUND YOUR FINGER** Police (A&M)
- THINK OF LAURA** Christopher Cross (WEA)
- PINK HOUSES** John Cougar Mellencamp (Polygram)
- BREAK MY STRIDE** Matthew Wilder (Epic)
- THE BLUES** Elton John (Warner Bros)
- MIDDLE OF THE ROAD** The Pretenders (WEA)
- YAH MO B THERE** James Ingram & Michael McDonald (Warner Bros)
- I WANT A NEW DRUG** Huey Lewis & The News (Chrysalis)
- NEW MOON ON MONDAY** Duran Duran (Capitol)
- SO BAD** Paul McCartney (Columbia)
- HERE COMES THE RAIN AGAIN** Eurythmics (RCA)
- GOT A HOLD ON ME** Christine McVie (WEA)
- SOMEBODY'S WATCHING ME** Rockwell (MCA)
- I STILL CAN'T GET OVER LOVING YOU** Ray Parker Jr (Arista)
- THE LANGUAGE OF LOVE** Dan Fogelberg (Epic)
- SEND ME AN ANGEL** Real Life (MCA)
- THIS WOMAN** Kenny Rogers (RCA)

Compiled by Billboard Magazine

U.S. ALBUMS

- THRILLER** Michael Jackson (Epic)
- COLOUR BY NUMBERS** Culture Club (Epic)
- 1984** Van Halen (Warner Bros)
- CAN'T SLOW DOWN** Lionel Richie (Motown)
- SYNCHRONICITY** Police (A&M)
- AN INNOCENT MAN** Billy Joel (Columbia)
- LEARNING TO CRAWL** Pretenders (Warner Bros)
- SEVEN AND THE RAGGED TIGER** Duran Duran (Capitol)
- 90125** Yes (Atco)
- ROCK 'N' SOUL, PT 1** Daryl Hall & John Oates (RCA)
- UH-HUH** John Cougar Mellencamp (Polygram)
- ELIMINATOR** ZZ Top (Warner Bros)
- GENESIS** Genesis (Atlantic)
- IN HEAT** The Romantics (Epic)
- METAL HEALTH** Quiet Riot (CBS)
- SPORTS** Huey Lewis & The News (Chrysalis)
- MILK AND HONEY** John Lennon & Yoko Ono (Polygram)
- WHAT'S NEW** Linda Ronstadt (Elektra)
- DEFENDERS OF THE FAITH** Judas Priest (CBS)
- TOUCH** Eurythmics (RCA)
- SHOUT AT THE DEVIL** Mötley Crüe (Elektra)
- PYROMANIA** Def Leppard (Polygram)
- SHE'S SO UNUSUAL** Cyndi Lauper (Epic)
- TOUR DE FORCE** 38 Special (A&M)
- THE BIG CHILL** Soundtrack (MCA)
- BARK AT THE MOON** Ozzy Osbourne (CBS)
- TOO LOW FOR ZERO** Elton John (Warner Bros)
- NO PARKING ON THE DANCEFLOOR** Midnight Star (Elektra)
- EYES THAT SEE IN THE DARK** Kenny Rogers (RCA)
- ROLL ON** Alabama (RCA)

