

**DURAN
DURAN**

ANSWER YOUR LETTERS

HALL & OATES
ANIMAL NIGHTLIFE

HIT SONGS BY
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BOW WOW WOW
WAHI! & MANY MORE

Smash HITS



TRACIE & PAUL

He was looking for a young singer.
Here she is.

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GIANT COLOUR POSTER
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CULTURE CLUB



WHAM!

BOWWO BOWWO

DO YOU WANNA
HOLD ME?

Children I wanna warn ya 'cause I been in California
Where Mickey Mouse is such a demon, where Monkey Mouse is as big as a house

She is wearin' oil slicks, Tom and Jerry's her cat, and
Evi games for cat food, don't eat. Pinocchio's a rival boy, look around!

Chorus
And I cry all night
Do you wanna hold me? Hold me tight
Do you wanna hold me? Oh yeah
Do you wanna hold me? Hold me there

Children you got to hear me, you just gotta understand me
Low-key death at 110 physical pain, 'cause Mickey Mouse he ain't wanna know

Repeat chorus

Do you wanna

Repeat chorus

And I cry all night

There ain't no more confusion in the night

There's someone there to tell me what is right

Do you wanna hold me? Hold me tight, and I cry all night

There's only one solution to this life

Someone there to tell me what is right

Do you wanna hold me? Oh yeah

Do you wanna hold me? Oh yeah

Do you wanna hold me? Hold me there

Repeat end and lib to fade

Words and music by Ashman/Berbarossa/Gorman/Lewis

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On RCA Records

Smash HITS

SONGS

DO YOU WANNA HOLD ME BOW WOW WOW	2
THE LAST FILM KISSING THE PINK	12
HIGH LIFE MOOERN ROMANCE	12
WHISTLE DOWN THE WIND NICK HEYWARO	13
BREAKING US IN TWO JOE JACKSON	19
DROP THE PILOT JOAN ARMATRAEONG	19
VISIONS IN BLUE ULTRAVOX	34
HOPE WAHI	37
SPEAK LIKE A CHILD THE STYLE COUNCIL	38
BOMBER MOTORHEAO	40
DON'T LET HIM STEAL YOUR HEART AWAY PHIL COLLINS	45
ORCHARD ROAD LEO SAYER	45
IS THERE SOMETHING I SHOULD KNOW DURAN DURAN	55
DON'T TALK TO ME ABOUT LOVE ALTERED IMAGES	55

FEATURES

DURAN DURAN: THE A'S TO YOUR Q'S	7/8/9
THE BIG COUNTRY: OVER THE HILLS AND FAR AWAY	14
BONNIE TYLER: WHAT BUGS BONNIE	22
HALL & OATES: IDEAL HOME EXHIBITION	24/25/27
PAUL WELLER & TRACIE: SEARCH FOR A STAR	38/39
ANIMAL NIGHTLIFE: ONLY AFTER DARK	43

COLOUR

SIOBHAN	32
MARTIN FRY	33
WAHI	37
ORANGE JUICE	56

PLUS

START! : MARILLION, JEREMIAH, ROCK GODDESS & MORE	4/5
GET SMART!	11
BITZ: FORREST, KISSING THE PINK, VIDEOS TO BE WON, CLARE GROGAN TOP TEN & MORE	16/17
COMPETITION: SOUND BURGERS & THOMPSON TWINS LP'S TO BE WON	20/21
REVIEWS: BOBBY 'O', BANANARAMA, TEARS FOR FEARS DURAN DURAN & MORE	29/30
CROSSWORD	35
STAR TEASER	41
LETTERS	47/48
NIGHTSOUT: MADNESS, SPEAR OF DESTINY PLUS DATES	50/51
COMPETITION WINNERS	53
BADGE OFFER: GET YOUR SECOND TOKEN	53

COVER: PAUL WELLER & TRACIE BY ERIC WATSON

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PERSONAL FILE

JEREMIAH HEALEY

(of Haysi Fantayzee)



NAME: Jeremiah Healey.
BORN: 18 January, 1962, in Woolwich, London.
FIRST MEMORY: I used to go and stay with my Nan in Peckham and I liked it better there than my Mum's, I liked Peckham, the atmosphere and the people. Where my Mum and Dad lived was really quiet.
FIRST RECORD BOUGHT: "Return Of Django" by The Upatters. I was seven. I don't know why I bought it. It's a good record, though.
FIRST CONCERT ATTENDED: I've never seen a good concert — whenever I go to one, I'm disappointed so I don't really remember them. It might have been David Bowie in 1973 at the Hammersmith Odeon. I didn't like it. You couldn't really believe in him. He was very hemmy.
DID YOU SIT AT THE BACK OR THE FRONT OF THE CLASS? I sat at the back — isn't that boring? — to get away from the teachers. I want to go to a Catholic grammar school called St Joseph's Academy, run by the Christian Brothers. Really brutal.
FAVOURITE DRINK: Coca Cola with Ice Cream and brandy in it. I don't drink much.
FIRST DATE: I can't remember her name.

LAST RECORD BOUGHT: I don't buy many records. My favourite at the moment is the Man Parrish record, "Hip Hop, Be Bop". I bought that. You have to buy your American imports!

LAST FILM SEEN: *Bladerunner*. It's really good.

WHO HAD DREADLOCKS FIRST — YOU OR BOY GEORGE? Well, it was me. I've had them for a long time. You react to your surroundings, don't you, and they seemed right for tribal living in the city. I felt that a couple of years ago. It takes a long time to do and gets better and better as it gets longer. I haven't actually had my hair cut for about five years. I don't really think it matters who had them first.

COLOUR OF BEDROOM WALL: I've just moved into a flat. It's covered in graffiti. I haven't even got a chair. I've just had a bed delivered and my wall is covered in graffiti — it's sprayed black and gold and silver but it's a real mess. It'll change.

DO YOU MOAN A LOT? No, not really.

WHAT DO YOUR PARENTS THINK ABOUT YOU? A woman came up to my Mum and congratulated her on her son and she said: "Well, it's nothing to do with me." I think that's a really good attitude. They just want me to be happy! They like me doing what I am doing because they know it's what I wanted to do and they're glad that I've been successful.

WHAT TIME DO YOU GO TO BED? Ideally, at eight o'clock in the morning and sleep until four in the afternoon, but I don't often get the chance anymore. I do the same kind of things I've always done but I get less time to do them in nowadays. I have to get up and start bombing about in the day.

BEST FRIEND: I haven't got a best friend; just lots of friends who I really like.

GIRLFRIEND: Sort of.

WHAT ARE YOU DOING TONIGHT? I want to go and see a film. There's also a couple of people who are going to play on our next tune who are coming over so we're going to muck about and play for a couple of hours.



Photo: Mark Taylor

It's Fish. The lead singer of Marillion is so fond of his deluxe zippy jacket that he's decided to give it to a reader of this very magazine. If you want to have a bash at winning it, just answer the following question.

Marillion were originally known as Silmarillion, taking the same name as a book by: (a) T. S. Eliot; (b) J. R. Tolkien; or (c) P. G. Wodehouse?

Write the correct name on a postcard or the back of an envelope and send it to: **Smash Hits Marillion Competition**, 52-55 Carnaby Street, London W1V 1PF. The winner will get his or her name inscribed on the back of jacket and a signed copy of "Script For A Jester's Tear", the latest Marillion LP. The first four runners-up will each win an LP. But the answers have to get here by March 30. Do it now!

.....
Someone's been sniffing round the archives. Meet Les Paul who, apart from inventing the famous

Les Paul electric guitar, performed with his wife Mary in America in the '40s and '50s.

Why, you may well be wondering, have we dragged them up from the vaults? Because, dear reader, the folks at Capitol Records have re-released their single, "How High The Moon", which is used on the soundtrack of the film, *My Favourite Year*.



Start!

The best part of breaking up is when you leave Kid Creole. Roni Griffith has had a chequered career. As a successful fashion model, she appeared in the pages of Vogue magazine. Then she sang with The Coconuts for a while and can be heard on the Kid Creole LP, "Off The Coast Of Me". Now she's a solo artiste with a Bobby 'O'-produced remake of the old Ronettes hit, "The Best Part Of Breakin' Up," tottering up the charts.



identity crisis

You can't say that I'm lazy. Having finished a new LP, I'm about to begin a world tour and the two feature films I made last year are going to be released this year. Who am I? (Answer on page 17).



An awesome foursome. After the recent British Phonographic Institute Awards ceremony, Michael Grant of Musical Youth expressed a heartfelt wish to meet Paul McCartney. And lol! His wish was granted, even though he had to stand on a chair to get in the picture. Linda McCartney and Michael Jackson (not standing on anything) make up the company.

.....

Meet Rock Goddess. That's drummer Julie Turner (15) on the left, sister Jody (19) who sings and plays guitar in the middle, and Tracey Lamb (19), who operates the bass, on the right. They've just released their debut LP on A&M and finished a tour with fellow metal-beaters Def Leppard. Touring, in fact, is a family affair. Mr Turner manages the band while Mrs. T. makes sure everyone gets a good night's sleep.



TEARS FOR FEARS.

Tears For Fears
the hurting

Tears For Fears
the hurting



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WEST TEL 41267 SUTTON: HIGH ST TEL 842084 SWANSEA: THE QUADRANT CENTRE TEL 45204 WOLVERHAMPTON: THE GALLERY, MANDEY SQUARE TEL 2970



NICK RHODES

Q: Is your sister the fashion designer Zandra Rhodes?

(Beverly Willis, Gateshead)
A: Quite simply, no, but I've got a cat called Sebastian.

Q: Have you ever had a paper round?

(Ruth Jones, Fareham, Hants.)
A: No, I didn't do many jobs when I was a kid. I just used to wash my mum and dad's car, mow the lawn and ask for money. I got about ten pence a time.

Q: How many press-ups can you manage?

(Joanne Firth, Sheffield)
A: It depends on what time of day it is. If it's early in the morning, probably sufficient, but if it's late at night, no chance.

Q: Do you wash your hair in the bath or the sink and what shampoo do you use?

(Sarah Dyce, Newcastle-on-Tyne)
A: I wash it either in the shower or the sink. I never wash it in the bath. I use either Paul Mitchell hair products or Vidal Sassoon hair shampoo and conditioners.

Q: Say one thing that irritates you about each member of the band?

(Andrea Keenan, Bristol)
A: Nasty one. Simon for the way he can be so bright and bouncy after two hours sleep. I'm jealous. Andy's ability to sing perfectly in pitch, or tune something perfectly. Roger's hair. Only twice in my life have I seen Roger with one hair out of place. And John? The way we can go shopping at different times, get back at six and find we've both bought the same things.

Q: Why change a perfectly good name like Bates to Rhodes? My

name's Bates.
(Jane Bates, Manchester)
A: Two reasons. One, because I wasn't keen on the sound of it— aesthetic reasons, in other words. Two, I felt like it.

Q: Kajagoogoo went to number one. Are you still glad you helped to produce it as Duran Duran have never had a number one?
(Dawn Brown, Newport, Isle of Wight)

A: I was waiting for this one. I'm very glad I produced Kajagoogoo. I'm proud of them being number one and I hope their success continues. The only thing I'd say is that I'm glad Duran Duran didn't go straight to number one because you then have so much to live up to.

Q: How often do you cut your toe nails and where do you put the clippings?

(Zel & Stel, Ipswich)
A: I cut them when they start sticking out of my socks and put the clippings in the rubbish bin— like all good boys do.

Q: What do you do with all the things thrown on stage?
(Anne Fardon, West Midlands)

A: Everything that's labelled goes to the person in question. Otherwise they go to whoever fancies them. Nothing is thrown away. I've got loads of scarves. I think almost every scarf I own has been thrown on stage. We did have seven suspender belts thrown on stage once.

Q: Could you tell me where your birthmark is?
(Debbie Cullen, Lincoln)

A: I haven't got one. I've got a mole on my left cheek. Lots of moles, in fact, on my arm and back.

DURAN DURAN

Q&A



They came by the lorryload. Thanks to you, we got the biggest response ever to a Question and Answer feature. We plucked out the best and Ian Birch lugged them from Smash Hits HQ to EMI Records where the boys were waiting . . .



Black and white photos by Steve Reggott

Q: How old were you on your first date and where did you take her?

(Catherine Chatburn, Rochdale)
A: This is the sort of question I really do hate! I must have been about 15. A late starter, I suppose. We went for a walk around a park in Birmingham. That's what most people did at school because they couldn't afford to go anywhere.

Q: What are your views on CND or aren't you interested?

(Alison Lee, Cornwall)
A: I vary a lot. One week I think everyone should disarm and another everyone should protect themselves. There are arguments on both sides. I don't think that bands can change politics. The Clash have been talking about politics for five years or more and they haven't changed anything.

Q: Have you got a good luck charm?

(Paula Bagshaw, Bingham)
A: No, I'm not superstitious at all. I walk under ladders all the time.

Q: Do you mind being the guy who isn't featured as much as the others or do you prefer that?

(Tracey Rennie, Lewes)
A: I prefer it that way. It's part of my personality to keep a low profile. It's always been like that. At school I was always at the back of the class. I suppose I'm shy.

Q: How did your nickname Froggy Bernacle come about?

(Duran Duran Devotee, Romford)
A: Oh no! John thought of the name. We were on holiday in Greece and I spent a lot of time snorkelling, and John came up with the name. I quite like it. It's an affectionate nickname.

Q: Have you got smelly feet?

(Elizabeth Griffiths, Worcester)
A: No!

Q: What did you think of the others when you first met them?

(Eve Graham, London)

A: I thought John was very friendly. Nick was reserved. Andy was loud and Simon over-enthusiastic. It's still exactly the same. I first met Nick and John when they were rehearsing in a squat in Birmingham. I went down to audition and we played a song called "See Me, Repeat Me", which later turned into "Rio".

Q: What is it like riding on elephant when it runs off with you?

(Pam, Lancing)
A: Not very pleasant. We were all on elephants for the "Save A Prayer" video. My elephant smelt another which was on heat and went charging off down the river. I managed to jump off just before he mounted the other elephant. Because the water was quite deep, it broke my fall. It was the most frightening experience of my life.

Q: Why do you wear white socks?

(Jane Trotter, Wiltshire, Hull)
A: I used to wear them from the age of 15 but now I'm bored with them. I just thought they looked good, stylish.

Q: Do you pick the white, stringy bits off oranges before you eat them?

(Miranda, Weymouth)
A: No, I don't. They add an important flavour to the orange — a nice contrast. I like satsumas best because they're easy to peel and have no pips.

ROGER TAYLOR



JOHN TAYLOR

Q: Which character would you most like to play in Dallas?

(Amanda Farnsworth, Shipley)
A: Bobby. He's the best of a bad lot. Cliff Barnes is a bit of a rat. So is J.R. If Bobby is becoming one too, it's only because of the pressure he's going through.

Q: Would you give anyone your last Role end if so, who?

(Joanne Firth, Sheffield)
A: I don't like Roles! My favourite sweet is Thornton's Continental but I can't afford them very often. I'd go for Galaxy instead. I'd give my dad the last square.

Q: What was the reaction of your parents when you started wearing make up?

(Jacques & Vicki, Haywards Heath)

A: The same as now. They tell me I don't need it. I tried to convince my mum it was for dramatic purposes only, which it was really. I started about four years ago with a white face and black eyes. I was trying to look as wasted as Keith Richards or Johnny Thunders. I don't bother with it much now — unless I have a particularly bad spot.

Q: Do you ever wear: a) long Johns; b) woolly socks; c) flared trousers; d) anorek; e) Doc Martens?

(Sarah Howard, Rochester)
A: Long Johns, never. Woolly socks, no — I always wear white cotton. Flared trousers! Although there was a time... I once had a massive pair of Oxford bags with six buttons up either side. I'd never wear an anorak for fear of getting recognised as Kevin Rowland. And never Doc Martens for fear of getting mistaken for Jimmy Pursey.

Q: Have you ever milked a cow?

(Joelyn Davies, London)
A: No, but I'm working on it. No, I'm not really interested. There's no Nick Heyward in me.

Q: Is it true that you wear your hat in the bath?

(M. Hannon, Bushey)
A: Only on Fridays! No, I've given it up. It was becoming too predictable. And it was starting to curl up at the edges with the soap on it. Really, I've never worn it in the bath.

Q: Would you sell your 'love secrets' to the Sunday papers?

(Rachel Tighe, Solihull)
A: No — unless they were absolutely desperate.

Q: If your house was on fire, what three things would you save?