Compiled by Billboard Magazine

DISCO/DANCE SINGLES

- HOLIDAY** Madonna (Sire)
- SOMEBODY'S WATCHING ME** Rockwell (Motown)
- SPICE OF LIFE** Manhattan Transfer (Atlantic)
- LET THE MUSIC PLAY** Shannon (Club)
- DON'T KNOCK IT** Bobby Nunn (Motown)
- YAH MOB THERE** James Ingram (Qwest)
- JOYS OF LIFE** David Joseph (Island)
- JOANNA** Kool & The Gang (De-Lite)
- STREET DANCE** Break Machine (Record Shack)
- SHARE THE NIGHT** World Premiere (CBS)
- ANOTHER MAN** Barbara Mason (Streetwave)
- LOLLIPOP LUV** Bryan Loren (Virgin)
- ON THE FLOOR (ROCK IT)** Tony Cook & The Party People (Half Moon)
- A NIGHT IN NEW YORK** Elbow Bones & The Racketeers (EMI America)
- SIXTEEN** Musical Youth (MCA)
- I AM WHAT I AM** Gloria Gaynor (Chrysalis)
- DIN DAA DAA (TROMMELTANZ)** George Kranz Fourth (Broadway/Island)
- HOT FOR ROCKING** West End (Sound Out)
- THE POLITICS OF DANCING** Re-Flex (EMI)
- TENDER TOUCH** Cargo (Korova)
- HYPERACTIVE** Thomas Dolby (Parlophone)
- EVERGREEN** Hazell Dean (Proto)
- MIDNIGHT SUN** Mezzoforte (Steinar)
- BACKFIELD IN MOTION** JB's All Stars (RCA)
- EBONY EYES** Rick James & Friend (Gordy)
- ORGANIZE** David Grant (Chrysalis)
- SERIOUS** Billy Griffin (CBS)
- FUTURE SHOCK** Herbie Hancock (CBS)
- LOVIN' YOU** Status IV (Design Communications)
- YOU'RE A WINNER** Sharon Redd (Prelude)

Compiled by MRIB

INDEPENDENT SINGLES

- WHAT DIFFERENCE** Smiths (Rough Trade)
- SNAKE DANCE** March Violets (Rebirth)
- COUP (IN THE PALACE)** 23 Skidoo (Illuminated)
- THIS CHARMING MAN** Smiths (Rough Trade)
- SONG TO THE SIREN** This Mortal Coil (4AD)
- WORD OF THE WOMB** Haggar The Womb (Mortarhate)
- HAND IN GLOVE** Smiths (Rough Trade)
- NAUGHTY MIRANDA** Indians In Moscow (Kennick)
- ALONE SHE CRIES** Skeletal Family (Red Rhino)
- SUNBURST & SNOWBLIND** Cocteau Twins (4AD)
- DECAPITATED** Broken Bones (Scarlet/Fallout)
- COLLAPSING NEW PEOPLE** Fad Gadget (Mute)
- TEMPLE OF LOVE** Sisters Of Mercy (Merciful Release)
- SUNBURSTS IN** Eyeless In Gaza (Cherry Red)
- FACT** Red Guitars (Self Drive)
- METAL DANCE** SPK (Desire)
- SOME HISTORY 12"** Three Johns (Abstract)
- THE DEVIL HAS ALL THE BEST TUNES** Prefab Sprout (Kitchenware)
- MUTINY** Birthday Party (Mute)
- BLUE MONDAY** New Order (Factory)
- MILLIONS OF DEAD COPS** Multi Death Co. (Crass)
- PRICE OF SILENCE** Discharge (Clay)
- FREIGHT TRAIN** Helen & The Horns (Thin Sliced)
- LAST POP SONG** 1000 Mexicans (Abstract)
- DANCING CHILD** Ex Post Facto (Probe)
- CHENKO** Red Box (Cherry Red)
- SCREEN ME** Tik & Tok (Survival)
- MY BABY** Nina Simone (Charly)
- NORMAN & NARCISSUS** Trixies Big Red Motor Bike (Lobby Ludd)
- GOOD TECHNOLOGY** Red Guitars (Self Drive)