(Katherine Evans, Northampton)
A: My bed because it's a very important part of my life. It's big — about 8' by 6' — and you can lie either way on it. The video and my pet stuffed lion, Leonard, without whom none of this would have been possible. We've been given so many cuddly toys and I've kept the cream of them. But Leonard's my favourite. He was given to me in Finland and looks a bit like Parsley the Lion.

Q: Who is the silliest person in pop?

(Kiran Rai, London)
A: Mulligan from Fashion takes the biscuit. He's a bit of a prankster. He tends to do things like programme six symphonies into his micro-composer all at the same time, and play them all backwards.

Q: Which member of the band has the hottest legs?
(Kernia Jonas, Merssyzside)
A: Rogar. Without a doubt.

Q: Why are you such a show-off?
I don't mind. I love it
(Lucy Roe, Hatfield)

A: I decided when I was young that I wanted lots of attention. Being a show-off got me involved in drama and the pop group business and that then got me nice girlfriends. So, I thought, I'll stick at it.

Q: What is your ideal Sunday?
(Sabrina Akpinar, Surton)

A: A 24-hour sleep! My ideal is often what I do when I'm at home. I wake up late, have plenty of cups of tea and start picking at the food being made for Sunday lunch. I watch University Challenge and then the film. Fall asleep and then take Sam my dog (he's a Tibetan Shitzu) for a walk in the woods.

Q: What do you spend your money on in a typical week?
(Saham Chah, Selby Oak)

A: Lots of funny things — clothes, sweets and especially holidays. I'm going back to Canada soon to see my girlfriend. Then we're going to play *Saturday Night Live*, a TV show in New York. After that, I'm off to the Caribbean to get brown. Then we're off to France to write, Montserrat and Nassau to record. We want to think a lot about the next live show. We want to do something bigger than The Lamb Lies Down On Broadway show that Genesis did back in the early '70s. We also want to play on a round stage. We want to create a new environment.

Q: If you and the rest of the group were really ugly and covered in silt, would you have been as successful?
(Kathryn Evans, Goostry, nr. Crewa)

A: Nope!

Q: Have you still got your pink-spotted, leopardskin punk trousers?
(Sarah Portar, Templecombe, Somerset)

A: I don't know where they are. I lose so many things. I've lost five Sony Walkmans in the last two years. They were very tight — quite uncompromising, in fact.

Q: Does any member of the band tassa you about your nose?
(Jill Fu, Manchester)

A: No, they don't. It's quite a biobby nose, although Nick's got a bigger one — a real rudder.

Q: Where on 'Rio' did you use a Macdonald's hamburger box with a piece of string attached?
(Vicky Stephens, Gloucester)

A: It's actually the bass string from a guitar which we threaded through the box and scraped to make a comb-like noise. We discovered the effect when we were doing 'The Chauffeur' but I'm not sure if we ever used it.

Q: Is it true that when you were about 5, you appeared in a Persil Automatic advert on TV?
(Nicki & Tracy, Tadworth & Esher)

A: It wasn't Persil Automatic. Automatics probably hadn't been invented then. It was just Persil. Remember the ad with a child in a grey shirt and one in a white? I was the kid with the not-so-white shirt. I used to do that sort of thing a lot. My mother needed the money and so she sent me into the studio!



ANDY TAYLOR

Q: Have you ever worn flares or platform boots?
(S. Maybank, Gloucester)

A: No, but my father did once when we were on holiday at Butlins near Scarborough. I was 13 and tried them on but they didn't fit. My father was very trendy. He had silver and black platform shoes. I did once have a pair of Oxford bags with the pocket on the side and the high waist band. If you wanted to be in the smoker's club at school, you had to wear trousers like that.

Q: Who taught you to play the guitar?
(Richard Green, Sheffield)

A: I started playing when I was five and at first I taught myself. I got my first electric guitar when I was 11. My dad bought it for me for Christmas. Then a chap called Dave Black, who lived across the road, taught me jazz rudiments when I was 13. He charged £1.00 a lesson.

Q: How do you feel about your recent success in America?
(Steven Turner, Maldon)

A: Elated. It inspires you to work twice as hard. It doesn't frighten me. We spent a lot of money working there and now we're getting something back for it.

Q: What did Simon, John, Rogar and Nick get you and Tracey for your wedding present and did they play any tricks on you on the wedding night?
(Healan Burns, Billingham)

A: Nick got me a light shaped like a huge blue Rizla cigarette packet. Simon gave me a porcelain saki set which he got in Japan. Rogar, John and our managers chipped in to the cost of the wedding, which was quite

expensive. Nobody played any tricks because they knew if they did, I'd kill them the next day. I think they were so nervous they couldn't. John, who was best man, was shaking like a leaf.

Q: How did you propose to Tracey?
(Tandy Short, Tillingham)

A: It was my twenty-first birthday and I went out with friends to the Rum Runner. Tracey was ill and stayed at my flat. Her best friend said she thought it would be good if Tracey and I got married and I had thought about it. So at about 4 o'clock in the morning I popped the question — no, I wasn't on my knees — and she said, don't be silly and went back to sleep. In the morning she said yes.

Q: Have you got any bad habits?
(Sally Stawart, Northwich)

A: Biting my nails and I stay up too late. I also shout at the dog.

Q: Does Tracey have to bully you into helping her with the housework?
(Sharon Connor, Bury)

A: I don't do any housework. We have a cleaner. Actually it's Tracey's mum who we pay to clean the house. Tracey has her own business to run anyway. Plus she spends a lot of time with the animals. Her father runs a charity for horses. It's a sanctuary for horses that would otherwise be sent to the knacker's yard or turned into dog meat. They've got about 60 horses now and 20 donkeys which they keep on 60 acres of land just outside Wolverhampton. Tracey's dad organises the Wolverhampton Marathon and the money he makes off that goes into the charity.

SIMON LE BON



Nick Heyward

his first solo single

Whistle Down the Wind

b/w atlantic monday

and on 12" including instrumental/reprise



7 HEY1 12" HEY121 ARISTA

Got a musical question? No matter how major, no matter how slight, Linda should be able to dig up the answer. Write to: Get Smart!, Smash Hits, 32-55 Carnaby Street, London W1V 1PF.

GET SMART!



Can you tell me what has happened to Billy MacKenzie and The Associates as I haven't heard anything from them recently?

H.W., Northamptonshire.

● The word from the Associates office is that they officially disbanded about three weeks ago and that Billy MacKenzie is currently recording a solo single with an album to follow. He recently appeared at a photographer's exhibition in Paris where he performed three songs with a piano accompaniment, while Alan Rankin has of late been producing the Pale Fountains and the Cocteau Twins.

I've heard the new Soft Cell single, "Numbers", a couple of times on the radio but it's always been a different version to the tracks on both the album and the single. Why is this?

Kim Wilde Fan, Holmer Green.

● Although the single is available in 7" and 12" form as well as on the "The Art Of Falling Apart" LP, the same tapes were used. You've most likely heard the promotional DJ copy, a shorter version sent out to 600 people working in radio.

Could you tell me the makes and the prices of Eddie Landon's blue guitar and Gary Daly's synthesizer, both of China Crisis? China Fan, Manchester.

● Eddie's guitar is a blue Ovation acoustic which cost him £290. The synth, a Korg Pely 8, is a more costly item at around £900. The group are currently making demos for their fifth single, expected to be released in May.

I recently bought Incantation's "Cacharpas" single and noticed that the B-side is titled "Winds On The Mountain", the record label reads "On The Wing Of A Condor". As it's an instrumental, can you enlighten me as to what I'm listening to?

● The correct title is, as printed on the label, "Winds On The Mountain" and the reason for the discrepancy is because the wrong artwork was used on the first batch of sleeves made up. We don't think your copy is rare, though; thousands were sent out before the error was rectified!

A question about the much-missed Squeeze: can you tell me how many silver, gold and platinum discs they've got? Also, has the fan club now closed down completely?

David Byrne, Warrington & Squeazer, Oxford.

● Sales of singles in the UK have earned them the following: a gold disc for "Cool For Cats" (over 500,000 copies) and two silver discs to mark sales of "Up The Junction" and "Labelled With Love" (over 250,000 each). The "Cool For Cats" album went silver (60,000 units) as did "Argy Bargy", while a gold disc was claimed for "East Side Story" (100,000 units), but the top seller was their final compilation LP "45's And Under" which attained double gold status. Although the Squeeze fan club has officially been closed for some time, the very nice lady there phoned us to say that she still has a varied selection of handouts (Squeeze Q & A's, biographies info sheets, etc), which she feels loath to just throw away and invites any interested fans to write, enclosing SAE, and "see what you get in return"; The address is: Squeeze Fan Club, 7 Haselden Road, Blackheath, London SE3.



Can you tell me if Janet Jackson (Michael Jackson's sister) is the same girl who plays Charlene in "Different Strokes" as I think it looks very much like her, but my sister disagrees.

Sue, Dorset & Toni, Pontefract.

● You're right, she's wrong! Agad 16 and the youngest of nine Jacksons, she acts regularly in a popular comedy in America called "Good Times" and recently released her first single for A&M, titled "Come Give Your Love To Me".

On the B-side of the new Depeche Mode single there is a

live recording of "Tora, Tora, Tora" which then goes into another song. Can you tell me its title?

Curious Fan.

● This track on the 12" version of "Get The Balance Right" is a live recording of "Nothing To Fear", from their second album "A Broken Frame".



As Miranda Joyce from The Belle Stars was missing from the photo of some of the guests at the Rock & Pop Awards in your Start! section of Feb 17th, I would really like to know what she was up to!

A. McC, Belfast.

● She swears to us that at that time she was busy polishing Buster Bloodvessel's shiny head with a shammy, but we secretly think she was labouring over a fruity drink downstairs.

Could you please tell me the titles of the two singles released by Aztec Camera, prior to "Pillar Of Post"?

Kevin Moseley, Wembley.

● They signed to Postcard Records in December '80 and one month later released "Just Like Gold"/"We Could Send Letters", which reached No. 5 in the indie charts. Their second single, issued Spring '81, was "Mattress Of Wire"/"Lost Outside The Tunnel" which also scraped into the Top Ten. Distributors Rough Trade still stock the latter, available for a mail order price of £1.55, from: Rough Trade, 202 Kensington Park Road, London W11. Their debut LP, "High Lend Hard Rain", is scheduled for release in April.

Could you please tell me the name of Elvis Costello's father as it has been bothering two of my teachers who are arguing over it?

Christine Bennett, Sunderland.

● He is Ross McMenus and is remembered as one of the two singers with the Joe Loss Orchestra, a danceband who featured prominently on radio shows in the early sixties.

On his radio show, I heard Steve Wright mention that Japan's "Nightporter" was inspired by someone and also that it was once the theme music for a TV show. Can you supply any more details?

Marie, Wishaw.

● The Japan office can't tell us anything about the TV show as they say it has never been used in this way, but we do know the inspiration for the song came about through David Sylvia's admiration for the French composer Satie.

When Yazoo played "The Other Side Of Love" on TOP some time back, I thought the three girls with them looked very much like Sylvia And The Sapphires. To settle an argument, am I right?

Julie Box, Pontefract.

● Of course you are... Alf first met the group when they were guesting on the B. A. Robertson show, and further to this, Yazoo asked them to supply backing vocals on "The Other Side Of Love".



Can you enlighten me as to where Allannah, Tom and Joe of The Thompson Twins got their trousers from, as worn in your recent colour pic (Feb 17th)?

Richard Kewell, Wickford.

● Joe bought his from a girl's shop called Jones in the Kings Road, Allannah's and Tom's were designed for them by Catherine Hamlet, but they asked me not to tell you that but, instead, that they came from a much less exclusive place!

MODERN ROMANCE High Life

Moonlight and roses, I like it (I know what you mean)
Sweet tender kisses, I like it (I know what you mean)
Clear crystal and shades of the rainbow (I know what you mean)
Champagne and candlelit evenings
The clinking of glasses
And passionate glances
The moments I'll always remember

Chorus

High life, wash high life
High life, wash high life
Night life, oh it's a wild life
My life, wash it's your life

Lucy and me were out walking (I know what you mean)
Dancing, romancing, just talking (I know what you mean)
The melody brings us together (I know what you mean)

It's our song, I'll always remember
I asked her to go to a place that I know
And let this moment last forever

Repeat chorus

I asked her to go to a place that I know
And let this moment last forever, ever, ever

Repeat chorus and ad lib to fade

Words and music by Jaymes Du Praz
Reproduced by permission April Music Ltd., Business Art Productions
Ltd.
On WEA Records



KISSING THE PINK

THE LAST FILM

In the last film I ever saw
They wore suits and they wore ties
In the last film I ever saw
They kept the change and they told lies

In the last film I ever saw
Their words were short and so sincere
I thought of home my life was there
It was the last film I ever saw

Chorus

And they're telling, telling me lies
And they're telling, telling me lies
And they're telling, telling me lies
And they're telling, telling me lies

Their voice was sharp and oh so clear
And while they talked I grow thin
I thought of home my life was there
It was the last film I ever saw

Repeat chorus

In the last film I ever saw
They wore suits and they wore ties
In the last film I ever saw
They kept the change and they told lies

Repeat chorus

Words and music by Kissing The Pink
Reproduced by permission Heath Levy Music Co. Ltd.
On Magnet Records

NICK HEYWARD

WHISTLE DOWN THE WIND

OUT THE WINDOW
LOOK WHAT'S HAPPENING
IN MY PRISON
WATCHING DAY BY DAY BY DAY
IN MY HUMOUR
KISS AND MAKE A FRIEND
OUT THE WINDOW
LOOK WHAT'S HAPPENING

GIVE MY TIME AWAY
GIVE ME ALL THE TIME OF DAY
KISS MY CRYSTAL WAY
I BREAK DOWN DOORS, MY CANDLE WHISTLES

CHORUS
HELLO, HELLO, HOPE YOU'RE FEELING FINE
HELLO, HELLO, HOPE YOU'RE FEELING FINE
HELLO, HELLO, HOPE YOU'RE FEELING FINE
HOPE YOU'LL FEEL IN TIME

OUT THE WINDOW
BRING ME BACK THE ROSE I GAVE AWAY
IN A PICTURE
A FRECKLE AND A FAMOUS FEATURE
SHE'S NOT SMILING
GIVE ME ALL THE LOVE YOU NEED
I WANT TO WATCH YOU BLOOM AND BREATHE
KISS MY MOUTH, I HEAR YOU WHISTLE

REPEAT CHORUS

WHISTLE DOWN THE WIND
WHISTLE SOFTLY
WHISTLE DOWN THE WIND
WHISTLE SOFTLY
KISS AND BE MY FRIEND
WHISTLE SOFTLY
WHISTLE DOWN THE WIND

WORDS AND MUSIC BY NICK HEYWARD
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BRYAN MORRISON MUSIC
ON ARISTA RECORDS



BIG COUNTRY

Johnny Black gets to grips with aeroplanes, interior decorating and small furry creatures.

Just back from a photo session at the Museum Of Mankind, Big Country burst through the swing doors into Phonogram's cramped press office and mayhem ensues.

Bass player Tony attempts to swipe every music paper in the office, while vocalist Stuart engages in earnest conversation with a four-legged cross between a Kajagoogoo-lookalike wig and a pound of beef sausages.

"This is Wattie," he informs me helpfully. I suspect it of being a dog.

Finally, I manage to squeeze them into a nearby broom cupboard where, in semi-darkness, I proceed to probe for the facts behind their sudden appearance in the charts with their second single "Fields Of Fire". But the group's main spokesman, Stuart Adamson, is of the breed that believes: "Most pop music talks for itself. It's just a bunch of songs. You might be serious about what you write in a song, but it isn't really important in the general scheme of things."

What do they like to talk about? "I'm into aeroplanes," offers Mark Brzezicki. "At school I could tell which planes were flying overhead just by the engine sounds. I was pretty accurate. I could just about work out the pilot's shoe size too, and used to build mock-up cockpits in my bedroom out of cardboard boxes and old Squeeze washing up liquid bottles."

Undemourished guitarist Bruce Watson has an equally interesting occupation, according to Stuart. "He likes shooting small furry creatures."

Could it be true? A trifle defensively, Bruce owns up. "I just like enjoying myself, that's all. I like air rifles, and going out with my friends, but I also had a good time yesterday making a video, dressing up and pretending to stab people with a bayonet."

I cross Bruce off the invite list to my next party and wonder loudly whether Tony Butler has



Big Country in Marlboro Country (left to right): Tony Butler, Stuart Adamson, Bruce Watson, Mark Brzezicki.

any less violent pastimes.