Compiled by MRIB

READERS' CHART

- NEW MOON ON MONDAY** Duran Duran (EMI)
- DOCTOR! DOCTOR!** Thompson Twins (Arista)
- GIRLS JUST WANT TO HAVE FUN** Cyndi Lauper (Epic)
- RELAX** Frankie Goes To Hollywood (ZTT)
- RADIO GA GA** Queen (EMI)
- WHAT IS LOVE** Howard Jones (WEA)
- BREAK MY STRIDE** Matthew Wilder (Epic)
- PIPES OF PEACE** Paul McCartney (Parlophone)
- THRILLER** Michael Jackson (Epic)
- WONDERLAND** Big Country (Mercury)
- HOLIDAY** Madonna (Sire)
- KILLING MOON** Echo & The Bunnymen (Korova)
- HERE COMES THE RAIN** Eurythmics (RCA)
- THAT'S LIVING ALRIGHT** Joe Fagin (Towerbell)
- (FEELS LIKE) HEAVEN** Fiction Factory (CBS)
- HUMAN TOUCH** Rick Springfield (RCA)
- HOLD ME NOW** Thompson Twins (Arista)
- WHAT DIFFERENCE** The Smiths (Rough Trade)
- HYPERACTIVE** Thomas Dolby (Parlophone)
- NOBODY TOLD ME** John Lennon (Polydor)

This week's Readers' Chart form on page 19

WRITER'S CHART

Chosen this week by Mark Cooper

- THE SMITHS** The Smiths (Rough Trade LP)
- SHE LOVES THE JERK** John Hiatt (Epic)
- WOOD BEEZ** Scritti Politti (Virgin)
- WORLD SHUT YOUR MOUTH** Julian Cope (Mercury LP)
- MICHAEL CAINE** Madness (Stiff)

VIDEO

- SINGLES FILE** Kate Bush (PMI)
- ZIGGY STARDUST** David Bowie (Thorn EMI)
- COOK CATS** Various (MGM/UA)
- COMPLETE MADNESS** Madness (Stiff)
- RAINBOW BRIDGE** Jimi Hendrix (Kace)
- DURAN DURAN** Duran Duran (PMI)
- NOW THAT'S WHAT I CALL MUSIC** Various (PMI/Virgin)
- SHADOW OF LIGHT** Bauhaus (Kace)
- LIVE** Meatloaf (Videoform)
- VIDEO SNAP** Jam (Polygram)

Compiled by MRIB

DEEJAY'S CHOICE

Supplied this week by Ian Whittington, DJ at Dirtbox and The Heat Suite, Lansdowne Row, W1.

- COPY CAT** The P-Funk All Stars (CBS)
 - JESSE** Grandmaster and Melle Mel (Sugarhill Import)
 - SMOOTH OPERATOR** Sade (CBS)
 - WATERMELON MAN** Mongo Santamaria (CBS)
 - DANCE FREAK** Chain Reaction (Destiny)
 - ALL ABOUT MY GIRL** Jimmy McGriff (United Artists)
 - SOCK IT TO 'EM** JB Rex Garvin (Atlantic)
 - BIG LEGS, TIGHT SKIRT** John Lee Hooker (Charly)
 - THE DEVIL MADE ME DO IT** The Fantastic Four (Chess Import)
 - 'PETER GUNN' THEME** Blues Brothers Soundtrack (Atlantic)
- DJs who would like their charts displayed contact Paul Simper at No. 1.