"I've been getting into interior decorating..." Tony isn't allowed to finish because the rest of the band are suffering hysterics. When they calm down, he continues. "I really have. I've got to help do up my mum's place so I stick the radio on, make myself a cup of tea, pick up a paint brush and I'm away. I like bright colours best. You should see our extension when the sun sets and lights up the place."

Another mirthquake shakes the room before Stuart admits that his passion, other than his wife and his music, is "Moody black and white photography. I just photograph any nice image that comes into my head. It's like songwriting really, just another way to push yourself for more ideas."

So what's the idea behind "Fields Of Fire"? "It's a selection of images — thoughts on a train journey. We're not a message band though. We're happy if

people want to use it as dance music, or background music or just something they can identify with."

Bit by bit, the story of Big Country begins to be revealed. Stuart was once a member of The Skids and, when they reached the end of the road, he started looking for something new to do. "Mark and I played in a group called On The Air," explains Tony, "which supported The Skids on their final tour. It was funny, but at the beginning of that tour I had a feeling we would end up playing with Stuart and, after it, both bands split up."

Mark and Tony continued working as a rhythm section, playing dozens of sessions on albums by Pete Townshend, Virginia Astley and others, but Stuart called them up one day and asked if they'd like to make a demo tape. He had returned to his home town Dunfermline in Fife, where he made contact with

old friend Bruce Watson

"Stuart and I had been practising, writing songs on a four-track tape recorder in community centre rooms under our local snooker hall. When we did the demo with Tony and Mark, we knew that was it. We clicked immediately."

Groups often talk, in almost mystical terms, of the moment when they knew they belonged together. It can be hard to analyse this feeling but I ask Big Country to try. Mark suggests: "Something just happens. I've done loads of sessions but when you realise this is your own group, it becomes an emotional thing. You draw strength from each other, you get inspired and excited by each other's playing."

"But don't concentrate too heavily on the musical side of it," adds Tony, "because it has to come from the heart as well as from your technical expertise. See, I missed the punk thing totally, because I studied music theory at school. I didn't get into punk because I preferred bands like Genesis. But later, I realised that punk had allowed all kinds of ordinary people to get up and have a bash, just because they loved it, and that was great."

For a band that didn't want to talk about their music, they seem to be doing quite well. I mention that "Fields Of Fire" has a very guitar-dominated sound and suggest that, with a different production, it could almost be heavy metal.

Gasps of horror. Eyes pop wide. Eventually Stuart says, "I certainly felt that pop music hasn't used guitars in adventurous enough ways, so we've tried to make different sounds, rather than just strumming chords with a screaming lead break in the middle."

Maybe Big Country isn't the acceptable face of heavy metal but, as we emerge from the broom closet, guitarist Bruce begins to tell me of his love for Iggy Pop and Twisted Sister. "It's because they're just so loud." I begin to wish we could start the interview all over again.

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BITZ

TREE'S A JOLLY GOOD FELLOW



"For its time, when the original was made, it was outstanding. But I think my version is much, much better. It's got a more modern, updated sound."

Forrest (full name Forrest M. Thomas Junior) is pretty pleased with his remake of the old House Corporation hit, "Rock The Boat" (number 6 in 1974).

Although he was born in Galveston, Texas, 30 years ago, Forrest now resides in Holland. The journey there has taken him through the traditional stint in the local church choir, through High School in Los Angeles, classes in modern jazz dance and a group called The District Of Evolution. That name was so outrageous that they changed it to *ZZZZZ* but still it didn't become a household name (wonder why?). Forrest, however, did get to perform with show business luminaries like Sammy Davis Jr., Samiama and Muhammad Ali.

In 1980 he decided to try his luck in Europe and put together a band in Switzerland, performing "mainly Top 40 stuff" with local musicians and an American bass-player. Deciding to move on, he considered settling in England but "it was too difficult to get permission to stay" so he chose Holland.

"We knew that there were musicians there who could play because there's a lot of American influence in the music here. And we knew some people we could stay with for a little while. Within three days we'd put together a complete band and we started performing. It was working well so we stayed."

"Rock The Boat" was recorded with Dutch musicians by an English producer. Very cosmopolitan. It's busy climbing charts all over Europe and Forrest may be returning to the USA where the record is high in the disco charts.

"I want to keep on making international records. No matter where you are, the people can get a feel of them."

Anything else?

"I'd like to thank the people in Britain for making 'Rock The Boat' a success and thank you for the interview too."

Oh, think nothing of it.

The **Stray Cats** have nearly finished their new LP and it should be out in May. Its release is being eagerly awaited in the USA where the band are now Big Stars: their LP "Built For Speed" has been number two in the American LP charts for over four months.

TAKE 5

The current listening pleasure of *Smooth Hits* pen-pusher. This issue: **Dave Rimmer**.

- 1. CLASS ACTION:** Weekend (Sleeping Bag)
- 2. TYRONE BRUNSON:** S-T-I-C-K-Y Situation (Epic)
- 3. MICHAEL JACKSON:** Billie Jean (Epic)
- 4. VARIOUS ARTISTS:** James Brown's Greatest Hits (UA)
- 5. DOLLY PARTON:** Greatest Hits (RCA)

Just In Case You Were Wandering Dept. The **Mourner** mentioned in **Joan Armatrading's** single, "Drop The Pilot", is someone who drives an elephant. Quite why this chap is mentioned is another matter and one on which *Bits* cannot comment.

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The Web
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Waddesdon
Bucks

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London SW15 2TN



From the ashes of the pop duo **Tudor** comes a new group, **The Tudors**. Bob Kingston, Dick Crispin and Gary Long used to wack away behind **Eddie Tenpole** on "Wonderbar" and the like. Now they've got their own single, "Tied Up With Lou Cool", released on **Stiff Records** at the same time as their former leader prepares to make a solo single.

GORL'S TALK



"*Mit Dir*" ("with you") is a moody electronic love song by **Robert Goel** which is getting regular plays on evening radio at the moment. Robert was until recently half of the political German + philosopher duo "Deutsche Amerikanische Freundschaft" and on his debut solo single plays all instruments himself. The other ex-D.A.F. member, **Gabi Delgado**, has already recorded a solo LP for release on March 25. A single, "History Of A Kiss" is now on sale.

B-sides can often hide little gems and on the flip of Madness's "Tomorrow's Just Another Day" lurks just such an item. **Elvis Costello** has slipped in his own version of the song, giving it a totally new, down-at-heel feel. Elvis, a long-time admirer of Madness, heard the song in its early stages and liked it so much that he asked if he could have a go at it. The seven-piece were only too happy as were their producers, Clive Langer and Alan Winstanley. Legal complications between **Stiff** and **F. Beat** were ironed out and, hey presto, two for the price of one. Only on the twelve-inch, though. Now turn to *Nightout*...

ROLLING TONES

Mich Jagger is settling down on the Caribbean island of Montserrat (frequently, haunted by Princess Margaret) to write the story of his life. London publishers Weidenfeld & Nicolson are rumored to have paid him an advance of two million pounds in exchange for world rights to the lengthy tale.

Bill Wyman of **The Rolling Stones**, meanwhile, is writing the official history of the group, so the two books may end up in competition on bookshop shelves next year.

Those with a voracious appetite for **Rolling Stones** literature can rush out next week and purchase *Death Of A Rolling Stone* by Mandy Aftel which **Sidgwick And Jackson** publish on March 24. It's the first biography of **Brian Jones**, the **Stones'** guitarist who died in 1968.

THINK PINK



"Why me?" John Hall of **Kissing The Pink** is asking over the phone. "Why do you want to interview me?"

He pauses to think. In the background can be heard crashes and bangs as the group set up for a show at Sheffield's Limit Club.

"It's not because of this stupid apron I wear, is it?"

Well, actually it was because we quite liked your new single, "The Last Film". But hang about, what apron? The garment in question is apparently a green-and-black kitchen apron that used to belong to their guitarist, Nick's mum. Oh well.

In the brief history of **Kissing The Pink** is name that, John claims, has nothing to do with smoking. Nick's mum seems to feature quite a lot. She lived above the flat where John Hall, Peter Barnes and George Stewart used to rehearse when they began in autumn 1980. That's

Talk Talk take off again with a new single, "My Foolish Friend", a new album, "A Chameleon Hour", which should appear in May, and a new line-up. Out goes Simon Brenner and in comes Phil Ramacon, who played with the group on their UK tour last year.

HAPPY BIRTHDAY

Clare Grogan of **Altered Images** (21) on March 17

Terry Hall of **The Fun Boy Three** (24) on March 19

Andy O of **Blue Zoo** (24) on March 21

Pete Wylie of **Wahl** (25) on March 22

Aretha Franklin (41) on March 25

Eton John (36) on March 25

Susanna Sulley of **The Human League** (29) on March 26

Diana Hess (39) on March 26

Billy MacKenzie (26) on March 27

Eric Clapton (38) on March 30

how they found Nick.

She also heard **Charlie Gillett** advertising on the radio for bands to record on a small label called **Martynwell** records. She promptly sent off a tape, and before they knew it, the band were recording their first single with **Jay Davison** producer **Martin Hannett**.

Meanwhile, **Pete's** mum let the band rehearse in her front room, and they did their first gig there to **Pete's** sister, her school friends and some garden gnomes.

From here, it was but a short step to a contract with **Magnet Records** and one album and several singles with **Duran** producer **Colin Thurston**, the latest of which is, of course, "The Last Film".

When asked to explain this somewhat bizarre ditty—all military percussion and gloomy electronics—**John** shrugs:

"The reason it's confusing is because **Nick** wrote the words." Seemingly it's about a soldier setting off to war, hence the drums, who realises that he's been "led a constant stream of propaganda".

Kissing The Pink like using things like the drums, sounds that conjure up particular images. They also use machine noises for a song about industry and tribal drums for their "Desert Song". **John** admits that this is "a bit obvious", but asserts "we'll get it right soon and then it'll be his own".

We wondered whether **John** had any message for the readers of **Smash Hits**. He replied:

"My mum's getting bigger and I don't know what to do about it."

Makes you wonder, doesn't it?

Prince's LP "1993" has just been released here after being available for months on import. For British release it's been trimmed down from a double to a single LP.

Poll-winning warbler and sometime actress, your very own **Ms Toyah Wilcox**, is due to begin treading the boards of the **Mermaid Theatre**, London from some time in late March.

She'll be taking over the title role in **Trafalgar Tani**, a very successful feminist musical that takes the form of a wrestling match. Rehearsals for the new cast have just been started, and they sound somewhat strenuous. The reason that there's no precise opening date is because the show can't go on until they're all "in shape".

Meanwhile, over in New York, **Debbie Harry** is getting in shape to take the same role in a Broadway production of the same play!

All this theatrical activity means, of course, that meantime there won't be many records from either of this pair.

SMASH HITS STAR PRIZES

More reckless generosity: The **Virgin Record Empire** have donated not one but five copies

of the first ever video single by **The Human League**. This highly-praised item contains the three videos for "Don't You Want Me?", "Mirror Man" and "Love Action". If you'd care to own one of these, all you have to do is solve this toppling brain buster: which of the three songs on the video were British number ones? Answers on a postcard or the back of an envelope to **Smash Hits Human League Competition**, 52-53 Carnaby Street, London W1V 1PF. We need your replies no later than March 30. Get moving.

Don't say we didn't warn you. **BBC Breakfast Television** have filmed an item about the production of this very magazine which will probably be shown on Friday, March 18 sometime between 7.30 and 8.00. So if you want to avoid seeing a **Smash Hits** editorial meeting in action, **Ian Burch** interviewing **Duran Duran** and **Mike Smith** grilling **David Hepworth**, make sure your telly's switched off then.

Identity Crisis answer (from page 5): **David Bowie**.



Fast Eddie Clarke, (l-r) **Jerry Shirley**, **Fast Eddie Clarke**, **David King**.

Can we use the expression, "gonna be good rockin' tonight"? The occasion for such unbridled revelry? The debut single by **Festwyl**, former **Motorhead** member **Fast Eddie Clarke's** new combo, of course. It's called "Easy Livin'", features erstwhile **Humble Pie** drummer **Jerry Shirley** and new vocalist **David King**. The 7" comes in a poster bag, the 12" has an extra track, and the whole shebang has been produced by none other than "the legendary" **Eddie Kramer**.

Hang about — who?

Sometimes life gets really complicated. **Chrysalis Records** have taken the **Ichabod** album "Primitive Man", re-titled it "Love In Motion" and stuck it out in a different sleeve.

Why? Don't ask us.

MY TOP TEN



CLARE GROGAN (Altered Images)

- 1. THE SHANGRI-LAS: Pest, Present And Future (Red Bird)** It makes me cry!
- 2. MARVIN GAYE: Sexual Healing (CBS)** My favourite record of last year. I love listening to it in the car when we're driving down the long motorway from Glasgow to London.
- 3. ORANGE JUICE: Fresh Of My Flesh (Helden/Casfield)** I just can't help myself from being a fan of

- Orange Juice** I know that but it's been such a long time since I've seen them because they don't live in Glasgow anymore.
- 4. MICHAEL JACKSON: Billie Jean (Epic)** I wish I could dance like him.
 - 5. THE BLUEBELLS: Everybody's Somebody's Fool (London)** I suppose I like this because I know all the words so I can sing along with it. I've seen them a million times.
 - 6. GRACE JONES: The Apple Stretching (Island)** I wish I could write lyrics like that!
 - 7. PRINCE 1999 (WEA)** A great dance record. I like dancing but I'm not very good at it.
 - 8. SPANDAU BALLET: Truth (Reformation)** It makes me melt.
 - 9. THE B-52s: Give Me Back My Man (Island)** I can identify with this record. It makes me feel all dramatic. No, I'm not going to elaborate on that.
 - 10. JUDY GARLAND: Meet Me In St Louis (MCA)** I'm a sentimental fool. Last summer Gordon Sinclair (who played Gregory in *Gregory's Girl*) and we went to America on a promotional tour and they took me to the park where they filmed the *World's Fair* scene in this film. I was really thrilled. I've liked lots of **Judy Garland's** films.

BANANARAMA



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JOAN ARMATRADING

DROP THE PILOT

I'M RIGHT ON TARGET
MY AIM IS STRAIGHT
SO YOU'RE IN LOVE
I SAY WHAT OF IT
THINGS CAN CHANGE
THERE'S ALWAYS CHANGES
AND I WANNA TRY
SOME REARRANGING

CHORUS
I SAY DROP THE PILOT
TRY MY BALLOON
DROP THE MONKEY
SMELL MY PERFUME
DROP THE MAHOUT
I'M THE EASY RIDER
DON'T USE YOUR ARMY
TO FIGHT A LOSING BATTLE

ANIMAL, MINERAL, PHYSICAL, SPIRITUAL
I'M THE ONE YOU NEED
I'M THE ONE YOU NEED

YOU'RE KISSING COUSINS
THERE'S NO SMOKE
NO FLAME
IF YOU LOSE THAT PILOT
I CAN FLY YOUR PLANE
IF YOU WANT SOLID GROUND
COME ON AND TRY ME
OR I CAN TAKE YOU SO HIGH
THAT YOU'RE NEVER GONNA WANNA
COME DOWN

REPEAT CHORUS

ANIMAL, MINERAL, PHYSICAL, SPIRITUAL
I'M THE ONE YOU NEED
I'M THE ONE YOU NEED

IS AID
ANIMAL, MINERAL, PHYSICAL, SPIRITUAL
I'M THE ONE YOU NEED
I'M THE ONE YOU NEED
I'M THE ONE YOU NEED

REPEAT CHORUS TWICE

ANIMAL, MINERAL, PHYSICAL, SPIRITUAL
I'M THE ONE YOU NEED
I'M THE ONE YOU NEED
I'M THE ONE YOU NEED

I SAY DROP THE PILOT
DROP THE MONKEY
DROP THE MAHOUT

ANIMAL, MINERAL, PHYSICAL, SPIRITUAL
I'M THE ONE YOU NEED
I'M THE ONE YOU NEED
I'M THE ONE YOU NEED

WORDS AND MUSIC BY JOAN ARMATRADING
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JOE JACKSON BREAKING US IN TWO

Don't you feel like trying something new
Doo' you feel like breaking out
Or breaking us in two
You don't do the things that I do
You wanna do things I can't do
Always something breaking us in two

You and I could never live alone
But don't you feel like breaking out
Just one day on your own
Why does what I'm saying hurt you
I didn't say that we were through
Always something breaking us in two

Chorus
They say two hearts should beat as one for us
We'll fight it out to see it through
I say that won't be too much fun for us
Though it's oh so nice to get advice
It's oh so hard to do

Could we be much closer if we tried
We could stay at home and stare
Into each other's eyes
Maybe we could last an hour
Maybe when we'd see right through
Always something breaking us in two

Repeat chorus

Could we be much closer if we tried
We could stay at home and stare
Into each other's eyes
Maybe we could last an hour
Maybe then we'd see right through
Always something breaking us in two

Words and music by Joe Jackson
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BYRON KENNEDY
Produced by
GEORGE MILLER
Starring
MEL GIBSON ... **BRIAN MAY**
... **JAMES McCausland**
... **GEORGE MILLER**



Starring
MEL GIBSON
Produced by
KENNEDY MILLER ... **"MAD MAX 2"**
Directed by
BYRON KENNEDY
Screenplay by
GEORGE MILLER
Written by
TERRY HAYES
Produced by
GEORGE MILLER
and **BRIAN HANNANT**
Music by
BRIAN MAY

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ERS' TO BE WON!

PLUS 50 SIGNED THOMPSON TWINS LP'S

Ever wished you had a record player that's every bit as portable as a small cassette machine? Ever hankered after a machine capable of open-air platter-spinning, useful for beach parties, mountain barbecues and discos in the cupboard under the stairs?

Well, here it is; The Sound Burger, a record player stripped down to the basic necessities; turntable and headphones. It can be played through a normal hi-fi system but you'll probably prefer to use it in less convenient circumstances like . . . er . . . oh, you'll think of something.

In the shops one of these surprisingly good quality machines would cost you around £90. On this page we're actually giving away ten of them to the winners of this, the latest in a series of startlingly generous competitions. And that's not all; we've also got no less than fifty copies of The Thompson Twins new album "Quick Step & Side Kick", each of them featuring their hit single "Love On Your Side" and autographed by the band themselves.

All you need is a smattering of knowledge of The Thompson Twins history. They took their name from a long-running children's cartoon. Was it: a) Roy Of The Rovers; b) Tin Tin; c) Asterix?

Dot the answer down on a postcard with your name and address and send it to Smash Hits Sound Burger Competition, 14 Holkham Road, Orton Southgate, Peterborough PE2 0UF to arrive no later than March 31st. On that day we'll pick out the first ten correct answers and they'll get a Sound Burger plus "Quick Step & Side Kick"; the next forty bright folk qualify for a copy of the album.

I don't know what you're hanging round here for. . .



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THE TWO BONNIES

THE FIRST MS TYLER HAD HITS IN 1977 AND THEN DISAPPEARED.
MARK STEELS TALKS TO THE REVITALISED VERSION.

When the word first went round that Bonnie Tyler was about to record an album with Meat Loaf producer Jim Steinman, the reaction of astonishment could not have been more open-mouthed if old E.T. himself had walked through the door.

Bonnie Tyler? You mean that Welsh girl who used to sing like Rod Stewart and had a couple of hits some ago? Isn't she a sort of country singer? And you can't mean Jim Steinman, not the one who writes and produces five minute rock operas and puts them out as singles? Hanging out with Michael Man must have turned him completely loopy.

Well, to inject a bit of method into the madness, we could start by investigating how this extraordinary project came about.

Back in 1977, Bonnie Tyler had three hit singles — "Lost in France", "More Than A Lover" and, most successful of all, "It's A Heartache", which eventually peaked at no. 4 in early 1978. For Swansea's blonde bombshell with the gusty voice it was the icing on the cake of a professional career which she had started as a mere teenager.

"At the time," admits Bonnie, "it was great. I was singing in the local clubs, doing everything from pop standards to old rock 'n' roll when I was spotted by Ronnie Scott and Steve Wolfe who'd heard about me in London. They had a production company and wrote songs and thought they'd be able to get me a record deal. Eventually I agreed to sign with them."

With her passionate vocal delivery and highly attractive looks, Bonnie soon made her mark as a country balladeer par excellence, even having the dubious distinction of a hit in the highly revered American country charts with "It's A Heartache". Curiously enough, it was Bonnie's last chart success until "Total Eclipse Of The Heart" some five years later. So what happened, Bonnie?

"Well, the records were hits all round the world which meant I was very busy doing promotional visits and television appearances. I just didn't really have time to sit down and seriously think about what I was doing and it wasn't until the hits stopped coming that I realised how far away I'd got from doing what I really wanted. My albums didn't sell at all which meant no one wanted to see me perform — I think I was seen as just another throwaway pop singer who happened to strike lucky with a couple of good songs."

It was not that Bonnie actively disliked country music, but for someone weaned on Tamia Motown and Tina Turner there was an



1977: "I think I was seen as just another throwaway pop singer . . ."



1983: "I reached the stage where I really wanted to make an exciting album."

increasing frustration with the direction her managers favoured. Dropped by the record company, Bonnie decided to make a complete break with the past, declined to re-sign with Scott and Wolfe and went into hibernation.

"I always had a strong belief in my own ability and reached the stage where I really wanted to make an exciting album. Just because my name hadn't been heard of for a while didn't mean to say that I wasn't working. To get a set of songs together to record as demos took eighteen months — I had about four hundred tapes to listen to!"

Bonnie's perseverance paid off and the record companies queuing up, waving their chequebooks. Eventually CBS got her to sign on the line and then began one of the more incredible success stories of recent years.

A definite glint comes into Bonnie's eyes as she recalls how Jim Steinman came to be involved. "I'd always been a big fan of Phil Spector and that huge sound he used to get. The only producer who can get that epic sound nowadays is Jim Steinman, so when I was asked about possible producers, he was top of my list, though I didn't really think he'd do it. Other people who I thought would be good were Phil Collins, Jeff Lynne and Alan Tarney. Anyway, CBS approached Jim with the idea, but because he was working on a film script he had to turn it down. I also had a sneaking suspicion that he thought the whole idea was completely ridiculous but then, one day, he called up out of the blue and said that if I hadn't found a producer he was really interested."

Almost unable to believe her luck, Bonnie flew out to New York and after a discussion about the choice of material — Steinman had some songs which included a couple of his own mini-operas — it was all systems go.

As per usual, Steinman hailed in his star-studded cast of musicians including Max Weinberg and Roy Bittan from Springsteen's E Street Band and guitarist Rick Derringer, and before you could say 'who's paying the bill?' "Faster Than The Speed Of Light" was born.

"Singing with those guys was absolutely incredible," enthuses Bonnie, "and the songs were just perfect for me."

For both Bonnie Tyler and Jim Steinman, "Total Eclipse Of The Heart" is the most successful single either of them have been involved with in Britain — in one day it sold over 57,000 copies — the album? Well, there's a killer version of "Have You Ever Seen The Rain" and then there's . . . no, I won't spoil it — just let's say it'll come at you like a bit out of hell . . .

DURAN DURAN.



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something I
should know?*

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THIS ONE'S DARYL

"Hay look, there are the local punks!" bellows John Oates, the one with the black curly hair and bountiful moustache. "It's hard looking like that here. It's a pretty hard town."

We're in the main street of Poughkeepsie (pronounced *Pow-kep-see*), a depressed industrial settlement on the banks of the Hudson River. Distances in America are usually measured in driving time and it takes about two hours to motor from New York to Poughkeepsie.

Outside it's ferociously cold and the townsfolk are dressed in those hardy tartan jackets, fur-lined hats and moonboots that instantly suggest lumberjack country. Those kind of people do not take kindly to pale-faced punks with Mohican haircuts and unusual clothes.

Inevitably, a nearby police car pulls up and has a word with them.

Daryl Hall, the one who bears a passing resemblance to David Jensen, explains the situation. "This whole town is falling down but its original plan is still intact. It's called being poor."

"We're close to Sing-Sing prison. A major black population has moved up here from New York and there are also a lot of Puerto Ricans. It's now like a ghetto in the country."

What's impressive about Hall and Oates is that, despite their fame and fortune, they haven't lost touch with everyday life. And, over the last couple of years, their success has been



And this is Ian Birch reporting from the American headquarters of Hall & Oates, the most successful double act in recording history

astronomical.

The music trade paper *Billboard* recently announced that they are the most successful duo in pop history. Bigger even than Simon and Garfunkel. "We're the Muhammad Alis of duos," quips John, although there's

a dash of disdain in his voice.

Since the twosome released their first LP, "Whole Oates", way back in 1972, they have chalked up ten gold albums, four platinum and two double-platinums. They've had six number one singles in America and four of those

have been since 1980. Indeed, one of them, "Maneater", which did reasonably well here, stayed a staggering seven weeks at number one in the USA. It's not easy taking in those kinds of figures, especially as they happen so rarely nowadays. Daryl Hall agrees: "I feel a

& THIS ONE'S JOHN



stage slopes gently up from the front to the back. Above this are rows of bright green, red, blue and yellow spotlights. The general effect has been carefully calculated as John describes.

"It looks like the stage flows on to the audience. We want to enhance the feeling that the audience can literally come up on stage — if not physically, then their energy at least."

The reason they chose Poughkeepsie is that it's not only within easy access of New York (where John has an apartment) but that it's also a mere 40 minutes away from Daryl's country hideaway.

If you're expecting a 1,000-acre retreat with a diamond-encrusted loo seat, think again. Like the duo's music, Daryl's home is instantly friendly, understated but still devilishly smart.

Hidden from the rough-cast road by trees, it's a fairly modest timbered house with a lawn that Mr. H. laid himself. "When I did that," he laughs, "it felt like being in the trenches in World War 2."

The front looks out over a bird sanctuary which is criss-crossed by a wooden walkway and a creek that feeds a small pool. There's heaps of wildlife, as the land is protected by law. Deer roam freely as do other forest regulars like racoon, muskrats, squirrel, beaver and giant crows. Daryl is a fully-paid up member of America's equivalent to the

Pictures:
Michael Putland

little strange about that too, because we're not so much a duo as a songwriting team that fronts a band. We're nothing like Simon and Garfunkel. Rather we're more like a Lannon & McCartney set-up."

Hall and Oates are in Poughkeepsie to rehearse

their four man group for a bonanza trek around America. They've hired the town's civic hall for the purpose and it's just about big enough to take everything they need.

The road crew put the gleaming equipment into order. Clive Franks, who has

worked with Elton John, is in charge of the sound and he tinkers with a daunting array of knobs, switches and flashing lights. Ian Wright, a veteran of the Rolling Stones camp, is checking the stage set he designed.

It's certainly a stylish affair. A very discreet slate grey, the

CONTINUED OVER

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HALL & OATES

society for the protection of birds.

Also living in the house are Sara Allen, his girlfriend, Mike, who both caretakes the place and programmes the group's synthesizers, Mike's Siberian husky Snow, a couple of scrambling motorbikes, a Land-Rover, plus Daryl's two pet military macews, Alice and Ralph, who were named after the stars in a '50s American TV comedy series called *The Honeymooners*.

Sara gave them to Daryl eight years ago as a birthday present and they're now mighty tame. "They preen your hair like feathers," he adds. "They're probably looking for something unpleasant like lice. Alice is a pretty good singer. Her favourite song is 'Blue Beyou'."

It was here that a hefty slice of the lyrics for the "H₂O" album were written. Sara has always lent a helping hand with the words and recently recruited her younger sister Jenna. "We were terrified of getting too mellow in this situation," confides Sara, "but a quick trip to New York soon changes that."

The musical turning point for Hall and Oates came in 1980 with their "Voices" album. It was the first LP they had produced themselves and although the sound was decidedly plodding at times, it gave them the boost and direction they needed.

Previously their records had tended to dwell too much on one poppler trend of the moment, rather than expressing their own personalities. That debut LP, "Whole Oates", for instance,

mirrored the folk craze of the early '70s. Their "War Babies" LP in '74 dipped into the same type of brittle, urban soul that Bowie was experimenting with then.

And so it went on until "Voices". Oddly, the album that comes closest to what they're doing now is an early one — "Abandoned Luncheonette" from '73.

It showed how they had the ability to borrow from a huge range of influences — from '60s pop to Tamla Motown, more traditional rhythm and blues, country, folk, Latin music and even jazz — and blend them into a new sound with delicious vocal gymnastics and haunting arrangements. It was this talent that re-emerged on "Voices".

John puts it in a nutshell. "We spent the entire decade trying to figure out what we did best end how to do it and we finally did it at the end of the '70s."

Daryl gets positively heated about the subject. He has a theory.

"We live in a city and all kinds of people live there together. If you're going to reflect that honestly, you've got to have an integrated style.

"There are a lot of ethnic combinations in the city — black, Puerto Rican, Italian, whatever you are. It's a melting pot which really is what rock end roll was in the beginning with its mixture of black and white music.

"We started in that tradition. We grew up in the '60s and we played with black and white groups. That's why we call our music rock and soul. We want to be ambassadors of rock and soul!"



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Below: Daryl and John with Alice and Ralph.



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well for a young up-and-comer called Elvis Costello. Is there any justice? Not an awful lot.

SINGLES

Reviewed by
David Hepworth

TRACEY ULLMAN
BREAKAWAY



TRACEY ULLMAN: Breakaway (Stiff) Frantic revival of 60's number marks the recording debut of the woman who currently holds the unenviable title of Funniest Female On TV. Despite the fact that she can obviously sing more than adequately, this is still a somewhat actressy record and only really satisfactory when accompanied by the excellent video. Which it will be.

DAVE PHILLIPS & THE HOT ROD GANG: Tainted Love (Rockhouse) The old Gloria Jones/Soft Cell warhorse makes an unexpectedly swift return with its hair slicked back and its cut clothes on. Good songs travel well and this is a good song.

NICK HEYWARD: Whistle Down The Wind (Arista) A measured, winsome ballad affair from a man who wears his heart on his sleeve, lapel, breast pocket and all other vacant space. Good, solid, proper record.

DURAN DURAN: Is There Something I Should Know? (EMI) Their recent success in America seems to have resulted in the employment of notes producer Alex Sadkin behind the mixer and a more pronounced "rock group" sound. Pity it couldn't have done something with an overly-strained chorus.

FASTWAY: Easy Livin' (CBS) If you're looking for a new Led Zeppelin, then Fast Eddie Clarke's new trio probably fill the bill as well as can be expected. What unique discomfort the singer is enduring to produce that uniquely strangled noise we can only guess at.

WAH!: Hope (I Wish You'd Believe Me) (Riviera) From the same mould as "Story Of The Blues", this ballad suggests that Pete Wylie is working towards an LP composed entirely of show-stopping epics. Drags its feet somewhat.

OLIVIA NEWTON-JOHN: Tied Up (EMI) As a founder member of the office branch of the ONI fan club (meetings in the photo-files most lunchtimes), I confess to having more than a passing interest in her recent move towards the raunchy end of the spectrum. This is her best effort since "Physical" and ought to be a hit, if only to get the video onto the nation's tubes.

DAVE STEWART & BARBARA GASKIN: Siamese Cat Song (Broken) Almost a year after "It's My Party" hit number one, the highly capable Stewart/Gaskin partnership finally get around to a follow-up and the best they can come up with is an over-produced retreat of an enormously dull song from The Lady And The Tramp. Such is life.

ULTRAVOX: Visions In Blue (Chrysalis) I knew the dust off the styliis, changed the turntable speed and got the hoke in from next door to check my writing. But no use. This still sounded awfully dirge-like. Mind you, that's what I said about "Ghosts" by Japan.

LAKESIDE: Raid (Solar) Solid, rummoustious dance record from the stable that brought you Shalamar. Mind you, they weren't saddled with a name like Lakeside. I ask you. What fevered imagination brought forth that monstrosity?



THE HIGSONS: Run Me Down (2-Tone) If it came down to a funk seminar, The Higsons could no doubt out-theorise the likes of Lakeside, but this doesn't compensate for the fact that their scratchy sound is about as funky as beef tea. You've got to walk it like you talk it, or else don't talk about it at all.

RUTS DC: Walk Heart (Bohemian) If it's white reggae you're discussing, Ruts DC do it as well as anyone this side of The Police. Then again, Sting writes better songs. A solid offering, nonetheless.

PHIL COLLINS: Don't Let Him Steal Your Heart Away (Virgin) Ever since the excellent, warming "Hello... I

Must Be Going" LP arrived in my home, I've been waiting for this marvellous song to come out as a single. Phil Collins' steady improvement as a songwriter is highlighted here by the way he effectively welds together three distinct musical sections into a piece that's guaranteed to become a late night radio regular. Sentimental, but so am I.



MARI WILSON: Cry Me A River (Compact) Mari's faultless rendition of the ultimate torch song raises only two questions. Has she left it too long for singles release and will it be too slow for the radio?