NEXT
WEEK
IN



SPANDAU BALLET
NIK KERSHAW
BANANARAMA

NEW COLOUR PIN-UPS



THIS WEEK	LAST WEEK	WEEKS IN CHART	HIGHEST POSITION	U.K. SINGLES
1	2	9	1	RELAX Frankie Goes To Hollywood (ZTT)
2	1	4	1	RADIO GA GA Queen (EMI)
3	4	3	3	DOCTOR DOCTOR Thompson Twins (Arista)
4	20	2	4	MY EVER CHANGING MOODS Style Council (Polydor)
5	3	6	2	GIRLS JUST WANT TO HAVE FUN Cyndi Lauper (Portrait)
6	5	6	5	HOLIDAY Madonna (Sire)
7	23	3	7	99 RED BALLOONS Nena (Epic)
8	13	3	8	MICHAEL CAINE Madness (Stiff)
9	6	5	4	BREAK MY STRIDE Matthew Wilder (Epic)
10	7	5	7	WHAT DIFFERENCE DOES IT MAKE The Smiths (Rough Trade)
11	32	4	11	WOULDN'T IT BE GOOD Nik Kershaw (MCA)
12	8	7	3	THAT'S LIVING ALRIGHT Joe Fagin (Towerbell)
13	14	3	13	THORN BIRDS THEME Juan Martin (WEA)
14	25	3	14	SOMEBODY'S WATCHING ME Rockwell (Motown)
15	9	4	8	NEW MOON ON MONDAY Duran Duran (EMI)
16	38	2	16	HIDE AND SEEK Howard Jones (WEA)
17	22	4	17	LET THE MUSIC PLAY Shannon (Club)
18	16	5	16	HYPERACTIVE Thomas Dolby (Parlophone)
19	27	3	19	SOUL TRAIN Swans Way (Exit)
20	—	1	20	AN INNOCENT MAN Billy Joel (CBS)
21	17	4	17	SPICE OF LIFE Manhattan Transfer (Atlantic)
22	10	5	5	FEELS LIKE HEAVEN Fiction Factory (CBS)
23	41	2	23	JOANNA Kool And The Gang (De-Lite)
24	24	3	24	ONE SMALL DAY Ultravox (Chrysalis)
25	18	7	15	I AM WHAT I AM Gloria Gaynor (Chrysalis)
26	40	2	26	GET OUT OF YOUR LAZY BED Matt Bianco (WEA)
27	12	5	9	THE KILLING MOON Echo And The Bunnymen (Korova)
28	31	2	28	THORN BIRDS MAIN THEME Henry Mancini (Warner Bros)
29	15	6	5	WONDERLAND Big Country (Mercury)
30	42	3	30	STREET DANCE Break Machine (Record Shack)
31	—	1	31	LOVE OVER GOLD Dire Straits (Vertigo)
32	11	5	9	HERE COMES THE RAIN AGAIN Eurythmics (RCA)
33	19	3	19	PUNCH AND JUDY Marillion (EMI)
34	44	3	34	JUMP Van Halen (Warner Bros)
35	34	5	34	A NIGHT IN NEW YORK Elbow Bones & The Racketeers (EMI)
36	36	3	36	SHE WAS HOT Rolling Stones (Rolling Stones)