ALTERED IMAGES: Don't Talk To Me About Love (Epic) New producer Mike Chapman has put the old cute images through the blender, muttered a few spells and served up something that veers from the nonchalance of Blondie into a chorus that you can imagine The Nolans formation-dancing to. That's meant to be a compliment.

TALK TALK: My Foolish Friend (EMI) Oh, the pain of being a member of Talk Talk! The starched shirts, the meaningful expressions, the dry ice, the anguish, the adenoids, not to mention the snide reviews!

THE UNDERTONES: Got To Have You Back (Arista) Spirited, but unexpectacular re-run of a vintage R&B song which sounds insubstantial outside the context of the new LP.

SET THE TONE: Rap Your Love (Island) It never fails to amaze me how easy it is for British bands, with all the advantages of modern technology at their fingertips, to come up with such fundamentally dull dance records. For some it's like falling off a log.

NEW ORDER: Blue Monday (Factory) It had to happen. New Order have dumped moody, repetitive guitars in favour of moody, repetitive synths and a drum kit with a pronounced stutter. After the first twenty minutes or so, it starts to cause tense, nervous headache...



BOBBY 'O': She Has A Way (O) This young New York producer/performer (the O's for Orlando) fashions some tidy electronic disco by artfully splattering percussion across a wide synthetic canvas in search of the sound that surges. This is a hit. Pass it on.

THE STYLE COUNCIL: Speak Like A Child (Polydor) Or "speak like a child", as Paul Weller's curious vocal dialect has it. His first post-jam effort makes a refreshing change from the choppiness of songs like "Town Called Malice", coasting along on the back of Mick Talbot's soul organ and sounding like the work of a man getting back to his own element.

LAUREL & HARDY: Clunk Clunk (CBS) This timely toast to the virtues of recent seatbelt legislation will doubtless get plenty of radio mileage from the massed Unions of Radio One. But rhyming "Jimmy Saville" with "left ankle"? Really.

JOE JACKSON: Breaking Us In Two (A&M) If Joe can continue to fly in the face of all the trends by notching up hits with sturdy, unvarnished songs like this and "Steppin' Out", then — who knows? — it might augur

20 ALBUMS

But there's something about reggae's heavy tempo that breathes resignation rather than indignation. (3 out of 10)

Peter Silverton



BANANARAMA: Deep Sea Skiving (London) Bananarama are three attractive girls who make pleasant pop singles and come over well on TV. An LP, however, is a big step forward and judging by the content on "DSS", one that they simply weren't yet ready to take. Their identity is totally overshadowed by that of the different producers and songwriters (P. Weiler and V. Touloukou) while their vocals are dull and monotonous. High spots are undoubtedly the singles "Shy Boy" and "Really Saying Something". At the other end of the scale are the few tracks they wrote themselves and, frankly, they're abysmal. One of the songs is called "What A Shambles". Need I say more... (6 out of 10)

Barclay Hillier

VARIOUS ARTISTS: Love Train (Philadelphia International) Lately it's been getting terribly trendy to say you just love early 70s soul and the Philadelphia sound. If you're wondering what the fuss is all about, this compilation is just for you. It's chock full of tracks from Harold Melvin, Billy Paul, The Jones Girls, Teddy Pendergrass and the O'Jays. Most of them were composed by pioneering songwriting duos like Gamble and Huff and McFadden and Whitehead. Why is Philly trendy? Because it's fab — that's why. (8 out of 10)

Dave Rimmer



PRINCE CHARLES AND THE CITY BEAT BAND: Gang War (Solid Platinum Greyhound) The first chunk of punk funk from

H.R.H.'s moh has now been made available in this country by Greyhound Records. Originally recorded a couple of years ago, this LP defined "The Sound of Young Boston" as hard, funky and fun, cramming together black revolution ("Rise"), sex ("Tight Jeans") and street hipness ("In the Streets") with pride and humour. All human life is here. (7 out of 10)

Neil Tennant

NAKED EYES: Burning Bridges (EMI) Cost your mind back two fairly stupid men churning out insipid, innocuous pop that abused all the latest technological gimmicks. You've guessed it: Naked Eyes are this year's Buggles. (3 out of 10)

Peter Martin

JOAN ARMATRADING: The Key (A&M) More songs of love and longing from one of our better singer-songwriters, who continues to edge into the American mainstream with arrangements that are more heavy handed than are strictly called for. But when the right balance is struck — as in "Drop The Pilot" and "What Do Boys Dream" — nobody's complaining. (6 out of 10)

David Hepworth



JERRY KNIGHT: Love's On Our Side (A&M) This palatable collection of light disco-funk from the ex-Raydio guitarist is buoyed up by some fine arrangements but bogged down by a sweeping sexism. A mixed bag. (4½ out of 10)

Dave Rimmer

THE METEORS: Wreckin' Crew (ID Records) Punk for rockabilles or rockabilly for punks — either way, The Meteors maintain a raunchy balance between the two although they have lost some of the manic urgency of their fab first album, "In Heaven", in favour of a less individual, more Cramps-like sound. This might have something to do with having three line-up changes in a many years. Still, there's plenty of raw gems here. (6½ out of 10)

Kimberley Leston

you'd expect: grunting, clanking, driving rhythms and off-keyboards. There are touches of Killing Joke and DAF but overall, it's a variable album, from the v. powerful "Eise Peinsamsa Zeit" to the ridiculous disco gallop of "The Body Is Me". Listen before buying. (3½ out of 10)

Peter Stockton



RICHARD HELL AND THE VOIDOIDS: Destiny Street (ID Records) Hell first made his mark with the punky "Blank Generation" LP in the late '70s. It's taken five years to follow it up but the style is the same — tuneless vocals and screeching guitars. Not a record of the '80s. (4 out of 10)

Peter Dodd

ORCHESTRA SUPRA MAZEMBA: Keiwanha (Virgin) The latest in an ever-lengthening line of African pop releases, this collection comes from Keenyo's number one group. For specialists only perhaps, but the 14 men and one woman Orchestra's music features sweet choral singing, humming guitars, and is very relaxing even when very rhythmic. (7 out of 10)

Dave Rimmer

DEF LEPPARD: Pyromania (Vertigo) Big in the States but not so much here, Def Lepp seem poised to don Thin Lizzy's hard rock crown. Blistering guitars and lung-busting vocals, titles like "Rock Rock (Till You Drop)" are tempered by some deft keyboard arrangements and a sparkling production. (7 - 1 of 10)

Mark Steels

THIN LIZZY: Thunder And Lightning (Vertigo) As a memorial to the now deceased Lizzy, this half-live-half-studio album is no substitute for the band's only work of substance, "Live And Dangerous". (3 out of 10)

Peter Silverton

MARILLION: Script For A Jester's Tear (EMI) Preposterously pretentious, highly derivative but obviously well-intentioned, the Leon Pant revival starts here. Marillion are going to be big which means there are more Tolkien-reading Genesis fans than we feared. Go on, hobbit! (4 out of 10)

Mark Steels

Haysi Fantayzee

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SIOBHAN

OF BANANARAMA

BY SPINNA KOPPE



SMASH HITS
MARTIN FRY

OF ABC

PH: PAUL COE





VISIONS IN BLUE

FACE IN THE WINDOW IN THE NIGHT
CAUGHT FOR A SECOND BY THE LIGHT
ASHES OF MEMORIES STILL AGLOW
ONLY FOR YOU
PORTRAITS AND PICTURES YOU ONCE SAW
VISIONS IN BLUE

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BREATH SEEMS TO MIST THE HAZY VIEW
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TEARS COAT YOUR LIFELESS EYES WITH DEW
VISIONS IN BLUE
VISIONS IN BLUE

ASHES OF MEMORIES STILL AGLOW
PORTRAITS AND PICTURES YOU ONCE SAW

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FACE IN THE WINDOW IN THE NIGHT
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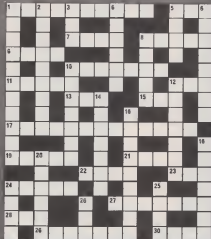
Crossword

across

- 1 They weren't too shy at No. 1
- 5 Our kind of music
- 7 Outfit who brought Africa into your home
- 8 Preston or Griffin, maybe
- 9 Her real name is Marie McDonald McLaughlin Lawrie
- 10 Destructive instruction by Orange Juice (3,2,2)
- 11 'Vocalist on 'The Boiler'
- 12 Fleetwood ---
- 13 Aussies at work
- 15 'When --- Was My Girl' (Four Tops)
- 17 '--- --- --- Come' (Rocker's Revenge) (3,5,4)
- 19 Their biggest hit was 'Kiss You All Over'
- 21 Kiki's stellar success
- 22 Benny, Bjorn, Agnetha, Frida
- 23 Early form of reggae
- 24 You turn it on to turn you on
- 27 'Stand And --- ---' (Adam And The Ants)
- 28 'Would I --- To You?' (Whitesnake)
- 29 They played danger games
- 30 A guy who swears he's Elvis works in a chip one

down

- 1 and 10 Parole Mr Keith L. Egan to get an Eddy Grant album (anag. 5,2,3,7)
- 2 Barred venue where Elvis Presley once rocked
- 3 '--- The Balance Right!' (Depeche Mode)
- 4 O --- a girl, Laura Branigan's mate, in fact (anag)
- 5 The Jam breaking up proved a bitter one to swallow
- 6 Olivia's active charbuster
- 8 Wah sang their story
- 10 See 1 down
- 12 Shockabilities with a request for Johnny
- 14 '--- About It' (Hot Chocolate) (2,5)
- 16 Jaz-funksters who date back to Richard The Lionheart?
- 18 It's subtitled 'Enjoy What You Do'
- 20 A DJ did them a big favour
- 24 It usually comes after rock
- 25 Theatrical American heavies
- 26 Label owned by Mickie Most



SOLUTION ON PAGE 53

from the hand of a thousand young hopefuls from the influence of soul to the essence of pop. Respond Records asks you to try *From the Hand*.

RECORDS

FRAGILE!

Produced by Paul Weller

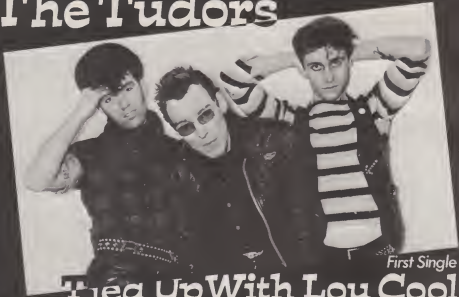


The House That Jack Built.

Available on both 7" and 12"



The Tudors



First Single

Tied Up With Lou Cool

Rock'n'Roll so hot...
it make Grease
look like cold
dripping"

Daily Express

HOUD-
OOG

YAKETY



STAND
BY ME

THE FABULOUS
DARTS

YAK

AND STARRING
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DAVE
PHILLIPS
& the
HOT ROD
GANG

'Tainted Love'

REARSLIP P



WAH!

HOPE



When I woke up yesterday
Didn't understand a thing or two
But now I see with my own two eyes
The problem was all right down to you

Now I wake up every day
Think about things you said
When you used to love me it made sense
But every time I think about
Where you are now
I start to take offence

Chorus
'Cos you lied to me
I wish you'd believe me
I wish you'd believe me
Remember the time in the park
Remember the time after dark
I wish you'd believe me
Believe me

When you left me
I didn't try to push you hard
Until you tried to tell me
It's not easy
Why didn't you make it look hard
Well I hope
You I hope
You don't say it's alright
Be strong
'Cos I can't see it any other way
Now I know it's wrong

Repeat chorus

You I hope you don't say
It's alright I'll mend
Stop talking to me
Oh don't tell me how everything
Will be in the end

Repeat chorus and ad lib to fade

Words and music by Wylie
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Call The Music/Warner Bros Music Ltd.
On Eterna! Records

Something is stirring. Last September Paul Weller advertised in *Smash Hits* for a female singer with a "strong voice and good technique". As a result, he found 17-year-old Tracie Young and set about making a single with her for his own Respond label. A couple of months later, the break-up of The Jam was announced and now Paul has formed The Style Council, a new group centred on himself and former Merton Perkas and Bureau keyboard wizard, Mick Talbot. As the first 45s from The Style Council and Tracie are released, *Neil Tennant* went to find out what they have to say for themselves.

A

SPEAK LIKE A CHILD

YOUR HAIR HANDS
IN GOLDEN STEPS
YOU'RE A BONA FIDE
IN EVERY RESPECT
YOU ARE
WALKING THROUGH STREETS
THAT MEAN NOTHING TO YOU
YOU BELIEVE YOU'RE ABOVE IT
AND I DON'T REALLY BLAME YOU

MAYBE THAT'S WHY
YOU SPEAK LIKE A CHILD
THE THINGS YOU SAY
LIKE I'M SO FREE AND SO WILD

AND I BELIEVE IT
WHEN YOU LOOK IN MY EYES
YOU GIVER ME LIFE
AND NEVER LIES
LEAST ONLY THE KING
TO MAKE ME SMILE

YOUR CLOTHES ARE CLEAN
AND YOUR MIND IS PRODUCTIVE
IT SHOPS IN STORES
WHERE ONLY THE BEST BUY
YOU'RE COOL AND HARD
AND IF I SOUND LIKE A LECHER
IT'S PROBABLY TRUE
BUT AT LEAST THERE'S NO LECTURE

I REALLY LIKE IT
WHEN YOU SPEAK LIKE A CHILD
THE CRAZY SAYINGS
LIKE I'M SO FREE AND SO WILD

YOU HAVE TO MAKE A BARGAIN
WITH ME NOW
A PROMISE THAT YOU
WON'T CHANGE SOMEDAY
NO WAY NO HOW

(SPENT) ALL DAY
THINKING ABOUT YOU
(SPENT) ALL NIGHT
COMING TO TERMS WITH IT
(TIME) TIME AND CONDITIONS
ARE BUILT TO FAIL
NOTHING LASTS WITH AGE
SO PEOPLE SAY
BUT I WILL ALWAYS TRY
TO FEEL THE SAME

REPEAT LAST VERSE

I REALLY LIKE IT
WHEN YOU SPEAK LIKE A CHILD
I REALLY LIKE IT
WHEN YOU SPEAK LIKE A CHILD
THE WAY YOU HATE
THE HORRIBLY RAINY AND THE FINE
THE WAY YOU'RE SO PROUD
TO BE OH SO FREE AND SO WILD

I REALLY LIKE IT
WHEN YOU SPEAK LIKE A CHILD
I REALLY LIKE IT
WHEN YOU SPEAK LIKE A CHILD
I REALLY LIKE IT
WHEN YOU SPEAK LIKE A CHILD
THE WAY YOU'RE SO PROUD
TO BE OH SO FREE AND SO WILD

REPEAT LAST VERSE TO FADE

WORDS AND MUSIC BY PAUL WELLER
REPRODUCED BY PERMISSION SYLVESTER
MUSIC LTD.
ON POLYDOR RECORDS



Paul: "When Mick's friends ask what he's doing, he says he's working for The Council."

"I had this whole thing planned for months so to me it was just a case of doing it at the first opportunity. Once I'd made my mind up what I was going to do with The Jam, I just started thinking about what I was going to do with the future.

I'm not going to rush into anything at all, like line-ups, where anything. I'm going to take my time and do it right. It's a really tedious question of finding the right people. Mick Talbot and me seem to have a lot of things in common. I've known him for years and as soon as I decided to form a group, I knew I wanted him in. I really like his playing and like him as a person. There's no talk-hat about him and he's not been in a really massive group before. I want to work with people who aren't into the star thing and who aren't whimsy,

people who just get on with it. I want people who look good as well.

A friend of mine thought of the name The Style Council. Somebody said they thought it was really pretentious but you can get lots of great puns out of it. When Mick's friends ask what he's doing now, he says he's working for The Council.

I think style's important, more important than fashion. It's really individualist, isn't it? Everyone's got their own perception of it. I want to try and create this one image, one style, one direction. I like mainstream fashions, you know, like you see the soul boys and girls. I think they wear fantastic clothes. I care what I look like which is down to personal dignity and pride, really.

People under twenty are very different, they're fresher. They don't try and intellectualise music, they don't have that

phony pretence about it. They're more intuitive. The whole point of Punk was that emphasis on young people.

I think teenagers have got to get that arrogance back. You tend to see things in extremes at that age, to polarise. I like arrogant people. I read interviews with some of these new groups and I can't believe how bland they are.

I don't want to mellow out—I want to become more direct. I don't care anymore; I'm just going to do what I want to do and say what I want to say, I don't care if people think I've cracked or changed or whatever. I'm an angry young man!