37	—	1	37	YAHMO B THERE James Ingram (Qwest)
38	43	3	38	I GAVE YOU MY HEART Hot Chocolate (RAK)
39	50	3	39	RUN RUNAWAY Slade (RCA)
40	48	2	40	CRY AND BE FREE Marilyn (Love)
41	33	4	28	HUMAN TOUCH Rick Springfield (RCA)
42	—	1	42	ASHIN DRAG Mystery Girls (A&M)
43	21	6	11	WISHFUL THINKING China Crisis (Virgin)
44	28	4	28	SIXTEEN Musical Youth (MCA)
45	29	6	3	BIRD OF PARADISE Snowy White (Towerbell)
46	35	7	7	A ROCKIN' GOOD WAY Shakin' Stevens & Bonnie Tyler (Epic)
47	37	3	37	ILLEGAL ALIEN Genesis (Charisma/Virgin)
48	26	6	2	NOBODY TOLD ME John Lennon (Polydor)
49	—	1	49	EVERGREEN/JEALOUS LOVE Hazell Dean (Proto/Warner Bros)
50	47	6	30	ANOTHER MAN Barbara Mason (Streetwave)
				THE NEXT 25
51	—	—	—	WHERE WERE YOU HIDING WHEN THE STORM BROKE The Alarm (IRS)
52	—	—	—	PIPES OF PEACE Paul McCartney (Parlophone)
53	—	—	—	DON'T TOUCH ME Hazel O'Connor (RCA)
54	—	—	—	DON'T KNOCK IT Bobby Nunn (Motown)
55	—	—	—	SPEED YOUR LOVE TO ME Simple Minds (Virgin)
56	—	—	—	JOYS OF LIFE David Joseph (Island)
57	—	—	—	TO BE OR NOT TO BE Mel Brooks (Island)
58	—	—	—	THE POLITICS OF DANCING Reflex (EMI)
59	—	—	—	DANCE HALL DAYS Wang Chung (Geffen)
60	—	—	—	FRAGGLE ROCK THEME Fraggles (RCA)
61	—	—	—	BACKFIELD IN MOTION JB's All Stars (RCA)
62	—	—	—	MORE MORE MORE Carmel (London)
63	—	—	—	EYE TALK Fashion (CBS)
64	—	—	—	HE'S A SAINT, HE'S A SINNER Miquel Brown (Record Shack)
65	—	—	—	SHARE THE NIGHT World Premier (Epic)
66	—	—	—	TONIGHT Boomtown Rats (Mercury)
67	—	—	—	DREAM OF THE WEST Yip Yip Coyote (A&M)
68	—	—	—	DOWN THE SUBWAY Soft Cell (Some Bizzare)
69	—	—	—	HELP Tina Turner (Capitol)
70	—	—	—	FREIGHT TRAIN Helen And The Horns (Thin Sliced)
71	—	—	—	NO MATTER WHAT HAPPENS Barbra Streisand (CBS)
72	—	—	—	LOVE IS A BATTLEFIELD Pat Benatar (Chrysalis)
73	—	—	—	ISLANDS IN THE STREAM Rogers & Parton (RCA)
74	—	—	—	THE OTHER WOMAN Gerard Kenny (Impression)
75	—	—	—	WHAT IS LOVE Howard Jones (WEA)