I'm going to direct Respond in the same way. Fortunately people like The Questions and Tracie feel the same way: they're young. Apart from musical or some sort of talent, people on Respond have got to have the right kind of ideals as well—

NEW DEAL

PHOTOS: ERIC WATSON

which The Questions and Tracie have definitely got. I think it'll be really exciting. But a lot of the audiences nowadays seem quite frightened of new things. How would a group like Kalinagoos get to number one otherwise? Things haven't really changed have they? It's like Punk didn't make any difference.

I like the way Boy George is so popular and the way that girls really like him. I think it's good that he's in that sort of sexual area: potentially appealing to everyone. It's not actually physical sex, it's a person's own sexuality. A lot of those other bands don't have that, they're just trying to appeal to the adolescent sex thing, like Duran Duran. It seems really false. They're just Tory groups. If Maggie Thatcher was in a band, she'd be in a band like that.

With Tracie I wanted to find a really young girl singer, just a normal person. You get boy singers — no one tries to push their sexuality — and that's what I wanted with Tracie. She could be anyone walking down the street and I think she'd be successful because of that. And the music's good as well. She's not a girl next door either — but anyone could do it. It's down to potential.

With Respond we're going back to style, anything at all we can use to push an image: we've got a house badge and a label and slogans. It's really exciting but I don't know if people will be able to see that this is different.

I've been becoming a bit more cynical lately. Some people take themselves too seriously, going back to Duran Duran. They really believe they're stars. I can't feel I'm special because I'm Paul Weller and The Jam had number one. I can feel special just because I'm me and anyone can potentially feel this way. You haven't got to have a number one record, you haven't got to be in a group to feel it. I've just got to be a people know about that.

I'm going to do lots of singles because I love singles. I've done EPs as well. I'm not going to go into the studio for three months and make an LP. I'm bored with that way of working. I want to try and do some film music as well. I want to put out stuff which people wouldn't expect from me.

Potential. That's my word for this year.

**PAUL
WELLER**



Tracie: "Meeting Paul wasn't so bad. I think he was a bit more nervous than me."

"I didn't really start singing professionally until all this happened. There was a group called

City 19 from Basildon and I was supposed to be their vocalist. But it was very much a Depeche Mode kind of thing, all synths. I was more into dance music and they were into the lip gloss and pouting. It wasn't really me. I did some songwriting on the side with one of the guys from the group called Dean. Other than that, I've never really done anything professional or anything remotely professional at all.

When Paul advertised, it was a golden opportunity. I didn't answer the first advert because it said you had to be over 18 and I was 17 but I answered the second one. That was just after I moved from Chelmsford to Hereford and I was unemployed and really bored. When I saw the advert I couldn't believe it: it was exactly the sort of thing I was looking for. I'd been to college to be a nursery nurse but the college scene wasn't really me. I had these big dreams that college would be so different from school and they'd really treat you differently and it wasn't — it was just like school. I

left that and went to work for an insurance company and after I left that, I got involved in this.

I sent in a tape with no music on it or anything, just me singing 'Shoorah Shoorah', Betty Wright's song. Within about three days, Gill from The Jam's office phoned up and said: 'Can you come down? We've got your tape.'

Actually meeting Paul wasn't so bad. I think he was a bit more nervous than me. Pete Wilson was there as well and he and Paul bashed out a few songs on the piano while I sang along. Then Paul said: 'I'm interested and I'll get in touch — maybe.' I went back home and about a week-and-a-half later he sent me a tape of 'The House That Jack Built', a very rough demo, and said: 'Can you learn it and then come down to the studio?' But before we actually got round to recording that, he phoned up and asked me to do the backing vocals on 'Beat Surrender'. Apart from being a great privilege to be on the last Jam single, it was also a very valuable experience.

We did the first demo of 'The House That Jack Built' in about November and we've done so many different sets of vocals on it since then and Paul's added more and more percussion and guitar,

that I think I've heard it too much now. It's very commercial and very catchy.

Working with Paul's not so bad now. First of all, it was really hard because he's so unpredictable and I never knew what to expect. The one thing I never took any notice of was what I read in the press about him. He's always made out to be such a miserable old sod, isn't he? But he isn't like that at all. He does have his up days and his down days, though, and I never knew what to expect.

We had a couple of minor disagreements because I was determined I wasn't going to change my hair or my clothes or my image. I think he wanted to shape me into something else. Well, I don't think that's actually what he wanted but that's the way I interpreted it. We got on much better now. We sort of had it out and that was it. The thing he stressed afterwards, when we had this disagreement, was it's all very well looking ordinary but you've got to be just that little bit sharper to get attention. You've got to come to some sort of compromise and I think we work well together now.

Apart from 'Beat Surrender' and my single, I've done the backing vocals on The Style Council single. I really like those songs and I'd like to work more with them.

I think my record and The Style Council and this whole Respond thing is basically about youth and going against the whole rock culture thing. The one thing we all have in common is that we hate rock music, the sort of thing you might see in the American charts. It's so boring — utterly bland. I think Paul would like to sign more and more people to Respond as the wheels get in motion and things start to happen — which they will. He'd like to get more and more young people. The emphasis is on youth and a soul essence. It's something that we all believe in.

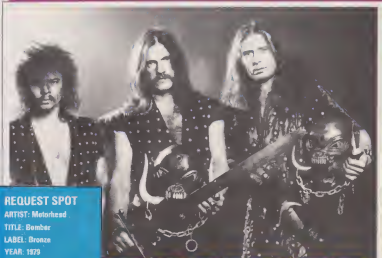
After this single, I'd like to do something with a bit more of a soul feel to it. I'd really like to be successful but the way I see success is feeling pleased with what I've done, feeling that I've reaped some sort of benefit from it and that Paul is pleased with what I've done.

As far as I'm concerned, if I can do that then I'll be successful.

**TRACIE
YOUNG**

MOTORHEAD

Ain't a hepe in hell
 Nothing gonna bring us down
 The way we fly
 Five miles off the ground
 Because we sheet to kill
 And you know we always will
 It's a Bomber
 It's a Bomber



REQUEST SPOT

ARTIST: Motorhead

TITLE: Bomber

LABEL: Bronze

YEAR: 1979

REQUESTED BY:
 Jan Bewditch, Steven
 Abbott, Paul Knowle,
 Neeraj G. Gwent.

BOMBER

Scream a thousand miles
 Hear the black death rising mean
 Firestorm coming closer
 Napalm to the bone
 Because you know we do it right
 A mission every night
 It's a Bomber
 It's a Bomber
 It's a Bomber

We nightfighter
 Gonna stop us getting through
 The sirens make you shiver
 You bet my aim is true
 Because you know
 We aim to please
 Bring you to your knees
 It's a Bomber
 It's a Bomber
 It's a Bomber

Ge. 00. 00. 00. 00. 00
 Ne. 00. 00. 00. . .

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 Lemmy and Clarke Taylor
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 On Bronze Records

Wide Boy Awake

THE NEW SINGLE
BONA VENTURE

7" + Special 4-track 12" OUT NOW



star teaser



The Stranglers

The names or titles listed right are hidden in the diagram. They run horizontally, vertically or diagonally—many of them are graced backwards. But remember that the names or titles are always in an uninterrupted straight line with the letters in the right order, whichever way they run. Some letters will need to be used more than once—often, you won't need to use at all. Put a line through the names as you find them.

ANSWERS ON PAGE 53

- BEAR CAGE
- CRABS
- CURFEW
- DAGENHAM DAVE
- DON'T BRING HARRY
- DUDNESS
- EUROPEAN FEMALE
- FIVE MINUTES
- GENETIX
- GO BUDDY GO
- GOLDEN BRDWN
- IN THE SHADOWS
- LA FOLIE
- LONDON LADY
- LONGSHIPS
- MIDNIGHT SUMMER DREAM
- NICE 'N' SLEAZY
- NO MORE HEROES
- NUCLEAR DEVICE
- PEACHES
- PIN UP
- SCHOOL MAM
- SHA SHA A GO GO
- SHUT UP
- SOMETHING BETTER CHANGE
- STRAIGHTEN OUT
- STRANGE LITTLE GIRL
- TANK
- THE MENINGBLACK
- THE RAVEN
- THROWN AWAY
- TOP SECRET
- UBLU
- VIETNAMERICA
- WALK ON BY
- WHO WANTS THE WORLD
- WIRED

U G L Y L O G O B U D D Y G O D N W
 E B S C R O Y R M E H A N T E O E T
 S D E H R R N Z G I W O E R S F A D
 D H L E A P A A A A D R I E R N A N
 E A A R U S C H N E C W O U K N I D
 G C G N O R W W G E L R C S T N A M
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 A P S E N R E P D H I H N O E E Z E
 H D B U H H O H E A C R R E A H L R
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 R U R E U X O M E S N S H T I I T R
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 T N X E O C E G D A I N E H E O R M
 T E I N C N I L O V V L A M T O D M
 E T T M E I O R E G T E E W A N X U
 B H E G A G V M E T A N N T O L I S
 G G N S F M I E I M I A H A O H E T
 N I E E P N L L D N A E H N R D W H
 I A G I U I E O B R R N D S U T Z G
 H R M T L G H L O A A O T C A O S I
 T T E D N O A S V H N E H E L H N N
 E S I A H C F E V G L C E L U I O S D
 M M R C K R N A A N S S A C E V F I
 O T U A U N O D L S O P U T U H S M
 S D L E I G Y B N O K L A W L N Z Y

LAUREL & HARDY

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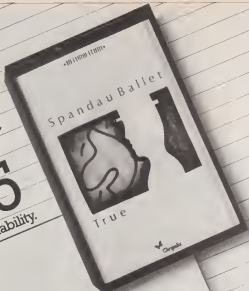
THE POP UP TEASERS

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True

Spandau Ballet



So much more
to value

Currently in the process of moving from the trendy margins on to primetime radio via their new single "The Mighty Hands Of Love" are Animal Nightlife. Say hi "Hi!" says Nightlife vocalist Andy Polaris over the phone from Watford, where the band are being filmed for *The Switch*, Channel 4's follow-up to *The Tube*.

Aztec Camera are there too, Andy tells me. He also tells me how the group were formed in mid-'81 out of a nucleus of young blades about town who hung around trendy London nightspots like *Le Beat Route*. Inspired by the success of others in their circle — Spandau, notably — they started learning to play.

A Spandau gig, incidentally, was where Polaris himself was accosted by the would-be pop stars and drafted in to handle vocal matters. Leah, their 17-year-old female vocalist, was recruited when she came along to meet Andy at a Nightlife

rehearsal and started joining in. "We just went mental," he recalls. "She was great!" To complete the massive line-up, a second female vocalist, Christa, also joined.

Soon Animal Nightlife were appearing in the fashion spreads of trendy magazines touting something called "Bolshevik Style", all leather boots, red stars and Russian peasant outfits. The Animals don't wear this clobber now, preferring a mixture of "English and American Fifties styles," which, Andy claims, "is what we all wear anyway".

The Bolshevik look was apparently just a "false scent" to lead astray anybody who tried to copy them. Oh yes, they also knew they'd get some publicity out of it.

Early gigs also found them performing in front of a huge red flag.

"Well, we're all socialists," Andy explains. "A lot of groups just sit on the fence. We weren't

breaching. We don't write political songs. We just thought we'd make it clear where we stood."

After a lot of small club gigs last year, they acquired a substantial following, although their mixture of '70s soul and '40s jazz continued to mystify most of the record companies who came to check them out. Eventually, after a sell out concert in London's Heaven disco last September, they signed with Innersvision, Mark Dean's small label whose only other act at the time was Wham!

A debut single, "Love Is Just The Great Pretender", was released in November, but though it was favourably reviewed most places, it didn't get anywhere. It sounded big, brassy, and very '40s. To a degree, Animal Nightlife sound a bit like an English Kid Creole. Take away all the Latin, Puerto Rican and New York disco aspects of the Kid's music, and there you are

more or less.

On stage though, their presentation is very different. Kid Creole goes all out for theatre, with each song telling a story. Animal Nightlife just dance a lot.

As to the band's outlook, there's a slogan on the back of their single which reads: "Glamour, Camaraderie, Culture and Union." Andy explains this to me, bit by bit:

Glamour? "That's the girls." Camaraderie? "That's the whole band. We're like a football team, or a gang. There's a lot of really nutty characters and we all get on very well together."

Culture? "Well, we're just drawing from the culture we grew up with: all the music we've listened to, the clubs we've visited, the Forties films we've seen. Everything we've ever been into."

And Union? "It's obvious: that's our politics."

On a final word, Andy? "Yeah, be optimistic."

ANIMAL★NIGHTLIFE

DAVE RIMMER ENCOUNTERS A BUNCH OF COCK-EYED OPTIMISTS



Animal Nightlife (left to right). Back row: Mac, Steve, John, Fild. Front row: Vidal, Leah, Andy, Nigel, Christa.

Shop into Boots



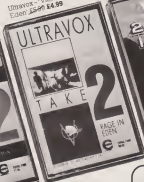
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~~£5.99~~ **£4.99**

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So much more to value

LEO SAYER

ORCHARD ROAD

To tell the truth it's really such a sad affair
Standing here waiting in the cold night air
But I've got to make this call
Cause my heart is breaking

I hear the pipe, drop a coin in the slot
Has it been that long?
I thought you'd forgotten me
Well I know that it's getting late
But it just couldn't wait

Will I have the nerve to say
I just wanna come back
Should I just go away
I just wanna come back

I'm being struck by such bad luck
I need a photo, a little happiness and some love
I think I can see it now
Now let me paint the picture

It's twelve o'clock and the curtains are drawn
They're counting down down in Orchard Road
And you're being on the telephone line tonight
And I wish I could be in Orchard Road

Nat much been happening here, I think I've got a job
They're gonna call me next week
And I'll be working out of town
Well it sure looks hanging around

What's that? Tomorrow at last?
You're kidding me... And
Is that alright with you?
I don't know what to say
It'll be like a holiday

When you say you're all alone
Makes me wanna come back
And this house is not a home
I just gotta go back

It's twelve two when I get down the phone
The woman's sitting down on Orchard Road
And I'm feeling like a nobody again
And tonight I'll see you in my dreams
Of Orchard Road

It's honey but I thought I'd never go back
I think sometime you might lose track
But I remember you and the things we'd do
And I want it back

In Orchard Road you've got my heart
I left it in your doorway
In Orchard Road a welcome mat
Is waiting there just for me
In Orchard Road the sun will shine
Ain't I know, I know
In Orchard Road you keep my love
Just waiting there for me

It's eight o'clock and the dawn's arrived
In Orchard Road it's buskett time
I climb in my car and I hear the bay
And I'm gone
I am coming home to Orchard Road

I'm coming home
I'm coming home

Words and music by L. Sayer/A. Tammy
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On Chrysalis Records



PHIL COLLINS

DON'T LET HIM STEAL YOUR HEART AWAY

YOU WERE LONELY AND YOU NEEDED A FRIEND
AND HE WAS THERE AT THE RIGHT TIME WITH THE RIGHT SMILE
JUST A SHOULDER TO LEAN ON
SOMEONE TO TELL YOU IT'LL ALL WORK OUT ALRIGHT
BUT DON'T LET HIM STEAL YOUR HEART AWAY
NO DON'T LET HIM STEAL YOUR HEART AWAY
DON'T LET HIM STEAL YOUR HEART AWAY
NO DON'T LET HIM STEAL YOUR HEART AWAY

YOU CAN LOOK AT HIM THE WAY YOU DID ME
AND HOLD HIM CLOSE SAY YOU'RE NEVER LETTING HIM GO
BUT ANY FOOL CAN SEE YOU'RE FOOLING YOURSELF
BUT YOU AIN'T FOOLING ME
SO DON'T LET HIM STEAL YOUR HEART AWAY
NO DON'T LET HIM STEAL YOUR HEART AWAY

CHORUS

DON'T PACK MY SUITCASE, I'LL BE BACK
DON'T TAKE MY PICTURES OFF OF THE WALL, DID YOU HEAR ME
DON'T LET HIM CHANGE A THING 'CAUSE I'LL BE BACK
JUST TELL HIM TO PACK HIS THINGS AND GET OUT OF YOUR LIFE
AND JUST GIVE ME ONE MORE CHANCE, I'LL SHOW YOU I'M RIGHT

'CAUSE I'VE BEEN THINKING AND I KNOW IT WAS ME LEAVING YOU LONELY
BUT HOPING YOU COULD BE STRONG, BUT CAN YOU LOOK AT ME STRAIGHT
TELL ME WHAT ELSE CAN I DO BUT SAY I WAS WRONG
SO DON'T LET HIM STEAL YOUR HEART AWAY
PLEASE DON'T LET HIM STEAL YOUR HEART AWAY

REPEAT CHORUS

'CAUSE YOU WERE LONELY AND YOU NEEDED A FRIEND
AND HE WAS THERE AT THE RIGHT TIME WITH THE RIGHT SMILE
JUST A SHOULDER TO LEAN ON, SOMEONE TO SAY
DON'T YOU WORRY IT'LL ALL BE ALRIGHT

BUT HE'S NOT GOOD FOR YOU
HE'LL MAKE YOU THINK YOUR WHOLE LIFE'S BEEN LEADING TO THIS
AND WHATEVER YOU DO, THINK ABOUT ME
OH AND DON'T BE FOOLED BY HIS KISS

AND DON'T LET HIM STEAL YOUR HEART AWAY, YOUR HEART AWAY
DON'T LET HIM TAKE IT
DON'T LET HIM STEAL YOUR HEART AWAY FROM ME
DON'T LET HIM TAKE IT AWAY
DON'T LET HIM TAKE IT

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So much more
to value

Before you throw this letter away, I'm not writing to complain about Australian bands copying British bands. I'm writing 'cos I've had an idea. Why don't you have a bit of a page set aside for writing about good music programmes on the radio and TV? I nearly missed Bono and The Edge the other week on David Jensen's show, and only listened to it because I accidentally fell on the "on" button.