Compiled by NME

THIS WEEK	LAST WEEK	WEEKS IN CHART	HIGHEST POSITION	U.K. ALBUMS
1	9	2	1	SPARKLE IN THE RAIN Simple Minds (Virgin)
2	2	61	1	THRILLER Michael Jackson (Epic)
3	1	13	1	TOUCH Eurythmics (RCA)
4	—	1	4	INTO THE GAP Thompson Twins (Arista)
5	8	17	5	AN INNOCENT MAN Billy Joel (CBS)
6	21	2	6	THE FLAT EARTH Thomas Dolby (Parlophone)
7	5	17	1	CAN'T SLOW DOWN Lionel Richie (Motown)
8	10	6	8	THE CROSSING Big Country (Mercury)
9	6	12	1	UNDER A BLOOD RED SKY U2 (Island)
10	7	29	1	NO PARLEZ Paul Young (CBS)
11	23	2	23	VICTIMS OF THE FUTURE Gary Moore (Virgin)
12	4	3	4	SLIDE IT IN Whitesnake (Liberty)
13	3	4	1	MILK AND HONEY John Lennon & Yoko Ono (Polydor)
14	12	5	10	1984 Van Halen (WEA)
15	18	3	15	CRUSADER Saxon (Carrere)
16	11	7	3	LEARNING TO CRAWL Pretenders (WEA)
17	14	15	2	PIPES OF PEACE Paul McCartney (Parlophone)
18	37	2	18	VERY BEST OF MOTOWN LOVE SONGS Various (Telstar)
19	—	1	19	DECLARATION The Alarm (A&M)
20	13	18	1	COLOUR BY NUMBERS Culture Club (Virgin)
21	29	3	21	WHITE FLAMES Snowy White (Towerbell)
22	15	22	1	LABOUR OF LOVE UB40 (Virgin/DEP)
23	17	10	2	NOW THAT'S WHAT I CALL MUSIC Various (EMI/Virgin)
24	20	32	19	QUICKSTEP AND SIDE KICK Thompson Twins (Arista)
25	27	5	24	SOMETIMES WHEN WE TOUCH Various (Ronco)
26	22	3	22	HEAVEN IS WAITING Danse Society (Arista)
27	24	6	16	LIFE'S A RIOT Billy Bragg (Go Discs)
28	19	19	1	GENESIS Genesis (Virgin/Charisma)
29	34	2	29	YENTL Barbra Streisand (CBS)
30	—	1	30	SHE'S SO UNUSUAL Cyndi Lauper (Portrait)
31	25	12	2	SEVEN AND THE RAGGED TIGER Duran Duran (EMI)
32	30	12	4	BACK TO BACK Status Quo (Vertigo)
33	—	1	33	MADONNA Madonna (Sire)
34	43	33	1	FANTASTIC WHAM (Innervision)
35	49	10	27	LIVE AND DIRECT Aswad (Island)
36	28	14	5	STAGES Elaine Page (K-Tel)
37	26	6	17	WORKING WITH FIRE AND STEEL China Crisis (Virgin)
38	—	1	38	SENTINEL Pallas (Liberty)
39	46	2	39	LIVING IN OZ Rick Springfield (RCA)
40	16	8	11	PORTRAIT Diana Ross (Telstar)
41	38	7	28	HEAD OVER HEELS Cocteau Twins (4AD)
42	—	1	42	IT'S MY LIFE Talk Talk (EMI)
43	33	6	27	BUSY BODY Luther Vandross (Epic)
44	39	2	39	CHRISTINE McVIE Christine McVie (Warner Bros)
45	32	6	17	SYNCHRONICITY Police (A&M)
46	42	9	8	THE ESSENTIAL Jean Michael Jarre (Polystar)
47	47	3	44	THE COLLECTION Gladys Knight (Starband)
48	45	11	16	YOU BROKE MY HEART IN 17 PLACES Tracey Ullman (Stiff)
49	—	1	49	BODIES AND SOULS Manhattan Transfer (Atlantic)
50	36	1	50	TOO LOW FOR ZERO Elton John (Rocket)
				THE NEXT 25
51	—	—	—	JAPANESE WHISPERS The Cure (Fiction)
52	—	—	—	NEW GOLD DREAM Simple Minds (Virgin)
53	—	—	—	TRACK RECORD Joan Armatrading (A&M)
54	—	—	—	BEAUTY STAB ABC (Neutron)
55	—	—	—	ROCK 'N' SOUL, Pt1 Hall and Oates (RCA)
56	—	—	—	STREET SOUNDS ELECTRO II Various (Streetsounds)
57	—	—	—	LET'S DANCE David Bowie (EMI America)
58	—	—	—	THE SPLENDOUR OF FEAR Felt (Cherry Red)
59	—	—	—	HIGH LAND HARD RAIN Aztec Camera (Rough Trade)
60	—	—	—	SOUL CLASS OF '66 Various (Kent)
61	—	—	—	TUBE Various (Ronco)
62	—	—	—	HAIL TO ENGLAND Manowar (Music For Nations)
63	—	—	—	VERY BEST OF NEIL DIAMOND Neil Diamond (K-Tel)
64	—	—	—	ESP Millie Jackson (Sire)
65	—	—	—	AUF WIEDERSEHEN PET Various (Towerbell)
66	—	—	—	WHAT'S NEW Linda Ronstadt (Asylum)
67	—	—	—	THE MUSIC OF RICHARD CLAYDERMAN Richard Clayderman (Decca)
68	—	—	—	SERENADE Juan Martin (K-Tel)
69	—	—	—	TRUE Spandau Ballet (Reformation)
70	—	—	—	DEFENDERS OF THE FAITH Judas Priest (CBS)
71	—	—	—	IN YOUR EYES George Benson (Warner Bros)
72	—	—	—	WAR U2 (Island)
73	—	—	—	GREEN VELVET Various (Ronco)
74	—	—	—	18 GREATEST HITS Michael Jackson & The Jackson 5 (Telstar)
75	—	—	—	GREATEST HITS Queen (EMI)

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No.1

MADONNA