It would also be good if you could say who was going to be on *The Tube*, *Oxford Road Show* and *Riverside*. Don't say "get the Radio Times" because they don't print who's appearing on the shows either. *Sasha Whitworth, Shifnal.*

The problem is that a lot of TV and radio pop shows never know who their guests will be until the very last minute, by which time Smash Hits (and the Radio Times) will have already been printed.

R. T. (record token) PHONE HOME!
Someone from *Hasland, Chesterfield.*

Things to do in the event of the four-minute warning: 150 *Smash Hits* Crossroads.
Rob. Solihull.

Smart-arse.

That bloody Kimberley Leston disgusts me! Surely any good reviewer of music should have an open mind about what she is to listen to? If Kimberley Leston already knew what to expect of *The Belle Stars* there was no point in writing the review. I could understand her "knowing what to expect" if it were the *Bees Gees*, but this was a debut album. She could at least have given them credit for their own songs, especially the "mildly interesting" "Sign of the Times". *Devoted Madness Fan.*

I like Renee and Renato, St Winifred's School Choir, Julio Iglesias, *Emmerdale Farm*, Bardo, Spom, *Crossroads*, peanut butter and marmalade sandwiches (together), flares and my granny.

Do I deserve the *Smash Hits* Award for bad taste?
Barry's Fan, Bekeley, Gloucestershire.

You do if you're a fan of Barry's.

Imagine the scene: I stagger in from a hard day's slog and collapse in a chair in front of the telly. What I then hear is enough to make me leap from my chair in terror and run from the room

LETTERS

screaming. Was it, I hear you say, a re-run of *Crossroads*? One of Tony Blackburn's jokes? No, worse. Worse, what could possibly be worse? *Minipops*, that's what.

Skinny little kids plastered in make-up, running round in leotards crucifying good pop songs. Worse still, my sister and her friend have the record, which they put on full blast, and I am subjected to them all day and all night. I am weakened by their squealing voices penetrating my brain and I am powerless to resist. Quick, before it's TOO LATE!!!
Karen L. Shirley, W. Midlands.



Alison fancies Wayne across the road at number 11.
Lara, Edgware, Middlesex.

Yes, but Wayne fancies that big woman at number 27, you know, her whose husband ran off with the daughter of that lunny couple from *Acacia Avenue* with the Labrador... (That's enough of that — Ed).

In the recent *Smash Hits* review of the Fun Boy Three album, Ian Birch said their music was "dangerously threadbare". A lot of people put a lot of time, care and hard work into this album, and it shows. Every one of the songs was definitely up to the standard their fans are used to.

We are sick and tired of the bad reports and mickey taking aimed at the Fun Boy Three. What do you think the people involved with them feel when they read reports which make their hard work they put in look like a waste of time?

If you don't lay off the Fun Boy Three, we'll send Alison round to sort you out.
Terry Hall's Haircut and One Of Neville's Dreadlocks, Watford.

Oh yeah? Alison and whose army?

My dad put Shaw Taylor's heating in.
The Lindsay Miller, Bexleybeach

This piece of information so riveted the entire *Smash Hits* staff that we've decided to find out how many more of you let have a claim to fame. So, if your cousin fell over Tony Hadley's milkmen, or your brother's girlfriend served Mari Wilson's dentist with a Big Mac, write to us at 52-55 Carnaby Street, London W1V 1PF, marking your envelope "Claim To Fame". It could make you famous.

I don't know about you, but when I'm told a band is playing live, I expect them to play live. That is to say, play their instruments and not just pretend to. Visage only pretended to on *The Tube* the other week, and I resent that enormously.

But who's to blame? Visage or

The Tube? Both, actually. But in this case, it was more Visage's fault. Steve Strange should have mentioned that, although this was their debut 'live' performance, they were going to be different (like they always said they would be) and name to backing tapes. But he didn't. Instead, in his interview with Paula Yates, he deliberately misled people into thinking that they were playing live.

My dear Steven, if you don't want to get sued, try moving your lips in time to the voice on the tape. It might help...
Joe Pantin, Thames Ditton.

Ha! We got the last two tickets for the first night of the Madness Tour!

We were sitting, listening innocently to the Jobbers (who were supporting Madness), when Chrissy Boy appeared through this door next to us. Well! After I recovered from the shock, I grabbed my camera and asked some cockney fella with a dodgy earring to take a photo of us. Aaaaah, we actually touched him!

Later, when Madness were on stage, Suggs made a peace sign (as you know, a V back to front). Bedders winked and waved, and Chris smiled at us 'cos we were screaming at him. That's why my throat's cracked.

Anyway, thanks to Madness for a great night.
Jan And Jen, The Flowerpot Men (well, girls really), Getteshead.

Q. What hangs from trees?
A. Hazel O'Conner,
Chris Dart, Cricklewood

I'm writing on behalf of The Natural Blond is Beautiful Society, of which I am president (and the only member to date). I was shocked, nay, horrified to see yet more bottle blonds on TOTP. I am referring, of course, to Kajagoogoo. I won't complain about Limahl as his hair looks pretty ace. It's the chap with the beads that is really letting the side down.

This bott(ie) blonds invasion seemed to start with Debbie Harry (she's got a lot to answer for) and now just about everybody's into it. Several members of Duran Duran, Annie Lennox (though no longer), the two black guys from Hot Gossip, and absolutely loads of women on *Top Of The Pops*.

It's getting really depressing for us natural blonds, 'cos every time we step out of the door we are confronted by imposters.

Could you do something to halt this rapidly increasing craze before I have to dye my hair yucky, conduct a brown? *Ian, Hucknall, Notts.*

LETTERS

Did anyone notice that in "Love On Your Side" by The Thompson Twins, the bit of music after the line "I played you all my favourite records" is the beginning of "In The Name Of Love" by The Thompson Twins? So now you know what Tom Bailey's favourite record is, don't you?

A Member of CND (Campaign against Nolan Disasters), Bradford.

Can't you find anything more amusing to put in this grotty mag than all those Bait jokes? Sarcasm is the lowest form of wit, and your mag is full of it (sarcasm, not wit).

Fiona Taylor, Dundee.

Dear Smash Hits
Here is my David Sylvian Top 5:
1. Bait'll Be the Day
2. Postman Bait
3. Putting on My Top Bait
4. The Bait's Too Big Without You
5. Bait In Your Locket
Adrian Smith, Hucknall.

Ræd Hæms 5th
Ræfa gnifur lareves yttir srettel of u, 1 illis evah ton nees ym eman ni ruoy bof angang. Oð, I tes wæd dæa deduced no a yllatol lanigiro heorþras. Ðt æk of eked sibt yttunroþþe of dænil ic cilþup taht I evci dna yllatol eroda Yoh Egroæg, Napaj (ylaiþecipe Divad Naiylva) dna Lhamal moort Oogooqajak. Ynam Sikeht.
Yob S'egroæg Worþeye Sreæweft

Llup Flesruoy rehtegol.

I was glancing through some old issues of *Smash Hits* when something struck me. You see, in 1981 Bazza was writing factual, sensible reports with no dribble in French or any other accents. And now look at him!

So I ask you — is this what working in the *Smash Hits* office does for you? If so, I plead, nay BEG the Ed to get out quick, before it's too late.

A Tretley Tea Bag, Neston.

Te a v. much for your concern, Tettters. Thing is, yours truly has been telling in this very mag for ages, and it hasn't affected not in the slightest. Cheers — Ed. Actually, Barry's on his holidays at the moment — Sensible Ed.

Thank goodness these new bands (Kojagooogoo, Tears For Fears, Blancmange and Wham!)

have got some sense. 'Sense?' I hear you say. 'What's this girl on about?' Well, dear reader, what I am trying to say is that it makes a nice change to see the top section of the charts made up of well written, original songs, and not these ancient cover versions that we've been brainwashed with. And that's not all. Most of these bands are new, and deserve the chance to show off their exciting musical talents.

Keep up the good work! *John Taylor's Valentine, Newark.* P.S. I attend the Thomas Magnus School, the same one your despotic Steve Bush went to. Does this qualify me for a £5 Record Token?

No.
Guess what!!! I actually swam on the same beach that the "Rio" video was recorded on. I even brought back a plentiful supply of sand from the beach, so if anyone wants some Simon Le Bon-walked-on sand, I'm selling it at £14.99 per ounce.
Penny (last becoming rich), Sevenoaks.

Q. If Boy George and Marc Almond jumped off the Empire State Building, who would hit the ground first?
A. Who cares?
J. Riley, Walsall.

I feel I must point out to you that 'Gillian's Hair Brush's' list of who was on your front covers in 1982 did not include any pure pop groups. It would be O.K. showing Japan or ABC on twice if there were only 27 pop groups in the universe, but I can think of at least two others — Abba and The Nolans (yes, The Nolans!).

What hugs me is that Abba were the most successful band of the 70s with a string of lab hits, yet in the past six months you've only devoted about a page to them (an article, two record reviews and three lines in Bits) plus four itey-hitsy, teeny-weeny pictures. Abba are fabba and deserve far, far more than this. So perhaps now that The Jam, Japan and HCl100 have split up, you could devote more space to them.

Now, The Nolans. Surely they're the most successful all-girl group that Britain has ever produced? So all you ostamed? The Nolans fans, raise your hands and be counted!
Frida's Punky Haircut, Windermere.

See — no hands. Oh, hang on there's one at the back . . .

I strongly agree with Rita Mayall's Left Hand Plot. What's wrong with The Nolans?
And The Osmonds, Wizard, Slade and the supercool Bay City Rollers. So why not make '83 a good year with a revival of flares

and platform boots
Les McKeown's 8-inch platform soles (i.e. Sally Shell), Purley.

I've had enough! I'm totally fed up with the way in which we, the record buying public, are forever being taken for granted and led up the garden path!

I recently bought the Fun Boy Three's 12 inch version of "The Tunnel Of Love", costing £2. I rushed home, eagerly unwrapped said package and was horrified to find it was the same length as the 7 inch single which cost 80p less. I looked to the side for consolation, and found a re-ramp of "The Lunatics Have Taken Over The Asylum".

The Fun Boy Three aren't the only culprits. It seems we are often being palmed off with dub versions, instrumental versions, re-mixed versions and 7 inch 12-inchers.

I don't know whether it's the artists or the record companies who are to blame, but whoever it is — BE WARNED! With record prices so high, quality and quantity should be imperative. If we're going to be daddled, it's hardly surprising that people start home taping.

How about a fair deal from now on?

Julie Bishop, Walthamstow.

You've got a v. good point there. It's always worth checking to make sure you're actually getting more for your money when larking out between two or three pounds for a 12 inch single. And, talking of money, the famous Smash Hits £5 Record Token has gone away for a restful weekend in the country and come back as a £10 Record Token. And you, Julie Bishop, are the proud owner of the very first one.

Watching TOTP recently, I saw Bananarama singing their latest song. What have they done to their hair? I like Bananarama very much, but their hair is horrible. I am surprised they can see where they're going. It was nice when it was short, but now it's just a messy mop.

You'd think pop stars could afford a haircut.
Erica Rees, Edwalfan, Nottingham.

I've been looking through some old issues of your mag and found something odd. How the 'eck does your highly coveted £5 record token reach winners who sign themselves "This Is It, Reading", "A. Backside, Lincoln", or "Bubble And Squeak, South Humberstone"? You have no mercy on postmen. I won't make this mistake.

Susan Wilson, Franrhau, Red Roses, Whitland, Dyfed, SA34 0PL, Wales, Great Britain, Europe, The World, The Solar System, The Milky Way, The

Galaxy, The Universe.

Which Universe?

One afternoon a friend and I were browsing through our records when we noticed Captain Sensible's album "Women And Captains First". We noticed on the back in small print: "For further information please write to . . ." So we wrote off to the address, expecting a leaflet, or at most a badge.

We waited for two months and had almost given up hope when I found a big brown envelope in my letterbox. I opened it and a piece of paper fell out. It was a note written by Captain Sensible himself. It read:

"Dear Tim, we don't have a fan club or t-shirts, badges etc. Sorry! But thanks for your letter. I'm making a new album for A&M at the moment, apart from going to Europe a lot, because "WOT" is number one in France and Italy. See ya!"

Also in the envelope was a large photo. Written down one side was:

"To Tim, good luck to ya! Captain Sensible."

I hope he reads this letter. If he does, thanks a lot to him and A&M Records!
Tim Richardson, Taunton, Somerset.

Doesn't OMD's new single "Genetic Engineering" remind you of "The Magic Roundabout"? Well, it does me.
Clare O'Shea, Pontypridd.

I've had enough of sending post cards to RSVP. I've been trying to get a pen pal for months! If there is anyone out there who likes Heaven 17, Pete Shelley, Sex Pistols, Bauhaus, David Bowie and Siouxsie And The Banshees, get your pens out and write to me!
Mel R Hudson, 3 Lacy Street, Hemsworth, Nr. Pontefract, W. Yorkshire, WF9 4NL.

O.K., but be prepared. We've just had a letter from some anguished soul who got £37 replies to their RSVP entry. Can you handle it?

Knock, knock!
Who's there?
The Avon Lady. Your bell's broken.
David Bowie Fan, Glasgow.

There I was, racking my brains for one of your competitions about Kojagooogoo and who produced "Too Shy".

After an hour, I gave up. Then, turning to the letters page, I find that someone by the name of Ilyd from Boreham Wood has written in telling us that Nick Rhodes produced it! Now, is this stupid or is this stupid?
The Thompson Twins Triplet, Grimshy.

No, no, no, no, no, no, no . . . Oh, alright then, yes.



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12" b-side **and so to f** VS572-12
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mixed by Phil Collins & Steve Taylor

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Superstition
You've Got It Bad Girl

MARVIN GAYE TMG 866
Let's Get It On
I Wish It Would Rain

DIANA ROSS & THE SUPREMES TMG 958
You Can't Hurry Love
The Happening

MICHAEL JACKSON TMG 976
One Day In Your Life
Take Me Back

ISLEY BROTHERS TMG 979
I Guess It Always Love You
Take Some Time Out For Love

SMOKEY ROBINSON & THE MIRACLES TMG 990
I Don't Blame You At All
Ooo Baby Baby

DIANA ROSS & THE SUPREMES TMG 981
Back to My Arms Again
Love Is Here And Now You're Gone

THE TEMPTATIONS TMG 982
Cloud Nine
Psychotic Shock

MARTHA REEVES & THE WARDRELLS TMG 983
I'm Ready For Love
Forget Me Not

MARVIN GAYE TMG 984
What's Going On
God Is Love

DIANA ROSS TMG 1041
I'm Still Waiting
Touch Me In The Morning

THE TEMPTATIONS TMG 1043
Just My Imagination
(Running Away With Me)
Get Ready

MARY WELLS TMG 1100
My Guy
What's Easy For Two

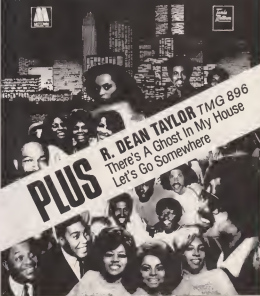
COMMODORES TMG 1119
Three Times A Lady
Can't Let You Take Me

FOUR TOPS TMG 1120
I Can't Help Myself
It's The Same Old Song

WELWELLETES TMG 1124
Needle In A Haystack
He Was Really Sayin' Something

BILLY PRESTON & SYNEETA TMG 1159
With You I'm Born Again
Sack-It, Rocket

AVAILABLE NOW AT ALL GOOD RECORD SHOPS



PLUS R. DEAN TAYLOR TMG 896
There's A Ghost In My House
Let's Go Somewhere

SPEAR OF DESTINY Liverpool

Spear Of Destiny are not just Theatre Of Hate by a new name. In fact, pretentious names, a guitarist and a bass player are all the two groups have in common.

Theatre Of Hate were memorable chiefly as the group who made punk rock pompous but though some of the songs the new group have recorded seem equally blustering, on stage the story is different.

If singer/guitarist Kirk Brandon has a tendency to shout, it's simply because his voice isn't very good. There's more melody from the excellent sax. Still, he has more charm than you'd expect: underneath those larger-than-life songs is a cuddly personality. There's nothing like a woolly sweater to make someone look

approachable and this one has a fabulous hand-knitted guitar design festooned on the front.

A lot of groups these days seem to rely on just one sound. Usually a guitar or synthesizer dominates proceedings. Here, however, each of the four musicians makes a crucial contribution.

The balance between drums, sax, guitar and bass means that the sounds are more subtle than is often the case with this type of music. It's loud and powerful enough for the punks in the audience, and intimate enough for everyone else.

If S.O.D. can avoid taking themselves too seriously, they could turn into an extremely interesting proposition.

Penny Kiley



Photo: Sam Lewis

It's Brand-On-The-Run

DATES

Check locally before stepping out. A Bev Hillier production.

Way Aysa: London Hammerhead
Ordon (March 25, 26).

The Kids From Fame: Blackpool Opera House (March 30 at 5pm & 8.30pm), Manchester Apollo (April 1, 2 at 4pm & 8pm), Edinburgh Playhouse (at 5pm & 8pm), Nottingham Royal Centre (at 5pm & 8.30pm), London Wembley

Arms (8 at 5pm, 9 at 4pm & 8pm), Brighton Centre (12 at 8pm), Nottingham N.E.C. (13 at 7.30pm), Cornwell Coliseum (16 at 6pm & 9pm), Southampton Gaumont (16 at 8.30pm & 8.30pm).

52nd Street: Bath Moulds (March 18), Bournemouth Midnight Express (19), Bradford Festival Centre (28), Leeds Brudenell (29), Glasgow Henry Africae (April 5, 6).

A Flock Of Seagulls: Aylesbury (April 1), Leeds B. Sheffield C.C. (11), Huddersfield Hall (12), Harrogate City Hall (14), Glasgow Telford (16), Aberdeen

NIGHTS OUT

MADNESS

London

"The Greatest Show On Earth" is projected on the high screen at the back of the two tiered, Hollywood-styled stage of The Dominion. Brightest pink-end-blue light bathes the set as the Nutty Ones bound on and into a booming "House Of Fun".

Chas cavorts and quicksteps in undertaker's coat and top hat like a battered Fred Astaire through "Bed And Breakfast Man" and "My Girl". Suddenly, to the opening strains of "The Sun And Rein", up-lifts the screen to reveal a quartet of violinists like shimmering white angels behind a gauzy curtain.

"Here's a serious one," says Suggs as "Have A Drink On Me" is accompanied by vintage clips of wartime films and the odd western.

Then Lee Thompson's sax grabs the spotlight for a superb "Embarrassment" while "Mrs Hutchinson" has a pyjama-bed patient and three crazed doctors running on and off stage.

It's movie time again, but now it's slightly distressing footage of laboratories, wild life safaris and captive rats and rabbits. Thankfully, the tone is lightened as Chas and Lee amuse us all by being silly whilst singing "Razor Blade Alley".

After a dramatic rendition of "Grey Day" amidst smoke and a long, almost dub-like, finish comes much dancing in the aisles to "Madness" and "Baggy Trousers".

After violins on "Our House", it's the first of four encores with a seventeen-piece brass band in red jackets and dickie bows who have to squeeze their way on stage.

Encore number two and on strolls Mr. Elvis Costello, who's come "all the way from Vegas" to sing, uncle-like, his version of "Tomorrow's Just Another Day". He floats coolly off, some of the crowd obviously bewildered and glad to get back to some serious stomping.

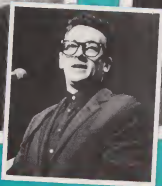
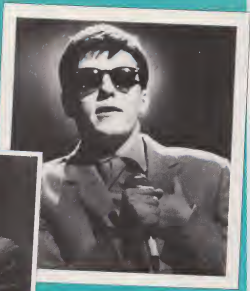
Madness don't just play a gig—they sing it, dance it and act it and, like their videos, each member performs in his own wacky way. There's always something different going on wherever you look.

"The Greatest Show On Earth"? It certainly was.

Kimberley Leston



Suggs (above) (above left) (right) Chas, Elv and Suggs.



Capitol (16), Edinburgh Playhouses (18), Birmingham Odeon (19), Hantley Victoria Hall (20), Lancaster Uni. (22), Liverpool Royal Court (23), Manchester Apollo (24), Nottingham Royal Concert Hall (26), London Hammermith Odeon (26), Portsmouth Guildhall (28), Crawley Leisure Centre (29), Bristol Colston Hall (May 11), Exeter Uni. (7), Poole Arts Centre (3).

Billy Griffin: Braintree The Barn (March 18), London The Venue (19), Southend T.O.T.S. (23), Luton Pink Elephant (27).

Hunters And Collectors: Liverpool Dingwalls (March 18), Bristol Dingwalls (19), London The Venue (24), London Moonlight Club (Apr) Nottingham Aytum (8), Hull Dingwalls (9).

Iron Maiden: Hull City Hall (May 2), Preston Guildhall (5), Birmingham Odeon (22), Manchester Apollo (24), London Hammermith Odeon (28).

Orange Juice: Manchester Hacienda (March 23), Nottingham Rock City (24), Newcastle Dingwalls (26), Liverpool Royal Court (26), Hull Dingwalls (29), London Lyceum (31).

Primo: London Dominion (Apr 16).

Rومن Holiday: Whitehaven Whitehouse Disco (March 17), Glasgow Uni. (18), Aberdeen Venue (19), Edinburgh Wite Club (21), Glasgow Jenny Holk (22), Sheffield Poly (23), Birmingham Spots Nightclub (24), London The Venue (26).

Soft Cell: Liverpool Royal Court (March 20), Derby Assembly Rooms (21).

Spendau Ballet: Ipswich Gaumont (March 30), Brighton Centre (April 4).

U2: London Dominion (Apr 16), Apollo (9), Cardiff (10), Dublin Hall (10), Margate Winter Gardens (11), Bradford St George's Hall (15), Liverpool Empire (16), Bristol Rippodrome (17), Blackpool Opars House (18), Newcastle City Hall (19), Aberdeen His Majesty's Theatre (21), Edinburgh Playhouse (22), Glasgow Apollo (26), Sheffield City Hall (26), Nottingham Royal Concert Hall (28).

Tears For Peas: Loidon Hammermith Palais (April 18).

The The: London Marquee (March 17, 24).

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Ladies &
Mens

'16'
LS 200



Ladies Bowling Shoe
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'11'
BU 100



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1/2 D Shorts
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and Shoes

'29'
MS 107



Minicrete Boot
Sizes 6-11 inc. 1/2 Available in Black, Blue, Red, Grey, Leather, Black/Patent, Suede

'14'
S 105



Music Note Jumper
Sizes 5-11 inc. 1/2 Available in Black/White, Red/White, Blue/White

and more
much
more

'14'
MS 112



Driving Shoe
Sizes 4-11 inc. 1/2 Available in Black/Suede, Black/Black, Black/Burgundy, Black/Black, Black/Red, Black/Black, Black/White, Red/White, Red/Leather

'14'
S 105



Music Note Jumper
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'19'
MS 102



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COMPETITION WINNERS

ECHO & THE BUNNYMEN (Issue Feb 3), correct answer was: (b) "Crocodiles". 50 autographed copies of "Porcupine" were won by: Brian Ribbens, Horsham; D. Clark, Peterborough; N. Inaley, Chaddesden; J. Saker, London SE2; John Davie, Reading; T. Parker, Oxford; G. Stringer, Liverpool L23; Peter Guaylo, Bolton; Max Chapman, Ely; P. Bailey, Oadby; Janema McDonald, Rugby; Jequi Blore, Wrexham; Gillian Birchall, Prescott; Steve James, Bristol; J. Hallam, Beverley; Clare Brydson, Edinburgh; Andrew Gourley, Leicester; Loraine Grimley, Rugeley; Liz Abusch, Chess; Gordon Speirs, Motherwell; Michael Hayea, Solihull; Cleire Mensfield, Walton-on-Thames; Franee Clark, Penrith; Jaqui Connie, Canvey Island; Debra Lion, Bedford; Cathy Delaney, Witley; S. McAvilly, Ruislip; Loraine Ware, Welling; Penny Thomas, Crewle; Lisa Ounderdale, Westcliff; Joanne Hall, Weston; L. Jennings, Hungerford; D. Curk, Carlisle; Sharon Watts, Eckington; Mandy Moore, Billingham; E. Moxey, West Byfleet; Rebecca Dowers, Littlehampton; Suzanne Mercer, Torquay; Phillips Knot, Swindon; Selly Long, Pontypool; David Williams, Birmingham; Mirleen Hayward, Melvindon; Jane Greening, Corne Lwern; Martin Jones, Bristol; Rosie Stott, Newbury; J. Wibberley, Ilkeston; Belinda Rhodes, Mansfield; Mike Taylor, Hull; David Targett, Staines; Sophie McLean.

NUMAN COMPETITION (Issue Feb 3), correct answer was: "She's Got Claws". "Newman Numan" video cassettes go to: Linda Johnson, New Malden; Menna Jones, Cardiff; Liza Buck, Cranleigh; Diene Fisher, Harwich; Keren Threader, Portsmouth.

KAJAGOOGOO COMPETITION (Issue Feb 17), correct answer was: (a) Nick Rhodes. 10 packages of Kajagoogoo scarf, poster calendar plus autographed copy of "Too Shy" were won by: Audrey Ang, Greenford; Charlotte Olympe-Hay, Weymouth; Donna Scowen, Hertford; Nines-Louise Wilks, Duffield; H. Steiner, W. Hellem; A. Hemsworth, Heckmondwike; Claire Churcher, Sittingbourne; Elene Lacoovers, London; Sarah Protheroe, Rose-shire; Richard Wilson, Cumberland.

VIDEO ROCK ATTACK COMPETITION (Issue Feb 17), correct answers were: (a) Midge Ure and (d) Godley And Creme. Winners of the completion cassette, "Video Rock Attack" are: Meral Ali, Bromley; Sarahie Burdett, Newbury; Kirsten Withers, Beckenham; Alan Heaton, Dublin 9; S. Ree, Glasgow.

PSSSSSSST!

Over here, behind the banking machine. Hang on, I'll badge up. Now, a certain party told me that you were asking questions about us. More specifically: that you were looking to find out just exactly what's planned for the next issue of Smash Hits. Well, it really your good luck that you came to me because as you know, I have contacts at the very highest editorial level who keep me in the know and they've been dropping hints here about the possibility of an extra view with the re-vamped Allstar Images. They've been keeping pretty tight lipped about their other plans but I've managed to be hearing about behind a curtain or two about the other eye. I don't understand and there was that Dave Bennett taking photos around in a flat top trying to get hold of an Allstar view and stuffing kids from Fame #8 into his travel bag. It's too and too together and any intelligent person can't have guesses for guessing that a major feature on the 1st is a double possibility. And that's what yesterday, I got suggested to be making some cunning videos to Linda Duff's issue cupboard when... you won't believe this - the bank came away in my hand and out spilled the signs of the new 'Stars For Stars II'. Now, if that doesn't spoil. Plus Competition. I don't know what does. One thing I can tell you for definite is that anyone who wants their own set of eight badges will have to get their name down for a copy of the next edition to get their badge. OK, get all that Allstar Images Kids From Fame, Stars For Stars album, plus the badge version and a whole lot more. If you want to give me your name address I could get in touch with further details as they arrive. Tomorrow I'm due to start the make of the Editor's safe. Before you go, could I interest you in any Life know-how? No, come here.

Smash HITS

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MARCH 31

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All you need is three tokens like the one on the right. We printed one in the last issue, there'll be one in the next plus an extra one in the issue after that, so snip this out and keep it safe. In a fortnight's time there'll be full instructions explaining exactly what you have to do. See you then.

BADGE OFFER
1
TOKEN

star teaser

Answers (from page 41)



crossword

Answers (from page 35)

ACROSS: 1 Kajagoogoo; 5 Pop; 7 Toto; 8 Billy Griffin; 9 Lulu; 10 Rip It Up; 11 Rhode; 12 Fleetwood Mac; 13 Men At Work; 14 Wham! She Was My Girl; 17 The Harder They Come; 19 Exile; 21 'Star'; 22 Abba; 23 Ska; 24 Radio; 27 'I Stand And Deliver'; 28 'Would I Lie To You?'; 29 Pinkie; 30 Shop.
DOWN: 1 and 10 'Killer On The Rampage'; 2 'Jailhouse Rock'; 3 'Get The Balance Right!'; 4 'Gloria'; 5 'The Bitterest Pill'; 6 'Physica'; 8 'Story Of The Blues'; 12 Masters; 14 'No Quarter (About My)'; 16 Crusaders; 18 'Wham Reg!'; 20 Indigo; 24 (Rock And Roll); 25 Kiss; 28 Rak.

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ALTERED IMAGES

DON'T TALK TO ME ABOUT LOVE

THEY EXCHANGED A LOOK
AN HOUR LATER HER VOICE SHOOK
WHEN HER WHISPERING DIED, SHE CRIED
NEVER ONCE TO RECOVER, SHE CRIED

CHORUS

DON'T TALK TO ME ABOUT LOVE
(YESTERDAYS SHATTER, TOMORROWS DON'T MATTER)
DON'T TALK TO ME ABOUT LOVE
(YESTERDAYS SHATTER, TOMORROWS DON'T MATTER)
(YESTERDAYS SHATTER, TOMORROWS DON'T MATTER)

SINCE THAT GAZE, ROARING BY WENT HER DAYS
ER WHISPERING DIED, SHE CRIED
NEVER ONCE TO RECOVER, SHE CRIED

DON'T TALK TO ME ABOUT LOVE
(YESTERDAYS SHATTER, TOMORROWS DON'T MATTER)
DON'T TALK TO ME ABOUT LOVE
(YESTERDAYS SHATTER, TOMORROWS DON'T MATTER)
DON'T TALK TO ME ABOUT LOVE
(YESTERDAYS SHATTER, TOMORROWS DON'T MATTER)
(YESTERDAYS SHATTER, TOMORROWS DON'T MATTER)

(YESTERDAYS SHATTER, TOMORROWS DON'T MATTER)
DON'T TALK, DON'T TALK, TO ME
(YESTERDAYS SHATTER, TOMORROWS DON'T MATTER)
(YESTERDAYS SHATTER, TOMORROWS DON'T MATTER)

REPEAT CHORUS TO FADE

IT COULDN'T BE THAT GOOD
ALTHOUGH THEY SAID IT WOULD
JUST COULDN'T BE THAT GOOD
BE THAT GOOD

REPEAT TO FADE

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DURAN DURAN

Is There Something I Should Know

Please please tell me now
Please please tell me now
Please please tell me now
Please please tell me now

I made a break I ran out yesterday
Tried to find my mountains hideaway
Maybe next year maybe no go
I know you're watching me every minute of the day yeah
I've seen the signs and the looks and the pictures
They give you a game away yeah
There's a dream that strings the road with broken glass for us to hold
And I got so far before I had to say

Chorus

Please please tell me now is there something I should know
Is there something I should say that would make you come my way
Do you feel the same 'cause you don't let it show

People stare and cross the road from me
And jungle drums they all clear the way for me
Can you read my mind can you see in the snow
And fiery demons all dance when you walk through that door
Don't say you're easy on me you're about as easy as a nuclear war

There's a dream that strings the road with broken glass for us to hold
And I got so far before I had to say

Repeat chorus and ad lib to fade

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SMASH HITS
ORANGE JUICE

PH: SIMON FOWLER

